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Tolkien's Poetry (2013), edited by Julian Eilmann and Allan Turner

Andrew Higgins
asthiggins@me.com

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Tolkien's Poetry, edited by Julian Eilmann and Allan Turner. Zurich and Jena: Walking Tree Publishers, 2013. xvi, 225 pp. \$24.30 (trade paperback) ISBN 9783905703283.

Walking Tree Publishers have become known in the field of Tolkien Studies for publishing volumes of essays that seek to engender research, dialogue and debate about areas of Tolkien's creative output that have not received as much scholarly attention as other areas of his work. Recent Walking Tree volumes of this nature have included *Music in Middle-Earth* (2010), edited by Heidi Steimel and Friedhelm Schneidwind; Liam Campbell's *The Ecological Augury in the Works of J.R.R. Tolkien* (2011) and *The Broken Scythe: Death and Immortality in the Works of J.R.R. Tolkien* (2012), edited by Roberto Arduini and Claudio Antonio Testi. With this volume, *Tolkien's Poetry*, the editors Julian Eilmann and Allan Turner continue this tradition by offering a very interesting and compelling group of articles (some that have been printed in other journals but have been re-examined for this volume) on an area of Tolkien Studies that has received very little scholarly analysis and contextualization with Tolkien's overall creative output—his poetry.

As Eilmann and Turner state in the forward, not much attention has been paid to the fact that Tolkien's hobbit novels together include up to eighty-four verses and one, therefore, gets the impression that the poems have not been valued as an aesthetically noteworthy elements of the novels (xi). The reason for this lack of attention to Tolkien's poetry is exemplified by Michael Drout in his keynote paper for this volume, "Reading Tolkien's Poetry." Drout starts off by asking the same question he asks all his students when they read *The Lord of the Rings*: "Raise your hands, how many of you skip the poems?" to which Drout states "a large percentage of my students raise their hands, and a much smaller proportion gasps in shock (whether they are shocked that the other students skip the poems or shocked that they admit it to their professor, I don't know)" (1).

Even when he was alive Tolkien himself realized that readers were not focusing on his poetry. In a letter from 1968, quoted in the foreword, Tolkien said "My 'poetry' has received little praise—comment even by some admirers being as often as not contemptuous" (*Letters*, p. 396). Tolkien also added in the same letter that "that the verses in *The L.R.* are all dramatic: they do not express the poor old professor's soul searchings, but are fitted in style and contents to the *characters* in the story that sing or recite them, and to the situations in it" (396). Therefore the papers in this volume ignite this exploration of the importance of Tolkien's poetry in all his creative output; those attached to the legendarium and others. The specific subjects of the eleven papers in this volume have been well chosen to, as the editors say, highlight "the scope of possible research approaches to Tolkien's poetry" (xii).

In addition to the forward and the keynote article by Drout, the ten remaining papers can be grouped into the following broad categories: the types of poetry Tolkien composed, with two specific papers on Tolkien's use

of Alliterative Meter; the techniques of Tolkien's poetry; sources and analogues of Tolkien's poetry; and finally several papers covering poetry in both *The Silmarillion* and *The Lord of the Rings* (including one paper by Eilmann exploring how Tolkien's poetry was adapted in the Peter Jackson films). As always with Walking Tree Press publications each paper is followed with a very helpful bibliography for further research, as the editors state, to "open windows to Tolkien's poetic realm and thus lay the foundations for future research in the field of Tolkien's poetry" (xiv).

