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The Journal of the Tolkien Society

December 1982

# 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. 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 way from 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 JRRT, 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 JRRT:** To avoid confusion between the many different editions that are available, references to the Professor's works should either be given just as volume, book and chapter, e.g. *LotR* II.4.III ('The Black Gate is Closed'); or 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. 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.

### 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 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 inset 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 around full-page artwork - i.e., the actual dimensions should be  $7\frac{1}{2}$ " x 11" (190 x 275mm). Full page artwork is best vertically orientated.

### 8. 'Notes on contributors'

If contributors wish, they are invited to include biographical information: 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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Editor: Jenny Curtis

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### CREDITS

Pauline Baynes:	Cover illustration.
Stephen Lines:	All title page headings except pp.29 & 31. Embellishment p.29. Initial letter p.31.
Mervyn Finlay:	Emblems pp.11, 22 & 24.
Marian Haas:	Dragon p.13.
Geraint Rees:	'Minas Tirith - the long wait' p.17.
Bill Doolih:	'Narsil' p.23.
Neil Lindley:	Sword p.27.
Margaret Thompson:	Initial letter p.29.
Anthony Curtis:	Remaining letters and lettering.

The Journal of the Tolkien Society

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## Editorial

14 Brazil Street,  
LEICESTER.  
LE2 7JA.

Welcome once again to Mallorn. I hope you will enjoy reading this issue. There is rather more poetry than usual a somewhat unusual centre-spread! There is also a version of the 'Hymn to Elbereth' in Welsh [I think!]. You will also find another article on Tolkien's influence on C.S. Lewis - positively the last word for the time being. Thanks to all who have contributed to this issue.

This brings me nicely to the next point - new material is **DESPERATELY** needed for future issues. The files are particularly short on articles, fiction and small artwork although [of course] contributions of any kind are welcome. Please follow the guidelines on page 2. I'd like to remind you that any articles etc. should **ALWAYS** be properly referenced and carefully checked [see particularly note 2 on page 2]. And **always** proof-read carefully!

Please, **DO NOT** send in the same material to both Amon Hen and Mallorn as there is a very great danger of duplication. I know of at least one article that was sent to me [without a covering letter] and has since been printed in Amon Hen. If you are not sure which publication your work is best suited for, send it to either editor with a note to that effect and we will consider it on its merits, forwarding it if necessary. Likewise, do not send in material that has been published elsewhere without at least crediting it.

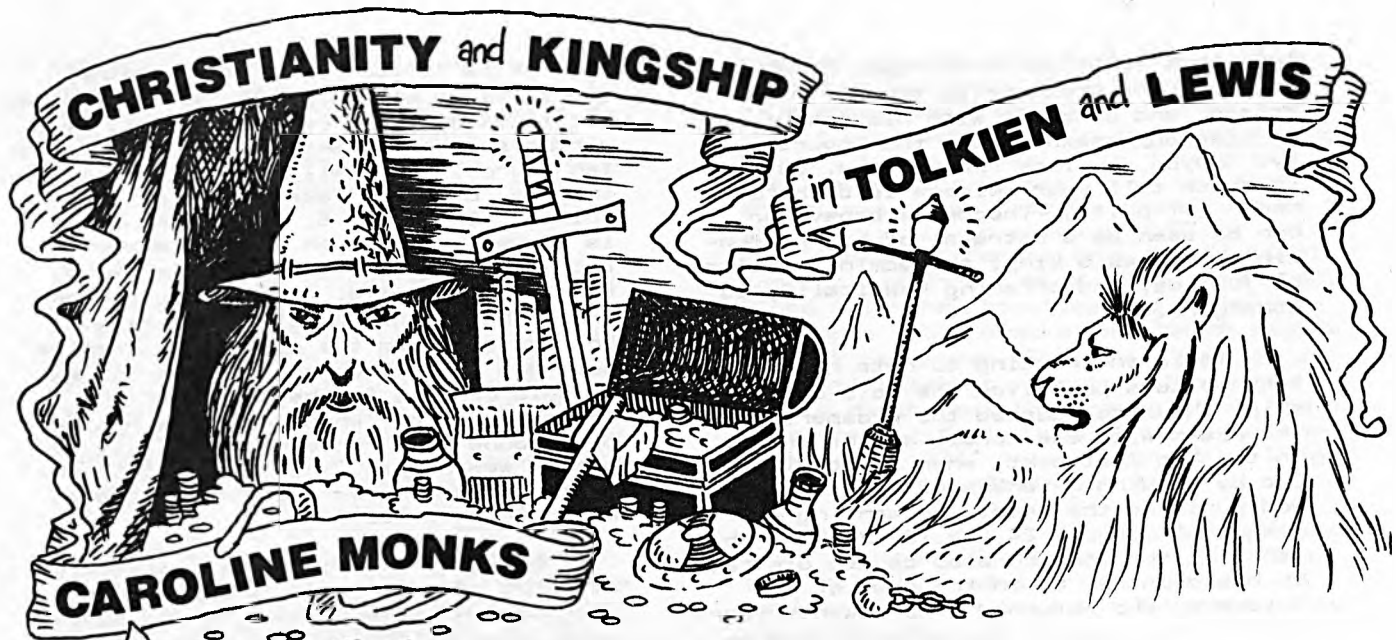
Finally, please **ALWAYS** enclose a suitable stamped addressed envelope or International Reply Coupon if you want a reply and / or your work returning. I cannot guarantee an answer otherwise.

