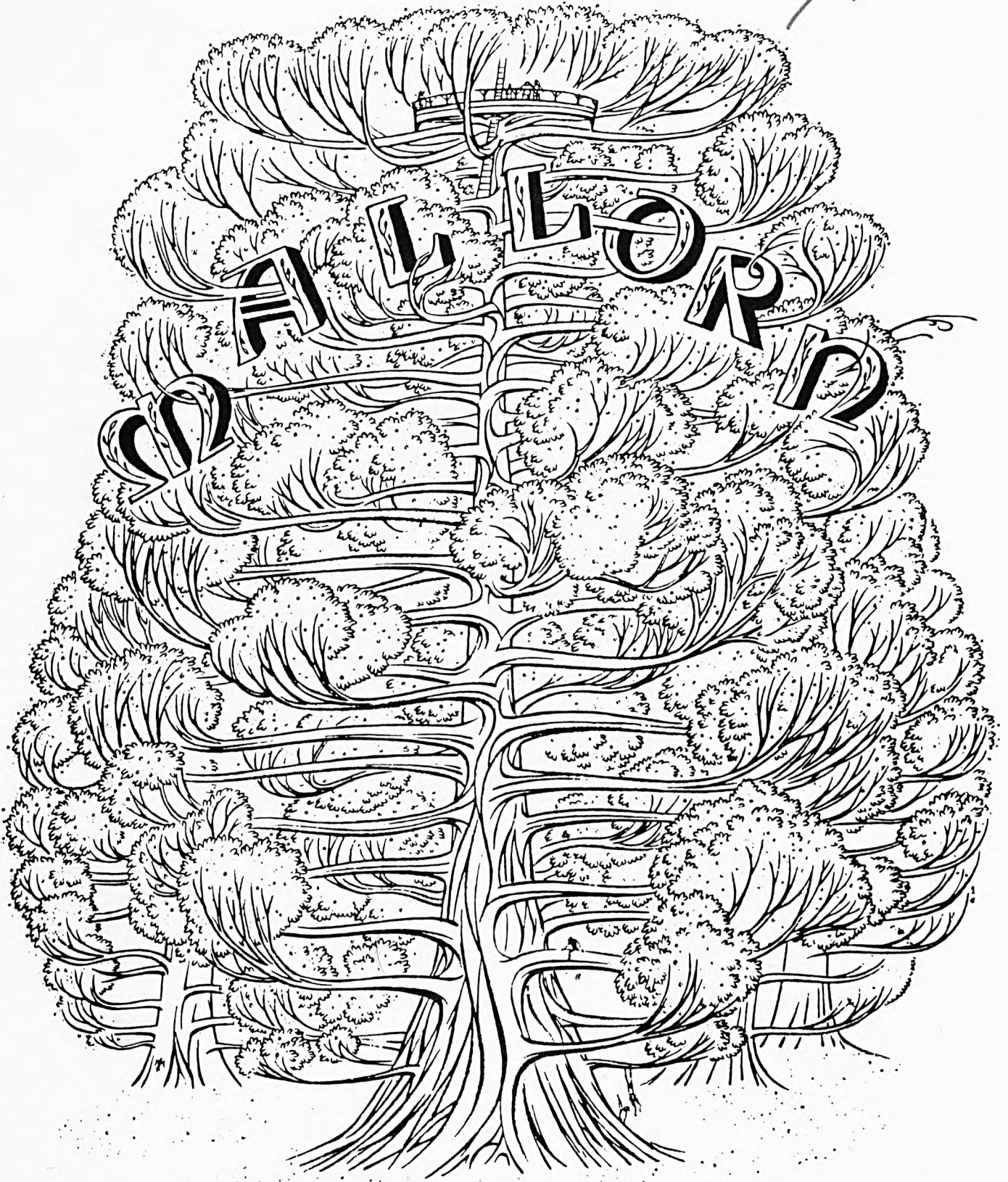


p903/93



17

The Journal of the Tolkien Society
OCTOBER 1981

mallorn

guidelines for contributors



Mallorn welcomes contributions of all types (articles, poetry, artwork/calligraphy, fiction, etc.) on subjects related to, or inspired by, the life and works of Professor J.R.R. Tolkien. Prospective contributors, however, are asked to take note of the Copyright statement at the foot of this page; and of the following general guidelines:



1. Quality

Only items that show some originality and skill will be considered for publication. Where necessary, the Editor will submit contributions for independent assessment by an appropriate external referee. Further comments on the kind of quality desired in the various types of material are given in what follows.

2. Articles

Articles should present their subject-matter in a clear and readable way, with a concern for factual accuracy; and should in most cases have some fairly obvious connection with the life and/or works of Prof. J.R.R. Tolkien. The only further restriction on the subject-matter of articles is that they should not be merely 'descriptive', i.e. summarizing or repeating in a slightly different form material that is already available elsewhere. Articles should present some *analysis* or new understanding of the matter under discussion, or contribute significantly to our enjoyment of it.

Length of articles: Only in exceptional circumstances will articles longer than 5,000 words be accepted for publication; but both *short and long* articles are welcome. (Though very short and very long articles need to be of a particularly high standard to warrant inclusion.) Longer articles should preferably be divided into sections, with section headings where appropriate. This enhances readability.

Footnotes: These are not generally encouraged. They should only be used when their inclusion in the text would seriously interrupt the flow of thought. They are mainly appropriate for giving page references and details of books referred to.

References: Books, articles, etc. that are mentioned in the text should normally have their full details set out in a footnote, or in a *Bibliography* at the end of the article (unless it is a work that is likely to be well-known to most readers, such as Carpenter's *Biography* of JRRJ, or Foster's *Complete Guide to Middle-earth*; however, on the Professor's own works, see below). References should be set out as follows:

"J.R.R. Tolkien, *The Hobbit*, Fourth Edition (hard-cover). London: George Allen & Unwin, 1978."

Works by JRRJ: To avoid confusion between the many different editions that are available, references to the Professor's works should *either* be given just as (Book-and-) Chapter (e.g., "*LotR* 4.III" ["The Black Gate is Closed"]); "*QS* ch.XIV" ["Of Belegond and its Realms"]); or, if actual page references are felt to be necessary, then a full reference to *the edition being used by the writer* must be given (e.g. reference to *The Hobbit* set out above).

Abbreviations of titles frequently referred-to may be used. Common ones current in the Society are: *LotR* (*The Lord of the Rings*); *TH* (*The Hobbit*); *QS* (*The Silmarillion*); *UT* (*Unfinished Tales*). Other abbreviations in the same style may be coined.

3. Fiction

Short stories set in Middle-earth are particularly welcome, but all types of Tolkien-inspired fiction will be considered. Whenever possible, fiction will be referred to a published author for assessment before publication. Longer fiction and/or serials are also welcome if of high enough quality.

4. Poetry

Any poetry of a sufficiently high standard will be considered. Longer poems suitable for a centre-spread are particularly invited; but poetry of any length is welcome. As with fiction, expert assessment of poems will be sought whenever possible.

5. Re-submission of material

Contributions are often felt to be worthy of inclusion but in need of certain corrections/improvements. In such cases the item will be returned with a report by the Editor or a referee so that the indicated changes can be made.

6. Presentation of material

For articles, fiction, poetry, etc., *contributors are strongly urged to submit typewritten scripts*. Handwriting that proves difficult to read runs the risk of being returned. Typing should be double-spaced, one side of the paper only.

7. Artwork

All sizes and types are welcome, from full-page (A4), to borders and ornaments or smaller in-text illustrations. But artwork can only be in black & white: shades of grey will not reproduce. Shading is best indicated by dots or lines. A margin of $\frac{1}{2}$ " (1 cm.) should be left all round full-page artwork — i.e., the actual dimensions should be $7\frac{1}{4}$ " x $11\frac{1}{4}$ " (190 mm. x 275 mm.). Full page artwork will be submitted to professional artists for assessment whenever possible.

8. 'Notes on Contributors'

All contributors are asked to include biographical information for this regular feature: brief notes on profession/occupation, interests, any notable achievements, and so on.

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.

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mallorn 17

OCTOBER 1981

Editor: Susan Rule

Assistant Editor: Steve Pillinger

Contents

PAGE

Editorials.....	Susan Rule, Steve Pillinger.....	4
Questionnaire Results.....	Steve Pillinger.....	5
The Choices of Master Sibley.....	Brian Sibley.....	7
Mandala Symbolism in <i>The Lord of the Rings: A First Approach</i>	Johan Vanhecke.....	11
Art: 'Boromir'.....	Dave Cooper.....	15
<i>River-Woman's Lament</i>	Sara Pickering.....	18
Mithril.....	William Maddox.....	21
Tolkien's Influence upon Lewis.....	Pilar San José & Gregory Starkey.....	23
Art: 'Faramir and Eowyn'.....	Ley Holloway.....	26
Review of <i>The Letters of J.R.R. Tolkien</i> , edited by Humphrey Carpenter, with the assistance of Christopher Tolkien.....	Charles Noad.....	29
Art: 'Dragon Rampant'.....	Neil Loughran.....	30
A Letter from J.R.R.T.....	Michael Lightowlers.....	31
<i>The Dream</i>	Margaret Thomson.....	33
<i>The Unicorn</i>	Mark Allaby.....	34
Guidelines for <i>Mallorn</i> Contributors.....		2
Where to Write.....		35
The Tolkien Society.....		36

Credits

Pauline Baynes:	Cover illustration.
Stephen Lines:	All title page headings & embellishments, except pp.5, 18 & 29. Initial letter, p.29.
Margaret Thomson:	Heading &
Lucy Matthews:	Heading, p.29.
Christopher Hellman:	'Gollum', p.10; 'Sauron', p.24.
Kay Woollard:	'Hobbit Maid', p.13; 'Jewel Leaf', p.27.
Sara Fletcher:	'Gwaihir', p.14.
Geraint Rees:	'Gurthang', p.22; 'Orc Warrior', p.33.

The Journal of the Tolkien Society

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EDITORIALS

Mae govannen!

This Mallorn shows some of the results of the questionnaires that we sent out last time. Most obviously, Mallorn 17 is in columns. In fact, there was a slight majority against this, but the sample sheet, reduced as it was from A4 to A5, was misleading; so we have decided to go ahead with columns this time to give a proper idea of what they will be like. Personally, I am in favour, especially as the text is nicely broken up. But do let us have your opinions on this; and also on the other changes in this issue. Steve Pillinger says more about these in his own editorial, and in his report on the results of the questionnaires.

Many thanks to all of you who sent replies in: I will get around to answering letters as soon as I can! The 'big names' idea was popular; and we have Brian Sibley's article on the LotR radio series in this Mallorn. I hope you enjoy reading it as much as I did.

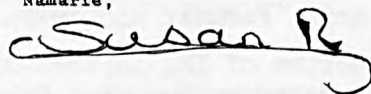
The main impression I gained from the questionnaire results was that you are all very interested in Tolkien himself, his sources, and also in authors influenced by him. I will see what I can do, but I cannot print articles unless someone writes them and sends them in! As editor, unfortunately, I am barred from writing the whole of Mallorn myself! However, I will also try to commission articles from people.

In future I would like to include 'Notes on Contributors' (as was suggested on one questionnaire): so, when you send something in, please include biographical details — e.g., what you do for a living, your interests, etc. Also, I need small artwork: it comes in very useful for breaking up columns — and thanks to those, such as Kay Woollard, Christopher Hellman, etc., whose pictures have helped this time.

As far as articles are concerned, I am doing very well in collecting translations of the 'Rings' poem: I have Gaelic, Irish, Swedish, Finnish, Norwegian, Russian, Welsh, Cornish, French, Italian, German, Spanish, Portuguese... etc.! However, I still need more. (I even have one in Sanskrit — thanks!) Most of the main European and Celtic languages have been covered: but how about Japanese, Manx, Old Norse, Icelandic, Arabic... even Latin or Greek? Do keep sending them in — I am going to start publishing them in Mallorn 18 (a couple of pages in each issue is my aim).

To all those I met at Oxonmoot: It was nice to put faces to names, and just to meet you all! My thanks to Steve Lines and Margaret Thomson for artwork; and especial thanks to Steve Pillinger who, as Assistant Editor, did a great deal of work in setting the columns and working on the questionnaires.

Namárië,



Greetings!

As Susan Rule has indicated, this is something of an experimental Mallorn, in which we are trying (a), to give readers a better impression of what the various proposed layout changes will look like; and (b), to respond to some of the general trends and ideas that emerged from the questionnaires.

As for (a), you will see now what the columns look like in A4; and you will be better able to judge the readability of the smaller print-size. The changeover to columns has also meant having to use illustrations and other means of breaking up the text; and for economy of space several articles have had to have their final paragraphs inserted elsewhere in the journal, so that we have one page (p.33) consisting almost entirely of 'overflow' material. This, however, is not the last word on how Mallorn will appear in future: you, the readers, have the last word. So please let us have your comments on all these things, and also on the new cover design (rather different from the one given in the sample, in response to the many who did not want Pauline Baynes' superb Tree defaced with a number!); on the heavier paper, un-laminated, that we have used for the cover and which we hope will prevent some of the postal mangling several complained of; on the revised layout of the title pages of articles... and so on and so forth. Do write in and let us know what you think!

On point (b), I've already indicated some of the responses we have made to the questionnaires; others are the inclusion of an article about Tolkien and Lewis in this issue, which seemed appropriate in view of the high vote given to Lewis in Q.8. And those who hankered after unpublished material by J.R.R.T. should be pleased with the letter by him that appears here for the first time!

In my report I mention the editorial policy decisions that were taken in response to the questionnaires. Our aim is to try and maintain the delicate balance between keeping up quality, on the one hand, and yet still encouraging the ordinary, 'non-expert' member to contribute, so that Mallorn can still be by as well as for the members of the Society. We need your comments on this as well. And we hope many readers who do have an area of expertise to contribute will let us know, so that the 'pool of talent' suggested in the report can become a very useful reality.

Thank you for your enthusiastic response to the questionnaires!



Nai hiruvalme Valinor.



Questionnaire Results

Exactly 250 Questionnaires were returned; i.e., about a quarter of the membership — not a bad response! The results are set out here, with the percentage out of 250 given in parentheses:-

A. CONTENT

1. Should there be a difference in content between *Mallorn* and *Amon Hen*? YES: 229 (91.6%) NO: 7 (2.8%)
2. Do you think *Mallorn* is fine as it is? YES: 114 (45.6%) NO: 90 (36%)
3. Of *Mellyrn* 13-15, which did you like most? M 13: 30 (12%) M 14: 20 (8%) M 15: 55 (22%)
which did you like least? M 13: 23 (9.2%) M 14: 42 (16.8%) M 15: 23 (9.2%)
4. Should *Mallorn* be concerned only with Tolkien? YES: 113 (45.2%) NO: 121 (48.4%)
5. Should *Mallorn* contain material on Tolkien-related literature? YES: 212 (84.8%) NO: 19 (7.6%)
6. Should *Mallorn* contain material on fantasy literature in general? YES: 115 (46%) NO: 131 (52.4%)
7. How much space should *Mallorn* devote to other authors besides Tolkien?
about half of each issue: 6 (2.4%) at least one article per issue: 82 (32.8%)
about a quarter of each issue: 11 (4.4%) only occasional articles: 124 (49.6%)
8. Which other authors would you like to see featured in *Mallorn*?
C.S. Lewis: 68 (27.2%) Others (various): 56 (22.4%) S. Donaldson: 29 (11.6%) Chas. Williams: 24 (9.6%)
Ursula Le Guin: 22 (8.8%) Alan Garner: 13 (5.2%) Others (SF): 12 (4.8%) JRRR's sources: 8 (3.2%)
Michael Moorcock: 6 (2.4%) Others (fantasy): 5 (2%)
9. Should the articles in *Mallorn* be more 'academic'/'serious' than the articles in *Amon Hen*?
YES: 168 (67.2%) NO: 53 (21.2%)
10. Which of the following would you like to see more of in *Mallorn*?
literary criticism: 141 (56.4%) philology/linguistics: 115 (46%) reviews: 109 (43.6%)
biographical material: 115 (46%) comparisons with other lit.: 91 (36.4%) Articles by 'big names': 143 (57.2%)
- 11 a. Should *Mallorn* contain articles that assume Middle-earth to be a 'real' world?
YES: 183 (73.2%) NO: 41 (16.4%)
- 11 b. If so, how much space should *Mallorn* devote to such articles?
about half of each issue: 33 (13.2%) only one article per issue: 55 (22%)
about a quarter of each issue: 69 (27.6%) only occasional articles: 30 (12%)
12. Are you satisfied with *Mallorn*'s present blend of articles and 'creative' material (poetry, art, fiction)?
YES: 174 (69.6%) NO: 50 (20%)
13. Should occasional issues of *Mallorn* only contain 'creative' material? YES: 71 (28.4%) NO: 159 (63.6%)
14. How much of each kind of material should there be in *Mallorn*?

