

THE MARQUETTE ARCHIVES

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It is well known that, in 1957, Professor Tolkien was approached about the possible sale of the manuscripts of his principal published stories, and that an agreement was reached, whereby (as Humphrey Carpenter has written) "the sum of £1,250 (which was then the equivalent of five thousand dollars) was paid, and in the spring of 1958 the originals of *The Hobbit*, *The Lord of the Rings* and *Farmer Giles of Ham*, together with the still unpublished *Mr. Bliss*, made their way across the Atlantic." The purchaser was, of course, Marquette University, a Catholic institution in Milwaukee, Wisconsin.

In his excellent biography of Tolkien, Mr. Carpenter has given us brief glimpses of these manuscripts, mostly while tracing the development of the stories; but, other than these glimpses, almost nothing has been written about the Marquette Collection itself, about what it is like to visit there, or about what, specifically, the Collection holds. Preferably, this should be the subject of a book-length study; and it is to be hoped that this will be the case in future. But for the time being, I hope to somewhat fill this gap, and provide a brief look at the Tolkien Collection, based on several visits of my own made over the past few years.

The city of Milwaukee is located in south-eastern Wisconsin, and borders on Lake Michigan, not far north of Chicago (in neighbouring Illinois). In the United States, Milwaukee is almost solely associated with beers and breweries, though wrongly so, as the city is surprisingly clean, considering the blight upon most heavy-industry cities, and it has much more to offer than beer.

Marquette University is not much more than one mile west of the downtown area. Founded in the late 19th century, it is a Jesuit institution, named after a 17th century French priest who explored the upper middle west.

The Tolkien Collection is housed in the Archives of the Memorial Library, a large brick building on Wisconsin Avenue, an important artery of the east-west city traffic. The Archives themselves are in the basement, in comfortable and modern surroundings. Many other collections are held in the archives, most of whose topics focus on social change (both Catholic and political). Of possible interest to Tolkien fans is their G.K. Chesterton Collection, which, though small, includes some original manuscripts and much secondary material.

There are, of course, general rules regarding the use of all of the Ar-

chives' manuscripts. Such rules are included in the registration requirement, in which the researcher agrees to abide by all rules imposed by the Library (e.g., one may use only pencils near the manuscripts), and those imposed by the individual donors or their legal heirs (e.g., with regard to the Tolkien Collection, photocopies will not be provided without the permission of the Tolkien Estate).

When the Tolkien manuscripts reached Marquette in 1958, they formed a greater than eight-foot stack. After being initially arranged and described in a brief guide, the manuscripts were finally re-processed in 1978-9, when the marvellously-detailed fifty-five page guide was produced. The manuscripts themselves are described in the first four sections of the guide (corresponding to the four series of manuscripts: see below), while the additional three sections describe the Collection's other Tolkien-related holdings.

Series One, *The Hobbit*, contains the principal manuscript of the book, two typescripts (the first being the one lent to Elaine Griffiths and, later, to Susan Dagnall of Allen & Unwin, as is described in Humphrey Carpenter's biography; and the second being the printer's typescript), and three sets of page proofs. The most interesting reading is found in the holograph manuscript, in which the wizard is called Bladorthin; the dwarf-leader, Gandalf; Beorn, Medwed; and the dragon, Pryftan. (In several places these names are crossed out and the published names substituted.)

