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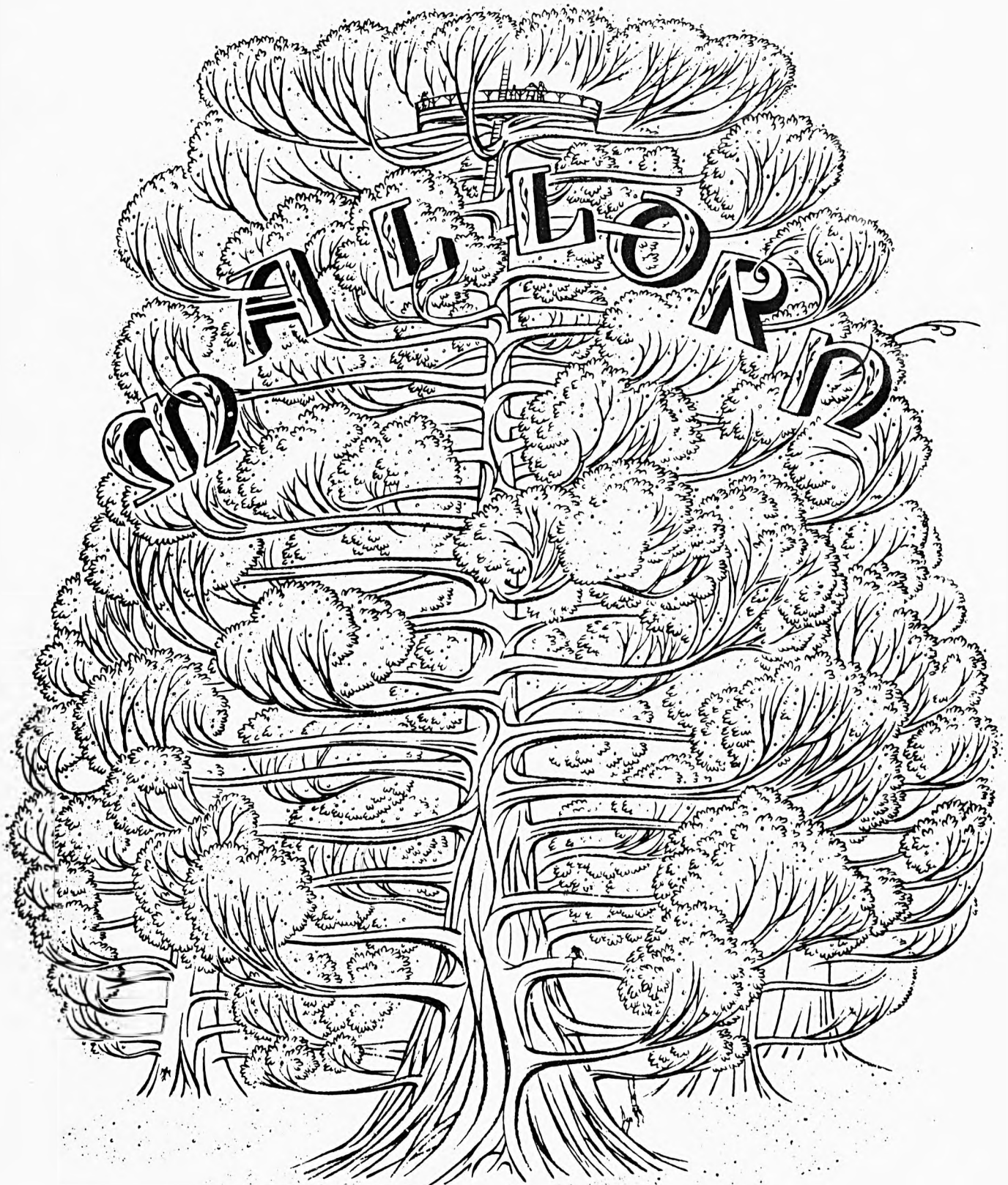

Mallorn 13

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Contents

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Hello, everyone!

I'd like to introduce myself - Susan Rule, newly appointed editor for Mallorn. This is my first issue and I hope it's a good one! I would very much like it if you (or some of you) would write and let me have your opinion of it. The more opinions I have, the more easily I can produce a Mallorn of the type that the Society wants. Also, I need MATERIAL - articles, reviews, artwork, crosswords (I'd like to have a crossword in each issue), poems, and anything else you can think of.

As I said, all contributions are welcome. A few points to remember, however. Artwork can only be in black and white - not grey, as grey will not reproduce. Shading is best indicated by dots or lines. Full-size artwork is A4 ($11\frac{3}{4}$ inches by $8\frac{1}{4}$ inches), but smaller pieces are always needed as space-fillers and decorations. If an article is sent in which was first printed elsewhere, please let me know, as I have to get reprint permission. Otherwise we get involved in breach of copyright and so on, which is to be avoided.

Also in this issue is an article on the French translation of Tolkien's books, pointing out the differences between it and the English edition. Perhaps other overseas readers have noticed differences between their translation and the English original? If so, perhaps you might like to write and let me know about them, as they are very interesting to read about.

Lastly, my thanks to all those who sent in articles and artwork which were used in this issue; also to Lester and Jonathan Simons, who gave great help to a very fledgling editor! - and to Steve Pillinger, who typed Mallorn in what must surely be a record time and who also has some excellent ideas on design and presentation.

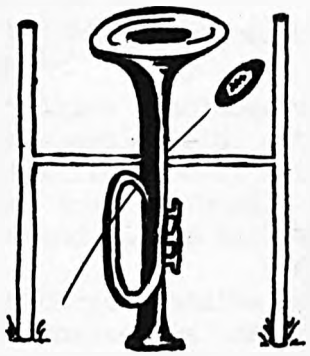
I wish you all good reading!

Susan Rule.

"the Battle of the eastern field"

a commentary

by Jessica Yates



In Mallorn 12 our Editor outshone himself by obtaining reprint permission for Tolkien's first published (and anonymous) poem, *The Battle of the Eastern Field*. As I read it, I couldn't help being reminded of another poem, well-known to schoolboys of the time, and on checking the original I became convinced that Tolkien's poem was not just a mock-heroic piece, but a parody of a specific Victorian classic. When I discussed this with other members, they did not on the whole remember the original, so I think it is worthwhile to describe it with a few quotations, so that we can appreciate *The Battle of the Eastern Field* as Tolkien intended.

The poem Tolkien parodied is undoubtedly *The Battle of Lake Regillus*, which is one of Macaulay's *Lays of Ancient Rome*. These were published in 1842, and first included in Everyman's Library (Dent) in 1910, a year before Tolkien wrote his parody. It is probable that other editions of the poem were known at King Edward's School: the new (1954) introduction to the Everyman edition states: "judged for what they are, ballads, they are masterly, and deserved the immense popularity they enjoyed with two generations of Englishmen. In those days every schoolboy knew them, and many both young and old had them by heart. From them young people learnt to take pleasure in the sound and rhythm of verse....."

Macaulay himself wrote an introduction to his *Lays*. He did not pretend that they were translated from any originals, but said that they were his own speculations, based on his knowledge of English ballads and Roman history, concerning what Roman ballads might have been like. This was, he explained, the oral history of the Roman people, which was later transmuted into the prose history written by Livy and other historians. The most famous of Macaulay's *Lays* is, of course, *Horatius*. *Regillus* is the sequel, which describes how the Tarquins tried once again to conquer Rome, and were completely defeated, one of their Roman opponents being Herminius, who kept the bridge with Horatius.

One important difference between the Macaulay and the parody is that Macaulay's poem was meant to have been written some time after the battle, to celebrate the annual festival on the anniversary of the battle. Therefore his first lines, "Ho trumpets, sound a war-note, Ho, lictors, clear the way!" refer to preparations for the festival, and not to the battle itself. However, Tolkien's first lines: "Ho, rattles sound your warnote! Ho trumpets loudly bray!" do refer to the actual battle to take place later that day - in fact, a rugby match.

Macaulay's poem also explains the numbering system Tolkien used for his stanzas, in order to represent a mutilated poem. Tolkien numbered in Roman

numerals thus: I, II, III, IV, XIII, XX, XXI. Macaulay's stanzas are numbered consecutively from I to XL.

I will now quote from Macaulay's first stanza, to provide conclusive proof that *Eastern Field* is a parody, and then quote those lines from the rest of his poem which have close parallels in Tolkien. In fact, after this first stanza Tolkien breaks away from Macaulay's vocabulary and writes very much his own poem, using Macaulay's rhyme-scheme and his heroic style.

STANZA I of *The Battle of Lake Regillus*
(to be compared with Stanza I of *The Battle of the Eastern Field*, *Mallorn* 12)

Ho, trumpets, sound a war-note!
Ho, lictors, clear the way!
The Knights will ride, in all their pride,
Along the streets to-day.
To-day the doors and windows
Are hung with garlands all,
From Castor in the Forum,
To Mars without the wall.
Each Knight is robed in purple,
With olive each is crowned;
A gallant war-horse under each
Paws haughtily the ground.
While flows the Yellow River,
While stands the Sacred Hill,
The proud Ides of Quintilis
*Shall have such honour still.**

Note that Macaulay's knights are robed in purple with olive crown because of the festival. Tolkien's knights wear the opposing colours of their teams, scarlet and green.

There is no close parody in Tolkien's stanza II. In stanza III, the listing of famous warriors is an idiom which Macaulay acknowledges from Homer. Four lines in Tolkien's stanza III echo four of Macaulay's stanza XIII, with their rhyme on *foes/shows* (Macaulay's *foes/rose* as below):

But in the centre thickest
Were ranged the shields of foes.
And from the centre loudest
The cry of battle rose.

Tolkien also employs Macaulay's pattern of listing warriors: several in a group, each with their claim to fame, and finally the most famous of all.

Macaulay's stanza XIV opens with: "Now on each side the leaders / Gave signal for the charge"; which Tolkien carefully varies as: "Now straight the shrill call sounded / That heralds in the fray."