	OK	MORE	LESS	NONE
Poetry	167 (66.8%)	32 (12.8%)	28 (11.2%)	5 (2%)
Artwork	139 (55.6%)	82 (32.8%)	7 (2.8%)	2 (0.8%)
Fiction	87 (34.8%)	93 (37.2%)	27 (10.8%)	32 (12.8%)
Puzzles/Crosswords	53 (21.2%)	58 (23.2%)	41 (16.4%)	67 (26.8%)
General Articles	107 (42.8%)	108 (43.2%)	10 (4%)	—

15. [See below.]

B. LAYOUT

16. Do you like the proposed revision of the cover of *Mallorn*? YES: 194 (77.6%) NO: 42 (16.8%)
17. Do you like the new layout in columns? YES: 106 (42.4%) NO: 127 (50.8%)
18. Do you think the smaller print size would be easy enough to read? YES: 100 (40%) NO: 121 (48.4%)
19. Which typestyle do you prefer? Typestyle A: 197 (78.8%) Typestyle B: 38 (15.2%)
(as used here) (smaller style)
20. Do you like the illustrated headings in *Mallorn*? YES: 225 (90%) NO: 6 (2.4%)
21. Do you like the 'illuminated' initial letters in *Mallorn*? YES: 223 (89.2%) NO: 9 (3.6%)
22. [See below.]

First, some interesting but useless information. Of the 250 returned questionnaires, 39 were from outside the U.K.: the Netherlands beat its nearest rival, the USA, by one with 8 replies; third was Sweden with 5 closely followed by New Zealand with 4; strung out in ones and twos in the rear were Belgium,

Canada, Eire, France, Germany, Norway, Australia, Brazil and Finland. A special word of thanks is due, though, to all of these folk who were public spirited enough to send airmail letters from abroad.

Many of the replies, however, were from new members brought into the fold by the radio serial

here in the U.K. 35 actually said that they were new, but a quick glance at the number of responses to Question 3 (an average of only 32) shows, I think, that many more were unable to answer that question because M16 was their first *Mallorm*. It could even be that the majority of those who replied were new members. Certainly we were overwhelmed by the response, on past form not having expected more than about 100! But maybe I am maligning our old-stagers — in any case, our thanks to all, both new and old, for such a magnificent response.

The Questionnaire was designed to check on five things in connection with the content of *Mallorm*: (1), whether there should be a clear difference between the type of content of *Mallorm* and that of *Amon Hen* [Q1]; arising from this, (2) whether members wanted *Mallorm* to be less exclusively Tolkien-dominated than *AH* [Q4-8]; (3) whether *M* should aim at being a 'serious' or even 'academically respectable' journal [Q9-10] — and therefore (4), whether *M* should continue to publish articles that maintain the fiction that Middle-earth & the events therein are 'real' or 'true' [Q11]. Finally (5), we wanted to be sure that members were happy with the balance between the various kinds of material in *Mallorm* [Q12-14].

The answer to point (1) that emerges from the questionnaires seems to be that there *should* be a difference between the two Society publications (92%), and the only clear response as to *what* this difference ought to be is found in Q9: 67% of respondents felt that *Mallorm* must in *some* sense be more 'academic' or 'serious' than *AH*. On point (2) the answer was ambivalent: there was a 50/50 split as to whether *Mallorm* should deal exclusively with Tolkien; and although 85% felt that Tolkien-related material should be included, this turned out to be a desire for only occasional articles on other authors, at most one per issue (Q7). (Typical comments in this regard were: "I am only concerned with Tolkien, not anybody else"; "[*M* should include only] that which can be *shown* to have influenced JRRT, or been strongly influenced by him"; and "I think that [in *M*] the TS's devotion to Tolkien should be CENTRAL & OBVIOUS, but not EXCLUSIVE.")

Point (4), however, was the one that really provoked some sharp response! Graffiti decorating Q11a included, "Stupid question / It is, isn't it? / Why not?"; and the overall vote was a resounding 'Yes'. (Though on the other side there were those who felt that "articles taking Middle-earth's 'reality' literally" were inappropriate in *Mallorm*.) However 40% wanted a quarter or more of each issue devoted to such articles. (A characteristic of questionnaire results is that complete contradictions often arise: and this occurred in the comments on Q11, with the article "Isengard & Saruman" in M15 being selected by one respondent as a prime example of what we *don't* want in *Mallorm*, and by another as exactly the sort of thing we *do* want! You can't please all the people all the time...)

We have to conclude, therefore, that 'academic respectability' is not the kind of 'seriousness' that members feel should set *Mallorm* apart from *Amon Hen*. A 'respectable' academic journal would never (except *very* occasionally, with tongue in cheek) play at being part of the sub-creation of the author it was devoted to. (And this was what was meant by "assuming Middle-earth to be a 'real' world": some respondents wrongly concluded that we were ruling out even the legitimate assumption of 'reality' for the purposes of literary criticism, etc., which was not our intention; but limitations of space prevented a full explanation.)

What kind of 'seriousness' *do* people want, then? Wayne Hammond (USA) comments, "It's better to be *scholarly* than academic. Being a scholar doesn't necessarily mean being an expert in a field. ...[It is] a state of mind in which ... accuracy of facts and clarity of ideas and presentation are uppermost. (A scholarly work...isn't necessarily dry as dust.)..." He compares *Mallorm* favourably with *Mythlore* in this re-

spect; but reassures us on our status with the information that he "first saw a copy of *Mallorm* in 1975, in the... graduate library at the University of Michigan!" So there's hope for us yet! Margaret Askew, herself a journalist, agrees with this verdict: articles should be scholarly, but readable and enjoyable. Others want a completely academic approach: "As a JOURNAL it should have JOURNAL STATUS"; "[*M*] could become a recognized source for scholarship". But many more are obviously worried about just such a development: one respondent fears that he would no longer be able to read *Mallorm* during his lunch-breaks if it became too academic...; another cries in anguish, "No, no, no! *AH* is heavy enough at times!" And a new member pleads, "Please, please, do not put off... non-academic members... by placing too much emphasis on scholastics." Others are concerned that contributions should be by TS members, not imported 'experts'; and we must therefore accept what we get. Quite a few also reacted against the lack of humour implied by the word 'serious' (and characteristic of *Mallorm* so far): "[*M*] should be... a little more light-hearted at times"; "How about a laugh once in a while?"

Where does this all leave us as regards points (1) & (3)? At a recent editorial conference we decided on the policy outlined in the 'Guidelines for Contributors' on p.2: any type of article, humorous or serious, treating Middle-earth as 'real' or not, will be considered: but the criterion (for *Mallorm*, as opposed to *AH*) will be that it should add something *new* to our understanding or enjoyment of JRRT and his works: i.e., there must be some degree of analysis or originality — articles merely describing or summarizing what is already available elsewhere will not be acceptable. But this is the only limitation on content that we feel we should impose (apart from 'readability', etc.).

Many, however, made adverse comments about the length of some articles in recent issues: and in response to this we have adopted a general limit of 5,000 words for any one article (though this may be waived in particular exceptional cases). But an obvious difference between *M* & *AH* that many pointed out is that *M* can afford longer articles & greater detail.

As for point (5) on content — the balance between the various types of material — it was encouraging to see that we appear to have got it just about right. Almost 70% said 'Yes' to Q12. And the overwhelming verdict in Q14 was for the same or more of everything (some just circled the entire 'More' column!) — with the notable exception of puzzles/cross-words, where the vote was about evenly split between less-or-none and the-same-or-more. For fiction, too, there was a significantly higher percentage against than in the case of poetry, artwork and articles.

Many respondents expressed dissatisfaction with the quality of the art, poetry & fiction so far published in *Mallorm*: "the artwork is sometimes brilliant, sometimes *poor*"; "I find much of the 'poetry' rather embarrassing, and too long"; "[many of the short stories are] written in an un-Tolkien-like style which does not... correspond with the setting or the characters"; and so on. Well, there's an obvious retort to that! We are dependent upon what we get. But two measures that people suggested can be taken: first, the editor can (& will) 'commission' art, short stories & articles from established 'practitioners'; and second, where there is doubt about the quality of a contribution it will be submitted to an 'expert' for his/her opinion. In this way we hope to maintain quality without discouraging non-'expert' contributors.

More than one person suggested art/poetry/short story competitions as a means of improving quality, and one respondent tied this in with the idea raised in Q13: the results of such competition(s) to be published in a special issue of *Mallorm*. But most preferred our present 'blend'.

[Continued on p.20]



the choices of master sibley

BRIAN SIBLEY



oo late now! Too late to do anything about the errors, omissions and missed opportunities. Too late to regularize the pronunciation of 'Isildur', or to reinstate Tom Bombadil, or to re-stage Gandalf's battle with the Balrog for the benefit of those who didn't understand it. And, being too late for such things, it is probably a good time — or as good a time as any is ever likely to be — to look back, across the Sundering Months to the making — or, if you loathed it — the marring of *The Lord of the Rings* serial.

What follows, however, is not *The Confessions of a Radio Adaptor*, and will not give any very clear apologies or excuses in response to the many very precise criticisms that have been levelled against the series. To do so would be — for me — as pointless as it would be painful. The misprints and grammatical gaffes which materialise the moment a book has rolled off the press can be discovered with a crow of delight only so long as you are not the author. It is the same with a radio script. So my critics must content themselves with my assurance that their arrows have found their mark, and my promise that the same mistakes won't happen again!

For many, the real question about putting *The Lord of the Rings* on radio, has not been 'How?', but 'Why?'. Tolkien would have agreed with them. Writing, in 1956, to Terence Tiller who was then engaged on the first radio version, Tolkien asked "why this sort of treatment is accorded to the book, and what value it has... For myself, I do not believe that many, if any, listeners who do not know the book will thread the plot or grasp at all what is going on... Here is a book very unsuitable for dramatic or semi-dramatic representation." (*Letters*, p.254-255.) Difficult? Yes. Unsuitable? No — or so everything I knew about the medium as a writer and as a listener suggested. However, Tolkien's fear that those who did not already know the book would not be able to follow it, was well founded; and, in the end, my vain hope of pleasing existing admirers of the book and winning new ones for it, proved vain indeed.

As is now well known, I acquired the task (depending on your theology) by luck, accident, fluke or divine intervention. Having suggested a radio adaptation of Frank Baker's *Miss Hargreaves* which was turned down (a previous recording being still in existence), I was asked if there were any other books I was interested in serializing. In reply, I submitted a list of some half-a-dozen titles, and concluded — as a scarcely serious post-script — that the book I would really like to adapt was *The Lord of the Rings*! By some plan of Ilúvatar — or, maybe, Melkor! — my letter arrived

at the very moment that the BBC were entering into secret negotiations with Saul Zaentz for the acquisition of the radio rights to the book!

The idea of doing *The Lord of the Rings* as a dramatized radio serial was the brain-child of Aubrey Singer, the Managing Director of Radio; and the fact that the child was successfully delivered was due almost entirely to Richard Imison, Head of the Drama Script Unit, who fought long and hard to secure the rights to the book and sufficient freedom for the adaptors to work without the intervention of American movie executives who believed they held a kind of sacred trust to ensure that the book wasn't mishandled! Amusingly, however, it was only when the negotiations were complete that it was discovered — to everyone's surprise and some people's embarrassment — that the radio rights were not actually the property of Saul Zaentz at all, but were still owned by George Allen & Unwin!

With the deal finally signed, I was invited to prepare a detailed synopsis (it eventually ran to nearly forty pages) showing how the book could be treated in 26 half-hour episodes. This presented the first of the many hurdles that had to be surmounted in the months which followed. Tolkien was not particularly sympathetic to drama — or, indeed, to radio,* — and it is not surprising to find that the book lacks any kind of conventional dramatic structure. For example, the events it deals with are not told sequentially, and the author makes no attempt to balance narrative and dialogue in the way that a radio dramatist must do. The first decision which I took, therefore, was to rearrange the story-line in as near chronological order as was dramatically feasible. In doing this, I constantly consulted Tolkien's 'The Tale of Years' (Appendix B to *The Return of the King*). This meant, for instance, that Gandalf's meeting with Radagast, his imprisonment by Saruman and rescue by Gwaihir, were transferred from the already over-burdened chapter dealing with the Council of Elrond; and were augmented with an 'invented' scene describing Gandalf's visit to Eorlas in search of aid (an event which Gandalf mentions, but fails fully to report). There were advantages and disadvantages to such rearrangements: the advantage, in the example quoted, was that three major characters — Théoden, Saruman and Gríma — were all introduced within three episodes of the series beginning; the disadvantage was the loss of mystery surrounding Gandalf's failure to return to the Shire (though the treachery of Saruman provided a thrilling climax to Episode 3).

Subsequently, I have learned that Tolkien would most certainly *not* have approved this action, since he complained bitterly, in 1958, when the same method was being adopted on a proposed film synopsis. Speaking of the division of the book's narrative into "two main branches", Tolkien wrote: "*It is essential that these two branches should each be treated in coherent sequence [Tolkien's stress] both to render them intelligible as a story, and because they are totally different in tone and scenery. Jumbling them together entirely destroys these things*" (*Letters* p.275). However, with episodes of just thirty minutes each, it would have been impossible to dramatize the book in this way, since listeners would have heard nothing for weeks of the Ring-bearers (whom Tolkien himself considered as constituting the 'Primary Action'), and would have been constantly shuttled back and forth across Middle-earth, and through time, every few episodes. Tolkien's ready

admission that he lacked any real experience of the medium, emboldens me to add that if the serial had followed the format of the book, it would have been little short of a dramatic and artistic catastrophe.



The restructuring complete, I proceeded to sub-divide the material into units that would dramatically juxtapose the exploits of the various characters: a complex problem, particularly following the breaking of the Fellowship. As with the confrontation in Orthanc, I tried to find a cliff-hanger, or a moment of great excitement, with which to conclude each episode. Whilst scarcely a subtle device, I felt it an essential one if we were to hold an audience over so long a period.

At the same time, I decided that a Narrator would have to be used, since there were far too many changes of location to be coped with without the authoritative presence of a story-teller. Consideration was given to using one or more of the characters as a narrator, but since no one character is present in all scenes, and since only Sam could fulfil the rôle of historian (which would also indicate his survival) such ideas were soon abandoned. I also hoped to avoid the criticism which Tolkien had made of the 1955 dramatization, when he wrote that it had placed "too great an emphasis on dialogue (mostly with the settings removed)." (*Letters*, p. 255); although, when lack of time demanded cuts, it was, sadly, nearly always the Narrator who first felt the editor's razor-blade: thereby losing much of the narrative material Tolkien least wanted to be lost.



Thirteen hours is a long time, but still scarcely long enough for the full telling of the story of the War of the Ring. As a result, some cuts had to be made: Tom Bombadil, Old Man Willow and the Barrow-wights were early victims, since the threat of the Black Riders to the safety of the Ring would have been replaced, for at least one episode, by a very different, elemental kind of threat to the hobbits themselves. The debate about the wisdom of this decision could be argued through whole issues of *Mallorn* (and may well be, since those who tamper with the Word put themselves in danger of the most intricately argued condemnation!); but the fact remains, if Tom and Co. had not been cut, something else would have had to go instead. Other casualties (of varying severity) were Fatty Bolger, Gildor, Galdor, Glóin, the Southrons and the Oliphaunt, Ghân-buri-Ghân, Círdan (who has only four words to speak), the Prince Imrahil of Dol Amroth (have a look next time you read the book and see just how little he has to say for himself, and you may understand how difficult it would have been — and how much time and additional dialogue it would have taken — to establish him as a new character just at the time when everybody is fighting for their lives!), Bregalad, Beregon and — much later in the scripting process — that delightful pair of Orcs on the Gorgoroth Road.

As well as cuts, there had to be a good many compressions (as, for example, in the Ent chapters), some rearrangement of detail (as in having Pippin look in the palantir while still at Isengard), and

*For his condemnation of the BBC's 1955 radio production of *LotR*, and his views on the book's general unsuitability for dramatization, see *The Letters of J.R.R.T.*

several additional scenes and expansions of existing dialogue. Without doubt, the additions to the original proved the most controversial factor in my handling of the series, and a word or two might help in explaining why I considered them necessary.

Here are just a few facts about the first appearances in the book of some of the major characters (page numbers refer to the one-volume paperback edition): Frodo does not speak until p.48 ("Has he [Bilbo] gone?"); Sam and Frodo do not appear together until the eavesdropping scene on p.76; Merry has only two sentences until he meets his companions at the ferry on p.110; and Gollum does not speak — apart from his reported exchange with Déagol — until p.638!

In order to resolve such difficulties — which would clearly be more of a problem for listeners who did not know the book — it seemed necessary to invent some passages of dialogue. A scene was written in which Sam delivers replies to the party invitations to Bilbo and Frodo at Bag End, and another in order to establish Merry before he sets out for Crickhollow. And, as no-one can have failed to notice, the first episode began with the arrest of Gollum on the borders of Mordor and his subsequent interrogation in Barad-dûr (an event reported by Gandalf and referred to in *Unfinished Tales*).

Here, for comparison, is the Merry/Frodo passage from the book and the script:

On September 20th, two covered carts went off laden to Buckland, conveying the furniture and goods that Frodo had not sold... The thought that he [Frodo] would so soon have to part with his young friends weighed on his heart. He wondered how he would break it to them...

