ORCRIST I

A Publication of the University of Wisconsin J.R.R. Tolkien Society

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ORCRIST

Annual Bulletin of the
University of Wisconsin
J. R. R. Tolkien Society

Volume I, Number 1 (1966-1967)

Edited by James Robinson and Richard West

Printed by James Robinson

DEDICATION:

For Ivor Rogers

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INTRODUCTION

In the autumn of 1966, passers-by perusing the graffiti on fences on the Madison campus of the University of Wisconsin could read the demand, "Is LSD hobbit-forming?", and below this an invitation to all interested parties to attend an organizational meeting of the Tolkien Society. It is perhaps not surprising that such a clever and provocative advertisement should come from a student in the Dramatics Department, especially when the student has the Falstaffian temperament of Ivor A. Rogers. Mr. Rogers has since been translated to the Milwaukee campus to found another Tolkien Society (and also to teach drama), but the Society thus originated is now in its second year of life and a duly recognized student organization. The purpose of the Tolkien Society is to promote fellowship among hobbits and friends of hobbits: a diverse group, for, while we can boast no members with furry feet, our ranks are filled by students of widely divergent backgrounds, from both of the "two cultures" (from engineering and the sciences as well as the humanities), drawn together by mutual pleasure in one of the most readable of authors. We devote ourselves, for the most part, to the writings of Professor Tolkien, but we also deal with related authors and subjects. Mainly, we just chat happily about our interests, discussing Tolkienish things, raising and trying to answer questions. We are amenable, however, to such scholarly and critical papers as anyone chooses to offer us. And we are delighted to have members contribute original fantasy, verse, parodies, music, or the like. Rumors that we are soon to become a 3-credit course in Contemporary Lit, with Old English as a prerequisite, are totally without foundation.

During its first year (1966-67), the two officers of the U. W. Tolkien Society were Jeff Margolin, a senior French major, as President (or Chairman, or Thane), and Miss Paula Mahlen, a senior in Italian, as Secretary-Treasurer (or Gimli). We owe to both of them a good deal of the intelligence and fun that informed the spirit of a typical meeting of the Society. We met at our members' discretion: irregularly, but not infrequently.

The idea of publishing a bulletin of what our members

had written during the academic year 1966-1967 did not take root as a serious project until late in the spring semester; and since then the technical difficulties encountered by two enthusiastic but inexperienced editors delayed the bulletin to the point where we all but despaired of ever successfully completing the endeavour. But, as you can read for yourself, our efforts have at long last borne fruit. The editors apologize for the delay, consoling themselves that with this experience behind them, the second bulletin, featuring the papers written in the academic year 1967-1968, should certainly be ready by this June.

The articles printed in the succeeding pages are of a variety and (we think) a quality which the editors trust will please the reader. They are offered here for the first time (though, of course, the indivídual authors may re-publish them at their discretion). The contributors come to their topics with quite different interests. Mrs. Janet Boutner was a graduate student in English last year, her main interest being the medieval period, and in the fall of 1967 she escaped the Wisconsin winter by moving with her family to California, where she is continuing work toward her doctorate. Mrs. Paulette Carroll is a teaching assistant in the Department of French; anyestimate of what fun she is to have around may be formed by reading her delicious parody of Tolkien. James Robinson, when he is not shouldering the weary job of printing long bulletins, works at mastering Buddhist Studies. Miss Deborah Webster is a student of Comparative Literature, whose particular field of interest is medieval French and German; her musical and singing abilities have contributed much to the gaiety of hobbits. Richard West, indefatigable editor, bibliographer, critic, and scholar of things Tolkinian, is not a Renaissance man but another medievalist, now working toward the doctorate in the Department of English.

Orcrist was chosen as a title for the bulletin because 1) it is short and easy to remember; 2) it has a Tolkienish sound; and 3) no other Tolkien magazine happens to use it. There was some objection to naming a literary publication after a sword, but, as one member observed, is the pen mightier? There have been other names suggested, however, (Council of Elrond is one example), and we do not promise that we will not change titles in the future. We may even decide to have a different title every issue! As our subtitle (which will remain permanent) indicates, we hope that

the bulletin will be an annual event of the U. W. Tolkien Society.

Special thanks is due to Miss Mary Wilson, for her assistance to the editors in typing the masters; to Mrs. Frances Wood, who generously made available the special model of typewriter that was required; and to Ballantine Books and the Houghton Mifflin Company, for their gracious permission to use quotations from Lord of the Rings. Our thanks to the Boatner family for their hospitality at Tolkien Society parties (feasts) can never be adequately expressed. Our esteem for our founder is perhaps best stated in the fact of the dedication of this maiden issue of Orcrist. We would also like to record our affection for Pierre, who, of us all, is, with his furry feet, the closest hobbit-relative.

J. R.
R. W.
March 5, 1968

THE RETURN OF THE KING

by Janet W. Boatner

The air is full of the immanence of brass:
Brazen bells, hoarse with exultance, ring
The undreamt coming of a longed-for king
Whom we sad months have mourned for, hlāford-lēas.
The battle cry of trumpets, tongued with fire,
Summons at dawn to gather to our lord,
Who has heart-homage, as of hand and word.
Nor wife nor thane will honor our foe's pyre.

"hlāford-lēas"--literally "lord-less," that is, without a lord or ruler (Old English), with all of its implications and connotations in Anglo-Saxon culture.

TOLKIEN IN THE LETTERS OF C. S. LEWIS

by

Richard C. West

A Paper Read to the Tolkien Society of the University of Wisconsin
October 30, 1966

Readers of C. S. Lewis' spiritual autobiography, Surprised by Joy: The Shape of my Early Life, will remember the passage where he recounts his meeting with J. R. R. Tolkien at Oxford. As a youth in Belfast, Ireland, he says, he was warned, implicitly, never to trust a Papist. At Oxford he was warned, explicitly, never to trust a philologist. And here Professor Tolkien was both. Nevertheless, they became, and remained, fast friends.

Lewis, in fact, dedicated one of his books, I might add one of his best books, The Screwtape Letters, "To J. R. R. Tolkien". Together, they enjoyed the company of a literary circle of friends who called themselves the Inklings, a group about which I will have more to say presently. Also, Lewis, an enthusiastic walker (supposedly a very English characteristic, and one which Lewis shared, even though he was Irish), liked to make a walking tour of some part of England once every year, and on such excursions was often accompanied by Tolkien.

They had, after all, a good deal in common. It is true that Lewis was by some six years the younger of the two. John Ronald Reuel Tolkien ("Ronald" to his friends) was born January 3, 1892; Clive Staples Lewis ("Jack" to his friends) was born November 29, 1898. But both had taken their Bachelor's and Master's degrees at Oxford; both had their education interrupted by service in World War I. Of especial importance, both were medievalists, with similar interests. Both began their teaching careers at Oxford in the same year, 1925, when Tolkien was appointed Professor of Anglo-Saxon and Fellow of Pembroke College, while the younger Lewis became Tutor in English Literature and Fellow of Magdalen College. Twenty years later, in 1945, Tolkien removed to Merton College, still at Oxford, as Professor of English Language and Literature, a position which he held until he retired in 1959. Lewis remained at Oxford until 1954, when he was elected (by the unanimous approval of the selecting committee, I might add) to the newly created chair of Professor of Medieval and Renaissance Literature at Cambridge University. He resigned this post some months before his death on November 22, 1963. Tolkien was by profession a philologist, but he claimed that for him the response to a medieval text was not primarily linguistic nor even critical, but creative; that is, he would go on from there to create a new work in the medieval tradition (rather a justification of William Blissett for calling Lord of the Rings "the last literary masterpiece of the

Middle Ages").[1] Lewis, similarly, looked on medieval writing not as so many more or less interesting specimens of language to be analyzed (though there was work to be done in that area), but as literature to be read and enjoyed; and it is said that by his extraordinary popularity as a lecturer and teacher he almost singlehandedly revolutionized the teaching of medieval literature at Oxford from a philological to a more aesthetic method. The Tolkien who wrote not only philological articles but an appreciative essay on an Old English epic like "Beowulf: the Monsters and the Critics" would doubtless go along with him.

Both men also shared an intense love for Norse mythology in particular; and both delighted in the strain of fantasy in literature, what Lewis called "the fairy way of writing".

In fact, Lewis and Tolkien were such very close friends that a paper on them is too broad for a short talk. To do an adequate job I should need more time, and also more knowledge. I, after all, have no personal acquaintance with either man, and my knowledge of them is limited to what they themselves have written and what their friends have said about them. Even that is a fairly good deal. For our present purposes, I shall limit myself to a single theme, and concentrate on references to Tolkien occurring in the letters written by C. S. Lewis.

Lewis, although he records in his autobiography that he detested writing letters, considered it a matter of courtesy to answer every letter he received, and always tried to do so; consequently, he conducted a voluminous correspondence. From this his brother, Major W. H. Lewis, has recently published a selection[2]. No letter to Tolkien has been included, but it is impossible to say for sure if this was because none were written or because they were deliberately omitted: the selection is by no means complete and even individual letters have been edited at Major Lewis's discretion. It could well be that none were written: two men who see each other every week have little need to exchange letters as well. I am in any case concerned with references to his friend made by Lewis in letters written to other people. Such people quite often asked him about Tolkien, and about their relations, and Lewis's comments have a significance which I shall now explore.

I have glossed eleven allusions to Tolkien in this volume of letters[3], but some are of a sort which need not detain us long. The earliest reference, for example, is in a letter to one of his students dated 18 June 1931[4], in which Lewis recommends various books for medieval reading. Among them are the Tolkien and Gordon edition of Sir Gawain and the Green Knight, and Kenneth Sisam's anthology of Fourteenth Century Verse and Prose, which features a glossary by Tolkien. These are still standard texts today, and would have been

recommended by Lewis as a good medievalist even if he had never met Tolkien. Another such passing reference is in a letter dated 2 September 1957, in which Lewis lists a number of books which one should turn to to give one's imagination a good mouth-wash, as he phrases it, after being exposed to the corrupt language of popular magazines and newspapers. And along with the works of various Irish fantasists and The Odyssey of Homer he includes Lord of the Rings[5].

What seems to me to be of far more interest and importance is some more information about the society of the Inklings, about which our knowledge is all too meager. Heretofore we have had only a few isolated hints, chiefly in Lewis's preface to the Essays Presented to Charles Williams, in which he describes this friendly group of literary people who met once or twice a week to discuss topics of mutual interest, or to listen to someone read the latest chapters of his latest book. Charles Williams' novel All Hallows' Eve, Lewis' own novel Perelandra, and "Professor Tolkien's unfinished sequel to The Hobbit" were read aloud to the Inklings, and, said Lewis in 1947, they all "owe a good deal to the hard-hitting criticism of the circle"[6]. But the closest thing we have to a picture of particular events at such a meeting is in Lewis' introduction to his edition of Charles Williams' posthumous Arthurian Torso:

> The two first chapters had been read aloud by the author to Professor Tolkien and myself. It may help the reader to imagine the scene; or at least it is to me both great pleasure and great pain to recall. Picture to yourself, then, an upstairs sitting-room with windows looking north into the 'grove' of Magdalen College on a sunshiny Monday Morning in vacation at about ten o'clock. The Professor and I, both on the chesterfield, lit our pipes and stretched out our legs. Williams in the arm-chair opposite to us threw his cigarette into the grate, took up a pile of the extremely small, loose sheets on which he habitually wrote -- they came, I think, from a twopenny pad for memoranda, and began as follows:--[7]

Thereafter Williams' account of the development of the Arthurian legend is interrupted by the Inklings only in a footnote on page 15, in which Lewis says that Tolkien raised a question as to the precise meaning of a Greek word used by Williams.

The Inklings represented a gathering of close friends, not a formal club. They elected no officers, charged no dues, kept no minutes. In this volume there are, however, a couple of references to what was read on a given occasion. In a letter to his brother dated 11 November 1939, Lewis records:

> On Thursday we had a meeting of the Inklings-- you and Nevill Coghill both absent unfortunately. We dined at the Eastgate. I have never in my life seen Hugo Dyson so exuberant -- 'A roaring cataract of nonsense'. The bill of fare afterwards, consisted of a section of the new Hobbit book from Tolkien, a nativity play from Ch. Williams (unusually intelligible for him, and approved by all), and a chapter out of the book on the Problem of Pain from me. . . . I wished very much that we cd. have had you with us. . . .[8]

And in another letter to Major Lewis a few weeks later, on 3 December 1939, he says:

> The usual Thursday party did not meet. . .so I went up to Tolkien's. We had a very pleasant evening drinking gin and lime-juice and reading our recent chapters to each other -- his from the new Hobbit and mine from The Problem of Pain.[9]

But what part of Lord of the Rings Tolkien was working on at this time, Lewis does not mention.

A far richer passage on the Inklings occurs in a letter to Dom Bede Griffiths, at one time a student of Lewis'. The date is 21 December 1941. The "Reading" he mentions is, I believe, the University of Reading; and you should bear in mind that Griffiths was a convert to Catholicism:

> Williams, Dyson of Reading and my brother (Anglicans) and Tolkien and Havard (our doctor), your Church, are the 'Inklings' to whom my Problem of Pain was dedicated. We meet on Friday evenings in my rooms; theoretically to talk about literature, but in fact nearly always to talk about something better. What I owe to them all is incalculable. Dyson and Tolkien were the immediate human causes of my conversion. Is any pleasure on earth as great as a circle of Christian friends by a good fire?[10]

I find this passage very revealing. Tolkien has been even more reticent about his personality than has Lewis, and both men thought the individual's right to privacy was too much infringed on in our contemporary world. But in referring to Tolkien as an immediate human cause of his conversion -- remember Lewis always claimed his conversion was for him very largely a matter of ratiocination -- I think Lewis can only be referring to the personal example of a man who took Christian beliefs seriously and made a real effort to practice them in his life, the Tolkien who delighted in presenting puppet plays at Christmas parties for underprivileged children,[11]

a Tolkien we have not heard much about, even as Lewis's manifold charities are never mentioned in his own writings not even his autobiography.

I find confirmation of a religious concern in Tolkien's personal life in another letter of Lewis's to his brother, dated 5 November 1939:

> I had a pleasant evening on Thursday with Williams, Tolkien and Wrenn, during which Wrenn expressed almost seriously a strong wish to burn Williams, or at least maintained that conversation with Williams enabled him to understand how inquisitors had felt it right to burn people. . . . The occasion was a discussion of the most distressing text in the Bible ('Narrow is the way, and few they be that find it'), and whether one could really believe in a universe where the majority were damned and also in the goodness of God. Wrenn, of course, took the view that it mattered precisely nothing whether it conformed to our ideas of goodness or not, and it was at this stage that the combustible possibilities of Williams revealed themselves to him an an attractive light. The general sense of the meeting was in favour of a view taken in Pastor Pastorum -- that Our Lord's replies are never straight answers and never gratify curiosity, and whatever this one meant, its purpose was certainly not statistical. . . .[12]

I presume that Tolkien's opinion was included in the general sense of the meeting.

Notice that all this sheds light on the concerns of the Inklings, which evidently were not (as Lewis would say) merely literary. "To be sure", wrote Lewis to Charles Moorman in 1959, "we had a common point of view, but we had it before we met. It was the cause rather than the result of our friendship."[13] Let's just glance a moment at the writings of some of the Inklings. Charles Williams, a proofreader for the Oxford University Press, was an Anglican who wrote religious plays, religious poetry, and novels that have been called theological thrillers. T. S. Eliot said he seemed to be at home in both the natural and supernatural worlds, simultaneously. And one of his critics, Edmund Fuller, said that a Charles Williams novel resembles nothing more than a Dorothy Sayers detective story grafted onto the Apocalypse of Saint John. That same Miss Sayers seems to have been an occasional visitor to the group (and so, though Lewis says to the best of his knowledge she never met Tolkien, she must have shared the common cast of mind), and was the author not only of detective stories but also of plays based on Biblical incidents. The others shared a similar religious concern: the lawyer Owen Barfield was (and is) an Anthroposophist, the medievalist Gervase Mathew a Catholic priest, and so forth. Lewis himself, of them all perhaps the closest to Tolkien, was a man who had lapsed into atheism in his teens, and had taken up various philosophies before ultimately converting back to Anglicanism.

He became famous as a Christian apologist, the "apostle to the skeptics" in Prof. Chad Walsh's phrase, and was noted for the use in his fiction of the Christian mythology. (Please notice that I use "myth" here in its proper sense of a valuable mode for perceiving and expressing some aspect of reality. Whether or not the content of the myth has an existence in fact is irrelevant to its value.)

I am sure that Tolkien fit very comfortably into this circle of Christian friends by a good fire, but he was, if I may say this without irreverance, less blatantly Christian than they in his literary works. Let me make myself clearer with an example. Lewis's novel Perelandra is set on the planet Venus, a world of perilous seas girt with floating islands, with great godlike creatures in its past and a newly created human race in its present. To this planet come Ransom, a good if fallible man, and Weston, a man possessed by a devil; and here they meet the Eve of this new world, the beautiful and innocent, and unashamedly naked, Green Lady. And they proceed to sit around on the shore and hold a theological discussion. Please don't misunderstand me. I don't mean to belittle this novel, for I enjoy it thoroughly, and Lewis's dialectec is to me no small part of its fascination. All I mean is that the Christian element (and I realize this is an organic part of the story) is very evident, whereas in Tolkien's work no such element is immediately striking.[14]

I don't mean that Tolkien keeps his religion and his literature in separate compartments. There are Christian elements in Lord of the Rings, of course, for Tolkien has given deeply of himself to this his masterwork, and his Christian heritage would not be neglected. But I do think that even elements that can be considered Christian, and quite legitimately, are also shared with other parts of the European cultural tradition, or even with the Eastern. It is certainly no part of any Christian's beliefs that his religion is something unique and different at all points from every other, but rather that it is more perfect, that it incorporates, or at least is compatible with, all that is good and true in what men anywhere have thought and said. I mention this because I fear that many people who insist so vehemently on excluding Lord of the Rings from any Christian scheme of things only mean that Christians are not, after all, the only ones who hold some particular beliefs (as if they somehow became less Christian on that account). It might be better to refer to the Third Age as simply a-Christian, though I do not find the term wholly satisfactory, and non-Christian might be even better. But this would be true in the same way and in the same sense that any age thousands of years before the birth of Jesus could be called a-Christian or non-Christian. I qualify this as I do because, to anyone accepting the Christian religion as true, the past, too, though it does not know Christ, is nonetheless under divine Providence, and good and evil, wisdom and folly, are no different then. The pagan myths, by such as Lewis and Tolkien, are looked on as "good dreams", the divine light falling on man's imagination adumbrating, however imperfectly, what is

to be. The myth of the dying god that appears in so many pagan religions, for example, is taken as a prior hint of Christian truth; in the life of Christ, said Lewis, myth became fact. And you will recall that in his essay "On Fairy-Stories" Tolkien remarks that in the Gospels a fairy-story has entered history.

But Tolkien himself has talked about his religion and his work. I quote from another letter, this one not by Lewis, but by Tolkien:

> The only criticism [about Lord of the Rings] that annoyed me was one that it "contained no religion" (and "no women", but that does not matter, and is not true anyway). It is a monotheistic world of "natural theology". The odd fact that there are no churches, temples, or religious rites and ceremonies, is simply part of the historical climate depicted. It will be sufficiently explained - if (as now seems likely) The Silmarillion and other legends of the First and Second Ages are published. I am in any case myself a Christian; but the 'Third Age' was not a Christian world.[15]

It should come as no surprise that the author of "Beowulf: the Monsters and the Critics" should consider it perfectly legitimate for a Christian author to treat of a pre-Christian world, whether the work is Beowulf or Lord of the Rings.