Well, that seems to be all the business out of the way. Don't let it put you off sending in your contributions! Looking forward to hearing from you, and wishing you pleasant reading....



Anar kaluva tielyanna!

Jenny Curtis



It is a well known fact that both Tolkien and Lewis were devout Christians, their beliefs certainly were an influence on their fictional works. In Lewis' case the influence is far more direct and obvious, for example Aslan's sacrifice on the Stone Table is a parallel with Christ's death on the cross. For Tolkien, Christianity has a less direct and more subtle influence. Nevertheless I would argue that The Lord of the Rings is a Christian book, in that its moral standards are firmly based on Christian principles. One example which springs to mind is Sam's treatment of Gollum at the foot of Mount Doom. In spite of all that Gollum has done Sam is unable to kill him: "Deep in his heart there was something that restrained him: he could not strike this thing lying in the dust" [RotK p.222]<sup>1</sup>. Sam is held back by the Christian principle of mercy and shows love and respect for another life. This is a standard to which the leaders of the West adhere, but which tyrants like Sauron, Saruman (and Jadis, the White Witch) disregard.

Although it is not predominant, the theme of Kingship shows many of the Christian virtues in a perfected and idealized form: "Wisdom sat upon his brow, and strength and healing were in his hands, and a light was about him" [RotK p.246]. The king, as a ruler and protector of his people, is responsible not only for their physical well-being, but also for their moral good. The king is closely identified with the State: when there is something wrong with the king, there is something wrong with the State. This can be seen in the Narnia ruled by Miraz: "Narnia was an unhappy country....Miraz was a cruel man" [Prince Caspian, ch. 5].

Therefore when a king is corrupt there is a breakdown of values and moral decay. This can be seen in Rohan, when Theoden is under the pernicious

[1] References to The Lord of the Rings are to the 3-volume 2nd. edition (hardback), 1966.





new age is begun; and it is your task to order its beginning and to preserve what may be preserved" (RotK p.249) and also in The Magician's Nephew : "You shall rule and name all these creatures, and do justice among them, and protect them from their enemies when enemies arise" (ch. 11).

Aragorn has inherited his responsibilities, as he admits in the council of Elrond: "it seemed fit that Isildur's heir should labour to repair Isildur's fault" (FotR p.264). The Pevensie children accept their responsibilities as monarchs, and govern Narnia well: "they made good laws and kept the peace" (The Lion, the Witch and the Wardrobe, ch. 17). Aragorn's duties do not only lie towards his fellow Men, he is to be ruler of all the races of Middle-earth. As king he must bind the different peoples together, to work in harmony. For example, he shows his ability to bind elf and dwarf in companionship: "We will make such a chase as shall be accounted a marvel among the Three Kindreds: Elves, Dwarves and Men" (IT p.22). Eomer, too realizes the obligations which are now laid upon him: "I must depart for a while to my own realm, where there is much to heal and set in order" (RotK p. 277).

Lewis stresses that responsibilities are not always easy to accept. Caspian tries to escape his duties, when he wishes to travel to the World's End. He cannot do this because "You are the King of Narnia. You break faith with your subjects". Caspian understands a king cannot rule by whim, but is constrained by his own laws. As King Lune says: "The king's under the law, for it's the law makes him a king". In Middle-earth Aragorn also rules by law, and he "binds himself by the law that he has made".