The next morning they were busy packing another cart with the remainder of the luggage. Merry took charge of this, and drove off with Fatty... "Someone must get there and warm the house before you arrive," said Merry. "Well, see you later — the day after tomorrow, if you don't go to sleep on the way!"

(*LotR*, p.80-81)

FRODO: Well, Merry, is everything ready?
MERRY: Yes: two cart-loads yesterday, full to overflowing, and now another one. I'm beginning to wonder if your new home will be big enough!
FRODO: Well, I've sold everything I could bear parting with to Lobelia, but some things I just had to take to remind me of Bilbo and Bag End...
MERRY: Well, I'd best be off... If I leave now I can get to Crickhollow and warm the house before you arrive — that is, if you're quite sure you want to walk rather than go by cart...
FRODO: Quite sure.
MERRY: Then I'll see you the day after tomorrow — if you don't go to sleep on the way!
FRODO: (LAUGHING) I'll try not to!
(CART STARTS OFF, THEN STOPS)
MERRY: (CALLING BACK) I'll tell you one thing, Frodo, you had better settle when you get to Buckland, because I for one am not helping you move back again!
FRODO: What on earth makes you think Lobelia would ever sell Bag End back to me?!
(CART STARTS OFF ONCE MORE)
MERRY: She might — at a profit! Farewell, Frodo — and good walking!
(CART DRIVES OFF)

FRODO: (TO HIMSELF) Poor Merry, what will you say when you learn the truth of all this?
(FADE)

Without offering any serious defence of additions of mock-Tolkien such as this, the astute reader will observe that, as well as helping establish Merry's light-hearted personality (he does not appear again until two episodes later), a variety of information is conveyed, ranging from details of where they are going and to whom Bag End has been sold, to a gentle reminder of the existence of Bilbo who left at the end of the previous episode.

Similar problems occur throughout the book. There are often a large number of characters present in a scene who do not make any contribution to the conversations taking place. When reading the book it matters very little if, for some pages, Gimli or Legolas don't speak, but on radio a silent character is a non-existent character. These difficulties come thickest at the end of the book: the struggle at the Crack of Doom between Frodo and Gollum is, we are told, enacted in silence (except for the odd hiss or two), which is hardly helpful to the would-be dramatist, and the final partings of the many characters are woefully short of dialogue. Consider, for example, Frodo's farewell to Sam: "Then Frodo kissed Merry and Pippin, and last of all Sam, and went aboard..." Something more was needed for the final parting of the two heroes whose adventures we have followed for twenty-six weeks. Simple lines were given to Bilbo, Merry and Pippin, and for Sam and Frodo some dialogue was transferred from a page before:

FRODO: Sam...
SAM: Oh, Mr. Frodo, I thought you were going to enjoy the Shire for years and years, after all you have done.
FRODO: So I thought, too, once. But I have been too deeply hurt, Sam. I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger: someone has to give them up, lose them, so that others may keep them. But you are my heir: all that I had and might have had I leave to you, Sam. You will be the most famous gardener in history, and you will read things out of the Red Book, and keep alive the memory of the age that is gone, so that people will remember the Great Danger and so love their beloved land all the more. And that will keep you as busy and as happy as anyone can be, as long as your part of the story goes on...
SAM: Oh, Mr. Frodo, my dear... my dear...
(THEY KISS)
GANDALF: Now... Go in peace! I will not say: do not weep; for not all tears are an evil!

Curiously, perhaps, the 'additions' which appear to have attracted the most criticism were the visit of the Black Riders to Isengard, and the waylaying of Gríma Wormtongue: which just goes to show how many people have yet to read *Unfinished Tales*! The other major inclusions from secondary Tolkien sources (apart from a few small references from *The Silmarillion*) were an extract from the 'Riddles' episode in *The Hobbit*, and the poster-poem 'Bilbo's Last Song', which was substituted for the prose description of the passing of the Ring-bearers given in the book. "If details are

to be added to an already crowded picture," Tolkien told those prospective film-makers in 1958, "they should at least fit the world described." (Letters, p.272.) This, too, was my belief and motivating principle.



Another important decision which had to be taken was the way in which the 26 episodes were divided between myself and my co-adaptor, Michael Bakewell. Should we do alternate episodes (a not-too-serious proposal!), or should one of us do episodes one to thirteen and the other the remainder? I considered the latter course too frustrating for both the one who started and the one who had to take over half-way through the series. Michael — an extremely gifted and experienced radio writer — helped resolve the problem by generously suggesting that I should take which episodes I would like most, and give him the rest! However, my final decision was not an altogether selfish one: I was anxious for Michael to write the episodes involving battles, since I knew that he had handled comparably difficult material in working on the radio version of *War and Peace* (though, as will be guessed, it was hard to part with almost all the scenes of the beloved Gollum!). For myself, I took the first and last five episodes and those featuring Treebeard and the Ents.

And so work began in earnest for both of us. With occasional meetings with each other and the directors, Jane Morgan and Penny Leicester, we separately ploughed our individual furrows, exchanging scripts to get each other's comments and every now and again ringing one another up to trade material in those episodes where one of us took over the story from the other.



The problems encountered at this stage were legion: How do you deal with those heavily explanatory passages like 'The Shadow of the Past' and 'The Council of Elrond'? How do you convey the terror of the Watcher in the Water without having the Narrator give a Test Match commentary on the action? How do you handle the complexities of the Battle of Helm's Deep? How do you give flesh to sketchy characters like Arwen, who never speaks until p.1010, or Eowyn, who says absolutely nothing throughout the meeting of Gandalf, Aragorn, Legolas and Gimli with Théoden? How do you deal briefly, yet dramatically, with the protracted skirmishes that comprise the Scouring of the Shire — particularly when everything following the fall of Mordor (some 95 pages of the book) has to be encompassed within the last three episodes? Or, come to that, how do you begin the series in the first place without the benefit of the author's Prologue?

This last question resulted in what seemed like an endless series of re-writes in which I tried to convey, as simply as possible, a coherent précis of the former history of the Ring, without giving away the crucial fact that Gollum's ring was the One Ring of Sauron. Eventually, the following version was arrived at which proved (just about) acceptable to writer, directors and the critical eye of Christopher Tolkien, who read and commented on all the episodes:

(MUSIC)

NARRATOR:

Long years ago in the Second Age of Middle-earth, the Elven-smiths of Erebor forged rings of great power. Then the Dark Lord Sauron forged One Ring in the fires of Mount Doom in the Land of Mordor. This Ring he made to rule the others and their power was bound up with it, so that they should last only so long as it too should last.

And from that time, war never ceased between Sauron and the Elves. Three rings they hid from him, but the others he gathered into his hands, hoping to make himself master of all things.

Then was an Alliance made against the Dark Lord, and Sauron was for that time vanquished. But at length, his dark shadow stretched forth once more and he again sought for mastery over the Rings of Power.

One ring had come into the possession of Gollum, a slimy creature as dark as darkness, who kept it secret unto himself in the nethermost depths of the mines beneath the Misty Mountains.

There it was hidden, even from the searching eye of Sauron — the Lord of the Rings.

(OPENING CREDITS)

Long years Gollum possessed his ring before it left him and passed to another.

Gollum sought unceasingly to recover it; and without realizing what power drew him on, he made his way step by step and mile by mile to Mordor...

(EXTERIOR)

GOLLUM: Preciouss, preciouss, we've losst the preciouss! After all those ageses it's gone! It was our birthday present, and it's losst!

Curse uss and crush uss, but we'll never find it again! No, no... Gollum, gollum...

Which is how the series came to begin in so very different a way to the original book.



The scripts begun in March 1980, were completed — if not finalized — in September; while, at the same time, Stephen Oliver was working on his superb musical score. With the exception of re-writes (the Battle of Bywater was re-scripted between the rehearsal and recording of Episode 26), the work then passed out of the writers' hands and into the

[Continued on p.33]

mandala

Symbolism

in Lord of the Rings

JOHAN VANHECKE



ACCORDING to the famous Swiss psychologist C.G. Jung (1875–1961), many symbols find their origin in the collective unconscious (an unconscious psychic force which the whole human race has in common). A symbol is an image that implies "more than its obvious and immediate meaning. It has a wider 'unconscious' aspect that is never precisely defined or fully explained. Nor can one hope to define or explain it."¹

One of our most important symbols is the Mandala. The term 'Mandala' comes from the Sanskrit, and means "(magic) circle". The most important manifestation of the Mandala is a circle with a centre, but the mandala-design includes in fact all concentric figures. In *Psychologie und Alchemie* Jung discusses a number of dreams, where mandalas occur in the form of a clock, a ball, a sphere, a snake turning in a circle around the narrator, a round table with four chairs, a square garden with a fountain in the midst, people walking around a square, four children walking in a circle, and so on.

The meaning of every particular mandala depends on the context. And as with all symbols, this meaning is inexhaustible. I shall give the most frequently-occurring explanations:

1. The Mandala is the symbol of *the Self*, the totality of the psyche of a man, the sum of conscious and unconscious factors. (I know this may seem very unclear, but readers who want to know more would be advised to read an introduction to Jungian psycho-analysis. Besides, it is very interesting to apply Jung to Tolkien's works.) The Self is not necessarily positive, it also has a negative aspect: "It can cause people to 'spin' megalomaniac or delusory fantasies that catch them up and 'possess' them. A person in this state thinks with mounting excitement that he has grasped and solved the great cosmic riddles; he therefore loses all touch with human reality."²

The mandala appears when the process of individuation (the realisation of the Self) comes to an end.

2. In the past the mandala has frequently been used to explain *God* in a philosophical way, or to give Him a visible form, e.g. in worshipping Him.

[1] Jung, *Man and his Symbols*, p.4, Picador, 1978.

[2] *Op.cit.*, p.234.

3. It has an ancient magical effect as the *protecting circle* (or negative: forbidden circle). Emphasized here is, of course, the centre. Psychologically speaking this is the inner personality. The circle serves as a protecting wall, to prevent this personality from bursting out or falling apart, or to hold back influences from outside.

4. The Mandala leads to the *restoration of order*, both internal and external. In eastern civilisations it is used as an instrument, since a Mandala leads to reconciliation of contrasts. It brings about a feeling of inner peace, a feeling that life regains meaning and order. Such mandalas appear especially after chaotic conflictual situations involving fright.

This Mandala is conservative in so far as it restores a previous order; but it is creative in so far as something new is expressed. In fact it is a spiral process, since in the new order the old order returns on a higher level.

5. Many cities and buildings have a mandala-plan (especially in the Middle Ages). Here the mandala has the meaning of a *microcosm*.

6. The Mandala as *Temenos* is in fact part of the protecting circle, but it has a specific appearance and a name of its own. A Temenos is "Ein dem Gott geweihtes, abgetrenntes Stück Land, oft ein Hain, einen Tabubezirk, zu schaffen, in welchem es ihm möglich wird, das Unbewusste zu erleben."³ In the case of a holy place like this, the circle isolates an inner process or value that must not be mixed with things outside.



The Protecting Circle

The most frequent Mandala in *LotR* is No.4 above, i.e. the protecting circle. We are concerned here mostly with physical protection, not so much with psychical protection. People tend to look by preference for places with a mandala-structure when they want to have a rest, or when they have to defend themselves.

We find a good example of this when the Fellowship is in *Eregion*:

For their defence in the night the Company climbed to the top of the small hill.... It was crowned with a knot of old and twisted trees, about which lay a broken circle⁴ of boulder-stones. In the midst⁴ of this they lit a fire...
(*LotR* I.2.IV.5)

The mandala, being broken, can't offer sufficient protection, and they have a lot of trouble repulsing the attack of the Wargs.

When Aragorn and the Hobbits arrive at *Amon*

Sûl (*Weathertop*), they find there "a wide ring of ancient stone-work... But in the centre a cairn of broken stones had been piled" (*LotR*, I.1.XI).⁴ The pile of stones in the middle of the circle contains a message from Gandalf, who had retreated there when he was besieged by the Black Riders.

The old stone ring is the only remnant of the great tower of *Amon Sûl* that was built by Elen-dil, and where a palantir had been kept. It is striking that most palantiri were kept in towers with a mandala-plan.

Minas Tirith is built in seven levels, and around every level a circular wall has been erected. Within the seventh circle lies the High Court, the Court of the Fountain, and the high White Tower, where another of the palantiri was kept. And the people inside the walls "laughed and did not greatly fear" (*LotR*, III.5.IV), while the city was being besieged.

These are clearly examples of physical protection. We find a case of psychical protection in *Isengard*, "a circle of sheer rocks that enclose a valley as with a wall, and in the midst of that valley is a tower of stone called Orthanc" (*LotR*, I.2.II). There is only one gate, and there is no other way to enter the valley. All the roads inside the mandala lead to the centre: the tower of Orthanc. "A peak and isle of rock it was, black and gleaming hard: four mighty piers of many-sided stone were welded into one" (*LotR*, II.3.VIII). So the tower itself has a mandala-pattern as well.

Several times attention is drawn to the fact that Orthanc seemed not to have been made by the craft of men (e.g. II.3.VIII). It was built by the Númenoreans in the days of their power, and one of the palantiri was kept there. In the Third Age Saruman settled in *Isengard*. There he wanted to work out his plans to become the great ruler of Middle-earth. The mandala protected him from outside influences: no-one could try to put the ideas out of his head. It also kept his power and his delusions together: if Saruman lost some of his power, or if he discovered gaps in his delusory theories, he would surely not be able to bring his plans to a successful conclusion.

In *The Two Towers* the Ents assault the wall of *Isengard* and break it. Thus Saruman's protecting circle is broken, and the consequences for him are incalculable. His army is defeated, and his staff is broken. The whole wall is razed to the ground by the Ents — but they cannot get any hand-hold on the Tower of Orthanc. Saruman is therefore able to fall back on this tower, and so is able to save a part of his power — which is represented by means of his persuasive voice. With this voice he will be able to convince Treebeard to let him go, despite Gandalf's strict orders to watch him very closely.

Restoration of the Order

Round doors and round windows are typical characteristics of *Hobbit architecture*. In the Prologue it is stressed several times that Hobbits are very fond of order — and I think we can reasonably conclude that their predilection for round doors and windows is prompted by this urge for order, of which it is the external characteristic.

At the beginning of *The Hobbit* we are given a description of Bilbo's door: "...a perfectly round door ... with a shiny yellow brass knob in the exact middle" (*TH*, ch.1). Bilbo's orderly life is dis-

[3] Jung: *Psychologie und Alchemie*, p.75. Rough translation: "[A temenos is] a plot of land which has been consecrated to the god and partitioned off, often a grove, to create a taboo area in which it becomes possible for him [a person] to experience the unconscious."

[4] [Writer's emphasis is indicated by underlining: original emphases are in *italics*. — Ed.]

[5] = *Lord of the Rings*, Volume 1, Book 2, Chapter IV.

turbed by Gandalf, who saddles him with thirteen dwarves: they want him to join them on their quest. This disturbance is symbolised by the sign Gandalf scratches on his beautiful door: the mandala is disturbed.

In *Derndingle* the Ents have their great Entmoot, where they decide on what action they are going to take against Saruman because of his destruction of so many of their trees. *Derndingle* is "as round as a bowl". They choose a round place for their meeting, since the mandala-pattern has an ordering influence on their thoughts.

"*The Cross-roads of the Fallen King*" is the name of the crossing of the Morannon-Harad road and the Morgul-Osgiliath road in central Ithilien, where Sauron has played havoc. The four roads meet in the exact middle of a circle of trees (II.4.VII). When Frodo, Sam and Gollum reach the trees the light of the setting sun falls, inside the circle, upon a huge seated king-figure made of stone. The statue is damaged, and in place of the head there is a painted stone with a red eye. The real head lies cracked beside the road. But

A trailing plant with flowers like small white stars had bound itself across the brows as if in reverence for the fallen king, and in the crevices of his stony hair yellow stonecrop gleamed.

(*LotR*, II.4.VII.)

The king's statue can be seen as a symbol for the Lords of Gondor, the Númenoreans, who were the rulers of that region. The king is beheaded because the armies of Sauron turned the people out of that part of the country. But when Frodo arrives at the ring, the tide is turning already, as is shown by the crown of flowers. Frodo properly remarks, "They cannot conquer for ever!" (*loc.cit.*).

And indeed, thirteen days later Aragorn Elessar reaches the Cross-roads with an army:

Then Aragorn set trumpeters at each of the four roads that ran into the ring of trees, and they blew a great fanfare, and the heralds cried aloud: 'The Lords of Gondor have returned and all this land that is theirs they take back!'

(*LotR*, III.5.X.)

The stone with the eye is destroyed, and the old head is replaced on the body, and the statue is cleaned and restored. The old order is clearly re-instated here. And the third part of *The Lord of the Rings* is for that matter entitled 'The Return of the King'. That it has become in fact a new order — or the old order on a higher level — is stressed by Imrahil: "'Say not *The Lords of Gondor*. Say *The King Elessar*.'" (III.5.X).



