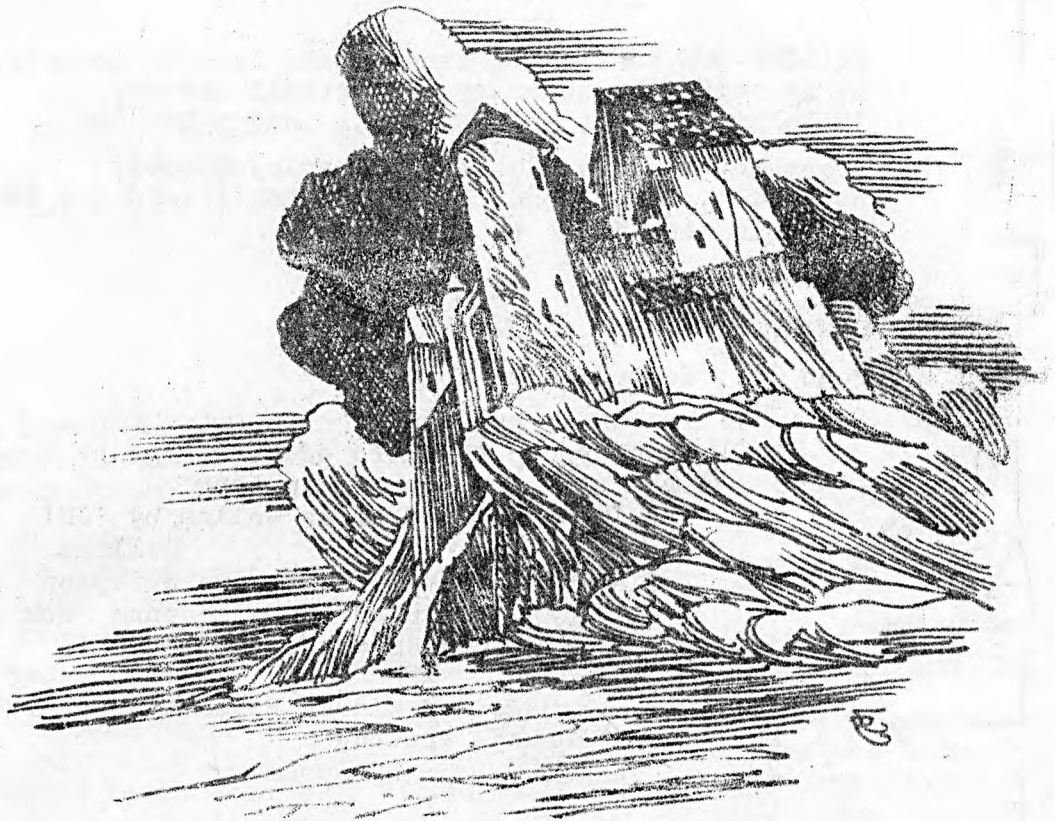


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THE  
MALLORN  
No. 1

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MALLORN ONE is the magazine of the Tolkien Society.  
It is edited by Rosemary and Darroll Pardoe,  
15 Selkirk Court, Whitley Road, London N17 6RF

Treasurer's address is Philip Ansley-Watson,  
Rose Hill, Green Road, Penistone, Sheffield S30 6BE  
(To join send 10/- to him).

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Page 7....Poem by Dave Weldrake. (Sorry, Dave)

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- Frontcover - Jack Gaughan
- Pages 8 and 19 - Santos
- Pages 11 and 14 - Dick Flinchbaugh



CRINGEBINDER PUBLICATIONS, London Section,  
Number 29.

# EDITORIAL

by Rosemary Pardoe

I intend in this editorial to explain what exactly we're going to print in future issues of this magazine. I feel we owe it to the members of the Society to print everything we receive unless:

- a) it's so badly written that it would be impossible to print without insulting the intelligence of the membership.
- b) it's obviously plagiarised
- c) it's so pornographic that it offends the G.P.O. regulations.
- and d) it bears no connection to Tolkien or related subjects.

Apart from those we'll print everything regardless of whether we personally find it interesting or not (for instance the languages of Middle Earth aren't my 'thing' but I know that many people will find Bob Borsley's article on the subject in this issue interesting.)

Mainly this magazine intends to follow the third 'aim' of the Society, that being:

"To enjoy the fantasy of 'Middle Earth' and express it according to the individual talents and tastes of the members". We do not intend to follow the second aim of the Society:

"To endeavour to maintain the image of 'Middle Earth' uncontaminated by anyway contrary to the intention of the author". This aim seems nonsense to me because if we followed it to the letter the only people who would be allowed to contribute to the magazine would be the people who (like JRRT, and as it happens us) believe that LotR is a fairy tale and nothing else. As far as I'm concerned this magazine is open to anyone to write anything about LotR whether they think it's a fairy tale, an allegory or even any of the hippy ideas.

This is a rather more liberal idea than has been associated with the Society so far. I regret that the Society has an unfortunate reputation for narrow-mindedness and fanaticism. We want to change all that, and although we'll no doubt make a few enemies in the process we'll also attract many more new members than we have so far.

All forms of contributions are welcome: articles, poems, fiction, artwork (especially artwork) and anything else. Also I'd like to receive contributions on other fantasy authors such as C.S. Lewis (of course), Alan Garner, Lord Dunsany, and the heroic fantasy works of such people as Clark Ashton Smith, H.P. Lovecraft, Fritz Leiber, Mike Moorcock and Jack Vance. Of course contributions on Tolkien himself will receive priority. Of necessity the 'editorial presence' in this issue is large, but really we want to fade into the background once the contributions start flowing in (she said hopefully).

To help us discover what you want to appear in this magazine

we've composed a questionnaire which you'll find included with this magazine. We hope that everyone will answer it and send it back to us, as this is the only way we'll be able to judge what to do with the zine.

One final thing: we're hoping that in future issue there'll be at least ten pages of letters. We feel that the prime purpose of this magazine is to put people in touch with each other in print. So please everybody, we want to hear from YOU (whether you write on the zine itself or on any other aspect of Tolkienology is entirely up to you.)

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Another thing you'll find enclosed with the magazine is a copy of the constitution. We especially want your views on this. Personally I feel that it is far too long. Quite unnecessarily so. The Offtrails Magazine Publishers' Association, with which we are closely associated since my fanzine SEAGULL and Darroll's SPINGE are both distributed through it, (sorry, no spare copies of either) is a far more complex set-up but makes do with a two page constitution without many problems, all things considered. Now admittedly OMPA doesn't have to satisfy a bank manager, and obviously if it did the constitution would have to be lengthened a bit, but even so I do feel that the Tolkien Society constitution is quite stupidly complex. A lot of it is just a waste of time and will harm the Society more than it helps it. This is just my opinion though.....it remains to be seen what everyone else thinks.

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SECOND EDITORIAL ... by Darroll Pardoe

Thus, THE MALLORN, the journal of the Tolkien Society. We know that not everyone will be pleased by everything that they find in this issue, but we hope that there will be something at least which is of interest. Trying to please all the people all the time has never been a successful task, in any occupation. We don't think this MALLORN is up to the standards of THE TOLKIEN JOURNAL put out by the Tolkien Society of America yet, but given time and a certain enthusiasm on the part of the membership that could easily be achieved.

