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AN INKLINGS BIBLIOGRAPHY (36)

Compiled by Joe R. Christopher, Wayne G. Hammond & Pat Allen Hargis

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Arda 1985. Ed. by Beregon, Anders Stenström. Stockholm: Arda-sällskapet, 1988. xvi + 211 pp. [Tolkien]

Published in one volume with *Arda* 1984. This issue contains:

(1) "Recollections of Professor J.R.R. Tolkien" by Naomi Collyer, pp. 1-3. Collyer worked as a secretary for J.R.R. Tolkien circa 1962 and in 1972-73. She helped him to answer his fan mail, and he encouraged her love of Anglo-Saxon. With a summary in Swedish.

(2) "The Lord of the Rings: The Novel as Traditional Romance" by George H. Thompson, pp. 4-26. Reprinted from *Wisconsin Studies in Contemporary Literature*, 8 (1967). "With respect to its subject matter, the story is an anatomy of romance themes or myths; with respect to its structure, the story is a tapestry romance in the Medieval-Renaissance tradition" (p. 6). Thompson argues that fantasy is not a genre, but only one of the distinguishing characteristics of romance. With a summary in Swedish.

(3) "Vitae Breves Nuper Inventae Duae" ("Two Recently Found Short Biographies" by Beregon, Anders Stenström, pp. 28-36. Review, in Swedish, of Bill Green, *Tolkien: Master of Fantasy*, and Max Schuchart, *Tolkien: In de Ban van zijn Werk*. With a summary in English.

(4) "Studies in Tolkien's Language, II: Sure as Shiretalk On Linguistic Variation in Hobbit Speech (Part One)" by Nils-Lennart Johansson, pp. 38-55. Examines "to what extent, and in what ways Tolkien has represented . . . regionally and socially determined linguistic variation by his use of non-standard English linguistic variants the speech of hobbits in *The Lord of the Rings*" (p. 39). The Shire is derived, geographically and linguistically chiefly from Warwickshire and Oxfordshire. The pronunciation in those counties of *ain't* as [ent] allowed Tolkien to make a "low philological jest." Working class hobbits use double negation (*not no*), lower class hobbits tend to use analytic negation (*not any*), and non-hobbits tend to use synthetic negation (*no*). However, characters in *The Lord of the Rings* modify their varieties of negation as the story progresses. The article includes a map, seven tables, a list of references, and a summary in Swedish. Part Two of the article is due to appear in *Arda* 1986. Parts I and II of the series appeared

in previous issues of *Arda*.

(5) "Striking Matches: An Exegesis of H v: 4" by Beregon, Anders Stenström, pp. 56-69. In *The Hobbit*, ch. 5, Bilbo "felt for matches," and in Ch. 6 it is stated that "Dwarves have never taken to matches even yet." However, throughout *The Hobbit*, and in *The Lord of the Rings*, fires are lit not with matches but with tinderboxes. Stenström, examines both methods of fire-lighting. He concludes that the manufacture of 'lucifer' matches would not have been too "industrious" for the Shire-hobbits. With a bibliography and a summary in Swedish.

(6) "The Year's Work in Tolkien Studies," pp. 70-117. A chronicle and report, in Swedish with a summary in English, of Tolkien-related events in 1985; and reviews in Swedish and English, with abstracts in English and Swedish, by Beregon, Anders Stenström; Denis Broudy and Björn Fromén. *J.R.R. Tolkien's Letters to Rhona Beare*; Tolkien, *The Lays of Beleriand*; Crawford, *Some Light on Middle-earth*; Harvey, *The Song of Middle-earth*; Vink and Posen, eds., *Lembas-extra; Angerthas in English*; and *Inklings: Jahrbuch für Literatur und Ästhetik*, Vol. 3, are reviewed.

(7) Excerpts, pp. 121-23, from letters to *Arda*, with a summary in English.