But I cannot leave this point without mentioning Tolkien's sole short story, "Leaf by Niggle", which seems to me the most obviously Christian of his works, for it represents allegorically the Catholic doctrine that men who are not yet good enough to enter heaven, nor evil enough for hell, are purified after death in a state of purgatory. It is such a continuation of the redemptive process after death that Niggle and Parish undergo. This sometimes seems to me the least typical of Tolkien's fictive works, for nowhere else does he turn to allegory, and there are even passages in it which remind me strongly of Lewis, although Tolkien's prose style does not usually resemble that of his friend very much. Perhaps its strong Christian element can be partly explained by its place of initial appearance, for I suppose that the Dublin Review can expect a predominantly Catholic audience. But this can not be pushed very far: Tolkien does not write to order in any case, and it is entirely possible that when he was working on this story he did not know where, or even whether, it would be published.

But I have already referred to this short story as an allegory, a term that at best is not easily definable, but in the case of Tolkien, who says he cordially detests the form, doubly dangerous. This is a Perilous Realm in criticism, and I must tread warily. The best short definition of allegory I have come across is that of the American medievalist, E. Talbot Donaldson. He writes:

> The function of allegory that is worth the literary critic's attention (as opposed to cryptography, which is not) cannot be to conceal, but is to reveal. . . In allegory the equation is not merely a equals b, the literal statement reanalyzed equals the suggested meaning, but is something more like a plus b equals c, the literal meaning plus the meaning it suggests yield an ultimate meaning that is an inextricable union of both.[16]

It seems to me there can be no doubt that "Leaf by Niggle" does function allegorically in the manner suggested, for there are clear pointers in the story to the Christian notion of purgatory, and it does illuminate this notion. But I also think that the story has overtones (the imperfect man hardened under test, for example) that would make it meaningful to a reader unconscious of the underlying allegory. Also, this story deals with an artist who has an imaginative insight of another and better world, and though he dies before he completes his great work expressing this, he and others enjoy it in the next life, while a fragment of his vision is preserved for any men who care about such things. But the Christian allegory is still present in all this, and I do not believe that the story can be fully appreciated without being aware of the doctrine of purgatory.

Lord of the Rings has also been read allegorically, and Lewis has had a great deal to say about that in his critical reviews of the work. Moreover, to an inquirer he writes on 22 September 1956:

> Tolkien's book [The Fellowship of the Ring] is not an allegory - a form he dislikes. You'll get nearest to his mind on such subjects by studying his essay on Fairy Tales in the Essays presented to Charles Williams. His root idea of narrative art is 'sub-creation' - the making of a secondary world. What you wd. call 'a pleasant story for the children' wd. be to him more serious than an allegory. But for his views read the essay, wh. is indispensible. My view wd. be that a good myth (i.e. a story out of which ever varying meanings will grow for different readers and in different ages) is a higher thing than an allegory (into which one meaning has been put). Into an allegory a man can put only what he already knows; in a myth he puts what he does not yet know and cd. not come by in any other way.[17]

Lewis has been called (justly, I think) our greatest connoisseur of allegory, so his statements carry particular weight. But his correspondent, Fr. Peter Milward, seems to have been unconvinced, so Lewis wrote to him again on 10 December 1956:

> Thanks for your letter of Nov. 5th. One historical point first. There cd. not have been an allegory about the atomic bomb when Tolkien began his romance for he did so before it was invented. That however has little to do with the theoretical question; tho' it has much to do with the extreme danger, in individual cases, of applying allegorical interpretations. We should probably find that many particular allegories critics read into Langland and Spenser are impossible for just that sort of reason, if we knew all the facts. I am also convinced that the wit of man cannot devise a story in wh. the wit of some other man cannot find an allegory.[18]

I think this should put this vexed question to rest, for certainly many things can be found in Lord of the Rings, the atom bomb no more valid than any other. The story is mythic, not allegoric.

Another reference by Lewis to Tolkien occurs in a letter to a nun written 12 January 1950:

> My book with Tolkien--any book in collaboration with that great, but dilatory and unmethodical man - is dated I fear to appear on the Greek Calends.[19]

That is all. Let me remark in passing that I consider it a great pity that Lewis and Tolkien never collaborated on a work. Otherwise, I am more amused than disquieted by this passage. It reminds me of another letter of Lewis's I once heard about (not included in this volume), in which he advised an American correspondent to be patient in waiting for The Silmarillion to appear, adding jovially, "You have no idea with what laborious midwifery we got the Lord of the Rings out of him".[20] One of my acquaintances, a fine scholar, reacted angrily to all this, evidently taking it as insulting Tolkien as a lazy, good-for-nothing lout. I myself do not find that it lessens my regard for him in any way. Nor did it offer any obstacle, apparently, to Lewis's admiring and liking Tolkien, and I cannot but remember as characteristic of Lewis both his remarkably perceptive understanding of human nature, and his constant attempt to speak charitably. Certainly the only way Tolkien is different from most of the rest of the human race in being dilatory and unmethodical is in being great as well. And literary parallels with Dr. Johnson and Coleridge (perhaps also with Chaucer, who left most of his works unfinished) of course suggest themselves.

Still on this point, let's look at another letter of Lewis's to an American critic, Charles Moorman, written on 2 October 1952, two years before the British publication of Fellowship of the Ring. He refers to his own novel, That Hideous Strength:

> The VII Bears and the Atlantean Circle are pure inventions of my own, filling the same purpose in the narrative that 'noises off' wd, in a stage play. Numinor is a mis-spelling of Numenor which, like the 'true West' is a fragment from a vast private mythology invented by Professor J. R. R. Tolkien. At the time we all hoped that a good deal of that mythology would soon become public through a romance which the Professor was then contemplating. Since then the hope has receded. . . .[21]

This reminds me at once of Lewis' preface to this very novel:

> Those who would like to learn further about Numinor and the True West must (alas!) await the publication of much that still exists only in the MSS. of my friend, Professor J. R. R. Tolkien.[22]

This remark has long tantalized me, for Numenor is of the First Age of Middle-earth and had vanished long ago by the time of Lord of the Rings. Anyone wishing to learn much about it would be well advised to turn, not to the narrative proper, but to the appendices. But Lewis evidently knew a good deal of Numenor, presumably through Tolkien's reading to the Inklings. The suggestion is overpowering that more about Numenor exists in the MSS. of J. R. R. Tolkien than is dreamed of in the files of Allen and Unwin. But it is only recently that I have come across the following confirmatory statement by Professor Tolkien himself:

> . . . the mythology (and associated languages) first began to take shape during the 1914-18 war. The Fall of Gondolin (and the birth of Earendil) was written in the hospital and on leave after surviving the Battle of the Somme in 1916. The kernel of the mythology, the matter of Lúthien Tinúviel and Beren arise from a small woodland glade filled with "hemlocks" (or other white embellifers) near Roos on the Holderness peninsula - to which I occasionally went when free from regimental duties while in the Humber Garrison in 1913.[23]

The question naturally arises, why has none of this material been published before? Lewis's phrase "Professor Tolkien's unfinished sequel to The Hobbit" rings through my mind, and I remember that the great sequel was begun even before The Hobbit was published in 1937. I think, also, of Lewis' statement in his essay on "The Alliterative Metre" (published in 1939) that he hopes that Professor Tolkien will soon be able to publish an alliterative poem[24]; and this has never been forthcoming, unless it is included in Lord of the Rings or ended up as the verse play on the Battle of Maldon. Tolkien certainly does not seem ever to have been in any hurry to publish his writings.

There is another bit of biographical information that is helpful here. Tolkien and E. V. Gordon planned to edit the fourteenth century poem called The Pearl to follow their edition of Sir Gawain and the Green Knight. (I ought to mention that both poems exist in the same unique manuscript, Cotton-Nero A.x., and that they are usually considered to be the work of the same author.) But Gordon died while the work was in progress, and it was naturally expected that Tolkien would continue alone. Years passed; no edition of The Pearl appeared; Tolkien's fellow scholars became puzzled and a little disquieted. Finally Mrs. Gordon retrieved the manuscript from Tolkien and arranged for its publication herself; but the Oxford community, understandably, I think, was upset with Tolkien. Looking back now, it is easy to speculate that Tolkien did not finish editing The Pearl because he was writing about Middle-earth, and that he did not finish writing about Middle-earth because he was editing The Pearl. His situation cannot have been an easy one, for the leisure time of an Oxford don is limited, and both his pleasure and his work were competing for it. Moreover, the philological tradition of medieval studies at Oxford was only beginning to be shaken in the thirties and forties by the extraordinary popularity of Lewis' lectures, and appreciation of the literary qualities of a medieval text on the part of a philologist was actually discouraged. Nor could there have seemed any reason to expect a fairy story to be to the taste of a twentieth century audience. Under such circumstances, it is not surprising that Tolkien should have hesitated to publish his literary endeavors. But for the encouragement he received from Lewis and the other Inklings, he might, conceivably, never have published them at all.

There is more that can be said about this. Tolkien seems constitutionally incapable of allowing anything to pass through his hands a second time without revising it, whether it is "Riddles in the Dark", or "On Fairy-Stories", or Lord of the Rings. His Middle-earth mythology is a project vaster and more complex than anything Lewis or any of the other Inklings ever attempted in fiction. Tolkien wrote the story out of its narrative sequence and did not always know where the story would lead him, and its coherence has been achieved, he says, by constant re-writing backwards.[25] Also, he could not afford to hire a secretary, and he himself typed out the entire manuscript of Lord of the Rings by the hunt-and-peck system, with two fingers.[26] And it should be remembered that while at work on his great three-decker novel he also wrote and published a short story, "Leaf by Niggle",[27] and a long narrative poem, "The Lay of Aotrou and Itroun".[28] This sort of thing takes time, and he obviously doesn't like to be hurried.

I am sure that all three of Lewis' descriptive adjectives apply to his friend; and I have no complaints. It is not as if we had a right to his works that he was infringing by delay.

Let me conclude by reading you one more letter of Lewis', this one to critic Charles Moorman. It was written on 15 May 1959; and Prof. Moorman was planning a literary enquiry into the society of the Inklings:

I don't think your project at all 'presumptuous', but I do think you may be chasing after a fox that isn't there. Charles Williams certainly influenced me and I perhaps influenced him. But after that I think you would draw a blank. No one ever influenced Tolkien - you might as well try to influence a bandersnatch. We listened to his work, but could affect it only by encouragement. He has only two reactions to criticism; either he begins the whole work over again from the beginning or else he takes no notice at all. Dorothy Sayers was not living in Oxford at the time and I don't think she ever in her life met Tolkien. She knew Charles Williams well, and me much later. I am sure she neither exerted nor underwent any literary incluence at all. Of course it may be that, just because I was in it myself, I don't see (objectively) what was really going on. But I give my honest impression for what it is worth.

And he concludes with the paragraph I have quoted earlier in another context:

> To be sure, we had a common point of view, but we had it before we met. It was the cause rather than the result of our friendship. . . .[29]

Influence studies are treacherous things, and I have neither the knowledge nor the temerity to attempt to qualify Lewis' statements. Only, let me quickly point out that the friends who contributed to the memorial volume, Light on C. S. Lewis, felt that none of their group had ever influenced Lewis; or, if anyone did, then it was Ronald Tolkien. But I think it good to close on this note of comradeship among the Inklings; for without their encouragement, and chiefly that of C. S. Lewis, Professor Tolkien might never have published a word about Middle-earth.

FOOTNOTES

[1] William Blissett, "Despots of the Rings", South Atlantic Quarterly, Vol. 58 (Summer, 1959), p. 449.

[2] Letters of C. S. Lewis, ed. W. H. Lewis, (Geoffrey Bles: London, 1966). Hereafter, I shall refer to this book as Letters. Major Lewis' introductory memoir of his brother is invaluable to those of us who are interested in C. S. Lewis and his work. Unfortunately, the American edition of this volume published late in 1966 by Harcourt, Brace and World was not available at the time I wrote this paper.

[3] Consult Letters pp. 142, 169-70, 170-71, 172, 197, 222, 244-45, 271, 273, 279, and 287.

[4] Letters, p. 142.

[5] Letters, pp. 279-80. The Irish writers referred to are E. R. Eddison (The Worm Ouroboros is cited), James Stephens, William Butler Yeats, and Lord Dunsany. Eddison's works have long been out of print, and I am happy that Ballantine is now reissuing them in paperback.

[6] Dorothy Sayers et al., Essays Presented to Charles Williams, (Oxford University Press: London, New York, Toronto, 1947), p. v.

[7] Charles Williams and C. S. Lewis, Arthurian Torso, (Oxford University Press: London, New York, Toronto, 1948), p. 2.

[8] Letters, pp. 170-71.

[9] Letters, p. 172.

[10] Letters, p. 197.

[11] I owe this reference to conversation with Fr. Robert F. Healey, S. J., who, while taking his M. A. in Classics at Oxford, was present at just such an affair. Fr. Healey is now at Fairfield College in Connecticut.

[12] Letters, pp. 169-70.

[13] Letters, p. 288.

[14] Don't interpret me as saying that Lewis is always preaching. When he does, he preaches well, and, as a Christian myself, I am never sorry to listen to him. He often did have didactic intentions and did not think them improper to art. But the religious concern in his novels can be overstressed, since for him, as for Tolkien and

any other writer qua writer, the story itself is paramount and his Christianity arises even as anything which an author feels deeply is liable to get caught up in his story. It should be remembered that Perelandra started with a mental picture of the floating islands, and that there was no Aslan in the initial sketches for The Lion, the Witch, and the Wardrobe. There are other things in Lewis besides theology; though his theology is extremely important. He makes effective imaginative use of borrowings from Greek and Norse mythology, Arthurian legend, and medieval cosmology, as well as of Christianity. He demonstrates the vitality of the Christian myth by accomodating it to a science-fictional setting. His eldila are analogous to angels, but it is to your loss if you assume that you know all about them from traditional Christian theory and fail to pay attention to what the narrative shows them to be. He can create new races, new rational beings, and make us empathize with them. He can render wholly imaginary landscapes sensuously present. He has great wit, whether you take this to mean a sense of humor, or intellectual deftness. I find him well worth reading.

[15] Diplomat Magazine, Vol. XVIII, No. 197 (October, 1966), p. 39. The piece appears as an article "Tolkien on Tolkien" and no date or source is given for it. It might have been commisioned by the editors of Diplomat. However, you will remember that in his review of Lord of the Rings (Nation, April 14, 1956, pp. 312-13), Edmund Wilson quotes from a letter written by Tolkien to his publishers; and, though I cannot be absolutely sure, the similarity in phrasing leads me to surmise that this is the statement known to Wilson.

[16] E. Talbot Donaldson, "Patristic Exegisis in the Criticism of Medieval Literature: The Opposition", in Critical Approaches to Medieval Literature, ed. Dorothy Bethurum, (Columbia University Press: New York and London, 1960, 1961), p. 24.

[17] Letters, p. 271.

[18] Letters, p. 273.

[19] Letters, p. 222.

[20] Niekas No. 15 (March, 1966), p. 49. I'm afraid you won't find this very easily: it is a science-fiction "fanzine" (fan magazine) edited by Edmund R. Meskys and Felice Rolfe (headquarters at 1360 Emerson, Palo Alto, California 94301).

[21] Letters, pp. 244-45.

[22] C. S. Lewis, That Hideous Strength (Collier Books: New York, 1962), p. 7. This is a paperback edition. The Macmillan Company published this novel in 1946.

[23] See Note 15, supra. I'm afraid Diplomat misprinted "Goudolin" as "Gandolin" and "Beren" as "Deren"; I have ventured to correct this in my quotation.

[24] Consult C. S. Lewis, Rehabilitations and Other Essays (Oxford University Press: London, New York, Toronto, 1939).

[25] In a letter dated 25 June 1957 and printed by Caroline Whitman Everett as Appendix A in her Master of Arts thesis (Florida State University, 1957).

[26] The Inklings seem never to have composed on the typewriter. Lewis said the sound of the keys destroyed one's sense of rhythm, and I have found this to be true. The entire group was deeply interested in achieving beauty of language. As did Flaubert, Lewis liked to test his words on his tongue. Perhaps this is one reason why they read their works aloud to one another.

[27] Dublin Review, Vol. CCXVI or 216 (January, 1945), pp. 46-61. Reprinted in J. R.R. Tolkien, The Tolkien Reader (Ballantine; New York, 1966), pp. 85-112.

[28] Welsh Review, Vol. IV, No 4 (December, 1945), pp. 254-266.

[29] Letters, pp. 287-88.

NOTE: The group of Irish fantasists mentioned in note 5 turns out to include one Englishman: E. R. Eddison. My mistake originated in interpreting a remark of James Stephens as indicating that Eddison was Irish, whereas what he really says is that he ought to have been. For the results of Charles Moorman's study of the Inklings, see his book, The Precincts of Felicity (1966). Some more material on the Inklings, dealing especially with Lewis and Williams, will be found in John Wain's autobiography, Sprightly Running (1962).

R. C. W.
March, 1968

THE WIZARD AND HISTORY:

SARUMAN'S VISION OF A NEW ORDER

by James Robinson

An Expanded Version of a Talk, Given before the University of Wisconsin J. R. R. Tolkien Society, in November of 1966.

There is a political philosophy, particularly prevalent in modern times, a philosophy so widespread, so much a part of the modern political milieu, that it cannot be considered as the characteristic of any one political movement. Many people take this philosophy for granted. Though statesmen and political scientists may argue loud and acrimoniously, taking any number of positions on the issues of the day, advocating the most diverse solutions, they are all united by a common bond. Their arguments have one common axiom. To use the terms of logic, the multitude of political consequents of fascists, communists, nationalists, democrats and republicans (with large or small initials) stem from a common antecedent.

And what is written on this banner which summons such a heterogeneous crowd? What is the muezzin's cry which calls so many to fall to the ground? It is this: politics and ethics have no relationship to one another; ethical considerations have little or no place in political deliberation. The only standard of judgement (beside the convenience of the moment, of course) is a vision, a postulated ideal. This vision is not capable of being judged and evaluated from an ethical standpoint apart from itself. It *is* the arbiter of ethics; it *is* the standard of evaluation. What leads to the vision is good, what hinders it is evil. No other consideration is relevant.

Since this vision is the good in itself, any means to achieve it automatically become good. And among the various visions proposed, one chooses according to his inclination. There is no real standard by which one can judge and choose with any sort of certainty.

This may seem to be a very unusual introduction to an

article about Tolkien's Lord of the Rings. It is not generally considered to be a political novel. In a very important way, it is not. Tolkien has specifically denied any sort of allegory in The Lord of the Rings and particularly in the character of Saruman. No reference whatsoever is made to any historical or contemporary event or person. No such reference is even implied. Then in what way can the trilogy be considered a political novel or be considered as relevant to a discussion of political philosophy?

Politics is power; more specifically, power over rational beings and their activities in society. The course of politics is the struggle for this power. When seen from this perspective, the trilogy becomes quite political. It may seem strange to put the struggle against Sauron in the same category as the somewhat less heroic exploits of present-day politicians, but then that is the very point I am trying to make. (I might add here parenthetically that the remarks made in this paper are meant solely as a discussion of Tolkien's work and some applications of it in the realm of general political philosophy, and not as the advocacy of some particular partisan view.)

A complete study of the concept of power in The Lord of the Rings would require months, perhaps years, of study; the result would be a volume of not inconsiderable length. In this paper, I will select one incident which I think is particularly relevent, examine it in the light of general political philosophy and point out the light that it sheds on certain modes of political thinking.

Saruman is unique in The Lord of the Rings in that he is the only character who, when faced with the choice of good and evil, consciously chooses evil. He was under no compulsion to make such a choice; indeed it probably would have been easier for him to side with the good in the form of his fellow wizard Gandalf. But Saruman, though not outwardly compelled, is inwardly impelled--driven by a vision generated in his own mind to which every other consideration is subordinated.

