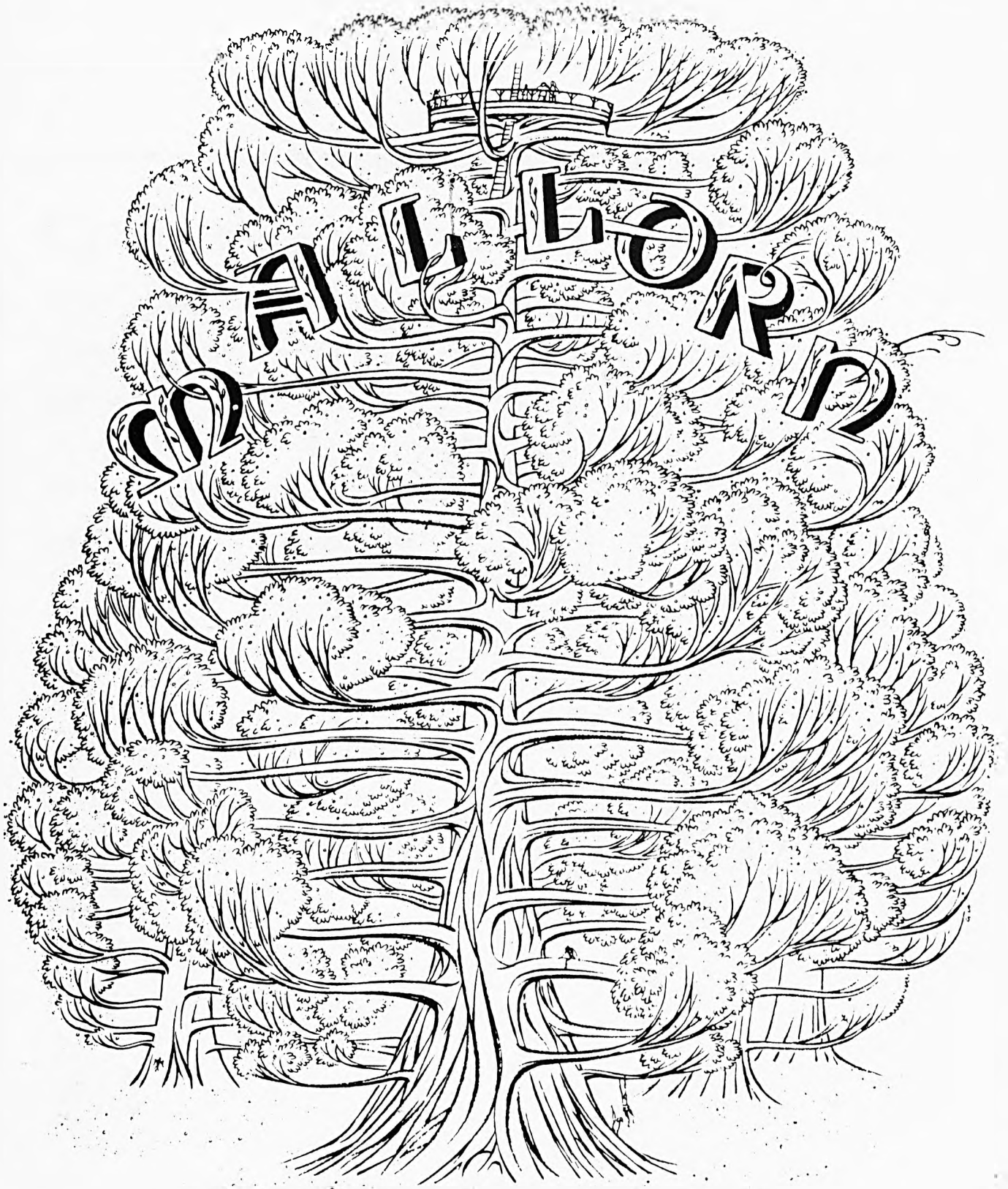


p903/93



mallorn 16


May 1981

Editor: Susan Rule. Assistant Editor: Steve Pillinger.

Contents

PAGE

Editorial.....	Susan Rule.....	2
A Look at the Marquette Archives.....	Douglas A. Anderson.....	3
'Barrow-wight'.....	Stephen Lines.....	5
<i>The Sealing of Gondolin</i>	Tim Scratcherd.....	7
'Beren, Lúthien and Thangorodrim'.....	M. Afford.....	8
J.R.R. Tolkien: Lexicography and other early Linguistic Preferences.....	Prof. J.S. Ryan.....	9
'Tom Bombadil'.....	Dave Cooper.....	13
<i>The Marring of the Moon</i>	Douglas A. Anderson.....	16
'Treebeard'.....	Mark Bardsley.....	23
Old Swords Still Shine.....	Tim Scratcherd.....	27
Music in Middle-earth.....	Gill Gleason.....	29
'The Argonath'.....	Ruud Verkerk.....	32



Credits:

Pauline Baynes: Cover illustration.

Lucy Matthews: All headings except p.29;
artwork, pp.16-18.

Stephen Lines: Heading, p.29; all ini-
tial letters.

The Journal of the Tolkien Society

ISSN 0308-6674

55, RIDGMOUNT GARDENS,
BLOOMSBURY,
LONDON,
WC1E 7AU.

Mae govannen!

I wish to make an Announcement! (No, sorry, I am not retiring!) As you will notice on looking through this Mallorn, the type of contents is slightly different. There is a 13-page biographical article by Professor Ryan; an article on the Marquette Archives; and an article on music in Middle-earth (in addition to art, poetry, and a short story). You will also find a questionnaire with this issue. The questionnaire is related to the contents in this way:

There has been criticism of Mallorn, both in the T.S. and outside, to the effect that it is 'just' a fanzine, not worth serious attention; or that it is simply a larger Amon Hen. For this reason at the AGM I mentioned the idea of making a clear distinction between Mallorn and the Bulletin: either by publishing more 'academic' articles; or by publishing fewer articles that treat Middle-earth as if it were a 'real' world. The articles by Ryan and Anderson in this issue are examples of what we are calling 'academic'. This does not mean that you need a doctorate in order to read them! The emphasis will still be on readability. On the other hand, the article on music treats Middle-earth to a certain extent as a 'real' world - but it is included for its value and interest.

However, what I and the assistant editor, Steve Pillinger, may feel about this is not necessarily what the membership feels! Hence the questionnaire. So please fill it in - and return it to: Steve Pillinger, 201 Shrub End Road, Colchester CO3 4RH. (Those who have already returned the AGM questionnaire can of course ignore this one if they want to.)

On another subject: if any contributor wishes me to comment on their material, I am very willing to do so. If you ask me to, and enclose a SAE, I will do all that I can. A word of warning, though - I will not praise anything unless it is actually worth praising! However, nor will I be slinging insults around - I will try to offer constructive and helpful advice.

My thanks to all who have contributed to this issue - and especially to Lucy Matthews for the artwork around *The Marring of the Moon*.

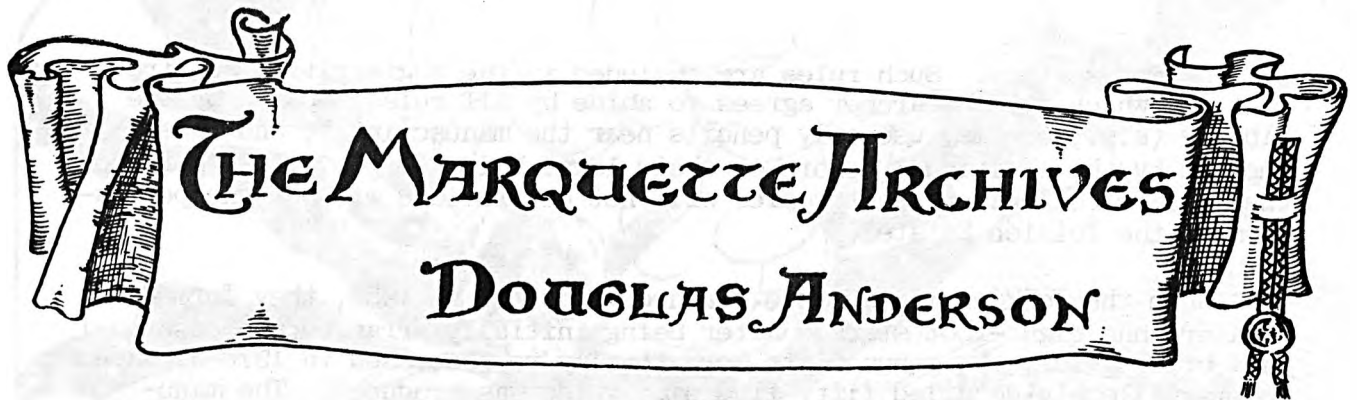
One last thing - if the questionnaire looks intimidating, DON'T PANIC! It is not an exam! If you don't want to fill in all of it, you don't have to. All it is, is an attempt to acquire a comprehensive view of what people want in Mallorn. So please send it back - it will only cost a stamp!

After all that, enjoy your reading!

Susan Rule.

PS. Congratulations to Amon Hen -
no. 50!





