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DEDICATION

For Duane and Peggy Jo Dobry

Shire-folk from the science culture

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- p. 2, col. 2, 4th paragraph, last line. Enclose "\$1.50" in parentheses.
- p. 10, col. 2. The editorial comment in the last two and a half lines should be deleted. Lack of space prevented us from including Mrs. Christensen's review of Ready in Orcrist No. 4, and, as we have since found that it is very similar to her review already published in Tolkien Journal No. 10, we decided that there was no need to repeat her comments in Orcrist. We do recommend reading the review, though we do not recommend reading Ready.
- p. 18, last graffito should read "Cuchulainn is a son of a bitch". Is there a censor in the printing house?
- p. 23. The footnotes to this article were omitted by an embarrassing editorial oversight, and should read as follows:
1. The first praise of chivalry and learning was in Greece. After that, chivalry and the deposit of learning came to Rome, and now they have come to France. Chretien de Troyes, Cliques, 11. 29-33.
 2. Richard C. West, "The Interlace and Professor Tolkien," Orcrist 1:1 (1966-67), p. 31.
 3. E.g. West B150, B131.
 4. Mark 14:51-52.
 5. "How one should live in the world," Walther von der Vogelweide, "Ich saz uf elme steine," 1.7.

Emendation to classification of objects, p. 22, col. 1: rather than the two divisions given, the following scheme proves more satisfactory:

natural	paranatural
pastoral	magic
artificial	holy
	demonic

INTRODUCTION

This issue represents our third merger of Orcrist with Tolkien Journal, and we expect it to be our last as well. It will be some time before we can publish Orcrist on a regular basis (No. 6, which we still plan to devote to C. S. Lewis, will probably not be ready before the end of this year), but, as usual, we will send it to anyone who wishes to leave his name and address on file with us and an issue can then be paid for upon receipt.

My bibliographical supplement is long enough to dominate this issue, but its utility (if not its value) would have been much reduced had we printed it in installments, and we can still offer a variety of places. Our Interpreter of Gollum, Stephen A. Gottlieb, teaches in Connecticut. Composer Laura Haglund is a student at the University of Wisconsin, Green Bay, where sonneteer Jared Lobdell is on the faculty. Ivor Rogers is leaving Green Bay in July to teach theater and film at Drake University in Des Moines, Iowa, where he is followed by the best wishes of the Madison small he founded. We also offer both a lettercol and a series of book reviews.

We are happy to report that, beginning this year, articles in Orcrist will be listed in the annual PMLA bibliography and in Abstracts of English Studies. This includes previous issues as well as future ones. Our academic contributors may hence add their articles to their publish-or-perish lists.

Mirage Press (5111 Liberty Heights Avenue, Baltimore, Maryland 21207) has just published Robert Foster's excellent Guide to Middle-earth in hardcover (\$5.95) and paperback (\$3.75). Jan Howard Finder is publishing the proceedings of the first Conference on Middle-earth (1969) this summer. Jan's second such convention, held at Cleveland State University last April, had many marvelous papers (on Tolkien's image of man, the structure of Fellowship of the Ring, and other investigations into psychology and folklore and sexism) and panels (on film, teaching, and language in relation to fantasy). The Society for Creative Anachronism let cry a tournament for our good cheer, a luncheon was enlivened by medieval and Renaissance music provided by a group from Case Western Reserve University, there was a costume party, and a student-made film based on "Three is Company" (showing the jaunt of the Hobbits up to the first appearance of a Black Rider) was shown and discussed. There were some 300 people in attendance (though not all at every session, and not all of them signed the register) and events sometimes ran late but stayed pretty much on schedule. I wish I had space to give a fuller report. My only regret about the convention was that it seemed to me that every comment I made was not understood by all the audience. Write Jan Finder (23951 Lake Shore Blvd., Apt. 204B, Euclid, Ohio 44123) for information on publication of the proceedings.

R.C.W.
May, 1971

Erchata: Charles by for Williams Jared Lobdell

He felt the power that revealed the concealed glory
In the hour of change saw the strange tower
That had shadowed the length of the land by the
hand of the LORD
Shattered, by the strength of the glory, and the
fought field
Won by the taut shield and the sword bought
With death. The bored breath of the engines of man
That had filled and battered the hard world was
stilled.

The gage of battle flung down in the high age
To defy his KING by the lone thane who had spurned
The joys of the throne is returned for the joys of the
act;
The promise redeemed that the soul kneeling has
heard
In the last words and known in a dream of the healing:
The past is adored for the giving and saving of love
And the fact of salvation named and proclaimed
in the LORD.

THE CRITICS, AND TOLKIEN, AND C.

S. LEWIS ~ REVIEWS by Richard West



Though I feel strongly that J. R. R. Tolkien and C. S. Lewis are individual artists who should be enjoyed and studied without confusing the two, there are so many current books dealing with one or both of these authors that it seemed most practical to review them in one continuous section.

1. Misunderstanding Tolkien

William Ready, The Tolkien Relation: A Personal Inquiry (Henry Regnery Co., 1968; \$3.95). Published in paperback as Understanding Tolkien and The Lord of the Rings (Paperback Library, 1969; 75¢). One would have liked to be able to give a hearty welcome to the first book-length study of Tolkien, but even the most favorably inclined reader can hardly get through the first, turgid, sentence of this volume without having his expectations quashed, and no reader who has patiently suffered through the entire thing can doubt that the book is not to be welcomed at all. Really, it is only dubiously of "book length" (the slimmness of the paperback makes that obvious, but even the large type and wide margins of the hardcover edition could not conceal it), but that physical slightness is of no importance beside the really scandalous insubstantiality of the critique.

It is advertised as an "introduction to Tolkien and his work," but it has very little to offer toward a study of either. It repeats, with very little filling out, biographical details already in print; but some of the dates given are wrong (e.g., Mr. Ready kindly, but inaccurately, adds six years to the life-span of Tolkien's mother), and even the slight commentary is suspect, since it is predicated on a long and close association between the author and his subject and Tolkien has publicly denied the allegation. The most precious additions to our scant biographical information are two letters from Christopher Tolkien and one from his father, but it is hard to be grateful even for so little (and they do not tell us much) after learning that they were printed without the consent of the Tolkien family. Nor is Mr. Ready's discussion of Tolkien's circle very impressive: he gets many details amazingly wrong (e.g., he has Charles Williams managing the Oxford University Press); his portraits of the people seem to bear no relation to what we know of them from other sources (e.g., his "Lewis" is a neurotic). He indicates class snobbery and naive racism in Tolkien's character, but since the only support he offers is the dubious assertion that "everybody in England of Tolkien's generation is like that" we may be pardoned for awaiting stronger evidence before accepting even these less-than-sensational charges. Nor is our faith in Mr. Ready's ethical judgment bolstered by the platitudes, always either very shallow or just plain wrong, that are all he can offer in the way of moral philosophy: to him the idea that the masses are capable of noble action, for instance, is a tremendous insight; and he mouths the tired notion that rewards are demeaning, not noticing the implication that it is horrible for one to obtain the good for which he strives.

The same superficial outlook vitiates his criticism of Tolkien's work. Again and again he gets small but significant details muddled: he has Bilbo married, though his bachelor status is important to his character; he has the Three Rings gone over the Sea, though it is important to the action that they are wielded by Gandalf, Galadriel, and Elrond; and so forth. He is no better on the larger matters. He does not like the appendices, or the verse, or the speech mannerisms of the Hobbits, or a great deal of the story for that matter. He somehow thinks Lord of the Rings a joyous book, anyway, but is blind to the struggle and pain and temptation to despair that lie on the way to eucatastrophe. Nor does he show much grasp of critical terminology:

Lewis denies in another letter that there was any sort of allegory in The Lord of the Rings: the Ring was no symbol of the mushroom ring of destruction that accompanies a nuclear bomb. Allegory in any case was a dirty word to Tolkien, as it was not to Lewis, whose only first-class book is his Allegory of Love. Lewis pointed out in his letter that Tolkien began his Romance before the bomb was invented, but this is of no more account than the assertion that Icarus flew before satellites were blasted. (p. 29)

The murkiness of this paragraph is typical, but despite it it is plain that Mr. Ready confuses allegory and symbolism. That Tolkien could not have known about the atom bomb when he conceived the Ring establishes beyond question that he could not have intentionally allegorized the one in the other, whatever symbolic associations the Ring may have for a bomb-conscious audience. The distinction is easily drawn on this level of the author's known intentions, and it is surprising that Ready cannot draw it, since the second chapter of the book by Lewis that he ranks with such casual confidence is devoted to this very question. It is evident that Mr. Ready derived little benefit from his reading of Allegory of Love--if indeed he does not pass judgment on it solely from knowing it is a popular volume in the reserved book rooms of libraries.

The quoted passage was randomly chosen, but I now find that it leads excellently into the next major defect in The Tolkien Relation: the glaring fact that Mr. Ready cannot write. Let us take the case of that original title (noting in passing that the paperback title, however inappropriate it is to the book to which it is attached, is an improvement). Apparently Mr. Ready means by it both "what Tolkien has written or related, what stories he has told" and also "what relationship exists between Tolkien and anything else that comes into the author's head." He never seeks to define what he means by "relation," however, and very often he doesn't seem to mean anything at all by it. Indeed, he frequently seems to believe he is indulging in clever word-play when he is really gushing inanely and incoherently. Though the quoted paragraph is

actually not as bad as many another that could be found on page after page, its language is imprecise, its movement uncontrolled.

If you check the context of this passage you will also find that it abruptly changes the subject of the preceding paragraph and that the one following represents another large shift, all of them apparently unmotivated. This lack of organization is the last major defect of the book as a whole which we need consider. The author repeats simple assertions several times in different chapters, and he rambles throughout (even within single sentences). One ends up wondering if the book were written in hurried snatches over many lunch hours, and stuck together without re-reading or revision to eliminate redundancies, sharpen expression, verify details, or even develop an argument beyond dogmatic assertion.

Toward Mr. Ready I mean no discourtesy; it is with his book that I am concerned, and I am sorry to have to say that I have searched in vain in it for any redeeming quality. That so shoddy a volume--badly written, poorly organized, inaccurate in many details, and extraordinarily superficial in interpretation--should have made its way into print and been fobbed off as a serious work of scholarship is a disgrace to the profession of literary study. To tolerate such a simply stupid book is not courtesy, but an encouragement to publish other worthless "studies" and a betrayal of high standards of investigation into the pleasure and truth of the art of literature.



2. Misguided Tour

Lin Carter, Tolkien: A Look Behind The Lord of the Rings (Ballantine, 1969; 95¢). It is a relief to turn now to the second full-length book on Tolkien, for here one is always sure that at least the author really likes Tolkien's work, and, if one has some reservations about how deathless Mr. Carter's prose is, at least it conveys his zest for the game of source-hunting. This book is not really a critique of Tolkien's fiction, but a treatment of some of the sources on which he drew and of the tradition of literary myth, epic, romance, saga and fantasy in which he worked. The book does not always keep these two areas distinct, but that is not the major reason why what might have been a valuable study is such a failure. Let us again use a quotation to lead into a discussion of the strengths and weaknesses of this volume:

The mighty German national epic, the Nibelungenlied, gives us the legend in nearly its final form. Here is how the German epic tells the tale: Siegfried hears of Kriemhild's beauty and rides to woo her at Worms. He kills the Nibelungs, Schilbung and Nibelung, and seizes their golden treasure, and from the dwarf, Albric, he takes the Tarnkappe, the Helm of Invisibility. He also slays a dragon and, bathing in its blood, becomes invulnerable to any weapon, save in one spot between his shoulders, where a linden leaf stuck, keeping the dragon blood from rendering that part of his body impervious (much as the Greek hero Achilles was dunked in the waters of the Styx and became invulnerable in every part of his body except for the heel, by which his mother had held him when she did the dunking--had the old Germanic poets possibly read the Iliad?). Gunther, King of Worms, and the plotter Hagen persuade the invulnerable hero to woo Brünhilde the Valkyrie for the King's bride. He does and weds Kriemhild while Gunther marries Brünhilde. The queens quarrel, and Siegfried is murdered by Gunther and Hagen at the instigation of Brünhilde, who has discovered the one unprotected spot on his body. Kriemhild inherits the Nibelungen hoard and later marries Etzel, whom she persuades to lure King Gunther and Hagen to his kingdom. When they arrive, she traps and kills them, thus revenging the murder of Siegfried. (p. 160)

Now this does make Nibelungenlied sound interesting, but it gives a largely false impression of it. One would not guess from this précis that Siegfried's winning of the treasure and slaying of the dragon are only told in brief flashbacks, for these elements are important for Mr. Carter's source study and he has therefore stressed them more than the Middle High German poet did. Since about half of the epic is of little interest for his purposes, he summarizes it hurriedly in the last two sentences. It is misleading to state that Kriemhild "inherits" the treasure, for it is hidden from her before she can take possession (it is the Rhine Gold). Another mistaken detail is that it is Hagen, not Brünhilde, who tricks the knowledge of Siegfried's weak spot out of Kriemhild. Mr. Carter has also suggested a more Germanic Sturm und Drang atmosphere for the story than actually pertains (this would better fit the latter part of the epic, which he hurries over), for the world depicted is one of French-influenced courtliness and refinement, of zucht and hohiu minne. The query about the cultural knowledge of "the old Germanic poets" has implicit in it a superior smugness ignorant of the real sophistication of a medieval court. But the answer to it is that in the early thirteenth century Greek was not widely known in Western Europe and the Troy story was familiar not through Homer but in the Latin versions of Dares and Dictys. However, the motif of incomplete invulnerability may well have been widespread among Indo-European peoples. Still, it must be pointed out that the story of Achilles and the Styx is not told by Homer but first appears in the late Greek cyclic epics,

and furthermore that the Achilles of the Iliad is not represented as being invulnerable (that is why he needs armor).

If we broaden our scope to look at the context of this passage, we will find that Mr. Carter's treatment of the evolution of a theme oversimplifies complex problems of literary history (e.g., the processes of legendarization by which international conflicts become family quarrels, or Attila the Hun becomes the benign Etzel). He is also sometimes careless in chronology: he rightly discusses Völsunga saga, which preserves material similar to that of the Nibelungenlied in earlier form, but fails to mention that our text of the saga is about sixty years later than our text of the German epic. We do not have in the quoted paragraph a clear case of confusion due to imperfect knowledge of the original language of the work under study. But on the page previous we have the rather charmingly naive comment that the Sigurth of the Poetic (or Elder) Edda is the Sigurd of the Prose Edda, when all this really represents is two different modern translators choosing different options of transliterating final eth in the original Old Norse "Sigurð." This is not important, for the spelling of proper names in medieval manuscripts is erratic, anyway (I hope Mr. Carter's orthographic sensibilities will not be too badly upset if I point out that his "Siegfried" is usually "Sīvrīt" in the original Middle High German). What is important is that an imperfect grasp of a language also means an imperfect grasp of the mentality it expresses, and this helps explain why Mr. Carter constantly misreads older works by imposing inappropriate modern notions on them. He might have rectified this to a considerable extent by reading the scholarship on the works and periods under study, but there is no indication that he has done so.

Such are the defects which abound on practically every page of this book. Sins of omission are plentiful, more than can be pardoned even in a book proposing to sweep from Gilgamesh to Alan Garner. What can one think, for example, of a section on medieval romance which overleaps most of the Middle Ages to rely almost entirely on the late Amadis of Gaul, mentions the Arthurian legend only allusively, and ignores Chrétien, Béroul, Thomas, Gottfried, Wolfram, Malory and nearly every major romance? Then, with what is included in the discussion, one is continually dissatisfied with imperfect summaries, inaccurate information, and misrepresented literary qualities. Again and again one sees incomprehension: of Greek religion, of the Spenserian letter to Raleigh, of Morris' view of the Middle Ages. One might expect the treatment of more recent works to be better, but here I don't think Mr. Carter ever gets much below the surface and he does not always do full justice even to this. This should be apparent from the outset with his sketchy summaries of The Hobbit and The Lord of the Rings (one wonders why he even attempted this, since anyone who would want to read this book should already have read them and probably has).

Mr. Carter is at his best in the section on Tolkien's sources, since he points out much valid and valuable information, but that he is deficient even here is indicated by my taking my sample quotation from these very chapters. He is also curiously vaunting about his "discoveries," since not only have all of them been announced previously both in scholarly journals and in fanzines, but most of them are of the sort that makes it likely they have been noticed independently by hundreds of readers (e.g., anyone who has read either of the Eddas will recognize that Tolkien has mined the Dvergatal for names for dwarfs and for Gandalf).

Sadly, then, this tour of the landmarks of the tradition out of which Tolkien arises cannot be recommended: the guide does not understand the natives or their works and his information is untrustworthy.

Still, it is so evident that he has enjoyed the trip that he might persuade others to look in at some of his stops, and it is to be hoped that they may quickly realize that they have to go beyond him. A reader of this volume might best employ his time by looking up the items in the bibliography. And here Mr. Carter, as editor for Ballantine's Adult Fantasy series, has done us a real service: he has brought back into print in inexpensive editions many excellent old works. It is unfortunate that he is no scholar (I do not mean merely that he lacks a degree--for all I know he has one--but that he lacks the knowledge and understanding necessary for the type of study he attempts), but let us be grateful for his love of books.

3. Meaningful Squiggles

Gracia Fay Ellwood, Good News from Tolkien's Middle Earth: Two Essays on the "Applicability" of The Lord of the Rings (Eerdmans, 1970; \$3.25). What I first heard about this volume scarcely attracted me to it. An essay on Christ imagery in Tolkien seemed likely to be simplistic; an essay on Tolkien and psychic phenomena seemed likely to be mind-boggling. So it was a long while after I acquired the book that I sat down to read it, partly out of reluctance, partly to shove my expectations to the back of my mind in order to give the argument a fair hearing. To call the upshot a pleasant surprise is an understatement: I feel that this is a really excellent study of Tolkien.

The section on the paranormal is, happily, not the work of a credulous crank. Mrs. Ellwood does not claim to be psychically gifted herself: indeed, she remarks humorously that her efforts to photograph her thoughts in imitation of those so gifted resulted in film showing only "some meaningless squiggles which I hope are not representative of my thought" (p. 156). Rather she rests her case on the argument that it is unreasonable to reject as fraud or mistake all instances of the paranormal when many are well attested under controlled conditions by careful examiners. She is content to cite what seem to her interesting phenomena and leave the demonstration to the experts to whom we are referred in the footnotes. She devotes a substantial section to this, but it does not bulk so large as to dominate the essay. Nor does she try to connect it closely with her discussion of Tolkien (from which it is both separate and separable), but only suggests that she finds a thrill in supposing some elements of Faerie might be "primarily" true. It is her discussion of those elements--of the animate universe, the word of power, prescient dreams and prophecies, the perception in physical terms of invisible dimensions of reality, and the like, with which Lord of the Rings abounds, and which give such pleasure to a part of the human sensibility which a strict materialism cannot satisfy--that can be read with delight and profit.

The essay on Christian parallels in Tolkien's fantasy is also intelligently presented, keeping firmly in mind that literature is not theology, and avoiding the shallowness and downright impiety that are all too common in studies of this kind. Basically, the essay treats of the great mythic themes of the Hero's call to adventure, the descent into the underworld, the facing of the dark powers of Chaos, and rebirth, and of their significance, with an emphasis on Christianity but not a narrow isolation of it.

It is a most enjoyable and insightful book, and it is a shame that it is packaged and advertised so as to frighten away its audience. I particularly object to the hideous cover: I have the impression that all books having anything to do with psychic phenomena have exactly that cover, but quite apart from that association the design is repulsively garish.



4. A Gathering of Critics

Tolkien and the Critics: Essays on J. R. R. Tolkien's The Lord of the Rings, edited by Neil D. Isaacs and Rose A. Zimbaro (University of Notre Dame Press, 1968; \$7.50; paper, \$2.95). In his introductory essay, Mr. Isaacs declares with pardonable pride that the editors have assembled the best of the previously published work on Tolkien (the essays of Lewis, Auden, Reilly and Moorman and the revised essays of Spacks, Fuller and Bradley) as well as offering eight new ones. I cannot entirely go along with that judgment. The editors have overlooked a large number of fine studies available to them, more than the ones by Roger Sale and Marjorie Wright that they acknowledge: those by W. R. Irwin and George H. Thomson, for example, and also many of the papers from the Mankato symposium (particularly those by Bruce Beatie and David Miller). C. S. Lewis' two Time and Tide reviews are so valuable and have been so seminal that it is a mistake to have included only one of them. And Marion Bradley's contribution is given in such a sadly truncated form (really a travesty of a wonderful essay) that one must still prefer to consult it in its earlier appearances in the fanzines, which, though less accessible, give it in full. Nonetheless, this is a fine collection.

Not all of the essays are as noteworthy as John Tinkler's study of Old English among the Rohirrim or Mary Kelly's of Tolkien's verse. Mr. Keenan may overstress the primal pattern of the contest between Life and Death at the expense of Tolkien's moral concerns, but he provides a good study of one important aspect of Lord of the Rings. Mr. Raffel's denial of literary status to LOTR may be surprising, but his definition of literature seems curiously narrow and his judgment not entirely in keeping with his deep enjoyment of the work (in his essay on translating Beowulf, in Robert Creed's anthology on Old English poetry, he expresses the wistful wish that he could have written Lord of the Rings). The resemblances Mr. Moorman finds between Tolkien and others among his friends may seem somewhat shallow and overstated. And the essays do not add up to a total picture of Tolkien. But it is a very interesting and informative collection, and should foster a climate for good criticism, as Mr. Isaacs intends.



Shadows of Imagination: The Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles Williams, edited by Mark R. Hilligas (Southern Illinois University Press, 1969; \$4.95). This volume devotes four essays to each of the three authors (or perhaps I should say that Lewis gets four and a half pieces and Tolkien three and a half, for Mr. Moorman's contribution is divided between the two). I am afraid that this inclusion of the three in a single volume may subtly foster the widespread notion that they formed a "school," though Mr. Hilligas in his introduction is careful to stress that they were unique and very different writers.