Saruman's speech to Gandalf in The Fellowship of the Ring sums up his vision and the means by which he hopes to realize it. The situation can be briefly summarized. Gandalf has gone to Saruman as the head of the Order of Wizards to enlist

his aid against the evil Sauron. Saruman, rather than rendering the requested aid, attempts to attract Gandalf to his view of a new social order to be established after Sauron's victory. It is this particular passage that I am going to analyze in detail.

Gandalf sees a change in Saruman even before Saruman begins his speech. Saruman had greeted Gandalf by stressing his higher position in the Order of Wizards, emphasizing the distinctions of color which evidently served to rank or to distinguish the various wizards. This in itself is ironic since Saruman has changed color from the white which marked his rank as the head of the order to a shimmering prismatic robe of all colors. Under ordinary circumstances, Saruman would not have had to reassert continually his superior position because no one ever doubted it.

This change from white to many colors has been suggested as an act of pride; it is also a symbolic representation of his change in ethical standards. He is now neither white nor black nor any color but seeks to encompass all of them. He is in between good and evil, and attempting to show that he can harmonize or transcend these two categories. I shall amplify upon these points a bit later. The trilogy itself shows the success of such a venture.

The justification that he uses for his transformation is that whiteness is weakness, it may be broken up, written upon or marred in some way. Though this is all done on the symbolic level, the meaning is clear. Saruman prefers power to virtue. He has no belief that the good, in this case symbolized by the white, has any sort of inherent defense. Of course, once one accepts that there is no power inherent in the good and to be found in the good alone, then everything is "up for grabs." Power for its own sake becomes a goal, since power, alone and apart from virtue, will decide. He who has the greatest amount of power will triumph (which, in itself, is quite true).

Saruman then launches into his speech with which he hopes to entice Gandalf into accepting his plan for the new order. (All quotations are from the Ballantine edition of Fellowship of the Ring, p. 340.)

The Elder Days are gone, the Middle Days are passing,

> The Younger Days are beginning. The time of Elves is over but our time is at hand: the world of men which we must rule.

Saruman begins his political philosophy with an historical analysis, an attempt to find the pattern of history. He recognizes accurately that indeed the Old Days are over, the power of Elves is declining and the power of men is rising. But historical observation is more than mere recitation of facts. Intertwined with the historical observation is also an interpretation. "Our" time has come and "we must rule" men since they are now to be dominant.

The argument is ingeniously constructed so that there is no mention of an ethical dimension in the historical movement. The rise and fall of various races are seen merely as historical facts; one either takes advantage of them or one does not. If one is to hold power in these younger days, it must be power over and associated with men. A simple statement of fact with no value attached (since of course we all know facts and values are totally separate).

> But we must have power, power to order all things as we will, for that good which only the Wise can see.

Saruman now clarifies to what end this necessity to rule men is directed. It is the Wise, the Elect, who alone can see what the good is and for that reason must have absolute power. Let us analyze clearly what sort of properties the "good" has in Saruman's usage. First, this good is not something that will come about through the orderly processes of nature or even in the unfolding of historical development. Historical analysis merely gives us the means for power, and not the end. (in this case, power for Saruman's "good"). The good must be imposed on the situation. If it were not so, Saruman would not need to ask for "power to order all things."

Second, the good is not at all obvious. Only the Wise, those with some special qualifications, can see it. It is not necessarily a good which everyone can agree on, or at least a good which can be made manifest to the reasonably rational members of the community. There can be no check or verification procedure to what the Wise decree as good. Hence, it is essentially arbitrary.

Third, the power needed to maintain this good must be absolute. This is simply a corollary of the first two properties. And once one grants that the Wise should rule for the good they alone see, Saruman's demand for power is a quite reasonable one. From this it follows that, if the demand for this power is good, then (given the rest of the preceding analysis) any means to obtaining this power is good.

The irony is that Saruman, who undoubtedly includes himself among the Elect, rather than being one who has an unimpeded view of the good, is one who is particularly blind to the consequences of his own acts. Saruman also hastens to add that Gandalf is included among the Elect. What more effective way is there to win one over to the elitist view of politics?

> A new Power is rising. Against it, the old allies and policies will not avail us at all. There is no hope left in Elves or dying Numenor. This then is the one choice before you, before us. We may join with that Power. . . Its victory is at hand and there will be a rich reward for those who aided it.

As Shakespeare said: "There is a tide in the affairs of men, which taken at the flood, leads on to fortune." Saruman wants to attach himself to what he feels to be historical inevitability. The old must give way to the new; it is futile to fight it. Historical conditions change and one must re-examine old policies and abandon them if they are no longer practical.

This new Power to which Saruman refers is, of course, Sauron, the embodiment of evil. The proposed alliance, therefore, is not one based on common motivations. The path of history is not to be judged good or bad; it moves amorally and one either moves with it and succeeds or against it and fails. Sauron seems to be the most powerful force around and so an alliance with him seems to be the most reasonable course. One does not ask what is right, but just what will work. In political jargon, this is known as "being pragmatic."

However, we must not think that Saruman is a cheap opportunist who seeks only to survive and advance himself no matter what the conditions are. Saruman is guided by a vision of the new social order, and to that vision all else must be subordinated.

> As the Power grows, its proven friends will also grow; and the wise, such as you and I, may with patience come at last to direct its courses, to control it. We can bide our time, we can keep our thoughts in our hearts, deploring maybe evils done by the way, but approving the high ultimate purpose: Knowledge, Rule, Order. . .

Saruman does not actually want to give himself over to Sauron, or actually to subordinate himself to Sauron. He wants to be a partner, to merely compromise with Sauron, and that only for a while. Since ethics and politics are separate, he can associate politically with Sauron and not be contaminated. Indeed, by working with Sauron, he can, perhaps, do good by lessening the impact of Sauron's harshness. Saruman hopes to consciously bring good out of evil, but before good can be brought out, the evil must be given a helping hand.

What Saruman is saying is that the best course is to work from within the system. Accept reality as it is, in this case, the reality of Sauron's predominance. Once one accepts reality, one can then hope to program gradual changes. Nothing can come of bucking the inevitable. Saruman is quite willing to allow for certain kinds of moral reservations, but they are essentially private judgements, and "If you can't stand the heat, then you should get out of the kitchen."

An alliance with evil may be distasteful to the fastidious but that is not being flexible. The fact that Sauron is evil should not impair his fighting power any; and Saruman is willing to overlook a present evil for a future good.

> There need not be any real change in our designs, only in our means. . .

Saruman sincerely believes that an evil means cannot corrupt a good end. An overarching vision can justify the use of any means available to secure its triumph.

Of course, the entire trilogy serves to refute everything that Saruman believed. His own fortress was destroyed by beings whom he had wronged without giving them much thought. He was trapped in his tower with a treacherous sniveling worm of a man for his only companion. He saw Gandalf take his position as Head of the Order de jure which he had de facto renounced when he changed from white to many colors. The power of Sauron

which he saw as so overwhelming proved to be hollow and insubstantial. Saruman was proven wrong, not by argument, not by just another vision coming to the fore, but rather by the course of events, the pattern of history that he felt he understood. The course of events proved his actions to be futile, and hence the premises upon which he was working were wrong.

What can be learned from the fate and character of Saruman? First, history and politics, though not strictly identical with ethics, are inseparable from it. While it is quite proper to avoid the sentimental simplistic attempt to judge history by its conformity or non-conformity to certain specific moral views (compare the once popular view that the decline of the Roman Empire was due to the orgies and general sexual promiscuity), we must not forget that if the moral law acts in the lives of individual men, it must surely operate in the collective actions of men as manifested in society and history as well.

Second, there is no such thing as a temporary compromise with moral principle. Integrity, like Humpty-Dumpty, cannot be put back together again. The road of compromise is one-way even if it supposedly leads to a higher good.

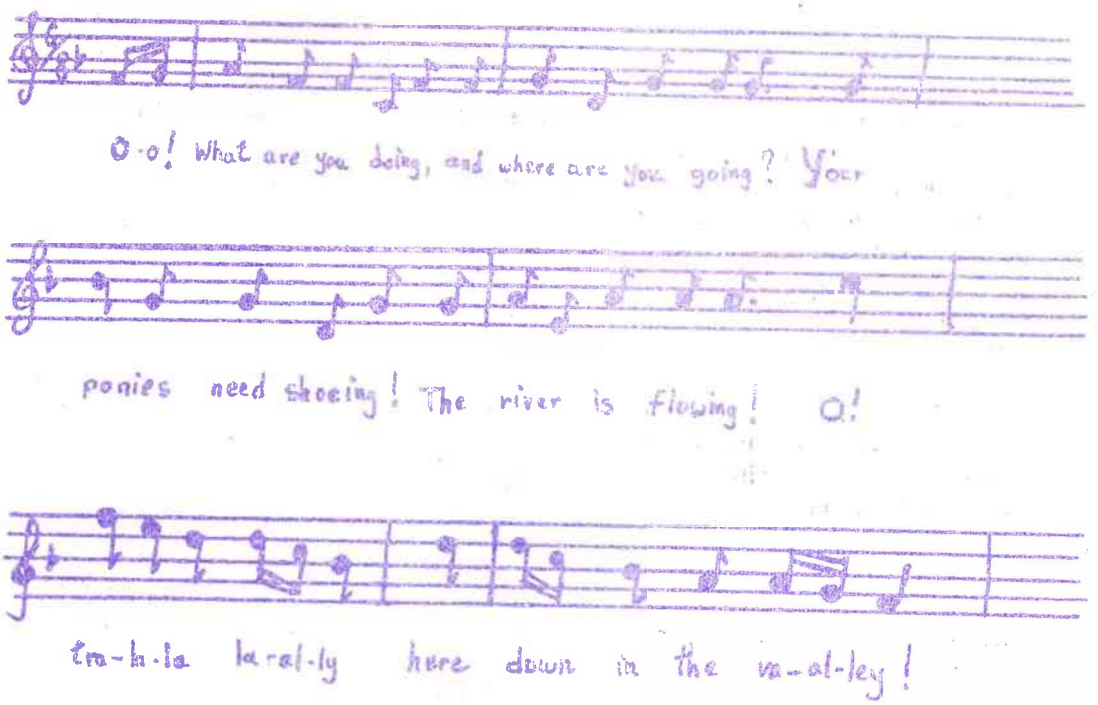
Third, one cannot separate what is good from what will work. The whole thrust of The Lord of the Rings is that nothing will really work unless it is good. Not only does power corrupt but the very desire for power is dangerous.

Saruman, in hoping to transcend good and evil, falls victim to evil; the tide of history on which he relied, turned against him and destroyed him. When one's actions are based on erroneous premises, only disaster can come of it.

MUSIC TO READ TOLKIEN BY

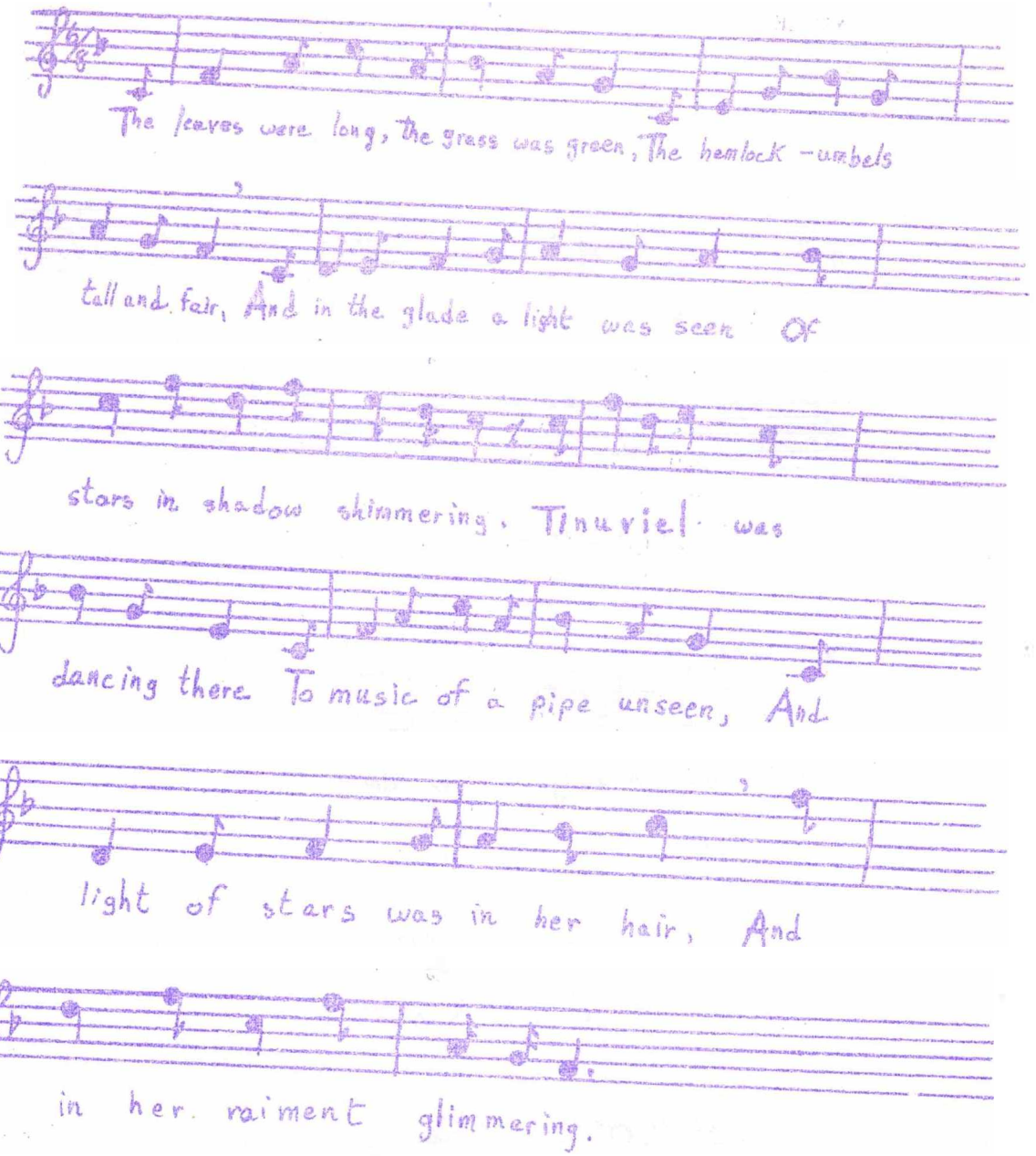
Tunes for Two Poems

by Deborah Webster



The Elves welcome the Fourteen to Rivendell

(The Hobbit)



Lay of Beren and Tinuviel

(The Fellowship of the Ring)

THE INTERLACE AND PROFESSOR TOLKIEN:

MEDIEVAL NARRATIVE TECHNIQUE IN THE LORD OF THE RINGS

A Paper Read to the J. R. R. Tolkien Society April 16, 1967

by Richard C. West

Let me begin, by way of illustration, with a passage by C. S. Lewis in which he describes the pattern of interwoven stories that a modern reader finds in Malory:

> Arthur has a war against five kings. To repair his losses he must make new knights. His selection sends Bagdemagus, malcontent, from the court, and the story of his wanderings crosses the latter end of Merlin's story. Arthur meanwhile has got involved in the affairs of Damas and Ontzlake, which in their turn involve both him and Accolon in the machinations of Morgan, which lead to the banishment of her son Uwain, which leads to his joint errantry with Gawain, which brings them both (now in company with Marhaus) to those three damsels at the river-head who rack the story into three (C. IV. 4-19)...and so on. Those who dislike this sort of thing will not much like Malory.[1]

If the modern reader does not actually dislike this sort of thing, he does find such a narrative pattern a little odd. Modern critical theory, based on some three centuries of artistic practice, calls for an Aristotelian concept of organic unity in a work of art. There should be a single major theme, to which a limited number of other themes may be related but subordinated, which is pursued from a clear-cut beginning, through a middle which grows naturally out of the beginning, to a resolution in an end which grows out of all that has gone before. Any single work is self-sufficient, since it includes within itself everything that is necessary, at the same time excluding everything that is not necessary. It is hence (to apply the description of this concept formulated by Giovambatista

Strozzi in 1599) indivisible in itself, but divided from everything else. This is the pattern of narrative progression to which a modern reader is accustomed. Its principles are summed up in the dictum of the Queen of Hearts: Begin at the beginning, and go on till you come to the end; then stop.

Whether this progressive, uncluttered narrative line we are all so familiar with is the best technique for narration is not a point which I am interested in discussing; but that it is not the only valid method is something we are rediscovering in our day, influenced by the experiments with form of our contemporary artists (such as Joyce, Proust, and Grass) and by our increasing knowledge of the different literary techniques employed by our ancestors. It is of one such older technique, the medieval interlace, that I have now to speak. I ask your pardon and your patience if my description of this method of narrative structure seems long and complex, for this but reflects the nature of the subject, which is not at all easy to grasp; and even those who are already acquainted with it may not be averse to freshening the concept in their minds. Those who are already familiar with some example of an interlaced narrative, such as the thirteenth-century cyclic romances in prose, or Spenser's Faerie Queen, or (this will be my emphasis) Tolkien's Lord of the Rings, will have that much of an advantage in forming a clear idea of this highly sophisticated narrative technique.