At *Amon Hen* we get two ordering mandalas one after the other, but the second is by far the clearest and most important. Frodo is charged with the responsibility of deciding which way the Fellowship is to follow: that to Mordor, or that to Minas Tirith. This is a very heavy task, if one considers that the future of the world may depend on it. Frodo asks to be left alone for an hour. He goes away, seemingly led by some unconscious power:

...aimlessly at first ... Frodo found that his feet were leading him up towards the slopes of the hill. ... For some while he climbed, not caring which way he went, until he came to a grassy place. Rowan trees grew about it, and in the midst was a wide flat stone.

(*LotR*, I.2.X.)

Sitting in the centre of this mandala, Frodo looks back on what has happened since he left the Shire. He tries to order his thoughts, but he can take no decisions. The reason for this is that Boromir, who has been following him, has entered the mandala and disturbed it. Frodo feels his presence. Boromir tries to steal the Ring from Frodo — and the only way for Frodo to escape is to put on the Ring and become invisible. Boromir, left alone in the circle, immediately understands how stupid he has been.

Again Frodo seems to be led by another power, until he reaches the top of *Amon Hen*. There he sees

a wide flat circle, paved with mighty flags, and surrounded with a crumbling battlement; and in the middle, set upon four carven pillars, was a high seat...

(*LotR*, I.2.X.)

Frodo sits down on the seat and looks in all directions. And all of a sudden he feels the Eye of Sauron, searching him out. Then the mandala begins to work on his mind:

The two powers strove in him. For a moment, perfectly balanced between their piercing points, he writhed, tormented. Suddenly he was aware of himself again ... free to choose ... He took the Ring off his finger ... Frodo rose to his feet. A great weariness was on him, but his will was firm and his heart lighter. He spoke aloud to himself. 'I will do now what I must ... I will go alone. At once.'

(*loc.cit.*)

The decision is made. The chaos in his mind has been solved. These pages give us an excellent description of how the mandala orders Frodo's thoughts, and how it brings him at a certain moment the exact solution to his conflict.

In the *Old Forest* we also find two glades in mandala-form. The frightening wood gives Frodo, Sam, Merry and Pippin "an uncomfortable feeling" — and "the feeling steadily grew". "Suddenly they came out of the trees and found themselves in a wide circular space." (I.1.VI.) This is the Bonfire Glade, where hobbits once burned hundreds of trees, as a retaliatory action against an attack by the Forest on Buckland. The hobbits remained in this place for some time, and then "[they] felt encouraged, and looked up hopefully ... they now went much quicker, and with better heart" (*loc.cit.*).

Some time later they again get anxious, but once more a mandala appears, on the top of a hill: "The wood stood all round the hill like thick hair that ended sharply in a circle round a shaven crown" (*loc.cit.*). It is remarkable that the hobbits do not go straight up the hill, but climb it "winding round and round". At the top they look towards the four points of the compass: "...the southern half of the Forest ... in the west ... northward ... in the east...". Mandala enough, and again a positive effect: "That cheered them greatly." Twice within a short time a mandala solves the hobbits' feelings of anxiety, and restores to them the courage to proceed on their way.



There also seems to

be a connection between mandalas and the *Elves*. For some time the *Elves* lived in Valinor, in the Undying Lands. But after some rather unhappy events, as related in the beginning of *QS*, they were banished by the Valar across the Sea to Middle-earth. At the end of the First Age the curse was raised, but not all the *Elves* returned, since they could not leave the land where they had been living for so many centuries.

But it was impossible for one of the High *Elves* to overcome the yearning for the Sea, and the longing to pass over it again to the land of their former bliss. (*RCEO*, 'Notes and Translations': *Namárië*.)

Moreover they [the *Elves*] were not at peace in their hearts, since they had refused to return into the West, and they desired both to stay in Middle-earth, which indeed they loved, and yet to enjoy the bliss of those that had departed.

(*QS*, 'Of the Rings of Power & the Third Age.')

Sam Gamgee also notes the duality in the *Elvish* mind:

They are quite different from what I expected — so old and young, and so gay and sad, as it were. (*LotR*, I.1.3.)

This unrest in the *Elvish* mind is, I believe, connected with the preference for Mandalas that they appear to have. These *Elvish* mandalas are of course the *Rings* of Power. The idea of making such *Rings* originated with the *Elves*: more than once it is stressed that

Those who made them did not desire strength or domination or hoarded wealth, but understanding, making, and healing, to preserve all things unstained. (I.2.II.)

Thus we can be fairly sure that this idea is prompted by the restlessness of their minds, which find rest in making figures of mandala-form.

In *The Hobbit*, Bilbo and the *Dwarves* are travelling through Mirkwood, and they see there a group of *Elves*

sitting on sawn rings of the felled trees in a great circle. There was a fire in their midst and there were torches fastened to some of the trees round about. (*TH*, Chapter 8.)

The *Elves* will not allow anyone to enter the circle. The moment Bilbo enters the ring to ask for food, all the lights are extinguished and the fire disappears. The same scene is repeated twice more.

We find a third series of examples in *Lórien*. All the open places in the wood are circular. A beautiful example of this is *Cerin Amroth*, which I shall be discussing later. Even the city, *Caras Galadon*, is surrounded by a circular wall. It is rather improbable that this is a protecting circle, since nobody was able to enter *Lórien* without *Galadriel's* permission — not even *Sauron*. That this is an ordering mandala is revealed later in the book: Twenty-two days after his fight with the *Balrog*, *Gandalf* comes back to life and is carried by *Gwaihir* to *Lórien*. *Gandalf* reports it himself:

'Thus it was that I came to *Caras Galadon* ... I tarried there in the ageless time of that land where days bring healing not decay. Healing I found, and I was clothed in white.'

(*LotR*, II.3.V)



An exterior order is also restored here: *Gandalf* is clothed in white. White had been the colour of *Saruman* as head of the *White Council*, that had to decide on strategy in the battle against *Sauron*. But *Saruman* fell. The white clothes show that *Gandalf* has taken the place of *Saruman*. In this way the order is restored on a new level.

A last example of the *Elvish* predilection for mandalas is found in the emblems of a number of *Elves*. I know nothing about their rôle or meaning, but their existence cannot be denied.⁶ These emblems, which are piece by piece perfect and beautiful mandalas, all belong to *Elves* of the First Age. They probably devised emblems like these to compensate for the prohibition on their leaving Middle-earth; such devices would soothe their minds, burdened by exile.



Temenos

The house of the *Ent* *Bregalad* is described as "nothing more than a mossy stone set upon turves under a green bank. Rowan trees grew in a circle about it..." We know the love of the *Ents* for their trees, a love stronger than that of the shepherd for his sheep. When *Bregalad* tells the story of his life, it becomes clear why those rowan-trees stand there:

'There were rowan-trees in my home,' said *Bregalad*, softly and sadly, 'rowan-trees that took root when I was an *Enting*, many many years ago in the quiet of the world. The oldest were planted by the *Ents* to try and please the *Entwives* ... there are no trees of all that race, the people of the *Rose*, that are so beautiful to me. And these trees grew and grew, till the shadow of each was like a green hall, and their red berries in the autumn were a burden, and a beauty and a wonder. Birds used to flock there. I like birds ... But the birds became unfriendly and greedy and tore at the trees, and threw the fruit down and did not eat it. Then *Orcs* came with axes and cut down my trees. I came and called them by their long names, but they did not quiver, they did not hear or answer: they lay dead.'

(II.3.IV.)

A very tragic story. The circle of rowan-trees around *Bregalad's* house stands there clearly in memory of his former home, and out of a kind of worship for those trees. They always make him think of the injustice done to him and to them. And that is why he is so quick to make a decision: while the other *Ents* are still deliberating, he is already determined to attack *Saruman* and his *orcs* in *Isengard*.

The *Barrow-downs* are hills crowned with stone circles, and in the middle of such a circle stands a stone, "like a landmark, or a guarding finger, or more like a warning" (I.1.VIII). The *Barrow-downs* were built by Men of the First Age, and they had buried there the noblest of their dead. "Those hills were therefore revered by the *Dúnedain* after their return; and there many of their lords and kings were buried" (III Appendix A.I(iii)).

[6] See the illustrations on the cover of the British hardcover (1977) edition of *QS*, Allen & Unwin's *Silmarillion* Calendar 1978 (February & April), and *Pictures by JRRT* (Picture 47).



Clearly the mandala here has the meaning of a holy place. But these sacred places are desecrated when, after the fall of the Northern Kingdom, evil spirits came from Angmar and entered the deserted hills to take possession of the dead bodies — which became the notorious Barrow-wights. This desecration is also punished: After their escape from the Barrow-down in which they had been captured by a barrow-wight, the hobbits took swords from the treasure of the king buried there. With one of these swords Merry later kills the leader of the Black Riders: the Witch-King of Angmar.

A third *temenos* is *Cerin Amroth*, in the middle of *Lórien*:

They were standing in an open space. To the left stood a great mound, covered with a sward of grass as green as Spring-time in the Elder Days. Upon it, as a double crown, grew two circles of trees: the outer had bark of snowy white, and were leafless but beautiful in their shapely nakedness; the inner were mal-lorn trees of great height, still arrayed in pale gold. ... a towering tree ... stood in the centre ...

'Behold! You are come to *Cerin Amroth*,' said Haldir. For this is the heart of the ancient realm as it was long ago. ... Here ever bloom the winter flowers in the unfading grass...'

(I.2.VI.)

At this place, with a splendid mandala-structure, the Fellowship stays for a while. *Cerin Amroth* lies in the middle of the Elven-realm, and it is more elvish than anything Sam ever saw. Haldir invites Sam and Frodo to climb *Cerin Amroth*. As soon as Frodo enters the circle he feels entirely elvish: he feels the timelessness of the land, he hears far off the roaring of the great Sea, he feels the life inside the trees.

Aragorn says that *Cerin Amroth* is the heart of Elvendom on earth. The absolute Elvish character of this place and its immortal overgrowth show that it is a sacred place for the Elves, and a favourite place to dwell and to rest in.

It is also on *Cerin Amroth* that Aragorn and Arwen plight their troth to each other, so that this place becomes for them much more, even, than a holy place. This explains the strange musing of Aragorn at the foot of the hill. And many years after Aragorn's death, Arwen goes back to *Lórien*. When she feels her end approaching, she goes to *Cerin Amroth* and lays herself to rest on this Elvish holy place,

and there is her green grave, until the world is changed, and all the days of her life are utterly forgotten by men that come after, and elanor and niphredil bloom no more east of the Sea.

(III Appendix A.I(v))



The Self

One of the most frequent mandalas in *LotR* is undoubtedly the *Ring* itself.

We have already seen that the idea of Rings of Power had its origins in the unquiet mind of the Elves.

The One Ring can be seen as the Self of Sauron: he forged it with his own hands, he put a great part of his power into it, and did many works with it.

When at the end of the Second Age Sauron is defeated, Isildur cuts the Ring off his finger, and Sauron is separated from his Self. From then on Sauron is referred to as 'the Shadow'. In *LotR* Sauron is only represented as a seeking Eye. This Eye is looking for the Ring, to be united with it. The Ring is also looking for the Eye. The fact that Gollum lost the Ring and that Bilbo found him, is explained by Gandalf as "the Ring ... trying to get back to its master" (I.1.II).

On the cover of some editions of *LotR* we find a drawing of the Ring in which the inner area is black, but in the *centre* there is the Red Eye. It is clearly *this* that Sauron wants to achieve, and this that has to be avoided at all costs. Since the process of individuation is experienced passively, Sauron will get the Ring automatically when his process of individuation comes to an end — when his Eye is centred in the Ring, as it appears in this mandala. But if the Ring is destroyed, Sauron can no longer reach his Self: so that if one wants to defeat Sauron thoroughly, one has to destroy the Ring.

At the beginning of this article I mentioned the dangerous *negative aspect* of the Self. It is striking that in every case where someone comes into contact with the Ring, the symptoms appear that are described by Jung as going together with this negative aspect. Most figures see themselves as the great heroes or rulers of Middle-earth when the Ring comes within their grasp. The principal objective for each of them then becomes to banish these visions and reject the Ring. People who get the Ring must give it up voluntarily. Those who are not able to make such a renunciation are doomed to death, since the negative aspect of the Self dominates them. Remarkable in this respect is Gandalf's comment that a person does not own the Ring, but is owned by the Ring.

Here is a list of those who are confronted with the negative side of their Selves, and how they react to it:

1. *Isildur* cuts the Ring off Sauron's hand. Elrond and Cirdan advise him to destroy the Ring immediately in Mount Doom. He refuses, wanting to keep the Ring. Isildur is killed by Orcs, and the Ring ends up in the Gladden fields.

2. Nearly 2,500 years later the Ring is found by *Déagol* the Stoor. His friend *Sméagol* demands it as a birthday present. *Déagol* refuses and is strangled professionally.

3. *Sméagol* takes the Ring and goes on an expedition to discover the secrets of the Mountains. The Ring changes him into *Gollum*. Five hundred years later the Ring leaves him. For the rest of his life *Gollum* will be looking for the Ring, which he cannot give up; he falls with it in *Orodruin*.

4. *Bilbo Baggins* finds the Ring, and even manages to use it for good purposes (cf. *The Hobbit*). Sixty years later he renounces the Ring, with the help of Gandalf, and passes it on to Frodo. Bilbo goes with the other Ringbearers to the Undying Lands.

5. *Frodo* accepts the task of bringing the Ring to Mount Doom. When at last he arrives at the Cracks of Doom, he cannot destroy it. *Gollum*, who is still living thanks to Frodo's compassion, bites the Ring off his finger and falls with it into *Orodruin*. Frodo's achievement gives him a place in the Undying Lands, but because of his last failing (as well as earlier failings), he finds himself unhappy thereafter in Middle-earth.

6. *Gandalf* more than once refuses to take the Ring. He knows the consequences, and as a *Maia* he is directly accountable to *Ilúvatar*.

7. *Saruman*, who has studied the Rings of Power, wants to gain possession of the Ring, and clearly suffers from megalomania. In the end he is killed, and his spirit dissolves in the air.

8. *Aragorn* easily renounces the Ring, more than once. In the end he becomes King of Middle-earth, and thus ends his process of individuation in a perfect way. (See also below on the Court of the Fountain.)

9. *Elrond* refuses the Ring.

10. *Boromir* wants to use the Ring in the battle of Gondor against Mordor. In an access of megalomania, he tries to take it away from Frodo. Too late he realises his mistake. He is killed that very day.

11. The mighty Elven queen *Galadriel* renounces the Ring, although Frodo offers it spontaneously. She has a vision, where she sees herself as the mightiest queen. We should not forget that she was banished from the Undying Lands for ever, and that she knew that when the Ring was destroyed her own realm would also perish. Because of her renunciation (and other achievements), the ban is removed.

12. *Faramir*, Boromir's brother, gets Frodo and the Ring within his power, but he lets the Ringbearer go. He is appropriately rewarded in the end.

13. *Samwise* is the last one to be put to the test. When Frodo is lying, as if dead, at Cirith Ungol, Sam takes over the Ring to bring it to Mount Doom himself. The Ring gives him a vision that he will be the Hero of the Age. But after having saved Frodo, he gives him back the Ring. Later in Hobbiton Sam will have a successful career and a happy family life, and in the end he too will go, the last of the Ringbearers, to the Undying Lands.

So much for the negative aspect of the Self.

The Court of the Fountain lies within the seventh circle of Minas Tirith, at the foot of the White Tower.

Gandalf strode across the white-paved court. A sweet fountain played there in the morning sun, and a sward of bright green lay about it; but in the midst, drooping over the pool, stood a dead tree, and the falling drops dripped sadly from its barren and broken branches back into the clear water. (III.5.I.)

This is a mutilated mandala, because the tree in the centre is withered. According to dream 13 in *Psychologie und Alchemie*, p.143ff., the garden with the fountain is the Self. "Der Garten nämlich ist wiederum das Temenos, und der Springbrunnen ist der Quell 'lebendigen Wassers'."⁷ The tree symbolizes the process of Individuation (*Man and his Symbols*, p.165). The mandala can only be restored when a sapling of the White Tree is found. Aragorn, the legal heir of Gondor and Minas Tirith, is the man who is waiting for this sign.

He finds the sapling on a stony slope.

And Aragorn planted the new tree in the court by the fountain, and swiftly and gladly it began to grow; and when the month of June entered in it was laden with blossom. (III.6.V.)

In this way Aragorn's process of individuation ends.



[7] "The garden, then, is once again the Temenos, and the fountain is the source of 'living water'."

The Divinity

That the mandala also appears as a God-symbol in *LotR* might seem surprising to some readers. God in Tolkien's mythology is Ilúvatar, but he is never seen on Middle-earth. However, in the Old Forest there is that strange character Tom Bombadil. What do we know about him? Not very much. He is the Eldest and the Fatherless, but what else?

The four hobbits meet Tom in the Old Forest. They tell him about their quest, and Tom asks to see the Ring. Gandalf, "best of friends" (I.1. II), had once asked the same thing of Frodo, and it had then been very difficult for him to let go of it; but now he hands it over to Tom without hesitation.