The next close parallel comes with the episode of the hero who is wounded and carried off. In Macaulay he is stabbed in the neck, in Tolkien he is knocked down, and in both: "His clients from the battle / Bare him some little space." Exactly the same lines are used! But whereas Macaulay's 'clients' are concerned about bringing their hero back to life, Tolkien's lads just rub

*There are four more lines in Macaulay - Tolkien's Stanza I has only 16 lines.

his wounded knee.

Macaulay's stanza XVII opens: "But meanwhile in the centre / Great deeds of arms were wrought." Tolkien follows this closely with: "....meanwhile in the centre / Great deeds of arms were wrought." In both cases "wrought" rhymes with "fought". Then we have something very cheeky, and what I consider to be the raison d'être of the parody - the main joke. The original poem brings in the sudden appearance of Castor and Pollux to save the day for the Romans. They are styled by Macaulay "The Great Twin Brethren". But Tolkien is writing about a rugger match, so of course he brings in the goalmouth under the title "The Great Twin Posts". This would have brought the biggest laugh among the schoolboy (and schoolmaster) readers.

Tolkien's stanza XX has a humorous reference to the dinner-signal, or bull - it seems in fact to have been a horn. Then we have an argument between Tolkien and his friends, who try to rewrite his text. G.A.B. wants something more heroic for the final signal, but Tolkien prefers to use the phrase "close of play".

Tolkien concludes with a heroic feast, his own contribution to the story, in mock-heroic vein. It would be typical of his civilised views on life that the glorification of war that filled the literary studies of young men in grammar schools, should thus be sent up in a rugger match which comes to an agreed end and is followed by a reconciling feast.

Much yet remains to be discovered about this poem, especially the sources of the characters' names: Hill-Lord, Corcii, Atlas, Bogey, Ericillus, Falco, Sekhet and Mensura. Some may be Latinisations and puns of Tolkien's own invention, but we know that the schoolboys had their own 'official' Latin names for the purposes of reporting debates, etc. On the next page to *Eastern Field* in the school magazine is an *Acta Senatus*, which includes the names of M.CORCIUS PATO and his brother Q.CORCIUS PATO IUNIOR, and also ALGIDIUS MENSURA. So their Latin names had already been invented, but Tolkien probably added some of his own.

What is quite clear, to conclude, is that Tolkien 'Saxonised' the Roman world of Macaulay in the preferred use of English vocabulary and the more barbaric tone of his diction. Such words as clan, grail, corslet, helm, flaxen, liegemen and henchmen evoke the Germanic heroic tradition. This early work is remarkably consistent with the later work of the man who was to revive the saga tradition and compose translations and pastiche of Old and Middle English literature.

An Introduction to Elvish

AND TO OTHER TONGUES AND PROPER NAMES AND WRITING SYSTEMS OF THE THIRD AGE OF THE WESTERN LANDS OF MIDDLE-EARTH AS SET FORTH IN THE PUBLISHED WRITINGS OF PROFESSOR JOHN RONALD REUEL TOLKIEN.

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edited and compiled by JIM ALLAN

Bran's Head Press, 303pp., £5.75

This book takes a bit of absorbing. Partly, that sentence is an apology for missing the last number of *Amon Hen*, but just the same it's true. The hard core of *An Introduction to Elvish* is Jim Allan's Quenya and Sindarin Grammars and Dictionaries, plus Chris Gilson and Bill Welden's surveys of 'Proto-Eldarin Vowels' and 'Proto-Eldarin Consonants', and all these are *full*: they consist *entirely* of such statements as: "PE *i* > S *e* by final ā-affection. PE **sinda* 'grey' > Q †*sinda*, S **send* (M). The only evidence for this change from the published corpus is indirect: S *Cair* 'ship' < **ceir* < **keirᵛ* < PE **kiryā* (Q *cirya* 'cleft', cf. also *Ciryaher*, one of the four 'ship-kings' of Gondor)", and so on and so on and so on. There's no point in pretending that anyone can read this, any more than you can read a table of logarithms; and unlike logarithms, surveys of Proto-Eldarin vowels aren't even data: they're inferences, and inferences furthermore about something that has no historical reality. So what does this book do, and what is it for?

Well, the first thing you can say about it is that it tackles head-on the most daunting aspect of *The Lord of the Rings* (all the work in the book was done pre-*Silmarillion*), as also the most mysterious one: which is that according to Tolkien, he saw his trilogy not as a myth nor an epic nor a fairy-story, as most critics have preferred to think, but as "an exercise in linguistic aesthetic". Practically nobody knows what this means, and most of Tolkien's early reviewers never even stopped to ask, thundering off instead on one literary hobby-horse or another. Still, it meant something. On the lowest level, it meant Meriadoc Brandybuck sitting in the gloom among the Riders, and hearing every now and then a snatch of song: "and Merry felt his heart

leap, though he did not know what it was about . Or Sam listening to Gimli's poem and deciding that he might not follow the story, but he liked the sound of the names: "In Moria, in Khazad-dûm". Or the snatches of Quenya and Old Entish and Dunlending preserved inside the story of *The Lord of the Rings*, and helping to make that story work. You don't have to know a language to feel it (Tolkien kept saying implicitly), and in this he was dead right. But the common view that takes language as a kind of coding-system for thought, all matter and no manner, could never explain *why* this was so. As a result a large part of the evident effect of *The Lord of the Rings* has always remained just outside the scope of reasoned argument, like the propulsion system of UFO's.

Jim Allan's book has shaken that up quite a lot. If you like, its central statement is Tolkien's own: "Most English speaking people, for instance, will admit that *cellar door* is 'beautiful', especially if dissociated from its sense (and from its spelling). More beautiful than, say, *sky*, and far more beautiful than *beautiful*". Now what's beautiful about Elvish? With Quenya, you might say it is the prominence given to dental/alveolar consonants. "All words in the extant corpus of Quenya end either in a vowel or in one of the dental/alveolar consonants *l*, *r*, *n*, and more rarely *t* and *s*", notes Jim Allan. He adds that "In Finnish also these are the only allowable final consonants": and perhaps that too offers a guide, for Quenya is clearly modelled on Finnish in, e.g., its system of complicated case-endings, like illative and inessive. Does it feel like Finnish - alien, complicated, not Indo-European, but nevertheless using at least the same sounds (unlike African languages with their ranges of tongue-clicks or Semitic ones with their queer vowel-changes)? I don't know, but at least the comparisons made between Quenya and Finnish help you to realise that you do put even completely unfamiliar languages on a little mental scale of alienness: and on this Quenya occupies a rare middle position on the edge of recognition. Another thing this book makes me realise is that most of us do much the same thing just for sounds. Quenya again has a strikingly regular system of 'front' and 'back' vowels, and of diphthongs (unlike English, which has short vowels without corresponding long ones and a set of diphthongs that looks as if the cat's been at it). So when Galadriel lets fly with *"Ai! laurië lantar lassi súrinen..."* it sounds light, quick and civilised to an extent that English can't match. Against that the Ring says, *"Ash nazg durbatulûk, ash nazg gimbatul, ash nazg thrakatulûk agh burzum-ishi krimpatul"*, and to us it sounds brutal. "All trembled, and the Elves stopped their ears", indeed. Why? Because the language is dominated by back vowels; by consonant clusters; and by voiced clusters we don't use in English, like *-zg-*, though its voiceless counterpart *-sk-* is common. Black Speech sounds rasping, gargled, full of ominous sounds like 'crimp' and 'thrak'.

But, you may say, there's still no sense in this. 'Crimp' and 'stomp' and 'thrash' needn't be any more ominous as sounds than 'fletch' or 'twitch' or 'stork'. They needn't, it's true. One of the points about modern languages is that in them the relation of sound to sense is arbitrary, and this of course was the point Tolkien was making about 'cellar door' and 'beautiful'. Still, that's their defect, and maybe it's not an essential one. Readers of C.S.Lewis's *That Hideous Strength* may remember what he said about the language of Numinor (*sic*), that "This was the language spoken before the Fall and beyond the Moon, and the meanings were not given to the syllables by chance, or skill, or long tradition, but truly inherent in them as the shape of the great Sun is inherent in the little waterdrop." No human being could really achieve that. But in Quenya Tolkien was doing his best - making 'cellar door' mean 'beautiful' and 'beautiful' mean 'cellar door'.

That goes some way towards explaining 'linguistic aesthetic'. But anoth-

er point arising from *The Lord of the Rings* and drawn out into the open by *An Introduction to Elvish* is that there is an aesthetic between languages as well as in each single one. You can feel the beginnings of that even in English words - or at least Tolkien could, having spent his life at it - because of their variant origins in Old English, Old Norse, Old French, Latin. You can feel it even in meaningless words like names. Marske, Anlaby, Allerton and Staithes are identifiably different from Poppleford, Sidmouth, Piddletrenthide and Exeter, and for that there are good historical reasons. You may not know the reasons, but you can feel the difference! Tolkien exploited this sort of dumb philological sense in making the relationships between Westron and Rohirric and Northern/Dwarvish, as also in the much older set of Quenya and Sindarin (and Adûnaic). Another thing that Jim Allan's work does is to open up the historical links between Quenya and Sindarin, to show how between the languages there is a set of correspondences of which most readers were aware without quite comprehending it. Looking back on LotR I got a new sense of the point of Galadriel's poem in Quenya (in Lothlórien, where they actually spoke a sort of Sindarin), and also of the slight shock when Fangorn starts to use it, though he hasn't seemed a terribly dignified character up till then. Nor is he ever, not in an Elvish sort of way: but he is old, and also somehow fossilised or changeless in a way that even Elrond isn't.