Drout's introduction to the volume starts by making the key point that if people did not skip the poems in *The Hobbit* and *The Lord of the Rings* then Tolkien would be among the most widely read poets of the 20th century. At the same time, Drout strikes a cautionary note in stating that what has made Tolkien the popular author of today is his prose works and that attempting to study his poetry may remove the "protective shield" of the popularity of the prose works—begging the question would Tolkien be as popular today if we just had his body of collective poetry and not the prose? Drout also delivers the sobering news, and the underlying need for this volume, that even in Tolkien Studies after sixty years of scholarship there has been very little work done on Tolkien's poetry. He also poses the interesting question if Tolkien's poetry had any influence on modern fantasy they way his prose has. Then Drout clears away the "doom and gloom" of these pronouncements by make a compelling case for why it is important for Tolkien's poetry to be studied. He builds his argument on the basis of the poetry being essential to the aesthetic and thematic effects of the fiction and, more specifically, that some of the poems contain information that is unavailable elsewhere in the prose (and that's why you should not skip it!). Drout cites the work Gergely Nagy has done on the textuality of Tolkien's literary works and demonstrates through several key examples how the poems play an important part in the fabric of the "great chain of reading" Tolkien constructs. Another important role of the poems that Drout brings out is how they establish characterization and individual background in Tolkien's work and cites a very interesting and relevant quote from his teacher M. Gilbert Porter on musical messages in Ken Kesey's novels "You can tell a man by the song that he sings" (5). Drout also makes a compelling case for the exploration of Tolkien's poems that he wrote outside the framework of his mythology as they too shed light on Tolkien's development of his technique as a writer and artist.

Two papers in the volume explore Tolkien's development as a writer of alliterative poetry. One of these papers by Tom Shippey ("Tolkien's Development as a Writer of Alliterative Poetry in Modern English") systematically explores how Tolkien actually developed as a writer of alliterative poetry throughout the development of his legendarium. Shippey notes that Tolkien wrote more than twenty-poems, in Modern English, following the metrical rules of Old English alliterative poetry. Shippey builds the argument, using his usual forensic examination of the evidence, that it was during the course of writing these poems that Tolkien grew increasingly better

at adapting Old English metrics to the language of Modern English which Shippey characterizes as “a language much changed in syntax and rhythm” (11). The journey Shippey takes us on is full of very helpful examples of how Tolkien's alliterative poetry metrically scans and outlines the types of problems Tolkien encountered and set out to solve along the way. Shippey quotes two good source works at the start of his analysis, “The Alliterative Metre” by C.S. Lewis from 1935 and Tolkien's own “On Metre” from his 1940 essay “On Translating Beowulf.” Both of these articles drew upon the work Eduard Sievers originally did on identifying five types of half-line in Old English alliterative poetry. While Shippey does a good job of referring to these works throughout the analysis, one may also want to supplement Shippey's analysis by going back to the source works he mentions. I would also suggest a more recent very helpful book to read for further study is Jun Teresawa's *Old English Metre: An Introduction* published in 2011 from University of Toronto Press. Shippey concludes his analysis by showing, by example, that Tolkien's finest achievement in alliterative Modern English verse writing are his three epitaph poems in *The Lord the Rings*. Shippey only cites and analyses one of these, “The Mounds of Mundberg” at the end of Chapter V of *The Return of the King*. Having given the reader a close analyses of how alliterative metre worked (and did not) in Tolkien previous poetry, Shippey makes a convincing argument and also, in a sense, puts to rest the argument in Tolkien Studies of whether it is worth studying Tolkien's poetry and use and development of the alliterative form. To support this, towards the end of the paper Shippey supports the need for further investigation by reviewing what has already been written on this subject in Tolkien Studies. In introducing this review, Shippey makes a key point that I would argue underpins the entire arc of his argument in this paper and distinguishes it from other work that has been done in this area. Shippey almost apologises to the reader by saying he has applied a rather “cold-blooded approach to the charms of poetry” (25). He follows up this apology with the reason he has done this “But charm does not come naturally, or by wishing, and to create memorable poetry requires not just powerful emotion, but also learned technique” (25-26). In describing the progression of Tolkien's skill in writing in the alliterative mode, Shippey strikes an excellent balance of a forensic investigation of how Tolkien did it with the emotional impact these poems deliver, through Tolkien's skill, to the reader.