It seemed to grow larger as it lay for a moment in his big, brown-skinned hand. Then suddenly, he put it to his eye and laughed. For a second the hobbits had a vision, both comical and alarming, of his bright blue eye gleaming through a circle of gold. Then Tom put the Ring round the end of his little finger and held it up to the candle-light ... There was no sign of Tom disappearing.

(I.1.VII.)

The eye within the circle is well-known as a symbol of God. This is why the vision of the hobbits is so important: it proves the divine character of Tom Bombadil. With no trouble at all his eye comes into the centre of the Ring. How feeble, by contrast, is Sauron's unsuccessful attempt to get his eye within the Mandala of the Ring, to take the place of God and his power in Middle-earth!*



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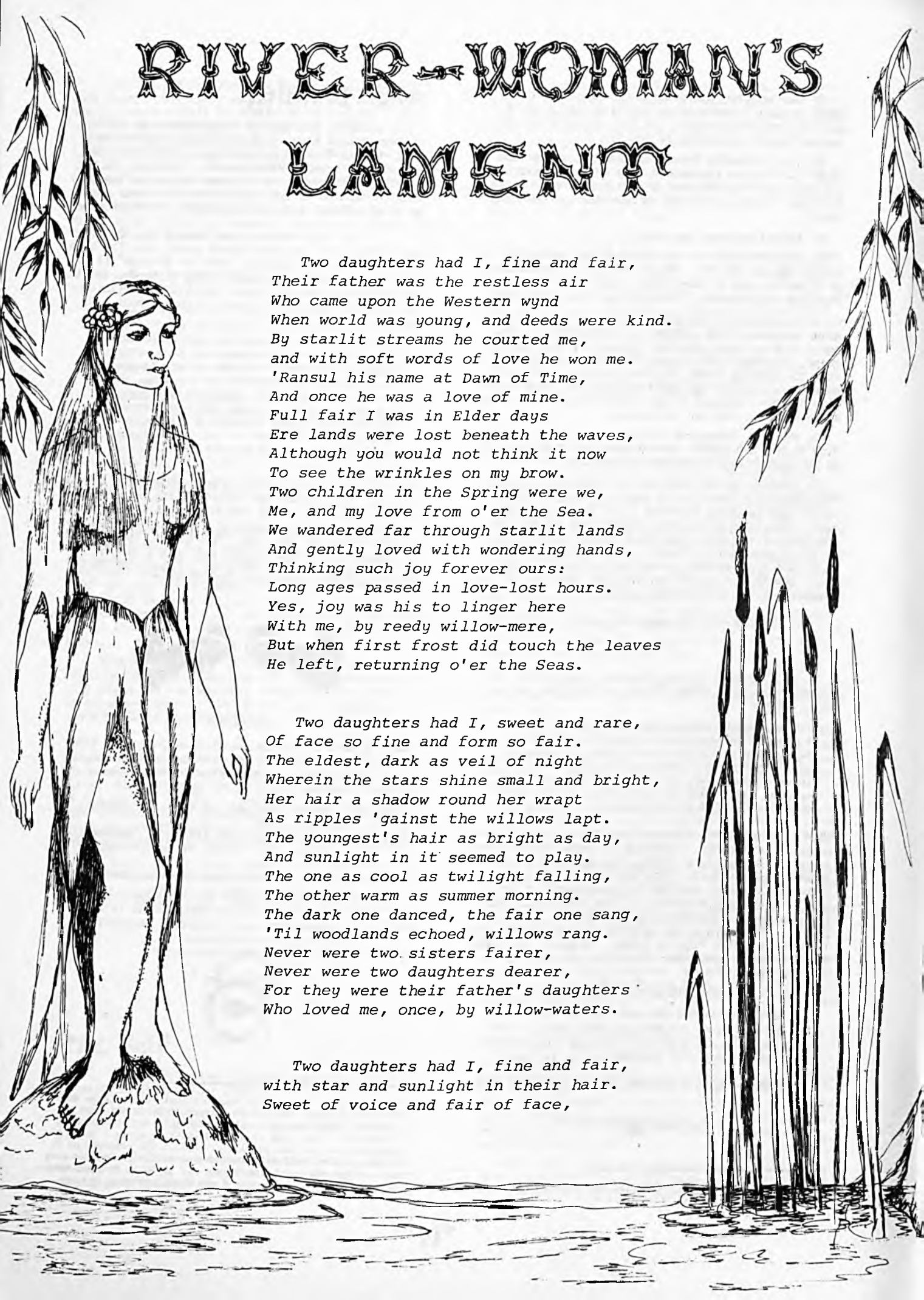
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 - *Psychology and Religion.*
 - *Gestaltungen des Unbewussten.*



* *Postscript:* I am aware of the fact that this article does not reach a high level of scholarship. It is far from exhaustive, and there was neither structure nor system in my 'research'. But I had to start from zero, since I found nothing written on this particular topic. The comments of C. G. Jung on mandalas are spread over some ten books, and they have a high degree of obscurity. But if there are others who have additional information, I would be very glad to hear about it.

RIVER-WOMAN'S

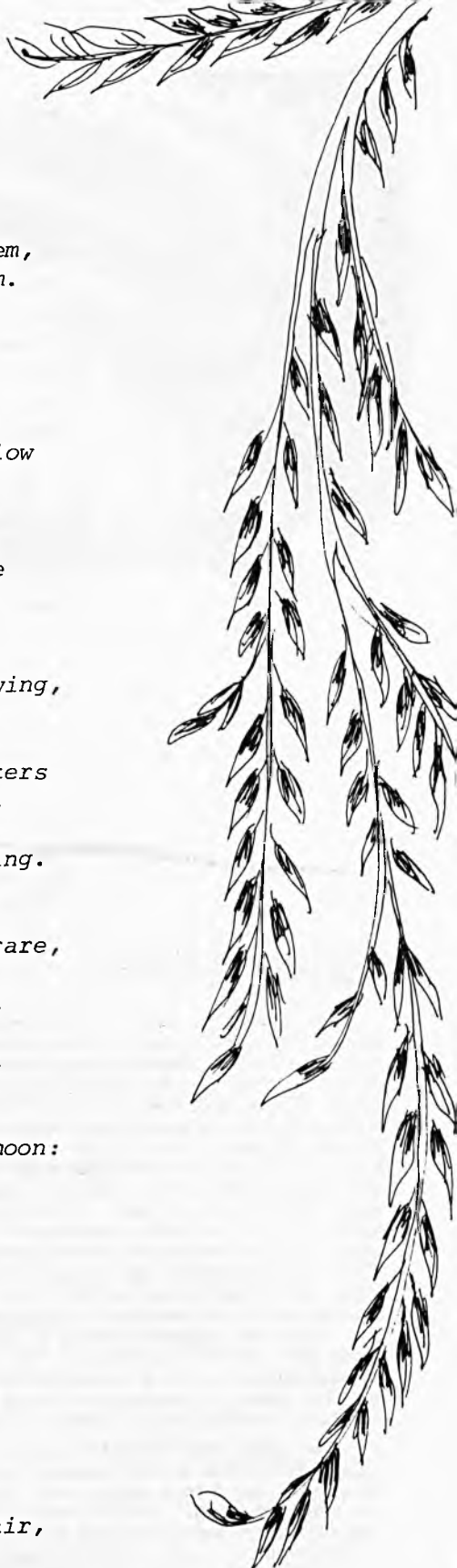

LAMENT



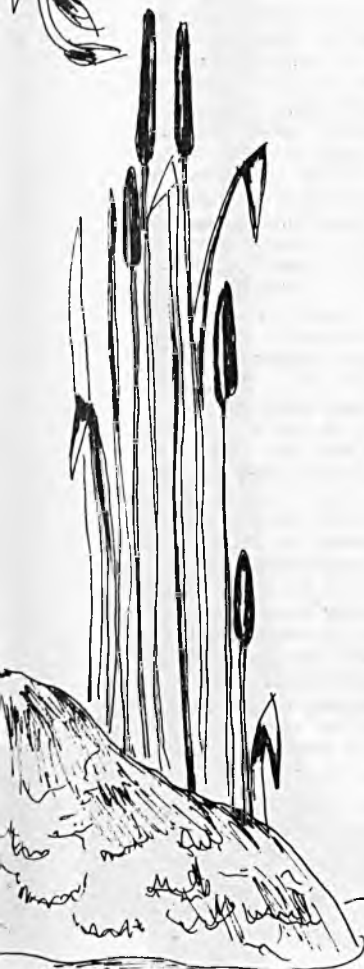
*Two daughters had I, fine and fair,
Their father was the restless air
Who came upon the Western wynd
When world was young, and deeds were kind.
By starlit streams he courted me,
and with soft words of love he won me.
'Ransul his name at Dawn of Time,
And once he was a love of mine.
Full fair I was in Elder days
Ere lands were lost beneath the waves,
Although you would not think it now
To see the wrinkles on my brow.
Two children in the Spring were we,
Me, and my love from o'er the Sea.
We wandered far through starlit lands
And gently loved with wondering hands,
Thinking such joy forever ours:
Long ages passed in love-lost hours.
Yes, joy was his to linger here
With me, by reedy willow-mere,
But when first frost did touch the leaves
He left, returning o'er the Seas.*

*Two daughters had I, sweet and rare,
Of face so fine and form so fair.
The eldest, dark as veil of night
Wherein the stars shine small and bright,
Her hair a shadow round her wrapt
As ripples 'gainst the willows lapt.
The youngest's hair as bright as day,
And sunlight in it seemed to play.
The one as cool as twilight falling,
The other warm as summer morning.
The dark one danced, the fair one sang,
'Til woodlands echoed, willows rang.
Never were two sisters fairer,
Never were two daughters dearer,
For they were their father's daughters
Who loved me, once, by willow-waters.*


*Two daughters had I, fine and fair,
with star and sunlight in their hair.
Sweet of voice and fair of face,*



Daughters of the West wind's race.
Starshine and Goldberry I named them,
And wept with joy to gaze upon them.
By my deep pool where I lay
I would ever bid them stay,
For I read the stars reflected
In my deep pool where I rested,
And I read the paths they'd follow
Through the woodland and green hollow
To the land outside my waters:
And I feared to lose my daughters.
But the maidens would not heed me,
And my daughters laughed to hear me
Beg them stay within my deep pool,
Remain forever in my deep pool.
So I watched my daughters growing,
Dance and sing 'mid tall reeds blowing,
Fearful ever that they'd leave me,
Caring not how it would grieve me.
For they were their father's daughters
And they cared not for cool waters,
Cared not for the willows bending:
I waited for their childhood's ending.



Two daughters had I, sweet and rare,
But they longed for sunlit air,
Would not stay within my deep pool,
Ever strayed outside my deep pool.
A piper piped the eldest from here,
Played his music and beguiled her:
Set her dancing to the tune
He played for her 'neath crescent moon:
I saw them vanish in the shadows
To the sound of piping echoes.
The other wedded Iarwain Ben-adar
Who one day did chance upon her
Ringed all round with withy rushes,
Singing to the birds in bushes,
As she sat beside my deep pool,
Among the willows by my deep pool:
With his arm about her waist,
He led her from my pool in haste.



Two daughters had I, fine and fair,
Fathered by the restless air.
Now they both have gone far from me,
Never to return here to me:
Never dance, and never sing,
Never more the willows ring.

Old am I, and lonely now,
 And to the stars reflected bow:
 My fate is told: alone must I
 Watch the slow stars wheeling by,
 Ever in my pool to stay
 Solitary from this day.
 I sadly dream of years long past
 When once my lover held me fast:
 Yes, I was fair, but now am old,
 And now at last my tale is told.

Two daughters had I, sweet and rare,
 Of face so fine and form so fair,
 Fathered by the restless wynd:
 But now they are no longer mine.

Sara Pickering

[QUESTIONNAIRE RESULTS. continued from p.6.]

On content in general, a number of people commented that *quality* should take precedence over *quantity*; and several summed up the editor's dilemma with questions like, "Do you really have so much good material to consider these options [in Q 14]?" And those who made comments like, "*Mallorn* does not really seem to have an identity of its own ... the articles in each *Mallorn* seem haphazard" and "It seems very unclear what *Mallorn* is for...", should bear in mind that *Mallorn* can only be what its contributors make it: so if in doubt, contribute! This Questionnaire is a serious effort to help establish an identity for the journal; but it will only succeed if there is a large enough inflow of material to make careful selection possible. *This means YOU!!*

Those who suggested having a 'theme' for each issue were obviously getting at the same problem of 'haphazardness': this is a very attractive suggestion, but again, it depends on having a large enough supply of material of all kinds to choose from.

On *layout*, most people liked the cover revision (slightly adapted in this issue); not a few suggested varying the covers every time, like *AH* (we've dug our heels in there!); and a couple complained of having the covers mangled in the post (this we've tried to alleviate by using a heavier quality paper without lamination). Judgment on the columns was of course invalidated by our mistake of double-reducing the sample; this issue gives you the true picture. On the illustrated headings and initial letters there was virtual unanimity in favour. Some felt there was too much blank space around, some felt there was too little; and one or two wanted some variety in type-styles in the headings; but the overall reaction was favourable, and we blush with pleasure at such comments as, "...the best laid-out magazine I've come across recently..." and, "*Mallorn* is practically a

work of art." Thank you! We does our best...

There has not been space to do justice to the very many interesting suggestions for content and layout that were made. All will be carefully considered! But here are just a few, to give ideas to all you new contributors out there: small illustrations dotted about the text, like *AH* (done! but more needed...); articles on: modern music & JRRT; religion in Middle-earth; wargaming; films influenced by JRRT; "mythology & mythopoeia from other languages & cultures"; unpublished JRRT fragments/writings not available elsewhere (can but try!); 'Middle-earth geology & political economy' [quote from T.S. publicity leaflet thrown back at us!]; a Tolkien Bibliography; an index every (say) 5 issues (being done!); 'Notes on Contributors' (see Editorial!); reprints of good articles that have appeared elsewhere (let us know about them!); more earwigs (??). Most people liked the centre-spread and last-page poetry tradition that we've established: so let's have more suitable poems, too! And a high vote was given to literary criticism in Q 10 and in your comments: so with the 'most-popular-authors' list of Q 8 as a guide, let's have some more articles like the one by Pilar San Jose and Gregory Starkey in this issue. Finally, John Trippick suggests establishing a pool of talent for *Mallorn*, which I think is an excellent idea. If you have a talent in any direction (art, calligraphy, fiction, poetry), or an area of expertise (history, geology, literature, etc.), and you would be prepared to be of service, please write in to us (with a sample of your work where appropriate). This would be of great value both in 'commissioning' high-quality contributions, and in drawing up a list of 'experts' to whom material can be referred.

Many thanks, once again, to those 250 who made this Questionnaire such a worthwhile exercise. Now, as a couple of people said, it's up to *AH* to follow suit!

Steve Pillinger

MITHRIL William Maddox



Chip, chip, pause, and then chip again. He worked patiently, as only a Dwarf can work, among the deep places of Khazad-dûm. Slowly he widened a fissure that had gaped amid crumbling rock for many a long century; perhaps an age or more. It was a delver's nightmare; walls of broken rock curving up to make an uncertain ceiling that might at any time rain down fragments great and small. Yet there was mithril here; the merest dwarf-child could have sensed as much. To clear the rock and reach the lode would be no easy matter; only a delver of supreme skill and courage could hope to do so without disaster. Skill he had always had; from the day when his mother had first given him a baby-sized chisel, he had always shown himself supremely skilled. Courage; — he was surely no coward, yet he might wil-

lingly have left this particular prospect for some future delver, had need not pressed him. He worked slowly, patiently, yet he worked on undaunted by the dangers of the place.

One large fragment seemed ready to come free. Cautiously he grasped it, pulled gently. Had it resisted, he would have let it be and chipped a little more till it should be easier; the use of main force would surely bring the roof down about his ears sooner or later. But he had judged well: it came free with but little trouble, and carefully he placed it to one side well out of the way. Only then did he look at the gap he had exposed; and what he saw made him gasp with amazement.

It was a piece of worked metal; the point of a blade, he judged. It stood well clear of the rock below; the fragment he had just removed must have been pressing down on it for a long, long time, and yet it had neither bent nor rusted. Shiny it was, and even sharp. For long he gazed at it, trying to puzzle out what metal it might be made of. Not mithril, certainly — he knew mithril in all its forms and alloys, though he was by trade a delver, not a smith. Its colour and texture made him think of steel; and yet few indeed had ever made steel that could last so long or so well. Nor did he think it of dwarven make: it had a different feel, somehow. Had the long-vanished Deep-Elves of Hollin made it, perhaps? And had they hidden it in some delving that only they had known the secret of, to be brought down to these depths in some more recent earthquake? He had judged these jumbled rocks to date back to the breaking of Thangorodrim, but the Dwarrowdelf had also been mightily shaken by the Changing of the World that had brought both Sauron and the Sea-Kings back to Middle-earth.