Apart from the TJ there have been other Tolkien publications in the past, most of which many members will not have heard of. The original one was I-PALANTIR, the magazine of the Fellowship of the Ring, which never got off the ground. IP ran to four issues, with a long gap between the third and fourth, and published some interesting material. We have a set of this magazine and may reprint some things from it, if of course the necessary permissions are forthcoming. Other magazines were more what Ro and some others have in mind in talking about an expanded interest beyond tLotR.. ELDRITCH DREAMQUEST for example, or ANDURIL.

My own view is that for the most part the MALLORN should stick to Tolkien oriented literature, but with the occasional excursion into other pastures. The danger there is that the purpose of the magazine and the society would be forgotten, so it would have to be carefully controlled by the magazine editor. But a little will do no harm, surely.

(continued on page 8)

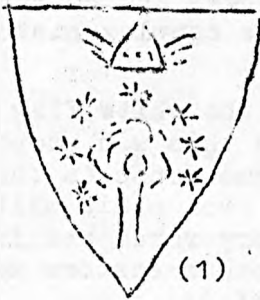
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HERALDRY IN THE LORD OF THE RINGS \*

by Sam Long




Heraldry: the gayest, most colourful science; a subject as romantic and epic in its associations as The Lord of The Rings itself. Indeed, the Ring Trilogy is full of banners and emblems and signs of power that would come under the purview of a herald in our Western civilisation. In this essay I shall describe the various devices that appear in the Rings, and discuss them in terms of modern heraldry, history and anthropology.

Heraldry as we know it today did not exist in the time of the War of the Ring. Middle-earth was in a preheraldic time roughly corresponding to the 10th or 11th centuries in Western Europe. When the idea of a heritable coat-of-arms for other than rulers had not yet been introduced. I base this statement on the fact that individual arms are not described in the Rings, only the devices



of rulers or peoples. This in spite of the fact that there were many lesser characters who would doubtless have had arms (and had them described) if such arms had existed.

Heraldry is not concerned only with coats-of-arms, but with badges and other devices too. First a discussion of the 'arms' of Gondor (1), Rohan (2), Ithilien, and Dol Amroth (3). The most important and longest-established emblems in Gondor were doubtless those of the Kings of Gondor, the Heirs of Elendil: to wit, the White Tree and Stars that Aragorn bore (along with a Crown) on the Banner of Arwen at the Battle of the Pelennor. The Tree, of course, represented the descendants of Telperion, the White Tree of the Valar; and the Seven Stars are from the banners of the ships that carried the seven palantiri from the wreck of Numenor. Since the crown was the symbol of royalty in Gondor, the Kings placed a winged crown above these devices. (The Kings of Arnor and of Numenor wore no crown, and Elendil himself lived in Arnor. Hence I think the Crown was a later addition.) The Tree and Stars and Crown appeared on the Banner and on the surcoats of the Guards of the Citadel --- possibly in an escutcheon like the guards in the film The Lion in Winter. In modern heraldic parlance, the arms would be described thus: Sable, between a Crown of Gondor and a White Tree, seven estoiles in arc around the Tree, all argent. (Incidentally, a beautiful design for the Tree would be the trademark of the Stix, Baer & Fuller stores of St. Louis. I have seen a similar design

on the cover of the deluxe edition of the Rings). Proportion dictates that the crown be not much smaller than the tree. This design fits on a shield well, but there is difficulty in placing it on an ordinary rectangular flag. The shape of Arwen's Banner is not described, but it is my guess that it was square, or even oblong ( or  rather than ) , so that the design would not be lost in the field.

Of the emblems of Arnor there is not much known. Presumably the North-Kingdom used the Tree and the Stars, but those and the Crown were described as emblems of Elendil, I doubt that Arnor used the crown. Perhaps it was replaced by the Scepter, the symbol of Royalty in Arnor.

But we do know the Star was a badge of the North-Kingdom; it was worn by the Dunedain as a cloak-brooch in their ride to Rohan, and the Star of Elendil, the diamond that Aragorn wore on a fillet on his head, was part of the regalia of Arnor. (All these stars mentioned so far are of six points -- estoiles-- those used by the Elves and Dwarves were of eight). In the Middle-earth the symbolism of the Tree and Stars went back to Elven-mythology and the Two Trees of Valinor and Elbereth Starkindler. In European myth the tree is a symbol of life, renewing life, and the stars are the home of the gods. Anthropologically, then, the meanings are parallel, as is the origin of the crown. Gondor's crown was originally a war-helm and so were European crowns (altho the European variety has more complex history than just that.

The other well-known banner in Minas Tirith was the white flag of the Stewards of Gondor. We do not know why or when this was adopted or whether it should be considered 'arms' in the same sense as the royal devices should. Plain shields of one color, even plain white, are not unknown in modern heraldry, but they are very rare, and do not occur in British heraldry. (The Stuart Kings of Scots ancestors were stewards --sty-wards --to the dynasty they replaced.)

There is one more Gondorian flag to describe: the blue banner of the Princes of Dol Amroth. This beautiful flag is described as 'a white ship like a swan upon blue water,' that is: azure, a swan-ship argent. A Swan-ship was probably a galley with a swan's head in the bows, more or less as illustrated. If the device had been a swan, it would have been an even more beautiful design.

The banner of the Kings of the Riddermark is particularly interesting. Not only is the white running horse on green very striking and beautiful, not to mention appropriate for a horse-loving people like those of Rohan, but it is closely related to British armorial history as well. From 1714 to 1838 an exactly similar horse on red was part of the arms of the Kings of Great Britain from their Westphalian possessions as Electors and later Kings of Hannover. The horse is not a particularly common charge in British heraldry; nevertheless it is very ancient. It was used as an emblem in Germany and was taken to Britain by the Germanic invaders in the 5th century, (The names of Hengist and Horsa, whom legend says were the first Anglo-Saxon invaders of Kent, both meant 'horse', and a rampant horse on red forms the arms of Kent today.) Thus the emblem of Rohan is both fitting and full of associations with the Anglo-Saxons, whom the Eorlings seem (because of their names, all A2S) to resemble so much.

Now we turn to badges and other emblems. The Anvil is a natural emblem for Dwarves, and it is thus we find it on the Doors of Moria, along with the Seven Stars of the Plough or Big Dipper, which were also important to this northern folk. Elves were partial to stars and leaves as emblems, but we do not read of any pan-elvish badge.



Most of the badges worn in the Rings were used by the 'bad guys'. The grimmest and most baleful of all was the Red Eye of Sauron. The all-seeing eye of Big Brother and the Evil Eye of the past are equally fearsome and sinister, and the red on black is not, strictly speaking, good heraldry, I don't doubt the effect was lurid enough. Sauron's minions used other badges, too: the Moon-badge of Morgul is an example. The color of this badge is not certain, red maybe, but it was not white. It probably looked somewhat like the grinning moon in calendars and almanacs only the grin was a ghastly death-head. The moon-badge came from the fact that Minas Morgul, the tower of Sorcery, was originally Minas Ithil, the Tower of the Moon. The Southrons -- the name, by the way, has been in the language for hundreds of years-- used a banner of a black snake on red, which Theoden cut down on the Pellenor.