Responsibility is an important Christian theme. The Christian has certain responsibilities, and these must be accepted, just as kingship cannot be accepted without fulfilling certain duties. Kingship therefore is given in trust on the understanding that he will rule well and wisely. In Middle-earth kingship is conferred in two ways; by hereditary right, and by popular acclaim of the charismatic leader. Aragorn is acceptable on both these counts: "'Shall he be king and enter into the City and dwell there?' And all the host and all the people cried 'yea' with one voice" (RotK p.245). It is only a tyrant like Sauron who tries to force his authority on others.

In Narnia, the crown is bestowed by Aslan, and the will of the people. By creating Aslan, a Christ figure, Lewis differs quite considerably from Tolkien, who does not allow any one figure to

shape events to such an extent. Indeed, Tolkien gives only vague hints and references about the Valar and Eru (who is not even mentioned in The Lord of the Rings). In Lewis, Aslan is "the great Lion son of the Emperor over the Sea", who allows himself to be sacrificed as a willing victim in place of Edmund. This is slightly different from the Biblical concept, as Christ died for all mankind. Since Aslan has committed no treachery the Stone Table cracks, and death begins to work backwards. This is a summary of the New Testament message: "The wages of sin is death, but the free gift of God is eternal life in Jesus Christ our Lord" (Romans 6 v.23). Aslan "highest of kings" is therefore a messiah, a saviour.

Kingship has frequently been linked with the idea of a saviour. A king can be a political saviour, or a spiritual saviour. In some ways the Pevensie children are both:

"When Adam's flesh and Adam's bone  
Sits at Cair Paravel in throne,  
The evil time will be over and done."  
(LWW ch. 8). This is not only a political revolution, a change of government: the children not only save Narnia from tyranny, but it is a new way of life, and a true freedom.

Aragorn also saves a world from cruel dominion. The translation of his name, 'lord of the tree', has led some to equate him with Christ. I do not believe this idea to be true. Tolkien's own views on the subject of allegory lead me to think this ("I cordially dislike allegory" FotR foreword, p.7). The qualities he has, of courage, justice, mercy, humility, the power of healing, imply kingship but do not, however, make him a Christ figure.

However, there are similarities. Like Aslan and Christ, Aragorn inspires love and devotion: "All those who come to know him come to love him". He is also associated with light, as are Aslan and Christ ("I am the light of the world" John 8 v.12). When Eustace first sees Aslan, he sees him glowing with light: "There was moonlight where the lion was" (The Voyage of the Dawn Treader, ch. 7) In our last glimpse of Aragorn the light association is very strong: "the white mantle of Aragorn was turned to a flame. Then Aragorn took the green stone and held it up, and there came a green fire from his hand" (RotK p.260). Finally, he is also a bringer of hope, and was named 'Estel' ['hope'] as a child. In The Voyage of the Dawn Treader, Aslan in the shape of an albatross, gives Lucy hope and inspiration: "courage, dear heart".

Obedience is another Christian theme stressed by Tolkien and Lewis. "We love God and obey his commandments" (I John 5 v.2), is the message from the Christian church. Obedience is important

(Continued on p.28)