Carl Phelpstead's paper (““For W.H.A.": Tolkien's Poem in Praise of Auden”) builds upon Shippey's macro investigation of Tolkien as a writer of modern alliterative poetry with a metrical analysis of both the Old and Modern English Tolkien used in the texts of a poem he wrote for his friend and colleague the writer W.H. Auden. I found this paper interesting not only for Phelpstead's exploration of Tolkien's use of alliterative meter in these two short poems, which were both published in the late 1960's in a special issue of *Shenandoah*, but also for the information Phelpstead provides on the relationship between Tolkien and Auden. Phelpstead, like Shippey, gives a good background on alliterative meter citing the same sources Shippey does.

The only element lacking from Phelpstead's analysis of "For W.H.A." are the poems themselves which I am sure were for rights issues (hopefully in the future these poems will be published more widely for further analysis). Regarding Tolkien's composition of an Anglo-Saxon poem along with the Modern English one, Phelpstead cites from Humphrey Carpenters biography of Auden that his first name "Wystan" was from Saint Wystan, a martyred prince of the Westland kingdom of Mercia. Phelpstead suggests Tolkien plays on this fact in the Anglo-Saxon poem Tolkien composed for him and does a very revealing analysis of the proportion of the five types of Old English alliterative metre Tolkien uses in his Old English part of his "For W.H.A." tribute. Phelpstead concludes that the preponderance of the lines in this poem follow two of the five metres types which suggests that Tolkien was looking to mirror an Anglo-Saxon metrical structure of later than classical Old English verse; such as found in *The Battle of Maldon*. Intriguingly, there was a Wihstan who was among the retainers killed in *The Battle of Maldon* (49-50). In terms of Tolkien's Modern English poem, Phelpstead conducts another forensic analysis with the concluding observation that while the poem displays much skill in its use of alliterative metre, it does at times give the metrical requirements of the line more prominence than the lexis which creates "some awkwardness" (55-56). Phelpstead ends the second well constructed and argued analysis of Tolkien's use of alliterative metre in "For W.H.A." with a similar hope expressed by Shippey that his analysis will encourage others to examine the other poems and to look at the balance Tolkien struck between metrical requirements and lexis. Phelpstead includes a very useful bibliography and by combining Shippey's and Phelpstead's together the interested explorer will have a good mine of information and research to dig into. If there is ever a wider publishing of Tolkien's "For W.H.A." with notes and commentary I would suggest Phelpstead's insightful paper be included.

Two papers in this volume focus on other techniques Tolkien employed in his poetic composition. In his paper, "'A Metre I Invented': Tolkien's Clues to Tempo in 'Errantry,'" John R. Holmes examines the role music and metre play in Tolkien's under-explored and intriguing poem "Errantry"; first read by Tolkien to the Inklings in the 1930's and eventually included in *The Lord of the Rings* and *The Adventures of Tom Bombadil*. Holmes starts his analysis by citing what Tolkien said of this poem in *Letters* that it was in "a metre I invented" (*Letters*, p.162). Holmes indicates what Tolkien himself said about the proper performance of this poem in the notes he made to Donald Swann. Tolkien stated that performance of this poem required attention to variations of tempo. Holmes makes some interesting comparisons of the complex three-syllable rhyme Tolkien uses (known as a "dactylic rhyme") with the "speed-groups" of poems that became popular in the W.S. Gilbert patter songs such as "I Am the Very Model of a Modern Major General" from *The Pirates of Penzance* which itself has its origins in the operas of Rossini and Mozart. However, given these comparisons, Holmes convincingly shows that Tolkien's statement that the poem is composed in "a metre I invented" is held up by the

fact that although there may have been influence from the “speed song” model, Tolkien added to the tempo scheme several unique elements including a third tempo factor in the poem’s rhyme interval. Holmes then launches into a fairly detailed and technical explanation of the structure of Tolkien’s poetic line in “Errantry” including the use of internal rhyme (passenger/messenger and gondola/wander in). For this last example, Holmes cites the term “mosaic rhyme” which is the use of multiple words to rhyme a single polysyllabic word; which Tolkien uses thirteen times in the poem. Holmes concludes by laying the ground work for not only more metrical analysis of this very unique poem in Tolkien’s work but also for textually analysing the messages and themes of this poem. Holmes focuses on the concept of the “wandering of the passenger” which is a circular journey; there and back again. I did feel this last section of this paper felt a bit rushed in the face of the excellent work Holmes does on the metrical and rhythmic elements of the poem, and do hope Holmes, and others, take on more analysis of the themes of “Errantry” and explore how it fits in the context of Tolkien’s mythic thinking.