The last major badge is the White Hand of Saruman. Why a hand is not immediately clear, but it probably represented Saruman's hand-craft with which he hoped to make his own Ring.

Altho all the devices mentioned here have some meaning or other, I should make it clear that badges and arms do not have to mean anything, tho of course they may. The earliest arms in Europe were either puns or just pleasing designs. Arms are used to show dominion or as personal identification. Badges are worn by men to show their allegiance to some cause or master; thus we find servants, soldiers, employees, partisans using a badge -- be it livery, uniform, cockade, pin, brooch, colored scarf or flag -- to identify themselves to friend and foe alike. Badges are very powerful symbols -- men die for the flag tho the king or president be most unworthy. As if these individuals did not become symbols themselves.

Tolkien handles his heraldry well, all told. The major peoples have beautiful and heraldically correct emblems of great age and deep meaning; they are simple and well-designed. Sauron and Saruman use more badges, having more regimented armies. But the elves are more subtle. A leaf, a star, a jewel -- no uniformity for them. Tolkien makes us imagine his world thru word-pictures that are implicit rather than explicit; not often are beings, places, or events described in graphic detail. A painter or film-producer would have to use his imagination to the fullest to do justice to the Rings, and in doing so he could invent many flags and devices without violating the 'canon'. Here ~~we~~ have merely set forth the 'canon' in so far as it is explicit about this colorful subject of flags and heraldry.

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In the early wind  
Of a thistledown morn  
Your astrolobe hands  
Hurry swift as a mouse  
Over the globe of your thoughts  
And you read the dreams  
Of voles and men  
Of unicorn and mice.  
Then smiling through wrinkled  
Will-o-wisp eyes  
You pass down the road  
Happy that all is well.

Dave Weldrake

(continued from page four)

This issue of the MALLORN has been a lot longer in the making than we had intended. We volunteered to produce it at the 1970 SF Convention in April, but we had no idea that it would take so long to get the finances of the Society into a sufficiently organized state that money was available to produce the magazine. Nobody seems to have been to blame for this - it was just a lot of red tape to cut through (such as the bank requiring a proper formal constitution before they would open an account for the Society). But the MALLORN is four or five months later than we had intended it to be. For this we apologize, and hope that it's worth the wait.

With various personal changes looming up, mainly that Ro wants to study for gone A-levels, our time will be more at a premium than previously, and we will thus have to give up the editorship of the MALLORN quite soon. We'll put out the second issue, around next January or February, but after that the future is uncertain. If anyone wants the editorship, would they please speak up - someone will have to be found to take over from us.

Phil Spencer put out a flyer of his own - GAMMA - which he agreed to turn into a Society bulletin. The arrangement is that the MALLORN will be what one might call the Society's theoretical journal, publishing articles and so on dealing with various aspects of Tolkieniana, whilst the bulletin will feature the information concerned with the running of the Society - new members, notices of meetings, and so forth. The British Science Fiction Association has a similar arrangement, which works quite successfully. One advantage is that a small bulletin can come out more frequently than the MALLORN and so news of Society activities can be up to date when it reaches the members: a quarterly MALLORN isn't frequent enough for such a purpose. More MALLORNS would be impossible, both by reason of expense and of the physical labour involved in their production (especially as we both have our own magazines to produce, apart from the MALLORN). So I think the Society is indebted to Phil for offering to fill in the gap in this way.

Thus, as I began this editorial, THE MALLORN. Read on; I hope you enjoy it!

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THE IMPORTANCE OF BEING GOLLUM

by "JD" Collins

I have been thinking for some time now that Smeagol/Gollum is much maligned. Not only this; their whole characters are misunderstood. I say their characters because Smeagol/Gollum is an interesting example of dual personality (NOT schizophrenia). At least, that's how I see them, and it allows me much opportunity for entertaining fantasy. First; how did their duality come about? Ordinarily The Ring slowly perverts its wearer, gradually changes the personality. Yet in Smeagol's case it had a curious side effect: it created a sub-personality, which was at first basically "good".

Probably the emotional trauma of murdering his brother and coming under the control of the Ring's influence jolted Smeagol's mind into producing, not exactly an opposite reaction, but a sort of safe place for his 'good nature'. So now we have Smeagol who was from the start greedy, cruel and selfish, but a stronger personality than Gollum. And Gollum, poor Gollum, born of an emotional trauma, a naturally inferior personality to the Ring dominated Smeagol, and of course subtly perverted by The Ring every time he gained ascendance over Smeagol. He never really had a chance!

Gradually Smeagol and Gollum became incompletely aware of each other, and after The Ring was lost to Bilbo (actually I think Gollum had a hand in that!), the characters of Smeagol and Gollum seem to have taken turns in rapidly popping in and out of consciousness. I'm convinced that it was Gollum that Gandalf interrogated on the origin of The Ring; surely Smeagol would never have revealed anything about his 'precious' to anyone.

Towards the end of the Quest, when <sup>in</sup> Frodo's company, Gollum/Smeagol must surely have suffered terribly. Smeagol by seeing the Ring in other hands yet being forced to obey Frodo by virtue of The Ring's power. And think of Gollum's torment, knowing the fiendish plottings of Smeagol, fearing the approach to the Source of the Ring's power and fighting all the time to keep alive his own disintegrating personality.

Now comes the final scene. Frodo has at last succumbed to the pull of the Ring and is obsessed with claiming it as his own, Sam is plainly exhausted and incapable of anything much at all. Gollum has temporarily lost his hold over Smeagol who is now utterly bent on the Ring. It is my belief that here Gollum finally realises the hopelessness of his position and in a last despairing effort attempts to overwhelm Smeagol. Unfortunately Smeagol is ecstatically battling for the Ring and is not open to Gollum's efforts -- until Smeagol bites the Ring Finger and, in his triumph, relaxes his awareness. The resulting loss of co-ordination as Gollum renews his attempt to gain control causes Smeagol/Gollum to fall to his death, still clutching BUT NOT WEARING The Ring. I think that Gollum's last intent was to stop Smeagol putting The Ring on. Despite all his faults Gollum at least deserves the respect due to a Ring Bearer, which after all he was for many years.



"J.R.R. TOLKIEN" BY CATHERINE R. STIMPSON (Columbia Essays on  
Modern Writers, Columbia University Press)

Reviewed by Belladonna Took

One thing this book can do for all Hobbit friends is to help them through the winter-- for, read it on a cold day, and it's guaranteed to make your blood boil.

Why the Columbia University Press should have chosen Miss Stimpson (Asst Professor of English at Barnard College) to deal with Tolkien must remain a mystery, seeing that she does not like him at all. Fair comment is always allowable, even if unfavourable, but a writer who actively dislikes his subject, and that subject's background, is unlikely to produce a good literary appraisal. Likening Tolkien's reputation to a soaring balloon, she says "Some return to earth to join those who have never flown. If you wish join me among the groundlings".