THE MARQUETTE ARCHIVES

DOUGLAS ANDERSON



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 (familarly-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

BEREN, LUTHIEN AND THANGORODRIM



BEREN, LUTHIEN and THANGORODRIM




J.R.R. TOLKIEN :

LEXICOGRAPHY

AND OTHER

EARLY LINGUISTIC PREFERENCES



PROFESSOR J. S. RYAN



he short note (p.10) in *Amon, Hen* No.28 (1977) by S. Wood on 'Tolkien and the O.E.D.' prompts some further reflexions with regard to J.R.R. Tolkien's early lexical work, particularly in relation to the emerging patterns of his formal academic scholarship and, perhaps, as that work may well indicate, to its significance as the seedbed for his later linguistic, aesthetic and major imaginative work.

The brief piece by S. Wood is correct in its reference to J.R.R. Tolkien's stint on the *Oxford English Dictionary* under Henry Bradley,¹ in a team which worked on *ST*, 1914-19, and on *W-WE*, from 1920-1923. This is discussed on pages xix and xxiv of the 'Historical Introduction' to Volume I of the *Oxford English Dictionary* as issued in the revised version of 1933. There is no reference to Tolkien in two other places where he might have rated a reference, namely in the 'Preface' (pp.v and vi) to the 1933 *Supplement* (Volume 13), and in the 'Preface' (pp.v and vi) of *The Shorter Oxford English Dictionary*, also issued in 1933 in the first place, in the 'Historical Introduction'. Tolkien is listed as one of the six assistants in the third group, the least important class, 'indicative of the relative length of time during which they were engaged on the work' (p.xxiv).

Yet that he knew Bradley and appreciated the value of his work very clearly is indicated by the fact that he was asked to write an Obituary for him by the Modern Humanities Research Association, and this appeared under the heading, 'Henry Bradley, 3 December 1845 - 23 May 1923' in its *Bulletin* No.20 in October 1923.

The best known of the other five Bradleian helpers listed with him is Kenneth Sisam, 1887-1971, a New Zealand-born Rhodes Scholar of Warwickshire stock, who had been Assistant to A.S. Napier, Professor of English Language from 1912 to 1915. Sisam had also been employed on the *Dictionary* at various times from November 1915, when he joined Bradley's staff and worked particularly on *STER-* words and *STEWARD*. As H. Carpenter tells us (p.63), Tolkien had Sisam as a tutor from 1913 to 1915 and the biographer adds (p.

¹S. Wood follows Paul Kocher (in *Master of Middle-Earth* [London, 1973, p. 181]), in noting the verbatim 'blunderbuss' quotation from the *Dictionary*, Vol.1 p.947 column 3, in *Farmer Giles of Ham* (1949), p.15, from 'the Four Wise Clerks of Oxenford', and suggests that this may very well have been by Bradley. (See 'Historical Introduction', p.xvii.)

64) that the student, only four years younger than his tutor, "was particularly interested in extending his knowledge of the West Midland dialect in Middle English because of its associations with his childhood and ancestry". From Hilary Term 1912, Sisam gave university lectures or classes five or six times a week, and in the obituary to Sisam,² by Neil Ker, that writer adds:

Professor Tolkien has told me how fortunate he considers he was to have been able to go to Sisam's lectures.

(P.B.A., Vol.LVIII, 1972, p.414.)

The other tutor of his language studies (Old Norse, etc.), was William Craigie, who had joined the *Dictionary* in 1897 as an assistant, and had been doing separate editing from 1901, in which activities he continued until 1927.

In his obituary tribute to Sisam (p.410-11), Ker stresses how the publication of *L-R* and half of the *S* fascicules of the *Dictionary* issued in the years 1901-1910, had roused the youthful Sisam, still in New Zealand, to linguistic awareness, and how, in mid-1915, the now young Oxford don had produced in three weeks for the Clarendon Press a revision of Skeat's edition of the East Midland Middle English poem, *Havelok*. Although he became a permanent official of the Press from 1922, Sisam never forgot his lexical apprenticeship, and he remained a friend to the 1933 *Supplement to the O.E.D.* where he is listed (p.vi) as one of those "who have made noteworthy contributions or have maintained a continuous interest in the collection of evidence".

Tolkien's friendship with Sisam continued after the former's return to Oxford in 1919, and they collaborated on the production of a reader issued by the Clarendon Press in 1921 under the title *Fourteenth Century Prose and Verse*, a volume with a very healthy emphasis on the West Country and the West Midlands. For this work Tolkien contributed a glossary, at first (1922) printed separately and at various later times to 1946. Of the reader, alone or, as in the majority of cases, combined with the glossary, more than 60,000 copies had been printed in the first 50 years, and it has remained the most stimulating and widely used of all the Middle English readers ever produced. In the best sense, it is an example of the 'haute popularisation' which both men encouraged in others, whether scholars or antiquarians.

In his preparation for the separate work, *A Middle English Vocabulary*, Tolkien was concerned to be thorough and, as Carpenter observes, "this meant in effect compiling a small Middle English dictionary, a task that he undertook with infinite precision and much imagination" (pp.104-5). The prefatory 'Note' by Tolkien indicates alike the effect of his own training on the *Dictionary* and his creative writer's feeling for language. The first paragraph may be quoted in full:

This glossary does not aim at completeness, and it is not primarily a glossary of rare or 'hard' words. A good working knowledge of Middle English depends less on the possession of an abstruse vocabulary than on familiarity with the ordinary machinery of expression — with the precise forms and meanings that common words may assume; with the uses of such innocent-

²Their later duel in 1925 for the chair of Anglo-Saxon in the University of Oxford is discussed by N. Ker (*loc.cit.*), and by Humphrey Carpenter (*op.cit.*), p.108.

looking little words as the prepositions *of* and *for*; with idiomatic phrases, some fresh-minted and some worn thin, but all likely to recur again and again in an age whose authors took no pains to avoid usual or hackneyed turns of expression. These are the features of the older language which an English reader is predisposed to pass over, satisfied with a half-recognition: and space seldom permits of their adequate treatment in a compendious general dictionary or the word-list to a single text. So in making a glossary for use with a book itself designed to be a preparation for the reading of complete texts, I have given exceptionally full treatment to what may rightly be called the backbone of the language.

(p.iii).

Apart from the cross references to the *Oxford English Dictionary*, some thirty languages or dialects are utilized to indicate relevant etymology or cognate forms. They range over the Germanic, Celtic, and Latin and Romance groups. But the most interesting aspect of the *Vocabulary* is the sensitivity of the nuances given to the glosses on specific lines.³ The work also remains today as the only completed Middle English Dictionary whose entries have any degree of subtlety.

Other work published by him in those years is best represented by his unhasty 'Some Contributions to Middle-English Lexicography', published in 1925 in the *Review of English Studies*.



As to Tolkien's personal work for the *O.E.D.*, we need not doubt a contribution to the various words given by Carpenter (p.101) — *warm*, *wasp*, *wick* and *winter*, even if the last two do not equate exactly with the sections reserved for Bradley's team. They were words in the C.T. Onions' section, *WH-WO*, completed in the period 1922 to 1927; but it is made clear by Carpenter that there was a close relationship with Onions (*op.cit.*, pp.101, 120), one which did indeed continue until the latter's death in Oxford in 1957.

That Tolkien was personally interested in all work in the last part of the alphabet is made clear if we read his chapters, each entitled 'Philology: General Works', in the English Association annual, *The Year Book in English Studies* (Volume IV, 1923 [which appeared in 1924]; Vol. V, 1924 [issued in 1926]; and Vol. VI, 1925 [issued in 1927]). His opening section (for 1923) may be quoted at some length:

³This desire for precision and subtle glossing Tolkien held to be as much a product of his many years' use of Lewis & Short's *Latin Dictionary* (1879) or of the Cleasby & Vigfusson *Icelandic-English Dictionary* (1874), as of his use of English dictionaries or of the slips of Joseph Wright's *English Dialect Dictionary* (1961). In his O'Donnell lecture, 'English and Welsh' (given earlier but published in 1963), he recalled his momentous change of studies: "Under severe pressure to enlarge my apprentice knowledge of Latin and Greek, I studied the old Germanic languages... when generously allowed to use for this barbaric purpose emoluments intended for the classics..." (p.39).