It is unfortunate that for many modern critics organic unity is not merely a characteristic of a work of literature but actually a condition for its existence, as they consider the imposition of a unified pattern on the flux of reality one of the chief raisons d'être of art. This makes it difficult for them to perceive the subtler patterns of other techniques such as the interlace. It is unlikely that any late medieval author would have been much attracted to the concept of organic unity. They were not interested in works being discrete from all other works, since the matter of any story was regarded as common property. Indeed, a writer always claimed that some grand aucteur had told a story before him even, and perhaps especially, if he hadn't: such a procedure lent authority to a tale. Nor would a progressive, uncluttered

narrative line be considered very desirable: the medievals thought digressions enriched a story. Yet neither did they like disorder or unconnected sequences of events, and it was out of displeasure with such rambling tales of adventure that the interlace was evolved. The thirteenth-century French writers who followed Chrétien de Troyes shared his ideal of composition as forging links between hitherto unconnected episodes and giving them shape and meaning.[2] They, like Chrétien, "wanted to make the narrative articulate, to motivate it, to give it a causal perspective."[3] The narrative device they developed was that of interweaving two or more separate themes or stories, a device indeed known to earlier writers and used, for example, in the Metamorphoses of Ovid, but never before employed in so vast and complex an ensemble of themes as a thirteenth-century cyclic romance. In any one of these, "The knights-errant whom we try to follow as they make their way through a forest--that ancient symbol of uncertain fate--are apt to abandon at any time one quest for the sake of another, only to be sidetracked again a moment later" and "the resulting maze of adventures, quests and battles" seems to grow in complexity the deeper one ventures.[4] Yet behind the apparent aimlessness there is a rational principle at work, as was pointed out by the French historian, Ferdinand Lot, in his study of the Prose Lancelot (one of the branches of the great thirteenth-century cycle of Arthurian romance). Lot discovered that no theme in the Prose Lancelot could be separated from the other themes, even though they were independent of each other:

> Aucune aventure ne forme un tout se suffisant à lui-même. D'une part des épisodes antérieurs, laissés provisoirement de côté, y prolongent des ramifications, d'autre part des épisodes subséquents, proches ou lointains, y sont amorcés. C'est un enchevêtrement systématique. De ce procédé de l'entrelacement les exemples se pressent sous la plume. Ils sont si nombreux qu'à les vouloir énumérer on raconterait le Lancelot d'un bout à l'autre.[5]

No stretch of the narrative appeared to be self-contained:

at any given point there were always to be found recollections of earlier episodes or adumbrations of later ones. Hence the different themes in the Prose Lancelot are not like the separate pieces of a mosaic, where any one might be removed without disrupting the others, but rather like the separate but crossing and recrossing threads woven into a tapestry, where no single thread can be pulled out without destroying the entire fabric. This analogy from a visual art may help you to see the sort of coherence possessed by the stories or themes in an interlaced narrative, where the stories adhere one to another in an infinite series of echoes and anticipations. "Just as in a tapestry each thread alternates with an endless variety of others, so in the early prose romances of the Arthurian group numerous seemingly independent episodes or 'motifs' are interwoven in a manner which makes it possible for each episode to be set aside at any moment and resumed later. No single stretch of such a narrative can be complete in itself any more than a stitch in a woven fabric; the sequel may appear at any moment, however long the interval. But the resemblance goes no further, for unlike the finished tapestry a branch of a prose romance has as a rule no natural conclusion; when the author brings it to a close he simply cuts the threads at arbitrarily chosen points, and anyone who chooses to pick them up and interweave them in a similar fashion can continue the work indefinitely."[7]

Building on the work of Lot, Professor Eugene Vinaver has gone on to describe what a medieval writer achieved when he adopted this device of "an expansion or an unrolling of a number of interlocked themes." "Combined as it was with the practice of interlacing," he writes, " the process of digression would not only justify, but call for the very things that our conventional poetics condemn: it would call not for 'unity', which restricts the work to essentials and deprives it of potential ramifications, but for expansion and diversity, for growth, both real and hypothetical: real when a theme or a sequence of themes is lengthened within an existing work, hypothetical when the author projects a possible continuation to be taken up by his successor who in turn will bequeathe a similar projection to

those who will follow him. For a work such as the Arthurian prose cycle there is, strictly speaking, no single beginning and no single end; each initial adventure can be extended into the past, each final adventure into the future, by a further lengthening of the narrative threads; and any theme can re-appear after an interval so as to stretch the fabric still further until the reader loses every sense of limitation in time or space... And since it is always possible, and often even necessary, for several themes to be pursued simultaneously, they have to alternate like threads in a woven fabric, one theme interrupting another and again another, and yet all remaining constantly present in the author's and the reader's mind."[8]

Moreover, M. Vinaver elsewhere points out that the medieval authors welcomed the popularity of such supernatural aids as the runes and enchantments of magicians, which were a fruitful source of the digressions which enriched the text with a pleasing variety.[9] And one surprising result of this has been discussed by C. S. Lewis, who observes that Spenser's use of the interlace in the Faerie Queen "adds to the poem what might be called depth, or thickness, or density. Because the (improbable) adventure which we are following is liable at any moment to be interrupted by some quite different (improbable) adventure, there steals upon us unawares the conviction that adventures of this sort are going on all round us, that in this vast forest (we are nearly always in a forest) this is the sort of thing that goes on all the time, that it was going on before we arrived and will continue after we have left. We lose the feeling that the stories we are shown were arbitrarily made up by the poet. On the contrary, we are sure there are plenty more which he has not time to show us. We are being given mere selections, specimens; instances of the normal life of that wooded, faerie world. The result of this is an astonishing sense of reality...(Spenser's faerie land) is lifelike by its consistency--all the adventures bear the stamp of the world that produced them, have the right flavour, make each other probable, in its apparent planlessness--they collide, and get mixed up with one another and drift apart, just as events would in a real

world; in its infinity--we can, so obviously, never get to the end of them, there are obviously more and more, round the next corner."[10] Thus the complexity and the supernatural machinery of the interlace have the paradoxical effect of making a narrative more lifelike, more consistent with our experience of the flux of everyday existence.

It is easy to see that the complexity of the interlace could become a source of bewilderment as well as pleasure, and indeed, though this narrative technique remained popular down into at least the seventeenth century, the process of breaking up the many interwoven themes of the thirteenth-century cyclic romances into simpler story units had already begun in the late Middle Ages. It is this trend that gives rise to the modern novel. Though my initial quotation from C. S. Lewis's essay on Malory shows that the interlace survives to some extent in his work, Professor Vinaver has demonstrated by a comparison with Malory's French sources that he, too, was unweaving themes, and substituting "a simple narrative, with each sequence of events beginning when the other is at an end...for the elaborate chain of interlocked episodes."[11]

But I am here concerned not with the later evolution of the interlace but with its modern recovery. The device seems alien to us now, and Professor Vinaver has suggested that "it will take the modern world nearly half-a-millennium to rediscover it through the work of a few solitary writers of our own time."[12] One such writer is J. R. R. Tolkien.

Professor Tolkien has said himself that his medieval studies serve to fertilize his imagination, that his typical response to medieval literature is to write a modern work in the same tradition.[13] He has written a sequel to The Battle of Maldon, a verse play in the alliterative meter of the Old English poem;[14] and a number of poems in the same early medieval meter appear in Lord of the Rings. The tradition of the Breton lay inspired his "Lay of Aotrou and Itroun."[15] Lord of the Rings itself has been called

"perhaps the last literary masterpiece of the Middle Ages."[16] Professor George H. Thomson has recently pointed out how important in this great three-volume novel are traditional romance themes, and briefly indicated its structural relation to the interlace, which produces "a detailed yet panoramic view of a whole world in movement and turmoil."[17] I propose now to examine Tolkien's use of the interlace, and by so doing I hope to illuminate this medieval narrative technique by reference to a concrete example, as well as to show something of the modern author's own achievement.

There are two provisos that should be borne in mind. First, I make no claim as to any direct influence of the French romances on Professor Tolkien's choice of narrative technique. I don't even know that he has read them, let alone enjoyed them. Perhaps one could argue for Malory's usage as an influence, but I think it is rather the scholar's psychic affinity with his period of study that is at the basis of Tolkien's sympathy with the form. Second, it must be stressed that for all its complexity, the interlace is nevertheless a very natural literary form: a direct reflection of the way life is lived. Its rediscovery, then, is not mere antiquarianism.

Tolkien's Middle-earth is a vast land, measuring some 1300 miles from east to west (i. e., from the Gulf of Lune to the Iron Hills), and 1200 miles from north to south (i. e., from the Bay of Forochel to the mouth of the River Anduin);[18] and its river-valleys, plains, forests and mountains are peopled with several rational species, each with its own history. There are kingdoms of Men; forest realms of tall, regal Elves; cavern homes of short, stout Dwarf miners, smiths, and craftsmen. There is Tolkien's own new species of Little People, the hole-dwelling, four-foot-tall Hobbits living a bucolic idyll in their remote Shire (it is seeing the other marvels through their steady, common-sensical point of view that they are made more readily acceptable to us). There are Ents, giant tree-like beings "shepherding" their living trees. There are the mysterious Wizards, the shape-shifting Beorn, that Pan-like natural power, Tom Bombadil, and rational beasts and birds; not to

mention the evil Orcs, Trolls, Wolves, and Balrogs. Yet no individual and no species ever seems to exist merely for the sake of the plot. Each has a long personal and racial history, the events of which are continually becoming entangled with the histories of other peoples, so that they support one another in that lifelike complexity that the interlace can give, as Lewis has shown us in the case of Spenser's poem.

Tolkien has one rather simple story to tell, the quest of the hobbit, Frodo, to take the One Ring of Power to the place of its forging at Mount Orodruin, where alone it can be unmade, and there destroy it and so end the threat of its virtually absolute power and absolute corruption. But in such a various and teeming world as Middle-earth this necessarily becomes interwoven into the pattern of the lives and fates of other persons and peoples. The Quest theme is primary, but another major theme is the War against Sauron, who seeks to dominate Middle-earth and would be victorious if he could recover the One Ring that he lost in an ancient war. All peoples are drawn into the struggle, on one side or the other. Tolkien's main story thus involves many other stories, all more or less independent yet linked at many points, and occurring simultaneously. I think Tolkien re-invented the interlace to accommodate the nature of his material, but whether this is true or whether he did deliberately borrow the form from thirteenth-century romance, it was exactly what he needed.

The Lord of the Rings is sometimes loosely referred to as a trilogy, but the term may be misleading, since it can be used of three books that, however related, are independent literary units; it is properly a single novel or romance that happens to be published in three volumes. Each volume is divided into two Books, and it is these units that are of significance in examining the architectonics of the work. As Thomson notes, Tolkien permits himself a certain neatness of plot at beginning and end, reserving the most complex interweaving for the central portion.[19] Book I builds up the main theme: Frodo, together with his hobbit friends, Merry, Pippin, and Sam, leaves the

peaceful Shire on the first stages of the Quest. They are thus caught up in the turbulent events of the world beyond their borders, and through many dangers they bear the Ring to Rivendell where plans will be made for its destruction. In Book II, the Quest theme is continued, enriched with much retrospective material concerning the history of the Ring (its power, its loss, its finding by Bilbo), and a Fellowship is formed to carry out the Quest to unmake the Ring. But this Fellowship is fragmented at the end of Book II. Frodo leaves, accompanied by his inseparable servant, Sam, and pursued by Gollum; Book IV and the early part of Book V recount their adventures, as they creep pathetically across the desolation of Mordor on their crucial mission. Meanwhile all the rest of the world clashes in a War that will be decided by the success or failure of the Quest. The other members of the Fellowship become entangled in the wars of Rohan and Gondor and are parted and reunited many times in Books III and V. Indeed, as Aragorn is a mighty warrior much of the fighting devolves upon him, and he moves about to be present in virtually every major battle. And Gandalf (like Odin, a solitary wanderer who rides through many lands with an observant eye; like Merlin, the wise counsellor of kings in time of crisis) naturally becomes the chief strategist of the War. The themes are resolved in the latter part of Book VI, as the friends come together again before each turning to set his home in order.[20]

How the stories are interwoven may be demonstrated by two episodes that I am sure remain with every reader: the meeting with the Ents, and the encounter with Shelob.

As actors in the narrative, the Ents serve to overthrow the wizard Saruman, a traitor who has set up a citadel modelled on that of Sauron and who desires the Ring for himself. They thus relieve the men of Rohan of a powerful foe and enable them to help the men of Gondor in the War with Sauron. But the Ents march against Saruman in the first place, not merely because of his hostile actions against them, but because they have learned his intentions

from the hobbits, Pippin and Merry. The hobbits would never have met Treebeard and the Ents if they had not been captured by Orcs and brought to the area of Fangorn Forest. The Orcs, however, had intended to bring them to Saruman; but it was not only Saruman's Orcs who were involved in the attack on the Fellowship, but also another band who wanted to avenge the death of one of their chieftains in the running battle as the Company passed through their territory in Moria. The Fellowship was going through Moria because... and so the chain of events can be traced as far back in the history of the Ring as the reader pleases. There is a complex of all kinds of themes. Yet the Ents are hardly creatures who wait in the wings to be called on to attack Saruman; I am sure I am like most readers in finding their history one of Tolkien's most memorable and powerful mythic creations. Rather it is as Treebeard tells the hobbits: "I go my own way; but your way may go along with mine for a while."[21] These tree-herds have their own story, but it becomes closely involved with the War and the Quest; they could not easily be removed from the narrative without destroying the fabric.

The Shelob story is similarly interwoven with other themes. Frodo and Sam come to her lair at all only because it is one entrance to Sauron's stronghold of Mordor, and they are guided there by Gollum. This fascinating, black, hissing creature is a distant hobbit-relative, who, desiring the Ring, has dogged the Fellowship since his path crossed theirs in Moria, and he has followed Frodo and Sam since they parted from the Company. He knows that the giant spider, Shelob, has dwelled in the mountains for ages before Sauron came and is unconcerned with the Ring, and he hopes to recover it once she has fed on the hobbits. But other themes are involved. The flashing star-glass with which the hobbits drive away Shelob is related to the archetypal images of light and darkness which constantly recur in this romance, and the phial of light itself is a gift of the elf queen, Galadriel, and recalls the sojourn of the Fellowship in Lórien. Frodo, stung by Shelob, lies as if dead (as was prophetically foreshadowed in the Mirror of Galadriel); and Sam reluctantly but heroically assumes the Quest himself, though it is against his very nature to leave his master. Indeed, we can fully appreciate his dilemma only if we realize that his inseparability from Frodo has been a major motif all along: he has come with him from the Shire, watched by him while he was recovering from the

wound inflicted by the Ringwraith, followed him uninvited to the secret Council of Elrond, and was the only one to go with Frodo when he left the rest of the Fellowship. When Faramir awakens Frodo and leads him to look through the Window on the West, Sam, as if bound to his master in some way, instantly wakes and follows them. His fate seems always to make him the companion of Frodo; and when Orcs bear away what he thinks is his master's corpse he pursues them, learns that Frodo was paralyzed but not dead, rescues him, and is his support (and essential to him) in finishing the Quest. Meanwhile, Shelob has retreated to her dark lair and out of the story; but what reader can forget her?

Tolkien's narrative also has another characteristic of interlace: the infinite series of echoes and anticipations by which the work gains coherence. The reader who notes the grisly detail of Isildur cutting the Ring of Power from the hand of Sauron will have a sense of pattern when history repeats itself and Gollum (ironically, it is he who completes the Quest) bites off the Ring-finger of Frodo and is borne into the Fire by the weight of the Ring. The lost finger thus becomes a symbol of imperfection and evil, and makes Frodo's decision to keep the Ring for himself a decision to become another Sauron. Again, when Treebeard asks Pippin and Merry if they have seen any of the Entwives in the Shire, because "they would like your country,"[22] our sense of the poignancy of their negative response will be increased if we remember some hundreds of pages back to the conversation in the Green Dragon inn, where we heard that giant tree-like beings have indeed been seen walking in the Shire.[23] Tolkien, like Marlowe and Milton before him, can use proper names for their sheer musical beauty; but it is better yet to remember the references to such people as the mortal Beren and his love for the elf maiden Lúthien Tinúviel (which has a parallel in the romance of Aragorn and Arwen), and to such as Gilgalad the Elven king, Celebrimbor, Eärendil the mariner (especially his star, which now and then shines hope into the enemies of Sauron, as when Sam looks on it from Cirith Ungol), the dwarf-lord Durin, and others, or to such places as Numenor, Nargothrond, or Gondolin, in order to gain a sense of the legendary past of this world of Middle-earth. Anyone who chooses to keep in mind the various prophecies made from time to time will find that they are invariably validated, sooner or later.

But, as Lot said with regard to the interlace in the Prose Lancelot, so here, too, any attempt to enumerate the interwoven threads of the narrative will end by giving a résumé of the entire book. In the interlace pattern, any one section of the work implies other sections both earlier and later. Let me examine one section in this manner and leave those interested to apply the technique themselves in reading the novel.

Early in Book I, the four hobbits spend the night in the house of Tom Bombadil, the master of wood and hill. Here, say Tom and his wife, Goldberry, no evil influence can affect them. And we are told the dreams of three of the hobbits.

> In the dead night, Frodo lay in a dream without light. Then he saw the young moon rising; under its thin light there loomed before him a black wall of rock, pierced by a dark arch like a great gate. It seemed to Frodo that he was lifted up, and passing over he saw that the rock-wall was a circle of hills, and that within it was a plain, and in the midst of the plain stood a pinnacle of stone, like a vast tower but not made by hands. On its top stood the figure of a man. The moon as it rose seemed to hang for a moment above his head and glistened in his white hair as the wind stirred it. Up from the dark plain below came the crying of fell voices, and the howling of many wolves. Suddenly a shadow, like the shape of great wings, passed across the moon. The figure lifted his arms and a light flashed from the staff that he wielded. A mighty eagle swept down and bore him away. The voices wailed and the wolves yammered. There was a noise like a strong wind blowing, and on it was borne the sound of hoofs, galloping, galloping, galloping from the East. 'Black Riders!" thought Frodo as he wakened, with the sound of the hoofs still echoing in his mind. He wondered if he would ever again have the courage to leave the safety of these stone walls. He lay motionless, still listening; but all was now silent, and at last he turned and fell asleep again or wandered into some other unremembered dream.[24]

Frodo's dream seems meaningless at this point, but not if we read further. In Book II at the Council of Elrond it develops that he has had a vision of Gandalf, the wizard of fire and light, attracting the attention of the eagle, Gwaihir, in order to be rescued from the pinnacle of Orthanc, where he was being held prisoner by Saruman. This had in fact already occurred, and though Frodo associates the hoofbeats with the Black Riders, servants of Sauron who have pursued the hobbits, it is more likely that they belong to Shadowfax who was even then bearing Gandalf toward the Shire. This dream will often recur to torment Frodo during his last days in Hobbiton; but it is wound into the narrative more tightly even than this. Frodo has found in the house of Bombadil another idyllic retreat and one which seems more likely to remain permanently safe than the Shire; when he does have the courage to continue the Quest, then, the theme of personal responsibility is heightened by this repeated decision to carry out his original intention. Also, the dream gives us our first sight of Saruman's hill-walled citadel, a redoubtable place we will be seeing plenty of later; and the image will remain in our minds when we learn of the mountain-walled citadel of Mordor of which Saruman's powerful stronghold is only a lesser copy. It becomes an image of the might of evil, and works its effect on the imagination of every reader: this dark, stone-barriered place from which an evil power can issue and in which it seems unassailable disheartens the characters in the book, and the image similarly affects the reader. Moreover, Frodo's dream also marks the first appearance in Lord of the Rings of the eagle motif, and this is resumed later. Several times at the end of the first volume and the beginning of the second, Legolas, Gimli, and Aragorn spot a distant shape in the sky, and wonder what it is and what is its errand, whether it is a spy of Sauron's or not. Finally, when they are reunited with Gandalf, we learn that this is Gwaihir, who had again rescued the wizard (this time from the peak of Mount Zirak-zigil where he lay after his fateful encounter with the Balrog of Moria) and borne him to the Elves in Lorien. It was by Gandalf, then, that the eagle had been sent to watch river and field. The eagle motif is then dropped until the third volume, when in the battle before Mordor at the end of Book V Pippin hears a cry:

> 'The Eagles are coming! The Eagles are coming!'
> For one moment more Pippin's thought hovered. 'Bilbo!' it said. 'But no! That came in his tale, long long ago. This is my tale, and it is ended now. Good-bye!' And his thought fled far away and his eyes saw no more.[2]

This at once sends us back to the parallel situation in The Hobbit, when Bilbo, also just before losing consciousness, shouted exactly this cry, signifying the nearly decisive entry of the Eagles into the Battle of Five Armies.[26] If we have been sensitive to the appearances of this image, in the end it will have become for us a symbol of hope and of a higher power bringing help unexpected in time of need. And we will be prepared when Frodo and Sam fall alone and gasping amid the destruction of Mordor, "and down swept Gwaihir, and down came Landroval and Meneldor the swift; and in a dream, not knowing what fate had befallen them, the wanderers were lifted up and borne far away out of the darkness and the fire."[27]

Now let me turn back to Pippin and Merry, whom we left asleep in the house of Tom Bombadil. Their dreams will require less comment:

> Pippin lay dreaming pleasantly; but a change came over his dreams and he turned and groaned. Suddenly he woke, or thought he had waked, and yet still heard in the darkness the sound that had disturbed his dream: tip-tap, squeak: the noise was like branches fretting in the wind, twig-fingers scraping wall and window: creak, creak, creak. He wondered if there were willow-trees close to the house; and then suddenly he had a dreadful feeling that he was not in an ordinary house at all, but inside the willow and listening to that horrible dry creaking voice laughing at him again. He sat up, and felt the soft pillows yield to his hands, and he lay down again relieved. He seemed to hear the echo of words in his ears: 'Fear nothing! Have peace until the morning! Heed no nightly noises!' Then he went to sleep again...
>
> It was the sound of water that Merry heard falling into his quiet sleep: water streaming down gently, and then spreading, spreading irresistibly all round the house into a dark shoreless pool. It gurgled under the walls, and was rising slowly but surely. 'I shal be drowned!' he thought. 'It will find its way in, and then I shall drown.' He felt that he was lying in a soft slimy bog, and

> springing up he set his foot on the corner of a cold hard flagstone. Then he remembered where he was and lay down again. He seemed to hear or remember hearing: 'Nothing passes doors or windows save moonlight and starlight and the wind off the hill-top.' A little breath of sweet air moved the curtain. He breathed deep and fell asleep again.[28]

These nightmares of Pippin and Merry are both unlike the visionary dream of Frodo, but similar to each other in tone, and in each being soothed by the enchanted singing of Tom Bombadil. Tom, while so fundamentally unconcerned with the doings of others as any other force of nature, ("Tom has his house to mind and Goldberry is waiting," is his refrain), nevertheless is fundamentally benevolent to those who do cross his path, like the nature of the paradisal state of which he is a survival. The two dreams are different in their focus, Pippin's looking backward and Merry's forward. Pippin recalls their plight when they had been seized by the ancient, evil Willow, from which Bombadil had rescued them. And the careful reader will recall Merry's dream a few chapters later, when it is repeated while he lays on the ground in a faint, overcome by the evil influence of a Ringwraith.[29]

Another effect of the medieval interlace was to show purpose and pattern behind the flux of events, and this Tolkien has emphasized by a motif of Chance, or Fate, or (perhaps) Providence, threaded through the work. Gandalf says cryptically that Bilbo was meant to find the Ring, and not by its Maker; and that Frodo also was meant to have it.[30] Gildor and a company of Elves frighten away a Black Rider who is close on the trail of the hobbits; and Gildor says there may be more than chance in their meeting.[31] Tom Bombadil was returning home from an errand of his own when he came upon the hobbits caught by Old Man Willow; "Just chance brought me then," he says, "if chance you call it."[32] The various leaders of Men, Elves and Dwarves who participate in the Council of Elrond all came to Rivendell for their own reasons, and were not summoned by Elrond Half-Elven; yet he tells them that they have been called to find counsel for the peril of the world.[33] Frodo comes to realize that, possessing the Ring as Bilbo's heir, and being a simple hobbit without the power to make full use of the One

Ring and so less easily tempted and corrupted by it than any of the Wise and the Great (Gandalf, Galadriel, and Faramir all refuse it for this reason), he has been appointed to assume the Quest to destroy the Ring; but why or by whom appointed he cannot say. Gandalf notes that by having Merry and Pippin brought to the area of Fangorn Forest, where they would not otherwise have gone, Saruman ironically prepared for his own downfall.[34] The feeling of Gandalf and Frodo that Gollum's fate is bound up with that of the Ring is borne out by the perplexing ending of the Quest. This is not strict determinism, for everyone acts freely and has good reason for his actions; but the pattern is there, and the interlace form is the literary image of it.