Painstakingly and conscientiously Miss Stimpson surveys all of Tolkien's work, even the most minor, as if in the hope of finding, say, in "Furner Gales of Ham" or "Beorhtmoth" some clue to what eludes her. After indicating the sources, Anglo-Saxon, Icelandic etc, of many of his words, names, ideas, in the manner of one explaining a conjuring trick, or still more exposing a fraudulent medium, she comes to the conclusion that Tolkien is "bogus, sentimental and morally disquieting."

Bogus? But to be bogus there must be intent to deceive. Real as Tolkien's 'secondary creation' may be, he is nowhere attempting to deceive anyone-- he is not doing a Chatterton or a Macpherson. If he wanted to, I am quite sure he could very successfully. But nothing could be further from his mind. He created for the best of all reasons - for his own pleasure and that of his children and friends. His friends 'the Inklings' get summary treatment from Miss S: "a brilliant but condescending and oddly silly group." It is strange how often Miss S uses the word "condescending" when she herself condescends so often: to C.S. Lewis and to Charles Williams, whom she has to explain as if they had never been heard of before --- perhaps in America they haven't. Incidentally she labels George MacDonald "a sweet Scots minister". Obviously she dislikes the Christian background of the 'Inklings', and the Oxford atmosphere, particularly that of the 1930's, is quite foreign to her, as is also the English environment of the hobbits and such things as the acceptance of monarchy as a safeguard both to law and to liberty.

Her rather shrill feminism comes out when she deals with Tolkien's avoidance on the whole of female characters and love interests. She regards with a certain horror the episode of Shelob, seeing in it evidence of a "subtle contempt and hostility towards women", and is greatly troubled by the fact that he does not attempt to write much about women at all. "When Tolkien does sidle up to genuine romantic love, sensuality and sexuality his style becomes coy and infantile. Unlike many very good modern writers he is no homosexual" (oh, thank you, Miss S) "Rather he simply seems a little childish, a little nasty and evasive." I may be dense, but whereas I admit that Tolkien does

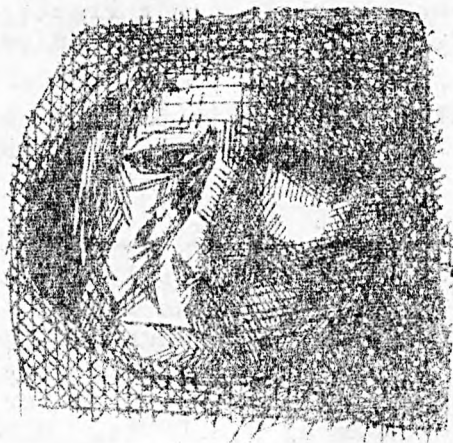
not write easily about women and makes the only love episode in the book rather wooden, I am altogether puzzled as to what could be found 'nasty' in it. He was, let it be remembered, writing for his own children (whose growth is mirrored in the books from "The Hobbit" onwards) and not at all for sophisticated literary American women, who obviously prefer different books.

While admitting that "many find Tolkien's moral vision serious and impeccable", Miss S proceeds to demolish it on the grounds of being "simplistic", that is, too sure of what is good and what is evil. But why not? If you want doubts and equivocal searchings of heart and gropings in the twilight, try elsewhere. This is the story of a quest, and you cannot set out on a quest without certain premises, such as that your objective is good and those who would stop you are bad -- the interest of the book may include many surprises, seeming foe turning friend or friend turning foe - but always you must feel the guidelines, or else it becomes a different kind of book. Again, let it be said, Tolkien was writing from a Christian background for others who thought as he did. Those who quarrel with this are welcome to quarrel with the whole Christian ethic, in its largest sense.

So the symbolism Tolkien uses does not please Miss S either -- it is far too simple she thinks, that "a star always means hope, enchantment, wonder; an ash heap always means despair, enslavement, waste." (Could you life your heart to be a beautiful ash heap?) The identification of character by speech and voices strikes her as snobbish, e.g. the Cockney of the early Trolls -- "Recently of course she says, "musical groups have shown us the wit and poetry of working-class English speech" (Gorblinney!)

Still more exasperating is her final objection: "What does it mean that Tolkien so blandly, so complacently uses the symbol of light and of white to signify the good and the symbol of dark and of black to signify evil?" She dilates on the moral and political devastation wrought by this idea. Well--- with all due regard to my friends of many races, isn't it going to be rather awkward if from now we must say 'Simon Legree was a white-hearted villain, and Eliza's virtue was as brown as the purest cocoa'? -- Miss S insists: "Men, dependent on the day, nervous of the night, necessarily welcomed sunrise and mourned sunset. Today, however, we do have electric lights." So all our solar-myth language is to be revised? Ah yes -- but what, Miss S, if your little electric battery runs out and leaves you with the Mewlips? Will you not, like Goethe and many another, cry out for light?

This book is short enough to read at a sitting- and small enough to throw across the room without doing much damage.



BRIEF NOTES ON HEROIC FANTASY

by Phil Spencer

A number of fans who have written to me seem to be of the opinion that Tolkien is the only good Fantasy writer. This is a claim that I would strongly dispute. Tolkien is a good fantasy writer, in fact he is a brilliant one, however I would suggest that they take a rather more broadminded view and do not lose sight of the fact that there are numerous examples that are as good as LotR. LotR is the most famous of the twentieth century fantasies without doubt but no unbiased criticism of Tolkien's work can fail to take into account comparison with the other examples available. The purpose of these notes is to give those who are unaware of the wide range an idea of just how much they are missing. This is not a complete list but just a sketch of some of the better works worthy of attention by those who enjoy Tolkien.

The modern fantasy first came to light at the end of the last century when the heroic romances written by William Morris were published by Longman's. 'The Wood Beyond The World', 'The Well at World's End' and 'The Water of the Wondrous Isles' all helped to prepare the field for the numerous pieces that were to follow.

Lord Dunsany is probably best known for 'The King of Elfland's Daughter' a tragic and ironic tale but he wrote a number of other fantasies some of which appear in the collections of his work 'The Book of Wonder' and 'A Dreamer's Tale and Other Stories'.

James Branch Cabell, like Tolkien, has had a Society formed around his writing. His massive twenty volume series created a stir in the Twenties when it was first published. The most notable books are 'Figures of Earth', 'The Silver Stallion' and 'Jurgan', which was at the centre of the controversy. They have been written by a witty and entertaining author who has created a world on par with Lord of the Rings.

Mervyn Peake, the creator of the strange castle of Gormenghast and its even stranger inhabitants, has had the honour of having his works published by Penguin in their Modern Classics series. His trilogy comprises of 'Titus Groan', 'Gormenghast' and 'Titus Groan'.

Those four are just the cream off the top. The list could be continued with many authors not immediately associated with Fantasy. Amongst them are H.P. Lovecraft who wrote 'The Dream Quest of Unknown Kadath' whilst heavily under the influence of Dunsany. This is totally different to his later horror works. There are many Science Fiction writers who have had fantasies published including Poul Anderson and Fritz Leiber. Lyon Sprague de Camp has produced the well known work 'The Incomplete Enchanter' with Fletcher Pratt, but both have produced fantasy novels on their own. De Camp writing Sword and Sorcery like 'The Tritonian Ring' and Fletcher Pratt, using the pseudonym George U. Fletcher, wrote 'Well of the Unicorn' back in the thirties.