The 'English - Quenya/Sindarin Entry Index' helps you with such thoughts, and brings out some unexpected links: *Isildur/Minas Ithil*, yes, I knew, but *tumbale/imlad* I hadn't noticed. It makes you realise how powerful and yet predictable was Tolkien's linguistic system. And these correspondences are important not just for showing that Tolkien did a lot of work on languages, nor for adding a sense of age and history to his story: what they also do is make fantasy seem real, even in a way *be* real. As far as languages go most of us are in the position of a savage in a supermarket - there's a lot there to use, we don't know where it's all from, but we're dimly aware of the presences that must have made it all. Tolkien *did* know about the processes (phonetic change, semantic shift, word-borrowing, culture-shock), and he brought them into his fiction. Now the fiction is fantasy, but the processes aren't: ignoring them, in the non-historical way of much modern fiction and criticism, is an ostrich manoeuvre. 'Bless' is a nice word now, but it comes from **blôdisôjan*, 'to mark with blood'. It's not really very long ago since the two concepts were the same. Know a language, know nothing special: know language-change, know reality. That's an aphorism I think Tolkien would have subscribed to, and that's what *An Introduction to Elvish* really puts across.

There are some things outside the hard core that can be criticised. Paula Marmor's "Etymological Excursion among the Shire-Folk" isn't always on the button. She derives the hobbit-name *Holman* from *Holm-man*, 'man from the island', and that's what it is in English. In Hobbitic it's more likely *Hol-man*, 'hole-man', i.e. 'hobbit' once again, near enough. Jim Allan spots this little joke elsewhere. There's a similar joke over 'Quickbeam'. The Ent of that name 'is' clearly a rowan-tree (or rowan-Ent), which is odd, since the big Old English dictionary lists *cwicbeam* as 'poplar'. But Tolkien knew the dictionary compilers were wrong - they'd just guessed from *cwic-beam* to 'live-tree' to 'tree that's always shaking'. However *quicken* or *wicken* is good modern English (in dialect) for 'rowan', and the compilers were as vulnerable as the Four Wise Clerks of Oxenford in *Farmer Giles*, carefully writing up the *Oxford English Dictionary* entry for 'blunderbuss' and getting it mostly wrong. Tolkien was amused by the ignorance over language even of specialists, and never stopped making jokes about them, from the 'jabberwocks of antiquarian research' to the Master of the Houses of Healing, who has no kingsfoil (but can tell you lots of names for it), or even to Gollum, careless of hilltops, leaves and

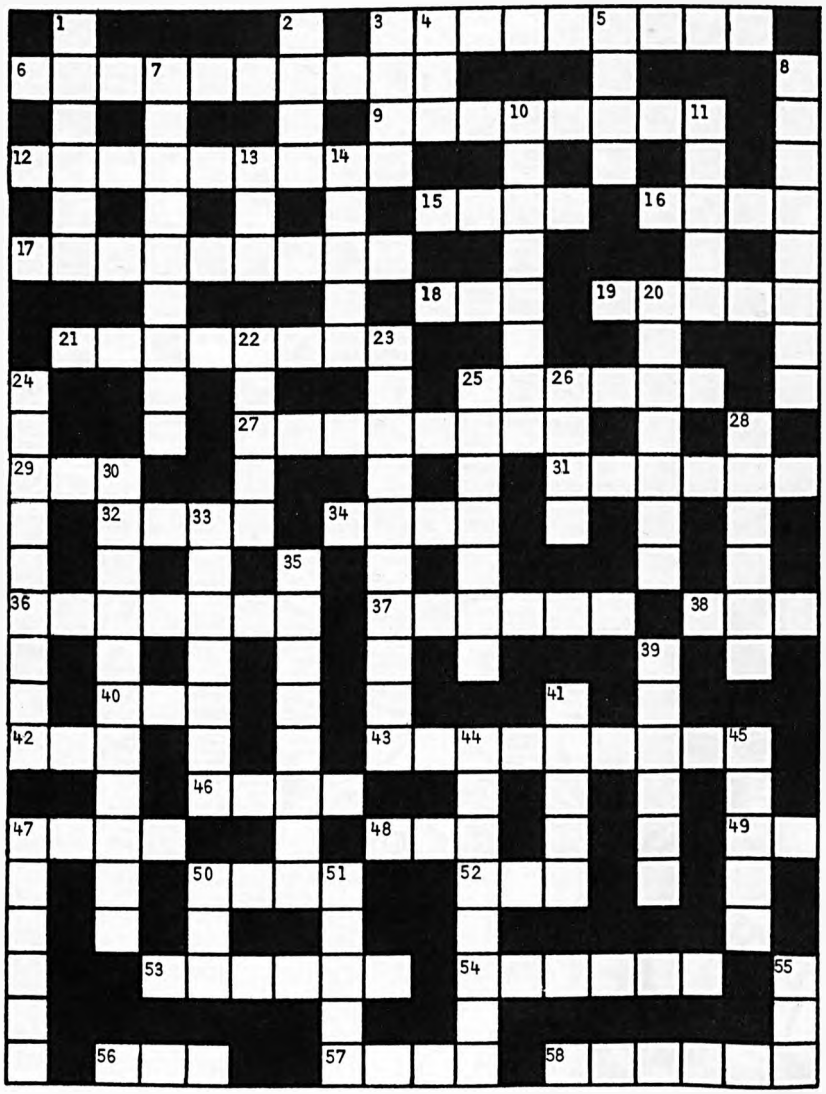
flowers because of his devouring interest in 'roots and beginnings'!

That comic element needs to be recognised a bit more; it's no good just looking up standard works of reference to see what Tolkien thought. I can't help feeling too that English readers wouldn't make the repeated error in this book of confusing *sk* and *sh*. *We* ought to realise that *sk* is Northern/Norse and *sh* Southern/English, as in the many doublets *shirt/skirt*, *shriek/screech*, *Shipton/Skipton*, etc. So the North Yorks. name cited by Jim Allan on page 203 is *Thirsk*, not *'Thirsh'*, and the dragon name *Scatha* is not "of Norse/Danish origin" at all, but perfectly good Old English (or Rohirric), and found all over the place in *Beowulf*. Of course they spelt *sh* as *sc* and said 'shatha'. Norse/Dwarvish would be *skathi*. Only a little point - but it shows Tolkien was dead consistent in such matters, because he knew that (left to themselves) languages were, too - and people. It's part of the disaster of modern civilisation that a curse of Babel has fallen on us, and especially hard on poor English; true resistance is found in dialects, illiterates and hillbillies (as you can see from Appalachian ballads, where the term 'middle-earth' was still being used long after everyone else had forgotten it). This is why — just to mention another section of the book — nearly all the Tolkienians cited in Lawrence J.Krieg's "A Survey of some English-Tengwar Orthographies" won't use the tengwar properly, i.e. phonemically, but just transliterate letter by letter, in spite of the fact that English spelling as it is now would have reduced any Gondorian scribe to helpless laughter — or, more likely, tears, as he derived from it its depressing evidence of cultural takeover and collapse. For most of us, "the written word is incontrovertibly basic to the psychological lexicon", writes Mr Krieg thoughtfully. Just so. But what that means is that we've all been driven (quietly, and in this one particular way) mad. The tengwar, by contrast, are sane. There's *another* compulsion latent in *The Lord of the Rings*.

Perhaps I ought to say that I myself would not keep up the pretence that all this is about real languages and historical truth in quite the way that the compilers of this *Introduction* have — Lise Menn's "Elvish Loanwords in Indo-European"! — partly because taking or pretending to take it seriously means you can't give proper weight to Tolkien's sense of fun, but mainly because I think that in one way and another Tolkien's work turns continually back to the real world, and cutting off the sort of comparisons and allusions he made is an impoverishment. Still, this criticism doesn't much *matter*. The raw material of anything you want to do with Tolkienian language is there. The book guesses accurately a lot of the time at the further material of *The Silmarillion* (which shows it's well-based). It shows you how and in what way Tolkien's favourite languages, Finnish, Welsh and Gothic, were used. And it says a lot incidentally and *en passant* about language itself. This surely is an aspect of which the Professor would have thoroughly approved.

Tom Shippey

Mallorn Crossword *



ACROSS

3. Whence the wine of the Wood Elves came.
6. Known to men as Silvertine.
9 & 58. A guest at the Farewell Party?
12. First king of Númenor to take his name in Númenorean form?
15. [See 38 across.]
16. Chain _____.
17. Name adopted by the Men of Westfold as a tribute to Helm Hammerhand?
18. Sam's father's real name?
19. Realm where the Men of the Mark lived.
21. [See 4 down.]
25. The eleventh month in the King's Reckoning?
27. Village not far from Tuckborough?
29. [See 38 across.]
31. A province of Gondor, shortened?
32. The Great Bear.
34, 56, 49 & 43. The Oath Breakers? (4,3,2,9.)

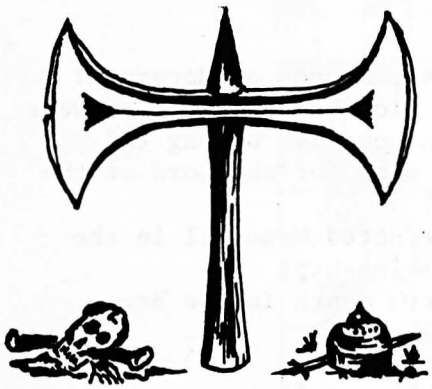
36. Ancient Hobbit village?
37. Elvish literary form?
38, 15, 24 down, 29 & 22 down. Manuscript written by Faramir's grandson? (3,4,2,7,3,5.)
40. [See 45 down.]
42. An aged companion of Thrór?
43. [See 34 across.]
46. The Sindarin winter month?
47 & 41 down. Southern Realm?
48. _____ Gammidge.
49. [See 34 across.]
50 & 50 down. It extended 20 miles from the Great East Road to the confluence of the Withywindle & the Brandywine Rivers.
52. _____ Grange.
53. A horizontal division of Tengwar?
54. Lord of Gondolin and father of Idril?
56. [See 34 across.]
57. "And escapes were managed by mere luck, just for your ____ benefit?"
58. [See 9 across.]