Coherence among a teeming variety of interweaving stories; the events of an imagined world gaining a life-like depth and solidity by their mutual interaction; the pleasure of recurring themes or motifs; the appearance of a pattern behind the flux of events--one other thing Tolkien gained by using the interlace: the effect of what might be called openendedness, where it seems that the story really has an existence outside the confines of the book, so that the reader has the impression that the author might have begun earlier or ended later, if he chose. Since Tolkien's romance is a section only (however large) of a vast mythology evolved for his own satisfaction, it is such an effect that he wants. Throughout the work there are references to the earlier history of Middle-earth, about which we learn more in the appendices; and the curious reader can also find in the appendices a good deal of information about what happened to the principal characters after the point where the romance ends; while there are also numerous recollections of persons and events in the earlier book, The Hobbit. This effect of openendedness has been well described in the conversation of Sam and Frodo, resting on the Stairs of Cirith Ungol as they cross the mountains into Mordor:

> 'Beren now, he never thought he was going to get that Silmaril from the Iron Crown in Thangorodrim, and yet he did, and that was a worse place and a blacker danger than ours. But that's a long tale, of course, and goes on past the happiness and into grief and beyond it--and the Silmaril went on and

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> come to Earendil. And why, sir, I never thought of that before! We've got--you've got some of the light of it in that star-glass that the Lady gave you! Why, to think of it, we're in the same tale still! Don't the great tales never end?'
>
> 'No, they never end as tales,' said Frodo. 'But the people in them come, and go when their part's ended. Our part will end later--or sooner.'35

Real life is going on indefinitely; and, as in The Lord of the Rings, there is no single protagonist but a great many individual stories that cross one another. A work of literature is different from actual living and must end somewhere; but all finality is arbitrary and all resolution, artificial.

Appendix A: The Problem of Power

The temptations, effects, and opportunities of power constitute one of the major themes of Lord of the Rings. Since I refer to the Ruling Ring in an Actonesque way as being absolutely powerful and absolutely corrupt (or virtually so, given the conditions prevalent in the Third Age; but the Ring does not have power over Tom Bombadil, survival of the First Age, and during the Second Age it could be wrested from Sauron in war), the question is raised whether Tolkien, then, represents power as wholly evil. I do not think he treats it so simply. He accepts neither the cynical notion that might makes right nor the naive notion that right makes might. Power is no respecter of ethical distinctions and may be wielded by good and bad alike. But it is possible either to use or to abuse it; and I think Tolkien thinks it is rather easier to abuse it, that, indeed, it invites abuse. Because of this tendency, absolute power is fallesently undesirable: it cannot be harnessed to good purposes for very long.

Power is not a prerogative of the evil only; but only the evil pursue it avidly, for only they desire it for its own sake. Being powerful enough to interfere in the lives of others presents opportunities both to help and to harm. Given the fallibility of human nature, it is easier to harm. The good, therefore, accept power with caution and a keen sense of moral responsibility, knowing that even the best-intentioned may act wrongly by mistake, fearing the arrogance that long exercise of power may induce. The evil, however, are only interested in dominating others.

Power is not evil in itself, or not entirely so (for the good, like Gandalf, need it if they are to protect what is good from vigorous evil); yet it does have certain corruptive tendencies, as the careers of Saruman and Denethor illustrate, each in a different way. The wizards were sworn not to dominate any people by force or fear, but Mr. James Robinson has shown us how Saruman came to feel that creatures less wise and powerful than he should wait on his decisions, that he could order peoples' lives much better than they could themselves. And his lust for domination lured him at first to evil actions with an ultimate good in view, and finally to evil *simpliciter*. The case of the Steward of Gondor is different: Denethor remains well-intentioned in

spite of his arrogance. But together pride and power, and pride in power, unbalance him. For his deep-seated pride in the strength and grandeur of his country leads him, contemplating Gondor's approaching ruin by the greater power of Sauron, and faced with a claimant from among his own allies to the long-vacant throne of Gondor, into despair and insanity; and in a scene of tremendous tragic intensity he commits suicide. The careers of Gandalf and of Aragorn represent what Saruman and Denethor, respectively, should have been.

This is as much a matter for philosophy as for literary criticism. And it is unlikely that Tolkien had a clear formulation of his views on power in his mind during composition, and wrote in order to express this. The "meaning" is what the intelligent reader comes to understand in contemplating the events described. Suffice it to say that Tolkien is suspicious of power (the more so the greater it is), but that he accepts the necessity of at least some power, and shows power in all the moral ambiguity that attends it in real life.

Appendix B: The White and the Black

One of the basic image patterns in Lord of the Rings concerns the distinction between light and darkness, white and black, with a corresponding distinction between good and evil. The evil Sauron is the Dark Lord in his dark tower; the deviousness of Saruman is imaged in the spectrum-hue of his robe which only seems to be a straightforward white; Gandalf is the image of fire and light (he calls himself the servant of the Secret Fire; he is the guardian of the Elven Ring of Fire; he prepares fireworks in the Shire, scorches Weathertop with lightning, provides fire on Caradhras with the remark that the action plainly indicates to any observer who it is that is there, and so forth); the Black Riders and other evil creatures are stronger by night, etc. The encounters of Gandalf with the Balrog and of Frodo and Sam with Shelob are major segments of the action which demonstrate this conflict in terms of personal struggle as well as imagistically; but the pattern receives its clearest statement in Frodo's first vision of the Golden Wood of Lothlórien (I, 453-454):

> Frodo looked and saw, still at some distance, a hill of many mighty trees, or a city of green towers: which it was he could not tell. Out of it, it seemed to him that the power and light came that held all the land in sway. He longed suddenly to fly like a bird to rest in the green city. Then he looked eastward and saw all the land of Lórien running down to the pale gleam of Anduin, the Great River. He lifted his eyes across the river and all the light went out, and he was back again in the world he knew. Beyond the river the land appeared flat and empty, formless and vague, until far away it rose again like a wall, dark and drear. The sun that lay on Loth-lórien had no power to enlighten the shadow of that distant height.
>
> 'There lies the fastness of Southern Mirkwood,' said Haldir...'In this high place you may see the two powers that are opposed one to another; and ever they strive now in thought, but whereas the light perceives the very heart of the darkness, its own secret has not been discovered. Not yet.'

These images can be (and have been) interpreted from the point of view of their Christian theological associations. But they are ancient and universal: e.g., the myth of Ahura Mazda and Ahriman. Nor is this strange, since man's ancestors everywhere naturally found night a time of death and danger, and day a time of comparative safety. The light, where one can see what is happening, naturally is symbolically "better" than the darkness, which is unknown. Neither is their use simplistic. Fire, for example, since it has both beneficial and destructive properties, is an ambivalent image; Gandalf is associated with fire; but so is the Balrog. C. S. Lewis long ago pointed out to us that Tolkien's characters are not like chess bishops whose moves are confined to squares of one color. It is true that Tolkien does strip the universal conflict between good and evil to its simplest terms (stories of the romance genre typically stress actions rather than motivations) but this achieves a very effective starkness of presentation; and even so the moral complexity of his characters (usually suggested, rather than stated, by many deft touches, in the manner of

an Icelandic saga) is overlooked surprisingly often.

Also, overlying the narrative is the image of a shadow. We begin in the idyllic Shire, at the edge of the shadow, and progress through blacker and blacker dangers to the ultimate peril of Mordor, which lies under an actual shadow. The overthrow of Sauron is imaged in the lifting of the shadow. This pattern is reflected stylistically, moreover, as the homely middle-class British speech of the hobbits is gradually replaced by a more heroic age sort of diction. Even the title of the first chapter, "A Long-Expected Party," recalls the title of Chapter One of The Hobbit, "An Unexpected Party," suggesting both relation and difference; and this we find as the fairy tale opening of "Bilbo Baggins was eleventy-one years old" shades into the epic finale. It is impressive how well everything is related in the grand design.

Endnotes

[1]C. S. Lewis, "The English Prose Morte," in Essays on Malory, ed. J. A. W. Bennett (Oxford, 1963), pp. 13-14.

[2]See the opening of Chrétien's Erec, any edition.

[3]Eugène Vinaver, Form and Meaning in Medieval Romance (Modern Humanities Research Association, 1966), p. 7. Hereafter referred to as Vinaver. Throughout this paper I am indebted to the ideas and comments of Professor Vinaver, gleaned both from his published writings and from participation in his medieval seminars; and these are now so woven into the fabric of my own thought that it would be as difficult to properly acknowledge them individually as to separate the strands of an interlaced narrative.

[4]Vinaver, p. 8.

[5]Ferdinand Lot, Étude sur le Lancelot en prose (Paris, 1918), p. 17. A free translation may not be unwelcome: "No single adventure forms a whole sufficient unto itself. On the one hand the ramifications of earlier episodes, left aside temporarily, are lengthened out, while on the other hand later episodes, immediate or remote, are begun. It is a systematic entanglement. Examples of this procedure of interlacing are plentiful. They are so numerous that anyone wishing to list them would tell the story of the Lancelot from one end to the other."

[6]See Lot, op. cit., p. 28.

[7]The Works of Sir Thomas Malory, ed. Eugène Vinaver (Oxford, 1947), p. 1 of Preface in Vol. I (of three volumes). Hereafter referred to as Works. A new edition of this has appeared (1967) since the writing of this paper.

[8]Vinaver, pp. 12-13.

[9]Eugène Vinaver, "Morgue la fée et le principe de l'entrelacement," Bulletin Bibliographique de la Société Internationale Arthurienne Nº 18 (Paris, 1966), p. 168.

[10]C. S. Lewis, "Edmund Spenser, 1552-99" in his Studies

in Medieval and Renaissance Literature (Cambridge, 1966), p. 135.

[11] Works, p. liv.

[12] Vinaver, p. 13.

[13] An observation made to an Oxford audience, to one of whom, Professor Vinaver, I am indebted for this knowledge.

[14] "The Homecoming of Beorhtnoth Beorhthelm's Son," Essays and Studies of the English Association, N. S. Vol. 6 (1953), pp. 1-18. Reprinted in J. R. R. Tolkien, The Tolkien Reader (Ballantine, 1966), pp. 3-24.

[15] Welsh Review Vol. IV, No. 4 (December, 1945), pp. 245-266

[16] William Blissett, "Despots of the Rings," South Atlantic Quarterly Vol. 58 (Summer, 1959), p. 449.

[17] George H. Thomson, "The Lord of the Rings: The Novel as Traditional Romance," Wisconsin Studies in Contemporary Literature Vol. 8, No. 1 (Winter, 1967), p. 49. This excellent article first suggested the approach of this paper to me.

[18] Consult W. H. Auden, "The Quest Hero," Texas Quarterly Vol. IV, No. 4 (Winter, 1961), p. 87. The statistics can be worked out by consulting the scales of Tolkien's maps.

[19] Thomson, op. cit., p. 49.

[20] In much of this discussion, particularly in broad outline, I am indebted to C. S. Lewis, "The Dethronement of Power," Time and Tide Vol. 36 (22 October 1955), pp. 1373-1374.

[21] J. R. R. Tolkien, The Lord of the Rings (Ballantine, 1965). In three volumes. Vol. I: The Fellowship of the Ring. Vol. II: The Two Towers. Vol. III: The Return of the King. This edition has been used chiefly because it contains the author's additions and revisions, but partly, also, for the convenience of making references to the edition that has (probably) the widest circulation. (The revised version has now been published (1967) in handsome hardbound volumes by Houghton Mifflin, but this edition had not appeared in time for me to make use of it in this paper, anyway). Citations will be given by volume and page, as here: II, 86.

[22]II, 94.

[23]I, 73

[24]I, 177.

[25]III, 208.

[26]J. R. R. Tolkien, The Hobbit (Ballantine, 1965), pp. 270, 273.

[27]III, 282.

[28]I, 177-178.

[29]I, 235-236.

[30]I, 88.

[31]I, 124.

[32]I, 175.

[33]I, 318.

[34]II, 128.

[35]II, 408.

THE PICNIC

A Parody of Tolkien by Paulette Carroll

After an hour or so, the Company came to a small hill called Nemïadrass in the Elfen tongue, and Dol'dir in the dwarf language of Dane, that is, "small hill." There, Gandalf paused. "We must stop now," he said, "for our feet are weary and many miles lie still ahead of us. Who knows if we shall ever find a better spot in this dreary land?"

At these words, a shudder passed through the Company. "'Tis about time we halted, isn't it, my lad," said Sam, unloading Bill the pony. The poor beast looked at him as if it understood, as Sam lifted the picnic basket from its back. Gandalf quickly examined the contents, as the hobbits eagerly watched him, not daring to move. He seemed deeply absorbed in his thoughts, and a dreary silence fell on the Company. Finally, the wizard spoke. "The hour is grave," he said in a low voice. "This is much worse than anything I foresaw. The pickles are missing." "I didn't forget them, not me, Sir," said Sam defensively. "I thought of them all day long, and I wouldn't leave without pickles any more than without my master, bless me. I put them in the basket, didn't I, Bill, my lad?" The poor beast nodded, as if it understood. So did Gandalf. "Orcs took them perhaps," said Pippin. "I've always heard that they were fond of them."

Silence fell upon the Company. Even Bill seemed to avoid making a noise, as if he understood. The great shadow of the basket lengthened, and nobody dared touch anything. Straining his ears, Frodo thought he could hear the mournful growling of his stomach getting louder and louder.... Then Gandalf rose. "This is a wicked picnic indeed," he said, "since the pickles seem to be lost beyond any hope of recovery. But let us not despair. The onion rings are still here, and the Dark Lord shall not get them while we are alive. Let us eat."

And so they sat for hours, partaking of food, and the first bologna came to pass, and after it came many others. But still there was no sign of the pickles, or of what might have become of them. Nevertheless, their mood became gayer and gayer, and they sang old songs and told many a story, all at the same time and in different languages, none of which were still used at the time. Bill nodded, as if he understood.

Finally, Gandalf rose. [illegible] already the sun is sinking in the west [illegible] watched Gondor. The [illegible] There is more to them than [illegible]

AN ANNOTATED BIBLIOGRAPHY OF TOLKIEN CRITICISM

Compiled by Richard West

FOREWORD

I have been engaged in this project, off and on, for some three years. It began as a list, compiled for my own information, of critical articles and books on the writings of Clive Staples Lewis, John Ronald Reuel Tolkien, and Charles Williams, but as my researches showed how much had been written about these men it became apparent that each needed a bibliography to himself. Whether my notes on Lewis and Williams criticism will ever be organized and printed I cannot say, as this will depend on my leisure and my opportunities, but there are good reasons for presenting my Tolkinian research at this time. The most obvious is that the bulletin of the Wisconsin Tolkien Society provides an excellent vehicle for its publication, and it is a relief for such a long labor to come to some sort of fruition. But the main reason is that the literature on Tolkien has begun to pour out in an ever increasing volume, and the task of compiling a bibliography will very soon become too much for anyone except a team of specialists. Probably a good number of items have escaped my attention, but by printing what I have now we can establish a basic list of Tolkien criticism which will serve as an aid to the reader who wants to know what the critics have said about Tolkien's works, and also as a core to which any critiques that I have missed or that appear subsequent to the publication of this bibliography can be added. Hence I not only invite but urge readers to supply additions and corrections to this bibliography, to increase its usefulness as a tool.

Moreover, partly because I think a mere list of articles a little dull, partly because I think it more helpful for anyone doing research in Tolkien, and partly for my own edification, I have briefly annotated the critical articles I have found. For the most part I have limited myself to a terse description of what appears in an article (so that the student may form an idea of whether or not is likely to be of help to him in his particular line of investigation), but there are times when my own estimation of the value of an article creeps in surreptitiously. I have nowhere tried to rebut the arguments of any of the critics, however. That is not a bibliographer's job. Though I disagree with much that has been written on Tolkien (at this early stage it is not surprising that much of it is worthless), the place for setting forth my own views is not here, where my task is to tell you what things you will find in any particular article, but in some article of my own or in a discussion.

One of the main reasons I have been at this work so long is the time-consuming process of locating all the articles; and I am sorry to say that there are still a few which I have not yet been able to read. But there are more than a hundred items listed and you will find annotations for nearly every one, so that the work seems complete enough to be printed with some usefulness. I have tried to be thorough. I have not, however, made any attempt to be rigidly selective, but have included everything I could find, virtually: even items such as E1 which are of little critical value but have some Tolkinian interest. My major sources of information have been those of the general bibliographies that I could lay hands on: Annual Bibliography of English Language and Literature, Book Review Index, Catholic Periodical Index, Education Index, Reader's Guide to Periodical Literature, Social Sciences and Humanities Index (formerly the International Index), the annual MLA bibliography. I have perused these works from the 1920s through 1967 (or at least through 1966), and very helpful they have been. Many items were kindly brought to my attention by friends, and naturally I came across some things in my own reading.