These are a selection that are, in their fields, as good as LotR. Fantasy neither started nor ended with Tolkien, it was only influenced by him.

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((( Most of the books mentioned in this article can be obtained in paperback. If you have difficulty obtaining them get in touch with "Dark They Were and Golden-Eyed" 28 Bedfordbury, London W.C.2 which will probably have them in stock. Personally I largely agree with Phil's selection except that the only books which for me have as much magic as LotR are the Narnia books of C.S. Lewis. RAP)))

THE LANGUAGES OF MIDDLE-EARTHby Bob Borsley

The languages of the various peoples of Middle-earth are one of the most interesting features of The Lord of the Rings. Study of them is difficult because of the comparatively few examples of them in the book but, nevertheless, a considerable amount can be learnt about them. This is a description of the languages based on information from both The Lord of the Rings and The Road Goes Ever On. To this information I have added comments and observations of my own. A glossary of linguistic terms is given at the end of the essay.

## THE ELVISH LANGUAGES

Two Elvish languages are seen in THE Lord of The Rings : Quenya or High-elven and Sindarin or Grey-elven \*. Quenya was the ancient language of Eldamar brought to Middle-earth by the High Elves who returned in exile at the end of the First Age. It was in the Third Age no longer a birth tongue, but had become an 'Elven-latin' used only for ceremony and song. The High Elves in the Third Age used the Sindarin of the Grey Elves for every day use. This was originally akin to Quenya but had changed greatly over the years so that it had become far estranged from the High-elven tongue.

## QUENYA

Perhaps the most notable feature of the phonology of Quenya is, as in such languages as Italian or Finnish, the frequency of words ending in vowels. As in Finnish t, s, n, r, and l are the only consonants that occur finally. Another notable feature is that the consonants b, d, and g do not occur initially. Here again there is a similarity to Finnish. b and g only occur after the related nasals - d also occurs after r and l. It seems possible that Quenya originally possessed both initial b and initial g. The relationship between Quenya Valar and the cognate Sindarin word Belain \*\* seems more probably explained by the weakening in Quenya of b to v \*\*\* than by the strengthening in Sindarin of V to b. Similarly the difference between Quenya alda 'tree' and Sindarin galadh seems most likely explained by the loss in Quenya of initial g.

A number of changes in the development of Quenya can be seen. One is the change of w to v, a change which took place in the evolution of the Romance languages from Latin. This is seen in the development of archaic Quenya wilya 'air', 'sky' into Third Age Quenya vilya. Then there is the change of z to r, a change which took place in the early development of Latin and of the Germanic languages. This is seen in the development of early Quenya aze 'sunlight' into afe. The nasal ng (the sound in English 'sing') occurred initially in archaic Quenya as it does in Malayan and the

\* A third language that of the Silvan Elves is mentioned but no examples of it occur. The words Lorien, Caras Galadhon, Amroth and Nimrodel are probably Silvan in origin but adapted to Sindarin.

\*\* Senh in Orbelain, Sindarin name for the last day of the week.

\*\*\* This change occurred in the evolution of modern Greek from classical Greek.



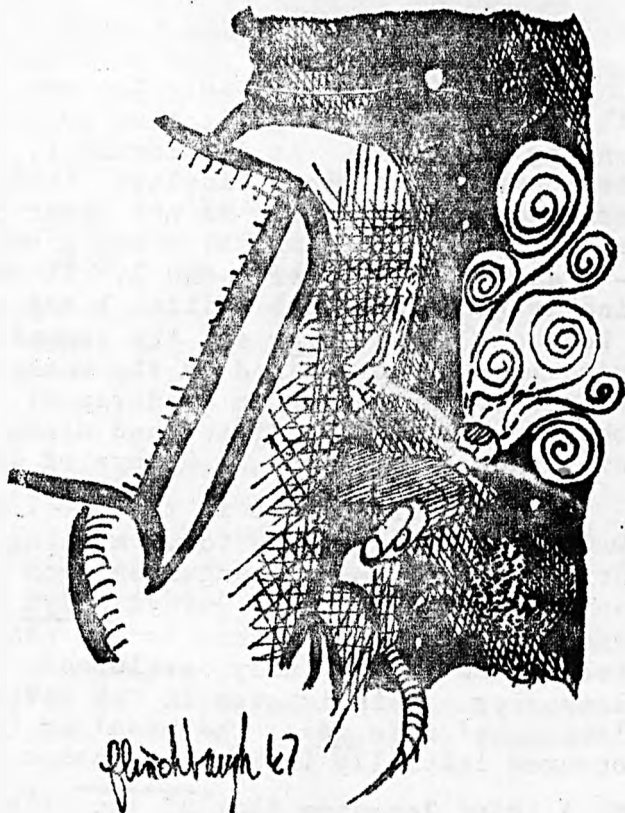
Bantu languages. By the Third Age it had become n. This is seen in the development of archaic Quenya ngwalme 'Torment' into nwalme.

A number of changes occurred in spirants during the history of Quenya. One is the change of th to s. This accounts for the difference between Quenya isil 'moon' and the Sindarin cognate ithil. Another is the weakening of the velar spirant ch (the sound in Scottish 'loch') to h in an initial position. Finally there is the weakening of s to h before l, r, and y. sl became initially a voiceless l, a sound that occurs in Welsh and in some American Indian languages, and then developed into an ordinary l.

Quenya has a highly inflected morphology like Latin or Greek, or, again, like Finnish. Nouns are inflected to show number and case as in Latin and Greek, and also to show possession as in Finnish or Turkish. Two different plural endings occur. These are -r which is seen in tier 'paths' and ramar 'wings' and -i which is seen in eleni 'stars' and lassi 'leaves'. There is also a dual number characterized by the ending -t. This is seen in maryat 'her two hands'.

Genitive, ablative, locative and dative cases can be seen, to use the terms generally applied in Indo-European languages \*. A genitive ending -o is seen in Vardo 'of Varda' and Calaciryo 'of Calacirya'. Another genitive ending -va is seen in miruvoreva 'of mead'. An ablative ending -llo is seen in sindanoriello 'out of a grey country' and in Romello 'from the East'. Another ablative ending -o is seen in Oloosso 'from Mount Everwhite'. A locative ending -nen or -en is seen in surinen 'in the wand' and lirinen 'in the song'. A dative ending -mar meaning 'upon' is seen in falmalinnar 'upon the foaming waves\*\*'.

It is uncertain how the various cases are formed in the plural. Whether they are formed as in agglutinative languages such as Turkish by adding the ordinary singular case endings to the plural noun or whether they are formed with completely different endings as in



\* In view of the similarity between Quenya and Finnish the terms used in Finnish grammar might be more appropriate. These would be genitive, ablative inessive and allative.

\*\* This might be termed an adposive case to use the Finnish term



inflecting languages such as Latin and Greek is not really clear. From what little evidence there is the former seems to be the more likely. In aldaron 'of the trees' it seems likely that -r is the plural ending and -on an ordinary genitive ending although there are no actually examples of its being used with a singular noun.