He was still pondering the matter when he heard the deep booming of the horn that sum-

moned his shift back to food and rest. For a moment he was tempted to ignore it; having made a great discovery, long before he could have hoped to have found anything, he longed to labour on without food or rest until he had laid it bare. And yet — if he did not come they would surely fear for him and would come looking for him, and would surely not be so short-sighted as to miss the gleam of worked metal. Therefore he carefully took off his delver's apron and then laid his chisel and light hammer cross-ways athwart the side-tunnel that led up to the working; well out of sight of his discovery. Having thus secured it against all but the most gross and unreasonable intrusion and prying, he reluctantly left his work and headed on up to the canteen.

Most of the others were there already; eating their fill of bacon, cheese, smoked sausage, salted baked potatoes and pickles; and drinking deep of the strong and bitter beer that the men of the north brewed. Without a word he joined them; eating without tasting; trying not to think of his discovery; trying not to look over to where Bora sat. But now he found his heart drawn to her once more. Was there a fairer dwarf-maiden in all Khazad-dûm? Could he ever want any wife but her? A delver like himself; she would surely bear him strong deft children who would carry on his name and his trade and his secrets. His heart was set upon her — but would she have him?

A shadow fell upon his heart as he thought of her last answer. "Great is your skill of hand and brain," she had said. "None can clear a rock-fall or find a lode as swiftly or skilfully as you. You alone might I think of as my husband — and yet my heart is troubled. For all your skill, little gold flows into your hands. Other folk reap the fruit of your labour, leaving you with much praise and many thanks but little indeed that can be laid in hoard."

"If I am at fault, forgive me," he had answered. "But when one of my kin needs my aid, or when I see a problem in stone that none can solve but I, my whole mind turns to it and I compute not the profit. Would you have me as the others; seeing stone as no more than rubbish to be swept aside as they scramble after gold or mithril?"

"You are as you are and I love you for it. And yet — although your fellow-delvers praise you for your skill, behind your back they also call you gullible and easy to make use of. I do not need to be rich, but I will not take a husband of whom such things can be said. Grow wise in other things beside stone, or we shall both be single all our days long."



Stung by her words, he had made a mighty vow. Close to some decade-old workings that lay under old Barazinbar, there was a probable mithril lode that had been bypassed because of the breaking of the rock amidst which it was judged to lie. If he should delve for it and win it by his own unaided efforts, he would make himself richer by far than any of his kin, and none could ever look down on him again. He had gone to King Durin with this proposal — but to his dismay the dwarf-monarch had seemed doubtful.

"You see no reason why I should refuse you? If you fail, I shall owe no death-price; and if that lode is won free, even if it should cost ten lives to do it, I shall get my Royal Tithe none the less? Ah, but such are not the ways of my mind. The true wealth of the King of the Longbeards lies not in gold nor even in mithril, but in the numbers and skills of his subjects. We multiply slowly if at

all; I like not the risk of losing one of your line, for it has produced delvers of the most marvellous skill."

"But your Majesty, it would... I mean, I could... it is needful..." He had lacked the words to get out his meaning, embarrassed to speak openly of such a private matter, but the King had understood.

"Ah — I had heard that your heart was drawn to Bora the Fair Delver. And does she make this the price of your trothing?"

"My plan is my own alone, your Majesty. But she will not have me unless I can make my kin respect me. And what other way can I choose?"

King Durin had frowned. "If you heed my words, you will not touch those rocks. Not lightly were they bypassed; nor are you the only delver in the Dwarrowdelf with the skill to clear them. I had planned to see to the matter in a decade or two, when other needs were less pressing. Never the less, I am no tyrant. If your heart is set on it, I shall not use my authority to hold you back."

Bora too had been displeased; saying that he went from one folly to a second and worse; and that he would surely not escape with his life. But with the stubbornness of his kind he had set to work — and so far the delving had gone well indeed.



Impatiently, he finished his food and raced back to work. In his haste he even forgot to take a torch; no matter, he knew the way well and had torch and tinder-box back at the work-face. But as he was about to kindle the torch so that he might see his work clearly once more, he suddenly saw a sight that chilled his blood. From the inch or so of blade exposed there came a faint but definite reddish glow; as if it dimly reflected some distant fire. But reflection it was not; it shone by its own light amid the gathering gloom.

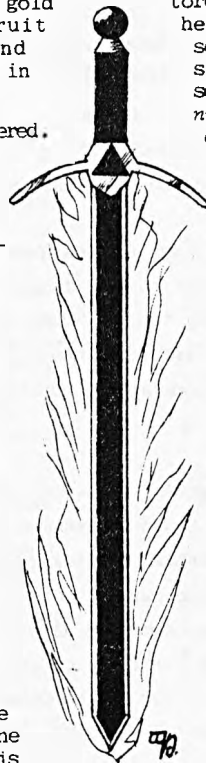
Shivering slightly, he finally got the torch alight. Dimly he had heard of such things — elven-swords that sometimes shone so brightly that the eye could not meet them. He shivered once more; some few dwarves of Durin's kindred had won or been given such blades, and had had some profit by them; but for his part he wished for no weapon except his trusty war-axe. He himself would gladly steer clear of all such elven dwimmer-craft.

Briefly he considered going to fetch aid. But to do so would be to break his vow and surrender his resolve to do the task alone. He need not pick up the blade, indeed, or even touch it. But surely it would be best to clear all the fallen rocks away from it, expose it fully, and only then go and tell King Durin of his discovery.

The work proved easy. He had now pushed through into a fairly large and sound walled chamber; and though there was indeed a great pile of rocks in the direction where the sword must lie (always assuming that it was a sword), they were not so many nor so heavy that he could not readily clear them.

He set to work, always careful not to touch the strange metal he was revealing. The more he exposed, the more it seemed to be a sword and nothing else but a sword — but what a sword! A strong dwarf might wield it, but he would never be able to swing it well. Even a lanky elf would surely find it too long and too heavy for his liking. Perhaps one of the mighty men of old would

(Continued on p. 28)



tolkien influence

on

C.S. Lewis

PILAR SAN JOSÉ

GREGORY STARKEY



he close friendship which Tolkien and Lewis shared throughout their lives was born of their literature and was nourished throughout by it — a tie which brought the two men together in close collaboration, as the following quote from Kilby testifies:

"I don't think Tolkien influenced me [C.S. Lewis], and I am certain I didn't influence what he wrote. My continued encouragement carried to the point of nagging influenced him very much to write at all with that gravity and at that length.

"In other words, I acted as a midwife, not as a father. The similarities between his work and mine are due, I think, (a) to natural temperament, (b) to common sources. We are both soaked in Norse mythology, Geo. MacDonald's fairy tales, Homer, *Beowulf*, and medieval romance. Also, of course, we are both Christian (he as a R.C.)"¹

Lewis clearly asserts here that their friendship and intellectual affinities aided their mutual literary dedication, but he denies that there was any direct interference from one author to the other. He accepts the idea of his having encouraged Tolkien as a kind of literary 'midwife'. We, however, would like to carry our assertions further, and take it from the standpoint of Tolkien rather than Lewis, who, *in the purely chronological order of composition*, was the first, and would therefore have influenced Lewis rather than vice versa.

Our theory goes a good deal further than admitting to a 'common source' as the sum total of their sphere of influence, which is what some critics have suggested:

The name of Tolkien is so linked with Lewis that one wonders whether he exercised a shaping influence. The similarities in their writing are obvious enough; both are creators of other worlds. But what different creators they are! Both men were committed Christians, but Tolkien is as stern in excluding explicit Christianity from his imagined world as Lewis is eager to admit it. Tolkien functions more in an archaic world of sagas; Lewis proclaims a fairy-tale that is also Christian truth. Doubtless the two men stimulated each other, but one sees little evidence of decisive influence in either direction.²

While not denying that the worlds they created are vastly different, as Prof. Walsh points out, there are so many items in Lewis' work that recall Tolkien's, that it would seem to

[1] Kilby, C.: *Tolkien and the Silmarillion*, Aslan Lion Publishing, Bristol, (1976), 1977, p.76.

[2] Walsh, C.: *The Literary Legacy of C.S. Lewis*, Sheldon Press, London, 1979, p.13.



be begging the question not to consider such similarities as an influence—which in the foregoing quotes has been denied of both authors. To support our theory, we shall proceed to investigate the lexical similarities, the thematic structure in both authors, and finally the characters of Ransom and Frodo, which bear a likeness that cannot be lightly dismissed.

1. Tolkien's influence upon Lewis' vocabulary

Kilby gives us the following information about the borrowing of terms from Tolkien, some admitted to by Lewis, others only mentioned by Tolkien:

He [Tolkien] mentioned that Lewis 'borrowed' from him. I pointed out that Lewis had acknowledged the borrowing of the word 'Numenor', but Tolkien insisted that there were unacknowledged 'echoes' in Lewis. In a letter to Jared Lobdell, Tolkien mentioned 'Eldil' as one example, also 'Tinidril' as a composite of his 'Idril' and 'Tinúviel'.

(K, p.76)

In addition to this testimony, the following items of vocabulary from Lewis show obvious similarities in the work of Tolkien:

NIMROD, which appears in *That Hideous Strength*,³ bears a considerable resemblance to Tolkien's **NIMRODEL** in *The Lord of the Rings* and *The Silmarillion*.

ELWIN, which means 'the friend of the eldila', according to Lewis in *Perelandra*,⁴ is the name given to Ransom in *Venus*. This shows a parallel with the case of Frodo, who is at times spoken of as the 'Elf friend'.

THE DARK LORD is used both by Tolkien and Lewis, in the latter with reference to the supreme representative of evil in *That Hideous Strength* (HS, pp.244 and 212), and by the former to refer to Sauron throughout *The Silmarillion* and *The Lord of the Rings*.

THE DARK AGES occurs in Lewis' *That Hideous Strength*, while Tolkien had used it previously, together with other variants, in *QS* and *LotR*.

UNMAN, the compound which means 'the undoing of man', is applied to Weston in *Perelandra* when he is possessed by the power of evil. The same compound type gives rise to **UNLIGHT** and **UNGOLIANT** in Tolkien, referring to the destruction of light in *QS* and to the power which emanates from the evil being.

The onomatopoeic form "Boom-ba-ba-ba-boom" (P, p.211), representing the noise Ransom hears when he comes out of the cavern in *Perelandra*, is similar to the noise of drums that the Fellowship hears when crossing the Mines of Moria (another enormous underground cavern) in *LotR*: "Doom-doom-doom".⁵

Finally, we must not forget the solution provided by Tolkien to the problem of communication by peoples of different languages — i.e., the 'Common Speech', a kind of Esperanto for all the inhabitants of Middle-earth. We also find a common language in *Perelandra*, 'Sornus', spoken by people of different races as well as their own native language, a device too obvious to neglect as deriving from Tolkien's original.

2. Tolkien's ideas reflected in Lewis

In the field of ideas we find that both authors express their own ideas with identical symbolic techniques. Taking up the idea of language, we find that in Tolkien it is the 'Orcs' that destroy the language, and so are considered incapable of moral integrity. In Lewis it is the followers of evil who turn the language inside out and so corrupt it that it no longer serves as a basis for communication. Tolkien maintains that nothing belongs to the Orcs, not even their language, the 'Black Speech' which Sauron invented when he perverted the language of the Elves (a variety of Quenya); as they were incapable of producing on their own a beautiful dialect, or at least a decent one, they corrupted its original phonetic structure and reduced its polysyllabism to cutting guttural sounds. Its grammar so deteriorated by simplifications that a language of ambiguous phraseology arises where communication itself becomes impossible. Tolkien says concerning Sauron's languages:

Orcs and Trolls spoke as they would, without love of words or things; and their language was actually more degraded and filthy than I have shown it.⁶

Lewis takes the degradation of language to the extreme point where Merlin's magic makes communication in English completely impossible, producing such phrases as

The madrigore of verjuice must be talhibianised. (HS, p.218.)



[3] C.S. Lewis: *That Hideous Strength*, Pan Books, Ltd., London & Sidney, (14th impression) 1976, p.176. (Henceforth abbreviated as HS.)

[4] C.S. Lewis: *Perelandra*, The Bodley Head, London, Sidney, Toronto, (10th impression) 1970, p.224. (Henceforth abbreviated as P.)

[5] J.R.R. Tolkien: *The Lord of the Rings*, George Allen & Unwin, London, (one-volume paperback edn., 16th impression) 1976, p.347. (This edition referred to here as 'LotR'.)

[6] J.R.R. Tolkien: *The Return of the King*, George Allen & Unwin, London (1955), (4th impression) 1976, p.383.

We shall not till we can secure the erebation of all prostudinary initemes. (HS, p.219.)

Everyone realizes the lack of communication, increased by the shouting — all reminding us of one of the meetings of the Orcs.

Concerning evil itself, in Tolkien evil is externalised and manifested in the lack of respect and destruction of Nature, seen especially in the turmoil in the countryside. The chapter entitled 'The Scouring of the Shire' in *The Return of the King* illustrates this effect to the full. Evil vents its rage on the trees without reason. This same idea is developed by Lewis in *That Hideous Strength*, when the countryside begins to be attacked:

By that time the big beech had been cut down. At last Cecil did get Mr. Busby, who said there must be some misunderstanding... All the poplars are going down... (HS, pp.48-49.)

Between 'The Scouring of the Shire' and *That Hideous Strength* we can find many parallels. Evil, always cowardly, takes it out on the weak, imprisons without reason, and throws people out of their homes.

Another feature which shows a possible influence by Tolkien on Lewis, is their use of the riddle. Both Lewis and Tolkien gave some importance to it, basing their theories on the popularity of the riddle among the Anglo-Saxons. They both use it to construct plot in their books. In itself it may hold a prophetic function in Tolkien (*LotR*), foretelling the future in cryptic form, as, for example, when Bilbo recites a poem in Rivendell which alludes to the fact that Aragorn will be king.⁷

Besides the prophetic function, there is that of fomenting action to discover the true meaning of the words — as in the case of Boromir, who leaves his country to find out the meaning of the riddle he has dreamed about.⁸

In Lewis the riddle has the same objective: it anticipates the future in code, but it is a prophecy for those who understand it, and it encourages its readers to discover the meaning of the riddle. An example of the first is the riddle which foretells that the Pevensys will be Kings of Narnia:

When Adam's flesh and Adam's bone
Sits at Cair Paravel in throne
The evil time will be over and done.⁹

And an example of the second is,

Make your choice, adventurous Stranger;
Strike the bell and bide the danger,
Or wonder, till it drives you mad,
What would have followed if you had.¹⁰



[7] All that is gold does not glitter
Not all those who wander are lost;

Renewed shall be blade that was broken:
The crownless again shall be king.
(*LotR*, p.265.)

[8] Seek for the sword that was broken:
In Imladris it dwells....
(*LotR*, p.263.)

[9] C.S. Lewis: *The Lion, the Witch & the Wardrobe*, (1950), Penguin (Puffin), Harmondsworth, Middlesex, 1975, p.76.

[10] C.S. Lewis: *The Magician's Nephew*, (1955), Penguin (Puffin), Harmondsworth, Middlesex, 1975, p.50. (Henceforth abbreviated as MN.)

3. Ransom, a new Frodo

We consider Ransom, in Lewis' science fiction novels, to be a new Frodo. Both Frodo and Ransom are involved in an adventure without their initial consent. Frodo finds himself caught in the adventure because he is Bilbo's nephew and heir, and the Ringbearer. Frodo asks himself, "Why was I chosen?";¹¹ and quite by chance Ransom finds himself in the company of two old friends, who get him involved in the adventure by force.¹²

Both Frodo and Ransom understand that they are not exceptionally intelligent, and it is because of that that they have been chosen. Gandalf tells Frodo to listen carefully to the explanation he is given for the reason he has been chosen:

"Such questions cannot be answered... You may be sure that it was not for any merit that others do not possess; nor for power or wisdom at any rate." (*LotR*, p.75.);

while Ransom tells Lewis,

"Don't imagine I've been selected to go to Perelandra because I'm anyone in particular. One never can see, or not till long afterwards, why any one was selected for any job."
(*P*, p.25.)

Both Frodo and Ransom suffer injuries in the adventure. Frodo loses a finger which Gollum bites off. Gollum is one of the Hobbits, though his body has turned into something quite ugly because he has succumbed to the seductive power of the enemy Ring. Ransom also gets bitten, by one of his own race. Weston bites his heel when he [Weston] loses his human form and adopts a frightening new shape because he has offered up his body to the spirit of evil which uses him and changes him.

Frodo and Ransom do not recover from the bite of evil, and every now and again the pain in the parts that have been injured returns to plague them.



