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An Inklings Bibliography (2)

Joe R. Christopher

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Abstract

A series of bibliographies of primary and secondary works concerning the Inklings.

AN INKLINGS BIBLIOGRAPHY

Compiled by Joe R. Christopher (2)

"An Inklings Bibliography" is an annotated checklist appearing in each issue of *Mythlore*, covering materials on the *Inklings*, principally on J. R. R. Tolkien, C. S. Lewis, and Charles Williams. The other members, for longer or shorter periods, were Owen Barfield, Roy Campbell, Lord David Cecil, Nevill Coghill, Hugo Dyson, Fr. Adam Fox, Colin Hardie, Dr. Robert Havard, W. H. Lewis, Fr. Gervase Mathew, George Sayer, C. E. "Tom" Stevens, Christopher Tolkien, John Wain, and Charles L. Wrenn. The bibliographer would appreciate a discussion of whether or not it is worth while to keep track of materials on or by all these men; certainly Barfield's works should be included. This current section finishes the coverage of books published in the latter half of 1975, and includes the regular journals during the first three months of 1976 (with the exception of *Amon Hen*, omitted through the fault of the bibliographer; it should be caught up in December.) Authors and readers are encouraged to send offprints or bibliographic references to the compiler,

Dr. J. R. Christopher
English Department
Tarleton State University
Stephenville TX 76402 USA.

(For this installment, items and information were provided by Jim Allan, Louis Bolieu, David S. Bratman, Gil Gaier, Barbara Griffin, and Balfour S. Whitney.) Fanzines which have material on the *Inklings* will be annotated as they are sent to the compiler, but no exchange of publications can be offered.

[NOTE: For reasons of space a last-minute decision was made to shorten the installment of the Bibliography here printed, a task entrusted to the Art and Production Office. If any infelicity of style has resulted from our abridgement or rephrasing in any of the annotations the blame is ours, not that of the bibliographer. —The Art & Production Staff]

Alsberg, Rayna. "Arwen, Eowyn, and Galadriel: A Cursory Study of the Roles of Three Women in J. R. R. Tolkien's *Lord of the Rings*." *Appendix*, No. F (March 1976), [2-4]. [*Appendix* is the monthly bulletin of the American Tolkien Society.]

Arwen "is more than just the Betsy Ross of Middle Earth. She is an inspiration to Aragorn and the sweet thought of her sustains him through his adventures" (p. [2]). She is a symbol of the passing of the elves. Eowyn: "Picture a young woman, worn with the dull years of caring for an old, sick king, calculatedly weakened by a self-seeking villain, and who, on top of all this[,] has to struggle to hold her own in a society of warriors. Seen in this light, Eowyn's sudden infatuation with the impressive, heroic Aragorn is easily understandable" (p. [3]). Her decision to go with the Riders of Rohan is due to her patriotism, sense of duty, feeling of hopelessness, and natural unwillingness to remain behind. Galadriel shows that Tolkien's women are not all "sugary, demure, letter-perfect creatures" (p. [4])—she is a rebel in the First Age and is a powerful figure still, easily overshadowing her husband.

Armstrong, Christopher J. R. *Evelyn Underhill (1875-1941): An Introduction to her Life and Writings*. Grand Rapids, Mich.: Eerdmans, 1976. (Published in England by A. R. Mowbray and Company, 1975) Pp. xxiv + 304 [references to Lewis, 289; to Williams, xxi, xxiii, 16, 36, 37, 86, 92, 102, 103, 118, 171, 230, 242, 301.]

Lewis is mentioned because Underhill was reading his books in 1939-1940; Armstrong mentions that she knew him (p. 289), but the letters they exchanged are not discussed. The extended references to Williams are because of his editorship of Underhill's letters: Armstrong finds Underhill

inconsistent in her use of a capital or small r on reality (referring to the mystical reality she experienced) and wonders if Williams correctly transcribed the word (p. 16); he finds it amazing that Williams did not publish a letter from Underhill to Margaret Robinson discussing the pains of religion, re. her novel *The Column of Dust* (p. 86); he comments that "Charles Williams's selective editing does...help to disguise the exact nature and above all the sheer amount of work done by Miss Robinson on *Mysticism*" (p. 102); "Williams did not, unfortunately, publish the letter Evelyn must have written shortly after 4 November [1908] to enumerate the 'points' on which she wanted Margaret to be guided in her 'hunting', and in her translation," in preparation for *Mysticism* (p. 103); Williams misdates a letter (p. 118); Williams omitted a description of an Anglican parson in Cortina, Italy (p. 230); but nevertheless, Armstrong calls the edition of letters "invaluable" (p. 242). Williams and Underhill do not seem to have been members of the Temple of the Golden Dawn at the same time (p. 37); his dislike of her novels is mentioned and his view of *The Column of Dust* is quoted (p. 92); and a comparison of Williams' and Underhill's poetry is quoted—which finds both equally bad (p. 171). For a review of the volume see J. R. Christopher's "The Rites of a Rosicrucian Mystic" elsewhere in this issue.

Barber, Dorothy K. "The Meaning of *The Lord of the Rings*." *Appendix*, No. F (March 1976), pagination from *The Tolkien Papers* (see below).

A reprint from *The Tolkien Papers*, ed. J. T. Hansen et alii (Mankato, Minn.: Mankato State College Studies, 2:1, Feb. 1967, 38-50; also listed as Mankato Studies in English, No. 2); listed in Richard C. West's *Tolkien Criticism: An Annotated Checklist* as B10 (p. 11).

Barnes, Myra Edwards. *Linguistics and Languages in Science Fiction-Fantasy*. New York: Arno Press, 1975. [14] + vi + 196 pp. [References to Lewis, pp. 98-101, 148-49, 193-94; to Tolkien, pp. 38-43, 108-13, 195.]

A photographic reprinting of Barnes' 1971 doctoral dissertation at East Texas State University, which examines seventeen science-fiction and fantasy works—short stories and novels—and discusses their use of future or heterocosmic languages. Her discussion of *Out of the Silent Planet* is marred by calling it a religious allegory (p. 98); the later classification as a utopia is equally not developed (pp. 148-49). Barnes mainly describes Ransom's process of learning the Martian language and stops there. (She does not seem to have the other volumes of the trilogy, and so does not know the term "Old Solar" or other later matters.) Her biography of Lewis incorrectly says he never married, and does not mention his philological interests.