As has been said Quenya nouns are also inflected to show possession as are Finnish and Turkish nouns. Unlike Finnish and Turkish Quenya places the possessive suffix immediately after the stem and before any other suffix \*. Two examples of possessive suffixes can be seen: -rya 'her' in marvat and -nya 'my' in Hildinyar 'my heirs'

Quenya adjectives agree in number with the nouns they qualify. Whether they agree in case as well is not certain. The agreement in number can be seen in the first line of Galadriel's farewell song, At! laurie lantar lassir surinen 'Ah! like gold fall the leaves in the wind.' Here laurie 'like gold' is in the plural to agree with lassir 'leaves', its singular form being laurea.

Quenya verbs are seen in three tenses; present, future and perfect. In the present tense the endings -a and -ar, third person singular and plural respectively are seen. Examples of these are caita 'lies', sila 'shines', lantar 'fall' and tintilar 'tremble'. Future tense endings -uvan first person singular and -uva third person singular are seen in maruvan 'I will abide' and enquantuva 'shall refill'. Perfect tense endings -ien and -ier first person singular and third person plural are seen in utulien 'I am come' and avanier 'have passed away'. The personal endings can apparently be omitted where the person is shown elsewhere. Thus hiruvalye 'thou shalt find' but elye hiruva 'even thou shalt find'.

A number of Quenya affixes can be seen. one of the most common is the suffix -a used to form adjectives from nouns. This is seen in taurea 'forested' and lomea 'shadowed'. Another important suffix is -tar which forms agent nouns. This occurs in Telcontar 'Strider' and Envinyatar 'Renewer' \*\*\*. Another is the suffix -ma which denotes an instrument. This occurs in corma 'ring', calma 'lamp' and falma 'wave'. In addition to -a there are a number of other suffixes used to form adjectives :- -in seen in alcarin 'glorious' and in Sindarin, -wa seen in vanwa 'lost' and with -in in Sindarinwa and -ime seen in unotime 'innumerable' \*\*\*\*. Four prefixes can be seen: the negative prefix u- in unotime, a perfective prefix a- in avanier 'have passed away', un- meaning 'down' in untupa 'downroofs' and en- 're-' in Envinyatar and enquantuva 'will refill'

The Quenya definite article is i. It is frequently omitted where it would be used in modern English.

The syntax of Quenya is characterised by comparative freedom of word order as in most inflected languages. Verbs are seen both preceding their subjects and coming at the end of their clauses. Adjectives generally precede nouns, for example ilye tier 'all paths' and linter yuldar 'swift draughts'.

\*In Turkish possessive suffixes come after a plural suffix but before a case suffix; in Finnish they come after both.

\*\* -ryo in omaryo is a contraction of -rya and the genitive -o

\*\*\* Quenya also apparently forms agent nouns with a -d suffix. This is seen in Quendi 'the speakers'.

\*\*\*\* Two other suffixes occur: an instrument noun suffix -we seen in ungwe 'spider's web' and tinwe 'spark' and an abstract noun suffix -me seen in silme 'starlight' and nwalme 'torment'.

SINDARIN

Sindarin, as has been said, was originally akin to Quenya but by the Third Age it had become sharply differentiated. The main steps by which it became differentiated can be clearly seen.

The most important of the sound changes which took place in the development of Sindarin is the weakening of medial consonants. Through this weakening t, c, b, d and m became d, g, v, dh (the sound of th in English 'the') and v respectively \*. p presumably became b although there is no example of it and g apparently disappeared. The change of t to d can be inferred from the relationship between Edain and the Quenya cognate Atani. The change of c to g can be seen in the name Argeleb which is derived from celeb 'silver'. The change of b to v is seen in the name Arveleg which is derived from another name Belog. the change of d to dh is seen in Fanuidhol 'Cloudyhead' where dhol is the same element as dol in Dol Guldur and the change of m to v is seen in Menelvagor which is related to Quenya Menelmacar. The disappearance to g is seen in Harondor 'South Gondor' \*\*. m apparently also disappeared in some cases, this probably explains the relationship between Hithui 'November', literally 'Mist-month', and the Quenya Hisime.

Another series of changes took place whereby double p and double t became ph and th respectively. Single t in some words also became th and c similarly became ch in some cases. ph in ephul 'outerfence' is derived from double p. The change of double t to th is probably seen in Methedras 'last-mountain' which is presumably related to Quenya metta 'end'. The change of single t to th accounts for the relationship between ethuil 'spring' and the Quenya cognate tuile. The relationship between echuir 'stirring' and the Quenya coire is likewise explained by the change of c to ch.

A third series of consonant changes is the assimilation of voiced stops to preceding nasals. By this change mb both medially and finally became double m, subsequently becoming single m finally. Thus Sindarin has rem 'mesh' where Quenya has rombe. nd became double n\*\*\*. This explains the difference between Sindarin Ennor 'Middle-Earth' and the Quenya cognate Endore. Lastly ng became the simple nasal in English 'sing' finally but remained medially.

A number of other consonant changes of somewhat less importance also took place. Firstly qu was lost. This is a common sound in Quenya but does not occur in Sindarin. Secondly hy became h. Thus the Sindarin for south is harad while the Quenya is hyarmen. Thirdly initial wh became v in Third Age Quenya apparently became gw in Sindarin, a change which took place in the development of Welsh. This explains the relationship between Sindarin Gwirith 'April' and the Quenya cognate Viresse. Finally n before r became dh. Thus Caradhras 'Red horn' is derived from caran and rass.

The most important vowel change in the evolution of Sindarin is the mutation of stem vowels when followed by an ending containing an i.\*\*\*\*

\* m apparently became first a fricative m and then v

\*\* g is, however, retained after x in Argonath and after a vowel in Bregalad

\*\*\* nd remained at the end of fully accented monosyllables such as thond 'root' and also before r, as in Andros 'long-foam'.

\*\*\*\* Similar changes took place in Welsh under the name "i-affection" and in Old English and Icelandic under the name "i-mutation".

As a result of this change Sindarin has Edain 'Men' where Quenya has Atani. The majority of plurals in Sindarin are characterised by similar changes in stem vowels, all presumably resulting from the effect of an old plural suffix -i. Thus: amon 'hill', plural emyn; orch 'orc', plural yrch; barad 'tower', plural beraid and perian 'halfling', plural periaim \*.

Another important vowel change which can be seen to have taken place after the mutation of stem vowels in the loss of final vowels. This produced such pairs as:- Sindarin rhiw 'winter', Quenya hrive; Sindarin laer 'summer', Quenya laire; Sindarin loss 'snow', Quenya losse and so on. Two further vowel changes worth noting are the change of a to o before r and the change of long e to long i. The former can be seen in Sindarin anor 'sun', Quenya anar and the latter in Sindarin Ninui 'February', Quenya Nenime.

Probably the most interesting feature of the phonology of Third Age Sindarin is the mutation of initial consonants. Apparently in earlier stages in the development of Sindarin little phonetic recognition was given to the word unit; as a result initial consonants of words in close-knit phrases underwent the same phonetic changes as affected medial consonants. Words thus occur with different initial consonants in different circumstances, for example Periaim 'halflings' but i-Pherian 'the halflings' and tiw 'letters' but i-thiw 'the letters'.