The attack by the late J. B. S. Haldane on Lewis' science-fiction was included in an effort to give a balanced presentation, but I do not think the choice was altogether wise. This essay strikes me as being very wrong-headed and imperceptive, not at all a credit to its great scientist-author, and the observations by which Lewis so thoroughly refutes Mr. Haldane in his reply in Of Other Worlds must surely have been apparent to any sensitive reader of the Deep Heaven trilogy. (I think Haldane's other "anti-Lewisite" essay--both can be found most readily in his Everything Has a History--offers more cogent criticism of Lewis, so it is a pity that its topic--Lewis' apologetics, not his fiction--makes it inappropriate for this volume.) Chad Walsh's Apostle to the Sceptics remains a highly insightful study, but much of his later work in this area (this essay on "The Man and the Mystery" for one, and his Introduction to the book by White discussed below) seems devoted to tempering, almost to recanting, his original enthusiasm. Yet his earlier praise seems to me far more valid than his later fear that Lewis was not sufficiently committed to social reform. Still, Mr. Walsh's psychoanalysis of Lewis, seeing him as being more concerned with the external universe of which he was a part rather than with his inner psyche, is a useful way of approaching him, and has more to recommend it than Robert Plank's reading of "Some Psychological Aspects of Lewis' Trilogy." I fear Mr. Plank's opinion of Lewis' coldness to sex and glorification of violence misses a great deal of the symbolic overtones given to these aspects in the fiction. The destruction of the N.I.C.E. by aphasia, bestiality, and earthquake, for instance, is not gratuitous but a logical consequence of their perversion of language and of the natural order, and its fantastic character is proper to its genre ("a modern fairy-tale for grown-ups"). The best essay in this section is that by Mr. Hilligas. He sets Out of the Silent Planet firmly in the minor genre of the cosmic voyage, and if the point seems evident, it is so often unconsidered that it is well to have it thoroughly treated here.

Charles Moorman's essay on "The Fictive Worlds of C. S. Lewis and J. R. R. Tolkien" seems, like much of his work, to have taken an interesting subject and treated it too hurriedly to have thought it out deeply enough. His point about Lewis' Christian didacticism in the Narnia books seems partially valid but overstressed (Lewis was not always preaching), as does his argument about the "essentially pagan" nature of Middle-earth; while the sharp contrast he assumes between Christianity and paganism is simplistic. Daniel Hughes gives a fairer picture of a Christian Tolkien refreshing the heroic tradition. And Gunnar Urang's study of hope and despair and Providence in the Third Age is valuable. Clyde S. Kilby develops his thesis about the wholeness of Tolkien's world in his usual sound manner.

When Patricia Spacks revised her essay on Tolkien for the Isaacs and Zimbaro anthology, she downgraded her evaluation of Tolkien's imaginative power. She has similarly mixed emotions about Lewis. And here she argues that, in spite of his attractiveness, Charles Williams failed in his attempt to fuse different levels of experience in his fiction. Now I

must confess that I take small pleasure in reading Williams, so my inclination is to agree with her. But since she enjoys Williams tremendously, and reads and re-reads him avidly, there seems to be a curious discrepancy between her aesthetic experience and her aesthetic judgment here, and one suspects that the two of us are missing something. Miss Spacks strikes one as an eighteenth-century worthy anxious to avoid "enthusiasm" in her literary pronouncements. The more balanced judgments of George Winship and W. R. Irwin are probably better criticisms of Williams' art, though I can more readily agree with Mr. Irwin that there is no discrepancy between Williams' doctrines and his literary forms and tactics than I can agree with him that they are well realized imaginatively (or with Mr. Winship that Williams' themes are so realized). I am afraid my blind spot for Williams (probably related to my lack of enthusiasm for the occult and the mystical) does not make me a good critic either of him or of his critics, and I would not have written even this much on the subject if I had not been committed to review this book by my interest in the other sections. The fourth and last piece on Williams is an informative reminiscence by Alice Hadfield on the man among his colleagues at Amen House.

The essays are too uneven in quality for me to give the anthology a very high recommendation, but anyone with more than a casual interest in any of the three authors will surely find a perusal worthwhile.



5. BroadSides

Catharine R. Stimpson, J. R. R. Tolkien (Columbia University Press, 1969; \$1.00). It might have been expected that the university which hosts a TSA meeting annually would eventually include Tolkien in its series of Columbia Essays on Modern Writers, though it has taken them until their forty-first entry to do so. But it is a strange pamphlet. The author admits to liking Tolkien once, and has faithfully read his works, both imaginative and scholarly, as well as the relevant criticism; and she has done an admirable job of fitting discussions (however brief) of all his fiction into about forty-two pages. But she is continually pointing out how Tolkien reworks old mythic motifs and elements from honored narrative traditions, and then turning about and declaring by fiat in the teeth of her own evidence that the result is weak. Hence when she concludes that the modern world needs "genuine myth and rich fantasy" one is left wondering where in Tolkien has failed to supply this. Since she includes in her condemnation Hermann Hesse and William Golding, both writers whom I admire, we may simply have here a case of a radical difference in taste. But she does have her blind spots: one can just understand how she can see antifeminist attitudes underlying the wounding of Shelob, though it seems a misreading of the symbolic dimensions of this event, but when the lovely myth of the Ents and the Entwives is also seen as supporting this all credibility is lost.

Peter Kreeft, C. S. Lewis: A Critical Essay (Eerdmans, 1969; 95¢). This is another worthy offering in the series of Contemporary Writers in Christian Perspective, giving a good, though short, Introduction to Lewis. Mr. Kreeft covers Lewis' many facets about as well as his limited space allows, and his liberal quotations do much to convey Lewis' thought and flavor. There is rather an excess of exclamation points, and Lewis might have been embarrassed by it (who could keep a straight face upon learning he "was not a man: he was a world"?), but it is well for a critic to be enthusiastic about his subject. At the end Mr. Kreeft lists some of Lewis' books in the order of his personal preference; this is unlikely to win much agreement, but Mr. Kreeft is entitled to his own opinions. Still, I view the whole effort as a lamentable example of what I call the "top ten mentality"--the insistence on ranking things in a supposed hierarchy of quality, whatever straws must be split to put something into second place rather than first and so on, instead of enjoying individual things for individual excellences.

Nathan Comfort Starr, C. S. Lewis' Till We Have Faces: Introduction and Commentary (Seabury Press, 1968; 85¢). This is the fifth entry in the series on Religious Dimensions in Literature that the Seabury Reading Program has offered. It follows the usual pattern of the series in first giving biographical information about the author and a précis of the work before launching into a full-fledged discussion, and Mr. Starr sketches in these things well enough for general purposes while keeping most of his twenty pages or so for his essay proper. This is intended to be more suggestive than satisfying, but he focuses very nicely on some major themes of this perplexing novel: love as devotion and as possession, death as awakening to truth before the death of the body, the divine as mysteriously both good and terrible. Our reading is the richer for the comments of our guide. But two errors must be mentioned. On p. 21, it should be Weston and not Devine who is identified as the Un-man of Perelandra. And on p. 22 it should be John Milton's masque, Comus, that Lewis revered, not the oeuvre of Albert Camus.

6. Lewisiana

William Luther White, The Image of Man in C. S. Lewis (Abingdon Press, 1969; \$5.95). This is the latest in a long line of introductions to Lewis and his work. Now, since Lewis is noted for his clarity

and readability, I can think of few writers who are less in need of any introduction at all; or, if such were necessary, I would have supposed that the efforts of Chad Walsh, Clyde S. Kilby, Richard B. Cunningham, Peter Kreeft, and the contributors to Light on C. S. Lewis, would already have sufficiently introduced him. But take heart, for though this book does range over the whole Lewis canon, it keeps to the specific focus announced in its title, and provides a really excellent study.

Mr. White's good sense is refreshing. He is the first person I know of to point out in print that not everything Lewis wrote was intended to preach the Christian faith--his literary criticism, at least, was nonpartisan, and his fiction was imaginative expression and not a serious attempt to create a space age theology. It is well to have the reminder, especially since Mr. White's own concern is with Lewis the amateur theologian and so naturally he stresses the preaching element. And a very good study he gives of the non-literal nature of religious language (in which the reality is more, not less, than the metaphor expressing it), of Lewis as a Christian re-mythologizer for modern men, and of Lewis' dour view of the existential human condition and his exhilarating view of the human potential. A superb (though, alas, unannotated) bibliography of critical works on Lewis adds to the value of the book. Tolkien fans will be interested also in a letter from that gentleman in Appendix 5, on the name "Inklings" and the formation of the group.

A Mind Awake: An Anthology of C. S. Lewis, edited by Clyde S. Kilby (Harcourt, Brace and World, 1969; \$5.75). Here Mr. Kilby has done for Lewis much what Lewis did for George MacDonald. He has culled out favorite passages and arranged them under several broad headings, to illustrate the range and character of Lewis' thought, his wit and logic, and his gift for a good turn of phrase. The volume is primarily concerned with the theological, the philosophical, and the ethical; the literary and critical observations are largely unrepresented, sad to say. But this is good reading, as Lewis always is. And it might serve as yet another introduction, and whet the appetite of the reader for the full-fledged original works.

C. S. Lewis, Narrative Poems, edited by Walter Hooper (Geoffrey Bles, 1969; 25s.). Lewis' primary ambition was always to be a great poet, but I am afraid I must concur with his own judgment that he was not particularly successful in this area. Still, though I am hesitant to recommend his verse to others, who may not share my tastes, I enjoy it myself. I have read even the Spenserian stanzas of Dymer with pleasure, if not rapture. This poem is here printed for the third time (wisely, Lewis' interesting preface to the second edition is also included), but the other three works had not appeared previously. Of these, the fairy-tale atmosphere of "The Nameless Isle" reminds me of the poetry of William Morris. I confess to a special fondness for the fragment of "Launcelot," because of its matter (I love the Arthurian legend) and because of what I think would have been its theme (the destruction of the good by the best: "The Sangrail has betrayed us all"). And it is this poem which gives some of the best examples of Lewis' pictorial imagination, as this view of Launcelot riding on the Grail Quest:

The sun rose high: the shadow of the horse and man
Came from behind to underneath them and began
To lengthen out in front of them...

or this snapshot of the Queen waiting for the return of Launcelot:

...The tormented flame
Leaned from the candle guttering in the noisy gloom
Of wind and rain, where Guinevere amid her room

Stood with scared eyes at midnight on the windy
floor,
Thinking, forever thinking...

But "The Queen of Drum" shows the most flexible handling of verse, and the story (of the appeal and the danger of the dreamworld) is quite gripping.

C. S. Lewis, Selected Literary Essays, edited by Walter Hooper (Cambridge University Press, 1969; \$7.95). But to find Lewis at his best, we go to his essays, where he had freest play for his talent for romantic ratiocination, for imparting order to large masses of information, for clarifying complex and abstruse ideas with witty analogies and revealing metaphors, and for logical argument. These twenty-two pieces have all been published elsewhere, sometimes in very out-of-the-way places, and it is good to have them all gathered together. Whether he is talking about Shakespeare, Marlowe, or Donne, Scott, Morris, or Kipling, meter or metaphor or medieval poetry, Lewis always enlightens us and enriches our understanding. And let us be grateful for the inclusion of such classic essays as Lewis' refutation (not too strong a word, for the replies by Mr. Loomis and Mr. Utley miss the whole point) of "The Anthropological Approach" to the criticism of medieval literature, and his wonderful inaugural address at Cambridge.


And Lewis remains, I am happy to say, one of the most prolific of posthumous authors. We have not yet caught up with all his unpublished writings, nor seen collected all his pieces that have only appeared in scattered journals. A collection of his theological and ethical essays, called God in the Dock, should be published by Eerdmans before this issue of Orchrist appears, and other books are also being planned.



☀ The Lay of Beren and Tinúviel ☀
music by Laura Haglund
(with the aid of the Valar and the Family Piano)




 The leaves were long, the grass was green, The hemlock



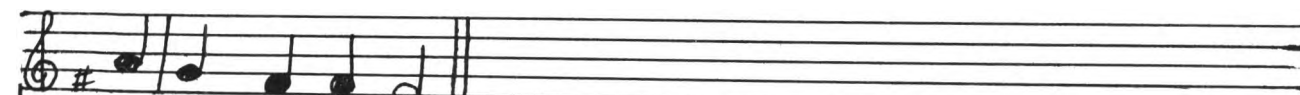
umbels tall and fair; And in the glade a light was seen Of stars in




shadow shimmering. Tinúviel was dancing there to music of a pipe



unseen, And light of stars was in her hair; And in her



raiment glimmering. etc.



AN INTERPRETATION

OF GOLLUM by

Stephen A. Gottlieb

By studying Gollum's role and character, we gain insight into Frodo's task and Frodo's heroism in The Lord of the Rings. Just as Gandalf and Frodo himself warn against underestimating Gollum's role or destroying him, so Gollum must be pitied yet hated, preserved and yet held at a distance--difficult mandates for the reader. Understanding Gollum would seem to govern our understanding of key ambiguities in a work which studies the ambivalencies of heroes and of heroism. Gollum, flexible as device and symbol, both precedes The Lord of the Rings and is a prime component in its climax at Mount Doom. He lost the Ring in The Hobbit; he simultaneously gains and loses it in Book VI of the Ring trilogy. Throughout the trilogy, the care with which Tolkien has woven Gollum into his thematic purposes is everywhere apparent.

In The Fellowship of the Ring Gandalf had warned of Gollum's importance at the Council of Elrond, where he and Aragorn had discussed Gollum's fate and whereabouts. Sauron has found out Bilbo's ownership of the Ring through Gollum, and, after suffering much, Gollum has sworn never to allow Sauron to repossess the Ring. Gollum's relationship to the Ring is therefore different from that of everyone else in that he alone has faced Sauron directly, and his love of the Ring has set him in opposition to Sauron. This hatred of Sauron makes him, in effect, the greatest aid to Frodo in the moment of Frodo's need, for it is Gollum who destroys the Ring. Tolkien's contrivances here, and typically, are detailed and totally appropriate; for it will be argued that the symbolism complements the use of Gollum as a device.

Gandalf had said that Gollum "may play a part yet that neither he nor Sauron has foreseen" (I, 336). It is wise to remember this remark when we question Frodo's kind treatment of Gollum in Book IV of The Two Towers.¹ First, it is clear that Frodo understands the relation of Gollum to the unknown, to fate itself. He remembers "voices out of the past..." Then be not too eager to deal out death in the name of justice, fearing for your own safety. Even the wise cannot see all ends!" (II, 281). Vengeance and the use of power breeds more death and more. It is self defeating, and Gandalf had been sent to Middle-earth with just such a warning. Also, that Gollum symbolizes the unknown qualities of "hobbit" motivation (he once was "of hobbit kind," Aragorn had noted in I, 84) is suggested in the final phrase of the above quotation. With Gollum, in fact, blind longing and hatred lead to schizophrenia. He is Gollum/Smeagol; he is, for Sam, "Slinker and Stinker"; he is, for himself, Smeagol and Precious composed within the same person.² His connection with Frodo enumerates the dangers of the Ring comically and with more power than even the tragedy of Boromir.

As for the power of Tolkien's portraiture of Gollum, we feel Sam's horror at being immersed within alien life, as he and Frodo move towards Mordor. Gollum is described as a "large prowling thing of insect kind" (II, 278). The description of Gollum parallels and makes horrid the growing degeneracy of Frodo which the Ring promotes. The monomania of Gollum also serves to increase the reader's sense of urgency concerning the Ringbearing task, but also parallels the increasing effect of the Ring upon the ringbearer. Gollum knows that the hobbits are journeying towards and into Mordor,

for his mind is on the same wavelength as Frodo's (II, 282). His becoming their guide, a dangerous assistance, strengthens the motif of the Ring as being both help and bane, as it had been in the Frodo-Boromir encounter, where the price of escaping Boromir was the breaking up of the Fellowship. Thus, Gollum augments the reader's feel of the ringbearer's horror, and through an understanding of the Frodo-Gollum relationship, which the reader comprehends better than Sam, the reader is himself drawn into the horror.

The horror of the Frodo-Gollum relationship reaches its climax when Frodo assumes a lordlike posture to enforce Gollum's pledge of assistance. Frodo here is quite in control of his mental state, but the scene also serves to describe the power of a Ring which indeed could reduce Frodo to the reptilian past, to the fundamental lusts. Frodo becomes simultaneously the master of the Ring and its victim at the moment when Gollum promises: "I will serve the master of the Precious!" (II, 285). The ambiguity is complete: by being in charge of the situation, Frodo runs the danger of entering into a mental state (similar to that of Gollum) which frightens Sam, whose consciousness now merges with that of the reader:

For a moment it appeared to Sam that his master had grown and Gollum had shrunk: a tall stern shadow, a mighty lord who hid his brightness in a grey cloud, and at his feet a little whining dog. Yet the two were in some way akin and not alien: they could reach one another's minds. (II, 285)

Aside from the similarity to the deteriorating Saruman-Wormtongue relationship, the situation rehearses a recurrent theme, the interchangeability of ruler and ruled, of master and servant. Any ultimate condition can bring about reversals: madness and personal stagnancy lie just beyond absolute clarity of mind, and Gollum's condition could become Frodo's.³ So it is not folly to feel pity and hatred towards Gollum, who delineates, as symbol and as device, many of the ambiguities of the trilogy.





Gollum, it should be noted, had already become Gollum before he acquired the Ring. His situation thus represents the constancy of evil lurking in everyone. The Ring serves to amplify this inner corruption. But unlike Frodo, who with Gollum faces the Ring directly, other characters tend to portray less primeval kinds of evil tendencies. For instance, Saruman and Denethor cannot be saved because of their respective commitments to power (domination) and glory. It is therefore fitting that they make their connection with Sauron through the Palantir stones because they remain at a rational distance from the kinds of inner corrosion that beset Gollum and, to some extent, Frodo. Saruman and Denethor do not present the totality of corruption which lust for the Ring often entails. It should also be remembered, however, that Frodo's ritualistic task and Sam's presence preserve him from the full exposure to the Ring and to himself which Gollum has experienced: while Gollum is a Ring-possessor, Frodo remains a Ringbearer. Ritual and Fellowship protect the hero from his naked self.

Gollum finally repossesses the Ring at the ultimate moment of Frodo's corruption. Frodo has reached a stage of suffering whose profundity is reinforced by the allusion to King Lear's spiritualization of his own suffering following his madness.⁴ Prior to Frodo's walk to the edge of the chasm, Sam sees him standing before Gollum, "stern, untouchable now by pity, a figure robed in white, but at its breast it held a wheel of fire. Out of the fire there spoke a commanding voice" (III, 272). By virtue of its allusion, the "wheel of fire" image bespeaks the positive aspects of a wisdom learned through suffering. Like Lear, Frodo has arrived at the center of the rational fire, a posture gained by man's extension beyond madness into sanity--a stage never reached by Gollum. Gollum's presence is crucial at this point because Frodo's final struggle with this tormented and hideous figure sets limits to his heroism: Frodo loses the struggle with Gollum because, like Gollum, he has given in to the power of the Ring. Gollum's action forces Frodo, like Lear, to live despite suffering, failure, and spiritual crisis, or perhaps because of them. Gollum's fate is fixed in part because he is a reverse image of Frodo and therefore must succeed ultimately at the very instant that Frodo fails ultimately. Thus, while Frodo must live with the mark of the Ring,

Gollum is able to die with the Ring because he is the wheel of fire of the Ring itself, united with its mad fire. Frodo must live aware that his horror was enacted by Gollum.

FOOTNOTES

¹Frodo must not kill Gollum because Gollum has been exiled from his society for murdering Déagol (I, 84-86). This section was quoted in Karen Corlett Winter's comparison of Gollum with Grendel, "Grendel, Gollum and the Un-Man: The Death of the Monster as an Archetype," *Orcrist*, II (1967-68), 29. Later, Frodo avoids killing Saruman (III, 369). Gollum is destroyed but Frodo's implication in his death is avoided. References to *The Lord of the Rings* are to the Ballantine, 1965 edition and provide the volume and page.

²Gollum is the only character in *The Lord of the Rings* whose name-changing signifies complete loss of identity through self obsession. Yet, the Ring exerts this general effect on each character touched by its power. Those who refuse to touch the Ring or to think in terms of acquiring it retain their inclusiveness of vision, their selfless relation to the cosmos. Gandalf, Aragorn and Galadriel do not think in such parochial terms as Boromir or Gollum.

³*The Hobbit* presents a more detailed portrait of Gollum's stagnancy (see Chapter V): his secretiveness, the pools, the island. Gollum is on an evolutionary retreat.

⁴When Lear awakes, Cordelia asks how he feels. Lear's reply includes the lines, "...I am bound/Upon a wheel of fire that mine own tears/Do scald like molten lead" (Any edition, IV, vii, 46-48).