(8) "Supplement för 1983-1984 till En Tolkien-bibliografi med tillägg och rättelser för tidigare år" ("Supplement for 1983-1984 to A Tolkien Bibliography with additions and corrections for earlier years") by Åke Berenstam, pp. 124-209. The second supplement to Berenstam's (formerly Jönsson) bibliography of works by and about Tolkien. In Swedish and English. (WGH)

Burchfield, Robert, "My Hero: Robert Burchfield on J.R.R. Tolkien." *Independent Magazine* (London), 4 Mar. 1989, p. 50.

As a Rhodes Scholar at Oxford, Burchfield was "entranced by Tolkien's lectures. 'The speed of [his] delivery and the complexity of his syntax' drove away all but 'true believers,' Burchfield among the latter. For two years Tolkien was postgraduate supervisor to Burchfield, who was studying a 12th century manuscript in the Bodleian Library. 'Now and then he mentioned the hobbits, but he didn't press them on me, spotting that my interest lay in dwarves (as he spelt the word), Orcs, and Mr Bilbo Baggins.' Later, as editorial secretary of the Early English Text Society, Burchfield, with Prof. Norman Davis "gently bullied" Tolkien until he completed his edition of the *Ancrene Wisse* (1963). Burchfield praises that work and Tolkien's other writings as "scholarly gold." (WGH)

Cutsinger, James S. *The Form of Transformed Vision: Coleridge and the Knowledge of God*. Foreword by

Owen Barfield. Macon, GA: Mercer University Press, 1987.

Barfield sets the context for this book (relative to Coleridge studies in general) and recommends it highly because it takes seriously not only what Coleridge thought, but *how* he thought. [PAH]

Dodds, David Llewellyn. "The Chapel of the Thorn: An Unknown Dramatic Poem by C. Williams," *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 133-154.

Dodds describes this early (ca. 1912) verse drama by Williams and discusses its poetry and themes, especially as they relate to his later work. [PAH]

Fleming, Chet (pseudonym, or, as the author prefers, polynym [a public name]). *If We Can Keep a Severed Head Alive . . . : Discorporation and U. S. Patent 4,666,425*. St. Louis: Polynym Press, 1988. xxiv + 461 pp. [Lewis, 38; Tolkien, 250, 369.]

Fleming seems to have published this well-produced book himself, and it is a long discussion of the keeping of human heads alive, removed from their bodies. Fleming describes past experiments with either dog or monkey heads or brains—either keeping them alive by themselves or (in the case of heads) attaching them to living animals and so keeping them alive that way. Fleming has taken out a patent on the process currently possible, in hopes of giving it safeguards for the seven years of the patent's life while he tried to stir debate about the morality and dangers of the procedure through the book, etc.

It is primarily in contrast to the scientific possibilities that Fleming spends some pages (34-38) in the second chapter on the science fiction describing such procedures. (In the copy this bibliographer saw, a xerox from *The Visual Encyclopedia of Science Fiction*, ed. Brian Ash [1977], which discussed this general topic, was laid in. The sources are still not complete, for both omit, for example, Fritz Leiber's *The Silver Eggheads* [1961.] The paragraph which Fleming spends on *That Hideous Strength* gives a very simplistic evaluation:

The earliest novel I'm aware of that talks about a head on a machine was *That Hideous Strength* by C.S. Lewis . . . published in 1945. In Lewis's novel (which was written while Hitler was still alive), the head was the mastermind of an evil plot to take over the world. The severed head shows up in Chapter 9, when someone claims to have seen it in a dream (dreams can be used as legal evidence in Lewis's work). This entire novel is fantasy, involving such things as creatures that live on Venus and in deep space.

The first reference to *The Lord of the Rings* is a vivifying comparison, not anything closely tied to the book's argument. Fleming complains that humans are more concerned with the Darwinian past than the Malthusian future, like hobbits—the only books they liked were books that told them what they already knew" (250). On the other

hand, Chapter 16 is titled "That What Should Be, Shall Be," and Fleming uses a quotation from *The Fellowship of the Ring* that includes this clause as the epigraph for the chapter (369).