The discussion of Tolkien is better. Barnes offers a brief introduction to *The Lord of the Rings* with the obligatory reference to "On Fairy-stories" (p. 38), and she uses John Tinkler's "Old English in Rohan" (pp. 40-41) and Caedmon Record's *Poems and Songs of Middle Earth* (p. 43). Most interesting is Barnes' analysis of the Entish phrases (using Quenya terms) given by Tolkien in App. F. Barnes draws a number of conclusions about Entish—some of which do not agree with those of other students of Tolkien's languages (pp. 108-13).

Berman, Ruth (ed.), and Ken Nahigian (co-ed.). *The Middle-earth Songbook*. Citrus Heights, California: The American River College Science Fiction Club, 1976. Pp. 1-4, i-iv, 5-130. [Cover by George Barr; back cover by Jim McLeon; interior illustrations by Alpajpuri, Tim Kirk, Greg Vander Leum, Jim McLeod, and James Shull.]

A collection of three types of material: first, settings for Tolkien's poems in *The Hobbit* and *The Lord of the Rings*

(Donald Swann's versions are not included, of course): second, what science-fiction fans call "filk-songs"—that is, new (Tolkienesque) words to existing tunes (typically either those of folk songs or ones from Broadway musicals); and third, a few compositions in which both words and music are original—in many of this collection's examples Ruth Berzman has written tunes for poems appearing in Tolkien fanzines. There are 21 poems by Tolkien set to music, sometimes with more than one tune (pp. 6-45, 82, 93-94); and 62 pastiches or parodies by others (pp. 13, 35-43, 46-93, 95-128). The fan publications from which items have been drawn are *All Mimsy*, *Amon Hen*, *Anduril*, *Elbereth*, *Entmoot*, *The Filksong Manual*, *Hoom*, *HOPSE Hymnal*, *The Incomplete Filksinger*, *I Palantir*, *The Mything Link*, *Mythprint*, *No, Orcrist*, *Outworlds*, *Page*, *Ring Cycle*, *Rune*, *Stupefying Stories*, *Tolkien Journal*, *WSFA Journal* and some untitled publications. Of particular interest are the first publication of Marion Zimmer Bradley's "The Rivendell Suite" (pp. 35-43)—see p. 35 for an account of the forms this series has taken in various performances; and a reprinting of a three-scene filksong musical, "Hello Frodo; or, Whatever Happened to Sauron's Ring?" by Kathleen Huber (pp. 106-28).

Braine, John. *The Pious Agent*. London: Eyre Methuen, 1975. 252 pp. (The American edition was published in 1976 by Atheneum.)

Braine's novel is a modern spy novel; the titular hero is a Roman Catholic who says an Act of Contrition after each fornication (and, as with most spy novels, there are a number of such acts), as well as praying for the souls of those whom he kills. When he is recruited, he is noted to like the children's books of Nesbit and Lewis (p. 15). Later, the British Counter-Espionage Department of which he is a part uses names from the Narnian Chronicles for its agents: the hero is Drinian (p. 48); the head of the Department is Aslan (p. 26); some other agents are Trumpkin (p. 26), Ninian and Caspian (p. 59), Polly (p. 63), Reepicheep (p. 137), Edmund, Digory, and Jill (p. 163), and Susan (p. 164). The effect is sometimes interesting: "Aslan crossed over to the drinks cabinet and poured himself a large brandy" (p. 109). At one point agents named Tumnus and Beaver show up (p. 182); but when Tumnus refers to their enemy as Calormen (p. 184), Drinian realizes that they are not true members of his Department—since that code word is not used—and kills them. Reepicheep's code name turns out to have more meaning than most (p. 238). The conclusion of the novel has a significant reference to part of the plot of *The Last Battle* (p. 251).

Bratman, David S. "A History of Tolkien Fandom" (title-page title [= correct title], "A Short History of Tolkien Fandom"). *Gemin* 1:2/2 (n.d. [June 1976]), Pollux section 13-19.

Defining Tolkien fandom as a science fiction "fringe fandom," Bratman gives a brief life of Tolkien (with one minor error), and picks 1965 as the true beginning of Tolkien fandom, because of the paperback editions of *The Lord of the Rings* and Richard D. Plotz's beginning of the Tolkien Society and notes its merger with the Mythopoeic Society. He also mentions the British Tolkien Society (but incorrectly identifies its magazine as *Anduril*), and the Tolkien periodicals *Entmoot* and *Orcrist*. He finds it unfortunate that "fun" articles seem to have died out and literary analysis "not a hallmark of fandom" has taken over, but debates whether Tolkien fandom is really dead, or "has merely come of age" (pp. 18-19).

Christopher, Joe R. "Climbing Jacob's Ladder: A Hierarchical Approach to Imagistic Mysticism" *Mythlore*, 3:3/11 (n.d. [March 1976]), 10-19. [Two illustrations by Valerie Protopapas, pp. 11, 16.]

Christopher provides a four-step scheme of the Positive Way, based on a three-step scheme by Rudolph Otto. He places C. S. Lewis at the first level because of his experiences of *Sehnsucht*, as described in *Surprised by Joy* (pp. 11-12); he puts Ransom's vision at the end of *Perelandra* (although it does not fit perfectly, not beginning in images of this world), as well as the experiences by two characters in *The Greater Trumps* of the Emperor of the Tarot Trumps, at the second level (pp. 12-14); he places, not at the third level proper but on a parallel scale of the perceptions of the archetypes, the vision of the three aspects of the Absolute Solicitor in *This Ever Diverse Pair*, by Owen Barfield under a pseudonym (pp. 16-17); at the final level Christopher places Orual's experience of the coming of the God at

the end of *Till We Have Faces* (pp. 17-18). In addition, he cites Lewis's *The Pilgrim's Regress* (p. 11), "The Weight of Glory" (pp. 11, 12), and *Reflections on the Psalms* (p. 17); and Williams' *The Figures of Beatrice* (p. 10) and an unpublished lecture by Williams reported by John Heath-Stubbs (p. 12). (Note: Christopher's spelling in his subtitle seems erratic: the correct form is either *hierarchical* or *hierarchic*.)