Edward Felipe
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March 5, 1971

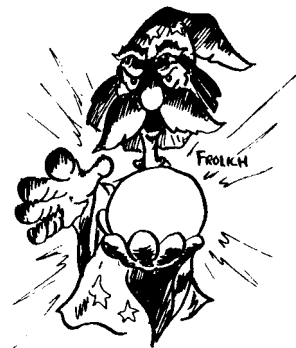
Dear Mr. West,

I don't know whether it's news to serious Tolkien fans or not, but I recently spoke with Mrs. Ian Ballantine (a charming lady, even if she did reject my manuscript), and she said that there were plans to film The Lord of the Rings in northern Ireland in live-action. How this could be done without cutting out half of the sub-plots is beyond me. Perhaps, like War and Peace, it could be released in two parts. Casting could also be a problem, particularly finding actors to play three-foot Hobbits. [No film based on a long narrative can use more than a fraction of the original material. If the film of LOTR is ever completed, it will be a new work of art in a new medium, and will have to be judged on what it succeeds in doing, not on what it omits. The film has been a matter of controversy among Tolkien fans since it was announced that United Artists had the rights: some people would prefer animation of one sort or another to live-action (some like the Disney approach, others the style of Yellow Submarine, others computer animation); some would rather use human actors, but worry about casting (Darby O'Gill and the Little People proved that humans can plausibly represent beings such as leprechauns or hobbits, provided unfamiliar actors are used); others oppose any sort of dramatic representation. Nan Meekys is conducting a poll of opinions on the matter. The director is John Boorman. His first film was Having a Wild Weekend, with the Dave Clark Five; his most recent film, Leo the Last, won a prize at Cannes. The only film by him that I have seen is Point Blank, which impressed me very favorably: it is a Lee Marvin "thriller", exciting both emotionally and intellectually (its complicated plot probes the dark evil underneath society's bright, civilized veneer); its visual effects may seem superficially "arty", but they are suited to what is being expressed. I have heard very little news of how the film of LOTR is progressing, but it doesn't seem to be doing too well: the part of Frodo has not even been cast yet, I understand. It is current speculation that the people at United Artists are not doing very much to further the project, but have announced it mainly to judge public reaction.--RCW]

She also said that the Professor writes his manuscripts in longhand, usually as poetry which he later converts to a prose form. This partly explains the flow of his sentences, and their imagery. [There is no evidence for this in the manuscripts at Marquette University--though none of these represent the earliest stages of Tolkien's writing. However, Tolkien has made plenty of revisions in these papers, and all of them are in prose. The approach to writing prose that you report would be very unusual, if it is true.--RCW] The Silmarillion does exist in more or less final form, although Tolkien is making corrections and revisions to polish it and make it agree in details with the already-published work.

Has anyone made a glossary of characters and names of Tolkien's sub-world? It seems a natural enough project, and such a dictionary would save a good deal of

memory-racking, as well as being invaluable to the new reader. [Al Halevy began such a project some years ago, but soon softly and silently vanished away, and, so far as I know, has never been heard from again. Bob Foster had begun a glossary also, and at first intended to complement Halevy's work, but then proceeded alone. He has published several sections of this in Niekas, and Mirage Press has just brought out his Guide to Middle Earth at \$3.95 in paperback.--RCW] Also, in That Hideous Strength, C. S. Lewis refers to "Numinor" as the "true West". How closely is Lewis' literary world related to Tolkien's? [Well, some people feel that they are virtually interchangeable, but that seems to me to reflect little credit on either writer. The close friendship between the two indicates that their minds was compatible in many ways (as in their both finding inspiration in medieval literature and in Christian, Celtic, and Nordic mythology), but their unique personalities are reflected in their molding rather different fictive worlds giving rather different literary experiences. I think their secondary worlds are sometimes closely related but with fine shades of difference (compare the Narnian dwarfs with those we meet in Middle-earth), sometimes quite different (neither Merlin nor the eldila remind me much of Gandalf). The comparative method of criticism--bringing works together so that they may shed light on one another--is shallow if it stops at saying that two authors have a good deal in common, and does not use their similarities, differences, and the subtle differences within their similarities, to help us appreciate their individual artistic accomplishments. Also, while Lewis borrowed (and adapted) a few things from Tolkien, I do not believe it has been shown that Tolkien took anything from Lewis except encouragement.--RCW] Finally, Marvel Comics is doing an admirable job of adapting Robert E. Howard's Conan and King Kull stories to the illustrated format. What are the chances of a similar venture with a serialized Lord of the Rings? Marvel writer Roy Thomas is an avowed Tolkien fan, and Marvel has the premier talents of artist Neal Adams. [I have seen one story called "In the Shadow of...Sauron", drawn by Neal Adams and written by Roy Thomas for X-Men No. 60 (September, 1969). The villain of this story chooses for himself "The name of Tolkien's ultimate villain...that dark lord who personified evil...who was truly evil incarnate" (p. 17) because no other name is suited for someone as evil as he is determined to be. He apparently did not read closely enough to discover that Sauron was but a servant of Morgoth. The story has no resemblance to Tolkien's world that I can see, but it does indicate an interest on the part of Marvel. You would have to ask them if they had any plans for the venture you suggest; and they would have to secure permission from Tolkien and his agents. I did not care much for the Khazad-dûm sequence published in comics format in 1 Palantir No. 4 (1966), and I wonder if the variousness of Middle-earth could be well represented in this medium.--RCW]



AN ANNOTATED BIBLIOGRAPHY OF TOLKIEN CRITICISM

Supplement Three
compiled by Richard C. West

Foreword

This supplement lists items that have appeared (or that I have discovered) since the publication of Orcrest No. 3, including those given in my Checklist. Cross-references are made not only among items in this supplement but also to the earlier installments of this bibliography in Orcrest. It will be noticed that I have somewhat altered the format of the bibliography. Section B (Critical Articles) is still arranged alphabetically by author, but where there is more than one piece by the same writer these are here listed alphabetically by title rather than chronologically. I have also dispensed with the rigid numbering system and now refer from one item to another by author, and sometimes also by a key word from a title. To save space, Section C (Book Reviews) lists only anonymous and untitled items that would not go into Section B; I have first listed reviews of books by Tolkien, and next reviews of scholarly studies arranged alphabetically by author.

I am gratified that the six reviews of my Checklist that I have seen thus far have been so largely favorable, and I have tried here to rectify the errors and omissions that were pointed out. The major complaint was my failure to list fanzine articles, so they now make up the greater part of this supplement. Alas, one reason I had not included them in the first place was that I could not be sure of thoroughness in this area: I have complete runs of Carandraith, Mythlore, Orcrest (of course), and Tolkien Journal, so there should be no gaps there; but I lack many issues of Entmoot, Hoom, I Palantir, and Unicorn, and there must be relevant items in fanzines which I never see. Perhaps in the future I will be able to correct some of the omissions unavoidable here, but meanwhile this listing is quite substantial.

I am glad to thank Fr. Brendan Connolly and Mrs. Frances Wood for copies of Ward's review; C. S. Kilby and Elsy Zanen for a copy of the article by the Plimmers; John Nieminski for the pieces by Haas, Petersen, and Whitman; William F. Orr for the reference to Cox; Deborah Webster Rogers for Dowie's thesis; and Ivor Rogers for the article by Shaw. I am obliged to Kent State University Press for sending me copies of the reviews of my Checklist. I owe the reference to Tolkien's poem, "Goblin Feet," which I am sorry to say I have not been able to locate myself, to Lynn McMullen. I especially thank Carleton W. Carroll for arranging for a translation of Geijerstam's review and the editors of Cresset for sending me a complimentary copy of the issue with Pfothenauer's article.

LIST OF ABBREVIATIONS

A&I	"The Lay of Aotrou and Itroun"
ATB	<u>The Adventures of Tom Bombadil</u>
CSL	C. S. Lewis
CW	Charles Williams
FGH	<u>Farmer Giles of Ham</u>
FR	<u>The Fellowship of the Ring</u>
GGK	<u>Sir Gawain and the Green Knight</u>
H	<u>The Hobbit</u>
HB	"The Homecoming of Beorhtnoth Beorhtelm's Son"
JRRT	J. R. R. Tolkien
LBN	"Leaf by Niggle"
LOTR	<u>The Lord of the Rings</u>
OFS	"On Fairy-Stories"
PSME	<u>Poems and Songs of Middle Earth</u>
q.v.	quod vide "which see"
RCEO	<u>The Road Goes Ever On</u>
RK	<u>The Return of the King</u>

SWM	<u>Smith of Wootton Major</u>
TB	<u>Tolkien Bibliography</u> , <u>Orcrest</u> No. 1, pp. 52-91
TB1	Ibid, Supplement One, <u>Orcrest</u> No. 2, pp. 40-54
TB2	Ibid, Supplement Two, <u>Orcrest</u> No. 3, pp. 22-23
T&L	<u>Tree and Leaf</u>
TR	<u>The Tolkien Reader</u>
TT	<u>The Two Towers</u>

OTHER SYMBOLS

- * The compiler considers this item worth reading
- # Corrected entry

Section A: Tolkien's Writings

"Philology: General Works". The Year's Work in English Studies, Vol. IV (1923), 20-37; Vol. V (1924), 26-65; Vol. VI (1925), 32-66. [Review articles on books and articles dealing with language studies (etymology, lexicography, phonology, place-names, grammar, etc.). JRRT often mentions his own ideas and interests (specialty in Germanic languages, enthusiasm for language and for the shadowy history of Celtic Britain, delight in different languages offering different visions of life, etc..)]

"Goblin Feet". Fifty New Poems for Children. Appleton and Co., 1924.

"Middle English <<Losenger>>: Sketch of an Etymological and Semantic Enquiry". Essais de Philologie Moderne (Liège, 1951). Paris, Société d'édition <<Les Belles Lettres>>, 1953, pp. 63-76. [JRRT shows how the different and changing senses in the development of this word indicate the contacts of Germanic and Latin in Northern Gaul.]

"Imram". Time and Tide 36 (December 3, 1955), 1561. [Verse dialogue between St. Brendan and an inquirer into the Saint's fabulous sea voyage (the title is Gaelic for "voyage" and refers to an Old Irish genre of such stories). Illustrations by Robert Gibbings.]

Tolkien Journal 111:3, Whole No. 9 (late summer, 1968), 3. [Letter to the Tolkien Society of America avowing that William Reedy's Tolkien Relation (see TB1, TB2) was not published with JRRT's assistance or approval.]

"Children and Fairy Stories". Only Connect: Readings on Children's Literature, ed. Sheila Egoff, G. T. Stubbs, and L. F. Ashley (New York: Oxford University Press, 1969), pp. 111-120. [Selection from OFS.]

"A Letter from J. R. R. Tolkien". William Luther White, The Image of Man in C. S. Lewis (Nashville: Abingdon Press, 1969), pp. 221-222. [On the origin of the name "Inklings".]

Section B: Critical Works on Tolkien

Ace Books. Tolkien Journal 11:2 (1966), 4. [Publicity release. Ace has paid JRRT \$9,000 in back royalties through 1965, the full sum rather than the customary one quarter for an English author. Ace has always been willing to pay royalties to Tolkien, but not to his publisher who forfeited his copyright. Text of JRRT's letter confirming the agreement (see Christensen, "Retraction"). See also Ballantine, Haas, Petersen, Plotz, Unwin.]

Alpajpuri. "A Conversion Formula". Carandraith 1:1 (July, 1968), 13. [General formula for converting page numbers in the hardcover and paperback versions of LOTR (Ballantine paperback, not Ace). cf. Brooks.]

_____. "Elvish Translations: Galadriel's Lament". Carandraith 1:4 (October, 1969), 32-34. [Third in a series. Literal English translation plus glossary. cf. RCEO.]

_____. "Elvish Translations: Sindarin and Quenya". Carandaith 1:2 (1969), 23-27. [Second in a series. Linguistic analyses of "A Elbereth Gilthoniel" (cf. RGE0, Cox) and of Aragorn's speech upon receiving the crown.]

_____. "The Pajpuri's Tengwar Moog". Carandaith 1:4 (October, 1969), 28-31. [Further defense of his system of transliterating English (in conventional orthography, not phonetic or phonemic transcription) into Tengwar.]

_____. "The West-Gate Inscription: A Tentative Translation". Carandaith 1:1 (July, 1968), 13-14. [First in a series. The translation: "Doors (of) Durin Lord (of) Black-land): Speak friend and enter. I Sunbright them made: Silver-ones-peak of Hollin drew the signs these."]

_____. Mythlore 1:2 (April, 1969), 53-54. [Letter. Suggests Berman, "Here an Orc" (q.v.), check an Old English dictionary for other Tolkien words. Thinks Disney could do a respectable version of LOTR (cf. Pearson, Titcomb). Corrects some of Ballif's (q.v.) definitions.]

_____ and Hart, Philip. Carandaith 1:2 (1969), 19. [Review of Allen & Unwin one-volume paper edition of LOTR. It is convenient to have the work in one volume, but the edition is incomplete (all the appendices are omitted except the tale of Aragorn and Arwen and there is no index), the maps are redone and poor, and the cover illustration by Pauline Baynes is pleasant but geographically inaccurate.]

Anthony, Piers. Niekas 18 (Spring, 1967), 56-57. [Letter. He was entranced by H as a child, but found LOTR comparatively ponderous. He didn't find the subject of Bradley's article (TB) to his taste, but he thinks she has thought it out carefully.]

Auden, W. H. "Good and Evil in The Lord of the Rings". Tolkien Journal 111:1 (1967), 5-8. Reprinted in Critical Quarterly 10 (1968), 138-142. [Moral choice seems to be related to the power of speech. There are eight talking species in Middle-earth: Elves (who are unfallen), Dwarves, Hobbits, Wizards, Ents, Men (who are all capable of both good and evil), Trolls and Orcs (who appear to be irredeemably evil). JRRT has made his Good powerful and his Evil even more so, but Evil fails because of the mistakes it cannot, by its nature, help making: it cannot imagine good motives, is irrationally cruel, and all alliances of Evil are necessarily unstable. Cf. Foster; Ellwood; Rogers, "Good Guys..."; Hayes (TB). Walter Scheps, "The Fairytale Morality of The Lord of the Rings", a paper given at the Cleveland Conference on Middle-earth (1971), is also relevant and may be published in time.]

#_____. "The Quest Hero". See TB. Reprinted in Sheldon Norman Grebstein, Perspectives in Contemporary Criticism (New York: Harper & Row, 1968), 370-381.

Ballantine Books. Tolkien Journal 11:2 (1966), 3. [Publicity release. Announces forthcoming publication of TR. Notes its edition is authorized and contains authorial revisions. Ace's agreement to pay royalties is "a victory for authors' rights". See also Ace, Haas, Petersen, Plotz, Unwin.]

Ballif, Sandra. "Elvish Dictionary: A Sindarin-Quenya Dictionary, More or Less, Listing All Elvish Words Found in The Lord of the Rings, The Hobbit, and The Road Goes Ever On by J. R. R. Tolkien". In three parts in Mythlore 1:1 (January, 1969), 41-44; 1:2 (April, 1969), 33-36; 1:4 (October, 1969), 23-26. [Part 1 covers a to Curunir, Part 2 -dacil to Huorn, and Part 3 Hurin to menel. Gives, where known, lexical information (part of speech, case, etc.) and English translation, but usually does not cite occurrence in text. See letter by Alpajpuri.]

Barber, Mrs. Laird H. (Dorothy). Tolkien Journal 11:3 (1966), 13. [Letter. LOTR is not escape literature. Théoden is "a human being who has the courage to accept reality, even the realities of his own errors." Indexes to LOTR and other such aids are secondary to the major critical questions, but useful to the researcher.]

Barr, George. "What has it got in its pocketses?" Mythlore 1:3 (July, 1969), 2-3. [Notes on his drawing for the cover. Gollum should be hobbit-sized but thin from privation, pale because of living so long underground, with bulging eyes and grasping hands and feet.]

Beagle, Peter. Tolkien Journal 111:1 (1967), 19. [Birthday greetings to Tolkien, who has "made magic".]

Beard, Henry N. and Douglas C. Kenney. Bored of the Rings, or Tolkien Revisited. New York: Signet, 1969. [Harvard Lampoon parody of LOTR. I found it very funny in many places, but over-long. Cf. reviews by Cowan, Rockow. See also parodies by Carroll, Huber.]

#Beatie, Bruce A. "The Tolkien Phenomenon". Nisus (October, 1967), 4-5, 8. [Examines the reactions to LOTR in three chronological phases: 1954-56 (reviews), 1957-64 (scholars and general readers), and 1965 to date (widespread popularity and the cult).]

*Beatie, Bruce A. "The Tolkien Phenomenon: 1954-1968". Journal of Popular Culture 111:4 (Spring, 1970), 689-703. [Expansion of earlier article in Nisus. Notes the progress of JRRT's popularity from the early reviews to the early scholarly critiques to the cult and literary respectability. Critics, scholars, and general readers (sometimes incarnate in the same individual) are involved in the phenomenon, and Tolkien is popular with older business and professional people as well as with students and academics. (Cf. Lerner, Panshin letter, Shaw). LOTR can be read as pure narrative adventure, but people are too concerned with its moral structure for this to be the whole answer, as Menen suggested (TB). Our generation finds overtones of the atomic threat in the work, but no other work with such a center has had such an effect. The many-leveled artistry of LOTR may explain the breadth of its appeal, but the depth and intensity of that appeal are more likely due to the work's mythic roots. JRRT (like Grass, Updike, and Peake) is part of a tendency in the mainstream of Euro-American fiction to move away from "realism" toward imaginative creation of internally coherent "myths". JRRT offers a world with an ordered structure and absolute values demanding commitment and choice, and thus meaningful to our culture which (as Apollo 11 showed) has identified myth and present reality. See also Thomson.]

Becker, May Lambertson. "Books for Young People". New York Herald Tribune Books, Vol. 14, No. 25 (February 20, 1938), p. 7. [Wonders if American children will like such "an odyssey compressed...a story so close-packed, one of whose chapters would make a book elsewhere, they may think they are getting too much for their money"; but if they don't, so much the worse for them. The world of the book "is peopled thickly with tribes, not one of them human and each with its own sharply defined characteristics." It is the reassuring quality of all true fairy tales like this that you know where you stand, and even timid children read through it unscared and unscathed, knowing they are on the side of good and safe. Like Alice, "the story has unmistakable signs of having been told to intelligent children", but its style is more like Dunsany's than Carroll's. Review includes printing of JRRT's drawing of the hall at Bag End.]

Bergstrom, Bonnie. "From Lemuria to Lugburz: A Comparison of Sword and Sorcery and Heroic Fantasy". Mythlore 1:3 (July, 1969), 23-24. [The sword-and-sorcery tale is written for mere swashbuckling entertainment, while heroic fantasy has an intellectual dimension concerned

with human values and thoughts, different levels of meaning, the growth of the hero, and an underlying theme consistently presented through the events of the story.]

Berman, Ruth. "Here an Orc, There an Ork". Mythlore 1:1 (January, 1969), 8-10. [With reference to Beowulf, Paradise Lost, Scarecrow of Oz, and the Oxford English Dictionary, notes English meanings of "orc" as "sea-monster" and as "ogre". See letters by Alpajpuri, Braude.]

Biella, Joan. Tolkien Journal 11:2 (1966), 14-15. [Letter. Raises the question of whether Tom Bombadil or Treebeard is Eldest. Cf. Klassen, Nahigian.]

Bisenieks, Dainis. "The Hobbit Habit in the Critic's Eye". Tolkien Journal 11:4, Whole No. 10 (November, 1969), 3-4. [The critiques by Mathewson (TB), Paul West (TB1), and Hodgart (TB) reveal more about the authors than JRRT: all believe that a story should be as complex and ambiguous as life; but what would such a doctrine not condemn? JRRT has given his hobbits real enemies (without good faith) and real allies (without any credibility gap); the cards are stacked in favor of the hobbit heroes. The hobbits have been tested and the evil of Sauron does not need to be investigated. Tolkien's opinion of machinery is not one-sided. The medievalist element is not the most important in his work.]

_____. Tolkien Journal 11:2 (1966), 14. [Letter. Elvish may succeed where Esperanto and Shaw's alphabet fail. Hoffman (q.v.) is wrong that the names of the dwarfs in the Eddas are garbled.]

_____. Tolkien Journal 11:4 (1966), 11-12. [Rebuttal of Tunick, "Social Philosophy" (q.v.). See also Tunick's reply. Raises a question of the fate of the Book of Mazarbul, upon which Foster (q.v.) speculates later.]

Bloch, Robert. Niekas 15 (March, 1966), 44-45. [Letter. It is likely that Tolkien will have only a modest influence on other writers; but probably, like Gilbert and Sullivan, there will always be a group of enthusiasts over the coming decades who will explore, annotate, and exchange erudite references to Tolkien's writing, because of the unconscious appeal of being expert in a small and recondite field.]

Boardman, John. "The Hereditary Pattern of Immortality in Elf-Human Crosses". Tolkien Journal 11:1 (1966), 10-11. [Suggests "that immortality is a recessive characteristic, and is transmitted to the descendants of an elf-human cross by the Mendelian law" (p. 11). See letters by Brooks, Foster, Friedman, Sloman.]

Boston, John. Niekas 17 (November, 1966), 79-80. [Doesn't think Bradley (TB) will enhance his enjoyment of LOTR. "I recommend Tolkien as a specific for depression, overwork, and anxiety... The world of Middle-earth gives the reader a sense of history and of expectation that carries over into his own world and renews his sense of perspective." See also DeCamp, Solon.]

Boswell, George W. "Tolkien's Riddles in The Lord of the Rings". Tennessee Folklore Society Bulletin 35:2 (June, 1969), pp. 44-49. [The word "riddle" (which properly means a legitimately soluble description of an object in terms intended to suggest something entirely different) is sometimes loosely used in the LOTR complex; and there is the case of Bilbo indulging in riddling patter with Smaug. There are nine true riddles in the complex, all in H. Variants of some of these are known, but some are original with JRRT, and all are original in wording, all "sterling examples of artistically ornamented folk riddles" (p. 48). The riddle game also serves to give Gandalf evidence of Gollum's kinship with hobbits, since he and Bilbo knew similar riddles.]

Braude, Nan. "Sion and Parnassus: Three Approaches to Myth". Mythlore 1:1 (January, 1969), 6-8. [It may be argued that JRRT, CSL, and CW formed a group only by accident (there are plenty of people who enjoy one or two of them but not all), but all three may be subsumed under the term "mythopoeic". Tolkien is engaged not in a retelling but a recombining of old elements (primarily from Teutonic and Celtic myth) into a new whole. Lewis is concerned with building a small and secular myth that will imitate a great and theological mythos, Christianity. CW uses religious and mystic symbols, always giving them a Christian interpretation. See also her letter, below.]