DOWN

1 & 11. Straight portion of the Withywindle between Grindwall and the weir?
2. Answer to the seventh riddle?
3. Ninth Steward of Gondor?
4 & 21 across. Old Rory Brandybuck was given a dozen of this brew.
5. [See 8 down.]
7. Capital of Arnor?
8 & 5. Narrow pass of the White Mts.?
10. Third king of Arnor?
11. [See 1 down.]
13 & 39. The Great Civil War of Gondor.
14. Tom Bombadil.
20. Elvish fourth day of the week?
22. [See 38 across.]
23. Haradwaith.
24. [See 38 across.]
25. Fourth child of Holman (greenhanded).
26 & 51. Waste mounds of Morannon?
28. To whom did the "Jewels that were hard to come by" belong to?
30. Éowyn's name for the Lord of the Nazgûl?
33. Who instructed Meneldil in the art of kingship?
35. The fourth month in the Bree-reckoning.
39. [See 13 down.]
41. [See 47 across.]
44. Village of the Westfarthing?
45 & 40 across. Woods of the Eastfarthing?
47. Dwarf-city of the First Age?
50. [See 50 across.]
51. [See 26 down.]
55. Royal prefix.

Devised by **Michael Henry**

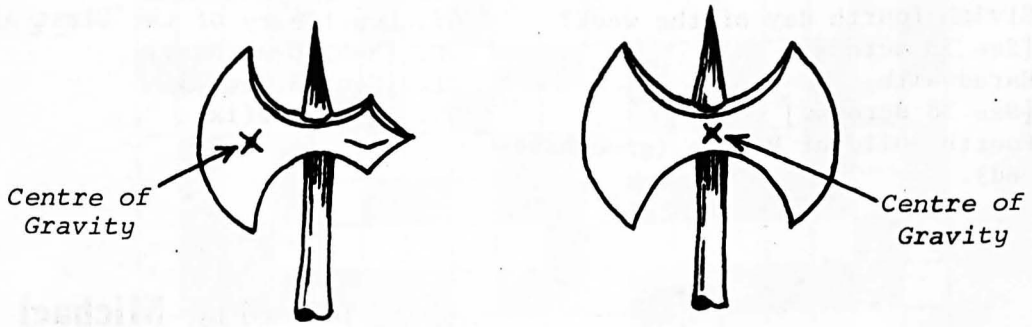
*Solution on page 28.



The subject of Dwarvish axes and their design and construction is of real importance to me, in particular. My own costume design (made for Sweden, but visible at Oxonmoot) shows a stylised axe, which is double-headed (known properly as a Cretan labrys).

However, this is for ceremonial usage, and would pose severe problems in combat.

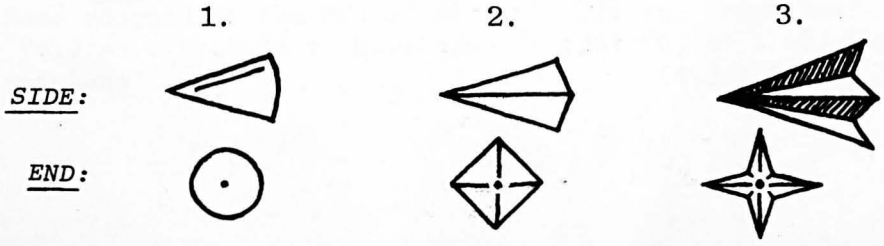
An axe is only as efficient as its *momentum* allows. A double-bladed weapon does have the sheer weight of metal, but it lies on both sides of the shaft: the centre of gravity will therefore lie inside the shaft. However, the single-bladed axe has the centre of gravity (of the head) *between* the shaft and the edge:



This means that the single-bladed axe will, by itself, 'topple' in the direction of the edge if held by the very end of the shaft and 'balanced'; whereas the labrys is stable. Obviously if the blade is going to swing itself in the direction of the business end, it will require less effort by the wielder - a very important consideration if serious orc-neck hewing is being contemplated.

The 'short' battle axe, capable of one-handed use, is, based on human dimensions, rarely more than about three feet long overall. Apart from the main chopping blade, there are two other useful bits for lethal action:

On the 'back' of the axe, where on a common or garden hatchet the metal is flattened, a battle or war axe will have a short or medium-length beak or punch about 3 or 4 inches long, but broad at the base, and conical or pyramid in shape, thus:



The purpose of this bit is to punch through armour, or a thick skull, where the sharp edge would not be as effective.

The second 'extra' is a continuation of the shaft above the level of the axe blade. This is normally a plain sharp spike, or it can be the crossed-blade type (see No.3 above). This give a measure of effectiveness in thrust, rather than cut or hammer, and increases the axe's range (the tip being further away than the cutting edge).

When not in combat, an axe, or any other weapon, has to be carried safely, yet ready for quick use. A double-bladed axe has, naturally, two edges to lacerate its user if stuck in a belt or carried over a shoulder. A sword or dagger has a scabbard, but can be 'drawn' very quickly, since the balance of the thing puts the handle at hand's reach. An axe scabbard or cover protects the heavy head - usually leaving the shaft *below* - look at a fireman's axe and you'll see what I mean. Getting that into action could be a slow, and therefore dangerous, procedure.

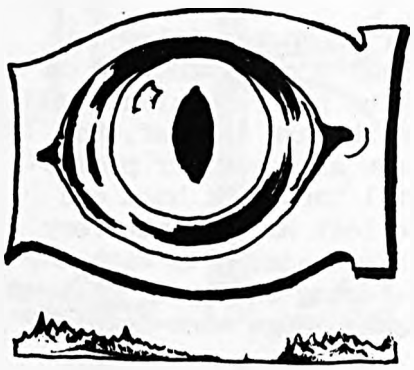
On the other hand, a single-bladed axe can be carried more safely just stuck through the belt. A right-handed user would normally carry the axe on the left, with the cutting edge turned to the front. The natural balance will cause the shaft to swing backwards/outwards. To bring the axe to bear, the left hand would grab the armour-punch on the back of the axe-head, or possibly the shaft itself, and raise the axe in the belt until the right hand can get a grip on the main shaft. A quick movement of the left hand to the very end of the shaft as it leaves the belt produces a double-handed grip with the cutting edge raised to shoulder level or thereabouts, facing outwards. All very efficient, you see, and no danger of grabbing a sharp edge when drawing the axe for use.

Gimli's axe is described as 'wide-bladed', and the orc neck-band causes a notch in the edge. Gimli says, "My axe is notched, the forty-second had an iron collar on his neck" (Book III, Ch.8, 3rd paragraph). Note the expression "my axe" - not "one blade" or "a blade", etc. This suggests that Gimli had one edge only on the axe. And in Fangorn's presence, Gimli bows, and the axe slips out of his belt - obviously carried 'ready for action'.

Has anyone further ideas on this?

THE SPECULA OF MIDDLE EARTH

BRIN DUNSIRE



speculum is a device used by practitioners of witchcraft and the occult arts to obtain visions of people, places and events, transcending the normal limitations of space and time. The most familiar sort of speculum is the crystal ball; but the adepts of 'scrying', as crystal-gazing is more accurately known, have throughout history made use of many other objects, including bottles, mirrors, lenses and bowls of liquid. The vision, if obtained, appears to be 'projected' from the mind of the scryer on to the speculum, and it has been said that the process is in many ways analogous to dreaming; most visions are related to private fantasies of the scryer.

In this essay I shall put forward a few ideas about the specula of Middle-earth: the palantíri of the Noldor and the Mirror of Galadriel in Lórien.

The word *palantír* is variously translated as "far-seer", "that which looks far away", "that which watches from afar". It is a Quenya word; the element *palan* means "far and wide", and the element *tír* means "to watch, watch over" (cf. Minas Tirith, Tirion). As to their origin, Gandalf, explaining to Pippin about the Stones, speculated that they might have been made ages ago by Fëanor himself; it seems clear from the information in *The Silmarillion* that this was the case. There is a reference to "crystals.....wherein things far away could be seen small but clear, as with the eyes of the eagles of Manwë", made by Fëanor during his early working with gems and crystal. Although this might be construed as meaning only that he discovered the principle of telescopic lenses, his known pre-eminence among Noldorin craftsmen and his special skills in this field raise a strong presumption that the palantíri were indeed fashioned by him; whether as a by-product of his development of silima (for which Colin Fine suggests the translation, "that which shines"), or as the product of a wholly separate line of experimentation, we may only guess. One thing is certain: Fëanor's genius extended far beyond the manipulation of the physical properties of matter as we know them; by his skills in what we could only call 'magic' ('paraphysics'?), he was able to distil and implant in the Silmarils the essence of the radiant light of the two Trees, and to instil in the palantíri the power to receive and display images free from the constraints of the normal fabric and laws of space-time in the cosmology of Arda; furthermore, they were sensitive to mental force. In this the palantíri differ from the crystal balls of our history, which, as mentioned, function only as screens or mirrors for the externalisation of the mental visions of the scryer.

The Seven Stones, presumably left in storage somewhere in Tirion when the Noldor departed from Middle-earth (if Fëanor had taken them to Formenos,

would not Morgoth have stolen them, along with the Silmarils?), were eventually given by the Eldar to Amandil, a Lord of Andúnië, a great sea-captain of Númenor and the father of Elendil; this gift to one of the Faithful was surely intended to encourage them to remain loyal to (and in communication with?) the Eldar, at the time of Ar-Pharazôn's continuing persecution of the Elf-friends. I should think the gift was made around 3200 of the Second Age, at which time Tar-Palantír's defence of the Faithful was proving ineffectual against the party known as the King's Men, led by Gimilkhâd his brother. No ships had come to Númenor from Aman since the time of Ar-Gimilzôr.