And, of course, more continues to be written. Prof. Bruce Beatie of the University of Colorado (cf. B13) intends, circumstances permitting, to do a linguistic analysis of Tolkien's style to show how it is made appropriate to each character. British Prof. J. S. Ryan (see B91) is reportedly at work on a study of the archetypes in Tolkien. Prof. Rose Zimbardo of the City College of New York and Prof. Neil Isaacs of the University of Tennessee are editing a volume of articles on Tolkien and The Lord of the Rings. A Conference on C. S. Lewis and Tolkien at the annual meeting of the Modern Language Association in December, 1966 has given rise to a projected volume of essays on "The Fiction of C. S. Lewis, J. R. R. Tolkien, and Charles Williams" under the editorship of Prof. Mark R. Hillegas; and in answer to my query the Southern Illinois University Press was good enough to inform me that they expect this to be publishedleither in the fall of 1969 or the spring of 1970. No doubt we can hope for other works, too.

One final comment on the material covered here: I have not tried to list all the material on Tolkien that appeared in the various science fiction "fanzines" (fan magazines), since these amateur publications are myriad, and utterly lacking as far as bibliographies of their contents are concerned, and I couldn't possibly track them all down. I have made one exception in the case of B20, since this essay by Marion Z. Bradley is too good

to overlook, and hopefully it will be made available to a wider audience in the Zimbardo and Isaacs anthology. But to give the fanzines their due, it may be helpful if I list those of Tolkinian interest. The Tolkien Journal, founded by Richard D. Plotz and now edited by Edmund Meskys (Belknap College, Center Harbor, New Hampshire 03226), is the organ of the Tolkien Society of America, which also publishes a newsletter called The Green Dragon. This is not, strictly speaking, a "science fiction fanzine," but, though it has featured articles by people such as W. H. Auden and Clyde S. Kilby, is still basically the same sort of amateur effort. Entmoot, edited by Greg Shaw (2207 B McAllister, San Francisco, California 94118), has a perfect title for a fanzine devoted to Tolkien, and is especially worthwhile if you share the editor's linguistic and musical interests. I Palantir, edited by Bruce Pelz (Box 100, 305 Westwood Plaza, Los Angeles, California 94301), specializes in more outre articles (e. g., a history of Middle Earth from Sauron's point of view). Niekas, edited by Edmund Meskys and Felice Rolfe (1360 Emerson, Palo Alto, California 94301), is a fanzine that features much Tolkinian material in every issue, including a glossary of Middle Earth terms now in progress. These are all published on irregular schedules and are only available from their respective editors.

Something must be said about the format of this bibliography. I thought it wise to provide a checklist of Tolkien's own writings, and Section A fulfills this purpose. I have my doubts as to how complete this is, but since Tolkien is reputedly a perfectionist who has not published very much, it may well be complete. I have not tried to list all printings of his individual works. Section B is the main part. Here every article on Tolkien I could find is listed alphabetically by author (or by title if no author was identified) and briefly annotated; if a man has written more than one article these are arranged chronologically under his name. I have marked with an asterisk (*) those articles I consider particularly valuable or that ought to be read for some reason; but it should go without saying that this does not mean that I agree with everything said in such critiques, nor that any item not so marked necessarily is not worth reading. Section C lists reviews of individual books by Tolkien; and, since any articles that were both anonymous and untitled were inveriably in this category, it also serves to list a few items, with accompanying glosses, that could not be got into Section B. Section D is an Index of all titles of the articles cited with reference back to Section B, so that items can be located in this way. Please note that the numbers assigned to individual articles have nothing fixed or sacred about them, but serve only as tags for convenience of reference.

Bibliographies are always incomplete, because somehow or other there are usually obscure items that get overlooked; and bibliographies are always quickly outdated, because people go on blithely writing books and articles which appear too late to be included. This one is no exception, and no doubt I shall hear from people who know it is difficult, but even so they wonder how Mr. West could possibly have missed such and such. I have been as thorough and as careful as I knew how, and I can only say that any omissions were inadvertently made, and, following F. W. Bateson in similar circumstances, that they will all be penitently corrected in any second edition.

R. C. W.
February, 1968

List of Abbreviations

ATB	Adventures of Tom Bombadil
A&I	"The Lay of Aotrou and Itroun"
Cf.	Compare
CSL	C. S. Lewis
CW	Charles Williams
FGH	Farmer Giles of Ham
FR	Fellowship of the Ring
GGK	Sir Gawain and the Green Knight
H	The Hobbit
HB	"The Homecoming of Beorhtnoth Beorhthelm's Son"
JRRT	J. R. R. Tolkien
LOTR	Lord of the Rings
OFS	"On Fairy-Stories"
RK	Return of the King
SWM	Smith of Wootton Major
T&L	Tree and Leaf
TT	Two Towers

SECTION A: BIBLIOGRAPHY OF TOLKIEN'S WRITINGS

The arrangement of titles is chronological. I have provided brief descriptive annotations for those works which are probably not widely known, on the chance that those who are not familiar with them might find this helpful. In the case of the major works, of course, such comment would be superfluous.

A1 *A Middle English Vocabulary*. Oxford: Clarendon Press, 1922. This was meant to be used with *Fourteenth Century Verse and Prose*, ed. Kenneth Sisam (Oxford: Clarendon Press, 1921), and appears as the Glossary in later editions of this anthology of medieval texts.

A2 *Sir Gawain and the Green Knight*. Oxford: Clarendon Press, 1925, 1960. With E. V. Gordon as co-editor. Now reprinted with revision by Norman Davis (Oxford, 1967), this is still the standard edition of this 14th century English romance.

A3 "Ancrene Wisse and Hali Meidhed." *Essays and Studies of the English Association*, Vol. XIV-14 (1929), pp. 104-126. Philological essay on two medieval religious works.

A4 "Sigelwara Land." Split into two parts. Part I in *Medium Aevum*, Vol. I, No. 3 (December, 1932), pp. 183-196. Part II in *Medium Aevum*, Vol. III, No. 2 (June, 1934), pp. 95-111. Old English philological study.

A5 "Chaucer as Philologist: The Reeve's Tale." *Transactions of the Philological Society*, (1934), pp. 1-70. Read at a meeting of the Society in Oxford on Saturday, 16 May, 1931. Discusses Chaucer's conscious use of a northern dialect of Middle English in one of his tales, with examples.

A6 "Beowulf: The Monsters and the Critics." *Proceedings of the British Academy*, Vol. XXII-22 (1936), pp. 245-295. The Sir Israel Gollancz Memorial Lecture, November 25, 1936. Reprinted (and most easily accessible) in *An Anthology of Beowulf Criticism*, ed. Lewis E. Nicholson (Notre Dame: University of Notre Dame Press, 1963), pp. 51-103. A valuable and influential study, finding a symbolic unity in the poem, expressed in the rise of the young Beowulf and the fall of

the old king. For opposing views, see especially: T. M. Gang, "Approaches to Beowulf," Review of English Studies, New Series Vol. XII (1952), pp. 1-12; and J. C. Van Meurs, "Beowulf and Literary Criticism," Neophilologus, Vol. XXXIX-39 (1955), pp. 114-130.

A7 The Hobbit; or There and Back Again. London: G. Allen and Unwin, 1937, 1951; Boston: Houghton Mifflin Co., 1938, 1958; New York: Ballantine, 1965.

A8 "Leaf by Niggle." Dublin Review, Vol. CCXVI-216 (January, 1945), pp. 46-61. Reprinted in A18, A19.

A9 "The Lay of Aotrou and Itroun." Welsh Review, Vol. IV, No. 4 (December, 1945), pp. 254-266. A modern English poem in the manner of a Breton lay. This long narrative poem about love and the supernatural is quite a good one, but it has never been reprinted anywhere, to my knowledge, and is regrettably little known. For criticism see B62.

A10 "On Fairy-Stories." Essays Presented to Charles Williams, ed. C. S. Lewis. London: Oxford University Press, 1947, pp. 38-89; Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1966, pp. 38-89. The essay was reprinted with revisions in A18, and the revised essay reprinted in A19.

A11 Farmer Giles of Ham. London: G. Allen and Unwin, 1949; Boston: Houghton Mifflin, 1950. Reprinted in A19.

A12 "Preface" to Beowulf and the Finnesburg Fragment; A Translation into Modern English Prose, by John R. Clark Hall. London: G. Allen and Unwin, 1950, pp. ix-xiiii. Deals with the Anglo-Saxon alliterative meter (also used by Tolkien for many of his own poems).

A13 "The Homecoming of Beorhnoth Beorhthelm's Son." Essays and Studies of the English Association, New Series Vol. 6 (1953), pp. 1-18. Reprinted in A19.

A14 The Fellowship of the Ring; being the first part of The Lord of the Rings. London: G. Allen and Unwin, 1954; Boston: Houghton Mifflin Company, 1955? (undated), 1967 (2nd edition); New York: Ace, 1965; New York: Ballantine, 1965 (the revised edition).

A14a The Two Towers; being the second part of The Lord of the Rings. London: G. Allen and Unwin, 1955; Boston: Houghton Mifflin Company, 1956, 1967 (2nd edition); New York: Ace,

1965; New York: Ballantine, 1965 (revised edition).

A14b *The Return of the King; being the third part of The Lord of the Rings*. London: G. Allen & Unwin, 1955; Boston: Houghton Mifflin Company, 1956, 1967 (2nd edition); New York: Ace, 1965; New York: Ballantine, 1965 (revised edition).

A15 *The English Text of the Ancrene Riwle*. With an introduction by N. R. Ker. Early English Text Society, Original Series No. 249. London: Oxford University Press, 1962. Edition of the medieval Rule for Anchoresses.

A16 *The Adventures of Tom Bombadil*. London: G. Allen and Unwin, 1962; Boston: Houghton Mifflin, 1962. Reprinted in A19.

A17 "English and Welsh." The introductory lecture (pp. 1-41) of *Angles and Britons*, The O'Donnell Lectures, Vol. I. Cardiff: University of Wales Press, 1963; Mystic, Connecticut: Verry, Lawrence, Inc., 1963. The essay contains a bit of autobiographical reminiscence, and a brief but interesting footnote on the relation of JRRT's linguistic interests to his invented languages.

A18 *Tree and Leaf*. London: G. Allen and Unwin, 1964; Boston: Houghton Mifflin, 1965. Reprints A8 and a revised version of A11; the whole work is reprinted in A19.

A19 *The Tolkien Reader*. New York: Ballantine, 1966. Collects into one volume A13, A16, A11, and A16, with B12 as introduction.

A20 "Tolkien on Tolkien." *Diplomat*, Vol. 18, No. 127 (October, 1968), p. 39. Valuable comment by Tolkien on his work. Possibly a reprint of the statement written by JRRT for his publishers and quoted from by Wilson in B96. See B28.

A21 *The Road Goes Ever On: A Song Cycle* (Boston: Houghton Mifflin, 1967). Poems by JRRT with music by Donald Swann. Particularly interesting is Tolkien's discussion of Elvic, with literal English translations, and some new comments on Middle Earth religion.

A22 *Poems and Songs of Middle Earth*. Caedmon Records #TC1231. Issued at the same time as A21, this features William Elvin singing the poems to the Swann music on one side, and

on the other JRRT reads his own poetry. Some reflections on the poetry by Auden are printed on the back of the jacket; an illustration by Pauline Baynes is on the front.

A23 Smith of Wootton Major. Boston: Houghton Mifflin, 1967. Also published in Redbook, Vol. 130, No. 2 (December, 1967), pp. 58-61, 101, 103-107 (also see the editorial on p. 6 discussing the issue's contents). The hard-bound volume is illustrated by Pauline Baynes, the magazine version by Milton Glaser. This charming story existed in manuscript for many years before JRRT was persuaded to publish it.

A24? JRRT has reputedly finished a translation of GGK and The Pearl (two Middle English poems often thought to be the work of the same author), and this should be published in the near future.

A?? Foreword by Tolkien to Haigh, Dialect of Huddersfield District. There is a reference to it in The Pearl, ed. E. V. Gordon (Oxford, 1953), p. 64, and so the book probably appeared before Prof. Gordon's death in 1938, but I have been unable to locate it or find more information on it.

SECTION B: CRITICAL ARTICLES ON TOLKIEN

B1 "Ace books reaches agreement with Tolkien," Publisher's Weekly, Vol. 189 (March 14, 1966), pp. 37-38. Cf the reply by Rayner Unwin, ibid., Vol. 189 (May 9, 1966), p. 31: "It is noteworthy that the net result of this affair has been to distract an author of genius for six months from all creative work." But Ace did pay JRRT $9000 in back royalties.

B2 Adams, Clara. Review of FGR. Library Journal, Vol. 75, No. 21 (December 1, 1950), p. 2084. Brief paragraph. In "this little tale of chivalric days...the author's scholarship is evident--albeit unobtrusive--and his storytelling gently humorous."

B3 Mother Anthony. Review of T&L. Best Sellers, Vol. 24 (March 15, 1965), p. 488.

*B4 Auden, W. H. "The Hero Is a Hobbit," New York Times Book Review (October 31, 1954), p. 37. Review of FR, praising it as a various, exciting, and realistic (not literalistic) Quest adventure, "reminiscent of the Icelandic sagas."

*B5 _____. "A World, Imaginary, but Real," Encounter, Vol. III (November, 1954), pp. 59-62. Review of FR. Discusses JRRT's characterization ("Mr. Tolkien manages very cleverly to give his types an uncommon depth and solidity by providing each of them with a past which is more that of the group to which he belongs than a personal one; what Aragorn, for instance, talks about is the history of the Rangers, not of himself"), the linguistic invention, and the danger of drawing contemporary historical parallels.

*B6 _____. "At the End of the Quest, Victory," New York Times Book Review (January 22, 1956), p. 5. Review of RK. "If, as I believe, Mr. Tolkien has succeeded more completely than any previous writer in this genre in using the traditional properties of the Quest, the heroic journey, the Numinous Object, the conflict between Good and Evil while at the same time satisfying our sense of historical and social reality, it should be possible to show how he has succeeded." Argues that JRRT has created a vastly detailed world which is different from ours but which never violates our sense of the credible. Sees the victory of Good over Evil as deepened artistically by an awareness of the moral

neutrality of physical and mental power: Evil has every advantage except that it is inferior in imagination, and Sauron cannot conceive that his enemies would try to destroy the Ring rather than use it themselves.

*B7 _____. "The Quest Hero," Texas Quarterly, Vol. IV, No. 4 (Winter, 1961), pp. 81-93. Essay on the characteristics of the traditional Quest story, with discussion of LOTR as illustration. Expands some ideas touched on in B4, 5, 6.

B8 Bailey, Anthony. "Power in the Third Age of the Middle Earth," Commonweal, Vol. 64 (May 11, 1956), p. 134. LOTR review. Feels it is "not a great epic, though it does have some epic qualities: a certain imaginative stature, considerable creative eloquence." But dislikes its lack of moral and psychological complexity.

B9 Barber, Dorothy Elizabeth Klein. "The Structure of The Lord of the Rings." Unpublished doctoral dissertation, University of Michigan, 1965. Discusses building with words a secondary world with the inner consistency of reality. See Dissertation Abstracts, Vol. XXVII-2? (1966), p. 470A.

*B10 _____. "The Meaning of The Lord of the Rings," Man-Kato (see B72), pp. 38-50. Argues that JRRT "has incorporated metaphysical Christian qualities into the physical nature of Middle-earth and into the physical and mental qualities of its peoples" (p. 38). Sees all objects in the Tolkien world as possessing intelligence and free will, so that, for example, the Ring chooses to bear Gollum into the Fire rather than remain with a creature it hates. Also contains fascinating speculation about the world of a green sun.

NOTE (personal opinion): I feel Mrs. Barber over-stresses the Christian element in JRRT, but she gives perhaps the best and most thorough presentation of this approach.

B11 Barr, Donald. "Shadowy World of Men and Hobbits," New York Times Book Review (May 1, 1955), p. 4. TT review. "It is an extraordinary work--pure excitement, unencumbered narrative, moral warmth, bare-faced rejoicing in beauty, but excitement most of all; yet a serious and scrupulous fiction, nothing cozy, no little visits to one's childhood... the author has had intimate access to an epic tradition stretching back and back and disappearing in the mists of Germanic history, so that his story has a kind of echoing depth behind it, where-

in we hear Snorri Sturluson and Beowulf, the sagas and the Nibelungenlied, but civilized by the gentler genius of modern England."

B12 Beagle, Peter S. "Tolkien's Magic Ring," Holiday Vol. 39, No. 6 (June, 1966), pp. 128, 130, 133-134. Reprinted in A19, pp. ix-xvi. A fairly charming appreciation of JRRT's work.

*B13 Beattie, Bruce A. "Folk Tale, Fiction, and Saga in J. R. R. Tolkien's The Lord of the Rings," Mankato (see B72), pp. 1-17. Introductory speech at the 1966 JRRT Symposium. Interprets LOTR in relation to the characteristic components of traditional epic as described by Rhys Carpenter. Good survey of the differing critical opinions about JRRT.

B14 "Before King Arthur" by "M. B. K." Chicago Sunday Tribune (November 12, 1950), p. 17. Two brief paragraphs describing plot of FGH.

B15 Biscenieks, Deinis. "Reading and Misreading Tolkien," Mankato (see B72), pp. 98-100. Fears the "crank" keeps many judicious people from ever reading JRRT.

B16 Blackman, Kathryn. "The Development of Runic and Fesnorian Alphabets for the Transliteration of English," Mankato (see B72), pp. 76-83. To make the Tolkinian alphabets a workable mode of expression for English, she finds it necessary to add a few new characters and reassign the values of others.

B17 _____. "Translations from the Elvish," Mankato (see B72), pp. 95-97. A translation of "A Elbereth Gilthoniel" based on evidence scattered through LOTR. Cf. A21.

B18 Blair, H. A. "Myth or Legend," Church Quarterly Review (British) Vol. 156 (January-March, 1955), pp. 121-122. Pious but interesting review of FR. "This is a religious book, pre-Christian, its theology that of the Zendavesta at its best: it is the original dualism of Zarathustra, in which the only true reality is in goodness and light. But there are Christian echoes and emphases: baptism...self-commitment...exodus...paradise...absolution" (p. 122, references to text cited). Cf. Mrs. Barber (B9, 10), and Mr. Wilson (B114)

B19 Blissett, William. "Despots of the Rings," South Atlantic Quarterly Vol. 58 (Summer, 1959), pp. 448-456. Considers LOTR a heroic romance, "perhaps the last literary masterpiece of the Middle Ages" (449). "By 'heroic' I mean that the action is narrated as an 'exploit' of crucial importance to the actor and his world, and that... the accomplishment of the central exploit is finally dependent on the hero's own inner power and virtue--a virtue partly his from the outset and partly confirmed in him through self-abnegation and endurance in the face of adversity and cruel opposition" (449). "The work is a romance... in the sense that it discovers a world of wonder--discovers it so that we, returning, may find in this world a like world of wonder" (451). Also draws a parallel with Wagner's Ring cycle.

*B20 Bradley, Marion Zimmer. "Men, Halflings and Hero Worship," Niekas #16 (June, 1966), pp. 25-44; reprinted from a FAPA (Fantasy Amateur Press Association) booklet, 1961. "I hope to prove, first, that The Lord of the Rings is adult in structure, thesis, and emphasis; that the human relationships are adequately motivated; and second that the trilogy has a valid, basically self-consistent theme and progressive development in character and style, documenting a universal experience illuminated by fantasy: the end of the Heroic Age in the individual, as well as in Middle Earth" (28).

B21 Brett, Cyril. Review of GGK. Modern Language Review Vol. 22 (October, 1927), pp. 451-458. "Clearness, conciseness, scholarship, and common-sense are the marks of this edition." Suggests improvements for any second edition.