The Coalition for the Ordination of Women. [Advertisement.] *The Episcopalian*, 141:6 (June 1976), 10.

An advertisement in favor of the ordination of women to the priesthood in the Episcopal Church, with reference to the General Convention of that denomination in September 1976 (the part of the text which echoes Lewis is here quoted in its entirety):

My dear Toadrot:

So you think you can relax your efforts against Women's Ordination do you? The naivete of you Junior Tempters never ceases to amaze me! Their convention isn't until September and you assure me the vote is ours. Really! The Enemy will be tireless in his efforts to secure more of these women as priests. His success thus far is evidenced by the number of women prepared to answer His Call in spite of their church's refusal to ordain them to the priesthood.

We must keep these women in their place...which is certainly not Down Here! By ancient tradition they are barred from any real service in the Fiend's Forces, and as you know there were no females among the original imps. More to the point is this devilish division. Always remember that as long as we keep them squabbling over who will service, it will be impossible for them to build a united front against us. Besides, fewer priests of any kind can only work to our advantage. Your loss of an entire diocese last week has not gone unnoticed and if it happens again, there will be You-Know-What to pay!

Your affectionate Uncle,
Wartroot

Colvin, George. "Fun and Games in Middle-earth," *Mythprint* 13:1 (January 1976), 11-13

A review of five board games based on Tolkien's Middle-earth. Four are war games: *The Battle of Helm's Deep* (the simplest of the games studied), *The Siege of Minas Tirith* (the best of the four war games, says Colvin), *The Battle of the Slog Hills* (a supplement to the preceding game), and *The Battle of the Five Armies* (a curious game in which the Goblins and Wargs normally win). The other is a race game (to use H. J. R. Murray's classification): *The Ring Game*. (Brief mention is made of a non-board game, *The Live Ring Game*.) All of these are commercial games, and thus are indicative of the general cultural knowledge of Tolkien's works.

Como, James. "An Introduction to *The Allegory of Love*." *CSL: The Bulletin of the C. S. Lewis Society*, 7:3/75 (January 1976), 1-3.

A report by Como on the discussion of *The Allegory of Love* by Jim Tetreault, given at the 9 January 1976 meeting of the New York C. S. Lewis Society. Tetreault (or Como) indicates that the book, like "all great works of cultural scholarship," transcends its genre: "it provides [a] unique perspective on...a deep, rich, and ubiquitous vein in human consciousness, that of romantic love." "Among the most striking qualities of this work is one known to all Lewis admirers: the overpowering responsiveness and conviction of the master's historical imagination." Lewis assaults "one of the great idols of our age, that recognized by Barfield as Chronological Snobbery." Lewis's friendship with Charles Williams began with Williams' reading of this book in proof. A longer discussion of Lewis's treatment of Courtly Love, and the disagreement with it by modern scholars, follows. "Jim Tetreault suggested that Lewis's tone may be the cause; its flamboyance and lack of qualification make for overstatement in the eyes of many Lewis critics."

Gaier, Gil (ed.). *Guying Gyre*, Combined Issues 5/6 (April 1976), with pages numbered in five sequences, 1-15, 1-16, 1-26, 1-11, 1-50. [References to Lewis, pp. 11¹, 12¹, 7³, 11³, 16³, 7⁴; to Tolkien, pp. 7³, 10⁴, 13⁵, 32⁵.]

Guying Gyre is a fanzine about the teaching of science fiction (published by a high-school teacher). These refer-

ences to Lewis and Tolkien are from letters, discussing what should be taught or how highly the writers evaluate the various works. Most references to Lewis involve his Narnian Chronicles, not the Ransom Trilogy. Doug Barbour paraphrases *An Experiment in Criticism* on p. 12¹; Jim Goldfrank discusses the "mind-stretching" aspects of the Narnian books (p. 11³); Dainis Bisenieks suggests skipping *The Magician's Nephew* and *The Horse and His Boy* (p. 16³); Sheryl Birkhead announces she read *The Lord of the Rings* and "wasn't all that smitten with it" (p. 7³).

Green, Roger Lancelyn. *Into Other Worlds: Space-Flight in Fiction, from Lucian to Lewis*. New York: Arno Press, 1974. 190 pp. [References to Lewis, pp. 9-10, 173-76, 181-84.]

Not seen. A reprint of the 1957 volume from Abelard-Schuman, dedicated to Lewis and ending with descriptive discussion of *Perelandra* and *Out of the Silent Planet* in the last two chapters. This is part of a collection of 61 books on science fiction issued or (mainly) reissued by Arno Press, but also available separately.

Greenfield, Dean Robert. [Untitled paper on Oxford in Lewis's time.] *The Chronicle of the Portland C. S. Lewis Society*, 5:1 (January-March 1976), 4-5.

Greenfield opens his paper with a generalized account of Joy Davidman coming to talk on Hassidic Judaism to a group at Oxford—"She was a thoroughly delightful person. She sparkled and effervesced"—and of her second husband's attendance: "C. S. Lewis was there, and he was going to stay in the background, but didn't. ... [He] came up, and he did a great deal of speaking after the lecture. They did a lot of bantering back and forth. ... I have memories of this evening and his incredible wit and brilliance. He had everyone in gales of laughter with all sorts of outrageous puns and complicated jokes" (p. 5). Most of the rest of the paper is a history and description of Oxford, but it concludes with a few comments on the anti-religious atmosphere during Lewis's time, and the causes of it.

Grotta-Kurska, Daniel. *J. R. R. Tolkien: Architect of Middle Earth: A Biography*, ed. Frank Wilson. Philadelphia: Running Press, 1976. 166 pp. [References to Barfield, pp. 43, 54, 77, 88; to Roy Campbell, p. 88; to Nevill Coghill, pp. 9, 54-55, 72-74, 79-80, 87, 89, 151; to Hugo Dyson, pp. 54, 70, 73, 87, 102; to Colin Hardie, p. 147; to "Humphrey" Havard, p. 88; to C. S. Lewis, pp. 7, 32, 43, 47, 54, 61, 70, 74-77, 80n, 81, 86-90, 92-94, 96n, 97, 102, 109, 114, 118-20, 129, 134, 164-65; to W. H. Lewis, pp. 87-88; to Fr. Gervase Mathew, pp. 9, 24, 54, 73, 88, 108, 110; to Christopher Tolkien, pp. 9, 65, 78n, 81, 88, 96, 104-07, 108n, 119, 143-44, 151-52; to John Wain, p. 88; to Charles Williams, pp. 61, 87-90, 92, 102, 105, 134, 164; to Charles L. Wrenn, pp. 88, 118. The cover has a caricature of Tolkien by Charles Santore.]