Of the directions in which English Philology has principally progressed lexicography is the chief; the study of place-names, which is in many respects closely akin, has also in recent years been gathering force and acquiring precision ... though ... it has not yet acquired the same precision here as that study has in Scandinavia... In lexicography, and in English philology generally, the appearance of new sections of the *Oxford English Dictionary* remains the chief annual event, though the Dictionary is too universally familiar to call for detailed review here. This year there is, however, a special reason for mention of the new sections: *Wash-Wavy* forms the last completed and official contribution of Dr. Bradley to the Dictionary and to English studies, and is, fittingly, full of lexicographical problems. The suggestion of wetness made by the title-words of this section is not deceptive; thirty of its sixty-four pages are occupied by *Water* and its compounds; much of the remainder is given up to *Wash* and *Wave*. The number of primary words is comparatively small, but nearly all of them are of native origin. It will no doubt be a blow to some to find *Wassail*, that typical Saxon pastime in the legendary land of our heptarchic 'Saxon forefathers', among the six exceptions. The origin of this word is one of the chief points on which new light is here thrown. The very difficult words, both in etymology and in sense-development, of the *Wave*-group here find a new and careful investigation; if neither their etymologies nor the history of their senses are now made completely clear — they are not — this is because of the tangle that the language has itself devised. In this section occur one or two exceptions to the general rule of the exclusion of proper names. The most interesting of these is *Watling Street*. Beyond the OE. *Wæclinga stræt* (the *c* not the *t* forms are here held the correct ones, at least in the name of the Roman road) it does not seem possible to go, nor does it appear doubtful that the interesting sense 'Milky Way' that appears in ME. is an application of the same name; but it seems to the present writer that the usual assumption, apparently also made in the Dictionary, that it is a secondary application, is not so certain, in spite of its later record and of apparent parallels as the widespread European name of the galaxy, the Way of St. James (the pilgrims' road to Compostella). *Ermine Street*, another Roman road name, is not recorded at all until ME., but it is at least noteworthy that it corresponds to the German *Irminstrasse* = Milky Way. This, coupled with the fact that *Vatland Streit*, if we are to credit the author of the *Complaynt of Scotland* and Gavin Douglas, was a name given to the Milky Way by Scottish sailors, unlikely to draw their descriptions from the land-traffic of the North-West route away south in England, suggests that we have here an old mythological term that was first applied to the *eald enta geweorc*⁴ after the English invasion. Its original sense is probably lost forever. The section *WH-WHISK-ING* is perhaps even more severe in its demands on both lexicographical skill and patience: it is infested by the difficult

⁴For a gloss on his understanding of this phrase, see J.S. Ryan, 'German Mythology Applied — The Literary Extension of the Folk Memory', *Folklore*, Vol.77, Spring 1966, pp.45-59.



but important 'interrogative' words; these (which include such problems as *What* and *When*) taken together with *While*, occupy three-quarters of this section. Most of the words are native, few of them have wide exterior connexions or even well-established etymologies; some are long-standing etymological puzzles. Of these *Whig* and *Wheedle* remain unsolved.⁵

The second such review, Chapter II of *The Year's Work in English Studies*, Vol.V (1924), contains some interesting lexical remarks. There is an appeal for more study of Modern Colloquial English (p.45), and approval of European recognition of the 'completion of Bosworth-Toller' (i.e. their *Anglo-Saxon Dictionary*) by the issue of a *Supplement* in 1921, as well as the statement of a need—still to be filled—of "the 'real Old English dictionary'" with full etymologies and in one alphabet.

Again he is concerned to discuss (pp.47-49) the newest section of the *Oxford English Dictionary* (*Whisking - Wilfulness*: some 64 pages), drawing attention to: interrogative words; *whole*, *white*, *wild*, *wold*, *whisper*, *whist*, *whistle*, *whitler*, *whizz*, *whoo*, *whoop*, *whoosh*, *widdendream*, *whitlow*, *wich* (saltworks), *width*, *wick*, and *wile*. The first edition of *The Pocket Oxford Dictionary of Current English*, compiled by F.G. and H.W. Fowler, is also noted as an "admirable little dictionary ... including

neologisms and everyday colloquialisms and reasonable slang... We are inclined ... to think that the rudimentary or vestigial etymologies ... were better away... It is arguable that there is not much use in etymologies unless they are fairly full and can have space to hesitate." (p.49).

There follows a two page discussion of E. Weekley's *A Concise Etymological Dictionary of Modern English* (published that year by Murray). This is filled with intriguing linguistic remarks on such words as *sufi*, *grig* (with reference to *Punch*), *irk*, *brimstone*, *minnow* and *blimp*. His comments on the last item, where Weekley had followed an air-officer's etymology from 'bloody' + 'limp', are of particular interest. The 1933 *Supplement* gave the word the meaning (p.87, col.3) of 'a small non-rigid dirigible airship invented early in the war of 1914-18', supported by quotations from 1916 (*Rosher*), 1918 (*Illustrated London News*), and 1928 (*Gamble's North Sea Air Station*). The second of these gave the origin as 'an onomatopoeic name invented by that genius for apposite nomenclature, the late Horace Shortt'. While not rejecting this outright, the editor R.W. Burchfield (himself a pupil of Tolkien's) in Vol.I of the new *Supplement* (1972), p.289, interpolates between the second and third illustrative quotations:

1926 J.R.R. Tolkien in *Year's Work in English Studies*, 1924, 52: It is perhaps more in accordance with their looks, history, and the way in which words are built out of the suggestions of others in the mind, if we guess that *blimp* was the progeny of *blister* + *lump*, and that the vowel *i* not *u* was chosen because of its diminutive significance—typical of war-humour.

⁵ *Wash - Wavy*: pp.129-62 of Vol.X of *N.E.D.*, by H. Bradley. O.U.P.
Wh - Whisking: pp. ii+64, by C.T. Onions.

Tolkien's third chapter, published in 1927, opens with a passage which is remarkable for a philologist and anticipatory of *The Lord of the Rings*, but peculiarly satisfying to the reader who knows 'Leaf by Niggle', that fable of an artist first published in *The Dublin Review* (p.432ff) in 1945:

It is merry in summer 'when shaws be sheen and shrads full fair and leaves both large and long'. Walking in that wood is full of solace. Its leaves require no reading. There is another and a denser wood where some are obliged to walk instead, where saws are wise and screeds are thick and the leaves too large and long. These leaves we must read (more or less), hapless, vicarious readers, and not all we read is solace. The tree whereon these leaves grow thickest is the *Festschrift*, a kind of growth that has the property of bearing leaves of many diverse kinds. To add to the labour of inspecting them the task of sorting them under the departments of philology to which they belong would take too long. With a few exceptions we must take each tree as it comes.⁶ (p.32).

After listing several such congratulatory volumes and noting the peculiar facilities which they offer for highly idiosyncratic research, he observes, ent-like, of these volumes of piety,

Chiefly they are due to affection and honour for great names and figures, and are a melancholy reminder of the age of the older generation of giants who have laboured in the service of Philologica and have deserved so well of her. (p.33).

There follow several musings on the Dutch language and on Celtic and Germanic roots, notably in the scholarship of M. Förster, W. Keller, E. Sievers and Hoops, and including with approval a quotation which saw the late nineteenth and early twentieth centuries as a time when the making of German-English dictionaries became impossible, due to the

general haste and fever of modern life, grasping at sensation, tearing ideas to pieces, turning ethical values upside down, and introducing finer nuances into the language of poetry, art, and science. (p.35).

He goes on to observe that the volume *Germanica*, a tribute to Sievers at the age of 75, "is a tree of altogether larger girth and bigger branches — a not unworthy reminder of the honour and affection, the great tale of years, and the great work achieved by Sievers" (p.36). After many self-indulgent excursions on "interesting side-issues", he continues,

Of specially English lexicography the year under review is barren. But more of *W* is doubtless under active preparation at the Old Ashmolean for the delight and troubling of next year. None the less, this seems the place to record a new edition of

⁶ Apart from the obvious link with Sir James Frazer's *The Golden Bough*, one feels that the lines of *Sir Gawayne and the Green Knight*, which Tolkien was co-editing with E.V. Gordon in 1923-24, are in his mind:

After þe sesoun of somer wyth þe soft wyndez
Quen Zeferus syflez hymself on sedez and erbez,
Wela wynne is þe wort þat waxes þeroute,
When þe donkande dewe dropez of þe leuez,
To hīde a blysful blusç of þe bryzt sunne. (II. 516-520)

[Continued on p.19...]

the marring of the moon

From long ago in times of yore
the rhymes of lore in riddles speak;
they ask of men their reckoning,
while beckoning to wisdom seek.

The legends speak of golden rings
and olden kings upon their thrones
with magic runes carved on their doors
while in their floors were precious stones.

These marvels told of mountains tall
and fountains all of silver sheen;
but strangest were the tales that told
in times of old the moon was green.

Then on the moon did rivers flow
and forests grow across the land;
and on the beach by sighing seas
a dying breeze blew silver sand.

And in the moon a man did dwell,
as legends tell, in palace deep:
far under craggy lunar hills
by peerless skills was wrought his keep.

Yet ever did he wear each day
a cloak of grey, a simple gown,
while on his brow a diadem,
an anadem, a jewelled crown.

Then off he went a-journeying,
while murmuring of leaden light:
in caverns by forgotten pools
he sought the jewels which give delight.

He often hunted tourmaline
of perfect green, or brother beryl,
or diamond white and glimmering,
or shimmering, the precious pearl.

Then after hours blearying
he wearying forsook his quest
and hid his gems in secrecy
by silver key in gilded chest.

For many years he dwelt alone
far under stone and light of day
when came a lone inquisitor,
a visitor, in starry sleigh.

And to him thus came Father Time,
then in his prime, not grey or old,
who'd travelled far across the skies
wherein he flies in sleigh of gold.

And Father Time, that afternoon,
met Master Moon with tongue-in-cheek,
while Master Moon gave him a tour
of jewels obscure and gems unique.

And Father Time begged unto Moon
to grant a boon and with him flock
away then to the Halls of Time
to hear the chime of Nature's Clock.

But Moon could not be quickly swayed
for such crusade to be so soon,
as he must mind his job at hand
and thus command and guide the moon.