Neither of them is affected by the passing of time, either. Frodo does not grow old, just as Bilbo before him is not affected by time. The reason for this phenomenon is the possession of the Ring: time stands still for the person who holds it. After his adventures on the other planets, Ransom will not grow older either. Jane, one of the principal characters of *That Hideous Strength*, is astounded by the youthful appearance of Ransom, who, at first sight, does not seem to be more than a twenty-year-old. Mr. MacPhee explains:

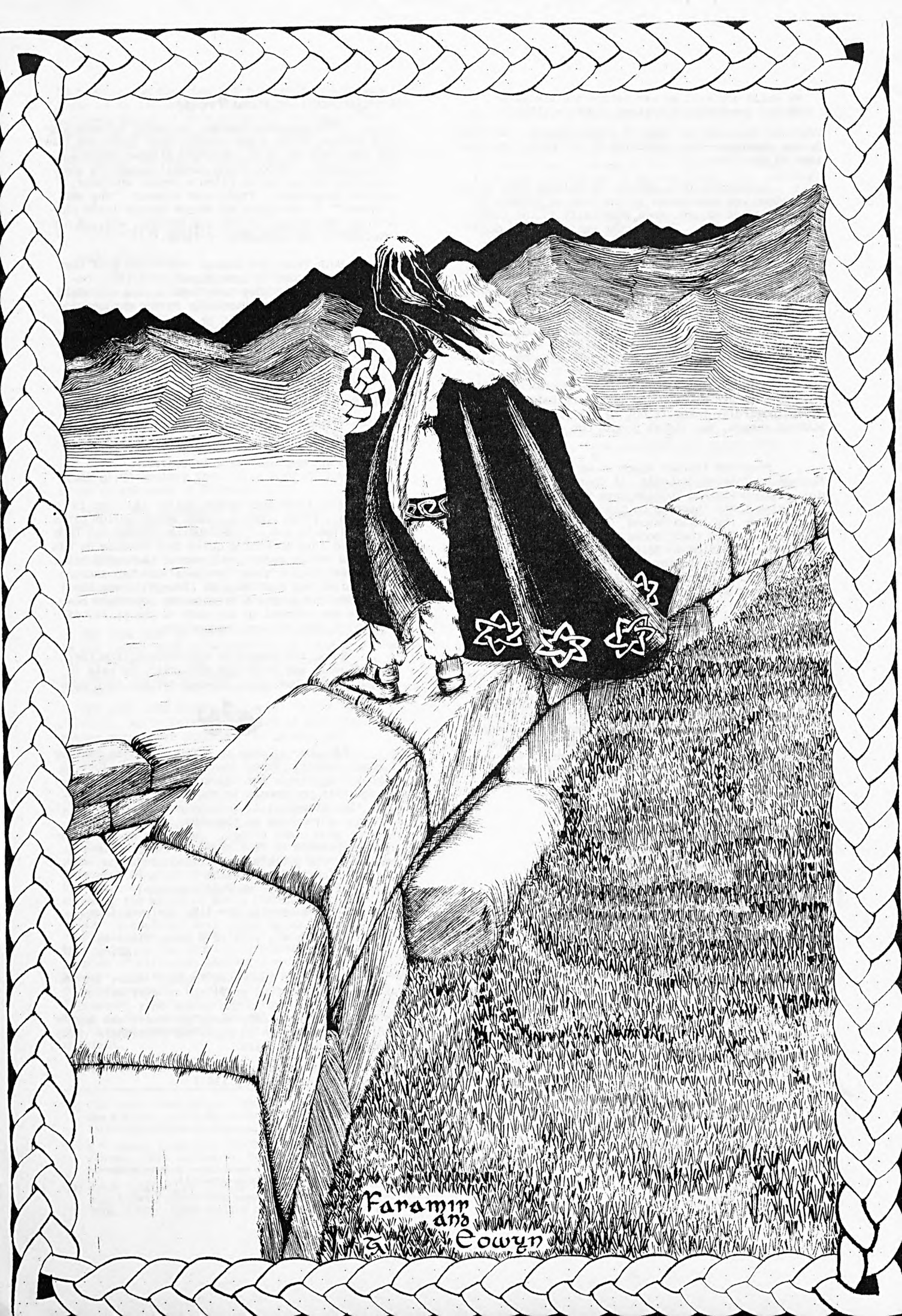
"That is what people are like who come from the stars. Or at least from Perelandra. He will never grow a year or a month older again."
(*HS*, p.116)

In the end these two 'heroes' share the same fate: they receive the privilege of everlasting life. Frodo embarks in the Havens on a journey to the West, leaving Middle-earth for ever; and Ransom also leaves the earth en route for Perelandra, like Frodo never to see death:

"He will be taken away, I believe. Back into deep Heaven." (*HS*, p.116.)

[11] *lotR*, p.74.

[12] Ransom himself had been taken to Mars against his will and almost accidentally.
(*P*, p.9.)



Faramir
and
Eowyn

4. The Function of Music

Music has the same objective in Tolkien and Lewis, though each treats it in a different way. There is a clear division between harmony (good music) and discord (bad music). Comparing the rôles of music in the creation of *Ea* (*The Silmarillion*) and *Narnia* (*The Magician's Nephew*), we find a similar pattern. Both start with an 'enfolding' music which produces new beings as it develops. It is music inspired by a superior being, it comes from the void and is creative — the creative beings being Eru /Ilúvatar in Tolkien, and Aslan the Lion in Lewis. Tolkien has allowed the suggested images produced by the music to become real beings:

There was Eru, the One, who in Arda is called is called Ilúvatar; and he made first the Ainur... And he spoke to them, propounding to them themes of music... and the music and the echo of the music went out into the Void, and it was not void.¹³

Lewis, on the same plane, also considers the creation of the world to have been prefigured by musical notes which then turn into real beings:

When you listened to his song [Aslan's] you heard the things he was making up: when you looked round you, you saw them. (*MW*, p.99.)

On the other hand it is interesting to notice the relation music has to the representatives of evil. The servants of Melkor in Tolkien's works are incapable of creating anything beautiful in any way whatsoever. With their deteriorated language it is difficult to imagine their producing ballads of beauty. The first time music appears in relation to Melkor, when he interweaves themes of his own imagining into the music of the Ainur, the only thing he manages to achieve is discord in the Choir of the Ainur. In *The Hobbit*, the goblins are absolutely incapable of bringing music and words together to produce a beautiful effect. They only manage to produce onomatopoeia and abundant monosyllables:

The goblins began to sing, or croak, keeping time with the flaps of their flat feet on the stone, and shaking their prisoners as well.

Clap! Snap! the black crack!
Grip, grab! Pinch, nab!
And down down to Goblin-town
You go, my lad!¹⁴

This same effect occurs in *The Lord of the Rings*. The servants of Sauron are ignorant of their history and tradition, and are not interested in creating or maintaining a poetic heritage to hand down from one generation to the next by means of music. Sauron's servants are only capable of a simple and more primitive music: they only know how to produce rhythm. The enemies, for both authors, are completely incapable of producing harmony; so, when Ransom's enemies sing, the result is similar to that of the Orcs in Middle-earth. When this happens, music and words produce a horrifying effect — as in Whither, Straik and Filostrato's song when they are about to kill the latter:

Ouroborindra!
Ouroborindra!
Ouroborindra ba - ba - hee!
(*HS*, pp.228-229)

The relationship of harmony and goodness is given from different angles in each author. Tolkien speaks about the characteristics of each song before he introduces the words. He gives his readers a hint as to whether it is happy or sad, if it inspires reflection or not, and then sets forth the song itself. For example,

There he wandered long
in a dream of music that
turned into running water, and then suddenly
into a voice...

Eärendil was a mariner.... (*LotR*, p.250)

He rose and standing in the dark he began to
chant in a deep voice, while the echoes ran
away into the roof.

The world was young.... (*LotR*, p.333)

...someone was singing a song; a deep glad
voice was singing carelessly and happily,
but it was singing nonsense:

Hey doll merry doll.... (*LotR*, p.134)

In this way Tolkien builds up quite a large corpus of songs.

Lewis, however, never sets down the song itself, except on a few occasions, because he is not interested in providing a corpus of songs to supply some kind of historical proof or tradition for his works as in Tolkien. He does take care to tell us the result and effect of the music on its hearers. As a general rule when he employs music, Lewis does so to indicate that something important is about to occur. Thus not only is music used to denote the creation of *Narnia*, but music also dramatically announces its end:

Then the great giant raised a horn to his mouth... After that — quite a bit later, because sound travels so slowly — they heard the sound of the horn: high and terrible, yet of a strange, deadly beauty.

Immediately the sky became full of shooting stars...¹⁵

Similarly, in *The Silver Chair* music heralds the change to a magical world, the world of *Narnia*:

Instantly there was a quite different sound about them. It came from those bright things overhead, which now turned out to be "birds. They were making a riotous noise, but it was much more like music — rather advanced music which you don't quite take in at the first hearing — than birds' songs ever are in our world."¹⁶



Lewis is eager to point out that the music of *Narnia* has little or nothing to do with the music we understand in our world. He describes the music by its effects, but its constituents are difficult to convey, and so he finds himself obliged to describe it by its synesthetic effects in order to communicate the content in an intuitive way:

A cold kind of song, an early morning kind of

[13] J.R.R. Tolkien: *The Silmarillion*, George Allen & Unwin, London, Boston, Sidney (ed. Christopher Tolkien), 1977, p.15.

[14] J.R.R. Tolkien: *The Hobbit*, George Allen & Unwin, London (1937), (10th impression) 1975, p.71.

[15] C.S. Lewis: *The Last Battle*, (1956), Penguin (Puffin), Harmondsworth, Middlesex, 1975, p.136.

[16] C.S. Lewis: *The Silver Chair* (1953), Penguin (Puffin), Harmondsworth, Middlesex, 1975, p.19.

song.¹⁷

...the voice was suddenly joined by other voices; more voices than you could possibly count. They were in harmony with it, but far higher up the scale: cold, tingly, silvery voices.

(*MN*, p.93.)

We should point out, however, that the allusions to music in Lewis' science fiction trilogy are not abundant, but when they occur he emphasises that the music of other planets is different from what we know as music — as at the funeral of a 'Hrossa' in Malacandra (Mars), when Ransom and those present sing in honour of Ransom's dead friend:

Lifting their heads, and with no signal given as far as Ransom could see, they began to sing... For Ransom this moment had now come in his understanding of Malacandrian song. Now first he saw that its rhythms were based on a different blood from ours, on a heart that beat more quickly, and fiercer internal heat.¹⁸

Or again, in *Pereleandra*:

Had there been any actual sound? Listening hard, he could hear nothing but the low murmurous noise of warm wind and a gentle swell. The suggestion of music must have been from within. But as soon as he lay down again, he felt assured that it was not. From without, most certainly from without, but not by the sense of hearing, festal revelry and dance and splendour poured into him — no sound, yet in such a fashion that it could not be remembered or thought of except as music. (*P*, p.121.)

In short, both Tolkien and Lewis identify the 'right side' with harmony, and the evil one with discord; they both describe the effect of songs; and both use music for similar purposes, though in completely different ways.



In conclusion, we would like to state that these few examples of parallels in the two authors seem to indicate to us a similarity in both authors' work that cannot be explained merely by suggesting a common source. When these 'borrowings' (if one may hint at this term) appear in Lewis, they do so in such a way as to prove impossible the tracing of direct parentage to the work of Tolkien, as they contain an originality and identity that is none other than that of Lewis. We consider that though there may be influences from one author to the other, the overall result is one of originality, rendering comparisons odious; though not only was there a common purpose, but also, from the evidence we have briefly set out here, a good deal more.



[MITHRIL,
continued from p.22]

have found it fit to swing two-handed — yes, and the elves had given them many fine gifts, had they not? True, the lands above the Dwarrowdelf had never been much dwelt in by men, but treasures could be hidden anywhere, could they not? This unpleasant sword, that he liked less and less as he saw more and more of it, might be but one small part of some ancient hoard that had long ago dropped down from a secret cave or delving far above.



Strength redoubled, he set to work so that he might fully expose the thing and clear his way to what might lie beyond. In his haste he blocked his passage back; no matter, a few minutes' work would clear it once more. Cryptic runes he saw, written on the broad blade, but he heeded them not. At last he lifted one last rock and revealed the thick and bulbous hilt. Disappointingly, it seemed to be of black iron, plain and unadorned apart from some markings that might be yet more of those curious runes. But he could not see it fully; somehow the further part of the hilt had wedged itself within a strangely shaped irregular and discoloured stone. Eager to have done with it, he knelt down and set his chisel against the stone; meaning to carefully cleave it away.

Thud! It was no honest rock he had struck; the least skilful delver would need no second blow to know that it was no rock. More like some damp but resistant fungus, or a blob of half-solidified pitch, or....

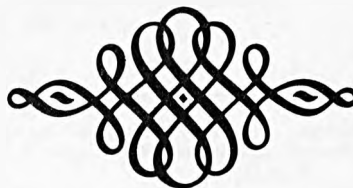
More carefully now he studied the strange 'stone'. He could make out three little furrows that ran parallel and then petered out altogether. Beyond these was another half-revealed projection and beyond this again it diminished a little; running under a stone he had not yet shifted — a thick cylindrical mass that seemed to grow thicker once more as it went. From the notch that his chisel had made some sort of dark fluid was beginning to flow; the common rock beneath it hissing and dissolving as the droplets splashed upon it. He looked back in growing alarm at the three parallel furrows; the four rounded ridges that they made could almost be.... looked almost like....

Almost like fingers.

Almost like fingers, beginning to move.

With a scream, he ran back and grabbed for his pick. Hopelessly he wished for his battle-axe — but it hung uselessly beside his bed, for who carried weapons in the heart of the Dwarrowdelf? There was no running away; in his haste to reveal the sword he had blocked the passage out. Thus he could do no more than watch in utmost terror as the thing erupted into view, scattering boulders like straw bolsters as it stood up to its full terrifying height; its mighty sword now ablaze with living fire!

Brave to the end, he made his final hopeless stand against that which was to be known as Durin's Bane — Balrog of Moria.



[17] C.S. Lewis: *The Voyage of the Dawn Treader*, (1952), Penguin (Puffin), Harmondsworth, Middlesex, 1975, p.137.

[18] C.S. Lewis, *Out of the Silent Planet*, (1938), Pan Books Ltd., London & Sidney, (17th printing) 1975, p.152.



The Letters of J.R.R. Tolkien

A selection edited by HUMPHREY CARPENTER

with the assistance of CHRISTOPHER TOLKIEN.

London: George Allen & Unwin, 1981. 464pp., £9.95

The publication of an author's private letters seems to mark a notch in the yardstick either of literary 'respectability' or of widespread public interest in that author's works. In the case of J.R.R. Tolkien, the latter has been beyond doubt for many years; the present selection of his letters should help to establish the former since, in these letters, we become privy to the range and depth of the thinking that lies behind his writings.

Tolkien was a prolific letter-writer. Before he became snowed under with fan-mail from the mid-sixties onward, he would readily spend several pages in explaining minute details of hobbit-lore or of the elvish languages to correspondents. In fact he was aware of this trait and sometimes, instead of turning straight away to writing a letter, he would first write a draft or drafts of what he wanted to say, which he would then cut down to something that was more concise and to the point for the letter as finally sent.

Certain of the letters in the present volume are there simply because their drafts still exist: in some cases the letter actually sent cannot be traced, so the draft is printed instead; in others, we are given the draft followed by the letter eventually posted (e.g., No.215 has two pages of drafts followed by the 5-line note that Tolkien ended up sending).

The present selection of letters bears mainly on Tolkien's 'private mythology' and fictional writings; there is not much of the humdrum and everyday here, something which the present reviewer could have done with more of. There is this imbalance because it seems it was felt that it would be inconceivable to publish a volume of Tolkien's letters without those that bear significantly on his fiction, and, in a volume of relatively limited size, a great deal of the other matter was inevitably squeezed out.

It should perhaps be noted that such a division into mythology and everyday life is not altogether

valid: Tolkien's thought was very much all of a piece, and his views, as presented here, on such subjects as marriage, literature, language, nature and religion are, as this book shows, consonant with his discussions of the moral and aesthetic dimensions of his creative work, thereby providing a picture in the round of Tolkien's opinions.

There is a good deal of autobiography and family history herein. Of especial interest is an account, written 56 years after the event, of the young Tolkien's journeyings in Switzerland in 1911 (which went on to provide some of the material for Bilbo's travels in *The Hobbit*).

A love of the natural world, especially trees and growing things, informs these letters: paragraphs here and there during wartime to his son Christopher which describe winter sunrises; his delight in coming across a flower which looked like a 'missing link' between a foxglove and a figwort. This latter instance aroused in him "thoughts of the mystery of pattern/design as a thing other than its physical embodiment" — an echo, perhaps, of the themes (i.e., patterns) of music presented to the Ainur in *The Silmarillion*.



It is probably, however, for the new light which these letters will throw on Tolkien's invented world that this book will be found of most interest for many of its readers. In terms both of exploring his creation from the inside (e.g., unpublished pieces of hobbit-lore), and viewing it from the outside (as when Tolkien considers its inspiration and overall meaning), these letters are unique both in the quantity of information given and in their authority.

Over and above such things, though, we learn of the personal background against which the books

were written: the letters show plainly that what with worries about adequate income, and over his and his family's health, and a staggering amount of academic work, it is astonishing that Tolkien found the time to produce any non-professional writing at all, let alone produce it in the quantity he did.