It is possible that, if we allow that the palantíri might have been given to Amandil when he was fairly young (by Númenorean standards), say about 3100, during the repressive reign of of Ar-Gimilzôr, the repentance of Inziladûn might have been occasioned by looking in one of Amandil's Stones, and his choice of the name Tar-Palantír might not have been coincidental. It is probable that Inziladûn in his youth had considerable contact with the Elendili, from which folk his mother came.

The palantíri were secured aboard the ships of the Faithful at Rómenna and brought by Elendil to Middle-earth when Númenor was destroyed in S.A.3319. Four were sent to the South-kingdom with Isildur and Anárion, and were kept by them at Osgiliath, Orthanc, Minas Ithil and Minas Anor. Three remained in the north: Elendil's Stone at Elostirion on the Emyn Beraid, looking only to the West; and the others at Annúminas and Amon Sûl. A Masterstone, retained by the Eldar, was kept in the Tower of Avallónë upon Eressëa.

By the time of the War of the Ring only four were left, of which three had been perverted to evil uses, and the fourth was used only by the Eldar. The Stone of Osgiliath was lost in Anduin when the city was burned by the rebels in the Kin-strife in T.A.1437. The Stones of Annúminas and Amon Sûl were rescued by Arvedui from the assaults of Angmar and Rhudaur, but perished with him in the Bay of Forochel in 1975. Sauron captured the Ithil-stone when the Nazgûl took the city in 2002. The Orthanc-stone remained unused until about T.A.3000, but when Saruman looked in it he was ensnared by Sauron and eventually became a traitor to his Order and to the White Council. Similarly, Denethor II, although not turned to evil until the end, was driven to despair and madness by the power of Sauron working through Anárion's Stone in Minas Tirith; for that was closely aligned with the one which Sauron possessed.

The Seeing-stones seem always to have been a fairly well-kept secret; their existence, in latter years at least, was known only to the Kings and Stewards. Most Men thought they had all been lost in past Ages. Even the White Council gave no thought to their fate. Saruman never spoke to them of his Stone.

Physically, a palantír was a heavy, smooth globe of crystal. I think of them as being about seven or eight inches in diameter. They appeared dark when 'inactive', but in any situation of mental stress, concentration, or conflict, a fiery glow was present in the heart of the globe. Sometimes more spectacular effects were produced. Pippin's attention was held by internal revolving lights (recalling the hypnotic activity of the crystal monolith in the novel of *2001*), while Denethor's struggles with Sauron were characterised by a "pale light that gleamed and flickered from the narrow windows for a while, and then flashed and went out". This could be explained either as a paraphysical by-product of the Steward's mental exertions, or as a variation of the hypnotic display produced by Sauron to bind a user to the Stone.

One limitation on the power of the palantíri to display images of places and events a great distance away was that, since in normal operation each Stone called to each, they could only show things existing in reasonable spatial proximity to one of the other Stones; we do not know what the actual range

of effective 'surveillance' was. It is, however, stated that "those who possessed great strength of will and mind might learn to direct their gaze whither they would". So in fact the spatial limitation was not that important. It seems, then, that the innate power of the palantíri could be reinforced and extended by a strong, trained mind; this suggests that whatever paraphysical virtue they were imbued with by Fëanor was in some way akin to the mental/psychic energy of humanoid beings in Middle-earth, which is a real force having frequent effect in the physical world and especially strong in particular individuals, such as wizards. This conclusion is supported by some further points noted below.

The operation of the palantíri could be further controlled and distorted by a strong mind. Sauron mastered the Ithil-stone; when Saruman looked on Barad-dûr in the Orthanc-stone and established the fatal contact, the Dark Lord was soon able to create a strong alignment of the two Stones, such as already existed between the palantíri of Ithil and Anor. Aragorn broke the alignment: he wrenched the Orthanc-stone from Sauron's control, though the mental struggle exhausted him; and the Stone returned to its original nature, responding to the will of the user.

The palantíri were in themselves morally neutral, unlike the Ring; but Sauron's domination of the surviving Stones of Gondor was the cause of much evil and harm to the West. His power over them was, however, limited: "The Stones of Seeing do not lie, and not even the Lord of Barad-dûr can make them do so. He can, maybe, by his will, choose what things shall be seen by weaker minds, or cause them to mistake the meaning of what they see." Pippin had the impression that his first vision was of "long ago", yet it seems to have been the Nazgûl he saw, on their pterodactyl steeds, which as far as we know were only adopted by them after their defeat at the Ford some three months previously. Denethor was only allowed to see evidence of Sauron's vast military power. Saruman retained the illusion that in setting up as an independent power he was acting entirely of his own volition.

Aragorn himself was able to control what the Orthanc-stone showed to Sauron. Ellwood* suggests that Aragorn's revelation of himself was achieved by the use of symbols such as the Blade Reforged.

Like the Ring, the palantíri possessed a certain amount of 'initiative' or self-determination. The merest glimpse of the fiery red depths of the Orthanc-stone ensnares Pippin's curious mind. It preys on his thoughts, just as the Ring affected Gollum and Bilbo. Like the Ring, it seems at one moment to be trying to get to its current master through innocent agents; Gandalf's hand "seemed only just to have slipped off it to the ground". Like the Ring, its apparent mass seems to change: "it did not seem quite so heavy as he had expected". The description of Pippin bending over the Stone "like a greedy child" reminds one of the descriptions of Sam and Bilbo looking at the Ring, as seen through Frodo's eyes. Its latent psychic energy affects the environment, or at least Pippin's perception of it: "The air seemed still and tense about him."

Sauron does not seem to recognise Pippin until the hobbit identifies himself. This may indicate that two-way communication, or the visual element at least, needs some sort of mental feed-back or 'signal reinforcement'. It could be another explanation of how Aragorn disguised himself. Incidentally, Denethor seems to have listened in to, or at least had some perception of, the dialogue between Pippin and Sauron: "Was it so....that as he spoke of the Stones a sudden gleam of his eye had glanced upon Pippin's face?"

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*G.F.Ellwood, *Good News from Middle-earth: Two Essays.* Grand Rapids, Mich., 1970.

Did the Eye of Sauron, his most frequently mentioned attribute, operate through the Ithil-stone? He does not seem to have used his palantír in its simple role as a 'far-seer' nearly as much as he might. Our only direct encounters with the Eye come in the episode of the Mirror of Galadriel, and on Amon Hen; in the latter case the 'signal reinforcement' probably came from the Ring itself, since Frodo was wearing it.

Having mentioned the Mirror, I pass on now to consider its characteristics, and its powers as a speculum. We may note that Galadriel breathes on it as part of the preparation for its use - this suggests that its power is derived from, or at least awakened by, Galadriel herself.

Again, like the palantíri, the Mirror's potential causes a perceptible tension and stillness in the air. Galadriel, unlike most palantír-users, can control what the Mirror shows. However, the Mirror has some initiative of its own, and can even act as a deceptive tempter to evil: "Some [things] never come to be, unless those that behold the visions turn aside from their path to prevent them". This is evidently meant as consolation (and warning) to Sam, but as far as I can tell his vision of Ted Sandyman a-cutting down trees is more or less contemporaneous with the event (or maybe somewhat delayed). Sam also sees a preview of a later occasion characterised by emotional stress: Frodo lies under a cliff, poisoned by Shelob, while Sam wanders dreamlike round the Stairs of Cirith Ungol.

Frodo's visions in the Mirror are somewhat more extensive, as we might expect from one of whom Kocher* remarks, "No-one else in the whole epic dreams so constantly and so diversely". He sees a white wizard wandering - and I suspect that it *is* Gandalf, who at about this time is returning from wandering "far on roads I will not tell". The vision is probably symbolic of this return. He glimpses Bilbo in Rivendell; he sees the Fall of Númenor and the advent of Elendil; he sees a wide river flowing through a city - I take it this is Osgiliath. Can anyone identify the seven-towered fortress he next sees? Gondolin? Finally his vision reveals Aragorn's triumphant arrival at the Harlond, and the eventual departure of the Ringbearer from Middle-earth. Then Sauron's Eye appears. Perhaps the Dark Lord could sense, as with the palantír, when the Mirror was being used by an untrained mind, and his awareness is normally only held at bay by Galadriel; "[the Eye] is also in my mind.... he gropes ever to see me and my thoughts". On the other hand, the appearance of the Eye might be just another precognitive glimpse of Frodo's future. But note that although "It could not see him; not yet, not unless he willed it to" it still produces a physical effect on the Ring, as does the proximity of Orodruin later on. The mental conflict between Frodo (reinforced by Galadriel and Gandalf?) and the Dark Lord also causes the water to heat (cf. the pyrotechnics of the palantíri).

To a lesser extent, Kheled-Zâram, the Mirrormere, also acts as a speculum; it shows a mysterious "crown of stars", no matter what the observing con-

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*P.H.Kocher, *Master of Middle-earth*. Thames & Hudson, 1972.

ditions, and does not reflect the onlooker. It is, in Ellwood's words, a "history-rich landmark", and offers a retrocognitive glimpse of a significant moment in dwarvish history, when the first Durin looked in the Mirrormere.

Finally I would like to express my disapproval of Peter Burley's suggestion, reported by Charles Noad in *Amon Hen* 17, that the palantíri were 'line-of-sight' devices, in some way allowing for the curvature of Middle-earth but not for intervening mountain ranges, so that the Orthanc-stone would have to act as a relay station between Arnor and Gondor. Apart from the obvious inconsistency of such a theory, how would he account for Aragorn's vision of the Corsairs' fleet across the Ered Nimrais, or even Sauron's vision of Pippin? As for 'hidden technology', Andrew Slack's explanation of the Mirror in AH 18 is ingenious, and will bear no further comment. I suppose a palantír could be a sort of spherical cathode-ray 'tube' with an appropriately designed colour projector in the centre (the fiery glow being the valves heating up!), and a radio link to Andrew's extrapolative computer; the device being activated by the warmth of human (?) hands and tuned into Sauron's wave-band until some particularly strong electro-encephalic field disrupts the setting..... H'mmm, perhaps it *was* a bit silly after all.