A general indication of the scope of this book can be found through the list of chapter titles: "The Young Lad (1892-1911)," "The Exhibitioner (1911-1915)," "The Soldier (1915-1919)," "The Scholar (1919-1925)," "The Professor (1925-1937)," "The Mythmaker (1937-1953)," "The Author (1953-1965)," "The Recluse (1966-1973)." This is a generally successful biography, though not made with much help from the Tolkien family (see p. 160, but note the letter from Michael Tolkien quoted on p. 78n), and will no doubt gain some reknown because passages are cut at points with the notation that they were omitted for legal reasons; probably this is the editing by Frank Wilson referred to on the title page. There are a fairly high number of minor misprints and some factual errors (e.g., that Tolkien translated *Job* into French for the Jerusalem Bible [p. 122]). The author also has an unfortunate tendency to repeat information: for instance that Tolkien read Malory's *Morte Darthur* and (probably much later) began, but did not finish, an epic poem using Arthurian materials (pp. 19, 60). But it would be foolish to dismiss the book. It seems intended primarily for the non-scholar, for the fan; and, for its audience, its very full explanations of the English background will be helpful. A brief history of the Orange Free State is offered in the discussion of Tolkien's babyhood in South Africa (p. 14), an explanation of the Roman Catholic Oratory Fathers being in Birmingham brings in the Victorian history of John Henry Newman (pp. 19-20), and a discussion of what Oxford University was like when Tolkien attended

involves a discussion of the growth of universities in Europe (pp. 27-29). Sources for information are not given. (One suspects that the information about Tolkien's unfinished Arthurian poem came from a footnote to Lewis's "The Alliterative Meter," but there is no way of being certain.) But there is also new information. There is a description of Tolkien at the University of Leeds getting the linguists at parties to sing "made-up songs in Gothic, Icelandic, Middle S[c]ots, Anglo-Saxon, and of course English" (p. 61)—including the early version of "The Stone Troll." A number of publications about this time are referred to which do not appear in Richard West's *Tolkien Criticism* (p. 64). Tolkien's poor lecturing style, both at Leeds and Oxford, is described (pp. 62-63, 72-73). Grotta-Kurska briefly mentions a long-running argument between Tolkien and Lewis over the merits of allegory (pp. 93-94), and refers to their co-editorship, with D. Nichol Smith, of the Oxford English Monograph series of texts in Nordic and Anglo-Saxon literature (p. 97). There is also an interesting, specific suggestion about the origin of the hobbits' shoelessness (p. 101). Several quotations from previously unpublished letters appear (e.g., pp. 106, 107).

Hall, Susan. "Screwtape, Satan, and Sophistication." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:5/77 (March 1976), 1-4.

Hall considers aspects of evil in modern society, then turns to *The Screwtape Letters*. Lewis gives the structure of Evil. "He tells you where to look" (p. 2). The theology is made palatable by coming from Screwtape. "He becomes God's mouthpiece. ... Lewis forces Screwtape to become our spiritual director" (p. 3). Hall then considers the literal truth of the book with reference to Malachi Martin's *Hostage to the Devil*. (See the following meeting discussion report on pp. 4-5.)

Hannay, Margaret. "C. S. Lewis: Mere Misogyny?" *Daughters of Sarah*, 1 (September 1975), 1-4.

Not seen. Hannay provides her own summary in *Christianity and Literature*, 25:2 (Winter 1976), 74, which outlines the same arguments fully developed in her "Surprised by Joy" elsewhere in this issue.

Helms, Marci. "Dragonfriends One and All." *Minas Tirith Evening Star: Journal of the American Tolkien Society*, 5:2 (January 1976), 27-36, 18.

Five young hobbits journey via a tesseract to a human kingdom, and fly back on a dragon. There is no conflict and much sweetness.

Helms, Philip W. "The Windlord and the Wise." *Minas Tirith Evenings Star: Journal of the American Tolkien Society*, 5:2 (January 1976), 4-8. [Illustration of a wizard by Loretta Wilson on p. 5]

Fiction apparently intended for children from the interjections and diction. Gwaihir, wounded by a poisoned orc arrow, is carried by Radagast to Tom Bombadil's. Tom is unable to cure him, but Gandalf, who happens to be there, is able. (Tom's speech is not in his usual meter.)

Hendrickson, David. "The Discarded Image." *The Chronicle of the Portland C. S. Lewis Society*, 5:1 (Jan.-March 1976), 11-16.

A summary of the book by Lewis; not critical. (See also the meeting discussion report on pp. 10-11.)

Hilderbrand, Gary. "News, Views & Reviews." *The Chronicle of the Portland C. S. Lewis Society*, 5:1 (Jan.-March 1976), 9-10.

Hilderbrand mentions (1) two encyclopedia articles on Lewis; (2) a list of recent articles on the Inklings in *Christianity Today*; and (3) a brief account of the reaction to an excerpt from Lewis's *Mere Christianity* reprinted in the June 1975 *Reader's Digest*.

Hodgens, Richard. "Book Notes." *CSL: The Bulletin of the New York C. S. Lewis Society* 7:3/75 (January 1976), 8-12.

Hodgens offers an extended and acute discussion of Brian Aldiss' comments on Lewis and the Ransom Trilogy in *The Billion Year Spree*. He reasserts the claim that Lewis's Horace Jules is a caricature of H. G. Wells.

Kirkpatrick, John. "The Great Dance in *Perelandra*." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:4/76 (February 1976), 1-6.

A critical summary of the content and poetic devices of the twenty paragraphs sung by *Perelandra*, Malacandra, and

others near the end of *Perelandra*. The structure is set up in the following paragraph:

Each of the twenty stanzas ends with "Blessed b[e] He!" But the overall form is defined by two stanzas which are clearly refrains, 12 and 18—so that the basic group is planned as twelve [1-12]. Then the next six (13-18) behave like an abbreviated symbol of a next set of twelve. And the final two (19-20) seem each to symbolize a whole set, the last line of all, "Blessed, blessed, blessed be He!", suggesting a limitless series of stanzas continuing or echoing through the whole year. [p. 2]

Kirkpatrick, on pp. 3-6, prints all of these paragraphs as free verse psalms with possible singers (or speakers) of each. (See also the meeting discussion report on pp. 6-8.)