# Studies in the Chronology of Middle-earth

Donald O'Brien



## The First Age: The Beginning of Calendar Time

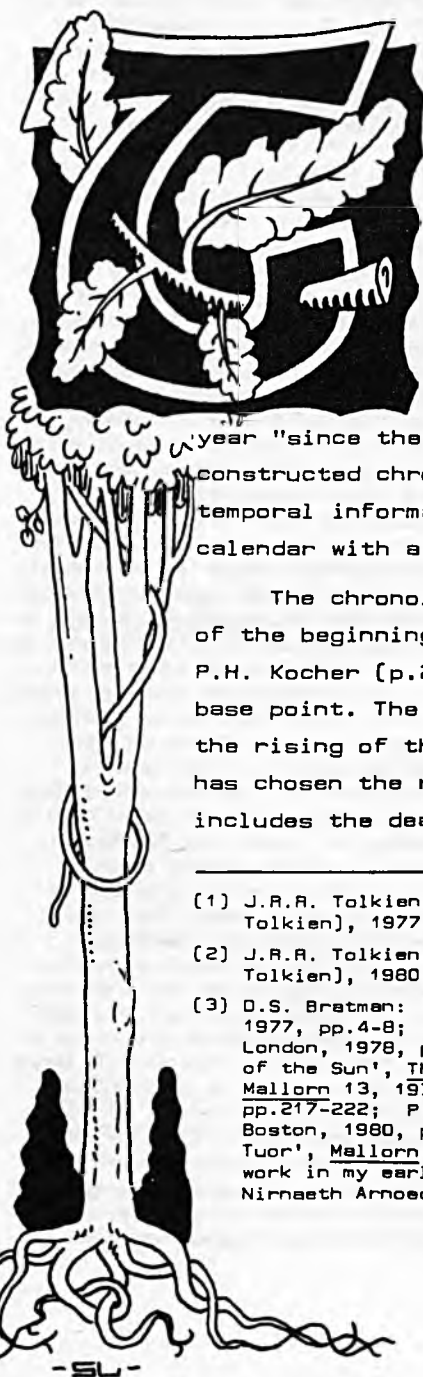
We possess five events of the First Age for which Tolkien has provided temporal information: (i) the Mereth Aderthad, which took place "when twenty years of the Sun had passed" [QS p.113]<sup>1</sup>; (ii) the Dagor Bragollach, 455 years "since the coming of Fingolfin" [QS p.150]; (iii) the Evil Breath, in the 469th year "after the return of the Noldor to Middle-earth" [UT p.58]<sup>2</sup>; (iv) the sack of Nargothrond, "when four hundred and ninety-five years had passed since the rising of the Moon" [QS p.211]; (v) the birth of Eärendil, in the 503rd year "since the coming of the Noldor to Middle-earth" [QS p.241]. Every reconstructed chronology<sup>3</sup> of the First Age has, by necessity, assumed that this temporal information can be resolved and merged to provide a unified, coherent calendar with a fixed starting point.

The chronologies hitherto published have furnished varied interpretations of the beginning of calendar time. D.S. Bratman (p.4), R. Foster (p.436) and P.H. Kocher (p.257) have chosen the rising of the Sun in the West as their base point. The title of the article by W. Good (p.26) suggests that he used the rising of the Sun as his base point, but he does not indicate whether he has chosen the rising of the Sun in the West or in the East. Incidentally, he includes the death of Elenwë, the wife of Turgon, in year one of his chron-

(1) J.R.R. Tolkien: The Silmarillion, George Allen & Unwin, London (ed. Christopher Tolkien), 1977.

(2) J.R.R. Tolkien: Unfinished Tales, George Allen & Unwin, London (ed. Christopher Tolkien), 1980.

(3) D.S. Bratman: 'The Chronology of The Silmarillion', Minas Tirith Evening-Star, no.7.1, 1977, pp.4-8; R. Foster: The Complete Guide to Middle-earth, George Allen & Unwin, London, 1978, pp.436-441; W. Good: 'The Chronology of the First Age from the Rising of the Sun', The Eye 5, 1978, pp.26-31; C. Tolley: 'A Chronology of the First Age', Mallorn 13, 1979, pp.31-32; J.E.A. Tyler: The New Tolkien Companion, Pan, Suffolk, pp.217-222; P.H. Kocher: A Reader's Guide to The Silmarillion, Houghton Mifflin, Boston, 1980, pp.253-264; D. O'Brien: 'A Chronology of the Careers of Turin and Tuor', Mallorn 18, 1982, pp.21-24. I had inadvertently omitted reference to Tyler's work in my earlier study of the chronology of the First Age. Tyler assigns the Nirnaeth Arnoediad to 470, the sack of Nargothrond to 495, and Turin's death to 497.



ology, an event which preceded all risings of the Sun and the Moon (QS p.90). The base point used by C. Tolley [p.31] is vaguely expressed. He refers to an unspecified "rising of the sun" and includes the returns of both Fëanor and Fingolfin to Middle-earth in year one. J.E.A. Tyler [p.219] adopts the rising of the Sun in the East. Thus these calendars are all based on one rising or other of the Sun as the starting point for time measurement. Can a resolution of the confusion surrounding the beginning of measured time be established? A re-examination of the data presented is necessary.