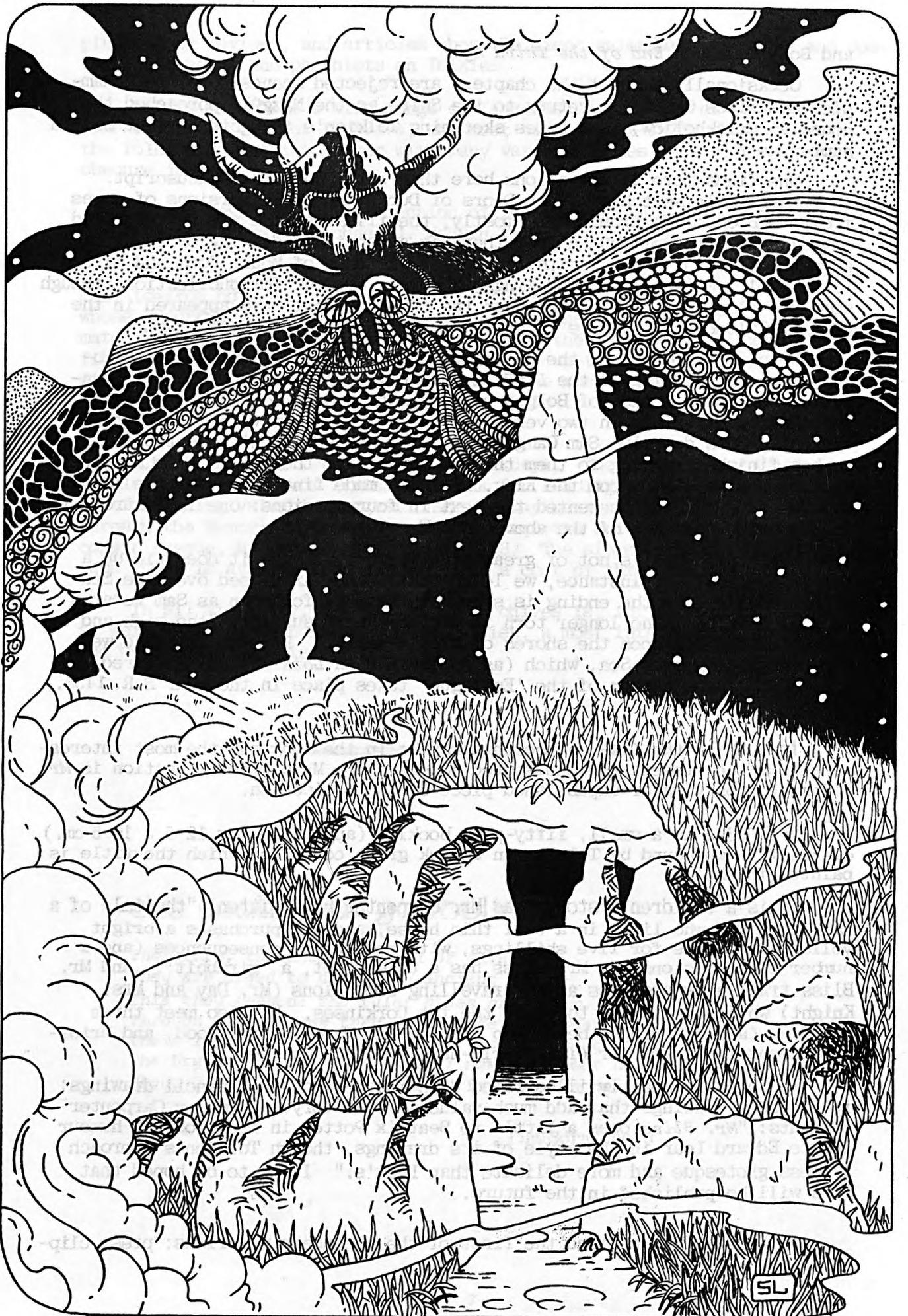
There are also, in this version, some minor differences in plot, such as Gandalf's (the dwarf-leader's) finding of a key in the troll-hoard which later turns out to open the hidden door to the Lonely Mountain.

Aside from a few pencilled sketches of maps (found within the text), the only illustration with *The Hobbit* manuscript is an early version, though torn and fragmented, of the dust jacket.

Of *Farmer Giles of Ham*, Series Two, Marquette has both a manuscript and a typescript of the early (shorter and less sophisticated) version, in addition to two typescripts of the longer published version and two sets of galley sheets.

The Lord of the Rings, Series Three, is by far the largest and most interesting part of the whole Collection. Of the twenty boxes in which the Collection is stored (thirteen of which hold the actual manuscripts, typescripts and proofs, while the remaining seven contain related holdings), nine are filled with *LotR* material. Generally, there is for each chapter a manuscript draft and two typescripts, in addition to which there is a complete set of the book's galley sheets. There are also 'fair copies' of some chapters, beginning with 'The Mirror of Galadriel', in Christopher Tolkien's hand.

In briefly mentioning some highlights (Humphrey Carpenter has already written something about the development of the *LotR*, and it is beyond the scope of this article to add to this), I would say that it is particularly fascinating to read the earlier drafts of the chapter 'The Shadow of the Past' (previously entitled 'Ancient History', and later 'The Story of the Ring'), in which one sees the gradual conceptualising of the Rings of Power. It is also interesting to discover that the *LotR* was at one time, very early with regard to composition, entitled *The Magic Ring*; and to see the original titles of the six books of the *LotR*: Book One, *The First Journey*; Book Two, *The Journey of the Nine Companions*; Book Three, *The Treason of Isengard*; Book Four, *The Journey of the Ringbearers*; Book Five, *The War of the Ring*;



and Book Six, *The End of the Third Age*.

Occasionally amongst the chapters are rejected scenes (one, for example, describes Gandalf's return to the Shire as the Nazgûl approached the house at Crickhollow), and notes sketching Tolkien's thoughts on what should happen next.