_____. "Tolkien and Spenser". Mythlore 1:3 (July, 1969), 8-10, 13. [While both LOTR and Faerie Queen are interlaced quest stories, LOTR is far more successful as a story pattern while the epic poem is more satisfying as an image of human experience. Tolkien's basic purpose is aesthetic where Spenser's is moral.]

_____. Mythlore 1:2 (April, 1969), 51-52. [Comments on her own "Sion" that LOTR does not allude to our twentieth century primary-world realities, but is relevant to them. Discusses Berman's "Here an Orc" (q.v.) with reference to Ariosto and Beowulf's Grendel.]

Brenion, Fred. "Rape of The Hobbit". Mythlore 1:2 (April, 1969), 44, 48. [Summary of "Come to Middle Earth", a play ostensibly based on H but which dispenses with the plot and most of the characters. Condemns the play as not having anything resembling the true Tolkien flavor. Cf. Christensen, "Report"; Ford; Rogers.]

Brooks, Ned. "Tolkien in Paperback!?" Entmoot 3 (February, 1966), 14-15. Reprinted in Best of Entmoot (1970), 28-29. [Gives page number conversion equations for hardcover and paperback versions of H and LOTR. Cf. Alpajpuri.]

_____. Tolkien Journal 11:2 (1966), 12-13. [Letter. Admires Reis's "Founder" (q.v.). Suggests Boardman, though his "Hereditary Pattern" (q.v.) is beautifully worked out, used the same Took for both his elf-hobbit and orc-hobbit cross. See also letters by Foster, Friedman, Sloman.]

*Callahan, Patrick J. "Animism and Magic in Tolkien's The Lord of the Rings". Riverside Quarterly Vol. 4, No. 4 (March, 1971), 240-249. [Middle-earth is a panvitalistic world: "The ladder of living things--from rock to tree to beast to the intelligent--is at its every level capable of expressing a beneficent or malific will" (p. 240). Magic is the means by which the intelligences of Middle-earth interact with their living world. The good are in rapport with this vitalism and are careful of the freedom of each creature; the evil are essentially opposed to the animate universe and death-oriented, for they seek to turn all creatures into mere objects under their domination. Since magic is an extension of the directing will, and so a moral force whether benevolent or malific, it can be counteracted by other moral forces such as love, loyalty, honor, or courage.]

_____. "Two Studies on Tolkien". Wascana Review IV:1 (Summer, 1969), 91-93. [Review of Ready and of Isaacs & Zimbardo (both TB1). See also reviews of Ready by Choice, Christensen, Haas (TB1), Henniker-Heaton, Kennedy, Kuhl, Lauritsen, Strothman, and West (Orcrest #5) and article by Millin (TB1). See also reviews of Isaacs and Zimbardo by Choice, Cushman, and Lobdell.]

Cameron, Eleanor. The Green and Burning Tree: On the Writing and Enjoyment of Children's Books. Boston: Little, Brown and Company, 1969. [It is required of a fantasist "that he create an inner logic for his story and that he draw boundary lines outside of which his fantasy may not wander... In Tolkien's delicious fairy

tale Farmer Giles of Ham, the premise is almost immediately laid down that Tailbiter...is disastrous to dragons no matter how great the timidity of its owner, and...the magic goes no farther, except that we are in a world where dragons exist" (p. 17).]

*Carroll, Paulette. "The Picnic". Orcrist 1:1 (1966-67), 50-51. [Parody of the style and themes of LOTR by applying them to a trivial situation. See also Beard, Huber.]

Castell, D. R. See Lynn, M.

*Castell, Daphne. "The Realms of Tolkien". New Worlds Vol. 50, No. 168 (November, 1966), 143-154. Reprinted in Carandathil 1:2 (1969), 10-15, 27. [Interview by a former student. Quotes JRRT on the story of Queen Beruthiel, his interest in language, his favorite passages in LOTR.]

Cheney, Frances Noel. Wilson Library Bulletin Vol. 45, No. 5 (January, 1971), 501. [Review of West, Checklist (q.v.). This is a checklist, not a descriptive bibliography, useful in spite of not including fanzine articles, and enlivened by commentaries on the contents of many of the citations. Notes the misprinting of Bradley's birth as 1945 instead of 1845. Cf. reviews by Choice, Galbreath, Post, Ward, Whitmore.]

Christensen, Bonniejean. "An Ace Mystery: Did Tolkien Write His Own Retraction?" Orcrist 1:4 (1969-70), 16. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 16. [The letter from Tolkien settling with Ace Books, published in TJ 11:2, was not composed by JRRT but was merely a release prepared by an American lawyer in Ace's employ and signed by Tolkien.]

*_____. "Beowulf and The Hobbit: Elegy Into Fantasy in J. R. R. Tolkien's Creative Technique". Ph.D. dissertation, University of Southern California, 1969. See Dissertation Abstracts 30 (1970), 4401-4402A. [Tolkien's literary works can be understood and evaluated only in the light of his scholarship (which provides the matter for his work), his literary aesthetic (which provides the form and theme), and his religious commitment (which is not made explicit but provides an underlying metaphor). H is a recreation of Beowulf as Tolkien perceives it; the main plot of both concerns a series of adventures which the hero has with monsters, beginning with the lesser and continuing to the greater. Tolkien borrows details from and develops hints in Beowulf. His subcreation involves such rhetorical devices as expansion, transposition, negation, omission, compression, duplication, reorganization, and literal rendering of material. He presents a traditional Christian model of the universe to imply a moral order and affirm that man has the possibility of overcoming evil within Time.]

*_____. "A Ready Answer". Tolkien Journal III:4, Whole No. 10 (November, 1969), 15-17. [Review of Ready (TB1). The book is pernicious because it is inaccurate in detail, misleading through misrepresentation, and inferior and obscure stylistically. Notes minor and major textual misreadings, giving much discussion to Tolkien's adaptations of Byrhtwold's speech and Canute's song in HB. Much of Ready's discussion of theme is based on unacknowledged and inaccurate paraphrasing of Tolkien's article on Beowulf; much of what he is trying to say, in his pretzel prose, is a hodge-podge of notions picked up from existentialism and myth criticism; his biographical information seems to have been picked up at last hand and then presented as if he knew the principals involved. Cf. reviews by Callahan, Choice, Haas (TB1), Henniker-Heaton, Kuhl, Kennedy, Stroffman, and article by Millin (TB1).]

_____. "Report from the West: Exploitation of The Hobbit". Orcrist 1:4 (1969-70), 15-16. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 15-16. [Patricia Clark Gray's "authorized" children's play based on H

does violence both to the events Tolkien records, and to Tolkien's vision of Middle-earth, and so viciously exploits children. FM radio station KPFK in California was similarly willing to exploit Tolkien's work by broadcasting readings from H advertised as being by a "controversial, fascist" author. Cf. Brenion, Ford, Rogers on play versions of H.]

_____. Orcrist 1:4 (1969-70), 10. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 10. [Letter. Karen Winter's article (q.v.) contorts material in Beowulf, Perelandra, and LOTR to conform to a particular archetypal sequence, when what she should have done is shown how each author conforms to or departs from the archetype. The important thing is not to show that an author does use an archetype, but how he uses it.]

#[Colby, Vineta]. "Tolkien, J(ohn) R(onald) R(ue)l". Current Biography, 1957, pp. 555-556. Reprinted from Wilson Library Bulletin (see TB).

Cowan, David. Hoom No. 5 (Fall, 1969), 31-32. [Review of Bored of the Rings (see Beard). The book inverts the values (love, truth, beauty) that LOTR stood for, but is neither well-written nor funny. Cf. Rockow.]

Cox, Jeff. "Tolkien, The Man Who Created Nine Languages". Quinto Lingo Vol. 7, No. 8-9 (August-September, 1969), 8-11. [Tolkien is obviously in love with language, and created nine from almost-whole cloth, with some savor of Latin, Old and Modern English, and German. Translates "A Elbereth Gilthoniel" as an example of Elvish (cf. RGEO, Alpajpuri). Discusses Westron and the language of Rohan and the English renditions used for them. Also cites examples of Dwarvish, Entish, and Orcish.]

Crouch, Marcus S. Treasure Seekers and Borrowers. London: Library Association, 1962. [H "is an exciting story of adventure, a tragedy with comic episodes, a picaresque romance with strands of magic in it, an historical novel about the remote past which, by the author's craft, becomes more real than the present..." (pp. 66-67). Notes on p. 133 that Pauline Baynes was more at home with the delicate mock-scholarship of FGH than with the robustness and mysticism which CSL's Narnian chronicles sometimes demanded.]

Cushman, Jerome. Library Journal 93 (July, 1968), p. 2659. [Review of Isaacs (TB1). Serious criticism of Tolkien is made more difficult because of the fanaticism of enthusiasts, but this significant group of essays makes a good case for the permanent literary value of Tolkien's writings. The essays "explore many ramifications of his work--Christian values, folklore, language, symbolism, fairy-tale approach, his created world, poetry, and his work as fiction. In an interesting forward (sic) the editors suggest further possibilities for critical exploration." Cf. reviews by Callahan, Choice, Lobdell.]

Davie, Donald. "On Hobbits and Intellectuals". Encounter 33 (October, 1969), 87-92. [Tolkien's prose is undistinguished, but his narrative is read avidly, this only to some degree because it answers to a hunger for the heroic, for the driving force of the book (the plot is very logical and tidy, not at all like medieval romance) is unheroic or even anti-heroic. LOTR is a parable of authority, pointing "towards the conviction that authority in public matters, because it is always spiritually perilous to the person it is vested in, can be and ought to be resisted and refused by anyone who wants to live humanely" (p. 90). This divorce of power and authority is absurd, but is very common in the English mind and helps explain England's present political situation.]

Davis, Norman and C. L. Wrenn, eds. English and Medieval Studies Presented to J. R. R. Tolkien on the Occasion of his Seventieth Birthday. London: George Allen and Unwin, Ltd., 1962. [Festschrift. Contents: W. H. Auden, "A Short Ode to a Philologist" (11-12); A. Campbell, "The

Old English Epic Style" (13-26); A. J. Bliss, "The Appreciation of Old English Metre" (27-40); M. E. Griffiths, "King Alfred's Last War" (41-50); C. E. Bazell, "Six Questions of Old and Middle English Morphology" (51-62); Pamela Gradon, "Studies in Late West Saxon Labialization and Delabialization" (63-76); N. R. Ker, "The Bodmer Fragment of Aelfric's Homily for Septuagesima Sunday" (77-83); S. R. T. O. d'Ardenne, "A Neglected Manuscript of British History" (84-93); R. W. Burchfield, "Ormulum: Words Copied by Jan Van Vliet from Parts Now Lost" (94-111); E. S. Olszewska, "Alliterative Phrases in the *Ormulum*: some Norse Parallels" (112-127); E. J. Dobson, "The Affiliation of the Manuscripts of *Ancrene Wisse*" (128-163); T. P. Dunning, "God and Man in *Troilus and Criseyde*" (164-182); W. Meredith Thompson, "Chaucer's Translation of the Bible" (183-199); Nevill Coghill, "God's Wenches and the Light That Spoke (Some notes on Langland's kind of poetry)" (200-218); C. S. Lewis, "The Anthropological Approach" (219-230); Angus McIntosh, "The Textual Transmission of the Alliterative *Morte Arthure*" (231-240); G. Turville-Petre, "Thurstable" (241-249); Ursula Dronke, "Art and Tradition in *Skirnismál*" (250-268); Auvo Kurvinen, "Two Sixteenth Century Editions of *The Life of St. Catharine of Alexandria*" (269-279); J. A. W. Bennett, "Climates of Opinions" (280-305); C. L. Wrenn, "Magic in an Anglo-Saxon Cemetery" (306-320); and Norman Davis, "Man and Monsters at Sutton Hoo" (321-329). See review by R. M. Wilson.]

De Camp, L. Sprague. *Niekas* 17 (November, 1966), 76. [Letter. Was impressed by Bradley's analysis (TB). "I think she is perhaps a little too hard on Tolkien's poetry which I consider seldom really bad and occasionally good, even though he often uses an unvarying iambic tetrameter to the point of monotony..." On Tolkien's verse see also Johnston (TB), Kelly (TB1). For other comment on Bradley see also Boston, Solon.]

Dempsey, David. "The Candy Covered Copyright". *Saturday Review*, October 2, 1965, pp. 40, 45. [JRRT is one of numerous authors (e.g., Henry Miller, Genêt, Saki, et al.) who have been denied protection because of technicalities in the International Copyright Convention. In the case of *LOTR*, Houghton Mifflin relinquished the copyright when it imported more than its quota of 1,500 copies of a foreign book written in English. Legislation to correct this situation is pending in Congress. See also letters by Scott, Wollheim.]

Dowie, William John, S. J. "Religious Fiction in a Profane Time: Charles Williams, C. S. Lewis, and J. R. R. Tolkien". Ph.D. dissertation, Brandeis, 1970. See *Dissertation Abstracts* 31 (1970), 2911A. [CW is fascinating, but his stories are too often slowed by abstractions and over-explicitations. CSL had limited successes: he blends natural and supernatural very well, but the intentions of the Christian apologist are too transparent. But Tolkien's accomplishment is solid and nearly universal in its appeal. *LOTR* does not mention God or divine beings, but JRRT's whole creation is an effort to transport us from a positivist, mechanist, and rationalist culture into one in which man is in contact with his own desires and the significance of the cosmos around him. Tolkien plunges into the sacrality of the natural.]

Duriez, Colin. "Leonardo, Tolkien, and Mr. Baggins". *Mythlore* 1:2 (April, 1969), 18-28. [What Tolkien called "sub-creation" can be identified with the term "exact fantasy" of Leonardo da Vinci. Reality is not only what can be mathematically described, for qualities also are real, and so what can be imaginatively apprehended or constructed can also be "true".]

#Elliott, Charles. "Can America Kick the Hobbit? The Tolkien Caper". See TB. Reprinted in *Carandraith* 1:3 (July, 1969), 12-13.

Ellwood, Gracia Gay. "The Good Guys and the Bad Guys". *Tolkien Journal* 111:4, Whole No. 10 (November, 1969), 9-11. [That, with few exceptions, the good guys are very very good and the bad guys are horrid is one of the thoroughly satisfying things about *LOTR*. "Character development would be largely inappropriate in the *Rings* because the main characters (except the hobbits) do not represent the flesh-and-blood people we know, each participating in a complex constellation of Archetypes." (p. 9) Discusses the universal pattern of the Hero and his Adventure, both to defend the type-hero and to assert the universality and religious character of the epic. See also Auden, "Good and Evil"; Hayes (TB); Hodgart (TB); Rogers, "Good Guys".]

_____. *Good News from Tolkien's Middle Earth: Two Essays on the "Applicability" of The Lord of the Rings*. Grand Rapids: William B. Eerdmans, 1970. [Men have a deep inner need for a mythical-intuitive apprehension of wholeness in the universe. The animate world of Middle-earth is an imaginative depiction of such a view: with its places having either a good or evil "virtue"; its objects showing a semi-human kind of responsiveness; its trees and animals having personality; the intuitions, telepathy, clairvoyance, telekinesis, retrocognitions and precognitions, and extraordinary perceptions of invisible dimensions of reality on the part of the characters. Analogues for some of these things can be found in modern studies of the paranormal. *LOTR* is a wedding of the sacred and secular, and its events and characters (notably Tom Bombadil, Gandalf, Frodo and Aragorn) show archetypal patterns (familiar in world mythologies, including Christianity) of the Hero facing the powers of Chaos and Evil to win new life and order for the world. Part of the first essay (without mention of Tolkien) was published as "On Myth" in *Mythlore* 1:2 (April, 1969), 14-16.]

Ellwood, Robert. "The Japanese Hobbit". *Mythlore* 1:3 (July, 1969), 14-17. [Praises Teiji Seta's Japanese translation of *H* and the illustrations for it by Ryūichi Terashima. The reviewer translates into English some of Seta's observations in his afterword, including the remark that one thing that makes Tolkien's fantasy neither trivial nor escapist is his humanizing of his characters, not by making them like us but in endowing them with that "warmth of heart, and high dignity, and a sense of movement which makes personality live" (p. 15).]

Emerson, Oliver Farrar. *Journal of English and Germanic Philology* Vol. XXVI=26 (1927), 248-258. [Review of *GGK*, 1st ed. The introduction, text, notes and glossary are generally good, but the bibliography is much too sketchy, emendations of other scholars are adopted without crediting them, and some readings and points are insufficiently explained. See also Brett (TB), Grattan, Heiserman, Holthausen, Hulbert, Hussey, Menner, MacQueen, Rossi, Wilson.]

Eney, Richard H. "A Faithful Servant Named Sam". *Palantir* No. 1 (August, 1960), 15-17. [Sam Gamgee and Sam Weller (in *Pickwick Papers*) have a good deal in common: courage, steadfastness, loyalty, ingenuity, resourcefulness, an honest mixture of respect and friendliness toward the mighty, readiness to fight against hopeless odds on behalf of their respective masters, love of food, and a good wife.]

Epstein, E. L. "The Novels of J. R. R. Tolkien and the Ethnology of Medieval Christendom". *Philological Quarterly* 48 (October, 1969), 517-525. [The world of Middle-earth, I believe, is essentially that of medieval Europe of the period A.D. 800-1200. The languages of the various peoples, their situation (geographical and social), the position in relation to Rome, and above all the presence of a malignant southern and eastern enemy possessed of great technical powers and boundless energy, all these suggest to me that Tolkien's knowledge of medieval history reflects itself in his novels"]

(p. 517). Notes Old Norse meanings of Dwarf names, Welsh roots of Elvish words, Finnish words used (with new meanings) for Tengwar names. Suggests locating Rohan in Lower Brittany and Numenor in Britain.]

Everett, Dorothy. Year's Work in English Studies 15 (1934), 98-99. [A careful study of Tolkien's "Chaucer as a Philologist" will repay both the philologist and students of Chaucer who do not dare to claim that title.]

Fisher, Margery. "The Land of Faerie", Ch. 5 of Intent Upon Reading (New York: Watts, 1962), pp. 69-96. [JRRT, whom the author remembers as bringing a bardic quality to reading Beowulf aloud in the classroom, drew his inspiration from Malory, Spenser, and, most of all, Beowulf. H and LOTR "are immensely exciting and compelling stories, but beyond the adventure there is the poetry of vast ideas, of appearances wonderfully visualized, of a country given form and contour, colour and weather, of people...perfectly realized...an extraordinarily varied world...where enchantment is at once human and supernatural" (p. 85).]

Flinn, Charles G. See Ratliff, William E.

Ford, Pua. "I Said, Hobbit, Not Fairy!" Carandaith 1:3 (July, 1969), 28-29. [Patricia Gray's "authorized" dramatic adaptation of H prettifies the story horribly. Cf. Brenlon; Christensen, "Report"; Rogers.]

*Foster, Bob. "A Glossary of Middle Earth": "The Astronomy of Middle Earth", Niekas 16 (June, 1966), 15-17; "Geography, 'Adorn'-'Forodwaith'", Niekas 17 (November, 1966), 14-26; "Geography, 'Forsaken Inn'-'Lothlórien'", Niekas 18 (Spring, 1967), 17-22, 28; "Geography, 'Meduseid'-'River Running'", Niekas 19 (1968), 16-22; "Geography, 'Sammath Naur'-'Valinor'", Niekas 20 (Fall, 1968), 15-21. [Also see his letters in Niekas 18 (Spring, 1967), 62-63, and Niekas 19 (1968), 63-64. Letters commenting on the glossary include those of Earl E. Evers, Mark Mandel, and Ned Brooks in Niekas 16 (June, 1966), 79; William Lee Linden in Niekas 18 (Spring, 1967), 62 and again in Niekas 19 (1968), 63; and Banks Mebane in Niekas 17 (November, 1966), 67-68 and in Niekas 19 (1968), 62.]

*Foster, Robert. A Guide to Middle Earth. Baltimore: Mirage Press, 1971. [The "Glossary" in revised and expanded form.]

_____. Tolkien Journal 11:2 (1966), 11. [Boardman (q.v.) misreads LOTR by applying "scientific" standards to a fantasy. See also letters by Brooks, Friedman, Sloman.]

_____. Tolkien Journal 11:1 (1967), 16-17. [Letter on Levitin, "Gollum" ("completely accurate, but extremely pointless"), inaccuracy in the Ballantine map, orthography for Elvish script (cf. Alpajpuri, Blackmun in TB, Panshin), agreement with Bisenieks against Tunick, and speculation that Gimli did carry the Book of Mazarbul with him as Bisenieks wondered.]

_____. Tolkien Journal 11:2 (1967), 19-20. [Letter arguing against Auden, "Good and Evil" (q.v.). It is unlikely that the same standards of morality apply to all races of Middle-earth. Sauron would be quite capable of breeding (though not of creating) orcs who could not disobey. Sauron was probably not a Vala, but "some sort of minor pre-creation or very-early-in-creation Spirit of the Void" (p. 20). Sauron's greatest triumph was his corruption of Numenor, not of Saruman, and this fall has striking parallels with the Eden story. Tolkien's anthill simile is perfectly Homeric in kind.]

_____. Niekas 19 (1968), 59. [Speculates that a heroic society may necessarily be intolerant, explaining this element in LOTR.]

Fowler, David C. A Literary History of the Popular Ballad. Durham, North Carolina: Duke University Press, 1968. [Brief reference to JRRT in the section on "The

Riddle songs" in his Ch. 2, "The folksong tradition". Tolkien's description of the duel between Bilbo and Gollum effectively recreates the deadly nature of the ancient riddling duel. See also Boswell.]