The date of the fourth event is based on the rising of the Moon, which may mean its first rising in the East or in the West. The Moon first arose in the West upon the return of Fingolfin's host to Middle-earth, after the Noldor led by Fëanor had already reached the Lake of Mithrim [QS pp.90, 100, 106]. Its first rising in the East occurred at an unspecified time after its rising in the West and after the Sun had already arisen in the East [QS pp.100-101]. Regardless of which of these two base points one might choose for the beginning of calendar time, it would seem more natural to choose the starting point of measured time as the first rising of the Sun in the East [Tyler], for in all calendar systems of Middle-earth, such as the Kings' and Stewards' Reckonings and the reckonings of the Eldar, including the Calendar of Imladris, the basic temporal interval was the solar day, based on the passage of the Sun in the sky from East to West [RotK pp.385-387]<sup>4</sup>. Event four, however, suggests that time measurement reached back to the rising of the Moon. If one adheres strictly to the temporal reference of event four, we are led to a choice between the two alternatives, the risings of the Moon in the West or in the East, as a time base.

Events three and five are based on the coming of the Noldor to Middle-earth. This statement may refer to the coming of the hosts of either Fëanor or Fingolfin. Fëanor reached Middle-earth at some unspecified time prior to the rising of the Moon in the West, whereas Fingolfin arrived simultaneously with it. It is noteworthy that the arrival of neither coincided with a rising of the Sun. If one equates the coming of the Noldor with Fëanor's return, then time measurement must begin prior to the risings of both the Sun and the Moon. If one equates it with Fingolfin's, then the coming of the Noldor coincides with the first rising of the Moon in the West. This latter choice

enjoys the support of event two, the date of the Dagor Bragollach, which is said to have taken place 455 years "since the coming of Fingolfin". Further, if one interprets event four as referring to the first rising of the Moon in the West, then events two, three, four and five are all based on a single, coincident base point, the first rising of the Moon in the West and the coming of Fingolfin to Middle-earth, for the initiation of calendar time measurement.



These deductions suggest that it was Fingolfin's return which is to be linked to the beginning of calendar time. Event one adds some corroborative evidence to support this proposition. It is stated that the Mereth Aderthad took place "when twenty years of the Sun had passed" [QS p.113]. It is significant that the feast was conducted by Fingolfin. Hence, it may be deduced that the beginning of calendar time originated with the arrival of Fingolfin.

If one assumes that calendar time began with the return of Fingolfin to Middle-earth and the first rising of the Moon in the West, there remains one difficult problem, the fact that time was measured in Years of the Sun, indicating, doubtless, years of the Sun measured according to its passage from East to West in the heavens. Tolkien states that time was reckoned in Years of the Sun among the Valar after the rising of the Sun in the East [QS pp.101, 103]. Presumably, the Noldor must have acted accordingly. It is not impossible that time measurement had been initiated even as early as the first rising of the Moon in the West, for the Noldor could have used mechanical devices, such as the hour-glass, prior to the appearance of the Sun in the East, and would consequently have been able to fix in Years of the Sun the date of any event with respect to a base time anterior to the rising of the Sun in the East. In fact, all reconstructed chronologies which have assumed that the first rising of the Sun in the West is the base point for the beginning of year one [Bratman, Foster and Kocher] necessitate the measurement of time prior to the Sun's first appearance in the East. How does one deal, however, with the seasons, which could not only have been erratic, but even non-existent, prior to the rising of the Sun in the East, but regular after it? This question does not pose a problem. Consider: if 'x' number of days had passed as measured by a mechanical device between the first rising of the Moon in the West and the rising of the Sun in the East, a requisite number of days would have been added to bring this number to a whole number of Years of the Sun, and when this additional number of

[4] J.R.R. Tolkien: The Return of the King. George Allen & Unwin, London, [2nd. edition], 1966.

days would have elapsed, a whole number of years would have come to an end, regardless of the seasons. The seasons, as we know them, would only have followed their regular cycle after the rising of the Sun in the East. For example, suppose that in a calendar system of 365 days per year, it had been determined that a time interval equal to 402 days according to the Years of the Sun had passed between the first rising of the Moon in the West and the first rising of the Sun in the East, the second year of the First Age would have come to an end at the conclusion of an additional 332 days. We thereby avoid the assumption that the first year "probably lasted more than 365 days"<sup>5</sup>, by measuring the time elapsed prior to the Sun's appearance in the East by retrogression and by allowing the possibility that this time interval may have exceeded one Year of the Sun.