Krieg, Laurence J. "Setting Silver Against Black." *Mythprint*, 13:3 (March 1976), 2-5. (The cover by Valerie Protopapas, "...Setting Silver Against Black," illustrates this essay.)

Krieg, investigating the laws of Tolkien's sub-creation, finds "Spiritual or moral nature and physical nature are not separate—as religion and science are separated for us" (p. 2). His main example is the shift from flat world to a spherical world at the time when the Undying Realms were removed physically from Middle-earth. He then lists "General Cosmological Principles" (five points), "Physical Organization" (three points), and "Moral Principles" (eighteen points). Krieg answers three often asked questions about the Middle-earth backgrounds: the first two are about the shape of the cosmos and about Morgoth and Sauron; the third, discussing the Valar, involves a comparison to the *eldila* in Lewis's *Ransom Trilogy* (p. 5).

Levitin, Alexis. "The Hero in J. R. R. Tolkien's *The Lord of the Rings*." *Appendix*, No. E (February 1976), pagination from *The Tolkien Papers* (see below).

A reprint from *The Tolkien Papers* (see under Barber, Dorothy K. above); listed in Richard C. West's *Tolkien Criticism: An Annotated Checklist* as B97 (p. 30).

Lewis, C. S. "*Fern-seed and Elephants*" and other essays on *Christianity*, ed. Walter Hooper. London: Fontana/Collins, 1975. 128 pp. [References to Tolkien, pp. 7, 115-16.]

A collect of eight essays by Lewis in a paperback volume. The contents are these: "Preface," by Walter Hooper; "Membership" (reprinted from "*Transposition*" and *Other Addresses*); "On Forgiveness"; "Historicism" (reprinted from *Christian Reflections*); "The World's Last Night" (reprinted from "*The World's Last Night*" and *Other Essays*); "Religions and Rocketry" (reprinted from "*The World's Last Night*"...); "Fern-seeds and Elephants" (a new title for "Modern Theology and Biblical Criticism," reprinted from *Christian Reflections*), pp. 104-25. Hooper begins his preface with an anecdote: "Professor Tolkien once teased me about C. S. Lewis being the only one of his friends who had published more books after his death than before. He had in his hands at that moment the seventh volume of Lewis's writings which I had edited." Hooper goes on to offer a defense of his procedures in terms of Lewis's continuing popularity. About the one new essay, "On Forgiveness," Hooper only indicates it was written in 1947. In it, Lewis defines what Christian forgiveness is, and comments on its difficulty and (for salvation) its necessity.

Lloyd, Paul M. "The Role of Warfare and Strategy in *The Lord of the Rings*." *Mythlore* 3:3/11 (n.d. [March 1976]), 3-7.

Lloyd surveys the medieval weaponry and means of warfare in Tolkien's work. He studies the geography of Middle-earth from Sauron's point of view of attempting conquest, and offers some comments on Sauron's three immediate goals as the story begins. Finally, Lloyd turns to the strategy as practiced by Sauron, Saruman, and Gandalf. He shows with citations from military authorities that Sauron's use of siege is the least effective means of the use of forces and that Gandalf ably follows such dicta as to "choose the line...of least expectation" (p. 5). "One comes away from a consideration of the role of war in *The Lord of the Rings* with increased respect for the achievement of the author" (p. 7).

McMicking, Ellen. "Eowyn" and "The Fellowship Goes South." *Minas Tirith Evening-Star: Journal of the American Tol-*

kien Society, 5:2 (January 1976), 19, 26.

"Eowyn" is a poem of five quatrains written in irregular dimeter lines. The first quatrain reads: "O, Maid of Rohan! / Fair was your Blade / Which well the Lord / of Angmar slayed!" "The Fellowship Goes South" is written in four anapestic tetrameter quatrains rhyming in couplets. The first quatrain is indicative: "The Westering Sun shines red-gold on the heather, / And high crimson clouds speak of hope for fair weather; / Yet East, East-away lies unending black Shadow, / Casting doubts on that hope gleaming bright o'er the meadow." (The poems are attributed to "Elenmir Vagoriel, and the translations to McMicking.)

Manlove, C. N. *Modern Fantasy: Five Studies*. Cambridge, England: Cambridge University Press, 1975. viii + 308 pp. [References to Barfield, pp. 99, 284n; to Coghill, p. 278n, to the Inklings, p. 155, 285n; to Lewis, pp. 2, 8, 78, 84, 87, 91-92, 95-98, 99-151, 155, 156, 158, 163, 169, 171, 205, 242, 256, 258-61, 265-67nn, 276-85nn, 287n, 288n; to Tolkien, pp. 2, 6-8, 10, 31, 58, 98, 100, 106, 152-206, 258-61, 262n, 280n, 284-89nn; to Williams, pp. 2, 3, 8, 96, 105, 106, 110, 111, 139, 258, 260, 280n, 281n, 283n.]

A long, important, and ultimately negative study of five authors: Charles Kingsley and *The Waterbabies*, George MacDonald and several fantasies, C. S. Lewis and *Perelandra*, J. R. R. Tolkien and *The Lord of the Rings*, and Mervyn Peake and the *Titus* trilogy. In his introduction (pp. 1-12), Manlove offers a definition of fantasy and a discussion of that definition. The essay on MacDonald (pp. 55-98) includes citations of Lewis's comments on MacDonald's works. In his conclusion (pp. 258-61), Manlove explains why he believes all modern fantasy must be flawed in the split between the modern scientific world and an imaginative projection of a heterocosm; he suggests Peake is the best of these five writers and Tolkien the worst; and, after stating the virtues in the books make them almost worthwhile, he concludes, "But the word is 'almost': one must leave to the cultists the readiness to dispense with it."