In addition to looking at Tolkien’s use of metre, Nancy Martsch’s “Tolkien’s Poetic Use of Old English and Latinate Vocabulary: A Study of Three Poems from *The Adventures of Tom Bombadil*” focuses in how Tolkien deliberately used his philological training to chose words of different origins (Classical, Germanic, French, etc) to establish a tone and character for the nature of the poetry he was composing. In structuring her argument, Martsch picks for her analysis Tolkien’s poems “The Hoard,” “The Man in the Moon Came Down Too Soon,” and “Errantry” (thus giving this overall volume two looks at “Errantry” from different critical perspectives). “The Hoard” clearly evokes the heroic-mythological migration period of the fifth century out of which such works as *Beowulf* and *Widsith* came. Martsch’s analysis of the vocabulary in the poem demonstrates that most of the words are monosyllabic and English. The rhythm of the poem is characteristic of Anglo-Saxon poetry; although Martsch makes an important distinction that while Anglo-Saxon poetry was held together by alliteration, Tolkien’s “The Hoard” uses rhythm. Martsch cites Tolkien’s letter to Pauline Baynes where he described “The Hoard” as “being written in [a] mode rather resembling the oldest English verse” (*Letters*, p. 312). Martsch also points out that while the majority of the words in this poem are of “English” origin, there are some interesting variations. For example, she cites thirteen words in the fourth stanza of “The Hoard” which cluster around two subjects—the description of the treasure (pale gems, chests, secret treasury) and government (throne, glory, rule, unjust). Martsch suggests that all these words had entered English by the Middle Ages. She concludes by stating “‘The Hoard’ feels old because the words in which it is written are old” (168). By comparison, for his 1915 comic poem “The Man in the Moon Came Down Too Soon,” Martsch shows how Tolkien used both Old English and Latinate vocabularies for contrasting and comic effect. She makes this case very convincingly by showing through lexical analysis that Tolkien uses Latinate and “fancy” words to describe the

Man in the Moon and his lunar kingdom and then “plain English”—predominately monosyllables and Old English to describe the earth and the inhabitants the Man and the Moon comes in contact with. Martsch concludes her analysis with “Errantry.” Here she demonstrates that Tolkien makes extensive use of polysyllables and to a lesser extent Latinate vocabulary to create a quick-rushing, fantastic effect (thus linking her analysis with Holmes’s analysis of the metre and tempo of this poem). I found Martsch’s choice of these three very different poems in Tolkien’s creative output especially revealing in examining how important every word was to Tolkien. Martsch’s comparative work here should open many new investigations into the etymological origins of the words Tolkien uses in his poetry and why he made these particular word selections.