Friedman, David. Tolkien Journal 11:3, Whole No. 9 (late summer, 1968), 14. [What textual evidence there is reverses Boardman's thesis: if we have to formulate a mendelian explanation, immortality is the dominant gene. See also letters by Brooks, Foster, Sloman.]

Galbreath, Robert. "Popular Culture and Bibliography: The Serif Series". Journal of Popular Culture Vol. IV, No. 3 (Winter, 1971), 746-751. [Review of six volumes in the Serif Series, including West's Checklist, for which see pp. 746, 749, and 751n. Since it records and annotates so much written on Tolkien, West's Checklist is one of the most useful volumes in the series, though his policy of not including fanzine articles is debatable and should be changed. See also reviews by Cheney, Choice, Post, Ward, Whitmore.]

Gaughan, Jack. "The Ace Tolkien Covers". Niekas 16 (June, 1966), 45-47. [Errors in detail on the covers were due to the haste with which the artist had to draw them.]

Geijerstam, Carl-Erik af. "Anteckningar om J. R. R. Tolkien's saga-epos Ringen". Studiekamraten 49 (1967), 90. [Review of translation of LOTR into Swedish by Åke Ohlmark. General introduction giving an overview of the story and a favorable review to Ringen. Relates Tolkien to the Swedish philosophy of life, notes changes in style to fit circumstances, comments that the reader is tempted to read too fast to appreciate the beauties of the language but these should be savored.]

Glass, Bill. Niekas 15 (March, 1966), 55. [Letter. "...serving as a basis for parody is probably one of the higher functions of any famous author". Mentions Huber (q.v.) as the funniest parody of Tolkien to that date.]

GoodKnight, Glen. "C. S. Kilby in Southern California". Mythlore 1:1 (January, 1969), 27-29. [Kilby gave talks on: "The Oxford Christians"; "The Religious Experience of C. S. Lewis in the Letters of Arthur Greeves" (tracing CSL's spiritual odyssey from childhood); "Tolkien the Man" (Silmarillion has a creation scene involving music, does not mention the hobbits, Ents, or Tom Bombadil); "The Christian Interpretation of Tolkien" (LOTR is essentially Christian in its conflicts of darkness with light, the natural with the unnatural, the almost angelic with the hellish; its emphasis on choice and free will; and the role of Gandalf, Frodo, and Aragorn in different aspects of Christ figures); and "Tolkien the Myth-Maker" (in his world of certainties, Tolkien contrasts being and doing, melancholy and joy, and he believes in the glory of the ordinary and in fulfillment through sacrifice).]

_____. "A Comparison of Cosmological Geography in the Works of J. R. R. Tolkien, C. S. Lewis, and Charles Williams". Mythlore 1:3 (July, 1969), 18-22. [The worlds of LOTR, the Narnia Chronicles, and CW's Arthurian share a pattern of Mortal Lands, an Intermediate State (Numenor and the Elf-havens, Ramandu's Island, Carbonek), and Spiritual Lands or heaven (Undying Lands, Aslan's Country, Sarras). CSL and JRRT made their Narnia and Middle-earth flat and mountain-encircled. See letter by Linden.]

_____. "The Social History of the Inklings, J. R. R. Tolkien, C. S. Lewis, Charles Williams, 1939-1945". Mythlore 11:1, Whole No. 5 (Winter, 1970), 7-9. Also Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 7-9. [Survey of the Inklings in the war years, with emphasis on CW, whom CSL said was a principle of liveliness and cohesion in a group whose purposes were merriment, piety, and literature. See also West, "Letters".]

Grattan, J. H. G. Review of English Studies 1 (1925), 484-487. [Review of GGK, 1st ed. The editors have given us a pleasantly short discussion of date and district of origin; a sufficient account of grammar and metre; a text which is conservative, but often well-emended (though in any 2nd edition they should note the authors of the emendations they have adopted); learned, discriminating, and interesting notes; and a model glossary. It is a merit that they do not try to epitomize all the "literature" that has gathered around the poem. See also reviews by Brett (TB), Emerson, Helserman, Holthausen, Hulbert, Hussey, MacQueen, Menner, Rossi, Wilson.]

Green, William Howard. "The Hobbit and Other Fiction by J. R. R. Tolkien: Their Roots in Medieval Heroic Literature and Language". Ph.D. dissertation, Louisiana State University and Agricultural and Mechanical College, 1969. See Dissertation Abstracts 30 (1970), 4944A. [Survey of medieval works in English, Norse, Irish, Welsh, French, German, and Italian. Concludes that H, while it incorporates elements from a wide range of medieval literature, has its deepest roots in Northern Europe, and that its world is essentially that of Norse heroic fiction and of Beowulf. Cf. St. Clair.]

Haas, Joseph. "A Cycle of Tolkien's Poems". Panorama, Chicago Daily News. Date? [Review of RGEQ and PSME. See Woods, also TBI.]

_____. "War Over Middle-earth". Panorama, Chicago Daily News, August 7, 1965. [In the Ace-Ballantine quarrel, the innocent that must suffer is a monumental fairy tale that glorifies the virtues of honesty, bravery, goodness and fair play that are trampled in such a dispute. Ace insists that it has offered JRRT royalties, but Ballantine considers Ace's action unethical. Cf. Ace; Ballantine; Petersen, "Battle"; Plotz; Unwin.]

Harrell, Phil. Tolkien Journal 11:1 (1966), 6-7. [The Ring Inscription on 1, 80 of Ballantine is printed upside down; Dick Plotz says 4th printing corrects this. Prefers Ace covers to Ballantine's.]

_____. Niekas 15 (March, 1966), 46-47. [Letter. The Ace edition has better covers and fewer textual errors than the Ballantine, and we probably would not have gotten a paperback version of LOTR without Ace's edition.]

Hart, Philip. "Middle-earth Cosmology". Carandraith 1:3 (July, 1969), 14-15, 44. [Considers Creation (bringing order out of chaos; the problem of the existence of evil is not explained in LOTR), Insurrection (the fallen Valar, like Morgoth and probably Sauron), and Divine Intervention (the Valar fight Morgoth; Istari like Gandalf assist the peoples of Middle-earth but these must still help themselves). Argues against Randolph on the failings of the Valar (q.v.).]

Hazeltin, Alice I. See Smith, Ella S.

Heap, George. "Departure in Peace". I Palantir No. 1 (August, 1960), 4-7. [In defense of Sauron.]

Hedges, Ned Samuel. "The Fable and the Fabulous: The Use of Traditional Forms in Children's Literature". Ph.D. dissertation, University of Nebraska, 1968. See Dissertation Abstracts 29 (1969), 2213A. [Excellent literature contains meaning at a number of levels of interpretation, and one way to achieve such complexity is to work in the structural devices of traditional forms (e.g., fable and romance in H). H employs the devices of medieval chivalric romance in the nature of the quest, the nature of the hero (Bilbo, like the novice knight, discovers within himself the qualities necessary to the fulfillment of the quest), and the symbolic rendering of the forces of Good and Evil.]

Helserman, A. R. Speculum Vol. 44, No. 1 (June, 1969), 176-177. [Review of GGK, 2nd ed. Davis's revision is careful: his new introduction describes the MS. more fully and accurately, he updates the discussion of plot to include interlace, he replaces the stigma of lost French sources with a full and clear account of analogues, and he somewhat improves the accuracy of the text by printing yogh where it occurs in the MS. He emends freely but sometimes does not state his evidence and his notes advance his own interpretations without sufficient attention to other critics. See also Brett (TB), Grattan, Emerson, Holthausen, Hulbert, Hussey, MacQueen, Menner, Rossi, Wilson.]

Henniker-Heaton, Peter J. "Tolkien Disguised as Himself". Christian Science Monitor, May 23, 1968, p. 7. [Review of Ready (TBI). This is an "un-understandable unreadable non-introduction to Tolkien lore", but "most valuable" for that very reason: all the book's internal contradictions show that Tolkien can never be understood but must be experienced. Cf. reviews by Callahan, Choice, Christensen, Haas (TBI), Kennedy, Kuhl, Lauritsen, Strothman, and article by Millin (TBI).]

Higgins, James Edward. "Five Authors of Mystical Fancy for Children: A Critical Study". Ph.D. dissertation, Columbia University, 1965. See Dissertation Abstracts 26 (1966), 4629-4630. [The characteristics of a story of mystical fancy are that "it appeals more to the heart than to the mind, and the truth of the story is found more through faith and feeling than through empirical knowledge; it demands an intuitively contemplative communion between book and reader; it accepts the reality of a spiritual world; it reaches for a hidden universal beyondness; it abounds with a feeling of joyful sadness." H is such a book, taking the reader back to a time when man attempted to explore the meaning of the cosmos through stories which are now called myths or legends. The other four authors considered are George MacDonald, W. H. Hudson, Antoine de Saint-Exupéry, and CSL.]

*Hillegas, Mark R. Shadows of Imagination: The Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles Williams. Carbondale: Southern Illinois University Press, 1969. [For the essays on JRRT, see: Hughes, "Pieties"; Kilby, "Meaning"; Moorman, "Fictive Worlds"; and Urang, "Phenomenology". Hillegas in his introduction sees the three men as unique in style and technique, but sharing a respect for fantasy because it is a valuable mode for presenting moral and spiritual values that could not be expressed in realistic fiction.]

Hinkle, Warren. "The Oxford Fairy Tale School of Muscular Christianity". Scanlan's Vol. 1, No. 6 (August, 1970), 36. [JRRT, a Catholic convert preaching a brand of muscular Christianity, has consciously used the fairy tale format as a means of propaganda for a medieval social structure and ethic, reaffirming the necessity for an aristocracy of the few who are endowed by God with the strength and grace to lead the many.]

Hoffman, Matthew. "The Hobbit: The Real Story". Tolkien Journal 11:1 (1966), 5. [Cites the dwarf names in the Eddas. Cf. Carter, Look (TB2). See letter by Bisenieks.]

Holthausen. Acta Baltica Vol. 36, pp. 162-163. [Review of GGK, 1st ed.]

Howard, Claire. Mythlore 1:2 (April, 1969), 54. [If it is true that hippies enjoy Tolkien, presumably they sympathize with the innocent, simple, pre-technological world and with the pervading love of unspoiled nature. See also Ratliff.]

Howes, Margaret M. "The Elder Ages and the Later Glaciations of the Pleistocene Epoch". Tolkien Journal 11:2 (1967), 3-15. [Dates, with maps and charts, the Second and Third Ages of Middle-earth with reference to the geological evolution of the Earth as a whole. See letters by Reed, Wooten.]

*Huber, Kathleen. "Hello, Frodo! or, What Ever Happened to Sauron's Ring?" 1 Palantir No. 4 (August, 1966), 27-41. [Comedy using tunes from popular musicals as settings for humorous lyrics parodying LOTR. See letter by Glass. For other parodies, see Beard, Carroll.]

Hughes, Daniel. "Pieties and Giant Forms in The Lord of the Rings". In Hillegas, Shadows (q.v.), pp. 81-96. [Although it is predicated on classical assumptions and a classical aesthetic, LOTR is reminiscent of Romantic poetry: JRRT, to use Coleridge's terms, is imaginative rather than fanciful. LOTR is basically pious, in terms of Christianity and The English countryside, and refreshes the traditions of the Heroic Age of which Tolkien has such a firm grasp. The elves are mysterious and magical, the hobbits are neither, and between these two worlds is the mediating figure of Gandalf. Frodo and Gollum together form a convincing picture of how obsession is fought and yielded to. The ordinariness of the hobbits makes the surrounding fantastic and heroic figures more acceptable (cf. Miller, "Common Lens").]

Hulbert, J. R. Modern Philology 23 (1925-26), 246-249. [Review of GGK, 1st ed. The editors have been able to contribute very little new material to the elucidation of the poem. Their work has been the patient collection of details, the selection of the best explanations, the decision to accept or reject emendations; and that they have done well; but they fail to credit other scholars for emendations (and though their text is conservative, some of these are unnecessary) or for the ideas or facts for their notes. See also reviews by Brett (TB), Emerson, Grattan, Heiserman, Holthausen, Hussey, MacQueen, Menner, Rossi, Wilson.]

Hussey, S. S. Notes and Queries Vol. 15, No. 5 (1968), 189-190. [Review of GGK, 2nd ed. The revision is conscientious and successful, though he does not always agree with the interpretations. See also reviews by Brett (TB), Emerson, Grattan, Heiserman, Holthausen, Hulbert, MacQueen, Menner, Rossi, Wilson.]

Johnstone, Ted. Entmoot No. 4 (August, 1966), 7. [Mebane's article is the basis for what could be a valuable piece of scholarship; Greg Shaw remarks that the piece is already detailed enough for most people. See Mandel; West "Progress Report".]

*Jones, Christine. "The Rise of the Lord of the Rings: A Synopsis of the Ancient Annals". Tolkien Journal 111:3, Whole No. 9 (late summer, 1968), 4-10. ["This is a synopsis of the history of Middle-earth prior to the year 3001 of the Third Age...It brings together information given in the Appendices, in the body of The Lord of the Rings, and in a few other places such as a published interview with Professor Tolkien, and the professor's comments in...The Road Goes Ever On. This information is presented here in abbreviated, but (I hope) coherent form, and in chronological order."]

_____. Tolkien Journal 11:4 (1966), 13-15. [Letter listing 31 reviews of Tolkien's works. See also Levitin, Linden, West.]

Juhren, Marcella. "Mileage in Middle-Earth". Mythlore 1:4 (October, 1969), 22. [Estimates a "league" in Tolkien at 3.2 miles, and figures distances mentioned in LOTR on that basis.]

_____. "The Ecology of Middle Earth". Mythlore 11:1, Whole No. 5 (Winter, 1970), 4-6, 9. Also Tolkien Journal 1V:2, Whole No. 12 (Winter, 1970), 4-6, 9. [JRRT's "close and thoughtful observation of nature" (p. 4) must underlie his description of the land-mass of Middle-earth. Develops hints of what the country would be like in primary reality, but is aware of impingements of the secondary world of fantasy. Notes that Tolkien's descriptions are usually of the transition from one natural community to another and so they sustain the sense of movement throughout the story.]

Kaske, Robert E. "Beowulf" in Critical Approaches to Six Major English Works: Beowulf through Paradise Lost (Philadelphia: University of Pennsylvania Press, 1968), pp. 3-40. [Discusses JRRT's Beowulf essay on pp. 4-5. "Despite sporadic and, in my opinion, quite unsuccessful attacks, this basic view of the poem seems to have gained for itself something like a core of general acceptance, and most subsequent interpretations will be found to rest on it in one way or another. To this deserved encomium, one should add that Tolkien's analysis is limited to the poem's broadest and simplest design, and makes no attempt to clarify its complex lesser patterns: the relation of episode to episode, the relevance of the digressive passages, and so on. To this extent, his essay is not so much a comprehensive interpretation of Beowulf, as a brilliant indication of the direction in which such an interpretation is to be looked for." (p. 5).]

Kennedy, Veronica M. S. Tolkien Journal 111:4, Whole No. 10 (November, 1969), 15. [Ready brings much sympathy and much experience to his subject, and has provided an affectionate and delightful study. He sketches: Tolkien's religious and linguistic background; his love of the beauty of the English countryside, good talk, and good company; and his familiarity with Anglo-Saxon, Irish, and Welsh heroic story. The analogies Ready finds between the Hobbits' talk and the dialogue of traditional school stories, and the parallels he suggests between Tolkien's work and that of James Joyce, offer refreshing insights. Cf. reviews by Callahan, Christensen, Choice, Haas (TB1), Henniker-Heaton, Kuhl, Strothman, and article by Millin (TB1).]

Kenney, Douglas C. See Beard, Henry N.

Kilby, Clyde S. "The Lost Myth". Arts in Society Vol. 6, No. 2 (Summer-Fall, 1969), 155-163. [Keynote speech at Secondary Universe Conference I at University of Wisconsin, Milwaukee in 1968. Modern man feels he has tremendous power over everything but himself. Four avenues looking to man's wholeness are hierarchy, the essential mystery of nature, coherence and right imagination. These are exemplified in LOTR and help explain its popularity.]

_____. "Meaning in The Lord of the Rings". In Hillegas, Shadows (q.v.), pp. 70-80. [Middle-earth is a world of being as well as of doing, with a dependable realization of time, containing its own myths and legends from the immemorial past, catching the essential quality of many outdoor and indoor experiences, taking myth seriously and restoring to the reader a world that is whole. JRRT also has a sense of humor for balance and a good ear for sound.]

_____. "Tolkien and Coleridge". Orcrist 1:3 (Spring-Summer, 1969), 16-19. Also Tolkien Journal 1V:1, Whole No. 11 (Spring-Summer, 1969), 16-19. [Comparison of LOTR with "The Rime of the Ancient Mariner".]

*_____. "Tolkien as Scholar and Artist". Tolkien Journal 111:1 (1967), 9-11. [Love of fantasy and love of language form the double wellspring of Tolkien's hobbit stories. He "borrows" in the medieval fashion, not in the modern sense of "originality". Though he was born in Africa, there is little use of Eastern mythology in LOTR and Silmarillion, except for some touches of Egyptian. Tolkien's myth has its closest affinity with the Anglo-Saxon, Norse, Germanic, Finnish and Celtic, and Greek has also had its effect. His pleasure in such languages as Gothic, Finnish, and Welsh led him to model invented languages on them: "for him a language, properly experienced, is capable of establishing its own full world of mythic meaning" (p. 11).]

_____. and Plotz, Dick. "Many Meetings with Tolkien". Niekas 19 (1968), 39-40. [Edited by Ed Meskys from a transcript of remarks at the December, 1966 Tolkien Society of America meeting. CSK reported that the Silmarillion is long and unfinished, and features a

beautiful creation story. Plotz said Tolkien feels Mordor corresponds more or less to the Mediterranean volcanic basin, and Mt. Doom to Stromboli.]

Klassen, Mike. Niekas 15 (March, 1966), 46. [Letter arguing that Tom Bombadil is older than the Elves, who are older than the Ents. Cf. Biella, Nahigian.]

Knight, Richard V. "An Open Letter to Ballantine Books". Tolkien Journal III:4, Whole No. 10 (November, 1969), 17-18. [Review of Carter, Look (TB2). The summaries of H and LOTR contain many inexcusable errors: Carter misrepresents the course Bilbo takes, does not mention the Battle of Five Armies, mistakenly says Déagol found the Ring in a fish, etc. Cf. reviews by Miesel, Rockow, Schaumberger, Zuber, and by West in this issue.]

Kolodney, David. "Peace in Middle Earth". Ramparts Vol. 9, No. 4 (October, 1970), 35-38. [Escape is only detrimental to social awareness if one taking pleasure in a charming illusion acts as if the world were at peace as well. But "When the enormity of evil envelops, a judicious dose of escape can revive the revolutionary spirit" (p. 37). Color photos by Don Whittekap of four paintings by Bill Martin (detail from one on inside front cover) accompany the article.]

Koningsberg, June M. Entmoot No. 3 (February, 1966), 5-6. [Letter. Contends that hobbit voices would not be exclusively shrill but would have as wide a range of voice qualities as Men.]

Kuhl, Rand. "Arrows From a Twisted Bow: Misunderstanding Tolkien". Mythlore 1:4 (October, 1969), 45-49. [Review of Ready (TB1), pointing out numerous errors of fact and interpretation and the slovenliness of the writing. See also reviews by Callahan, Christensen, Choice, Haas (TB1), Henniker-Heaton, Kennedy, Lauritsen, Strothman, and article by Millin (TB1).]

_____. "Very Few Good Dragons". Mythlore 1:3 (July, 1969), 34-37. [Review article discussing JRRT's Beowulf essay. This altered the course of Beowulf studies from historical research to literary criticism. JRRT uses allegory, satire, parody, and a certain romantic longing in his style and makes reading scholarship more enjoyable. Cf. Kaske.]

Lane, Liz. "The 144 Guests at Bilbo and Frodo's Birthday Dinner-Party 22 September, S. R. 1401". Hoom No. 5 (Fall, 1969), 59-65. [The charts in RK list some 50-odd of the guests, but it is possible to speculate on the names of the others. List of names with endnotes commenting on some.]

Lauritsen, Frederick Michael. Library Journal 93 (May 1, 1968), 1889. [Review of Ready (TB1). Since JRRT "dislikes revelations of his private life and looks askance at criticisms of his work" Ready "has chosen to probe--with some results--the climate in which Tolkien has lived and worked, giving much attention to the 'Inklings',...Most readers will find the book stimulating." Cf. reviews by Callahan, Christensen, Choice, Haas (TB1), Henniker-Heaton, Kennedy, Kuhl, Strothman, and article by Millin (TB1).]

Lerner, Fred. "On Hobbit Lore and Tolkien Criticism". Tolkien Journal III:4, Whole No. 10 (November, 1969), 5. [Keynote address at Belknap Tolkien Conference in October, 1968. JRRT appeals to all sorts of readers, including some who refuse to accept wholeheartedly the realization that his work was fiction, some delighted by parallels between LOTR and early Nordic literature. Cf. Beatie, Panshin letter, Shaw.]

Levitin, Alexis. "The Genre of The Lord of the Rings". Orcrest 1:3 (Spring-Summer, 1969), 4-8, 23. Also Tolkien Journal IV:1, Whole No. 11 (Spring-Summer, 1969), 4-8, 23. [LOTR "is basically a quest-story presented in an epic and fairy-tale medium" (p. 23). Also looks at myth, romance, and parable in this attempt to show the

relationship of LOTR "to various conventional literary genres as well as to point out the chief merits and uses of these genres" (p. 23). A chapter from his M.A. thesis, see below.]

*_____. "The Lord of the Rings". M.A. thesis, Columbia University, 1964. [Has chapters on background, sources, theme of power (see below), "inherent morality". Glen GoodKnight is reportedly collaborating with Mr. Levitin on an expanded book version of this for Case Western Reserve University Press.]