Another feature of interest is the occurrence of a sixth vowel not found in Quenya, a high front rounded vowel transcribed as y. This vowel which occurs in German as ü, in French as u and in a number of other languages \*\* is derived from o and u by mutation and from the diphthongs iu and eu.

Sindarin morphology is considerably simpler than Quenya's. The loss of final vowels resulted in the decay of the case system it must once have possessed. Sindarin nouns, as a result, are indeclinable except with regard to number. Plurals, as has been seen, are most commonly formed by internal vowel changes. They are also commonly formed by the suffix -ath which is seen in such words as elenath 'stars' and samrath 'chambers' \*\*\*.

Sindarin verbs show a much more fully preserved case system than do nouns. Present tense endings -on first person singular and -a third person singular are seen in Hallon 'I call' and penna 'slants down'. In the past tense first person singular endings -en and -in are seen in onen 'I gave' and chebin 'I have kept', and a third person singular ending -ant is seen in teithant 'drew'. The future tense has a first person singular ending -athon seen in linnathon 'I will chant'. An imperative ending -o occurs in edro! 'open' and pedo! 'speak!'. Finally two participle endings are seen, a present participle ending -iel in diriel 'gazing' and a past participle ending -in in remmin 'woven'.

Examples of a number of Sindarin prefixes and suffixes occur. Firstly there is the ending -iel which, in addition to its use in forming participles is used to form adjectives from nouns. This is

\* Such English pairs as 'foot' and 'feet', and 'mouse' and 'mice' are similarly derived.  
\*\* For example Turkish, Finnish and Icelandic.  
\*\*\* -ath was formerly a collective noun suffix. This meaning is still seen in Periannath 'The Hobbits (as a race)' contrasted with the ordinary plural periaim.

seen in miriel 'sparkling like jewels' derived from mir 'jewel'. Adjectives are also formed from nouns by means of two other suffixes -ui and -en. The former occurs in lithui 'ashen' derived from lith meaning ash and the latter in lossen 'snowy' derived from loss 'snow'. One final suffix is the augmentative -on seen in aearon 'the Great Ocean'. One prefix is seen, the augmentative g- in gloss 'dazzling white', another derivative of loss.

There are one or two points of interest in Sindarin syntax, Possibly the most interesting point is that Sindarin, like Welsh, uses simple juxtaposition of nouns to show possession, the possessed object preceding the possessor. Thus 'Prince of the Halflings' is Ernil i-Pheriannath. Sindarin adjectives likewise follow the nouns they qualify as do Welsh adjectives, but again like Welsh compound nouns with the adjectival element first are common. Morthond 'Blackroot' and Anfalas 'Long-shore' are examples of such compounds. One further point of interest is the use of demonstrative adjectives with words that are already limited by the definite article. This is seen in i-thiw hin 'these signs'. Here again Sindarin resembles Welsh.

### MANNISH LANGUAGES

Many of the Mannish languages of the Third Age are ultimately derived from the language of the Edain in the First Age or from the languages of their near kin. The Edain passed across the sea to Numenor at the start of the Second Age and came increasingly under the influence of Elvish culture. As a result their language was greatly softened and enriched. The Numenoreans brought this enriched version of their ancestral tongue back to Middle-earth at the downfall of Numenor.

It subsequently spread, adopting many words from ~~l~~hsser languages as it did so,, to become the Westron, a Common Speech spoken throughout the Western lands of Middle-earth.

Descended from the languages of the Edain's near kin are a number of the languages of the Third Age. The language of the Rohirrim is the most important example. Other languages of this group are those of the Beornings, the Woodmen of Western Mirkwood and the men of Dale and Esgaroth. A number of other languages unrelated to the Westron were still spoken in the west of Middle-earth in the Third Age. Such languages are those of the Dunlendings, the Wild Men of Druadan Forest and the Dead Men of Dunharrow.

Of the various Mannish tongues the Westron is the only one of which examples occur \*. Even here examples are few and only a very little can be learnt about the language. In phonology the most notable feature is the occurrence of a series of palatal consonants: ch, j, sh and zh (the sound of z in English 'azure'). Also of interest is the occurrence of a z sound and of an obscure vowel like that occurring initially in such English words as 'away' and 'about'. Neither Quenya or Sindarin possesses either of these sounds. Two points of Westron grammar can be noted. Firstly there is the plural suffix -il seen in mumakil 'oliphaunts' and secondly there is the distinction made between familiar and deferential forms in both second and third person pronouns. \*\*

\* A solitary word of the speech of the Dunlendings occurs, namely Forgoil meaning 'Strawheads', the name they gave to the Rohirrim.

\*\* The former is a common occurrence, found for instance in such languages as Welsh, French, Icelandic and Malay. The latter is more rare.

## OTHER LANGUAGES

Of the other languages of Middle-earth Dwarvish is the one of which most can be said. This was used principally for matters of lore, the Dwarves using the languages of the men among whom they dwelt for day to day use. In phonology there are two interesting features that can be mentioned. Firstly there is the occurrence of aspirated consonants: 'th and kh. Such sounds occurred in Classical Greek and are found in a number of modern Indian languages. Secondly there is the use of a uvular r such as occurs in many dialects of French and German. In morphology a genitive ending -u can be seen in Khazaddumu 'of Khazad-dum'. The use of inflexions, however, appears to have been limited. Khazad 'Dwarves' appears in the same form both as a nominative in Khazad ai-menu 'the Dwarves are upon you' and as a genitive in Baruk Khazad 'Axes of the Dwarves'. A single derivative suffix -ul meaning 'son of' can be seen in Fundinul 'son of Fundin'.

The only other languages of which anything can be said are the Black Speech and Entish. Black Speech was devised by Sauron in the Dark Years to be the language of all his servants but in the Third Age was only used by the captains of Mordor. Other orcs used dialects of their native Orkish or dialects of the Westron. Like Dwarvish Black Speech uses a uvular r. Another interesting feature of its sound system is the occurrence of a voiced velar spirant gh. It is an agglutinative language making great use of suffixes. Of particular interest is the use of suffixes attached to verbs to represent pronoun objects \*. Of Entish little can be said. It is, we are told, slow, sonorous and agglomerated. It has a multiplicity of vowel shades and makes use of distinctions of tone like Chinese and some African languages. The Ents used it only themselves for no others could learn it.