Two papers in this volume examine some sources and analogues that influenced Tolkien’s poetry. Allan Turner’s “Early Influences on Tolkien’s Poetry” takes a very interesting look of some of the early influences that may have helped shape the forms of Tolkien’s poetry. Turner focuses on four possible sources of inspiration and influence: the poetry of Francis Thompson and William Morris, advice from his friend and poet G.B. Smith, and Tolkien’s own background in Classical languages. Turner’s analysis of the influence of the Anglo-Catholic poet Francis Thompson on Tolkien gives a good summary of what we know through published sources (Carpenter’s biography, Hammond and Scull’s *Companion and Guide*, and Christopher Tolkien’s comments in *The Book of Lost Tales* on the influence of Thompson’s poem “Daisy” in his father’s 1915 dream vision poem “You and Me and the Cottage of Lost Play”). Most interesting here is the talk that Tolkien gave on Francis Thompson to the Exeter Collage Essay Club in which he praised Thompson’s poetry for its “metrical power, the greatness of his language, and the immensity of his language and its underlying faith” (207). Turner’s analysis however moves primarily in the direction of proving that although Tolkien spent time and effort to deliver an impassioned talk on Francis Thompson (which this reviewer has read in full for research purposes), Thompson was not a great influence on Tolkien’s early poetry. Turner cites a letter from 8th December 1916 in which Christopher Wiseman stated that their (Tolkien and his) former teacher R.W. Reynolds had said that Thompson was a considerable influence on Tolkien, but Wiseman himself did not see it. Turner suggests that except for “the poem about the Cottage of Lost Play” Tolkien’s poem did not show “the introspection and the late Victorian sentimentality which characterize Thompson” (206). Turner suggests that “Thompson is concerned with the pain of lost innocence, but Tolkien voices gentle nostalgia for a wholly imaginary scene of bliss in a never-never land” (207). Given that the word “nostalgia” means “a painful homecoming” one wonders if it could ever be gentle? Turner also makes the point that in his early poetry Tolkien does not use “the aureate vocabulary, the deliberately striking metaphors, the Classical and Christian references, in fact the whole highly-wrought diction that are habitual to Thompson” (208). Turner characterizes Tolkien’s use of

descriptions in his early poetry as “the evocative vocabulary is still less self-consciously ‘arty’ than anything to be found in Thompson” (206). An interesting observation, however there is one element that Turner has left out of his analysis that I would argue is key to this exploration of Thompson’s influence on the young Tolkien and that is the role of Tolkien’s early invented languages which start appearing in his poetry with “The Shores of Faery” in July 1915. It was through his use of invented language, I would argue that, Tolkien brought his own “highly-wrought diction” to his early poems. I thought Turner’s analysis of the influence of Thompson on Tolkien was slightly dismissive and would like to see more work done on this assessment of influence. In his treatment of the already explored influence of William Morris on Tolkien, the most interesting element Turner outlines is his suggestion that Tolkien learned from his reading of Morris how to embed different types of poetry into the larger scheme of his legendarium. Turner cites Morris’s *The Life and Death of Jason* which is written in verse, in iambic pentameter, and has within it (as with the song sung by the Sea Nymph to Hylas in Book IV) embedded verses in different metres. Turner also intriguingly points out that Morris’s ‘Jason’ was originally planned by Morris as part of the longer poetic work, ‘The Earthly Paradise’ which was envisioned to be a series of verse tales with a framing narrative also in verse and deliberately modelled on Chaucer’s *The Canterbury Tales*. Turner also suggests that Morris’s *Jason* itself may have been a model for what Tolkien would have done with the “The Tale of Eärendel”—“a long, episodic story of semi-magical adventures throughout the world, finally ending in disillusionment” (210). But whereas Jason would be “ignominiously killed by the stern-post of his disintegrating ship, Eärendel . . . finds his way into the heavens as an astronomical myth” (210).

Turner’s third suggestion of influence focuses on the contemporary trends in poetry Tolkien would have encountered through his relationship with his T.C.B.S. colleagues, especially the poet G. B. Smith. Turner notes that Smith had urged Tolkien to read the poetic works of Rupert Brooke and the serial anthology *Georgian Poetry* which exemplified the short lived movement in poetry called “Georgianism,” a reaction against the over-wrought sentiment of Victorian poetry and the decadence of modernism. Turner characterises Georgian poetry as being “based on tradition and to appeal to a wider public rather than a small elite” (213). Georgian poetry was markedly English and rural in character and Turner suggests that some of the themes explored in Georgian poetry may have inspired some of Tolkien’s later hobbit poetry. Although Turner does point out Shippey’s observation that Tolkien’s hobbit poetry, with its traditional verse forms and straightforward vocabulary on the surface, contains deeper currents than what appear on the surface (*The Road to Middle Earth*, pp. 209-217). The fourth area of influence Turner explores is Tolkien’s early study of Green and Latin poetry. Here Turner focuses on Tolkien’s learning of meter from Classical authors and cites several possible sources for where Tolkien would have received this early influence from. Like

all the papers in this volume Turner's analysis of early influences opens up some very interesting areas of investigation. Turner ends his analysis by making a plea for the publishing of more of Tolkien's early poetry asking for a complete edition that allows the poems to be seen as a whole, including what Tolkien's early collection of poems "The Trumpets of Faerie" would have been, in order to better study these early influences on Tolkien (219-220). This indeed would be an amazing resource to have to better understand the poetic and literary forces that shaped Tolkien in his formative years.