But when enticed by drink divine,
a pinkish wine, or tawny ale,
then Master Moon jumped in the sleigh
to be away upon its trail!

Though still he said, lest he forget,
the moon must set while night's on Earth,
and for this deed he must return,
and soon adjourn from further mirth.

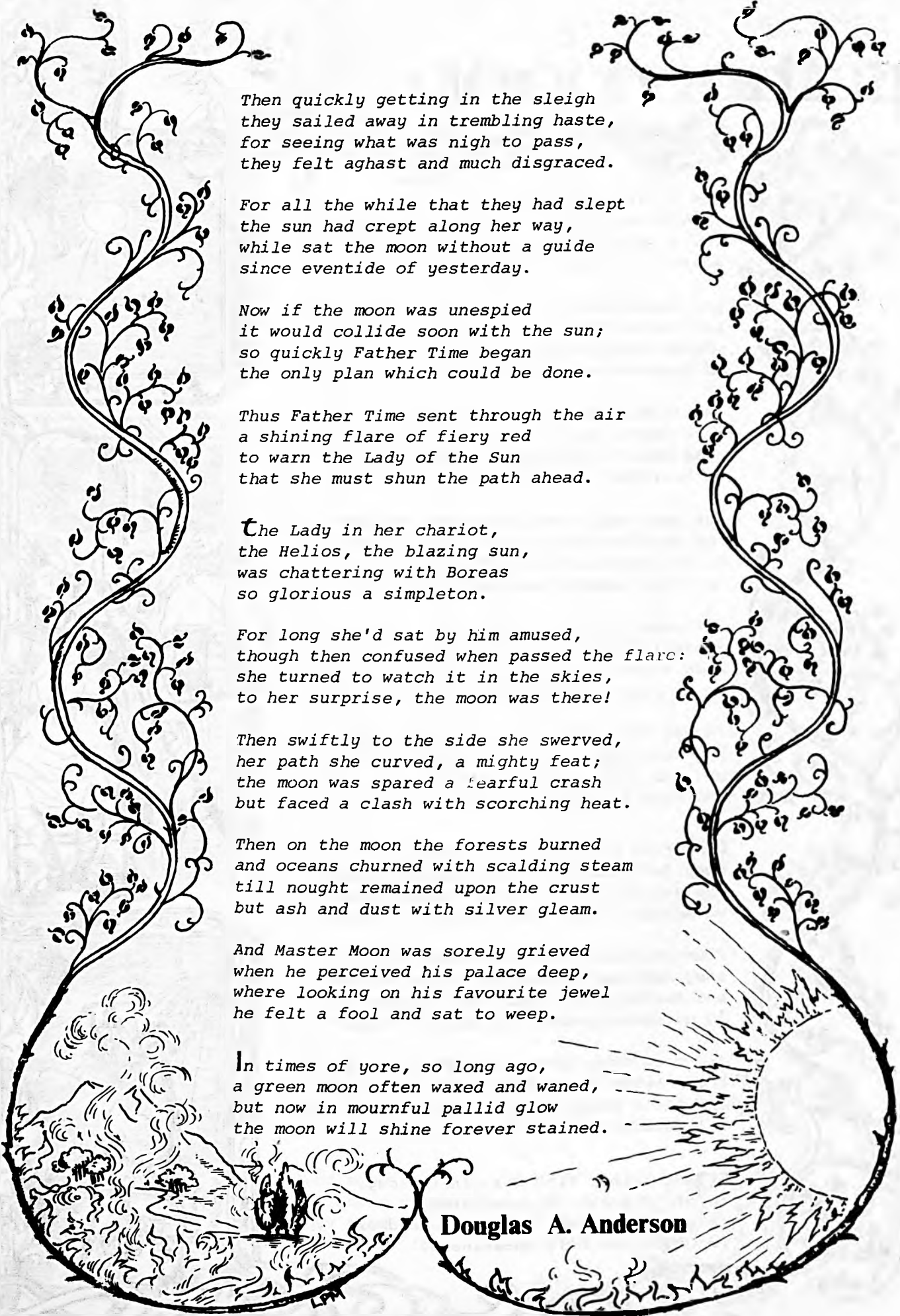
And then at last, at plenilune,
they left the moon with anxious speech,
and sailed towards those fabled Halls
whose sable walls face Heaven's beach.

Then at those Halls, as merry folk,
they sat and spoke while drinking deep;
but Master Moon forgot his chores
in careless snores and drunken sleep.

And soon they both had drunk their lot
until besot in slumber's themes;
and there they lay while long they dozed
till indisposed by drunken dreams.

When Father Time woke in the day,
to his dismay and queasiness,
they had to rush from where he dwelt
for Moon now felt uneasiness.





Then quickly getting in the sleigh
they sailed away in trembling haste,
for seeing what was nigh to pass,
they felt aghast and much disgraced.

For all the while that they had slept
the sun had crept along her way,
while sat the moon without a guide
since eventide of yesterday.

Now if the moon was unespied
it would collide soon with the sun;
so quickly Father Time began
the only plan which could be done.

Thus Father Time sent through the air
a shining flare of fiery red
to warn the Lady of the Sun
that she must shun the path ahead.

The Lady in her chariot,
the Helios, the blazing sun,
was chattering with Boreas
so glorious a simpleton.

For long she'd sat by him amused,
though then confused when passed the flare:
she turned to watch it in the skies,
to her surprise, the moon was there!

Then swiftly to the side she swerved,
her path she curved, a mighty feat;
the moon was spared a fearful crash
but faced a clash with scorching heat.

Then on the moon the forests burned
and oceans churned with scalding steam
till nought remained upon the crust
but ash and dust with silver gleam.

And Master Moon was sorely grieved
when he perceived his palace deep,
where looking on his favourite jewel
he felt a fool and sat to weep.

In times of yore, so long ago,
a green moon often waxed and waned,
but now in mournful pallid glow
the moon will shine forever stained.

Douglas A. Anderson

[...Continued from p.15]

Roget's *Thesaurus*. It is hardly lexicography, of course. Rather the pre-eminent example of the spirit of philately in words — with a side-glance at the assistance of authors in search of the *mot juste* or *recherché*.

(*Y.W.E.S.*, Vol.VI [1927], pp.57-58.)

This 'philatelic attitude' to their language Tolkien also finds in L. Pearsall Smith's *Words and Idioms: Studies in the English Language*, and he deplors this attitude, which denies the existence of semantics and seems to see philology as concerned "only with a limited phonology" (p.58). He then makes the assertion,

it is difficult to discern wherein lexicographer and word-historian is ultimately to be distinguished from the student of literary ideas. The boundary line between linguistic and literary history is as imaginary as the equator. (pp.58-59).



The three essays, covering as they do some 94 pages (19, 40 and 35 respectively) of culturally rich material, cogently and dynamically presented, as in the breathy style of his own lectures, contain a wealth of insights, aphorisms, and sudden glimpses of Tolkien's aesthetic philosophy of creativity. While lexis, semantics, loan words and a grand conception of philology are the dominant tones, there are many illuminations of the young professor's mind. Some of these — subjects of an editorial nature, and which are indicative of his thought and emerging sensitivity — may be listed here:

Volume IV: Names invented by Dickens (p.23); the Christian name *Edith* (p.23); Middle Kentish vocabulary (p.23); Essex speech (p.25); words in Roxburghshire (p.26); the importation of *spondulicks* (p.26); slang in Thackeray (p.28); *bumf* (p.28); *Billingsgate* (p.29); *tiffin* and Anglo-Indian words (p.30); shadowy persons behind Anglian settlement place-names (pp.30-2); approval of 'Wright' grammars (p.33); the revival of Gaelic (p.34); René Huchon's ideas on the character of English prose (p.36); and the great philological epoch in England from 1850-1900 (p.37).

Volume V: The mountain walls now confronting eager philologists (p.26); the shocks applied to Indo-European philology by Tokharish and Hittite (p.27); the fact that

the pre-history of Europe and nearer Asia looms dark in the background, an intricate web, whose tangle we may now guess at, but hardly hope to unravel. All this we ought to take account of, however distant and cursorily. If our present linguistic conceptions are true, there is an endless chain of development between that far-off shadowy 'Indo-European' — that phantom which becomes more and more elusive, and more alluring, with the passage of years — and the language that we speak today.⁷

⁷Apart from odd references in his paper, 'Beowulf: the Monsters and the Critics' (1936), his most extended critical study is to be found in 'English and Welsh' (1963), where he explores the English and Welsh languages, particularly in relation to "the difficult and absorbing problems that are present-

Germanic and Indo-European philology are part of the history of the English. (pp.27-28);