On the basis of the above deductions, can the date of Fingolfin's arrival be determined? It has been demonstrated<sup>6</sup> that the chronology of events in The Silmarillion and Unfinished Tales must be ordered within a 'january' calendar system, such as those of the Kings' and Stewards' Reckonings, which both began on the winter solstice, roughly December 22<sup>7</sup>. The calendar which the Elves used in Middle-earth in the First Age most probably resembled the Calendar of Imladris (cf. RotK pp.385-386), in which the year began on yestarë, the day immediately preceding the 'month' tuilë. Tolkien translates tuilë as 'spring'. Thus if Fingolfin's calendar began on the day yestarë, he arrived in Middle-earth in the spring of year one of the First Age according to a 'january' calendar. This conclusion results from the fact that in The Silmarillion and Unfinished Tales all temporal information has been provided within a 'january' calendar. To obtain a chronology of the First Age as determined by a calendar whose year begins in the spring, one must first order the events according to a 'january' calendar, and then translate the chronology by the requisite number of days in order that Fingolfin's arrival falls on the first day (yestarë) of a 'spring' calendar<sup>8</sup>.



[5] R. Foster, op. cit. no.3, p.436.

[6] D. O'Brien, op. cit. no.3, pp.23-24.

[7] For a comparative study of the calendars of Middle-earth, cf. J. Houghton: 'The Calendars', Minas Tirith Evening-Star, no.9.5, 1980, pp.5-7.

## The First Age: Dagor Bragollach

It is necessary to examine afresh the chronology of events bounded by the births of Húrin and Túrin. It has been widely assumed that the Dagor Bragollach took place in the year 455 (Bratman, Foster, Good, Tolley, Tyler and Kocher). This interpretation is erroneous. Since the chronology of the First Age must be reconstructed on the basis of a 'january' calendar system, then, as Foster (p.437) has indicated, the Dagor Bragollach within such a calendar must have commenced in early 456. It ended in the spring of the same year (QS pp.150-151).

Foster has removed two years from Barahir's outlawry in Dorthonion. His calculations are based on the assumption that, if the deaths of Galdor and Barahir are isochronous (also Bratman), the time interval bounded by the Dagor Bragollach and the birth of Túrin could not accommodate both the seven years from the battle to Galdor's death and the four years of Beren's outlawry<sup>9</sup>. Tolkien writes that Galdor died "when seven years had passed since the Fourth Battle" (QS p.160). Immediately after the account of the death of Galdor, in a closing statement to the chapter "Of the Ruin of Beleriand", Tolkien adds, concerning the death of Barahir, that "in that time also the outlaws of Dorthonion were destroyed ... and Beren son of Barahir alone escaping came hardly into Doriath" (QS p.161). It is simplest to assume that the last statement does not define the two deaths as isochronous, but rather implies temporal proximity. The events anterior to the birth of Túrin, according to my hypotheses, are reconstructed as follows:

- 442 - Birth of Húrin.
- 445 - Birth of Huor.
- 456 - (winter-spring) Dagor Bragollach.
- \*458 - Sauron captures Tol Sirion.  
Huor 13 years old.
- 459 - (autumn) Barahir slain in Dorthonion.

[8] R. Foster has constructed his chronology of the First Age on the assumption of a 'spring' calendar. His assignation of the birth of Nienor to the same year as the birth of Tuor is correct for a 'spring' calendar system, for she was born early in the year following the birth of Tuor according to a 'january' calendar (QS p.199; cf. UT p.73). His reconstruction, however, of the chronology of events from the Fell Winter to the death of Turin contains errors because he has attempted to construct his chronology directly from the data in The Silmarillion into a 'spring' calendar, rather than utilize a 'january' calendar initially and then translate the resulting chronology.

[9] R. Foster, op. cit. no.3, p.440.

- 463 - Galdor slain at Ethel Sirion.
- 459[late]-463[late] - Beren solitary outlaw in Dorthonion.
- 463/464 - (winter) Beren flees from Dorthonion.
- 464 - Birth of Túrin.
- (summer) Beren meets Lúthien in Doriath.

In the above reconstruction no adjustment in the length of Barahir's outlawry is required and the integrity of the temporal data in *The Silmarillion* is preserved. Tyler (pp.220-221) has exactly the same temporal interstices between and sequential distribution of events as in my reconstruction. However, because he assigns the Dagor Bragollach to 455, his chronology is displaced by one year. Thus he places Sauron's capture of Tol Sirion in 457, the death of Barahir in 458, the death of Galdor in 462, and the meeting of Beren and Lúthien in 463.