\* As in Arabic

Please turn over for Glossary



GLOSSARY

- ABLATIVE: a noun case with the general meaning 'from' or 'out of'.
- AGGLUTINATIVE: (of languages) making use of many suffixes-(or prefixes) each generally with a single clearly defined grammatical function.
- ASPIRATED: (of consonants) followed by a puff of breath resembling an h sound.
- CASE: any one of a set of variant forms of a noun (or pronoun or adjective) used according to the different grammatical relationships entered into.
- COGNATE: (of words) derived from the same word in a parent language
- DATIVE: a noun case with the general meaning of 'to' or 'into'.
- DUAL: special form of a word to show that two persons or things are referred to.
- FRONT: (of vowels) articulated with the highest part of the tongue far forward in the mouth, e.g. the vowels of 'beat', 'bit', 'bet', 'bat'.
- GENITIVE: a noun case indicating possession.
- HIGH: (of vowels) articulated with the tongue high in the mouth, e.g. the vowels in 'sea', 'who'.
- INDO-EUROPEAN: family of languages including most of the languages of Europe, Persian and the languages of Northern India.
- INFLECTING: (of languages) having suffixes and stems closely fused together.
- LOCATIVE: a noun case with the general meaning 'in' or 'at'.
- MORPHOLOGY: the permissible uses of inflexions and affixes in a language.
- PALATAL: (of consonants) articulated against the hard palate in the roof of the mouth.
- PERFECTIVE (of prefixes) indicating completed action in a verb.
- PHONOLOGY: the sound system of a language.
- ROUNDED: (of vowels) articulated with rounded lips.
- SPIRANT: a consonant in which the air passage in the mouth is narrowed so much that audible friction is produced, e.g. s,z,f,v,th.
- SYNTAX: the permissible ways in which words can be arranged to form utterances.
- UVULAR: (of consonants) articulated with the uvula, the small fleshy lobe hanging at the back of the mouth.
- VELAR: (of consonants) articulated against the velum, the soft backward part of the roof of the mouth.
- VOICED: (of consonants) articulated with the vocal chords vibrating.

((((( )))

BELLADONNA'S POSTBAG

First, greetings to you all --- Pedo Mellon a Minno! whenever you are passing the door of my lofty Flet. I had a surprise visit a few days ago from Graham ('of Graham') Wells, who unfortunately found me completely surrounded by grandchildren -- and if you doubt that two mini-hobbits under the age of four can completely surround one -- just try it! However when the mini-hobbits had gone on their way, we had a long and interesting talk, during which it appeared that Graham may be settling in London soon. It will be nice to have him within reach of other London Hobbits.

The Hobbit Picnic at Hampstead was a great success. On Saturday, June 27th, the Hobbits assembled at Hampstead Underground Station, and following a beacon flag (or Banner with a Strange Device) made their way across by Whitestone Pond through the woods of Golders Hill (very



Mirkwoodish) to Golders Hill Park, where in the shadow of 'The Diogenist' with his upraised winecup, we had our tea and much chatting, and were joined by other Hobbits. Those present were, besides myself, Ro and Darroll Pardoe, Ann Girling, Denis Chapman (Radagast), Josephine Lal (Remmirath) and Mohan Lal (Borgil), Fred Oliphant, Susan Adler and Helen Kerley (Estelle and Farowyn) Matthew Kirkman, Gill Smith, Caroline Alger, Julia Manning, Phil Spencer, and later Meg Henley (Fimbrethil). Everyone seemed to enjoy the sunny afternoon and the pleasant situation, and we hope for some more expeditions like these.

FROM SWEDEN : "Unfortunately we have no magazine to send you in return, all we can do is to send our warmest support to all the writing members of the Tolkien Society of England. We have quoted a passage or two and informed members about all your ideas in Cosmos Bulletin,....After a summer's well earned rest the society is moving again. We'll start with a big birthday-party for Bilbo and Frodo on Sept 19th. We usually celebrate these birthdays, the Council of Elrond and the End of Mordor." (( Nice to know that the Swddish Tolkien Society will be holding its Birthday Party on the same day as those of us in London. BT))

J.D.COLLINS (bilbo) writes me often and stimulatingly. As thus for instance: "What is your view of the nature of the Isles of the West, and the Undying Lands? A friend...says he thinks they're a euphemism for death. Needless to say I'm appalled at the very idea. The whole idea of passing over the seas is so poetic I refuse to let death come into it! The only trouble is, I can't stand the thought of immortality, I really think it could be boring. So I think of them always going but never quite getting there. Fortunately this manages to retain some of the romance of going over-the-sea and still hold a promise in store. But I refuse to believe all die. After all, FRODO LIVES, doesn't he?

(( Quite a point. But there must be an ending, arriving, changing. You yourself say you would be bored with 'immortality' -- that is, a state without change or progression. That is not, of course, the real immortality of the philosophers. The journeying over the seas does indeed imply progression, change, development. All the Companions were bound to come sooner or later to the end of their span, and in some way or other to depart out of this world -- so the Western Isles must of course be the Isles of the Dead, as the Celtic tradition has always regarded them---but the Celtic world was never afraid to think of that. They were (whatever we may choose to think now!) quite convinced that the dead were not lost, but had progressed into the Tir-nan-Og, and in many ways still lived. The Saxons had a very poor conception of another world, but the Celts, especially those initiated into the Mysteries, were quite happy about it. Undoubtedly Frodo Lives, in Tir-nan-Og or wherever!

A.R.FALLONE (Faramir) is strictly anti-mystic: "There is a tendency on the part of your self and your correspondents to attempt to wrap themselves in the cosy blanket of a fantasy, to assume that fairies exist in the sylvan glades of deepest Scotland, Wales, Ireland, Canada etc.... I could theorise that Elves and the standards they seem to uphold in LotR are being used by the Society as substitutes for the fading values of our nation, our world, using them as substitute authorities for those authorities that have crumbled under the steamroller of the so-called 'Permissive Society'.

(He goes on to say that if elves did exist in this day and age they would be very different from the Elvcs in LotR. Then he continues:) "How many who have joined the Society are those who really believe in fairies, not especially the Tolkien kind, but how many, once having joined the Society, begin to see them, who start taking the game too seriously? Are you attracting the lunatic fringe as well as those genuine LotR fans?" (He continues by saying that, whether it likes it or not the Society shares a lot of philosophy with the 'hippies'. (( Here I thoroughly agree with him. Hmm can we persuade you to write an answer to Belladonna's article coming up next issue wherein she says that hippies have very little in common with LotRs fans as such? RAP))

(( Well what do you think readers? I leave it to you. BT))

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The willow woman no longer weeps  
but stretches her leaves inward and upward  
as if to gently embrace the sleeping unicorn  
in her midst.

The unicorn lifts his serene head  
and listens; his aquamarine eyes searching and  
his perfect white ears waiting alertly for  
the slight noise.

He stands up and slowly shakes  
his cloudy mane to push the sleep away.  
And he trots away, although the leaves restrain him.  
The willow weeps.

.....

The unicorn; dappled diamonds in his coat;  
reaches a river. "Who has called me?" he says.  
By the side of the river the many beasts stand reverently  
and reply:

"We have; for we have seen serpents  
in this water, and we cannot drink or we will die.  
Oh, beautiful unicorn, dip your ivory horn into the water,  
and make it pure."

"For this I was made." The unicorn says.  
"And though the poison in my horn will slowly kill me,  
yes I will disperse the badness in the river for you.  
For I love you."

His horn he dips in the water,  
and radiations of pure gold course through it.  
And the animals drink thankfully while the unicorn returns  
to the willow.

Willow woman ends her weeping,  
for her love is returned in his splendour to her midst.  
Shimmering he sleeps again, His work is done and  
All the creatures love him.

Rosemary Pardoe