Jespersen's ability to analyse the exact meaning of various English expressions (p.28); *-th* suffixes, such as Ruskin's unsuccessful *illth* and F. Thompson's *spilth* (p.30); Tolkien's observing Jespersen's work "devoured on the top of a tram to the oblivion of fare-stages" (p. 31); "the need for the study of language as it is instead of bullying it for not obeying rules drawn up without its consent" (p.32); irregular preterites to (West) Germanic verbs of motion (p.35); dialect conflict in Low German (p.36); the difficulties of Lappish (p.37); Baltic place names (p.38); the astonishing digging up of Hittite after an oblivion of over 3,000 years (pp.38-9); the curious position of the pre-history of the Indo-European languages stretching in a line NW-SE on both sides of the Armenian highlands, where their weakest point lies (p. 39); references to "the dark mystery of ancient Western Europe" (p.39); *cow*, having come "some 5,000 years ago from Sumerian" (p.40); or *star*, some 4,000 years ago from Accadian *istaru*, 'Venus' (p.40); Sievers' theories of the 'motor' aspect of voice (pp.41-2); a scholarly aside on academic gossip, with the comment that "rumour is mythopoeic" (p.43); some general remarks, and a statement of *Silmarillion* significance:

Here a point of interest is the evergreen problem of the relations of the 'Germans' (speakers of Germanic languages) to the rest of the 'Indo-Europeans' (speakers of Indo-European languages), and especially to the Slavs on the one hand and the Celts on the other ... and [the question of] bringing home to the reader how complex are the linguistic and cultural events of Europe before the dawn of history. (p.44);

the problems of the origin of the 'Standard English language' (p.45); the interesting question of Old English influence upon Old Norse (p. 46); mining terms being influenced by possible (reciprocal) miner and dialect migration between Derbyshire and North Wales (pp.46-7); the Anglo-Manx vocabulary of c.2,400 main words (p.47); *An Elementary New English Grammar* by Professor and Mrs Wright and its helpful inclusion of some 4,000 different words (p.52); the phonetics of Siamese (p.53); British river-names of Welsh, Goidelic origin and of Greek, Latin and Cornish form (pp.53-55); of the foundation of the English Place-name Society and of the issue of its first volume, *Introduction to the Survey of English Place-names*, ed. by A. Mawer and F.M. Stenton (pp.55-60); his general comment is that

This study requires specialists in Scandinavian, Old and Middle English, Celtic, Mediaeval History, and Archaeology, not forgetting the local enthusiasts who know and love their ground, and the willing drudgery of many searchers. (p.56);

a discussion of the element *helm* — 'protective covering, especially overhead' (compare *Helm's Deep* in Vol.II of *The Lord of the Rings*) (p.57); "the difficulties and toils of historico-philology"⁸, with his own comment that

Probably the imagination of most people reacts quickest to

ed by the linguistic and archaeological evidence concerning the immigrations from the European mainland..." (*op.cit.*, p.14).

⁸This is an admirable description of his O'Donnell lecture, 'English and Welsh', being pp.1-41 of *Angles and Britons* (1963).

the glimpses that are gained of England before the English-speakers and to the dark years of the new settlement. (p.58);

Germanic gods (p.58); village colonisation (p.58); the coming of the English to Britain (p.59); early Germanic personal name elements, e.g. *Hob* (p.59); Anglo-Scandinavian and Anglo-Norman names (pp.59-60); 'mixed' dialect areas and the shifting of considerable groups of people, caused by natural barriers, important centres, political divisions (p.61); the mingled conservatism and innovation of Middle English spellings (p.62); the 'Life of St. Editha' and Wilts. dialect (pp.62-3); some charming remarks on 'Place-names and Archaeology' (pp.64-5), including specific reference to the expression on *fānge flōr* in *Beowulf* l.725, plus comments on enclosure words, mounds and ruins. He quotes with approval Professor O.G.S. Crawford's stated aim and intention:

We are gradually collecting facts in order to construct a series of maps of England, or parts of England, as it appeared in past ages. (p.65).

Tolkien's own conclusion on this vastly illuminating essay is as follows:

In other words this study is fired by two emotions, love of the land of England, and the allurements of the riddle of the past, that never cease to carry men through amazing, and most uneconomic, labours to the recapturing of fitful and tantalizing glimpses in the dark — 'Floreat Philologia et Archaeologia'. (p.65).

From the third essay it is again possible to offer a form of catalogue of the items presented:

Celtic forms in English (pp.33-4); the verbal noun and its uses in Celtic and English (p.34); the gentle self-revelation in the phrase, "knowing how these little lexicographical chases open vista after vista, and one complication after another" (p.35); the cluster of names for the pole-cat in Germanic and Romance languages of Northwest Europe (p.38); *hawk* words in Old Norse; a new etymology of the name *Beowulf* as 'windwolf' (p.39); new baptismal names for the native English, such as *Edmund*, *Edgar*, *Edith* (again!), etc. (p.39); the critical issue of the treatment of O.E. verbs in *-ian* in Middle English (p.40); the treatment of phonology in Middle English (pp.40-3), with a comment on difficult if useful theories, that:

The *Anfänger* need not rejoice. It will not make the bog less treacherous for tender feet to walk on; it will only learnedly expound to one up to his neck in it how the bog came there and what it is made of! In fact it seems that it may even tell him 'the bog is not bog, because of the dry land'!.... (p.43);

Scandinavian influence on the inflexions of English in occupied areas of Britain (p.45); the Old English charm against elfshot (p.46); the scholarship as to the history and character of Richard Coeur-de-Lion (p.47); the basic etymology behind O.E. *wīcing* (p.48); the first county-volume of place-names, that on Buckinghamshire (pp.48-50), including indication of a personal obsession with mounds, heathen Saxon settlement, Celtic survivals and continental Germanic settlers; place-names in the *Anglo-Saxon Chronicle* (p.50); English place-names "in a French garb" (p.51); the rise of initial *Sh-* in place-names, etc. (p.

52); a questioning of the work of de Saussure and other French language scholars, which contains

an inexplicable weakness the compensation, perhaps, for their wide range, penetrating thought, and imaginative vision ... the book [having] an indefinable sense of hastiness [since] ... the pace must be a gallop, the country is so wide. (p.53);

the syntax of the Indo-European simple sentence (p.55); Holthausen's Old Frisian dictionary (p.57); the structure of English (p.59); the origin of the gerund (p.62); compounds of the Blue-beard/Greenmantle sort (pp.62-63).



Two more general views of Tolkien the man may be given more space. The first is his disquiet at the possibility (prefigured by L.P. Smith, p. 59) of English as the coming world-language, and his feeling that he must make a cultural stand.

Wherever it occurs we think it is time somebody said that as prophecy it is as valuable and certain as a weather-forecast, and as an ambition the most idiotic and suicidal that a language could entertain. Literature shrivels in a universal language, and an uprooted language rots before it dies.

And it should be possible to lift the eyes above the 'language of Shakespeare', or to tear them from visions of the Parliament of Man, sufficiently to realize the magnitude of the loss to humanity that the world-dominance of any one language now spoken would entail: no language ever possessed but a small fraction of human speech, and each language presents a different vision of life.

In the past the dominance of a language has been due to the often sheerly accidental, and even undeserved, material success of its speakers, rather than to its own merits as a medium. This was certainly the case with Latin, and expansion was bad for it. Few prefer the ΚΟΛΥΜΗ to Attic. However imminent such a calamity to English may be imagined, it should be alluded to not with self-complaisance, but in alarm and as a summons to resistance. The curse of Babel is no less fundamental than that of Eden. Man's brow must sweat over the everlasting spade, and over the everlasting grammar too. Without their pain there shall be neither food nor poetry. (pp.59-60).

The above stern declamation ended with a further sentence: "If we say nothing about American English here, it is only reserved for the end." He observes quite mildly that: "It is impossible to teach [British students] American (though it might be good for them) as a preliminary to Old and Middle English." (p.62).⁹

⁹Despite one offer of a lecture tour, Tolkien never visited the United States of America, although many American Rhodes scholars did some language work with him in the English Language and Literature School, Course III. Similarly Auden made many return visits from New York to see him.



P. Marko Bardsley

The last three pages of the third essay (64-66) are concerned with G. P. Krapp's *The English Language in America*, treated there in "a place of honour". While he is not uncritical of this work of more than 700 large pages, he is sympathetic to

the varied information and curious detail; [the treatment of] literary dialects (e.g. rustic, Negro, Indian), American place-names, and American dictionaries; the remarkable interest of the seventeenth and eighteenth-century town records;

and

the supreme philological event of which we have certain knowledge, the transportation of the language of a small country and its spread and ramification over enormous regions to find not one but a thousand new soils, atmospheres, and homes. (p.64).

His concluding reflections are more personal and concerned to rally the English nation. After finding that Krapp seems disappointing "on the subject, not unimportant, of the relations of the American and 'British' varieties of English in the most recent period," probably due to "the very judicial and non-committal spirit of his utterances" and to an apparently intentional minimizing of the real differences, Tolkien then launches into a deliberate peroration:

If in careful and studied writing, of which this book is an excellent example, the differences are not very obvious, it is still possible to see in its very coldness and formality the dangers of an artificial uniformity veiling fundamental divergence.

To some it seems obvious that petrification and death ultimately await it, if the attempt is made too long to maintain a language as a literary or cultural medium over areas too wide and of too divergent a history to preserve any permanent community. Whether we endeavour to maintain the different varieties of English in vigorous life now, or in the future seek to restore life after 'English' has become a universalized but dead book-Latin, divergence into distinct idioms is ultimately the only thing that will achieve the object.