"C. S. Lewis (1898-1963) and *Perelandra*" (pp. 99-151) begins with a biographical study; the general approach of the criticism can be suggested by Manlove's subtitles for sections: The importance of innocence; Lewis's mode of composition; The perception of innocence; The metaphysics of innocence; The psychology of innocence; Innocence assailed: the strengths of the picture; Innocence assailed: the flaws in the picture; Innocence preserved: further flaws. There is a wealth of study; a few examples from one section: Manlove says Lewis "without doubt...owed his image of the island paradise to that of Immalee in Maturin's *Melmoth the Wanderer*" (p. 119); the "movement and shape [of the floating islands] are directed entirely by the ocean, and thus are near-perfect (the element missing is choice) emblem of that endless delighted self resignation which is at the heart of the Lady's innocence" (p. 120); "The allegro quality of the planet's youthfulness is complemented by its extraordinary richness. One can see the difference by contrasting the picture with Tolkien's paradise Lothlórien, where, in the pale flowers, shapely trees and pure water, only a single 'register' is being used" (p. 122). On the other hand, Manlove faults *Perelandra* for flaws in its essential topic, the temptation of Tinidril: the shift from rational argument by the Un-man to "Third Degree methods" (quoting Lewis) also means that the impending fall cannot be clearly said to be her act, a result of her will (p. 138); Ransom's decision to physically fight because of the Un-man's "unfair bullying" (Manlove's term) involves an implicit recognition that the temptation is not one involving the Lady's free choice of evil over good (p. 143); Lewis is inconsistent in such a minor matter as his position of the uniqueness of each event when the overall direction of his book is toward parallels with Milton's story of the Fall (p. 145), and in such a major theme as the lack of separation of body (or Nature) and soul (or Spirit) when his analyses often involve the separation (pp. 146-47); finally, Lewis artificially withholds the reason for Maleldil's prohibition of the staying on the Fixed Land until after the temptation, because Tinidril's earlier realization of the reason would have stopped the whole plot (p. 149).

In "J. R. R. Tolkien (1892-1973) and *The Lord of the Rings*" (pp. 152-206), after the biography (which has two mistakes in its account of the Ace controversy), p. 155), Manlove has these sections: The essay 'On Fairy-Stories'; *The Lord of*

the Rings; Stvle. Obviously these are not as helpful as those on Lewis's book. The first provides the summary its title suggests, but offers some criticism near the end. In the next, Manlove defines Tolkien's work as a heroic epic (pp. 171-72). But he soon turns to flaws in *The Lord of the Rings*: Frodo's actions are not determined by free choice, as the theme of the book demands (pp. 175-79); Tolkien is not good at the depiction of inner conflict (pp. 179-80); there is a "continued presence of a biased fortune"—in particular, the continued good luck of the heroes, which undermines the whole heroic ethos (pp. 181-85); also, "though [Tolkien] intends a picture of evil as continuous and no victory final, he gives us an absolutely happy ending; though meant as a true elegy *The Lord of the Rings* gives only portable woes" (pp. 185-90); finally, evil—Sauron—is more real, more fascinating, more numinous, in the book than the good (pp. 190-93). Then Manlove turns to Tolkien's style, which he describes, with examples, as generalized in descriptions and repetitious, refusing to accept the generalized as archetypal but considering it inadequate; further, he finds Tolkien more particularized when dealing with evil—and hence, Manlove assumes, more emotionally moved by evil than good. (Note: when Manlove quotes the charge of Théoden and the Rohirrim; he says, "Every word and cadence carries a gush of voulu emotion and hits a false note"; but George Sayer (see below) indicates that Tolkien considered this passage one of his best and that C. S. Lewis called it equal to Homer. The discrepancy of these value judgments is amazing.) Manlove concludes that *The Lord of the Rings* cannot offer Consolation, Secondary Belief, nor Recovery, for it does not have enough artistry.

Review: [Joe R. Christopher], *Choice*, 13:1 (March 1976), 71.

Marmor, Paula Katherine. "Season: in Memoriam, J. R. R. Tolkien." *The Eildon Tree: A Journal of Fantasy* 1:2 (n.d. [April 1976]), 15. [Illustrated by Marmor with a Viking ship.]

A lyric of three quintets. The image is of the king's ship having sailed to the west (the king presumably symbolizing Tolkien), while the speaker and others remain behind—"We stand unshod on brackish shores, / the horns of the East at our backs a-blowing" (II. 6-7). Presumably part of their danger is the pagan image of "the antlered, storm-cloaked Hunter / [who] Rides amber hillside" (II. 8-9). An obscure, evocative lyric; one of the better poems on Tolkien's death.

Meyer, Eric C., C. P. "C. S. Lewis' Problem with Petitionary Prayer." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:4/76 (February 1976), 8-12. [This essay is also scheduled to appear in *Spiritual Life: A Catholic Quarterly*.]

Meyer sums up Lewis's "Petitionary Prayer: A Problem Without an Answer" (from *Christian Reflections*). He suggests that Lewis thought that Jesus taught that a praying Christian will receive precisely what he asks for if he has unwavering faith that he will receive it. From his own study of the Biblical passages he concludes that Lewis wrongly understood the hyperbole of moving a mountain by prayer by not considering it in the context of Jesus' entire statement, and he interpreted "faith" here as simply "an unhesitating belief that we shall receive the particular things we pray for without also necessarily including a general faith in God and in his power and goodness" (p. 10).

Murphy, Brian. "Enchanted Rationalism: The Legacy of C. S. Lewis." *Christianity and Literature*, 25:2 (Winter 1976), 13-29.

The two terms of the main title are indicative of the combination which Murphy finds in Lewis. After an opening on Lewis's popularity, he discusses Lewis's emphasis on reason (pp. 14-20) and his underlying love of fantasy (pp. 22-26). He cites *The Abolition of Man*, *That Hideous Strength*, *Surprised by Joy*, and *A Preface to "Paradise Lost"* for evidence of Lewis's love of argument and concludes that Lewis was a man hungry for rational opposition who never, apparently, perceived "that the world does not want rational opposition" (p. 15). "The enchanted" in Lewis's fantasies arises out of the juxtaposition of homely details with the fantasy. Lewis unified in himself "the Apollonian and the Dionysian" (p. 27) in a way unusual in this divided age—and that is much of his appeal.

Norwood, W. D. "Tolkien's Intention in *The Lord of the Rings*." *Appendix*, No. C (n.d. [Jan. 1976]), pagination

from *The Tolkien Papers* (see below).