In her "What is it but a dream? Tolkien's 'The Sea Bell' and Yeats' 'The Man who Dreamed of Faeryland'," Sue Bridgewater compares the positive and negative aspects of dream and physical travel to and from the land of Faerie in Tolkien and Yeats. Bridgewater selects two poems by Yeats and Tolkien which reflect their changing thoughts on aspects of both the desire to journey to the "perilous realm" of faerie and the impact of what achieving or not achieving this journey has on the traveller or dreamer. Bridgewater's comparative approach brings in many interesting sources and analyses of both Tolkien and Yeats's use of fairy-tale, dream narrative and the topos of the fantastic voyage in developing their own unique positioning of the desire to travel to Faerie. Bridgewater's argument convincingly shows several elements of the depiction of Faerie that Yeats and Tolkien share and some in which they diverge. Yeats's poem describes the lack and loss of a man who never gets to Faery which Tolkien's records the same effect of lack and loss in someone who does go to Faery. Although moving slightly away from the theme of Tolkien's poetry, I found this paper to be one of the most interesting in this volume and Bridgewater's conclusion (or non conclusion) that each poet had made use of his own vision of Faery to awaken our own visions, evoke our own responses, to the possibility or dream of there being "other worlds than those" and other modes of seeing most compelling for further investigation.

Four papers in this volume look specifically at how Tolkien's poetry works within the context of his legendarium with one paper extending this exploration to how Tolkien's poetry was adapted by Peter Jackson in his movie versions of *The Lord of the Rings*.

In "Poetry in the Transmission Conceit of *The Silmarillion*," Michael A. Joosten starts with the observation that while *The Silmarillion* in the published form does not have a great deal of poetry in it; nevertheless poetry underpins Tolkien's conception of the legendarium especially the ancient tales of the First Age (153). Joosten suggests that Tolkien's work on the "Silmarillion" materials includes references to various poetic works. Some of these, such as the tales of Tinúviel and Túrin exist and form the majority of *The Lays of Beleriand*) while others such as the lament of the *Noldalantë* which is mentioned but does not exist (or not known in any published form). Joosten also makes the point that the earliest "Silmarillion" (the 1926 "The Sketch of the Mythology") grew from Tolkien's desire to explain the stories behind his poetic *Lays of Beleriand*). Joosten compares Tolkien's work here to Snorri's *Edda* which was compiled to explain the ancient Norse poetry he was

recording—"so to did 'the Silmarillion' develop to explain the poetry Tolkien had written" (155). In these later prose works Tolkien would refer back to some of the earlier poetry he had written, such as "The Lay of the Children of Húrin," for which he would now develop a transmission conceit to bring it into his "Silmarillion" narrative. Joosten's analysis suggests that Tolkien used the idea of the lacunae in myth and history to give his "Silmarillion" the sense that there was a base of poetic tradition underneath the prose. In some cases this body of poetic tradition existed as separate works and in others cases only mentioned in the body of the prose works. Both existing and only-mentioned poetry all worked together with the prose to create the "the great chain of reading" that made up Tolkien's legendarium.