Since few letters prior to 1937 survive, we cannot witness directly, so to speak, the early growth of Tolkien's private mythology or the writing of *The Hobbit*. But a letter of 15 October 1937, in reply to Stanley Unwin's warning that "a large public ... would soon be clamouring ... to hear more ... about Hobbits," gives some details of Tolkien's own views on a sequel. *The Hobbit* "intruded" into the pre-existing world of Tolkien's mythology; since he had now said all he wanted to say about hobbits, any sequel would have to draw much more on that imagined world; and therein lay the snag. It was a much 'darker' world than that of *The Hobbit*, and certainly not meant for children (and thus the same presumed audience as for *The Hobbit*) at all. Even so, Tolkien felt that the presence (near or far) of imagined horrors gave his imagined world its verisimilitude. "A safe fairyland is untrue to all worlds." As we now know, the sequel (published seventeen (!) years later) overcame this problem by not being written for children at all, an activity which Tolkien eventually concluded made no sense: one simply wrote for people.

The letters of those intervening seventeen years, in particular those sent to Christopher Tolkien who was with the R.A.F. in South Africa, make up a chronicle of the labours involved in bringing *The Lord of the Rings* into the world. During this period, Tolkien scented the first brief whiffs of 'fandom', such as a letter from twelve-year-old John Barrow of West town, Pennsylvania, who thought *The Hobbit* was the most wonderful book he had ever read.

Throughout virtually the whole period of the *Letters* (and so of Tolkien's life), the main body of his mythology, organised as *The Silmarillion*, hovers in the background. It was turned down on being first offered to Allen & Unwin shortly after the publication of *The Hobbit*, and again in the early fifties when it was offered as a companion to *The Lord of the Rings*; only when the latter 'took off' did *The Silmarillion*'s potential finally dawn on the publishers, who then urged Tolkien to finish it as soon as possible!

The letters contain many gems of information for those interested in the 'mechanics' and the *minutiae* of Tolkien's invented world. We learn (at last) the fate of elves after death: they are reincarnated — Elves "were rehabilitated and reborn and eventually recovered memory of all their past: they remained 'identical'." Presumably the "rehabilitation" is what is referred to elsewhere as "the time

of recollection" in the Halls of Mandos (*QS*, p.104) — a sort of Purgatory. This raises a number of problems: would a reincarnated king take back the title from a descendant when he recalled who he really was in his new life? Were the circumstances of rebirth (e.g. in Valinor or in Middle-earth?) a matter of chance, or a further aspect of divine judgment?

—ment? Would an elf of a particular kindred be reborn in the same kindred? Would the numbers of newly born elves have to be arranged by Providence to provide bodies for souls newly released from Mandos? — and so on. Unfortunately, Tolkien nowhere in this book discusses how in particular Glorfindel fits into this scheme....

We also learn that Bilbo and Frodo, when they go to the Far West at the close of *The Lord of the Rings*, do not gain immortality in this world, but do indeed die like other mortals and pass beyond the world — something that may come as a surprise to one or two commentators.

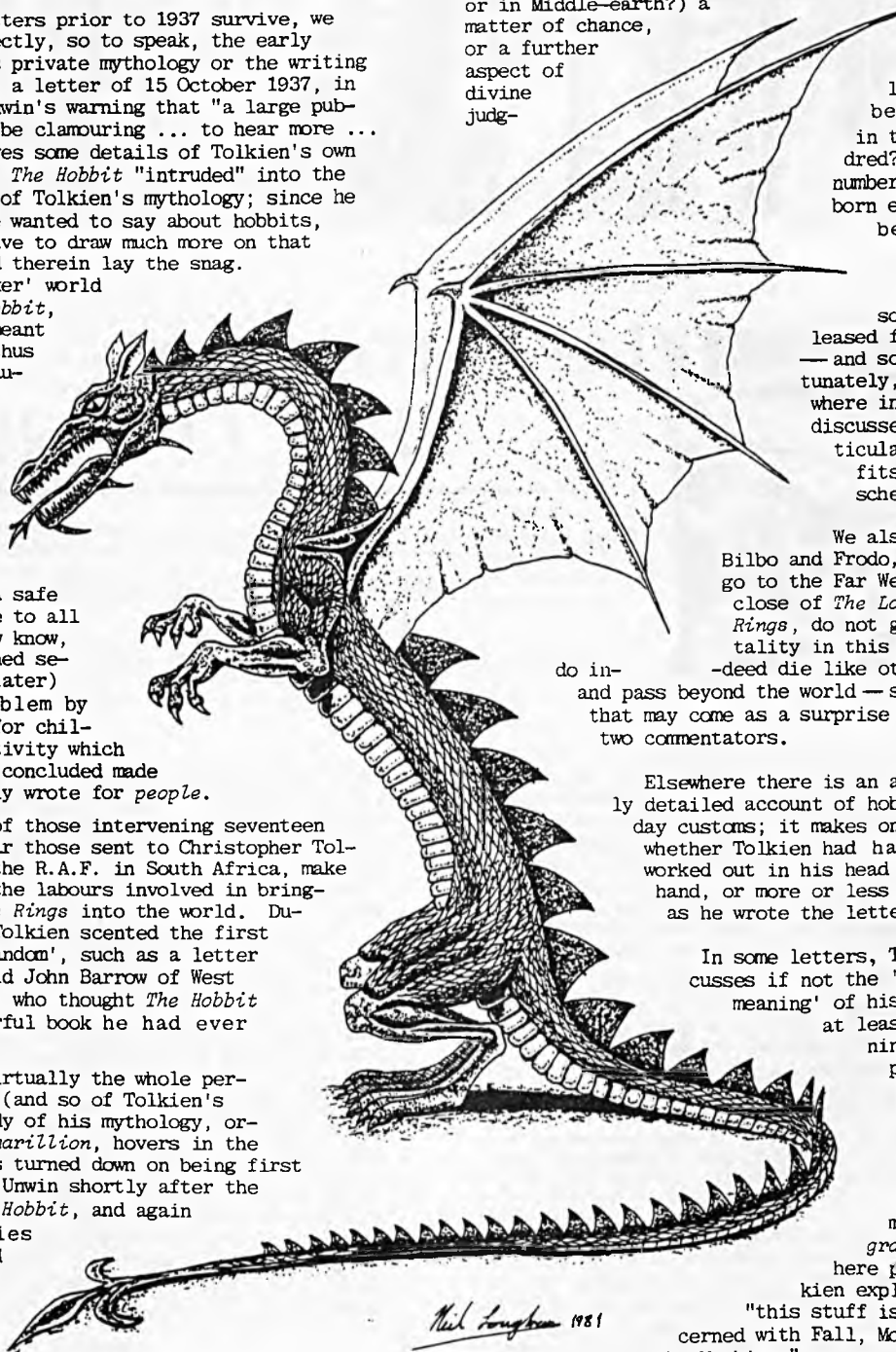
Elsewhere there is an astonishingly detailed account of hobbit birthday customs; it makes one wonder whether Tolkien had had it all worked out in his head long beforehand, or more or less made it up as he wrote the letter.

In some letters, Tolkien discusses if not the 'allegorical meaning' of his works, then at least their meaning in what is perforce allegorical language.

In the 10,000-word letter to Milton Waldman (see *Biography*, p.212), here printed, Tolkien explains that "this stuff is mainly concerned with Fall, Mortality and the Machine."

In the latter half of the book, there are a good few letters mainly concerned with the Elvish languages; these should provide a feast for those able to follow their technicalities.

Apart from his serious views both on the real world and on his invented one, Tolkien's letters have some delightful anecdotes. The one about Robert Graves and Ava Gardner can't be improved on by repeating — so I shan't. There is also the case of R.M. Dawkins, Professor of Byzantine Greek at Oxford: he bought a copy of *The Hobbit* when it was first published, because, he told Tolkien, "first



[Continued on p.33]

a letter from J.R.R.T. MICHAEL LIGHTOWLERS



foole-earth has had more than a few admirers since its first discovery in 1937, but those who can claim to have recognised its importance before 1965, when it became a subject for American campus-madness, usually do so with pride. Justin Arundale, then a resident of Uganda, found his way into Tolkien's country in 1962 at the age of eight, with less experience, and from a greater distance, than many of Tolkien's English fans. Tantalised by mentions of Tolkien's own unpublished sourcebook, he wrote to the Professor, asking hopefully for further information about *The Silmarillion*:

P.O. Box 215,
Mbale,
Uganda.

Dear Mr. Tolkien,

I have read The Lord of the Rings several times. I enjoyed it very much indeed. Please can you tell me if the Silmarillion is going to be published soon?

I am going to ask my grandmother to buy it for me because I live so far away. Her address is 6, Windsor Road, Cambridge. Thank you very much.

Yours,
Justin Arundale.

Tolkien's response was distinctive both in style and in hand. He judged, fairly accurately, to whom he was writing, and tailored his words to give the desired effect. (See reproduction of his letter, overleaf.)

I can say from personal experience that Justin's was not the only querulous demand for more from the reading public (though I am sad to say that my own was directed to the publisher, whose replies are not so highly prized, however neat and polite). Tolkien must have spent a considerable portion of his time, even as early as 1964, responding to this kind of demanding admiration.

It is a short letter, and his explanation is obviously one that he has



had to repeat on many occasions; but the rather coy allusion to Cambridge bookshops (prompted, I suspect, by the legendary partisan loyalty that one is supposed to feel for one's own University bookshops), and the whimsical reference to *Uncle Remus*, seem to me to arise from Tolkien's own delight in his task. It is almost as if he were finding out for the first time how fond others had become of his discovery.

76 Sandfield Road
Headington,
Oxford. 18/1/64

Dear Justin,

Thank you for your letter. I am afraid the "Silmarillion" is not yet published and will not be for some time.

I have a great deal of other work to do, and not much time.

I am afraid I must leave you to tell your grandmother this sad fact (though I expect the Cambridge booksellers would do so): for one thing you did not tell me her name. It might be Arundale, but then as is said in 'Brer Rabbit':
'den again it mount'it'.

Yours sincerely
J.R.R. Tolkien.

hands of those who were to bring it to life in front of the microphone: directors, actors, musicians, technicians and editors; for, like all radio drama — and all the theatrical arts — *The Lord of the Rings* as it finally emerged from the stereos and transistors of the nation for twenty-six weeks, is a tribute to the combined skills and talents of a group of people almost as numerous as the hosts of Mordor!

As for me, no programme I have ever worked on has given me more headaches, heartaches, pleasures and delights than *The Lord of the Rings*. And nothing I have ever done has won for me so many friends — and so many foes!

"Final query:" wrote Tolkien to Terence Tiller in 1956 (*Letters*, p.255), "Can a tale not conceived dramatically but (for lack of a more precise term) epically, be dramatized — unless the dramatizer is given or takes liberties, as an independent person? I feel you have had a very hard task." Hard? Certainly! Worthwhile? Well, that is for others now to say...



Extracts from the radio dramatization of J.R.R. Tolkien's *The Lord of the Rings* are the copyright property of Brian Sibley, © 1980, 1981.



the Dream

*This world I dwell in, home to me,
Is dark with pain and endless fear.
The night has come, in dreams I see
The mists and shadows drawing near.*

*Five figures are there, pale and tall,
Their eyes are cold, their faces white.
On me their piercing glance does fall;
A knife in darkness glitters bright.*

*Around my neck is hung a weight,
Upon a slender chain of gold.
That which they both desire and hate,
The Ring of Power that I hold.*

*My shoulder burns, a piercing pain
Flows through my arm and down my side.
I cry strange words — I cry again,
The darkness fades, the mists have died.*

*And in my hand a crystal fair
Gleams softly in the glowing light
Of rising sun, no clouds are there
To mar the morning, sweet and bright.*

*But in a corner of my mind
I know a shadow's lurking still
Until, in distant lands, I find
A place where I can rest at will.*

Margaret Thomson

[REVIEW of *LETTERS OF J.R.R. TOLKIEN*,
continued from p.30]

editions of 'Alice' are now very valuable".

For some Tolkien Society members reading through these letters, there may come a strange feeling when the 'sixties and 'seventies are reached: "this is where we came in". It was in that period that 'Tolkien fandom' really got under way, and when a good many of his present readers first read his stories. His own reactions to all this were mixed: gratefulness for the cash and that the type of writing of which *The Lord of the Rings* happened to be representative was popular; but resentment at the intrusions into his privacy.

Among the last things recorded is the death of his wife Edith in 1971. In a poignant passage he writes: "But now she has gone before Beren, leaving him indeed one-handed, but he has no power to move the inexorable Mandos..." — a passage which, if nothing else, should demonstrate that Tolkien's private mythology was no mere frivolity, but something that touched him at his heart.

The present volume of letters, it hardly needs saying, is required reading for anyone with the least serious interest in Tolkien. Humphrey Carpenter has performed his editor's job with a blend of unobtrusiveness and thoroughness that greatly enhances the book's value. The only complaint that can be made is that the book is far too short...

Charles Noad

the unicorn

a gift for my Lady of Grace

*The children are playing in Inkerman Street,
Step on a crack and the world will explode,
Skipping and hopping on impudent feet;
The dust cart is grinding along the grey road.*

*Mary, my darling, O Mary, my love,
The tree by the railings is haggard and black.
The race is beginning, they give her a shove,
She staggers and stumbles and falls on a crack.*

*Tumultuous braying of horns in the park
Like brass ballyhooing of Saturday bands;
The roaring of voices that bellow and bark,
And there on the pavement a unicorn stands.*

*With a terrible beauty ablaze in his eye,
Stamping and tossing and rearing he flings
Defiance of fury, refusal to die,
Then lifting his head he incredibly sings.*

*His theme is wild magic, of marvels untold;
His song is pure silver, the voice of the moon;
On the tree that was withered white lilies unfold;
Silent and still is the grey afternoon.*

*He comes to the maid at a delicate trot,
And yields him to Mary before her bright face,
Accepting, adoring, all troubles forgot,
Lovely with wonder and light of his grace.*

*The enchantment is broken; the yammering pack
Race from the park to rend and to slay.
The ravening hunters all pity they lack;
They beat him and chain him and drag him away.*

*Mary is kneeling beneath the black tree.
"Crybaby! Clumsy!" the boys jeer and call.
"Pathetic! She's blubbing. It's just a grazed knee."
But Mary is weeping for more than the fall.*

*The children are playing in Inkerman Street,
But Mary alone by the gate of the park
Watches and waits for the sound of his feet,
For a glimmer of white in the gathering dark.*



Mark Allaby

—Where to Write—

This is a list of frequent topics of correspondence, and the people to whom such correspondence should be sent. (In most cases only names are given, as the addresses will be found on the back cover.) In all correspondence, appropriate stamps or International Reply Coupons, or a stamped addressed label (an envelope may be the wrong size if literature is being requested), are much appreciated and will hasten reply.

- Correspondence & contributions for *Mallorn* (other than queries about subscriptions or back-issues) should be sent to the Editor, Susan Rule.
- Correspondence & contributions for *Amon Hen* (other than queries about subscriptions or back-issues) should be sent to the Editor, Jenny Smith.
- Subscriptions and queries concerning them should be sent to the Membership Secretary, Lester Simons. A single annual subscription confers membership of the Society, and entitles members to receive all issues of *Mallorn* and *Amon Hen* published during the year of membership. Full details of subscription rates for the U.K. and abroad may be found on the back of the current *Amon Hen*. U.K. members paying Income Tax can assist the Society by covenanting their subscriptions for four years. Details of this, and information on family subscriptions, may be obtained from the Membership Secretary.
- Details of periodicals subscriptions for Libraries and other institutions may be obtained from the Membership Secretary, Lester Simons.
- Back-issues of both *Mallorn* and *Amon Hen*, and informations concerning their availability and price, may be had from the Membership Secretary, Lester Simons.
- General enquiries should be addressed to the Secretary, Helen Armstrong.
- Bibliographical enquiries about the works of J.R.R. Tolkien should be addressed to Charles Noad, 12 Madeley Road, Ealing W5 2LH, U.K.
- Linguistic enquiries about the languages or writing systems invented by Professor Tolkien; and enquiries about the Society's Linguistic Fellowship and its Bulletin, should be sent to the editor of Quettar, Steve Pillinger, 201 Shrub End Road, Colchester CO3 4RH, U.K.
- Details about the Lending Library (available to U.K. members only) may be obtained from the Librarian, Brendan Foat.





The Tolkien Society



Founded in London in 1969, THE TOLKIEN SOCIETY is an international organisation, registered in the U.K. as a charity, dedicated to the furtherance of interest in the life and works of the late Professor J.R.R. Tolkien CBE.

The Tolkien Society has members all over the world, and is in contact with many allied Societies interested in Tolkien and related fields of literature. In 1972, Professor Tolkien agreed to become our Honorary President, offering any help he was able to give. Since his death he remains our President 'in perpetuo', at the suggestion of his family.

This is *Mallorn*, the Society journal, which appears twice a year. The Society also publishes a bulletin, *Amon Hen*, which comes out approximately bi-monthly, and contains shorter articles, artwork, book news, poetry, Society announcements and letters.

The Society organises two international meetings in the U.K., the A.G.M./Dinner in the Spring and *Oxonmoot*, held in Oxford in late September, where Miss Priscilla Tolkien has often been our guest and hostess. In many areas, both in the U.K. and abroad, there are local groups or 'smials' which hold their own meetings. (For further details of these, see *Amon Hen*.) The Society also has a reference archive and a lending library of fantasy fiction (available to U.K. members only).

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