A reprint from *The Tolkien Papers* (see under Barber, Dorothy K. above); listed in Richard C. West's *Tolkien Criticism: An Annotated Checklist* as B129 (p. 38).

Palmer, Bruce. *Of Orc-Rags, Phials, & A Far Shore: Visions of Paradise in "The Lord of the Rings"* [so the cover; the title page reads *Visions of Paradise in LotR*]. Baltimore: T-K Graphics, 1976. 30 pp. [References to Lewis, pp. 6, 9, 29.]

Palmer presents a Christian reading of *The Lord of the Rings*. The exposition is what might be called evangelical rather than literary, often very flatly so. The Faithful of Númenor are compared to persecuted Christians; a comparison is made between the orc garments worn by Frodo and Sam when presented to the King and the ordinary garments "hat, according to Palmer, we will wear "when we are brought before our King...but so transfigured as to be majestic" (p. 25). Galadriel's gift "seems reminiscent of the light of faith" (p. 21). The second reference to Lewis involves a brief parallel of his *eldila* and Tolkien's *Välar* (p. 9).

Paradise, Scott A. "Keep the crises coming?: with apologies to C. S. Lewis" (in the "My Turn Now" column). *The Episcopalian*, 141:1 (Jan. 1976):7.

A Screwtape letter (better than most such imitations) in which Wormwood is admonished to keep his patient distracted by a series of crises ("racism, poverty, war, the oppression of women, pollution, corruption, and world hunger") all of which are complex enough to avoid easy solutions. Being shifted from one to the next before real progress is made, the patient may end in frustration. The style sometimes approaches Lewis's precise generalizations: "The results of this strategy will be splendid. First, it will create constant activity with minimum progress. Second, it will give those few who stubbornly refuse to be distracted by each new problem a sense of being abandoned by those who have been distracted. ... Third, ...they despair and give up trying to grapple with any of them."

Patterson, Nancy-Lou. "Homo monstrosus: Lloyd Alexander's Gurgi and Other Shadow Figures of Fantastic Literature." *Mythlore*, 3/11 (n.d. [March 1976]), 24-28.

Patterson discusses as a Jungian Shadow figure Gurgi of Lloyd Alexander's five Prydain books; she uses a large number of parallels, including Tolkien's Gollum (p. 25) and Grendel, as interpreted by Tolkien in *Beowulf: The Monsters and the Critics* (pp. 26-27). Alexander's series is compared with Tolkien's *The Lord of the Rings* (p. 24) and allusions to C. S. Lewis appear on pp. 24 and 26.

Sayer, George. [Untitled note.] On the record jackets of J. R. R. Tolkien reads and sings his "*The Hobbit*" and "*The Fellowship of the Ring*" (Caedmon TC 1477) and J. R. R. Tolkien reads and sings his "*The Lord of the Rings*": "*The Two Towers*," "*The Return of the King*" (Caedmon Record TC 1478). New York: Caedmon Records, 1975.

The first eight paragraphs on each jacket are identical; they tell of Tolkien's visit to Sayer in August 1952, at which time he recorded the material on the records as well as the Lord's Prayer in Gothic. Tolkien considered "The Ride of the Rohirrim" one of his best prose passages. Hearing the works on tape raised Tolkien's spirits, leading to the work's publication.

Shideler, Mary McDermott. "The Concept of the City in Charles Williams." *Mythprint*, 13:2 (February 1976), 2. [The cover drawing by Bonnie GoodKnight illustrates this article and is variously titled "The Image of the City" (p. 1) and "The Concept of the City in Charles Williams" (in a notice, p. 2).]

"The City is built not upon a mutual decision that we shall live together, or upon a moral judgement that we ought to live together, but upon the inescapable fact that we must—we do—live together, so our question is not whether, but in what manner, we do so; with courtesy and pardon and freedom? Or grudgingly, unjustly, oppressively?"

Sirridge, Mary. "J. R. R. Tolkien and the Fairy Tale Truth." *The British Journal of Aesthetics*, 15 (1975), 81-92.

Sirridge argues that fairy tales are not about the actual world and do not contain or constitute, ordinarily, any kind of statement, and that these theses are compatible with Tolkien's moral cognitivist view. The characters and laws of the fairy tale world need not be those of ours. The Prologue of *The Lord of the Rings* is used as an example, being

circumstantial yet set in a world different from our own. As to making statements, language is also used for commands and ceremonial uses, and the creation of a fairy-tale world is also to be counted a non-statement. This is not even an indirect statement about this world: not allegorical or symbolic because the details are developed for their own sake, for the consistency of the imagined world. However this can be reconciled with moral cognitivism as questions about the moral worth of the hero may be asked, for the actions of the hero may be weighed against roughly similar actions in the real world. "Fairy tales...are primitive and graphic specimens of 'thought-experiments' and concocted counter examples, the stock in trade of ethics and of philosophy in general" (p. 90). Sirridge ends by considering the moral complexity of *The Lord of the Rings*.

Stahl, John T. "The Nature and Function of Myth in the Christian Thought of C. S. Lewis." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:3/75 (Jan. 1976), 3-8. (A headnote indicates this was the presidential address to the Kentucky Philosophical Association in 1974; but no previous printing is indicated.)

Stahl considers the definitions of myth of Rudolf Bultman and Mircea Eliade and indicates that Lewis's was quite different: he viewed myth as "simply a literary mode (like allegory, history, fairy-tale, etc.)" (p. 5). Stahl lists the six characteristics of myth as Lewis describes them in *An Experiment in Criticism*, and then considers *Till We Have Faces* as a myth. Myth is distinguished from allegory, using Dorothy L. Sayers' "The Writing and Reading of Allegory" for his definition of the latter. He gives a brief summary of Lewis's *The Pilgrim's Regress* as an example of an allegory. "...in allegory one finds 'levels' of meaning... in myth, the story is to be taken literally" (p. 7). Stahl also distinguishes both of these forms from symbol, metaphor, and analogy on the basis that the latter three are not story forms. Stahl pulls together Lewis on myth and the contrasting definitions of his opening: "In Christianity [following Lewis], myth and history are mixed: not as the false along with the true, but rather as the myth and its fulfillment, or embodiment, in history" (p. 7). "...it should be obvious that 'myth' has a positive cognitive function in Christian thought—not the negative function of denying historicity nor merely a non-cognitive therapeutic function" (p. 8).