Note: the reason in covering this volume was an ad in *Locus*, which emphasized its survey of *That Hideous Strength* and other science fiction novels. As indicated, it turns out to be trivial on Lewis' novel but perhaps of interest as a work paralleling one of Lewis' concerns in the novel. [JRC]

Heath-Stubbs, John. "Charles Williams as I Knew Him." *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 61-75.

Heath-Stubbs reminisces about times spent with Williams while doing his undergraduate work at Oxford and recalls discussions of literature with Williams. [PAH]

Kollmann, Judith J. "The Question of Influence in Charles Williams's Arthurian Cycles." *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 103-117.

Kollmann explores Williams' use of allusion, noting that the appropriation and alteration of significant moments in the poetic tradition play an important role in how Williams expresses his own version of a grand unity. [PAH]

McLaughlin, Sara Park, and Mark O. Webb, compilers. *A Word Index to the Poetry of C.S. Lewis*. West Cornwall, Connecticut: Locust Hill Press, 1988. xviii + 232 pp.

McLaughlin and Webb have produced a guide to the words in Lewis' poetry, excluding 112 common words in Lewis' poetry (unfortunately *yes* and *no* are among those excluded). The words in the index are printed in heavy print (a good word processing program is being reproduced), and the citations of the poems—according to a compact code—are in lighter print. This is not, thus, a concordance, which would have quoted the lines involved; but it does allow a user, with some trouble, to find the words, by line number. The codes are keyed to *Spirits in Bondage*, *Poems*, and *Narrative Poems*. There are more than fifteen uncollected poems that are not represented here, and Lewis' revisions to various poems are not noted. Another omission is all words in foreign languages, which is regrettable (*multum amavit* is very important to "The Nameless Isle"); a separate brief listing of Lewis' foreign words and phrases would have helped the volume.

The negatives taken care of, this will be a valuable volume for any study of Lewis' poetry. For example, there are sixty-five uses of *head* in the poems (and nine uses of *heads*). Some of these will not be references to the human head, but most of them will be—and the head may well be a symbol for human reason (always important in Lewis). Likewise, there are fifty-seven uses of *life*. Lewis wrote attacks on the "vitalists" such as F.R. Leavis and D.H. Lawrence, but there is evidence of his own use of the term which in a modern, evocative sense he disparaged. Are any of these uses tied to what he disliked? These two examples are not meant to prove anything; they are meant

to illustrate the types of critical investigations possible with this word index. It is a tool that many in Lewis studies will find useful. (JRC)

Shippey, T.A. "An Interview with Tom Shippey."

Angerthas (publication of the Arthedain-Norges Tolkienforening, Oslo) 20 (June 1987): 18-27, and 21 (Oct. 1987): 20-29. [Tolkien]

Recorded in April 1987 by Johan Henrik Schimanski and Nils Ivar Agøy. Shippey's *Road to Middle-earth* grew out of his dissatisfaction with existing Tolkien criticism. He remembers the first Issacs and Zimbardo collection (*Tolkien and the Critics*, 1968) "with horror," in particular because of a piece where it was clear that the author did not know the difference between Old English and Old Norse" (20, p. 19). It was natural for Shippey to write his book because he shared with Tolkien the same academic background. He "knew in a way what Tolkien wanted to do" with *The Hobbit* and *The Lord of the Rings* and was confident in writing about them, but "wasn't sure how to treat *The Silmarillion*," not having seen the (then unpublished) materials behind it (20, p. 22).

Shippey speaks also on paganism, on Tolkien's use of words ("Tolkien was one of the most accomplished philologists the world has ever seen," 20, p. 26), on Tolkien's lack of popularity in Oxford, on *The Lord of the Rings* in relation to *The Lord of the Flies* and *Nineteen Eighty-four*, on *The Lord of the Rings* as "a work of anxiety and alarm" (21, p. 22), on Tolkien fandom, on Shippey's favorite works by Tolkien, on the cultural gap between American readers and Tolkien ("They really do see Tolkien quite wrong, for instance on matters of theology, on matters of politics, and also, actually - very, very critical for Tolkien - on matters of good manners and behaviour," 21, p. 26), among other subjects. (WGH)