_____. "Power in The Lord of the Rings". Orcrest 1:4 (1969-70), 11-14. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 11-14. ["Tolkien demonstrates that Power is the true weapon only of evil, and that even in the hands of Good it eventually must result in corruption and suffering." The Ring is a symbol of Power, and attacks its victims through pride. A chapter from his M.A. thesis, see above.]

_____. "The Role of Gollum in J. R. R. Tolkien's The Lord of the Rings". Tolkien Journal 11:4 (1966), 2-6. [Chapter on Gollum's character from his M.A. thesis, see above. See letter by Foster.]

_____. "A Short--and Incomplete--Bibliography of Articles of Interest to Tolkien Fans". Tolkien Journal 1:2 (1965), 1. [References to Blisset, Halle, Irwin, CSL, Parker, Reilly, Spacks, Straight, and E. Wilson; see TB for all. Cf. Jones, Linden, West.]

*Lewis, C. S. Selected Literary Essays, ed. Walter Hooper. Cambridge University Press, 1969. [The alliterative poem referred to in CSL's "Alliterative Metre" is probably Tolkien's unfinished and unpublished "The Fall of Arthur"; HB existed at time Lewis wrote essay, but Tolkien does not recall showing this to CSL until he revised and published it (p. 15, n. 2). JRRT is quoted on a source of CSL's fragment, "We were talking of dragons, Tolkien and I" (p. 18, n. 1).]

*Linden, Bill. "A J. R. R. Tolkien Bibliography". Hoom No. 5 (Fall, 1969), 11-26. [Lists many books and periodical articles and the contents of most Tolkien fanzines (this latter aspect especially makes it a worthwhile supplement to West). Largely unannotated, but with interspersed comments. Cf. Jones, Levitin, West.]

_____. Mythlore 11:1, Whole No. 5 (Winter, 1970), 21. Also Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 21. [Letter. Suggests a parallel between the Ents and the séroni. Re GoodKnight, "Cosmological Geography" (q.v.), thinks Carbonek a castle not an island, Sarras an island not a continent, P'lo-L'u "somewhere near the real location of New Zealand" (GoodKnight suggests Indonesia), while America cannot be identified with Valinor. Theorizes that we are not in the Fourth Age but that further epochal events have warped the flat world of Middle-earth into the present spheroid shape (GoodKnight agrees such a warping of space must be assumed).]

*Lobdell, Jared C. "Good and Evil for Men and Hobbits". National Review Vol. 21, No. 23 (June 17, 1969), 605. [Review of Isaacs and Zimbaro (TB1). Glad for the Sale and Tinkler essays, and this volume is the best book on JRRT so far, "But it remains true that most of this book constitutes the data for criticism (or rather, for literary history) instead of the work of practicing critics." There are two sharply divided schools of Tolkien criticism, one "pro-hobbit and anti-Tolkien", the latter not noticing sufficiently that LOTR is about the conflict of good and evil in a pre-Christian world ("in which neutrality is just becoming impossible, but in which man has not yet reached the point where God Himself must die for his redemption"), the culture of Middle-earth, and the past. "It is also, of course, about hobbits. But that, in my view, is an accidental goodness... The languages, the forests, the past, the conflict of good and evil...are the heart

of the book, the heart of Tolkien's world". Cf. reviews by Choice, Cushman, and by West in this issue.]

Lynn, M. and Castell, D. R. Times Literary Supplement, December 23, 1955, p. 777. [They don't want to see any symbolism or allegory in LOTR, but enjoy it as a superb example of the storyteller's art. Cf. letter by John Plotz.]

McKenzie, Sister Elizabeth. "Above All Shadows Rides the Sun". Mythlore 11:1, Whole No. 5 (Winter, 1970), 18. Also Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 18. [The central theme of LOTR "is that the strength of those who love, because they love, is greater than the strength of those who hate". This can be seen in: the unconcern of the Orcs for their fellows, contrasted with the community of the Ents; the unnecessary cruelty of the Orcs to Frodo, while he is magnanimous to Saruman; the desolation of Mordor, contrasted with the splendor of Lothlorien; and in the plot of the story as a whole, where the united efforts of the community are needed to overthrow Sauron.]

MacQueen, John. Review of English Studies 20 (1969), 70-71. [Review of GGK, 2nd ed. Davis's new readings, emendations, and punctuations are, for the most part, convincing. His expanded introduction, notes, appendices, and glossary are careful and excellent. The major failing is a lack of emphasis on the literary dimension of the poem in an edition which contains so much material of actual and potential literary importance. See also reviews by Brett (TB), Emerson, Grattan, Heiserman, Holthausen, Hulbert, Hussey, Menner, Rossi, Wilson.]

Mandel, Mark. "The Ring-Inscription". Tolkien Journal 1:2 (1965), 2. [Analysis of elements of the grammar and vocabulary of the Black Speech.]

_____. Entmoot No. 4 (August, 1966), 6-7. Reprinted in The Best of Entmoot (1970), 40. [Letter. Suggests, on the basis of Pippin's reference to "Middle-earth and Over-heaven and...the Sundering Seas" (II, 204), that Middle-earth may have a vertical geographical allusion. (See Robbins, Warner). Thinks Mebane's (q.v.) article "a masterpiece of scholarly nitpicking in the finest tradition" (cf. Johnstone).]

Martin, Bill. See Kolodney, David.

Martin, Don. Niekas 15 (March, 1966), 47. [Letter reporting on an article in the Providence Journal for 6 February 1966. Tolkien is said to have abandoned work on Middle-earth for work on editions of GGK and Pearl, to have begun to create Middle-earth to provide a world for his created language, and to be a three-finger typist whose first drafts are written in illegible longhand and who typed the entire Ring cycle twice.]

_____. Niekas 17 (November, 1966), 69. [Letter naming the author of the above interview as Phyllis Meras, and quoting from the article to support his earlier paraphrase. Adds information that Tolkien said if he were not a Christian he might be a tree worshipper. Disagrees with Bradley's (TB) low opinion of Stapledon, Lovecraft, and Merritt.]

Marvick, Louis. Mythlore 11:1, Whole No. 5 (Winter, 1970), 21. Also Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 21. ["I am strongly opposed to all visual depiction of the people or scenes in the works of any serious fiction writer, fantasy or otherwise." The author's sketchy specifications allow for some free-play in the mind of the reader, and publishing any single interpretation violates this. GoodKnight replies that one can retain one's personal images while also enjoying the images created in the minds of others.]

Masson, David I. "The Lord of the Rings". Times Literary Supplement, December 9, 1955, p. 743. [Letter. While common men, dwarves, elves and hobbits are imperfect, the good ones labor to help their fellow-beings and to create. The corrupted orcs and trolls do the

opposite. And all creatures, while possessed by Sauron's will or Ring, exhibit an insane hatred. The contrast between good and evil is well drawn. The anonymous reviewer (see TB) answers that there seems nothing to choose between the bad and good trying to kill each other, and assumes that Sauron was the Captain of the Ringwraiths.]

*Mebane, Banks. "Prolegomena to a Variorum Tolkien". Entmoot No. 3 (February, 1966), 17-21. Reprinted in The Best of Entmoot (1970), 35-38. [Notes differences between the hardcover edition of LOTR and the Ballantine edition. There is a new Foreword, an added Note on the Shire Records, and new indices (for songs, persons, places, and things). Gives examples of changes in the Prologue, text, and appendices (there are few after Appendix B). See Johnstone; Mandel; West, "Progress Report".]

_____. Niekas 15 (March, 1966), 45. [Letter pointing out some omissions in Al Halevy's glossary. See Foster.]

Menner, Robert J. Modern Language Review 41 (1926), 397-400. [Review of GGK, 1st ed. The editors have admirably succeeded in their primary object of expounding the meaning of this difficult text. Questions some readings, and thinks it would have been better to have a more extensive bibliography. See also reviews by Brett (TB), Emerson, Grattan, Heiserman, Holthausen, Hulbert, Hussey, MacQueen, Rossi, Wilson.]

Meras, Phyllis. Providence Journal, 6 February 1966. [Interview with Tolkien. See Don Martin.]

Meskys, Edmund R. "Science Fiction Fans Salute Tolkien". Tolkien Journal III:1 (1967), 12-13. [Birthday greetings to Tolkien and a brief history of interest of science fiction fandom in Tolkien's work.]

*_____. Niekas 15 (March, 1966), 48-51, 58a, 63. [Editorial arguing that Allen and Unwin were irresponsible in not protecting Tolkien's work, and that Ace's action was wrong though some of the results may not have been (e.g., the appearance of LOTR in paper). Since Ace has made restitution for its action, the matter should be dropped. Quotes from a letter by Donald Wollheim in Yandro (complaining that what upset Tolkien's publishers was not Ace's discourtesy but the economic loss), one by Nan C. Scott in Saturday Review (q.v.), one by CSL (on Tolkien as "a procrastinator and a perfectionist. You have no idea with what laborious midwifery we got the Lord of the Rings out of him!") (p. 49).]

*Mesibov, Robert. "Tolkien and Spiders". Orcrist 1:4 (1969-70), 3-5. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 3-5. [Tolkien presents spiders unfavorably, and the spider metaphors he uses also have unpleasant associations. Spiders do not deserve the bad press they receive from JRRT and other authors.]

Meyers, William. "Fantasy Fandom: Tolkien and Temperaments". Fantastic Vol. 18, No. 6 (August, 1969), 141-145. [Autobiographical article written in 1962, in which a fantasy fan discusses the impact JRRT's books had on him. "He very beautifully tied up in one intricate knot all the thousands of strands of imaginative lore I'd delighted in as a child...not by titillating any nostalgic, sentimentalized half-memories, but by yanking out by the roots what was solid and substantial and clothing it in...mature, literary insight" (p. 144). But notes the different reactions of alien temperaments.]

Miesel, Sandra. "A Cockeyed Look Behind Lord of the Rings". Tolkien Journal III:4, Whole No. 10 (November, 1969), 17. [Review of Carter, Look (TB2). His character sketch of Tolkien is frankly derivative and fails to bring its subject to life; his discussion of genre is buttressed with a condensation of OFS. His chapters on ancient, medieval, and modern fantasy are loaded with irrelevant detail and questionable interpretations,

disappointingly incomplete as to sources, strained in some parallels, ignorant of universal motifs (such as quest, initiation, nostalgia for paradise, and vegetation symbolism), and outrageously padded with long descriptions and plot synopses of other fantasies. See also reviews by Knight, Rockow, Schaumberger, Zuber, and by West in this issue.]

*Miller, David M. "Hobbits: Common Lens for Heroic Experience". Orcrest 1:3 (Spring-Summer, 1969), 11-15. Also Tolkien Journal IV:1, Whole No. 11 (Spring-Summer, 1969), 11-15. [The twentieth-century reader finds both the extraordinary heroes and the extraordinarily ordinary hobbits unbelievable, but the disbelief in the former which we share with the latter forces us to identify with the more familiar hobbits, and we come to accept what they accept.]

*Monsman, Gerald. "The Imaginative World of J. R. R. Tolkien". South Atlantic Quarterly Vol. 69, No. 2 (Spring, 1970), 264-278. [JRRT is in the Christian humanist tradition of Eliot and Auden, presenting the same ideas as they, but from a fresh perspective. For him all fantasy is dependent on the redemptive act, and secondary creation already anticipates its redemption into primary reality. His reconciliation of aesthetic and religious ideas in affirming the images of both this world and a higher one can most clearly be seen in LBN, where they are allegorically presented (cf. West, "Letters"). The quest theme (parodied in FGH, but taken seriously in Tolkien's other works) is involved with the theme of covetousness, while LOTR with its "fleeting, tangential, and multifaceted pattern of mythic symbolism" more complexly treats the theme of power.]

Moore, David. See Nahigian, Ken.

Moorman, Charles. "'Now Entertain Conjecture of a Time'--The Fictive Worlds of C. S. Lewis and J. R. R. Tolkien". In Hillegas, Shadows (q.v.), pp. 59-69. [CSL's ideas as a man and a Christian dominated him as artist, and his world of Narnia is a deliberately didactic creation expressing the doctrines of Christianity. For JRRT, art has no explicitly didactic purpose, and the tale and meaning of LOTR grew in the telling. Middle-earth is essentially pagan in nature, expressing the simple values of a heroic age.]

Musselman, D. Tolkien Journal III:3, Whole No. 9 (late summer, 1968), 15. [Resigns from Tolkien Society of America due to articles in TJ which are either repetitive or meaningless. Middle-earth exists only in the mind and cannot be illustrated or archaeologically documented.]

Nahigian, Ken and Moore, David. "Paradoxes and Inconsistencies in The Hobbit and The Lord of the Rings". Carandraith 1:3 (July, 1969), 18-22. [Discusses: whether Tom Bombadil or Treebeard was older (cf. Biella, Klarsen); why translations from Middle-earth languages still rhyme in English; why Smeagol received presents on his birthday when it was the Hobbit custom to give them away; how the Ents can be vanishing if trees are becoming Entish; why the Hobbits did not tell Treebeard an Entwife was seemingly seen in the Shire; why the other rings should lose their power when the One Ring was destroyed; why neither Bilbo nor Gollum "turned to dust" when the Ring was destroyed; why Aragorn carried around a broken sword rather than a functional one; why such other races as Fairies, Giants, and Mewlips are scarcely mentioned; and why only three of the wizards are mentioned. Alpajpuri comments at the end of the article.]

Norman, Philip. "Lord of the Flicks". Show: The Magazine of Films and the Arts Vol. One, No. One (January, 1970), p. 29. [JRRT is reportedly content with at least the financial aspect of United Artists having the film rights to LOTR. He would like to make a record

of H, doing all the voices himself. He is now "fighting the natural inertia of the lazy human being" by working hard on The Silmarillion ("A pen is to me as a beak is to a hen") at his undisclosed address in Dorset. "My stories germinate like a snowflake around a piece of dust and people will occur. I always knew there would be some trouble with tree-like creatures in one place or another."]

Novitski, Paul. See Alpajpuri.

Panshin, Cory Seidman. "Old Irish Influences Upon the Languages and Literature of the Lord of the Rings". Tolkien Journal III:4, Whole No. 10 (November, 1969), 7-8. [Discusses the Old Irish processes of lenition and nasalization in Quenya and Sindarin, and the use of Irish metrics in "Earendil" and "Errantry".]

_____. "A Uniform System of Tengwar for English". Tolkien Journal II:1 (1966), 8-9. [Uses the tehtar for phonemic notation, based on the method of Trager and Smith. Cf. Alpajpuri, Sloman.]

_____. Carandraith 1:3 (July, 1969), 13, 22. [Letter. Two groups can be distinguished in Tolkien fandom. Group I is the harder to define; it is oriented toward science fiction, Germanic and Celtic mythology, likes to investigate the languages, geography, and history of Middle-earth, produces the scholarly work, illustrations, and songs, and takes the whole thing lightly. Group II tends to lurk in English Departments, dote on CSL, CW, and Anglicanism, and apply Christian preconceptions to Tolkien's universe. Mrs. Panshin herself has incorporated certain parts of Tolkien's philosophy into her own and rejected other parts. Cf. Beatie, Lerner, Shaw.]

Paschelke, Larry. Entmoot No. 3 (February, 1966), 9-10. [There are other stories and poems dealing with sentient tree-like beings (e.g., Merritt's "Woman of the Wood", Blackwood's "Man Whom the Trees Loved", Howard's "King and the Oak") but Tolkien's Ents, with their ancient background, vastly expand the concept.]

Pauline, Sister, C.S.M. "Mysticism in the Ring". Tolkien Journal III:4, Whole No. 10 (November, 1969), 12-14. [A mystical way of perceiving one's world is to see images which create awareness of relationships between events and circumstances: a perception of the relationship of all things to each other, and their source of unity as parts of the whole. Part of the appeal of LOTR is that it illustrates the strong mystical emphasis in general, and that individual characters and situations may be seen to have a mystical relation to our own world. The situations of Frodo, Sam, Gandalf, Eowyn, and Denethor furnish insights on the nature of despair and what can be done about it; and they and others (such as Aragorn and Gollum) show the interplay and the inter-relation of our individual roles in life.]

Pearson, Joe, Jr. Mythlore 11:1, Whole No. 5 (Winter, 1970), 22. Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 22. [A good movie would be a good way to introduce JRRT to the masses, but a bad film would do great harm. Hopes United Artists will seek advice from the Mythopoeic Society and the Tolkien Society of America and have an adequate budget to make as big a production as Hawaii. Would prefer an animated version, done with the care of the Japanese "Alakazam the Great". Cf. Alpajpuri, Titcomb article, Warner letter.]

Peoples, Galen. "The Great Beast: Imagination In Harness". Mythlore 11:1, Whole No. 5 (Winter, 1970), 19-20. Also Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 19-20. [The appeal of the imagination is powerful, and hence it should be expended on intentional, and moral, fantasy, not on its perverse manifestations or on a nonphilosophic confusion of fantasy with reality. The works of JRRT, CSL, and CW reveal the potency of the imagination, but control it.]

Petersen, Clarence. "Another Battle of Editions is Joined". Chicago Tribune, August 15, 1965. [There have been many recent lawsuits over breach of copyright, but since Ace has done nothing illegal the dispute with Ballantine will be decided by which edition the public prefers to buy. Cf. Ace; Ballantine; Haas, "War"; Meskys; Plotz; Unwin.]

Pfotenhauer, Paul. "Christian Themes in Tolkien". Cresset (Valparaiso University) 32:111 (January, 1969), 13-15. [That Sauron's presence is always felt though always in the background may help us see the demonic in our own midst. The more significant, yet more hidden, presence of the One, determining the outcome of events, may help us recognize Providence. St. Augustine's statement that predestination and freedom are in essence the same is exemplified in the choices made by Tolkien's characters. Recurring themes are the temptation to hybris, and the Suffering Servant who is willing to die that others might live. Sam finding Frodo light to carry exemplifies CW's doctrine of coinherence.]

Plimmer, Charlotte and Denis. "The Man Who Understands Hobbits". London Daily Telegraph Magazine, March 22, 1968. [Interview with JRRT in Oxford, giving: biographical data; story of beginning H on the back of an exam paper; publisher's acceptance of LOTR despite its length because "it is a work of genius"; the monotheism of LOTR (the One is the One God); and JRRT's refusal to be classed with Ariosto, Malory, Spenser, Cervantes, or Dante (none of these authors attract him).]

Plotz, John. Tolkien Journal 11:1 (1966), 6. [Argues for pure aesthetic appreciation rather than cold analysis of LOTR. Dick Plotz replies that Tolkien can be enjoyed on many levels. See also letters by Mrs. Barber, Lynn, Sloman.]

Plotz, Dick. "The Ace Books Controversy". Tolkien Journal 1:2 (1965), 1-2. [Quotes Tolkien: "I (The Law) says in effect (that) if any property is left unguarded, by inadvertance or otherwise, a person who appropriates it cannot be called a thief, even if he can be shown to have known to whom the property in justice belonged." Notes the advantages of the Ballantine paperback over the Ace. Cf. Ace, Ballantine, Haas, Meskys, Petersen, Unwin.]

_____. See also Kilby, Clyde S.

Post, J. B. Luna No. 16 (September, 1970), 23. [Review of Hillegas, Shadows (q.v.). The volume is not worth buying but some of the essays are informative. CW's work is "sort of literate Dennis Wheatley", and the essays concerning him are informative. Cf. reviews by Sapiro and by West in this issue.]

_____. Luna No. 13 (June, 1970), 25. [Review of Stimpson (q.v.). The pamphlet is a perfect example of academic pedantry which misses the whole point. Instead of remembering that JRRT is only human and can only produce the usual flawed masterpiece, this savagely attacks the works criticized.]

_____. Luna No. 13 (June, 1970), 25. [Review of West, Checklist (q.v.). The listing is pretty good, though most fannish sources are not included, and a leafing through will probably turn up at least one item of interest for everyone. The cross-referencing among the various reviews and criticisms is valuable. Cf. reviews by Cheney, Choice, Galbreath, Ward, Whitmore.]

Randolph, Burr. "The Singular Incompetence of the Valar". Tolkien Journal 11:3, Whole No. 9 (late summer, 1968), 11-13. [The Valar were ineffective Guardians of the World. They were grossly inconsistent about the use of force, and used it only when their charges had been all but wiped out and then at the urging of a man who was only able to obtain a hearing because he carried

a talisman made by an Elf they had exiled, and even then omitted to deal with Sauron as well as Morgoth. Cf. Hart, "Cosmology".]

Ratliff, William E. and Flinn, Charles G. "The Hobbit and the Hippie". Modern Age Vol. 12, No. 2 (Spring, 1968), 142-146. [The hippies have taken up a book with a view of the universe and a creature's place in it which is distinctly opposed to the prevailing rationalist, progressive, materialist philosophies. But they have failed to recognize that this opposition is based on a quite different set of values than their own. LOTR is not a call to drop out of the world's struggles; the characters feel a present duty to struggle against evil, even without expectation of finally conquering it, even though the evil is not always clear, even by force if necessary. See also letter by Howard.]

Reed, Fr. Robert. Tolkien Journal 11:2, Whole No. 9 (late summer, 1968), 14. [Letter. The continental shelf in the North Sea area corresponds almost exactly to the western shoreline of Middle-earth. Intrigued by Mrs. Howes's (q.v.) scholarly development of his independent discovery.]

#*Reinken, Donald L. "J. R. R. Tolkien's The Lord of the Rings: A Christian Refounding of the Political Order". Christian Perspectives: An Ecumenical Quarterly (Winter, 1966), 16-23. Reprinted in Tolkien Journal 11:3 (1966), 4-10. [Power divorced from Care or Love is evil. It should be exercised only to preserve all things unstained, in action appropriate to the nature of the actor and to his circumstances. As in Plato's myth of the ring of Gyges, "Invisibility enhances power precisely insofar as it takes away responsibility for action" (p. 7), Tolkien's characters surrender human arrogance and rely upon the natural order, but the Providential workings of the plot are not contrivance but a true telling. Writing for the secular world of the twentieth century, Tolkien begins with the human things (the decent, comfortable society of the Shire with all its failings and meannesses) and ends with God.]