To the American author, of course, it does not appear so clear as it does to us that the problem is no longer that of the freedom of America and her 'illustrious vernacular', but of the freedom of England. Sir Walter Raleigh in a speech on 'Some Gains of the War' made in February 1918 did not escape the notice of Dr. Spies when he said: 'the clearest gain of all is that after the War the English language will have such a position as never before. The greatest gain of all, the entry into the War of America, assures the triumph of our common language and our common ideals.' We have indicated above what we feel about linguistic triumph. Some even now are found to criticize the expression 'common language'; more might question 'common ideals' (and without necessarily implying any judgement concerning relative values); but to all it should be apparent that this triumph, if it takes place, is only likely to be 'common' if it is predominantly or wholly American. Whatever the special destiny and peculiar future splendour of the language of the United States, it is still possible to hope that our fate may be kept distinct. And it is possible in *The English Language in America* to find reasons for making that hope more earnest. (pp.65-66).

These sentiments reflect not so much his active dislike of American speech as distaste at the actual eclipse of a living language of long pedigree and his horror at the (linguistic) oppression which caused and still works to produce social uniformity. He was to say the same thing some thirty years later, when, after lamenting the Tudor oppression of Welsh, under such 'far-seeing civil servants' as Thomas Cromwell, he went on,

Governments — or far-seeing civil servants ... understand the matter of language well enough, for their purposes. Uniformity is naturally neater: it is also very much more manageable. A hundred-per-cent Englishman is easier for an English government to handle. It does not matter what he was, or what his fathers were. Such an 'Englishman' is any man who speaks English natively, and has lost any effective tradition of a different and more independent past. For though cultural and other traditions may accompany a difference of language, they are chiefly maintained and preserved by language. Language is the prime differentiator of peoples — not of 'races', whatever that much-misused word may mean in the long-blended history of western Europe. ('English and Welsh' (1963), pp.5-6.)



The overall impression of this early linguistic scholarship shows Tolkien to be a student: of words, and of their changing meanings even before their actual etymology; of place-names and personal names, both historical and literary; of the scholarship of ideas and of the men who 'shepherded' these concepts into print and into literature; of man in relation to his physical landscape as well as to his (potential) mental climate.

Indeed it may be fitting to close this brief survey of his first decade of his academic work and writing with a glance at his great love for the Western Marches which manifested itself alike in his Mercian studies from the Old English period to that of the *Anciene Riwle*. Indeed, it was of the great cluster of West Midland (homiletic) texts written over the period c. 1180 to 1220, that albeit unconsciously he gave a self-characterization which is also prophetic of his later literary position and style.

There is an English older than Dan Michel's [c. 1340] and richer...; one that has preserved something of its former cultivation. It is not a language long relegated to the 'uplands' struggling once more for expression in apologetic emulation of its betters or out of lack of compassion for the lewd, but rather one that has never fallen back into 'lewdness', and had contrived in troublous times to maintain the air of a gentleman, if a country gentleman. It has traditions and some acquaintance with books and the pen, but it is also in close touch with a good living speech — a soil somewhere in England...

[The] language is self-consistent and unadulterated. It is a unity. It is either a faithful transcript of some actual dialect of nearly unmixed descent, or a 'standard' language based on one. ('*Ancrene Wisse* and *Hali Meithhad*', p.106, in *Essays and Studies* by Members of the English Association, Vol.XIV, 1929.)

This was also the decade of his successful modification of the university's undergraduate English syllabus. As many of these quotations from

his scholarly work make clear, he was a most unorthodox teacher of language, but was declaring publicly the perspectives and philosophies on which his creative work would be so firmly based.

It is more than true of this decade that, as his Obituary in *The Times* has it,

...he was, more than any other single man, responsible for closing the old rift between 'literature' and 'philology' in English studies at Oxford and thus giving the existing school its characteristic temper. His unique insight at once into the language of poetry and into the poetry of language qualified him for this task.

Thus, the private language and its offshoot, the private mythology, were directly connected with some of the highly practical results he achieved, while they continued in private to burgeon into tales and poems. (*Op.cit.*, September 3, 1973, p.15.)



Main Bibliography

J.R.R. Tolkien: *A Middle English Vocabulary*, designed for use with Sisam's *Fourteenth Century Verse and Prose*. Oxford, Clarendon Press, 1922, etc.

_____ : Chapters on 'Philology. General Works' in *The Year's Work in English Studies*: Vol. IV, 1923 [1924], pp. 20-38; Vol. V, 1924 [1926], pp.26-65; and Vol. VI, 1925 [1927], pp.32-66.

_____ : 'Beowulf: the Monsters and the Critics', *Proceedings of the British Academy* 22 (1936), pp.245-95. London, Oxford University Press, 1937.

_____ : 'English and Welsh', *Angles and Britons: O'Donnell Lectures*, pp.1-41. Cardiff, University of Wales Press, 1963.

K. Sisam: *Fourteenth Century Verse and Prose*. Oxford, Clarendon Press, 1921, etc.

Humphrey Carpenter: *J.R.R. Tolkien, A Biography*. London, George Allen & Unwin, 1977.

Oxford English Dictionary, Vol. I (1933 edition);
Supplement (Vol. 13), 1933 edition;
Supplement, Vol. 1, A-G, 1972.

Merton College Register, 1900-1964. Oxford, Basil Blackwell, MCMLXIV.

OLD SWORDS STILL SHINE

A TALE OF AFTER YEARS



Tim Scratcherd



"Come on, Grandad, tell us another story," cried little Rollo Harding, and he jumped up into the old hobbit's lap.

"Don't you think that's enough for one night?" asked Holfast. "After all, it's getting late." He picked up his pipe from the hearth.

"No, no - it's a special day, and mother will let us stay up late for once, won't you mother?" pleaded Paladin Took.

"Well, you know...", smiled Annabella. She looked at Holfast, who was lighting his pipe, and raised her eyebrows. The children caught her glance.

"Yes, another story! A story, a story!" The twins dashed to the table, grabbed something to eat, and dashed back to Holfast's feet.

"Now, your Grandfather's tired, and he has a long way to go home tomorrow, back to the Shire in the north." Holfast grinned and ruffled the hair above a small disappointed face. "But shall I tell you about Goblins?"

"Please, yes, tell us about Goblins!"

"Well, do you remember in the tale of the great war I was just telling you, all the army of the bad king were goblins. Now I've never seen one, but I shall tell you what they look like, as my father, who was the son of Samwise and Rose...."

"We know that bit, Grandad, you just told us that," said Rollo.

"Yes, well, now you must use your imaginations," said Holfast, as he put Rollo down beside him. "First, you must imagine that I am much taller," - he straightened up - "and I have claws instead of hands." He made clawing motions at the children. "And I have long fangs and slanted eyes." They laughed at his grimace, then silenced and cowered when he growled. "And I have bowed legs and huge hairy arms; and when I catch little children I grab them, and - by the way, Annabella, did you know that the only place where you are safe from Goblins is tucked up snugly in bed? - anyway, when I catch little children, I grab them; and then, and then - I bite their noses off!" The little hobbits squeaked in delighted terror and rushed from the room, followed by a laughing Annabella.

"Well done, Uncle! An orc to the life. You have all your old skills at storytelling," said Fortinbras Took. "Now, one last glass and a pipe before

we go and hide in our beds too."

"I don't know, Dad, scaring the kids with your fairy stories. They will never get to sleep," said Thomas.

"And they aren't such fairy stories, either. Why you chose to live half in the wilderness, son, I don't know. And all the nonsense about there being no room in the Shire...."

"Only fifteen leagues. And so easily up the Old South Road," said Thomas.

"Yes, and tomorrow I must coax my bones back that long way. We shall start early, Fortinbras, if you like." Fortinbras nodded.

"Well, it has been a splendid anniversary, and it wouldn't have been the same without you to tell us the old legends; and your magnificent gift made them so much more believable," said Thomas, as he touched the hilt of the small sword hanging over the fireplace.

"Yes, it is *the* Sting, come down to you by right, as the eldest son of the eldest son. One day it will be Rollo's." Holfast drained his glass and put his pipe on the mantelpiece. Thomas nodded.

"And now to bed," he said.

They closed the shutters and blew out the lamps. Quiet settled over the house. The fire died down to a carpet of red chips, and faded. The clock ticked louder in the cooling room. Over the mantelpiece, the edges of Sting slowly began to lighten. Soon the length of the sword glowed a steady pale blue, illuminating the pipe on the mantel shelf.

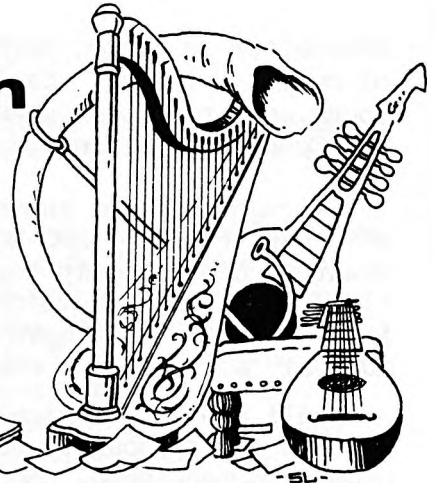
There came a scrape at the shutter.....



music in middle earth



gill gleeson



he chroniclers of Middle-earth, sensitive to sounds and their effects,¹ provided much material for building up sound-pictures of its people, places and events. Here are some thoughts on the character of the music, and whether it could have been written down.