B22 Colby, Vineta. "J.R.R. Tolkien," Wilson Library Bulletin Vol. 31 (June, 1957), p. 768. Biographical sketch. For other such information see especially B01, also B33, B79.

B23 Crist, Judith. "Why 'Frodo Lives'," Ladies Home Journal Vol. 84 (February, 1967), p. 58. Happy that hobbitry is the latest fad of the nation's teenagers, since "It's all far from the hot-rod, folk-rock revolt image or the drug-inspired sensations so many are seeking" while providing "a never-never world that satisfies the 20th-century mind."

B24 Crouch, Marcus S. Review of FGH. Junior Bookshelf Vol. 14 (January, 1950), pp. 14-15.

B25 _____. "Another Don in Wonderland," Junior Bookshelf Vol. 14 (March, 1950), pp. 50-53. Review of H.

B26 Davenport, Guy. "The Persistence of Light," National Review (April 20, 1965), pp. 332, 334. Review of T&L that touches on H and LOTR. Finds that the basic perception of the imagination that generates all of JRRT's writing is "that the imagination is a metamorphosis of reality rather than an evasion of it. To find clear symbols of spiritual realities, one turns where man has always turned, to his myth-making mind, where truth can appear in a round solidity denied it in the confusing simultaneity of the mind's relentless continuum, where everything is happening at once."

B27 Derrick, Christopher. "Talking of Dragons," Tablet Vol. 204 (September 11, 1954), p. 250. FR review. Thinks it "this long fairy-story-cum-religious-allegory by a don, sounding like the very ecstasy of boredom, but in fact one of the most arresting and readable stories of our time."

B28 Diplomat (magazine) Vol. 18, No. 197 (October, 1966), pp. 31-43, 73-74. Special section on "Professor Tolkien and the Hobbits." Cover painting, "The World of J. R. R. Tolkien," by Barry Geller. Features "Hobbitmania" (40-41): letters of varying quality from Howard Nemerov, Richard Burton, Timothy Leary, Senator William Proxmire, Elizabeth Janeway (on translating JRRT into Russian), Lynda Bird Johnson, Richard Plotzy Hathaway Kate Melchior, and Laurel Wenger ("age 9½"). One article, Nancy Smith's "Pleasures of the Hobbit Table," (42-3, 73-4) suggests recipes for hobbit foods. The only critical article is Aubrey Menen's "Learning to Love the Hobbits" (32-34, 37-38), which approves Tolkien's wilderness and waste land motifs, but dislikes his Girl Scout fairies and poverty of imagination. Also contains the invaluable "Tolkien on Tolkien" (see A20).

B29 Eiseley, Loren. "Elvish Art of Enchantment," Horn Book Vol. 41 (August, 1965), pp. 364-367. Reprinted here by permission of the New York Herald Tribune, from the Children's Spring Book Festival issue of Book Week, May 9, 1965. Essay on T&L, finding that its essential message is "to approach with care the interpretation of a wayward universe that despite, or because of, our learning

threatens to slip away without genuine comprehension, or--and much worse--to assume unexpectedly the vanished shape of Sauron" (367).

B30 Elliott, Charles. "Can America Kick the Hobbit? The Tolkien Caper," Life Vol. 62, No. 8 (February 24, 1967), p. 10. Enjoyed LOTR while only a few people knew about it, but not now that it has become widely popular. "No symbolism, no sex, no double meanings, no questions about which are the Good Guys and which the Bad, just a good yarn on the level of Tom Swift and his Electric Runabout."

B31 "Elvish Mode," New Yorker Vol. 41 (January 15, 1966), pp. 24-25. Half-serious report on a meeting of the Tolkien Society of America; a few comments on Middle-earth cosmology and languages and a very few words by Auden on "Tolkien as a man."

B32 "The Epic of Westernesse," London Times Literary Supplement (December 17, 1954), p. 817. Short TT review. Happy that "within his imagined world the author continually unveils fresh countries of the mind, convincingly imagined and delightful to dwell in" but disturbed because "though the allegory is now plainer there is still no explanation of wherein lies the wickedness of Sauron." Cf. B49, B92.

B33 Everett, Caroline Whitman. "The Imaginative Fiction of J. R. R. Tolkien." Unpublished Master's thesis, Florida State University, 1957. Some biographical information, discussions of H, FGH, and LOTR, and of the application of Tolkien's scholarly work to his writing. Appendix A prints excerpts from a letter written to Miss Everett by JRRT, and this (with such information as that after he finished LOTR he rewrote it backwards, and that each of the six Books originally had its individual title) is invaluable.

B34 Everett, Dorothy. Review of JRRT's Chaucer essay (A5) in The Year's Work in English Studies for 1934.

B35 "Ever-Ever Land," Atlantic Monthly, Vol. 215 (March, 1965), pp. 194-195. T&L review. Thinks the volume shows both facets of "this charming author," as fantasist and as scholar.

B36 Fausset, Hugh L'A. RK review. Manchester Guardian (November 4, 1955), p. 4.

B37 Fifield, Merle. "Fantasy in and for the Sixties: The Lord of the Rings," English Journal Vol. 55 (October, 1966), pp. 841-844. Thinks fantasy should present an ideal which could be applied to the world as it is, and that in LOTR we have the "little man" (the hobbit) confronted by the two great 20th century socioeconomic evils: Sauron's combination of fascism with an industrial complex, and Saruman's totalitarian communism in the Shire. The solution to this chaos is an optimistic determinism.

B38 Flood, R., C. S. B. Books Vol. 13 (February, 1955), p. 169. FR review.

B39 Freeman, Gwendolen. Spectator (November 18, 1949), p. 718. HGH review. Brief paragraph finding it "a satire on the chivalric idea" and not a children's book.

*B40 Fuller, Edmund. "The Lord of the Hobbits: J. R. R. Tolkien," in Fuller, Books With Men Behind Them (New York: Random House, 1962), pp. 169-195. Discussion of JRRT's work and theories of fantasy, finding LOTR a meaningful moral fable with some Christian borrowings and an allegorical suggestiveness which connects it with the present day world. See also his chapters on the Fantastic and on CSL and CW.

B41 _____. "Of Frodo and Fantasy," Wall Street Journal Vol. 46 (January 4, 1966), p. 14. Plug for the Ballantine edition. LOTR "an immense adventure story, an adult fairy tale, a romance in the classical meaning of that word." H is "a children's story--plus."

B42 Grady, P., S. J. Best Sellers Vol. 15 (May 1, 1955), p. 25. TT review.

B43 Griffin, Nancy. "The Fellowship of Hobbitomanes," San Francisco Sunday Examiner and Chronicle "This World" section, pp. 44, 51, and cover. The front cover, which features the Barbara Remington map, gives the title as "Strange World of the Hobbits." Well-researched article taking the "Tolkien craze" with affection and good humor and the books seriously. Interesting reports on how people

amuse themselves with Tolkienish things (Christmas cards in Tengwar, etc.), story of the growth of the "cult," comments of readers on the books.

B44 Halle, Louis J: "Flourishing Orcs," Saturday Review (January 15, 1955), pp. 17-18. FR review, suggesting tongue-in-cheek that though its value as scientific history cannot be granted, because the events of the Red Book of Westmarch "have nowhere been corroborated in the chronicles of Men (let alone Elves)" (17), yet it will survive as eminently readable literature.

B45 _____. "History Through the Mind's Eye," Saturday Review (January 28, 1956), pp. 11-12. LOTR review, suggesting that its "meaning" is, in a word, "heroism." Interprets the two prime facts of Middle-earth as power and its consequence, suffering. "In the historian's view, power is not a neutral element that can be used for good or evil. It is always evil, for it enables the wicked to dominate the world, or, in the hands of the good, is inescapably corrupting" (12).

B46 Harshaw, Ruth. "When Carnival of Books Went to Europe," A(merican) L(ibrary) A(ssociation) Bulletin Vol. 51 (February, 1957), pp. 117-123. Mrs. Harshaw describes meeting the authors of European children's books when she went to Europe to tape readings for her radio program, Carnival of Books. Two paragraphs on JRRT on p. 120. She found she had "a language difficulty" with JRRT and "finally said in desperation, 'I do appreciate your coming up from Oxford so that I might record you, Professor Tolkien, but I can't understand a word you say.' This amused him and he said, 'A friend of mine tells me that I talk in shorthand and then smudge it.'"

B47 Hayes, Noreen and Robert Renshaw. "Of Hobbits: The Lord of the Rings," Critique Vol. IX, No. 2 (1967), pp. 58-66. Examination of the pluralistic moral nature of LOTR, in which no-one is completely good, only Sauron is completely evil, and the evil do not put up a solid front but are divided by their own antagonisms.

B48 Hentoff, Nat and McWilliams, Wilson C. "Critics' Choices for Christmas," Commonweal Vol. 83 (December 3, 1965). Hentoff on p. 284; McWilliams on p. 287. Both include

LOTR in their recommendations, Hentoff finding it "a sweepingly plotted morality play for adults," McWilliams finding it helpful for "those citizens who would recover the habit of imagination, of moral clarity, and of political vision."

B49 "Heroic Endeavour," London Times Literary Supplement (August 27, 1954), p. 541. Mostly a plot summary, finding FR "a book to be read for sound prose and rare imagination." But feels that the plot lacks balance because the only code is the warrior's code of courage, and it is not even explained what they consider Good. Cf. B32, B92.

B50 "The Hobbit Habit," Time Vol. 68, No. 3 (July 15, 1966), pp. 48, 51. Typically cute article on this year's "in" book.

B51 "Hobbit and Iron Duke win spring festival prizes," Publisher's Weekly Vol. 133 (April 30, 1938), p. 1763. A distinguished children's literature award.

B52 Hodgart, Matthew. "Kicking the Hobbit," New York Review of Books Vol. 8, No. 8 (May 4, 1967), pp. 10-11. Cover gives title as "Resisting Tolkien." Good on JRRT's sensitive descriptions of landscape and on the Britishness of his Hobbits. But thinks LOTR lacks moral depth and is "really a parable, consciously aimed at putting across the general Christian view that the universe is a battlefield between the forces of good and evil" (11). A delightful caricature of JRRT with a pet dragon, drawn by David Levine, is featured.

B53 A Book of Children's Literature, selected and edited by Lillian Hollowell. New York: Holt, Rinehart and Winston, 1966 (3rd edition; earlier editions in 1939 and 1950). Section discussing "Modern Fanciful Stories" recommends H on p. 184. "The story has a quiet humor, a rare style, and appeals to children of any age with imagination and a zest for adventure."

B54 Hope, Francis. "Welcome to Middle Earth," New Statesman (11 November 1966), pp. 701-702. LOTR review glancing at its "linguistic inspiration" and atmosphere of Nordic myth.

B55 Hughes, Richard. "Books for Pre-Adults," New Statesman and Nation (December 4, 1937), pp. 944, 946. Review of 13 children's books, of which H receives most space and praise. Observes that JRRT is so saturated in Nordic mythology that it fertilizes his imagination, so that he doesn't merely rehash it at second hand but adds to it himself.

B56 _____ "The Lord of the Rings," Spectator (October 1, 1954), pp. 408-409. FR review, quoting liberally from a review by Edwin Muir in the Observer. Finds JRRT's width of imagination great and vivid, but too simplistic to have much depth.

B57 Hussey, S. S. Notes and Queries (August, 1963), p. 314. Review of Ancrene Riwle (see A15).

B58 Huxley, Francis. "The Endless Worm," New Statesman and Nation Vol. 50 (November 5, 1955), pp. 587-588. RK review that discusses Mitchison's favorable review of FR (B76) and Richardson's unfavorable review of TT (B88). Thinks JRRT's mythology is stupendous, but given in a flat, pretentious Pre-Raphealite style.

B59 Irwin, W. R. "There and Back Again: The Romances of Williams, Lewis, and Tolkien," Sewanee Review Vol. 69 (October-December, 1961), pp. 566-578. Discusses the romances of the three as illustrating the compulsive movement of the soul into the unfamiliar, and back again to a familiar world now informed by vision, by a larger and more precise understanding than was hitherto possible.

Isaacs, Neil D., and Rose A. Zimbardo. See Foreword and Addenda.

B60 Johnson, Edna, Evelyn R. Sickels, and Frances Clarke Sayer, eds. Anthology of Children's Literature. Cambridge, Mass., 1959 (3rd revised edition). Capsule biography of JRRT on pp. 1212-1213. Cf. B22.

B61 Kennedy, X. J. Poetry Vol. 105 (December, 1964), p. 193. Review of ATB. Praises "Cat." Thinks "Tolkien's work may help reaffirm that poetry differs from prose in sounding like something special, a truth

not always obvious in poetry nowadays."

*B62 Johnston, George Burke. "The Poetry of J. R. R. Tolkien," Mankato (see B72), pp. 63-75. Discusses Tolkien's metrical invention, alliterative verse, and major poems like HB and A&I. Quotes the early "Root of the Boot" which was revised and refined as "The Stone Troll" for ATB. The best article on the poetry, which most critics only mention to dismiss as bad.

B63 Jonas, Gerald. "Triumph of the Good," New York Times Book Review (October 31, 1965), pp. 78-79. LOTR review. "The only 'escape' in Tolkien is to a world where the struggle between Good and Evil is waged more fiercely and openly than our own, where the stakes are at least as great, and where the odds are, if anything, even more perilously balanced." But cf. Judy Henry's indignant letter to the editor (November 28, 1965), p. 79, insisting that the Ring books "are among the most glorious, scary, fantastic, happy, poignant, etc., etc., books ever to have been written and I hope nobody has been scared away by the flowery, sentimental, contrived writing with which Mr. Jonas has tried to deal with the books."

B64 Jordan, Alice M. FCH review for "Summer Booklist," Horn Book Vol. 26, No. 4 (July-August, 1950), pp. 287, 289. "To enjoy the book, one must have a lively imagination, an ear for wonders, a sense of absurdity and pleasure in oddly compounded words" (289).

B65 Levitin, Alexis. "The Hero in J. R. R. Tolkien's The Lord of the Rings," Mankato (see B72), pp. 25-37. Argues that JRRT takes the two main heroic types (as described by Auden, the epic hero who is noble and extraordinary and the fairy tale hero who is humble and unprepossessing), and in his presentation of the latter adds a particularly Christian emphasis to satisfy his own desire to create a work strong in Christian overtones. Reanik (see B87) says Mr. Levitin wrote his M. A. thesis on JRRT, but I haven't seen this listed in any bibliography.

*B66 Lewis, C. S. "The Gods Return to Earth," Time and Tide

Vol. 35 (14 August 1954), pp. 1082-1083. FR review (though mention of "the unforgettable Ents" indicates he already knew later parts of the story). "Almost the central theme of the book is the contrast between the Hobbits (or 'the Shire') and the appalling destiny to which some of them are called, the terrifying discovery that the humdrum happiness of the Shire, which they had taken for granted as something normal, is in reality a sort of local and temporary accident, that its existence depends on being protected by powers which Hobbits forget against powers which Hobbits dare not imagine, that any Hobbit may find himself forced out of the Shire and caught up into that high conflict. More strangely still, the event of that conflict between strongest things may come to depend on him, who is almost the weakest" (1082). The charge of escapism anticipated and rebutted. In context, the statement that LOTR is "good beyond hope" is directed only to people who like fantasy and who might not expect a great romance to be written in a "realistic" age of literature.

*B67 _____. "The Dethronement of Power," Time and Tide Vol. 36 (22 October 1955), pp. 1373-1374. Review of RK and TT. Dismisses the charge that the characters are simplistically black or white; discusses the architectonics of LOTR and the "moral" of heroic effort and impermanent victory.

*B68 Lewis, W. H. ed. Letters of C. S. Lewis. London: Geoffrey Bles, 1966; New York: Harcourt, Brace and World, 1966. JRRT mentioned in letters dated 18 June 1931, 5 November 1939, 11 November 1939, 3 December 1939, 21 December 1941, 12 January 1950, 2 October 1952, 22 September 1956, 10 December 1956, 2 September 1957, and 15 May 1959.

As both a sensitive literary critic and a close friend of JRRT, CSL makes essential reading for any student of Tolkien.

*B69 Lobdell, Jared. "Words That Sound Like Castles," National Review Vol. XIX=19, No. 35 (September 5, 1967), pp. 972, 974. Review article on the 1967 Houghton Mifflin 2nd ed. of LOTR, defending it against Hodgart's (B52) "at once perceptive and wrong-headed review" (972).

thinks that CSL offers the best critical approach to Tolkien, and that LOTR is a story that mediates JRRT's "imaginative life of many years to those who now find that imaginative life in themselves" (974), this impact on the reader's consciousness explaining its great literary value.

B70 Lucas, Mary R. Library Journal Vol. 63 (May 1, 1938), p. 385. A review. "Their adventures and mishaps are numerous, too numerous in fact for really enjoyable reading. The book would be better read aloud in small doses, or the child should be advised to read it that way himself. It will have a limited appeal unless properly introduced and even then will be best liked by those children whose imagination is alert."

B71 Lupoff, Richard A. Edgar Rice Burroughs: Master of Adventure. New York: Canaveral Press, 1965. Quotes a letter from JRRT in answer to a query: "Source hunting is a great entertainment but I do not myself think it is particularly useful. I did read many of Edgar Rice Burroughs' earlier works, but I developed a dislike for his Tarzan even greater than my distaste for spiders. Spiders I had met long before Burroughs began to write, and I do not think he is in any way responsible for Shelob. At any rate I retain no memory of the Sithe or the Apt" (246-247).

B72 Mankato State College Studies Vol. II, No. 1 (February, 1967); issue of Mankato Studies in English No. 2, "The Tolkien Papers." Prints the papers that were read at the Tolkien Symposium at Mankato on October 28-29, 1966, plus a few that were not read on that occasion. See B10, 13, 15, 16, 17, 62, 65, 75, 80, .

B73 Mathewson, Joseph. "The Hobbit Habit," Esquire Vol. 66, No. 3, Whole No. 394 (September, 1966), pp. 130-131, 221-222. Speculates that reading Tolkien was a cliquish affair at the outset, then the books became the province of a clique so widely spread as to form a cult.

B74 Menen, Aubrey. "Learning to Love the Hobbits." See B28.

*B75 Miller, David M. "The Moral Universe of J. R. R. Tolkien," Mankato (see B72), pp. 51-62. Examines the history of each of the Three Ages and concludes that the struggle between Good and Evil is becoming progressively less clear-cut.

B76 Mitchison, Naomi. "One Ring to Bind Them," New Statesman and Nation Vol. 48 (September 18, 1954), p. 331. FR review, arguing that it is not an allegory but a mythology, and "above all it is a story magnificently told, with every kind of color and movement and greatness." Thinks Middle-earth is a flat world and cites the map as evidence.

B77 Moore, Anne Carroll. A review in "The Three Owls' Notebook" in Horn Book Vol. 14, No. 3 (May-June, 1938), p. 174. Finds it a rich book, and a rare.

*B78 Moorman, Charles. The Precincts of Felicity: The Augustinian City of the Oxford Christians. Gainesville: University of Florida Press, 1966. Chapter VI, "The Shire, Mordor, and Minas Tirith: J. R. R. Tolkien" (pp. 86-100), considers JRRT among his fellows CSL and CW, especially CSL. Discusses one theme of LOTR as the establishment of a "City of God" (in the terminology of CW) under Aragorn.

Muir, Edwin. A review of FR appearing in the Observer (British) sometime in 1954 and prior to October 1 (see B56). I haven't been able to find this periodical for that year and so haven't located this.