Swift, Jennifer. "A Letter from Wormwood to Screwtape." *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:5/77 (March 1976), 7-8.

A curious, but successful, combination of *The Screwtape Letters* with *The Great Divorce*. Wormwood, in fear of being eaten (as the situation was at the end of *The Screwtape Letters*), flees "near the grey twilight of Limbo"; when Inspector Retchgirdle of the Infernal Secret Police arrives, Wormwood cried, "May Heaven have mercy on me, for I am unjustly punished" (p. 7). A radiant celestial being appears, and there occurs a debate of the medieval kind between the inspector and the celestial being, turning on a point in the Law of Hell established by Lewis. The conclusion echoes *The Great Divorce*, although Wormwood does not return to Hell.

Tallen, Bill. "The Second Battle of Helms Deep." *Minas Tirith Evening-Star: Journal of the American Tolkien Society*, 5:2 (January 1976), 16-18.

A poem of 96 lines with much alliteration. The content is mainly a description of battle, occasionally reaching a certain effectiveness. A number of Tolkien's heroes are named—Theoden, Gandalf, Eomer, Gimli, Legolas, and Aragorn.

Thomas, John W[eller]. "Elven Song." *Mythril*, 2:3/7 (fall 1975), 6.

Twenty-two quatrains celebrating the influence of Nimrodel upon the speaker: "The spirit of fair Nimrodel / Had come to set me free. / I heard her gentle voice foretell / Eternal Harmony."

Tolkien, J. R. R. J. R. R. Tolkien reads and sings his "*The Hobbit*" and "*The Fellowship of the Ring*" and J. R. R. Tolkien reads and sings his "*The Lord of the Rings*": "*The Two Towers*," "*The Return of the King*." New York: Caedmon Records (No. TC 1477 and No. TC 1478), 1975.

Side A of the first record contains a very good reading of the revised chapter of *The Hobbit*; Gollum is read with a high voice, and long hisses, and his gollums are very deep. Side B contains all poems, sometimes with a small selection

of prose as an introduction. Several poems are of interest. The troll song [Band 11] is significant as the only work Tolkien sings on this album (sung to the folk tune of "The Fox and Hens") and as containing a number of variations from the published text—e.g., *John for Tom* throughout, *carcase* for *shinbone*. Another poem [Band 16] is identified by Ward Botsford as previously unpublished and he places it in "The Mirror of Galadriel" chapter, but it is "Gandalf's Song of Lórien" ("In Dwimordene, in Lórien") from "The King of the Golden Hall" chapter in *The Two Towers*. The final poem, "Namárië," [Band 17], shows elisions of vowels between words in Tolkien's reading (rather like Latin poetry). [Here too there are differences from the published text, e.g. the second line is read by Tolkien, "Inyar únóti nar ve rámar aldaron." —Jim Allan]

Side A of the second record is likewise mostly poems, usually with a sentence or two of prose introduction. There are a number of minor variations in wording, some undoubtedly merely errors in the process of reading, as the substitution of *Boromir* for *Denethor* in the lament over Boromir [Side A, Band 1]. The Ent marching song contains some opening lines to stanzas in straight Entish. There are three short omissions in the prose passage [Band 10], but it is impossible to tell whether these were cuts made for the reading or a shorter ms. at the time when the recordings were made. Dramatically, the best readings on Side A are probably the Ent marching song and the prose of Band 10. In the latter Sam's voice is just slightly different from Tolkien's narrative voice—perhaps more assertive. Treebeard [Band 2] speaks slowly at first, but Tolkien does not retain consistency. On Side B are two extended prose passages: the coming of the Rohirrim to Gondor [Band 2], and the struggle with Gollum on the way up to Mount Doom [Band 4]. Both Tolkien and Lewis thought the former one of the great passages. The latter, it seems a pity, does not continue through the destruction of the ring. The final item [Band 6], is Tolkien's own plainsong version of "Namárië." (Note the prose reading of the same poem on the previous record [Side B, Band 17]).

Urrutia, Benjamin. "Professor Tolkien Enters Heaven." *Mythlore: The J. R. R. Tolkien Memorial Issue*, 3:2/10 (n.d. [May 1975]), 11.

A free-verse poem of twenty-five lines, in which Tolkien is to be welcomed by Lewis to a Heaven which includes Tolkien's subcreations.

Walker, Larry. [Untitled Screwtape imitation.] *CSL: The Bulletin of the New York C. S. Lewis Society*, 7:5/77 (March 1976), 5-6.

A letter from Screwtape to another nephew, Flabwick. Flabwick's patient has converted to Christianity, but Screwtape sees a possible wedge of disappointment since the patient's new associates are of the "Smile, God loves you" variety—and hence may not prepare the patient for personal tragedy. The style is a good pastiche of Lewis's.

Walton, Evangeline. "Celtic Myth in the Twentieth Century." *Mythlore*, 3:3/11 (n.d. [March 1976]), 19-22 [references to Tolkien, pp. 19-20].

Walton spends two paragraphs on *The Lord of the Rings*: "It is this sense of mystery...that seems to me to be the Celt's greatest contribution to literature. It is what makes your blood leap with delight as well as fear when Tolkien's Gandalf is leading the Fellowship of the Ring into the black mysteries of Moria. ... This invasion of the halls of darkness is the only part of the Ring in which I myself see much Celtic influence upon Tolkien, who to me seems primarily the Beowulf scholar" (p. 19).

Wardwell, Jeanne. "Recovery." *Mythlore: The J. R. R. Tolkien Memorial Issue*, 3:2/10 (n.d. [May 1975]), 14, 35. [The section on p. 35 is erroneously ascribed to Nancy-Lou Patterson in the issue, and in the previous installment of this Bibliography.]

The Lord of the Rings fulfills Tolkien's description of recovery as re-gaining "a clear view of nature, of man, of the truths of life." An appreciation of Tolkien's depiction of friendship and nature follows.

Young, Kevin J. "Tolkien: Master-Poet." *Amon Hen: The Bulletin of the [British] Tolkien Society*, (October 1975), 13.

A brief appreciation of the "Lay of Nimrodel" and other poems by Tolkien.