One finds more illustrations here than with *The Hobbit* manuscript. There are early sketches of the Doors of Durin and early versions of pages from the Book of Mazarbul; but, mostly, the illustrations are not detailed or polished. To name but a few, there is a pencilled drawing of Isengard, a sketched map of Minas Tirith, and a few sketches of Mount Doom and of Cirith Ungol. None of these drawings, however, cry out for publication, though some are as good if not better than the sketches that have appeared in the British Calendars and, more recently, in *Pictures by J.R.R. Tolkien*.

Beyond the corpus of the published book, the only significant unpublished piece relating to the *LotR* is the 'Epilogue'. (There are a few unpublished family trees: of Bolger of Budgeford and of Boffin of the Yale.) The 'Epilogue' exists in two versions, but they are not very different in content. Both describe Sam Gamgee answering his children's questions after he has finished reading to them the Red Book. Sam then shows them a letter that he has received from the King. Tolkien made fine copies of the letter, and in one such copy presented the text in four versions: one in Westron, one in Sindarin, and each of the above in a Tengwar script.

The 'Epilogue' is not of great significance, though it does tie up a few loose ends; for instance, we learn that Shadowfax passed over the Sea with Gandalf. And the ending is somewhat teasing: for even as Sam remarks to Rose that he is no longer torn in two, he hears suddenly "the sigh and murmur of the Sea upon the shores of Middle-earth." Here is foreshadowed his own passing over Sea, which (as Appendix B in *LotR* states) occurred in S.R. 1482. (The action of the 'Epilogue' takes place in the year S.R. 1436.)

But while the *LotR* manuscripts may be in the long run the most interesting, for the present the undisputed jewel of the Marquette Collection is *Mr. Bliss*, the only major unpublished piece in the Collection.

Mr. Bliss is a small, fifty-page booklet (approximately 12.6 × 19.5 cm.), originally handbound by Tolkien in a dark green cover, on which the title is painted in white.

It is a children's story, (as Mr. Carpenter has written) "the tale of a tall thin man who lives in a tall thin house, and who purchases a bright yellow automobile for five shillings, with remarkable consequences (and a number of collisions)." Mr. Bliss has a unique pet, a 'girabbit'. And Mr. Bliss tragically acquires a few travelling companions (Mr. Day and Mrs. Knight) while on his way to visit the fat Dorkinses. We also meet three scheming (and hilarious) bears who live in the Three Bears' Wood, and briefly encounter a character (familiarily-named) Gaffer Gamgee.

The book is heavily illustrated with ink and coloured pencil drawings: it is these drawings that add much value to the story. Humphrey Carpenter comments: "*Mr. Bliss* owes a little to Beatrix Potter in its ironical humour and to Edward Lear in the style of its drawings, though Tolkien's approach is less grotesque and more delicate than Lear's." It is to be hoped that this will be published in the future.

In Series Five we find the first of the secondary materials: press clip-

pings, book reviews, and articles about Tolkien; calendars, records, and posters; and books and pamphlets on Tolkien.

Series Six holds a wide range of fanzines: a full run of *The Tolkien Journal*; almost all of *Mythlore*; and most of the post-1975 publications of the Tolkien Society; together with many various issues of smaller and more obscure journals.

Series Seven, the final section of the Tolkien Collection, comprises the working papers of Michael J. McHugh for a 'Tolkien Dictionary'.

Looking at the secondary material as a whole, one sees a serious commitment towards obtaining the most useful collection possible, a collection whose importance is based on the manuscripts and increased by the secondary materials. I am by no means suggesting that the Collection is complete (I find it remarkable that the Collection is so up-to-date when considering the Archives' small budget), but it is easily the most useful and complete collection of Tolkien material that is available to the public.

The Collection is open only on weekdays. The present Archivist is Charles B. Elston (whom I wish to thank for reading a draft of this article and for making valuable suggestions); he may be reached (to arrange a visit) through the Memorial Library Archives, Marquette University, 1415 West Wisconsin Avenue, Milwaukee, Wisconsin 53233. The afore-mentioned fifty-five page guide is available upon request at a cost of three dollars.

In all sincerity, a visit to the Archives is, for a devoted Tolkien fan as well as for someone researching Tolkien, a most interesting, enjoyable, and worthwhile experience.



the sealing of gondolin

*Therefore, to hinder the end of things,
They are urged to uproot an ancient union;
This they reason: the ruler hides his realm.
Through Seven gates they go, salute Dark Guards,
Their last outward thoughts over, they soon obstruct
The Dry River's natural course; now they hear not
Thou, Ulmo. Redeless Gondolindrim, outrage near*

Tim Scratcherd