In "The glimmers of limitless extensions in time and space': The Function of Poems in Tolkien's *The Lord of the Rings*," Petra Zimmermann examines the body of key poems in *The Lord of the Rings* along with their "semantic co-texts" (i.e. the narrative passages proceeding and directly following the poem) to explore how Tolkien plays with the concept and movement of time. For this analysis, Zimmermann draws closely on the influence of J.W. Dunne's *An Experiment with Time* which, as Verlyn Flieger has demonstrated in *A Question of Time: J.R.R. Tolkien's Road to Faërie*, was a key influence on Tolkien's thoughts on time. Zimmermann analyses three poems, "Song of Beren and Lúthien," "Old Walking Song," and "Sam's Song in the Orc-tower" to show how Tolkien uses both the semantic co-texts along with the poetry to create a breaking of the linear flow of time "and giving an impression of other layers of time and space" (60). For the "Song of Beren and Lúthien" Zimmermann demonstrates how Tolkien weaves together past and present by having Aragorn first tell and then chant the tale of Beren and Lúthien on Weathertop to the hobbits. Zimmermann argues that "together with the semantic co-text which accompanies its performance, [the "Song of Beren and Lúthien"] enables the reader to perceive a setting in the distant past, simultaneously with a realisation in the present and an anticipation of future events" (67). In this respect Tolkien is poetically portraying the Dunne's theories of time which state "all time, like all space, is always present." In this poem images of the past intermingle with images of the present—all boundaries between the layers of time are void enabling the dreamer to move forward and backwards in time. Zimmermann argues that there is a similar interlacing of time in the three different versions of the "Old Walking Song" which is meant to reflect a linear progression in time (the road stretching out and leading one forward). When Frodo first recites the poem in "Three is Company" the reader already knows the poem from when Bilbo recited it as his "hiking song" when he left Hobbiton seventeen years earlier. The first line of the poem, "The Road goes ever on and on," also resembles the poem Bilbo recites at the end of his journey in *The Hobbit*, "Roads go ever ever on," so this poem also links back to Bilbo's adventure—and thus sets up an intertextual relationship between the two novels. Zimmermann also makes the point that Tolkien blurs time by obscuring the authorship of the poem and lets

his characters be unsure whether the poem was newly created or retrieved from memory. Zimmermann concludes this analysis by suggesting: “It becomes clear that the song is a medium in which all layers of time can be perceived together” (74).

In the case of “Sam’s Song in the Orc-tower” Zimmermann uses the same analysis of semantic co-text to show how through different drafts of this episode Tolkien embedded this poem into the co-text of Sam in the Tower of Cirith Ungol. Zimmermann does a brilliant job here of following the progression of how Tolkien actually achieved this in the various drafts to the final printed version. Zimmermann concludes by stating “the creative process does not begin with nothing but rather builds on fragments from the past, on remembered material that can be filled with new life. Memory functions are a catalyst for creativity” (79). I found Zimmermann’s analysis of the semantic co-texts and the poems quite compelling and it made me want to examine the other poems and their co-texts further to see how time and timelessness works in them especially using Dunne’s theories of time (which clearly influenced Tolkien) as a critical context for this analysis of the poetry with its attendant semantic co-texts.

In “Poetic Form and Spiritual Function: Praise, Invocation and Prayer in *The Lord of the Rings*,” Lynn Forest-Hill examines poetic expressions of praise, invocation and prayer as part of the spiritual aspect of *The Lord of the Rings* with a specific focus on how some forms of Elvish poetry function as an important subliminal influence of the spiritual development of Sam Gamgee. Towards her first objective Forest-Hill explores several examples of poetry that suggest a spiritual dimension. For example, the poem recited after the fall of the Dark Tower “Sing now, ye people of the Tower of Anor” which was composed by Tolkien in the style of a psalm in the Authorized Bible has within it already a spiritual dimension given its biblical register. Another example is the invocation of the Elves “Snow-White! Snow-White! O Lady clear!” This is the Elves song of praise to Elbereth which the hobbits first hear in the Shire heralding their encounter with Gildor Inglorion, Tolkien describes it as being sung “in the fair elven-tongue” and Forest-Hill suggests a spiritual dimension to this invocation through a combination of the mention of Elvish singing, the calling of Varda’s name in Sindarin—Elbereth (Star-Queen), Gilthoniel (Star-kindler), as well as the interesting fact that Tolkien frequently uses regular indentations in poems with a meditative, prophetic or spiritual aspect, though not always as part of a quatrain which would be familiar to readers from Christian Hymns (96). Forest-Hill also makes the point that the metre of this invocation to Varda mirrors “the regular tetrameters which make up the ‘long measure’ form familiar from many hymns” (96). She goes on to explore how the same invocation recurs in the text of *The Lord of the Rings* and how Tolkien modulates his use of the Elvish language in the invocation to create a mimetic sense of how this elevated invocation would have seemed to the hobbits. Forest-Hill uses this idea specifically to explore Sam’s spiritual development throughout *The Lord of the Rings*. She cites several key