Reis, R. H. "George MacDonald: Founder of the Feast". Tolkien Journal 11:1 (1966), 3-5. [Mythopoeic fiction is a genre "which is fantastic in the sense that it does not attempt to create a world like ours (as the novel does), but does attempt to cast over its created world an aura of moral and psychological truth" (p. 3). There is no continuous tradition of it before MacDonald, but he started a flowering of the genre. CSL was strongly influenced by MacDonald, and CW and JRRT may have been indirectly influenced through Lewis.]

Resnick, Henry. "An Interview with Tolkien". Niekas 18 (Spring, 1967), 37-47. [Transcript (with some deletions) of a telephone interview with JRRT, and of a tape of a TSA meeting at which Resnick spoke. JRRT considers fannish activity a game, harmless if it doesn't become obsessive, but he feels no one should try to research sources or meaning without consulting him, and doesn't approve of his work being taught in school. He reads three newspapers a day. He does not feel that CW or MacDonald influenced him; as a boy, She interested him as much as anything. The seed of LOTR is linguistic, but he was also attempting to modernize old myths, and he tried to give LOTR a steady driving climax. He abandoned a sequel called The New Shadow, in which people find they cannot bear peace for a hundred years.]

Robbins, Bruce. Entmoot No. 4 (August, 1966), 12-13. Reprinted in part in The Best of Entmoot (1970), 42. [Letter. "Middle-earth" is a Scandinavian term meaning "World of Men"; thinks Tolkien's world is placed on Earth before the dawn of history. The copyright situation works for Tolkien in the case of films, since anyone trying to make an unauthorized movie based on LOTR would have to keep to the version in the public domain: any divergence could be legally interpreted as plagiarism.]

Robinson, James. "The Wizard and History: Saruman's Vision of a New Order". Orcrist 1:1 (1966-67), 17-23. [Saruman represents a political philosophy, widespread today, of pragmatism and compromise with moral principle to attain a later good. LOTR shows his attempt to transcend good and evil leads him to fall victim to evil.]

Robson, W. W. Modern English Literature (Oxford University Press, 1970), pp. 146-147. [The "Anglo-Oxford" group have in common the profession of some form of Christianity and some sort of connection with Oxford; otherwise the label is meaningless. LOTR finds an analogy, if anywhere, in Beowulf and Malory and the sagas, in folk tale and fairy tale; but it is relevant to the spiritual struggles of our time.]

Rockow, Karen. "Voice from the Barrow". Unicorn Vol. 1, No. 4 (Fall-Winter, 1969), 7-8. [Reviews. Bored of the Ring (see Beard) has some good word-play (the attack of the Thesaurus, Legolam's poem, and the destruction of the Ring are worth looking up), but "on the average, there is a modicum of humor every eleventh sentence" (p. 7). (Cf. Cowan), Carter's Look (TB2) may be joyous, but it is also rambling and condescending. He does not have the familiarity with recent scholarship to qualify him to write about epic, chanson de geste, or romance; but he can be impressive and authoritative on the more familiar ground of William Morris, Lord Dunsany, Eddison, et al. There are many questionable statements and even outright errors. Cf. reviews by Knight, Miesel, Schaumberger, Zuber.]

_____. Tolkien Journal 111:3, Whole No. 9 (late summer, 1968), 15. [Discussion of Tolkien's adaptation of Old English words. Cf. Sadoski, Tinkler (TB1).]

*Rogers, Deborah Champion Webster. "Good Guys, Bad Guys: A Clarification on Tolkien". Orcrist 1:2 (1967-68), 18-23. [JRRT does not present simplistic characters, as an examination of the moral complexity of LOTR shows. Cf. Auden, "Good and Evil"; Ellwood; Hayes (TB).]

_____. "Music to Read Tolkien By: Tunes for Two Poems". Orcrist 1:1 (1966-67), 24-25. [Musical settings for the welcome of the 14 to Rivendell (H) and of the lay of Beren and Luthien (FR).]

*_____. "A Proposal for a Doctoral Dissertation". Orcrist 1:4 (1969-70), 21-23. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 21-23. [The working title for a dissertation at the University of Wisconsin, Madison is "The Use of Medieval Material in the Fiction of J. R. R. Tolkien and C. S. Lewis". It will concentrate on the major fiction of each author (H, LOTR, the Deep Heaven trilogy, the Chronicles of Narnia), examining their intimacy with medieval literature in terms of their attitudes (taste and view of the universe) and borrowings (narrative structure, places, objects, names, characters and figures, occurrences or plot-elements). What medieval works to consider shall be discovered from the published writings of Tolkien and Lewis and from the curricula for their medieval courses.]

_____. "Sing Along With Tolkien". Orcrist 1:2 (1967-68), 38-39. [Musical settings for "The Dwarves' Treasure Song" and "The Wind", both from H. The hymn tune "King's Lynn" goes well with the lament for Boromir (II), "if you sing it twice-and-a-half through for each verse" (p. 38).]

Rogers, Ivor. Mythlore 1:4 (October, 1969), 32. [Letter censuring the unfaithfulness of the "authorized" play version of H. See Brenion, Christensen, Ford.]

Rolfe, Felice. "Costuming from Tolkien". Entmoot No. 4 (August, 1966), 25-28. Reprinted in Best of Entmoot (1970), 23-26. [Tolkien's descriptions are not often very detailed visually, but there are hints for those who wish to design costumes to fit the

characters. Concentrates mostly on H. The reprint omits the hood patterns given at the end of the original essay.]

*Roos, Richard, S.J. "Middle Earth in the Classroom: Studying J. R. R. Tolkien". English Journal Vol. 58, No. 8 (November, 1969), 1175-1180. [Tolkien successfully plays four roles in his writing. As novelist, he welds his fantastic geography and history, characterization, and complex plot to work toward a unified effect. As linguist, he plays cleverly with language, shows himself a student of denotation and connotation, and his Appendices E and F are useful for teaching the generative principles of language. He is also a sensitive and expressive poet, and examples of ballads, pastorals, songs of war, prophecy, lament and protest, and parallels to Greek choral odes can be shown to students in his work. As mythologist, he is familiar with classical, Germanic and Eastern myth, and has created a myth of the beginning of an era. LOTR is thematically unified and meaningful through issues like the war against the power of evil in the world, the search for the transcendent, and the ascendancy of Man in the person of Aragorn. It is not feasible to work with all of H and LOTR because of time and expense, so FR, with its rich content, might serve as the center of concentration. Cf. Stein (TB1), Taylor (TB).]

Rossi, Sergio. Studi Medievali (Spoleto) serie 3, IX, 1, 1968, pp. 444-445. [Review of GCK, 2nd ed. Cf. reviews by Brett (TB), Emerson, Graffan, Heiserman, Holthausen, Hulbert, Hussey, MacQueen, Menner, Wilson.]

Sadoski, John. "Anglo-Saxon and the Language of Rohan". Carandraith 1:4 (October, 1969), 24-25. [List of Old English words used in LOTR with suggested Modern English translations. See also Rockow, Tinkler (TB1).]

Sapiro, Leland. Riverside Quarterly Vol. 4, No. 3 (June, 1970), 210-211. [Review of Hillegas, Shadows (q.v.). The divergent views given in different essays often correct or complement one another. The most successful essay is that by Hughes (q.v.).]

Schaumberger, Joe. Luna No. 8 (January, 1970), 26. [Review of Carter, Look (TB2). This is a lively and entertaining study of the plot, sources, and literary effects of LOTR and H. JRRT fans will like it and perhaps be pointed to a few other authors they might enjoy. People who have not read Tolkien might be encouraged to. Cf. reviews by Knight, Miesel, Rockow, Zuber.]

Scott, Nan C. "No 'Intermediary'". Saturday Review, October 23, 1965, p. 56. [Dempsey's article (q.v.) implies that Ace sent a polite note to JRRT via Mrs. Scott, which she denies. She considers Ace's conduct unethical. See also Ace, Ballantine, Haas, Meskys, Petersen, Plotz, Unwin, Woltheim.]

_____. Niekas 18 (Spring, 1967), 63. [Letter complaining the suspense in LOTR is lost when the fact that the ending is happy is revealed at the beginning, wondering if there are female Orcs, and mentioning the Swann music.]

Scudamore, W. K. Times Literary Supplement, December 23, 1955, p. 777. [Letter. If LOTR is a great epic-romance, the reader will find more in it than the author knew he was putting in. Its message is perennial and not confined to the modern world.]

Seidman, Cory. See Panshin, Cory Seidman.

Serjeantson, Mary S. The Year's Work in English Studies 15 (1934), 81. [JRRT's "Sigelwara Land" study is interesting and suggestive.]

Shaw, Greg. "People Who Read J. R. R. Tolkien's Lord of the Rings: Some Thoughts". Unicorn Vol. 1, No. 1 (1967), 18-19. [Three types of people comprise the

ranks of organized Tolkien fandom: the science-fiction-fantasy freak; "the neurotic thirteen-year-old kid who withdraws into the book and often develops a compulsive fixation on it...; and the college student, either in English Literature or Language, who finds many parallels between his own field of interest and Tolkien's books" (p. 18). Shaw was in the latter group, but the readers of Entmoot were offended when he went "psychedelic" in orientation. He sees as "the primary event, or trend of this century, the coming-together and intercombination of all forms of thought and art and life" (p. 19), and hopes to apply the beauty of LOTR to the mundane world. See Beatie, Lerner, Panshin letter.]

Slavin, Jan. Luna No. 8 (January, 1970), 27. [Review of SWM & FGH. There two beautiful fairy tales are a snack (rather than a feast, like LOTR) for the fantasy lover, preferably one young or young-at-heart. They are reminiscent of Oscar Wilde: spun sugar delights, containing only wholesome, nourishing characters, lacking the contrast and complexity of LOTR, enjoyable but shallow. See also Wade's review of SWM. For other reviews, see TB.]

Slovan, Peter. Tolkien Journal 11:2 (1966), 11-12. [Agrees with John Plotz that LOTR should be read for fun, not studied. Thinks Seidman, "Uniform System", wrong to force the Tengwar to fit English. Boardman forgets immortality could be dispensed with at will, and so was not physiological.]

Smith, Ella S. and Hazeltin, Alice I., eds. Just for Fun: Humorous Stories and Poems. New York: Lothrop, Lee and Shepard Co., 1948. [In Ch. II gives "Riddles in the Dark" before revision.]

Solon, Ben. Niekas 15 (March, 1966), 46. [Letter arguing that the Haradrim are presented as enemies not because they are black but because they are ferocious allies of Mordor, that H and LOTR speak out against the misuse of machines not against machines per se, and that the Elves are not symbols of the powers that be but strangers from another world who cannot be judged by human standards.]

_____. Niekas 17 (November, 1966), 68. [Letter. Agrees with Bradley's analysis (TB), but thinks that the reason for the wide appeal of LOTR is not any "significance" but its being a well-told story. See also Boston, DeCamp.]

Southwood, Martin. "The Lord of the Rings". Times Literary Supplement, December 9, 1955, p. 743. [Letter. "To me the Ring suggested not so much political power as bureaucratic power, the power of petty restrictions and the unnecessary control of people's private lives."]

St. Clair, Gloria Ann Strange Slaughter. "Studies in the Sources of J. R. R. Tolkien's The Lord of the Rings". Ph.D. dissertation, University of Oklahoma, 1970. See Dissertation Abstracts 30 (1970), 5001A. [LOTR is basically a saga, working with Northern materials, and the Old Norse civilization provides a closer pattern for that of Gondor than any other civilization does. Cf. William Green.]

Stimpson, Catherine R. J. R. R. Tolkien. Columbia Essays on Modern Writers No. 41. New York: Columbia University Press, 1969. [Manages, in 42 pages, to give some discussion to all of Tolkien's fiction. While JRRT's stories and style are superficially pleasing, really his prose rhythms are often bad, his imagery banal, his politics conservative, his morality perverse and its symbolic representation rigid and simplistic. He has rummaged through most of Western culture for his substance and style (especially Norse mythology, the Anglo-Saxon ethos, Celtic sources, and the English bourgeois pastoral idyll, all glued together with Christian ethics and comology), but lacks the Joycean energy to forge borrowed elements into a transcendent whole. The journey of Frodo, Sam, and Gollum to Mordor

perhaps shows him at his best (Cf. Sale, TB1). He can burlesque his sources and his scholarship, as in FGH. His verse is mild, delighting in strange words and in metrical play, using hackneyed symbols, showing plastic religiosity and wistful romanticism. He is irritatingly, blandly, traditionally masculine. Like Hesse and Golding, he offers the seductive charm of moral didacticism, cloaked in remote and exotic settings. However (and here cf. Ellwood and Kilby), "We need genuine myths and rich fantasy to minister to the profound needs he is now thought to gratify" (p. 45).]

Strothman, Janet. Library Journal 93 (July, 1968), 2742. [Review of Ready (TB1). The book does give biographical information, but this is not easy to find. More importantly, it considers deeper levels of meaning; the analysis quickly leads to murkiness and unresolved problems, but these are the very flaws that make Tolkien great. Cf. reviews by Choice, Christensen, Haas (TB1), Henniker-Heaton, Kennedy, Kuhl, Lauritsen, and article by Millin (TB1).]

Swycaffer, Ruth. "Aragorn: Myth Hero". The Best of Entmoot (1970), 21-22. [Aragorn's history corresponds with at least 13 of the 22 points common to heroes in Greek, Latin, Hebraic, African, Celtic, and Germanic myth listed by Lord Raglan in The Hero. This does not necessarily mean that Tolkien was influenced by this study, but that LOTR is effective partly because it is "based on mythic and poetic tradition which has been with us since the Paleolithic Age" (p. 21).]

Tanburn, 23136171 Gunner. "The Lord of the Rings". Times Literary Supplement, December 23, 1955, p. 777. [LOTR is a vast Romantic and allegorical epic on the scale of the Faerie Queen, and it is preferable not to give exact equations to its symbols. The Ring may be seen as Human Freedom itself, which may be used but not abused. The Ring should be compared with the mystical objects in CW's novels.]

Tedhams, Richard Warren. "An Annotated Glossary of the Proper Names in the Mythopoeic Fiction of J. R. R. Tolkien". M.A. thesis, University of Oklahoma, 1966. [Cf. Foster, Guide.]

Thomson, George. "Tolkien Criticism". Tolkien Journal 11:4, Whole No. 10 (November, 1969), 6. [Survey of reactions to LOTR by the early and later reviewers, the scholars (with their emphasis on JRRT's association with the Christian Inklings, and on language, myth, epic, and medieval narrative), and the journalists (reporting straightforwardly, and with reasonable accuracy, but routinely, Tolkien's character, sales figures, and cult status with the young). Cf. Beatie, "Phenomenon".]

Titcomb, Molly. "A Movie of The Lord of the Rings". Mythlore 1:1 (January, 1969), 11-13. [A movie version is inevitable, so it is more sensible to see that it is as well-done as possible. Unfamiliar actors (midgets for the hobbits) and scenery should be used. The movie should be basically British (Alec Guinness for Gandalf), but draw on international genius (Ray for beautiful and subtle love scenes, Lelouch for dreamlike quality of Lorien). See letters by Alpajpurl, Pearson, Warner.]

_____. Mythlore 11:1, Whole No. 5 (Winter, 1970), 21. Also Tolkien Journal 1V:2, Whole No. 12 (Winter, 1970), 21. [Letter. While JRRT hints at God and Heaven (e.g., Man's Doom and Man's Gift), the Undying Lands have closer parallels in such traditions as that of the Elysian Fields. There is room for imperfection there (Galadriel is banished) and you have to be alive to go there (whereas you can't stay in Aslan's country while you're alive). Maslow's Toward a Psychology of Being suggests that clinical psychology may confirm that human nature is basically good.]

"Tolkien, J. R. R.". International Who's Who, 34th ed., 1970-71, p. 1611. [Biographical sketch and list of publications. Cf. Colby, Johnson (both TB).]

"Tolkien, J(ohn) R(onald) R(euel) (+dī/kēn)". Current Biography Yearbook (1967), pp. 415-418. [Biographical sketch. See above.]

"Tolkien Notes". Tolkien Journal 11:1 (1966), 2, 8. ["Meriadoc" is a Welsh name pronounced on the 3rd syllable; "Michel" is pronounced "Michei"; JRRT's literal translation of "A Elbereth Gilthoniel" (cf. RGEO, Al-pajpuri, Cox).] Tolkien Journal 11:2 (1966), 2. [East of Rhun are Asia and Japan, south of Harad is Africa, and Middle-earth is Europe.]

Tunick, Barry. "Social Philosophy in The Lord of the Rings". Tolkien Journal 11:2 (1966), 9. [A liberal, democratic would-be pacifist, he enjoyed LOTR in spite of its being conservative, authoritarian, glorifying violence, and showing a romantic idealism. Tolkien was writing escape fantasy, not socialist realism, and has marvelous abilities as a storyteller. See letters by Bisenieks, Foster, and Tunick's letter below.]

_____. Tolkien Journal 11:1 (1967), 15-16. [Reply to rebuttal by Bisenieks (q.v.) of his "Social Philosophy". He mostly holds to it, and thinks Bisenieks, not he, sophomoric. See also letter by Foster.]

Unwin, Rayner. Tolkien Journal 11:2 (1966), 5. [Letter to Publisher's Weekly; see B1 in TB) dated 21 March 1966. Ace never contacted JRRT before the protest was launched, and undertook not to print any further copies of their version of LOTR without the author's permission. It is not true that Tolkien will receive only one quarter of the U. S. paperback royalties. "...the net result of this affair has been to distract an author of genius for six months from all creative work". See also Ace, Ballantine, Dempsey, Haas, Meskys, Petersen, Plotz, Scott, Wollheim.]

Urang, Gunnar. "Tolkien's Fantasy: The Phenomenology of Hope". In Hillegas, Shadows (q.v.), pp. 97-110. [Tolkien's conviction that fantasy satisfies certain primordial human desires gives his work a dimension of wonder; the thrust of mythical allegory gives LOTR a dimension of import and perhaps of incipient belief. Tolkien's fantasy speaks of the nature of the struggle against evil, the inescapability of involvement, the qualities of heroism, the possibilities of real loss in that encounter, and the viability of hope. Our point of view within the work is that of the hobbits--the ordinary coming to know the heroic, the everyday encountering the supernatural, the uninvolved becoming committed, and the weak and fearful wondering about their chances. But we also see a providential pattern in the history of Middle-earth, a series of minor eucatastrophes leading up to the major one. Part of what Tolkien has done is to provide a "re-paganized" imaginative framework for the Christian experience of hope, aimed specifically at the despair of the modern world.]

*Wade, David. "Mighty Midget". New Statesman 74 (December 29, 1967), 908. [Review of SWM. Where LOTR hangs in the mind like a huge mural in which all creation is locked in cosmic war, good against evil, SWM may be compared to a most delicate miniature, but one with an overwhelming density of meaning. The swallowing of the star is akin to the coming of grace: it is lent, it has nothing to do with merit, although it must fall onto ground where it will not be extinguished. People like Nokes play their part in spiritual designs even by their malice and sheer cussedness. To those who have not yet negotiated the lower rungs of the fairy ladder, its upper levels are usually invisible, or if visible, then exceedingly dangerous.]

Ward, Dederick C. College and Research Libraries Vol. 31, No. 6 (November, 1970), 422-423. [Review of West, Checklist. The book is late enough to capture important recent criticism, but prompt enough to provide a most welcome symposium. Would have preferred Section B to be arranged chronologically, with an author index. Cf. reviews by Cheney, Choice, Galbreath, Post, Whitmore.]

Warner, Harry. Entmoot No. 3 (February, 1966), 7-8. [Letter. Suggests that composers of music for the Tolkien world should assume Middle-earth folk music was more sophisticated than other "primitive" musicology. Wonders if JRRT uses "Middle-earth" because Elizabethan writers used the term or if he is referring to an era between prehistory and known history; Greg Shaw replies that he suspects the Elves, coming from the West and having knowledge of the East, so named the lands in between. See Mandel, Robbins.]

_____. Niekas 18 (Spring, 1967), 58. [Letter on the Ace controversy. "The Tolkien case was entirely different from that of Stevenson and Burroughs or any of the other parallels that have been cited; Tolkien is alive, so it wouldn't be heirs who profited from work they didn't do; he hasn't received a great deal of monetary return until the past year or two from books that have made a lot of people very happy and must have taken several years' spare time to create; and the paperback edition did not make available to the public out-of-print fiction..." See also Ace, Ballantine, Dempsey, Haas, Meskys, Petersen, Plotz, Scott, Unwin, Wollheim.]

_____. Mythlore 11:1, Whole No. 5 (Winter, 1970), 22. Also Tolkien Journal IV:2, Whole No. 12 (Winter, 1970), 22. [The generation gap is not any greater today than at any earlier period: the media are merely concentrating on it at present. Since vivid mental pictures do not often accompany his reading of verbal art, he can enjoy pictorial representations of such works (e.g., films) without being bothered by the discrepancies which others perceive. Cf. Pearson, Titcomb.]

Weber, Karl. "List of Translations and Publishers of J. R. R. Tolkien's Books from George Allen and Unwin Ltd.". Tolkien Journal 11:2 (1967), 15. [FGH in Polish, Swedish, Hebrew. H in Dutch, German, Japanese, Polish, Swedish, Portuguese, Spanish. LOTR in Dutch, Polish, Swedish.]

Webster, Deborah C., Jr. See Rogers, Deborah Webster.