In conclusion, it might be said that Tolkien, in creating and weaving into his story the palantíri and the Mirror, did as he so often did, and used a familiar thing or idea as a basis on which to work his own literary magic of extension and deepening of detail. The palantíri are 'crystal balls', but Tolkien made them much more than that, and indeed made them his own creation, as with his Hobbits and Elves. They are, I would think, second only to the Ring in the class of (small) physical objects with plot importance; and that Tolkien should be able to give them such importance without seeming to use them as *mere* plot-advancing devices, is evidence of his painstaking attention to detail and his immense skill as a weaver of multiple plot-strands. Consider *The Lord of the Rings* in the absence of the palantíri: both Saruman and Denethor might have remained uncorrupted opponents of Sauron, with the attendant repercussions on Rohan and Gondor's strategy; the timing of Sauron's offensive would have been different, and the Quest might have failed for that reason; and the superb passage describing the arrival of Aragorn at the Harlond would not have been written..... because the fleet would have been bearing the soldiery of Umbar.

NOTE: I don't believe in giving page-references; it clutters up an essay and wastes space. The main sources for this essay were chapters 2/VI and VII, 3/X and XI, 5/I and VII of Lord of the Rings, *plus various parts of the Appendices thereto; and pp.64, 291-2, 346, 362 & 364 of* The Silmarillion *(1977 hardback edition).*

"My Preciousss!"

Lament

FOR THE LAST GREAT WORM

I fear the dragon's dead.
In far, lost places he had waited long
with Earth's old secrets pressing to his head.
A while he dreamed still in the last dark,
longing to embark on fiery resurrection
should we again
require such hellbright fire,
such monstrous swoop, such devil's glide.
Would he then lumber across time
blinking his yellow eyes
through sulphur-smoke, shaking off sleep,
heaping a fuel of fury on his pride?

Mourn for the vulnerable worm
whose heart could be reasoned with, after a fashion.
Such hot-natured creatures don't live long
with purpose gone.
Needing sinister neutrality,
our banes dispassionately consume, control, destroy;
but lacking passion,
they may not enjoy.

So he is dead,
a rotting mountain at a mountain's root,
spreading athwart his loot
in dark so deep that even diamonds dim.
Our cold creations far out-monster him.

Now it is said.
I cry laments
but he is better dead.

Isobel Robin

Inaccuracies and Ambiguities in the Early Chapters of the Red Book of Westmarch.

NOTE: When I read Kevin Young's article "The Hobbits" in Mallorn 10 and 11, I was afraid at first that knowledge of these discrepancies might hinder the 'suspension of disbelief' in Tolkien's world. However, now that I too have had the opportunity to compare two editions, I find that most of the differences can be explained in terms of the known history of the composition of the Red Book, and some of them even provide interesting side-lights on the Third Age (which may still be relevant in terms of The Hobbit *as an original work, since Tolkien sometimes adjusted his "historical" background to take account of apparent anomalies in the text, e.g. by inventing Thráin I to fit in with the wording on Thrór's map). The rest of this article is therefore written on the hypothesis that the Professor was merely the translator of the original Red Book of Westmarch.*

[In this article, /2/ stands for the second edition, Allen & Unwin hardback (eleventh impression, 1959); and /3/ for the third edition, Allen & Unwin paperback (twentieth impression, 1975).]

"Bilbo was not assiduous, nor an orderly narrator, and his account is.....sometimes confused," says Professor Tolkien in his Foreword to the first edition of *The Lord of the Rings*. The unsettling effect of the Ring on his mind while he possessed it, and the advance of old age once it had passed from him, and especially after it was destroyed, must have made even more difficult the task of revising and expanding his account of his adventures to take in the ever-increasing background knowledge he acquired from his contacts with elves and dwarves passing through the Shire, and later from books and loremasters in Rivendell (where much of his time was taken up with his *Translations from the Elvish*).

From the description of the title page (RotK /1/ p.307) it appears that

Bilbo made many tentative alterations to his manuscript, presumably intending to make a fair copy when he had decided on the final text. (Thus it may well have been Bilbo who, regarding the original manuscript as only a first draft, began the practice of using its blank spaces to jot down poems, which was followed by later generations, as described in the Preface to *The Adventures of Tom Bombadil*.) But he never did find "time for the selection and arrangement" (RotK /1/ p.266), and Frodo, it seems, chose to leave Bilbo's work as it stood, putting all additional material, including the true story of the finding of the Ring, into the later chapters. In this form the book passed down to those copiers who were so "pious and careful" (FotR /1/ p.7) that even the rejected titles have been preserved for posterity.

What the Professor had before him, then, when he embarked on the translation of those early chapters, was a more or less exact copy of Bilbo's own manuscript, with such amendments as he had made to it, buried in that jumble of marginalia which the Professor, finding that they were often irrelevant to the main narrative, decided to reserve for his "renewed study of the Red Book" (AoTB /1/, front flap). Thus TH /1/ must largely represent Bilbo's original version, while the alterations in later editions reflect information learned later by Bilbo or Frodo, or else indicate passages which were misinterpreted at first, until clarified by material which Prof. Tolkien discovered after the publication of /1/.

The reason for this may be simply that this material occurs further on in the Red Book or among the marginalia. On the other hand the Professor may have worked, at different times, from more than one copy. The King's Book is not mentioned at all in the first edition of LotR, and indeed it is unlikely that the hobbits would have trusted one of the Big People with this precious document before they had known him for a good many years. Thus TH may originally have been derived from one of the "copies and abstracts" (FotR /1/ p.23) which contained only the false version of the finding of the Ring. In /2/, however, this has already been replaced by the true story, except for one 'fossil' reference on p.86, "beginning to wonder what Gollum's present would be like", which in /3/ has become, "beginning to hope that the wretch would not be able to answer."

Many of the amendments in /3/ are mere changes in the choice of words, often serving to moderate the humorous tone suitable for the traveller's tale of adventures and misadventures among funny foreign folk with which both author and translator at first thought they had to do - but not for the ominous prelude to the War of the Ring. For instance in /2/ p.23 Gandalf's smoke-rings "would go green with the joke" and "made him look positively sorcerous", whereas in /3/ p.12 they simply "would go green" and "made him look strange and sorcerous". Then in Gandalf's reply to the suggestion of taking revenge on the Necromancer on p.36/25, "That is a job quite beyond the powers of all the dwarves...." becomes in /3/, "He is an enemy far beyond...."

Again, on pp.63/48 and 178/155, /3/ no longer translates (presumably) the Westron *Nómin* as "gnomes". This may result from a better knowledge of the nature of Elves gained from the later chapters of the Red Book, in which they play a larger rôle, or it may be a response to reactions from readers giving the Professor a clearer idea of the popular image of the word 'gnome', just as on p.12/2 the ambiguous "smaller than dwarves (and they have no beards)" has been expanded to "smaller than the bearded Dwarves. Hobbits have no beards", for the benefit of the layman who may not know that Dwarves do have beards.

Two other alterations seem to show where erroneous beliefs, probably

current in the Shire and formerly held by Bilbo, have been corrected. On p.12 of /2/ the passage about the Took ancestry reads, "It had always been said that long ago one or other of the Tooks had married into a fairy family (the less friendly said a goblin family)". In /3/ (p.2), "always" has become "often....(in other families)" and the suggestion of 'fairy' ancestry is described as "absurd", while the slanderous allegation of orkish blood has been expurgated altogether. Similarly on p.16/5, the original examples of 'mad adventures' inspired by Gandalf, "from climbing trees to stowing away aboard the ships that sail to the Other Side", become "from climbing trees to visiting Elves - or sailing in ships, sailing to other shores". The earlier version may have been simply a mistranslation, or there may have been a legend in the Shire that hobbit stowaways had actually succeeded in reaching the Undying Lands.

A group of variations on pp.41–43/29–31 concern the early part of Bilbo's journey, before the meeting with the trolls. In /3/ this is divided into three phases: (a) "hobbit-lands, a wide respectable country inhabited by decent folk", (b) "lands where people spoke strangely, and sang songs Bilbo had never heard before", and (c) "the Lone-lands, where there were no people left, no inns, and the roads grew steadily worse. Not far ahead were dreary hills, rising higher and higher, dark with trees. On some of them were old castles...."; i.e., (a) the Shire, (b) the country up to and including Bree, and (c) the part of Eriador east of Bree. But /2/ has only two phases: (a) "wide respectable country....inhabited by decent respectable folk, men or hobbits or elves or what not.....and every now and then a dwarf, or a tinker, or a farmer ambling by...."; and (b), "places where people spoke strangely.... Inns were rare and not good, the roads were worse, and there were hills in the distance rising higher and higher. There were castles on some of the hills...."

It looks as if this part of Bilbo's account is particularly vague as regards geography, and I would guess that the reasons for this are twofold.

Firstly, Bilbo was writing for a readership of Shire-hobbits, who would not need a description of the way from Hobbiton to the Brandywine Bridge. Granted, "they like to have books filled with things that they already know" (FotR /1/ p.18), but this was a different kind of book, intended for those who wanted to know about the world outside the Shire. The same applies to the road from the bridge to Bree, which such Shire-folk as were interested in geography would already have heard or read about in the accounts of other travellers who had brought back "news from Bree".

Secondly, the stage from Bree to the Trollshaws was not familiar to hobbit readers, but then neither was it to Bilbo. Many new impressions crowded on him in a short time, only to be largely driven from his mind by the more exciting events that followed. Moreover, in compiling this part of his memoir Bilbo could not use a map to help him arrange these impressions in order; not, as he then thought, because "the map-makers have not reached this country yet" (/2/ p.43), but because "the old maps are no use" (/3/ p.31). Although TH includes a map of most of his journey, this does not extend westward beyond Rivendell. The map in LotR which includes this area must date from some time after the War of the Ring, when the King's surveyors had updated the maps. The detailed map of Gondor probably derives from the King's Book, and the same may be true of the larger map, whereas the map of the Shire, which would be needed by readers in Gondor, was probably first included in the Thain's Book.