examples of Sam's progression and growth by being exposed to several forms of spirituality throughout the story; mainly through his encounters with the Elves. Sam sees by example how the Elves and other characters use invocation in times of danger and Forest-Hill does a very good job of demonstrating how this links to Tolkien's own Christian ideas; what Forest-Hill characterizes as "the significance to Tolkien of creating a nexus between his own personal religious orientation playfully constructed, and a latent spirituality in his created character revealed through the blend of elvish influence with rustic lexis" (101). Sam's spiritual growth culminates in Shelob's lair when Sam utters an invocation to Elbereth using a form of the hymn he heard in Rivendell but now adopted for his own purposes which, as Forest-Hill points out, even extends to changes by Sam in grammatical forms. Therefore, Sam is not simply repeating the hymn he heard to Varda in Rivendell but calling it up and adapting it for his own purposes; evoking Varda to "A tiro nin, Fanuilos!" "O guard me, Elbereth!" Forest-Hill suggests that Sam's fluency in Sindarin may be evidence of the divine inspiration implied in the line "some remote voice" which introduces this passage. She concludes with other examples that show the complex relationship Tolkien sets-up between real and invented languages and poetic forms that echo primary world significance. It is interesting that this is the only paper in this volume which specifically looks at the juxtaposition of Tolkien's invented languages with his poetry which is an area that certainly needs more investigation and scholarly research.

In "Cinematic Poetry: J.R.R. Tolkien's Poetry in *The Lord of the Rings* Films" Julian Eilmann explores how some of Tolkien's poetry was used in Peter Jackson's *The Lord of the Rings* films, with a specific focus on two poems that made it into the films albeit spoken by different people than in the book or shortened, "The Walking Song" and "The Lament for the Rohirrim." Eilmann uses these two poems to show how Jackson adopted the "spirit" of Tolkien into the movies and how Jackson uses these poems in a cinematic way. Eilmann also makes a distinction between the "theatrical versions" of the films and the "extended editions." Through a series of helpful charts at the end of this paper Eilmann shows, not surprisingly, that more of Tolkien's poetry appears in the extended editions of the poems (17 poems) vs. the theatrical versions (9 poems). Eilmann shows by several examples that while the poetry is still Tolkien's it has now been re-used and interpreted by Jackson the filmmaker to create the "spirit" of Tolkien's books. Eilmann ends his analysis with the ironic observation that Tolkien's verses, which in most cases have not been praised by critics and fans for their quality, finally found their way into a mainstream blockbuster production and helped to make Jackson's *Lord of the Rings* one of the most beloved and successful film series of present day cinema. Hopefully it will be this attraction to the poetry in the movies that will add to more people exploring the original poetry in the books. This is a very interesting analysis of what I hope will be more work on how Tolkien's poetry is adapted in all the Jackson films; including the three *Hobbit* films.

In an overall assessment of this volume I can do no better than echo

Michael Drout's words that he indicates he will use the next time his students ask him why they should not skip the poetry in *The Lord of the Rings*— "having read the essays in *Tolkien's Poetry* I will have much better answers because I now know much more about the poems themselves, why they are where they are, how Tolkien created them, what functions they perform . . .and why readers *should not skip them* but should instead find in them both pleasure and insight" (2). May the exploration of Tolkien's poetic works continue!

Andrew Higgins
Cardiff Metropolitan University