Music was not compartmentalised into such categories as 'jazz', 'classical', 'folk', and so on, as it has been for us. It varied only according to function and the nature of the musicians themselves, each kindred having its own stamp. The *Hobbit* composers leaned towards spontaneity and folk-like qualities in music, with a religious streak: probably others would have portrayed the same things from a different angle. As it is, descriptions of music are in the background compared to poetry,² though music was a natural part of life with long-standing traditions (cf. *FotR* p.37;³ *QS* p.178;⁴ *FotR* p.77, 130; *TT* p.89³). Its transmission was bound up with remembering lore (*RotK* p.406, line 2;³ *TT* p.90, lines 16 & 18), for which there were books (*FotR* p.255, for example), and libraries (*TT* p.278), the writing of language being known to most peoples. These are good indications for the existence of written music. It may have been recorded in manuscripts but overlooked in later times, the marks being indecipherable as words — as our own ethnomusicologists have sometimes found. Admittedly, most references to music show its use for expression and relief of the needs of the moment (*TT* p.145, end; *FotR* p.44); a spontaneous variety with a transitory life.

The Dwarves wove music as a form of magic (*TH* p.22⁵). They arrived at Bag End as a string and wind ensemble operating rather like a jazz-band (and eating like one too). They built with new or traditional units, carefully planning their sounds to blend, to awaken in their words and in a timorous hobbit the sense of adventure. Had the Dwarves, especially Thorin, lived on

¹In the first 81 pages of *FotR* there are 64 references to them.

²The Entmoot (*TT* p.82-86) is an exception.

³References are to the 3 volumes of *The Lord of the Rings* (*FotR*, *TT*, *RotK*), hardback edition, 1955 and 1956.

⁴*The Silmarillion*, hardback edition, 1977.

⁵*The Hobbit*, hardback edition, new size, 1978.

thereafter in peace, perhaps we would have heard of that great disseminator of music, printing. Sauron would have found that useful! The wizards knew sound as a tool: for example, Gandalf's recital of the Ring-inscription at the Council of Elrond (*FotR* p.267).

Aragorn showed another kind of organised musical art in his chanting of a song (*FotR* pp.203-205), saying that it was in a certain 'mode'. This meant to him not only words, metres, pitches and rhythms, but also lilt and flow, expression of voice, and other things for which aural and/or traditional learning must have been involved. The poetic form gives rise to the musical, so that, for example, the terms *linnod* or *ann-themath* cover both.

All types of musical instruments are found in Middle-earth except for bellows and keyboard. Wind, plucked and bowed strings, bells, voices and drums are mentioned. So are toy instruments (for parties), professional musicians (*TT* p.142) and an historical bardic tradition. The extant Elvish religious song from this tradition, *Namárië*, is like an improvisatory plain-song for voice and (melodic) instrument; a self-contained unharmonised melody. How strange the Dwarvish ensembles must have sounded to a people used to this; and how rarefied the Elvish chants, to the Dwarves. *Namárië* is finely balanced in proportion, and held in tension between two modal scales⁶ using the reciting-note (transcribed as C#) as a pivot. Like a plainsong, too, it achieves impact through the art of musical understatement.⁷ In the early recording of *Namárië*, pitch-relationships and rhythms approximate to our more mathematical ones in much the same way as do ancient-rooted performances in our own cultures, kindled more from inspiration and memory than from anything written.

The Ents (*TT* pp.84-89) had entwined in their language a complex harmonic system within which the voice of each one could be heard and fashioned in ever-changing relationships with the others, until one concord was reached. Perhaps all the different styles of music represented different facets of the original Great Music of Creation, as did the creatures they belonged to: yet of all of them it is the music of the Ents that gives me a vision of what the *Ainulindalë* must have been like.

Looking at conditions favourable to the emergence of musical notation in our age, one of these was the repetition of quantities of music in long cycles. The Elves' lives were bound up with the stars and seasons, in their counting of years and their religion; so they may, like us, have had music to mark the passing of time. For many years another condition was also fulfilled — the existence in relative peace of people dedicated to writing and learning. The historical Western need to learn music quickly, collectively and in parts of increasing complexity, and to keep performing the pieces so learned, seems more remote from life in Middle-earth. Only the Dwarves may have had this need, and they did not appear to use copies. Maybe their

⁶The instrumental mode is like a Western descending melodic minor scale, root written as F#. The vocal mode is like a major scale, root written as A. It could be argued that this is in the same mode as the instrumental part, since the whole scale is not involved; but either way the pull between the two is present.

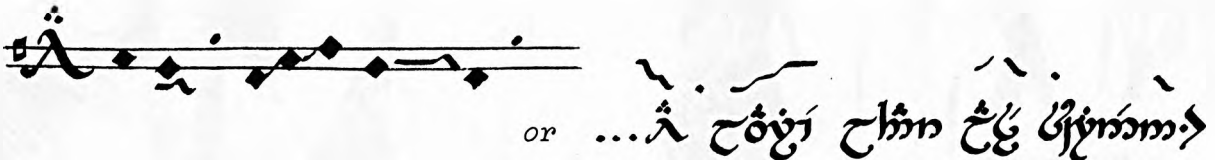
⁷The bard drives his point home by making the listener realise that the clue he has given is tiny compared to the force behind it. Hear, for instance, the effect of small but well-placed pitch changes on '*nin enquantuva?*'

wives kept them, in which case we will never know!

As the originators and teachers of script, the Elves may seem the most likely people to have found a musical notation. However, I think that there are two strong arguments against this.

To start with, consider Ilúvatar, the Absolute. His music was the pure expression of His imagination and will, and as such the fulfilment of the same (*QS* p.15). The Ainur had a similar quality of solid permanence from their thought, under His direction, and their music was irresistible (*QS* pp. 27 & 40: Ulmo and Manwë). The Elves were near to this:⁸ they were what other people called 'magic'. Music from an Elf was almost completely his own, and the truth from his heart was 'created' in a more tangible way than for peoples less close to Eru, since his 'magic' had an intense attunement to the nature of things. The associations and signals of some music, which can remind and command those who know what they mean, has emotional and physiological effects (*QS* p.235; *TT* pp.135, 138, 146; *FotR* p.35). In human music, some activity is sub-creation (composition) and some, interpretation of this (performance). Usually performer and composer are not the same. Therefore I feel that it is much more likely that a human should wish to capture music by writing it down, than that an Elf should wish for someone else to try to reproduce the 'magic' of his own mind.

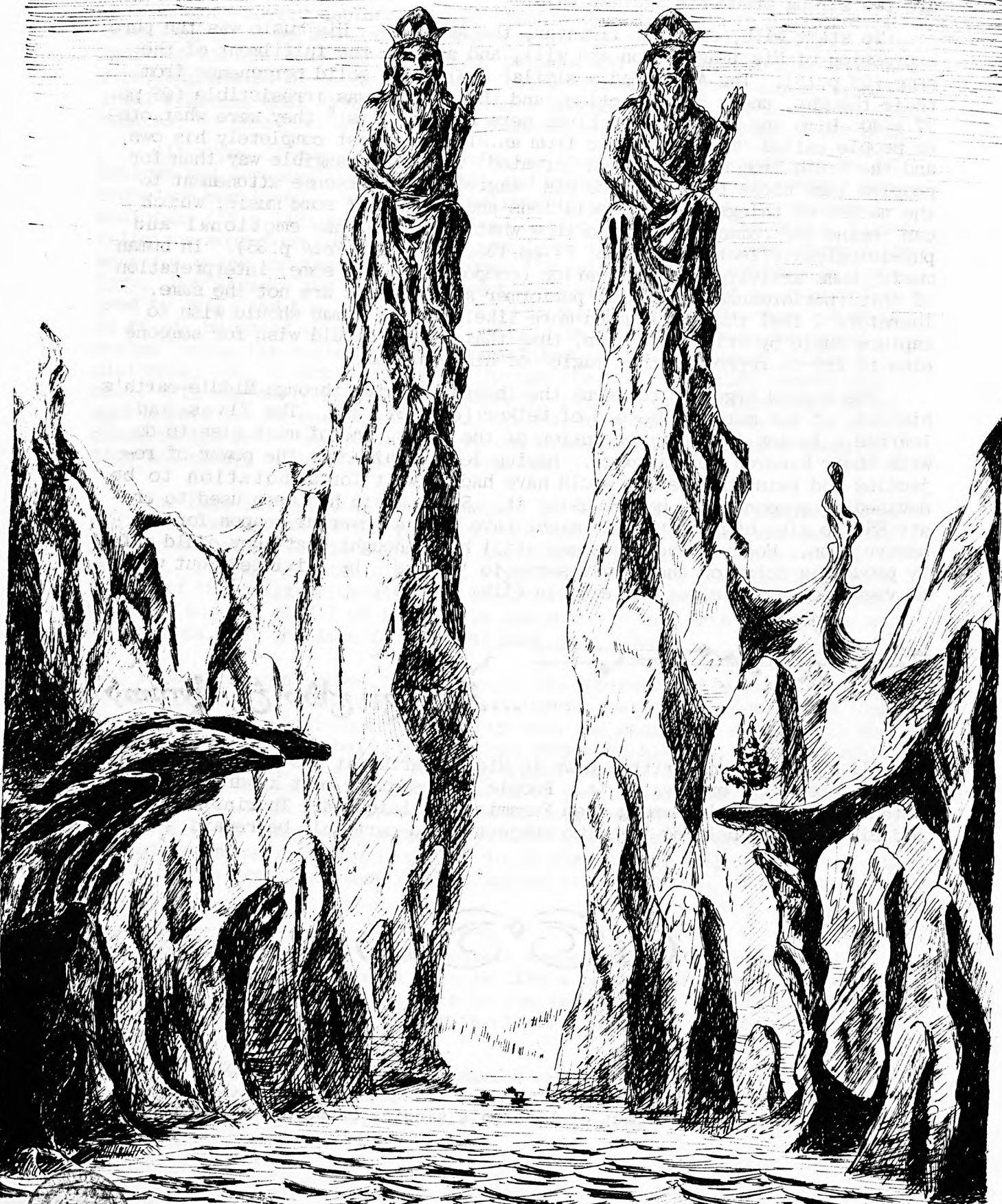
The second argument concerns the thread, running through Middle-earth's history, of the marring discord of Melkor (*QS* p.31, 32). The Elves had learned a lesson from the corruption of the rings, and of much else to do with their kindred and language. Having left to him only the power of rejecting and twisting, Melkor would have had to wait for a notation to be devised by someone else before using it. Since music had been used to create Eä, to give him their music might have been a powerful weapon for its destruction. However the Elves may still have thought that they could safely produce a notation that would serve to 'remind' the initiated, but would be vague to anyone else; for example (like neumes),



