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An Excurses on Concrete Abstractionism in Tomekin, Lector, and Widdershins

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Abstract

It is most generally held by those who have studied Tomekin's, Lector's, and Widdershin's (hereinafter, TLW) prose style most thoroughly that meaning in particular and, more broadly, universal truth, are subjects that ought not to be overlooked.

Keywords

Mythellany; Mythopoeic; Article; Concrete Abstractionism; Tomekin; Lector; Widdershins; E. Bourbon Wittgenstein

An Excurses on Concrete Abstractionism in Tomekin, Lector, and Widdershins

E. Bourbon Wittgenstein

It is most generally held by those who have studied Tomekin's, Lector's, and Widdershin's (hereinafter, TLW) prose style most thoroughly that meaning in particular and, more broadly, universal truth, are subjects that ought not to be overlooked. It is the intention of this paper to delve into these areas of recondite rhetorical realizations and bring to light certain aspects of which it is safe to say, I think, will be of edification to scholars.

Although concrete abstractionism is an autonomous litero-philosophical term, nevertheless let us examine its constituent parts. For such a task, recourse must be taken to Luigi "The Thumb" Linguini's standard work on the subject, *The Literary Mafioso*. Linguini states that critics have had difficulty finding a basis for discriminating between the concrete and the abstract, because, in his words, "now you see it, now you don't."¹

Linguini goes on to delineate three phases of concrete abstractionism of which one should be aware: the phenomenological, the metaphorical, and the scatological. Since the second has been adequately dealt with by Sir B. Dunn Olreddy and the third removes itself from consideration almost by definition, only the first need concern us here.

In 1913, Edmund Hassl-al, the father of phenomenology, published his first book, *Ideen Au einer reinen Phonnomenologie un phonomenologischen Philosophie uber Alles* (hereinafter, IZERPUPPUA), in which he sets forth the proposition that real individuals exemplify ideal universals. Although some of his followers were prone to take their own line, after eleven successive, magisterial, massive volumes on the subject, they conceded the issue. This concept of Hassl-al's forms the foundation for what follows and with this tool firmly in hand, we will now turn to the writing of TLW.

Some have contended that the concrete abstractionism of TLW, phonomenologically speaking, is consubstantial in construction and intention to that of T.S. Eliot and Gertrude Stein. Obviously, this thesis has a few short comings. T.S. Eliot and Gertrude Stein are Americans. Their logomorphs are cast in American English, the abstractionism is set in the concrete of a century-long process of textual iconoclasm. Evidently then, whatever T.S. Eliot and, alas, Gertrude Stein meant, TLW clearly cannot be put into their camp.

Or can they?

Let me take almost at random five passages and lay them side by side.

TOMEKIN: Goodnight to you.

LECTOR: Never?

WIDDERSHINS: All rights reserved.

STEIN: The Van Dongen child was four years old but terrific.

ELIOT: Wo weilest du?

In setting up parameters for a similar investigation elsewhere, Lee Pundit has as much as implied that Charles Twitchitt used L. Thomas Elsen's Burmese Word Count Test to suggest a similarity in construction and intention vitiating a traditional narrative technique by employing a hermetic prosody, essentially aposiopesic in effect. While this may not be obvious in the examples given above, it is self evident in those given below.

TOMEKIN: The end.

LECTOR: Finis.

WIDDERSHINS: Exeunt

STEIN: And she has and this is it.

ELIOT: Shantih shantih shantih

Perhaps, then, this leaves us not so much with a conclusion as much as a point of departure for the considerations that follow.

When in his first critical study, "New Calculations on Old King Coel," Lector outlined the mentions of Coel, he included, along with Vitalis's history, Zinjanthropus's *Mundus Vult Decepi*, which describes the knight Alexander, and the *Annales Escargot*, in which the name Coel appears and in which coal is used, but he makes no mention of Coel's appearance in "Old King Cole" which is probably the most well known part of *Mother Goose*.

Lector submitted this study to Widdershins for criticism, and Widdershins in a letter to Tomkin commented, "Factum fieri infectum non potest."² Apparently, Widdershins later communicated the criticism to Dorothy L. Slayers, for Slayers told Owen Billfold, Billfold told Lector, and Lector then was overheard in heated conversation with Tomekin in their favorite pub, The Beak and the Brat.

As important as this incident is for textual criticism, unfortunately it does not fully account for the psychological-intrapersonal forces at work in the *Mother Goose* omission. Indeed, as we shall see, it proves to be a particularly telling mental lacunae.

(Ed. Note: We are sorry there was not space enough to print the entire article. For those interested in Wittgenstein's full treatment, please send \$3.00 and a self-addressed stamped, cardboard box to Mythellany, P.O. Box 545, Leesburg, VA 22075.) ■

¹*The Literary Mafioso*. Linguini, Luigi "The Thumb," (Chicago: Sheetrock Publishing, Co., 1980), p. 463. Linguini, to his credit, also points out that "...what you don't see, can't hurt you."

²*C.S. Lector's Diaries*. (While the author of the article could not submit the usual bibliographic information for this citation, MYTHELLANY magazine was provided with evidence of the existence and the authenticity of the work. While understandably such information may be required to remain confidential while such a history making book is being prepared for publication, MYTHELLANY stands by E. Bourbon Wittgenstein's citation.--Ed.)

BIOGRAPHICAL DETAIL E. Bourbon Wittgenstein

Education: Mount Pigsah Hebrew School, St. Thomas Bellarmie High School, Beulahland Preparatory School; B.A., University of California at Berkeley; M.A., Oxford University. Currently teaching rhetoric at Mea Culpa Institute for the Advancement of Religion in the Twentieth Century. In his spare time, Mr. Wittgenstein can be found converting authentic Benjamin Franklin wood burning stoves into consuming genuine Celtic peat. He is also currently at work on a book, *C.S. Lector: The Man and the Industry*, to be published in December by Helicourt, Brass, and Jojojovitsky.