The translator, then, was faced here with a series of place-names, landmarks and minor incidents, not necessarily in the right order, and with little or no indication of times and distances. He therefore rendered the passage as briefly as possible, without committing himself on matters that were not clear in the text, e.g. how far east the Shire extended; whether it included Bree and if the kind of mixed community found there was the exception or the rule; whether the castles of Rhudaur were still inhabited. In one place he does make a guess, and gets it wrong: on p.42, where he says, "So far they had not camped before on this journey".

In /3/ this error has been corrected, the description of the country clarified, and some details added: trees on the hills (p.29), the Last Bridge, and the deep valley of the Hoarwell (p.30). Here the words, "I don't know what river it was" are deleted (being no longer true), and it is no longer described as "red". (Judging by its names, its normal colour must have been grey.) On p.29 the tinker has been removed from among the passers-by (as being a tautology - the tinkers of the Third Age would have been dwarves), and elves are no longer spoken of as living in the "respectable country". Perhaps in the earlier version the Professor misunderstood a reference to a party of travelling elves seen from the road? Or the error may have been Bilbo's. Elves were sometimes seen in the Shire; having fewer bodily needs than mortals they would have carried little or no luggage, and the hobbits may have assumed from this that they had come only a short distance and must live somewhere quite near the Shire.

On p.43/31, besides the correction about the maps, the words "Policemen never come so far" are replaced by "Travellers seldom come this way now.... and the road is unguarded", which must be closer to the dwarves' actual words. (Words in direct speech vary between editions so often that they clearly need not represent exactly what was said.) Bilbo may have associated the unguarded road with the fact that the Shirriffs did not operate outside the Shire, but the dwarves were probably thinking of the Rangers, whose activities they would have known something of, since not only were dwarves the most frequent travellers on the East Road, but also it was their business to know where there was a market for weapons and mail.

The information about the Shire calendar in the Red Book cannot have been in anything like such a clear form as in Appendix D of RotK, for its reconstruction and the calculation of the dates in TH seem to have been a gradual process. In /2/ the change in the date of Thrain's departure noted by Kevin Young, from the third of March to the twenty-first of April, has been made (p.35/24), but not the change from "it is June the first tomorrow" to "it will soon be June" (p.41/29). The moon's phases also vary between /2/ and /3/: on p.42/30, "a waning moon" in /2/ becomes "a wandering moon" in /3/, and on p.261/230 "the moon" is expanded to "the waxing moon".

A large number of the additions and corrections relate to the history of the House of Durin. On p.32/21 the beginning of Thorin's long speech has been re-written to bring in the fact that Thrór's was the second settlement of Durin's Folk in Erebor (in /2/ this is mentioned only in a prefatory note which has obviously been added since /1/); and Thrór is mentioned by name. So is Azog on p.24, where /2/ (p.35) has simply "a goblin", and on p.291/257 /2/ lacks the footnote stating that Bolg was Azog's son. On p.67/52 a reference to "the Battle of Moria" has been changed to "the sack of Moria". Probably Bilbo originally confused the sack of Moria and the Battle of Nanduhirion.

An interesting variation occurs on p.64/50. In the older version Durin is called "father of the fathers of one of the two races of dwarves". In /3/ he is "father of the fathers of the eldest race of dwarves". We know from RotK Appendix A that there were seven races of dwarves, but it looks as though only two were known to the Shire-hobbits, at least until "strange dwarves of different kinds", i.e. presumably of different Houses from those usually seen there, passed through the Shire in the 3010's T.A. (FotR /1/ p. 52).

The only places of interest to dwarves to which the road through the Shire led, were the Blue Mountains. Here in the First Age there had been two dwarf-cities, the smaller settlements that survived into the Third Age being presumably offshoots of these, and the fact that Belegost remained neutral when Nogrod went to war with Doriath probably indicates that the two communities were of different Houses. Thus only the House of Durin and one other would normally have had occasion to pass through the Shire. (One argument against this theory is that dwarves from both cities settled in Moria after they were destroyed; but Moria was large enough to have 'colonies' of other Houses within it.)

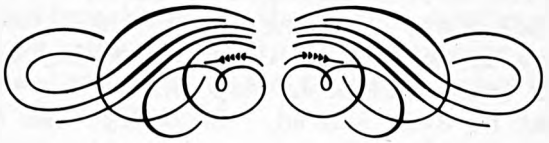
If only one of those cities belonged to Durin's Folk then I would guess that it was probably Belegost. For one thing, the House of Durin's relations with the elves, especially in Eregion, were generally better than might have been expected if their tribe had been responsible for the fall of Doriath, or had suffered the defeat at Sarn Athrad. Secondly, the dwarves of the Iron Hills possessed the secret of making flexible mail hose (p.288/254); Durin's Folk could be expected to specialise in ring-mail if its inventors, the dwarves of Belegost (QS p.94), were of their tribe. Thirdly, there may be further evidence in the account on p.179/156 of the reasons for the elves' hostility to dwarves, which sounds remarkably like the tale of the fall of Doriath. This may just be a case of history repeating itself, for TH speaks of "raw gold and silver", and Bilbo seems to have understood the story to refer to Thranduil, but at that time Bilbo knew nothing of ancient history, and may well have been passing on a garbled version of the story told in QS, in which case the statement that "Thorin's family had nothing to do with the old quarrel" would mean that the dwarves of Nogrod were not of Durin's Folk.

On another matter of dwarf-lore, /3/ (p.220) describes Bilbo's mail-coat as being "of silver-steel, which the elves call mithril", whereas /2/ (p.251) calls it "silvered steel". This could be either a mistranslation on Prof. Tolkien's part, or an error by Bilbo, who at that time probably knew nothing of this rare substance. Certainly he does not seem to have known its value, since although it was given to him as "the first payment of your reward" he did not take it into account when he chose the Arkenstone as his fourteenth share of the treasure. It is possible that a similar emendation should have been made, but was omitted, on p.242/212, where both editions describe the mail made for Girion's son as "wrought of pure silver to the power and strength of triple steel". The dwarves of Erebor may indeed have known a way of rendering silver as strong as steel; on the other hand "true-silver" is another name for mithril (FotR /1/ p.331), and may not this be the correct translation here?

There are also two other passages which Prof. Tolkien, either inadvertently or for literary effect, omitted to alter. Firstly, on p.67/52, he has retained the reference to "mountains.....where no king ruled", although by the time /3/ was prepared he knew (FotR /1/ p.19) that the hobbit idiom "never heard of the king" (which is also used on p.43/31) was not to be taken literally. Secondly, while he has slightly changed the description of Gollum on

p.83/66 by adding the words "a small slimy creature", he has left in the sentence, "I don't know where he came from, nor who or what he was", which by that time was not true. (But perhaps these are not Tolkien's own words, but Bilbo's, and true at the time he wrote them.)

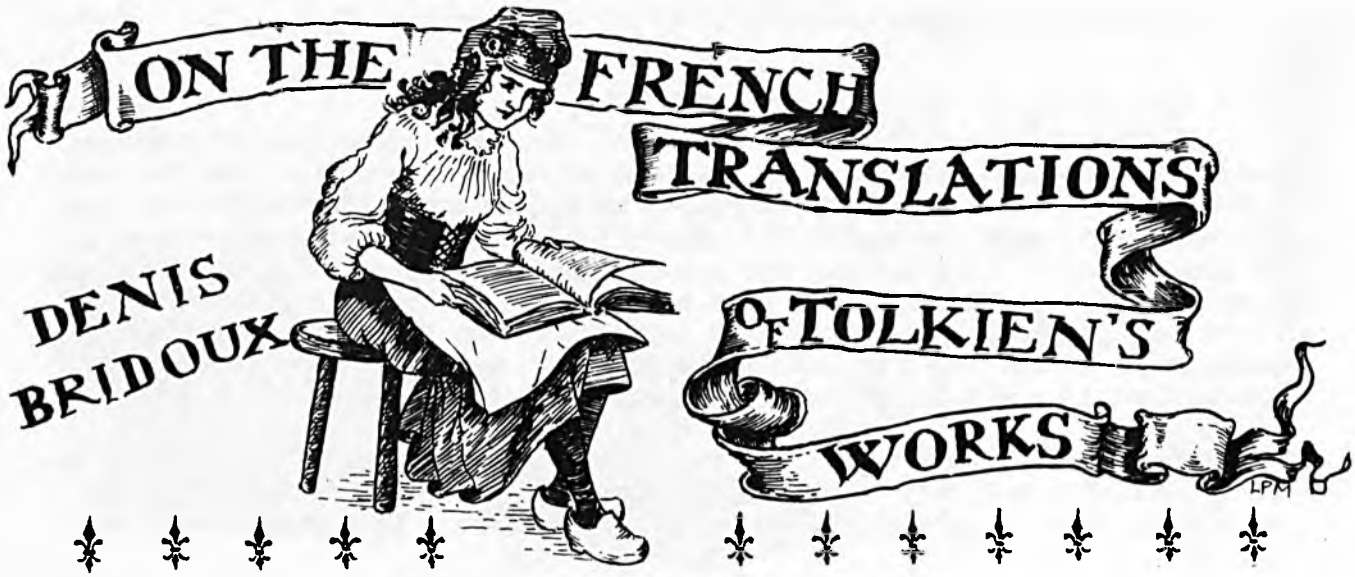
Lastly, on p.178/155 another piece of historical background has been altered, but in a most puzzling way. Where /2/ has, "the Wood-elves lingered in the twilight before the raising of the Sun and Moon; and afterwards they wandered in the forests that grew beneath the sunrise", /3/ says that they "lingered in the twilight of our Sun and Moon, but loved best the stars; and they wandered in the great forests that grew tall in lands that are now lost." But it is the *earlier* version that agrees with QS, so why did Bilbo and/or Prof. Tolkien change it?