If music was not written down in Middle-earth, it was not for lack of richness or skill or love of it. People representing most kindreds were noted for their music; among them Faramir, the Laiquendi, Thorin, and even old Bilbo. More delving into the subject would certainly be repaid.



⁸See, for example, the effect of Lúthien's singing on Beren, Morgoth and Mandos.



mallorn

The Journal of the Tolkien Society

All material must be submitted to the Editor on the basis that Copyright therein shall subsist entirely in the Tolkien Society, who may publish the same, or not, in whole or in part, as they see fit, save that this shall not preclude the author of submitted works from publishing same, in whole or in part, whether for gain or not, elsewhere, in any form, provided always that the Copyright of the Tolkien Society be acknowledged in each such publication.

© P. Gibbs 1974

The TOLKIEN SOCIETY is an international organisation registered in the U.K. as a Charity, dedicated to the furtherance of interest in the works of Professor J.R.R. Tolkien.

Officers of the Tolkien Society

Chairman	Jonathan Simons, 7 Dawlish Drive, Pinner, Middlesex HA5 5LJ.
Treasurer	Mrs. Daphne Bream, 12 Mortimer Court, Abbey Road, St. John's Wood, London NW8 9AB.
Secretary	Helen Armstrong, 9 Kingston Road, Ilford, Essex.
Membership Secretary	Lester Simons, 11 Regal Way, Harrow, Middx. HA3 ORZ.
Ordinary Member	Howard Rosenblum, 55 New Road, Littlehampton, West Sussex.
Editor of Mallorn	Susan Rule, 55 Ridgmount Gardens, Bloomsbury, London WC1E 7AU.
Assistant Editor of Mallorn	Steve Pillinger, 201 Shrub End Road, Colchester CO3 4RH, Essex.
Editor of Amon Hen	Jenny Smith, c/o Heggetts Orchard, Vines Cross Road, Horam (nr. Heathfield), East Sussex.
Lending Librarian	Brendan Foat, 55 Bowring Way, Sussex BN2 5OG.

The views and opinions expressed in Mallorn are those of the individual authors and not necessarily those of the Tolkien Society or its Officers.

© The Tolkien Society 1981

Published by the TOLKIEN SOCIETY and printed by HANWAY PRINT CENTRE LTD.,
106 Essex Road, Islington, London N1 (tel. 01-226-6868).

[Proposed column layout]

Type style A ↓

The writers of Middle-earth, sensitive to sound and their effects,¹ provided much material for building up sound-pictures of its people, places and events. Here are some thoughts on the character of the music, and whether it could have been written down.

Music was not compartmentalised into such categories as 'jazz', 'classical', 'folk', and so on, as it has been for us. It varied only according to function and the nature of the musicians themselves, each kindred having its own stamp. The Hobbit composers leaned towards spontaneity and folk-like qualities in music, with a religious streak: probably others would have portrayed the same things from a different angle.

As it is, descriptions of music are in the background compared to poetry,² though music was a natural part of life with long-standing traditions (cf. *FoTR* p.37;³ *QS* p.178;⁴ *FoTR* p.77, 130; *TT* p.89⁵). Its transmission was bound up with remembering lore (*RoTK* p.406, line 2;⁶ *TT* p.90, lines 16 & 18), for which there were books (*FoTR* p.255, for example), and libraries (*TT* p.278), the writing of language being known to most peoples. These are good indications for the existence of written music. It may have been recorded in manuscripts but overlooked in later times, the marks being indecipherable as words — as our own ethnomusicologists have sometimes found. Admittedly, most references to music show its use for expression and relief of the needs of the moment (*TT* p.1+5, end; *FoTR* p.44); a spontaneous variety with a transitory life.

Type style B ↓

The Dwarves wove music as a form of magic (*TT* p.22⁵). They arrived at Bag End on a string and wind ensemble operating rather like a jazz-band (and eating like one too). They built with new or traditional units, carefully planning their sounds to blend, to awaken in their words and in a timorous hobbit the sense of adventure. Had the Dwarves, especially Thorin, lived on thereafter in peace, perhaps we would have heard of that great disseminator of music, printing. Sauron would have found that useful!

The wizards knew sound as a tool: for example, Gandalf's recital of the Ring-inscription at the Council of Elrond (*FoTR* p.267).

Aragorn showed another kind of organised musical art in his chanting of a song (*FoTR* pp.203-205), saying that it was in a certain 'mode'. This meant to him not only words, metres, pitches and rhythms, but also lilt and flow, expression of voice, and other things: for which aural and/or traditional learning must have been involved. The poetic form gives rise to the au-

¹In the first 81 pages of *FoTR* there are 64 references to them.

²The Entmoot (*TT* p.82-86) is an exception.

³References are to the three volumes of *The Lord of the Rings* (*FoTR*, *TT*, *RoTK*), hardback edition, 1955 & 1956.

⁴*The Silmarillion*, hardback edition, 1977.

⁵*The Hobbit*, hardback edition, new size, 1973.

(Rough lines at edges of columns will not appear on final version.)

[Proposed revision of Mallorn cover.]

sical, so that, for example, the terms *lindad* or *am-thennath* cover both.

A ↓

All types of musical instruments are found in Middle-earth except for bellows and keyboard. Wind, plucked and bowed strings, bells, voices and drums are mentioned. So are toy instruments (for parties), professional musicians (*TT* p.142) and an historical bardic tradition. The extant Elvish religious song from this tradition, *Nandrië*, is like an improvisatory plainsong for voice and (melodic) instrument; a self-contained unharmonised melody. How strange the Dwarfish ensembles must have sounded to a people used to this; and how rarefied the Elvish chants, to the Dwarves. *Nandrië* is finely balanced in proportion, and held in tension between two modal scales⁶ using the reciting-note (transcribed as C[#]) as a pivot. Like a plainsong, too, it achieves impact through the art of musical understatement.⁷ In the early recordings of *Nandrië* pitch-relationships and rhythms approximate to our more mathematical ones in much the same way as do ancient-rooted performances in our own cultures, kindled more from inspiration and memory than from anything written.

The Ents (*TT* pp.84-89) had entwined in their language a complex harmonic system within which the voice of each one could be heard and fashioned in ever-changing relationships with the others, until one accord was reached. Perhaps all the different styles of music represented different facets of the original Great Music of Creation, as did the creatures they belonged to: yet of all of them it is the music of the Ents that gives me a vision of what the *Arundindilë* must have been like.

B ↓

Looking at conditions favourable to the emergence of musical notation in our age, one of these was the repetition of quantities of music in long cycles. The Elves' lives were bound up with the stars and seasons, in their counting of years and their religion; so they may, like us, have had music to mark the passing of time. For many years another condition was also fulfilled: the existence in relative peace of people dedicated to writing and learning. The historical Western need to learn music quickly, collectively, and in parts of increasing complexity, and to keep performing the pieces so learned, seems more remote from life in Middle-earth. Only the Dwarves may have had this need, and they did not appear to use copies. Maybe their wives kept them, in which case we will never know!

As the originators and teachers of script, the Elves may seem the most likely people to have found a musical notation. However I think there are two strong arguments against this.

⁶The instrumental mode is like a Western descending melodic minor scale, not written as F[#]. The vocal mode is like a major scale, not written as A. It could be argued that this is not the same mode as the instrumental part, since the whole scale is not involved; but either way the pull between the two is present.

⁷The bard drives his point home by making the listener realise that the clon he has given is tiny compared to the force behind it. Hear for instance the effect of small but well-placed pitch changes on 'nin enquentuwa'.