Tolkien, J.R.R. *The Annotated Hobbit*. Introduction and notes by Douglas A. Anderson. Boston: Houghton Mifflin, 1988; London: Unwin Hyman, 1989. xii + 337 pp. [Lewis (1), 4]

Anderson compared the various typesettings of *The Hobbit*, noted Tolkien's revisions, and corrected errors to produce "as perfectly as is possible" a text in "Tolkien's final intended form" (p. [321]). He introduces the text with an account of the writing of *The Hobbit* and a history of its publications in England in 1937 and in the U.S. in 1938. Portions of reviews by C.S. Lewis are quoted. Sources for *The Hobbit* include *Beowulf*, the fairy tale collections of Lang and the Brothers Grimms, works by George MacDonald, Tolkien's own "*Silmarillion*," and *The Marvellous Land of Snergs* by E.A. Wyke-Smith. The preliminary matter is accomplished by portraits of Tolkien, photographs of his desk and house at 20 Northmoor Road, Oxford, a facsimile of Rayner Unwin's manuscript review of *The Hobbit*, and reproductions of the binding and dust-jacket of the London, 1937 edition of *The Hobbit*, the jacket and variant title

pages of the Boston, 1938 edition, and the cover and one illustration from *The Marvellous Land of Snergs*.

The text proper is accompanied by further notes on Tolkien's sources, on the meaning of unfamiliar words such as *bannock* and *Tomnoddy*, on the etymology of words such as *warg* and *orc*, and on the relationship between *The Hobbit* and Tolkien's larger mythology. Thirty-three illustrations and maps by Tolkien for *The Hobbit*, including preliminary and unused paintings and drawings, are printed among the text in one or two colors. The remainder of 121 illustrations are chiefly from twelve translations of *The Hobbit*. Four poems by Tolkien are printed as annotations: "Goblin Feet" from *Oxford Poetry* 1915; "Progress in Bimble Town" from *Oxford Magazine*, 15 Oct. 1931 (never before reprinted); "The Dragon's Visit" from the *Oxford Magazine*, 4 Feb. 1937, and the revised ending and additional verse of the poem as they appeared in *Winter's Tales for Children I* (1965); and "Íúmonna Gold Galdre Bewunden" from the *Gryphon*, Jan. 1923 (the original version, never before reprinted though later revised as "The Hoard").

Appendix A, Textual and Revisional Notes, "attempts to account for all revisions made for the first edition (1937) through the three various resettings of the third edition (1966, 1966, and 1967-68) . . ." (p. [321]). The notes on revisions are preceded by a bibliographical history of *The Hobbit*. Appendix B describes the runes Tolkien used in *The Hobbit*. Following the appendices are a selective bibliography of works by Tolkien, of translations of *The Hobbit*, and of secondary sources, and notices of The Mythopoeic Society and The Tolkien Society.

The design of the dust-jacket of the American edition of *The Annotated Hobbit* is an adaptation of Tolkien's wraparound illustration of mountains, trees, etc. bordered with runes, such as normally appears on the jacket of trade hardcover copies of *The Hobbit*. The Unwin Hyman annotated edition (internally different only on the title leaf) is enclosed instead in a jacket predominantly of violet and black solids and featuring a reduced color facsimile of Tolkien's original art for the first edition dust-jacket, in black, green, blue and red.

Reviewed in *Mythlore* 55 (Autumn 1988). (WGH)

Vanachter, Jos. "The Staging of Theology: The Verse Drama of Charles Williams." *Inklings-Jahrbuch für Literatur und Ästhetik* 5 (1987): 155-172.

Vanachter explores the need for a Figure character to represent God in religious drama, focussing his analysis on the Flame in *The House of the Octopus*. [PAH]¶

To Defend or Correct (Continued from page 62)

Le Guin and Hilgartner, pondering our behavior, have looked to the future to delineate, one in fiction and the other in theory, how we might reach a reasonable accommodation with ourselves and with our world. Hilgartner's theory is simple. Le Guin's people are flawed and real. Perhaps that accommodation is not impossible, after all. ¶