SOLUTION TO MALLORN CROSSWORD:

ACROSS:
3 Dorwinion; 6 Zirak-zigil; 9 Odovacar *[Bolger]*; 12 Adûnakhor; 15 *[The]* Tale *[of Aragorn and Arwen]*; 16 Mail; 17 Helmingas; 18 Ran; 19 Rohan; 21 *[Old]* Winyards; 25 Hîsimë; 27 Whitwell; 29 *[The Tale of Aragorn]* and *[Arwen]*; 31 Arnach; 32 Wain; 34 Dead *[Men of Dunharrow]* 36 Gamwich; 37 Linnod; 38 The *[Tale of Aragorn and Arwen]*; 40 *[Woody]* End; 42 Nar; 43 *[Dead Men of]* Dunharrow; 46 Rhîw; 47 Near *[Harad]*; 48 Hob; 49 *[Dead Men]* of *[Dunharrow]*; 50 High *[Hay]*; 52 Old; 53 Tyelle; 54 Turgon; 56 *[Dead]* Men *[of Dunharrow]*; 57 Sole; 58 *[Odovacar]* Bolger.

DOWN:
1 Windle *[Reach]*; 2 Fish; 3 Dior; 4 Old *[Winyards]*; 5 *[Tarlang's]* Neck; 7 Annúminas; 8 Tarlang's *[Neck]*; 10 Valandil; 11 *[Windle]* Reach; 13 Kin *[Strife]* ; 14 Orald; 20 Ormenel; 22 *[The Tale of Aragorn and* Arwen; 23 Sutherland; 24 *[The Tale]* of Aragorn *[and Arwen]*; 25 Hending; 26 Slag *[Hills]*; 28 Scatha; 30 Dwimmerlaik; 33 Isildur; 35 Chithing; 39 *[Kin]* Strife; 41 *[Near]* Harad; 44 Nobottle; 45 Woody *[End]*; 47 Nogrod; 50 *[High]* Hay; 51 *[Slag]* Hills; 55 Tar.



I am a French reader of *The Lord of the Rings*, so the first time I read it, it was only in translation. I had previously read *The Hobbit* in French, and was shocked to see that all the names which had not been translated in *Bilbo le Hobbit*, had been 'French-ized': Bilbo had become 'Bilbon', Frodo 'Frodon', Baggins 'Sacquet', Bag End 'Cul-de-Sac'. In the beginning it seemed very strange, but the translator had seemed to make some effort in his translation; for example, the Loudwater became the 'Sonoronne', the Entwash became the 'Entalluve'. But then I didn't know the original edition. When I read that, I saw that in reality the translator had produced a number of inaccuracies. For example, he translated the 'Passing' (departure) of Elrond and Galadriel as the 'Passing' (death); 'wains' were translated 'camions' (trucks), Hall (palace) became Hall (room). And the typography was disastrous. In *The Return of the King* I found: 'Findigal' (Findegil), 'Elendal' (Elendil), 'Eomir' (Éomer), 'Oradruin'/'Oroduin' (Orodruin), 'Brebor' (Erebor), 'Arvedvi'/'Arvedin' (Arvedui), 'Goïn' (Glóin), 'Elesser' (Elessar), 'Denebbor' (Denethor), 'Thengal' (Thengel), 'Derhelm' (Dernhelm), 'Halifieren' (Halifirien), 'Mirinimon' (Minrimmon), 'Belargir' (Pelargir), 'Dammath Naur' (Sammath Naur), 'Erassëa' (Eressëa), 'Cormellan' (Cormallen), 'Nûrven' (Nûrnen), 'Fria' (Fréa), 'Niphridil' (Niphredil), and a lot more.

Furthermore, the translator doesn't seem to have understood that *Ered* is the plural of *Orod*, and *Emyn* is the plural of *Amon*. For him, *Emyn Muil*, *Ered Lithui*, *Ered Nimraïs*, *Ered Luin*, *Pinnath Gelin*, *Argonath*, and many others, are singular. In the "Tale of Aragorn and Arwen" (first page), Arador, Arathorn and Aragorn are confused and taken for one another. Merry, thinking of Pippin in "The Ride of the Rohirrim", is taken for him. In "The Battle of the Pelennor Fields" the Lord of the Nazgûl, fighting with Éowyn, is feminine! And so on.

The French edition doesn't include the Appendices, except for the "Part of the Tale of Aragorn and Arwen", so that when people read about the First and Second Ages they lose themselves in the labyrinth of names. Now it has appeared in a paperback edition, and all the errors of translation and typography persist. We can't let the French misunderstand Tolkien because of a bad translation! Moreover the French editor seems to be rather interested in making money with it - the French Deluxe edition, which exists only on paper now, will cost £7; and he is better known as a political, erotic and horror editor. The books *Tree and Leaf*, *Smith of Wootton Major* and *Farmer Giles of Ham* have also been translated by the same man, in a single volume entitled *Faërie*. The translation doesn't look too bad, but on the back of the book it is stated that the book was only produced in anticipation of the *"Cimarillon"*! You've read it - what a horror! If the translator is unable to write the *"Silmarillion"* correctly, I fear for the translation.

Another and final point, but the worst one. *The Adventures of Tom Bombadil* has also been translated by the same editor. As soon as I saw the book I bought it: £4.25. The first two pages were a delight, for the Tolkien family had kindly sent two manuscript pages of *The Lord of the Rings* written by Tolkien himself. If only they had known! The translation is *awful*. When you read that *Fíriel* ('The Last Ship') has become *"Fierette"*, and that all the rest is as bad, or worse, you simply have to tear out the two pages of Tolkien's manuscript and put the book into the fire. The translator uses a pseudonym, but in fact is a pot-boiler writer of erotic thrilling detective stories.

After such disasters, I think that one of the purposes of the Tolkien Society should be not only to spread the knowledge of Tolkien's work in the world, but also to protect it from poor translations. So - what are we waiting for?

Bilbo le Hobbit is published by Stock, Hachette Bibliothèque Verte and J'ailu Editions.
Le Seignieur des Anneaux is published by Christian Bourgois and "Le Livre de Poche".
Faërie and *Les Aventures de Tom Bombadil*, are published by Christian Bourgois.

A Changeling's Words to Mrs. V. Chapman

Belladonna Took,
fair enchantress of the quill,
your words run like a river
all pure and free,
May the Stars do your will.
May no cold wind blow,
may your spring be fair
with elanor aplenty to adorn your hair.
And may the mellyrn trees grow
where you wish them to go.
High grew the oaks in the Land of Song
But our people are gone, scattered and rare
Yet you reach us still, though exiles we be
And I, Amathaon the Changeling, bow to thee.

Gordon MacLellan

IT IS impossible to calculate dates before the rising of the sun, but after that many references are made to periods of time from which a table may be made. Most of the dates are, however, uncertain, and depend on a preceding date; but where they are certain, or almost so, they are given in italics and asterisked (*).

Year 1 is the first year of the sun.

*1. Fëanor and Fingolfin land in Beleriand. The First and Second Battles are fought. Fëanor is killed.

*1. The coming of Men. Morgoth himself tries dealings with them.

*20. Fingolfin holds a great feast.

*50. Ulmo sends Turgon and Finrod each a vision.

55. Foundation of Nargothrond.

63. Dagor Aglareb, the Third Battle, is fought.

115. Gondolin is finished.

165. Attempted assault on Fingolfin.

260. Glaurung comes forth.

310. Felagund, while hunting, comes across Men in Ossiriand.

315. Aredhel leaves Gondolin.

355. Bëor dies aged 93.

380. Many men in Beleriand, and dissension arises. The Haladin are besieged by orcs, and Haleth leads them to Brethil.

*389. Birth of Hador.

410. Hador removes to Dor-lómin.

445. Birth of Gil-galad.

*455. Dagor Bragollach, the Fourth Battle. Morgoth victorious, and the Siege of Angband ends. Fingolfin dies fighting Morgoth.

*457. Sauron takes Tol Sirion.

460. Orcs attack Brethil, and Huor and Húrin come to Gondolin. Barahir's band is destroyed.

*462. Galdor is killed in an enemy attack.

*464. Beren comes to Doriath. Túrin is born.

*472. Nirnaeth Arnoediad. Tuor is born.

*484. Túrin leaves Doriath.

*486. Túrin taken to Angband in autumn, and accidentally slays Beleg.

*495. Glaurung attacks Nargothrond and Orodreth is killed. Tuor sets out for Gondolin.

*498. Túrin marries Nienor his sister.

*499. Túrin slays Glaurung, and later himself, with Gurthang.

*500. Release of Húrin. Thingol is slain.

*502. Tuor weds Idril.

*503. Birth of Eärendil.

*510. Sack of Gondolin. Tuor flees to Sirion's mouth.

530. Tuor and Idril sail into the West. Eärendil weds Elwing.

550. Slaughter by Fëanor's sons, and Elros and Elrond are taken. Eärendil and Elwing come to the West.

590. The War of Wrath and the end of the First Age.

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NOTE: The final dates are uncertain, and a problem arises in that Elros was fifty-eight at the end of the First Age; but he could not have been born before about 530, for his father was born only in 503, and Tuor felt old age when he sailed away, so this could hardly be earlier than 530. Elros and Elrond were obviously young when they were taken by Maglor, and when Eärendil sailed into the West Elros could not have been more than eighteen - which leaves forty years unaccounted for; unless the Valar took that long to muster their army, or some mistake has been made about Elros' age.

Pegasus shall fly
across the startling sky
and Thorin's sword
will disclose the hoard.
The elves will ride
in Swans over the Sea
and the ents will stride
down over the lea.
Unfurling fronds
and wizardly wands,
hail the Day
as Night passes away.
Galadriel, Círdan and Elrond
are come again to the Harlond.

Gordon MacLellan

mallorn

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