Weir, Arthur R. "J. R. R. Tolkien: A Brief Survey and a Comparison". I Palantir No. 4 (August, 1966), 21-26. [Discusses what the entry in Who's Who tells us about Tolkien, and compares his work (curiously disinfected of any religious reference whatever) to the Christian fantasy of CSL and CW and the "Gothic Romance" of H. P. Lovecraft and A. Merritt.]

*West, Richard C. "An Annotated Bibliography of Tolkien Criticism". Orcrist 1:1 (1966-67), 52-91. Supplement One in Orcrist 1:2 (1967-68), 40-54. Supplement Two in Orcrist 1:3 (1967-68), 22-23; also Tolkien Journal IV:1, Whole No. 11 (1967-68), 22-23. And you are now reading Supplement Three. [Continuing bibliography of Tolkien criticism, arranged alphabetically, with annotations describing the contents of the studies. Also includes a list of Tolkien's own writings, a separate list of reviews of individual books, and an index of titles. Part was published in Extrapolation (see West in TB2). See below, Checklist. Cf. Jones, Levitin, Linden.]

_____. "Contemporary Medieval Authors". Orcrist 1:3 (Spring-Summer, 1969), 9-10, 15. Also Tolkien Journal IV:1, Whole No. 11 (Spring-Summer, 1969), 9-10, 15. [Sees a genre he terms 20th-century romance: "This would have to be distinct from a realistic genre like the novel, and provide for the imagining of new and perhaps radically different 'worlds' rather than for the selective representation of this one, and reverse the stress of the novel and place greater emphasis on story than

on character" (p. 9). Suggests T. H. White, CSL, and JRRT worked in this genre and furthermore "that their imaginations are inspired by their reading of medieval literature so that they re-shape and re-write medieval material and conventions for the pleasure and profit of a contemporary audience" (p. 15).]

* _____. "The Interlace and Professor Tolkien: Medieval Narrative Technique in The Lord of the Rings". Orcrist 1:1 (1966-67), 26-49. [The medieval interlace (interweaving separate themes and/or stories to cohere meaningfully in a theoretically infinite series of echoes and anticipations) was re-invented by JRRT as the proper form to express the narrative and vision of LOTR. Two appendices discuss the theme of power and the imagery of white and black.]

_____. "Progress Report on the Variorum Tolkien". Orcrist 1:4 (1969-70), 6-7. Also Tolkien Journal IV:3, Whole No. 13 (1969-70), 6-7. [Details the aims and methods of a group of scholars editing the Tolkien Papers at Marquette University. Notes Tolkien's original titles for the six books of LOTR. Cf. Mebane.]

€ _____. Tolkien Criticism: An Annotated Checklist. The Serif Series No. 11. Kent, Ohio: Kent State University Press, 1970. [The basic contents appeared earlier, in Orcrist No. 1-3, but there are numerous additions (included in this supplement). See reviews by Cheney, Choice, Galbreath, Post, Ward, Whitmore.]

€ _____. "Tolkien in the Letters of C. S. Lewis". Orcrist 1:1 (1966-67), 2-16. [Discusses implications of references to JRRT in letters by CSL, the Inklings, LBN, Perelandra, and differences between JRRT and CSL.]

White, William. "Notes on Hemingway, West, Tolkien and Wise". American Book Collector 18 (January-February, 1968), 30-31. [The popularity of LOTR, "a highly imaginative heroic romance in three parts", on college campuses indicates that "students do not regard all adults as phonies, not all lives are messed up, and purposeful action against evil--as portrayed by Tolkien--is possible" (p. 30). Notes appearance of articles by Irwin, Parker, Reilly, Ryan and Sale, theses by Barber and Wright (all TB), and Tolkien Journal (though date of the birthday issue is misprinted as "1957" instead of 1967).]

Whitman, Digby B. "Middle-earth, the Enduring Fairyland". Chicago Tribune, May 9, 1965. [E. R. Eddison's thundering prose and terrible world of Zimiamvia are not for children, and fantasy must be discoverable to children if it is to survive. Regrettably, CSL, in his 7th Narnian chronicle, washed his beautiful fairyland away on a wave of parable. T. H. White also fell into allegory and forgot the children in his sequels to Sword in the Stone. Tolkien alone, in H and LOTR, kept his story unflinchingly in front of his moral. In T&L, the essay is logical and valuable, while LBN is a jewel of a parable, lovely in its casualness.]

Whitmore, Harry E. Library Journal Vol. 95, No. 11 (June 1, 1970), 2134. [Review of West, Checklist (q.v.). Welcomes the volume ("The title is misleadingly modest") and describes contents. See reviews by Cheney, Choice, Galbreath, Post, Ward.]

Whittekup, Don. See Kolodney, David.

Wilkins, George. "Tolkien's Stories Were Probably Beamed to Him Electronically by Keepers of the Circle of the Elder Gods". Carandraith Vol. 2, No. 1 (January, 1970), 18. [JRRT's astral projection communicated with "gnomes" (inner-earth dwellers) who have knowledge of antediluvian gods.]

#Wilson, Colin. "The Power of Darkness: J. R. R. Tolkien", in his The Strength to Dream: Literature and the Imagination (London: Victor Gollancz, 1962; Boston: Houghton

Mifflin, 1962), pp. 130-132. [The publisher was incorrectly cited as "The Cambridge Press" in both TB and Checklist.]

Wilson, Robert M. Modern Language Review 58 (1963), 397-398. [Review of Tolkien festschrift (see Davis). The contents of festschriften are apt to be miscellaneous, with some papers unduly compressed, others padded, and some even old lecture notes polished up for the occasion. This collection is more homogeneous than most, but it does not entirely avoid the other hazards. The factual information in the articles by Ker, Burchfield, Olszewska, and Kurvinen is welcome; other articles are more controversial, especially those on literary subjects. Anything by CSL is likely to be interesting and well worth reading, but there is perhaps more to be said for "The Anthropological Approach" than he allows. Dronke's article is learned and illuminating.]

_____. Modern Language Review 64 (1969), 854. [Review of GKG, 2nd ed. "The introduction, and the appendices on language and metre, have been almost completely rewritten, expanded, brought up to date, and very considerably improved...A new collation of the text with the manuscript has resulted in a few different readings; some new and convincing emendations are proposed, there are a number of different interpretations of particular words and phrases, and some significant changes in punctuation. The notes have been largely rewritten, with numerous additions and a good many almost equally interesting omissions, while the glossary includes some new suggested etymologies. The result is a model edition which makes good and critical use of all the available work on the poem". It is rather too easy for the reader to remain unaware of how much fresh material Davis is responsible for. See reviews by Brett (TB), Emerson, Grattan, Heiserman, Holthausen, Hulbert, Hussey, MacQueen, Menner, Rossi.]

Winter, Karen Corlett. "Grendel, Gollum, and the Un-man: The Death of the Monster as an Archetype". Orcrist 1:2 (1967-68), 28-37. [CSL in Perelandra and JRRT in LOTR use archetypal elements also present in Beowulf. See letter by Christensen.]

*Wojcik, Jan. "Samwise--Halfwise? or, Who is the Hero of The Lord of the Rings?" Tolkien Journal III:2 (1967), 16-18. [A deep look at LOTR shows it is Sam who is responsible for many heroic deeds and that he returns to live meaningfully in the normal world while Frodo passes beyond mortal ken. Two of the main motifs, friendship and gifts, which make the Quest successful, focus on Sam. But really this work does not have a central character.]

Wollheim, Donald A. Saturday Review, October 23, 1965, p. 56. [Reply to Nan C. Scott's letter in the same issue (q.v.). Since Tolkien had never communicated with Ace and the firm did not have his address, they thought it proper to ask one of his correspondents to tell him of their willingness to pay an honorarium (many newspapers throughout the country have printed this position). Wishes some courtesy from Tolkien toward Ace, rather than his playing into the hands of the firms whose laggard efforts tossed his rights away. Doubts the report in SR (see Dempsey) that Ballantine had a contract for a paperback edition before the Ace paperback appeared. See also Ace, Ballantine, Haas, Meskys, Petersen, Plotz, Unwin, Warner.]

Woods, Frederick. "Poems and Songs of Middle-earth: A Review". The Gramophone (May, 1968), 607. Reprinted in Carandraith 1:1 (July, 1968), 7. [There is something structurally unsound in a song-cycle blending so many different and disparate languages and cultures as Hobbit, Elvish, and Entish, and Swann's musical styles are not in themselves consistent. But the songs are engaging and eminently hummable, and it is a delight to hear authentic Elvish spoken by Tolkien. The handsome accompanying volume, RGEO, not only prints the poems and

musical settings but includes a new exposition of Elvish syntax by JRRT. See Haas. See TBI for other reviews.]

Wooten, John C. Tolkien Journal 111:3, Whole No. 9 (late summer, 1968), 14. [Mrs. Howes (q.v.) in writing her own version of Middle-earth history has gone too far: the only person with the right or ability to do this is Tolkien.]

Wrenn, C. L. See Davis, Norman.

Zuber, Bernie. "A Meeting of the Tolkien Society, September 2, 1968". Mythlore 1:1 (January, 1969), 25-27. [Notes on the TSA meeting at Baycon (1968). Dick Eney reported on the Vietnamese Eye of Sauron (see Stewart, TBI). Peter S. Beagle, classing JRRT as a monolith if not a perfect writer (along with Twain, Dostoevsky and Eddison), said he preferred individual readers to societies and their private visions to any illustrations. Ian Ballantine said that a contract to film H had long existed (a rough animation film was made to retain it, a major studio had a contract for a full-length feature, Tolkien-oriented groups could have a good influence on the producers, the BBC had made a documentary on Tolkien, and one reason for not identifying a cover artist was to keep other publishers from enticing him away. Dave McDaniels, Molly Titcomb and other panelists discussed possibilities of dramatizing Tolkien (no details given; see Titcomb).]

_____. Mythlore 1:3 (July, 1969), 5. [Brief review of Carter, Look (see TB2). "This informative book not only tells about Tolkien's life but also about his inspirational sources and the origins of fantasy. While reading it I learned of Greek, Roman and Medieval writers I had never heard of before." Cf. reviews by Knight, Miesel, Schaumberger, and by West in this issue.]

Section C: Book Reviews

Review of Lord of the Rings, 2nd ed. Choice 4 (July-August, 1967), 535. ["A newly revised edition of Tolkien's fictional Nordic myth in excellent paper- and hard-back editions." Mentions praise of CSL, Auden, Hughes, and Moorman, as well as disparagement by E. Wilson and Hodgart (all TB). LOTR "is also characterized as not 'adult', a word currently employed in a rather childish manner." Thinks LOTR is a "genreless" work like Moby Dick, Gargantua, or Ulysses. Agrees with Eiseley (TB) that LOTR will survive both present popularity and former neglect.]

Review of Isaacs and Zimbaro, Tolkien and the Critics (see TBI). Choice 5 (November, 1968), 1132. [The present popularity of Tolkien does not produce a climate for serious criticism; in this volume, 15 scholarly essays are presented to correct this situation. The essays are essentially favorable, but they are objective analyses representing various viewpoints. Edmund Wilson's review (TB) is not reprinted but is given thorough consideration. It is strange that critics have not compared Tolkien with Dunsany (e.g., King of Elfland's Daughter). See reviews by Callahan, Cushman, Lobbell.]

Review of Charles Moorman, Precincts of Felicity (TBI). Choice 4 (April, 1967), 152. [Demonstrates the shared religious images of the cities of God and Earth permeating the writings of CW, CSL, JRRT, T. S. Eliot, and Dorothy Sayers--a highly individualistic but coherent group. Occasional suggestions as to how certain books came to be written are modestly presented but recall CSL's remark that the chances of such constructions being right are low. The reader may also disagree with the comparative critique of the individual writers. The theological ideas presented invite comparison with Cox's Secular City. A fascinating and scholarly study.]

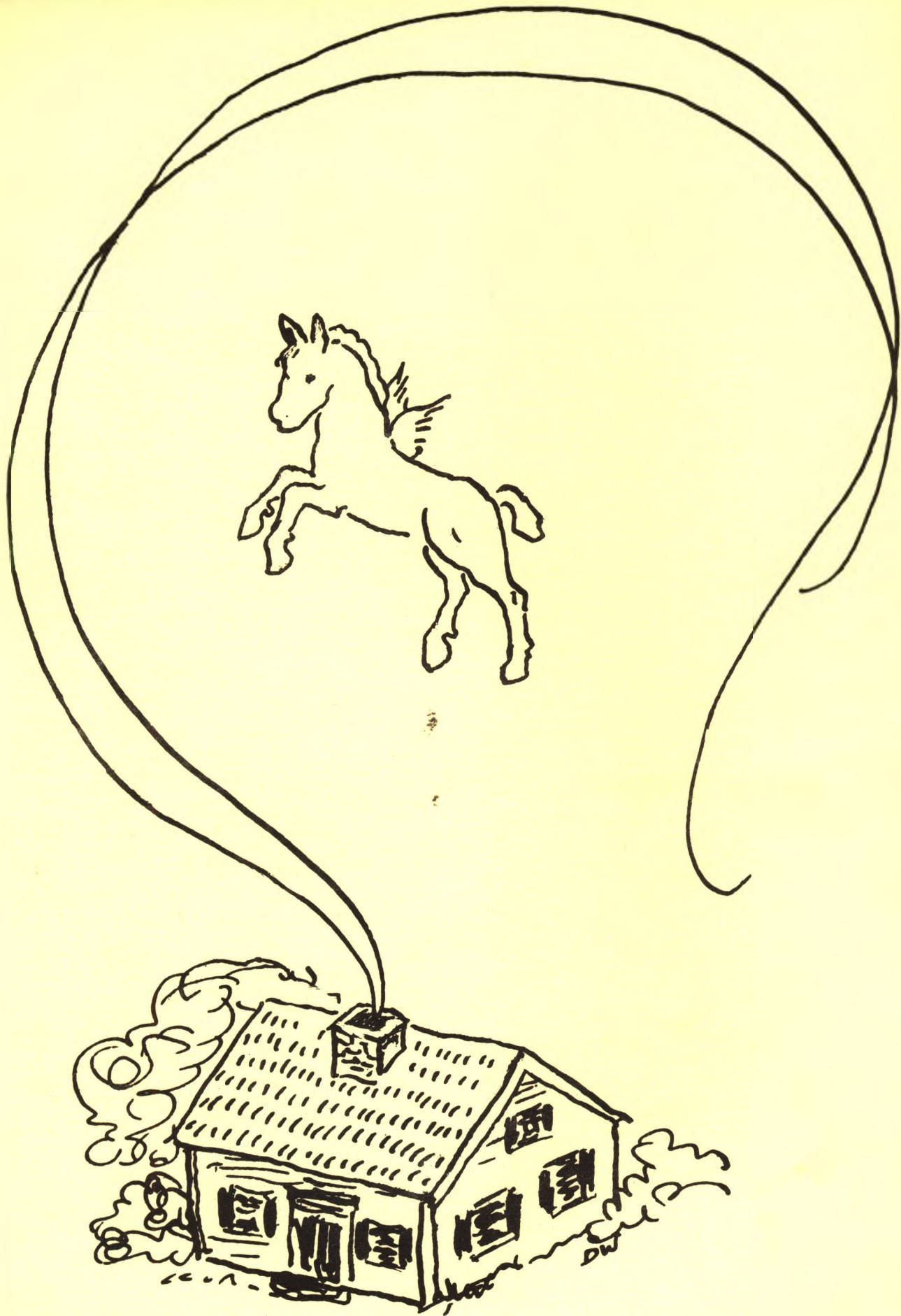
Review of William Ready, The Tolkien Relation (TBI). Choice 5 (December, 1968), 1310-1311. [The study is interesting, intellectual, and informative, chiefly about Tolkien's personal life. It is often repetitive, self-contradictory, and irritating; it is not well balanced but refers to CSL and CW chiefly for purposes of denigration; and it is impaired by an awkward literary style. See also reviews by Callahan, Christensen, Haas (TBI), Henniker-Heaton, Kennedy, Kuhl, Lauritsen, Strothman and the article by Millin (TBI).]

Review of Richard C. West, Tolkien Criticism: An Annotated Checklist. Choice 7 (May, 1970), 360. [West misses Tolkien's "Philology" essays in YWES; omits the differences between plates of JRRT's drawings in the British and American editions of H; omits the fest-schrift which includes an interesting poem by Auden; could have been clearer in referring to Tolkien's work in progress, The Silmarillion; should have extended reviews of scholarly books; and should have cross-referenced Sections B and C. Recommended as useful for student research. Cf. reviews by Cheney, Galbreath, Post, Ward, Whitmore.]

Section D: Index of Titles

"Above All Shadows Rides the Sun", McKenzie
"The Ace Books Controversy", Dick Plotz
"An Ace Mystery: Did Tolkien Write His Own Retraction?", Christensen
"The Ace Tolkien Covers", Gaughan
"Anglo-Saxon and the Language of Rohan", Sadoski
"Animism and Magic in Tolkien's The Lord of the Rings", Callahan
"An Annotated Bibliography of Tolkien Criticism", West
"An Annotated Glossary of the Proper Names in the Mythopoeic Fiction of J. R. R. Tolkien", Tedhams
"Another Battle of Editions is Joined", Petersen
"Anteckningar om J. R. R. Tolkiens saga-epos Ringen", Geijerstam
"Aragorn: Myth Hero", Swycaffer
"Arrows From a Twisted Bow: Misunderstanding Tolkien", Kuhl
"Beowulf", Kaske
"Beowulf and The Hobbit: Elegy Into Fantasy in J. R. R. Tolkien's Creative Technique", Christensen
"Books for Young People", Becker
Bored of the Rings, Beard
"Can America Kick the Hobbit? The Tolkien Caper", Elliott
"The Candy Covered Copyright", Dempsey
"Christian Themes in Tolkien", Pfothenhauer
"A Cockeyed Look Behind Lord of the Rings", Miesel
"A Comparison of Cosmological Geography in the Works of J. R. R. Tolkien, C. S. Lewis, and Charles Williams", GoodKnight
"Contemporary Medieval Authors", West
"A Conversion Formula", Alpajpuri
"Costuming from Tolkien", Rolfe
"C. S. Kilby in Southern California", GoodKnight
"A Cycle of Tolkien's Poems", Haas
"Departure in Peace", Heap
"The Ecology of Middle Earth", Juhren
"The Elder Ages and the Later Glaciations of the Pleistocene Epoch", Howes
"Elvish Dictionary: A Sindarin-Quenya Dictionary, More or Less, Listing All Elvish Words Found in The Lord of the Rings, The Hobbit, and The Road Goes Ever On by J. R. R. Tolkien", Ballif
"Elvish Translations: Galadriel's Lament", Alpajpuri
"Elvish Translations: Sindarin and Quenya", Alpajpuri
English and Medieval Studies Presented to J. R. R. Tolkien on the Occasion of his Seventieth Birthday, Davis
"The Fable and the Fabulous: The Use of Traditional Forms in Children's Literature", Hedges
"A Faithful Servant Named Sam", Eney
"Fantasy Fandom: Tolkien and Temperaments", Meyers
"Five Authors of Mystical Fancy for Children: A Critical Study", Higgins

- "From Lemuria to Lugburz: A Comparison of Sword and Sorcery and Heroic Fantasy", Bergstrom
- "The Genre of The Lord of the Rings", Levitin
- "George MacDonald: Founder of the Feast", Reis
- "A Glossary of Middle Earth", Foster
- "Good Guys, Bad Guys: A Clarification on Tolkien", Rogers
- "The Good Guys and the Bad Guys", Ellwood
- Good News from Tolkien's Middle Earth: Two Essays on the "Applicability" of The Lord of the Rings, Ellwood
- "Good and Evil for Men and Hobbits", Lobdell
- "Good and Evil in The Lord of the Rings", Auden
- "The Great Beast: Imagination in Harness", Peoples
- The Green and Burning Tree: On the Writing and Enjoyment of Children's Books, Cameron
- "Grendel, Gollum, and the Un-man: The Death of the Monster as an Archetype", Winter
- A Guide to Middle Earth, Foster
- "Hello Frodo!", Huber
- "Here an Orc, There an Ork", Berman
- "The Hereditary Pattern of Immortality in Elf-Human Crosses", Boardman
- "The Hobbit Habit in the Critic's Eye", Bisenieks
- The Hobbit: The Real Story", Hoffman
- "The Hobbit and the Hippie", Ratliff
- The Hobbit and Other Fiction by J. R. R. Tolkien: Their Roots in Medieval Heroic Literature and Language", Green
- "Hobbits: Common Lens for Heroic Experience", Miller
- "I Said, Hobbit, Not Fairy!", Ford
- "The Imaginative World of J. R. R. Tolkien", Monsman
- "The Interlace and Professor Tolkien: Medieval Narrative Technique in The Lord of the Rings", West
- "An Interview with Tolkien", Resnick
- "The Japanese Hobbit", Ellwood
- J. R. R. Tolkien, Stimpson
- "A J. R. R. Tolkien Bibliography", Linden
- "J. R. R. Tolkien: A Brief Survey and a Comparison", Weir
- "J. R. R. Tolkien's The Lord of the Rings: A Christian Refounding of the Political Order", Reinken
- Just for Fun: Humorous Stories and Poems, Smith
- "The Land of Faerie", Fisher
- "Leonardo, Tolkien, and Mr. Baggins", Duriez
- "List of Translations and Publishers of J. R. R. Tolkien's Books from George Allen and Unwin Ltd.", Weber
- A Literary History of the Popular Ballad, Fowler
- "Lord of the Flicks", Norman
- "The Lord of the Rings", Levitin, Masson, Southwood, Tanburn
- "The Lost Myth", Kilby
- "The Man Who Understands Hobbits", Plimmer
- "Many Meetings with Tolkien", Kilby
- "Meaning in The Lord of the Rings", Kilby
- "A Meeting of the Tolkien Society, September 2, 1968", Zuber
- "Middle-earth Cosmology", Hart
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