B79 Norman, Philip. "The Prevalence of Hobbits," The New York Times Magazine (Sunday, January 15, 1967), pp. 30-31, 97, 100, 102. Reprinted from the Sunday Times, London. Interview with JRRT discussing the "craze" and giving some interesting biographical information.

*B80 Norwood, W(illiam) D. "Tolkien's Intention in The Lord of the Rings," Mankato (see B72), pp. 18-24. Maintains that JRRT's ideas on fantasy in OFS are exemplified in LOTR, " a fairy tale that is at the same time a prose poem which will function as a whole to affect the whole mind and spirit of the reader... enabling him to image for himself and comprehend the living reality, and even more important to experience

it directly, providing himself thereby with the strongest and most efficacious of conceivable catharses" (23).

*B81 Parker, Douglass. "Hwaet We Holbytla..." Hudson Review Vol. 9 (Winter, 1956-57), pp. 598-609. Thinks the meaning of LOTR is a recreation of Beowulf as JRRT has written about it. LOTR is the story of the end of an age, in which the creatures of a deterministic universe face up to their various fates with heroism, because this supplies some meaning to their destinies in human terms where the universe supplies none; the human condition is tragic and must be lamented. On determinism, cf. B10, 36, 75, 99. A fascinating footnote explains the derivation of some Tolkinian names (cf. B91). The title of the essay is modeled on the opening of Beowulf, and might be rendered in Modern English as "Lo, We (of the) Hobbits..."

B82 Pemberton, Elixabeth Leigh. "Hobbits Complete," Spectator (November 25, 1955), p. 744. RK review, thinking it would be no more than a scholar's whimsy but for Tolkien's inventive brilliance and narrative power.

B83 Plotz, Richard D. "J. R. R. Tolkien Talks About Middle-earth...Elvish," Seventeen Vol. 26, No. 1 (January, 1967), pp. 92-93, 118. Interview with the Professor; The Silmarillion mentioned. See also "Face-to-Face: With R. D. Plotz," ibid, Vol. 25 (April, 1966), p. 153, which also deals with Plotz's other interests besides the Tolkien Society.

B84 Rang, Jack C. "Two Servants," Mankato (see B72), pp. 84-94. Focuses on the characters of Sam Gamgee and of Niggle, both humble and selfless.

Ready, William. The Tolkien Relation. See Addenda.

B85 Reilly, Robert J. "Romantic Religion in the Work of Owen Barfield, C. S. Lewis, Charles Williams, and J. R. R. Tolkien." Unpublished doctoral dissertation, Michigan State, 1960. Argues that the romantic experience JRRT is concerned with is the eucatastrophe

or "good turn" of the fairy story, an experience which has religious validity. See Dissertation Abstracts Vol. 21, pp. 3461-3462; and cf. below, B86.

*B86 _____. "Tolkien and the Fairy Story," Thought Vol. 38. (Spring, 1963), pp. 89-106. Study of LOTR in relation to OFS (cf. B80, 85, 89). Finds in LOTR a sense of inherent morality, an element of the numinous, a natural law that is nowhere codified but which is emotionally or imaginatively apprehended by good and evil alike.

B87 Resnik, Henry. "The Hobbit-Forming World of J. R. R. Tolkien," Saturday Evening Post (July 2, 1966), pp. 90-92, 94. A pretty good article on the "craze".

B88 Richardson, Maurice. TT review in "New Novels" in New Statesman and Nation Vol. 48 (December 18, 1954), pp. 835-836. Thinks it a children's story that is far too long and blown up, the imagination of low potential, the characters without individuality.

B89 Roberts, Mark. "Adventure in English," Essays in Criticism Vol. 6 (October, 1956), pp. 450-459. Decides that LOTR is just a technically competent adventure story, sprawling because it lacks a controlling vision of reality. Applies the criteria of OFS to LOTR and decides they fit well, but doesn't think JRRT's ideas very interesting or important.

B90 Russell, Marison Barbara. "The Idea of the City of God." Unpublished doctoral dissertation, Columbia University, 1965. Emphasis on the myth of the City that figures prominently in the work of CW, but with reference to CSL and JRRT. Cf. B78. See Dissertation Abstracts Vol. XXVI-06 (1965), pp. 3350-3351.

*B91 Ryan, J. S. "German Mythology Applied--The Extension of the Literary Folk Memory," Folklore Vol. LXXVII-77 (Spring, 1966), pp. 45-59. Discusses the evocations of some of Tolkien's special words and names, in relation to philological meaning and Germanic myth.

B92 "The Saga of Middle Earth," London Times Literary Supplement (November 25, 1955), p. 704. "Such

amazing energy of fantasy...must earn the wondering respect of every shortwinded writer of this degenerate age." See B32, 49.

B93 Sale, Roger. "England's Parnassus: C. S. Lewis, Charles Williams, and J. R. R. Tolkien," Hudson Review Vol. 17 (Summer, 1964), pp. 203-225. The others get short shrift, but JRRT is praised for his moral and his gift for storytelling.

B94 Schroth, R. A. "Lord of the Rings," America Vol. 116 (February 18, 1967), p. 254. Though he finds LOTR "too long, too cluttered, too much," and the appendices merely a treasure of trivia for pseudo-scholarly investigation, he doesn't think Tolkien's work has only the dubious value of a psychologically refreshing escape to a simplistic view of reality; rather the work is a myth inviting man to witness with new eyes the secrets of the earth, at the same time warning us against the spiritual idolatry of making power the object of our ultimate concern.

B95 Scriven, R. C. "Hobbit's Apotheosis: The World of Professor Tolkien," Tablet Vol. 207 (February 11, 1956), pp. 129-130. RK review covering the whole Ring cycle. A bit gushy in places, but good on description of characters and the tone of the "epic fairy tale."

B96 Sklar, Robert. "Tolkien and Hesse: Top of the Pops," Nation Vol. 204 (May 8, 1967), pp. 598-601. Thinks these the two authors who speak most intimately to and for the present generation of youth. Sees LOTR as providing "a most dramatic and mythic analogy for the rite of passage to maturity" and "a paradigm for action" since it "simply states: this is the task, are you willing to carry it through?" (600).

B97 Smith, Irene. "The People's Hero," New York Times Book Review (November 26, 1950), p. 50. FGH reviewed in two brief paragraphs, mostly plot summary. "For ages 10 and up."

B98 Smith, Nancy. "Pleasures of the Hobbit Table." See B28.

*B99 Spacks, Patricia Meyer. "Ethical Pattern in Lord of the Rings," Critique Vol. III, No. 1 (Spring-Fall, 1959), pp. 30-42. Argues that "the force and complexity of its moral and theological scheme provides the fundamental power of" LOTR (30).

B100 Straight, Michael. "Fantastic World of Professor Tolkien," New Republic Vol. 134 (January 16, 1956), pp. 24-26. Thinks JRRT has added his scholar's perception and humanist's faith to his elvish craft to produce a gripping and meaningful fantasy and one of the few works of genius in recent literature.

B101 Strong, L. A. G. Spectator (December 3, 1937), p. 1024. Brief mention of H in general review of children's books ("The Pick of the Bunch"); "should become a classic."

*B102 Taylor, William L. "Frodo Lives: J. R. R. Tolkien's The Lord of the Rings," English Journal Vol. 56 (September, 1967), pp. 818-821. Notes usefulness of LOTR as a pedagogical tool helping the high school student grasp difficult concepts and values he meets with in other literature (e.g., the significance of fantasy and of heroic literature, the concept of fate, a sense of evil, character "types").

*B103 Thomson, George H. "The Lord of the Rings: The Novel as Traditional Romance," Wisconsin Studies in Contemporary Literature Vol. 8, No. 1 (Winter, 1967), pp. 43-59. "Tolkien has been able to combine a very nearly complete catalogue of romance themes (many of them extraordinary in the highest degree) with an elaborate, capacious, immensely flexible plot structure and make of the whole a coherent and convincing modern prose narrative"(50).

B104 Torkelson, Lucile. "Return of the Hero," Milwaukee Sentinel (November 8, 1967), Part 3, pp. 1, 4. Well-researched introductory article on JRRT, acclaiming LOTR as an entertaining contemporary classic. Features an attractive collage of medieval banners (with white ship, tree, and horse as emblems) superimposed on the map of Middle-earth.

B105 Traversi, Derek A. "The Realm of Gondor," Month Vol. 15 (June, 1956), pp. 370-371. RK review. Praises JRRT for the variedmiltitude of his imaginary world and the fitting tone of dignity and timelessness caught by the writing; but thinks that it is an achievement that can never be reproduced and so cannot serve as a model for future literary creations.

B106 Trowbridge, Clinton. "The Twentieth Century British Supernatural Novel." Unpublished doctoral thesis, University of Florida, 1955. Emphasis on the novels of CW, CSL, and JRRT.

B107 Wagenknecht, Edward. "Proving Imagination is Not Yet Dead," Chicago Sunday Tribune Magazine of Books (January 15, 1956), p. 4. RK review, finding the Ring cycle full of insight and imagination.

B108 Walbridge, Earle F. Library Journal Vol. 80 (May 15, 1955), p. 1219. TT review. "Quite pagan, unlike the ethical C. S. Lewis, this literally outlandish narrative casts a spell of its own. An astonishing feat of the imagination..." Thinks the Ents' Song to the Entwives is a haunting lyric.

B109 "Wealth of Merriment." New York Herald Tribune Book Review (November 12, 1950), p. 14. FGH review.

B110 West, Paul. A review in Book Week (February 26, 1967). Another reference I couldn't track down.

B111 Wickenden, Dan. "Heroic Tale of Tiny Folk," New York Herald Tribune Book Review (November 14, 1954), Part I, p. 5. FR review, praising its sustained imaginative exuberance. See the next two items.

B112 _____. Ibid, (May 8, 1955), p. 5. TT review, finds the heroic and poetic rhythms of the writing reminiscent of the great Nordic sagas. "It is clear by now that the Tolkien trilogy is an imaginative accomplishment of a very high order." Title is, "Humor, Drama, Suspense in a Unique, Romantic Epic."

B113 _____. "Notable Allegorical Trilogy Comes To a

[illegible] for Children," [illegible] Literary [illegible] (October 1, 19[illegible]) [illegible] children's book [illegible] the sense that [illegible] readings [illegible] reading [illegible] and pictures [illegible] in [illegible] and [illegible] so true."

[illegible] Marjorie Evelyn. "The [illegible] Kingdom: [illegible] Study in the [illegible] of [illegible] Williams, C. S. Lewis, and J. R. R. [illegible]" Unpublished [illegible] of Illinois, 1960. [illegible] the [illegible] each [illegible] Dissertation Abstracts [illegible] 2, pp. [illegible]

[illegible] John. "In the [illegible]" Kenyon Review Vol. [illegible] (Summer, 1965), pp. [illegible] reading [illegible] on [illegible] of story with reality.

[illegible] Anne. English Studies [illegible] (1965). [illegible] Review of [illegible] one of the best of the [illegible] [illegible]

[illegible] Rose A. See below, Addenda.

ADDENDA

[illegible] Foreword was set into type, [illegible] on Tolkien have been announced for public[illegible] May, 1968.

[illegible] W. [illegible] The Tolkien Relation. Chicago: Henry Regnery Co., 1968. Advertised as "A read[illegible] introduction to J. R. R. Tol[illegible] and his work, by a distinguished scholar."

Tolkien and the Critics, ed. Neil D. Isaacs and Rose A. Zimbardo. Indiana: Notre Dame Press, 1968 [illegible] essays on LOTR.

(2) Hornbook Magazine Vol. 26 (July-August, 1950), pp. 287, 289.

(4) Junior Bookshelf Vol. 14 (January, 1950), pp. 14-15. M. S. Crouch; B24.

(5) Library Journal Vol. 75, No. 21 (December 1, 1950), p. 2084. Clara Adams; B2.

(6) New York Herald Tribune Book Review (November 12, 1950), p. 14. "Wealth of Merriment;" B109.

(7) New York Times Book Review (November 26, 1950), p. 50. "The People's Hero" by Irene Smith; B97.

(8) Saturday Review of Literature (November 11, 1950), p. 41. Anonymous brief review, mainly descriptive. Thinks FGH "a joy to read...told in medieval language and embellished with drawings that might have come from an ancient manuscript."

(9) Spectator (November 18, 1949), p. 718. Gwendolen Freeman; B39.

The Hobbit (1937)

(1) Booklist Vol. 34, No. 16 (April 15, 1938), p. 304. Anonymous paragraph giving the storyline, and a recommendation. "The well-sustained plot maintains its interest in spite of its length and the style is easy yet properly serious."

(2) Catholic World Vol. 147 (July, 1938), p. 507. Anonymous paragraph.

(3) Hornbook Magazine Vol. 14 (May, 1938), p. 174. Anne Carroll Moore; B77.

(4) Junior Bookshelf Vol. 14 (March, 1950), pp. 50-53. "Another Don in Wonderland" by M. S. Crouch; B25.

(5) Library Journal Vol. 63 (May 1, 1938), p. 385. Mary R. Lucas; B70.

(6) New Statesman and Nation (December 4, 1937), pp. 944, 946. Richard Hughes; B55.

(7) Saturday Review of Literature (April 2, 1938), p. 28. Favorable brief mention (2 sentences) in "Children's Bookshop" department.

(8) Spectator (December 3, 1937), p. 1024. L. A. G. Strong; B101.

(9) Times Literary Supplement, London (October 2, 1937), p. 714.

The Lord of the Rings (1954-1956)

(1) Best Sellers Vol. 15 (May 1, 1955), p. 25. TT

review by R. Grady, S. J. B42.

(2) Best Sellers Vol. 15 (February 1, 1956), p. 327. RK review.

(3) Books Vol. 13 (February, 1955), p. 169. FR review by R. Flood, C. S. B. B38

(4) Chicago Sunday Tribune Magazine of Books (January 15, 1956), p. 4. RK review by Edward Wagenknecht; B107.

(5) Church Quarterly Review Vol. 156 (January-March, 1955), pp. 121-122. FR review.

(6) Commonweal Vol. 64 (May 11, 1956), p. 154. "Power in the Third Age of the Middle Earth" by A. Bailey; B8.

(7) Essays in Criticism Vol. 6 (October, 1956), pp. 450-459. "Adventure in English" by Mark Roberts; B89.

(8) Library Journal Vol. 80 (May 15, 1955), p. 1219. TT review by E. F. Walbridge; B108.

(9) Life Vol. 62, No. 8 (February 24, 1967), p. 10. "Can America Kick the Hobbit? The Tolkien Caper" by Charles Elliott; B30.

(10) Manchester Guardian (August 20, 1954), p. 3. FR review.

(11) Ibid. (November 26, 1954), p. 9. TT review.

(12) Ibid. (November 4, 1955), p. 4. RK review. B36.

(13) Month Vol. 15 (June, 1956), p. 370. RK review by D. A. Traversi; B105.

(14) National Review Vol. XIX=19, No. 35 (September, 1967), pp. 972, 974. "Words That Sound Like Castles" by Jared Lobdell; B69.

(15) New Statesman and Nation Vol. 48 (September 18, 1954), p. 331. "One Ring to Bind Them," FR review by Naomi Mitchison; B76.

(16) Ibid. Vol. 48 (December 18, 1954), pp. 835-836. TT review by Maurice Richardson, B88.

(17) Ibid. Vol. 50 (November 5, 1955), pp. 587-588. "The Endless Worm," by F. Huxley; RK review; B58.

(18) New York Herald Tribune Book Review (November 14, 1954), p. 5. "Heroic Tale of Tiny Folk," FR review by Dan Wickenden; B111.

(19) Ibid. (May 8, 1955), p. 5. "Humor, Drama, Suspense In a Unique, Romantic Epic," TT review by Dan Wickenden; B112.

(20) Ibid. (February 5, 1956), p. 3. "Notable Allegorical Trilogy Comes to a Triumphant End," RK review by Dan Wickenden; B113.

(21) New York Times Book Review (October 31, 1954), p. 37. "The Hero Is a Hobbit," FR review by W. H. Auden; B4.

(22) Ibid. (May 1, 1955), p. 4. TT review by Donald Barr; B11.

(23) Ibid. (January 22, 1956), p. 5. "At the End of the Quest, Victory," RK review by W. H. Auden; B6.

(24) New Yorker (November 13, 1954), pp. 218-219. FR review. Thinks it a "whimsical and sententious fairy story," too long because JRRT couldn't stop inventing; but finds he has created a country, a magic, and a race of creatures that are entirely credible.

(25) Ibid. (May 14, 1955), pp. 170-171. TT review. "Mr. Tolkien writes with love and precision, but his intoxication with the world he has created and with the message he is conveying, and his apparent conviction that what is imaginative is necessarily beguiling, blind him to the danger of becoming tedious, and so he is tedious a good deal of the time."

(26) Spectator (November 25, 1955), p. 744. RK review by E. L. Pemberton; B82.

(27) Tablet Vol. 204 (September 11, 1954), p. 250. FR review by C. Derrick; B27.

(28) Tablet Vol. 207 (February 11, 1956), pp. 129-130. RK review by R. Scriven; B95.

(29) Time (November 22, 1954), pp. 106, 108. FR review; cute, of course, but fairly favorable.

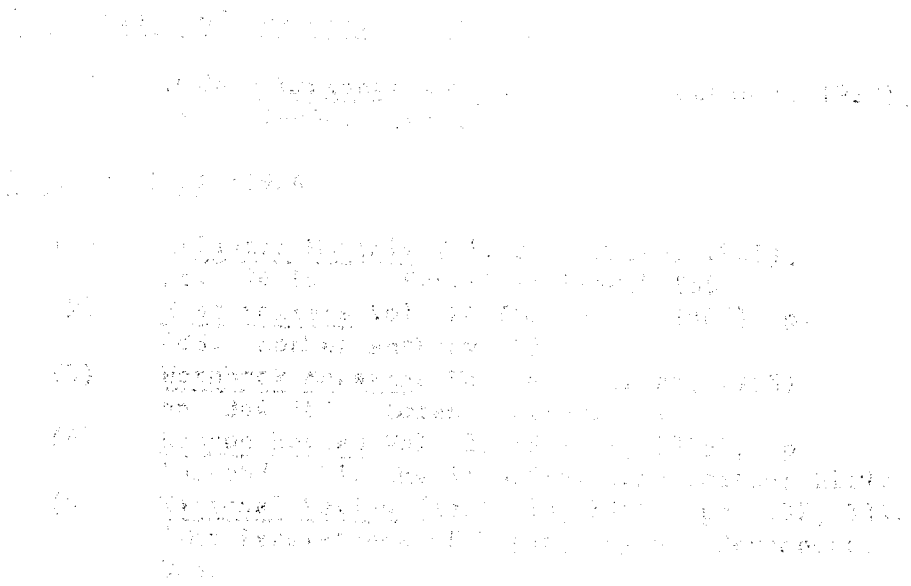
(30) Time and Tide Vol. 35 (14 August 1954), pp. 1082-1083. "The Gods Return to Earth," FR review by C. S. Lewis; B66.

(31) Time and Tide Vol. 36 (22 October 1955), pp. 1373-1374. "The Dethronement of Power," TT and RK review By C. S. Lewis; B67.

(32) Times Literary Supplement, London (August 27, 1954), p. 541. "Heroic Endeavour," FR review; B49.

(33) Ibid. (December 17, 1954), p. 817. "The Epic of Westernesse," TT review; B32.

(34) Ibid. (November 25, 1955), p. 706. "The Sage of Middle Earth," RK review; B91.



... Subtle Work," B50, B72

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"Men, Hobbits and Hero Worship," B20

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"One Ring to Bind Them," B76

"Oo, Those Awful Orcs!" B115

"The People's Hero," B93

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"The Realm of Gondor," B105

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"Tolkien on Tolkien," A23, B28

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"Translations from the Elvish," B17

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