It has been previously assumed that the birth of Húrin fell in c.441 (Foster), and the birth of Huor in 442 (Bratman and Tyler) or 444 (Foster). Huor was thirteen years old when he went to do battle with the Orcs which issued forth after the loss of Tol Sirion. Sauron gained control of Tol Sirion approximately two years after the Dagor Bragollach (QS pp.155-158), that is, in 458, and the invasion southward by the Orcs probably followed in the same year. Therefore Huor was probably born in 445. Húrin was three years older than Huor (UT p.57), and therefore was born in 442.

It is stated that Beren met Lúthien in the same year in which Túrin was born (QS p.198). Tyler (pp.220-221) curiously places Túrin's birth a year before their meeting. Túrin was five years old in the year of the Evil Breath, that is, 469 (UT p.58). It is also known that his birth occurred in the first half of the year according to a 'january' calendar, for he is said to have been almost eight years old in the month of Gwaeron (UT p.62). Consequently Túrin was born in the first half of 464, and Beren met Lúthien in the summer of the same year (also Good and Tolley).



## The Second Age: Númenor

There are numerous discrepancies between the chronologies of events found in 'The Line of Elros' in *Unfinished Tales* and in the Appendices in *The Lord of the Rings*.

In 'The Line of Elros', hereafter designated as LE, the birth of Silmarien is assigned to the year 521, and in 'The Tale of Years', to 548. C. Tolkien (UT

p.225, note 4) says that there is no doubt that Silmarien was older than her brother Tar-Meneldur (cf. *RotK* p.316), whose birthdate in LE is assigned to 543. He further writes that the entry in 'The Tale of Years' (hereafter designated as TY) "should have been revised but escaped notice".

In LE Tar-Telperien surrendered the sceptre of Númenor to her son Tar-Minastir in 1731, but in TY Tar-Minastir is said to have dispatched a great fleet to Middle-earth in 1700. C. Tolkien (UT p.226, note 9) points out that this discrepancy is inexplicable. It is possible that the entry in TY for the year 1700 is essentially correct. Tar-Minastir may have been sent by his mother Tar-Telperien in the capacity as captain of the fleet, just as other heirs to the throne were captains of the fleet under their fathers (e.g. Tar-Aldarion under Tar-Meneldur, Tar-Ciryatan under Tar-Minastir (UT p.221), and Tar-Calmacil under Tar-Álcarin (UT p.222)). Thus in TY one should read that Tar-Minastir was sent to Middle-earth by his mother.

In TY it is written that Tar-Atanamir received the sceptre in the year 2251. C. Tolkien (UT p.226, note 10) points out that although his death is assigned to 2221 in LE, in earlier manuscripts it had been assigned to 2251. There was some confusion between the date of his accession and the date of his death. C. Tolkien states that in TY Tar-Atanamir's death, and not his accession, should be assigned to 2251, and the rebellion and division of Númenor belongs to the reign of Tar-Atanamir's son, Tar-Ancalimon. This last statement finds confirmation in the *Akallabêth*, where it is written:

"Then Tar-Ancalimon, son of Atanamir, became King ... and in his day the people of Númenor became divided" (QS p.266).

The resulting discrepancy between the emended date for the death of Tar-Atanamir (2251) in TY and the year 2221 of his death in LE must be attributed to a later alteration in the manuscripts of LE.

In the list of Kings and Queens of Númenor in the Appendices to *LotR*, Ar-Adûnakhôr is listed as the successor of Tar-Calmacil (*RotK* p.315). Tar-Calmacil is everywhere stated to have been the eighteenth King. In the *Akallabêth* Ar-Adûnakhôr is said to have been the nineteenth King (QS p.313). In the Appendices, however, he is said to have been the twentieth King (*RotK* p.316). In LE Tar-Ardamin is listed as the nineteenth King, Ar-Adûnakhôr as the twentieth. C. Tolkien (UT p.226, note 11) points out that reference to Tar-Ardamin was inadvertently omitted in both the list of Kings and Queens of Númenor and the *Aka-*



llabêth. The date of the death of Tar-Ardamin (2899) in LE is correct.

In LE Ar-Gimilzôr is said to have died in 3177. Yet, in TY his son Tar-Palantir is said to have repented from disrespect of the Valar in 3175. C. Tolkien (UT p.227, note 15) writes that this repentance should probably be assigned to the year of his accession, but that the discrepancy between these two dates must remain unexplained.

In LE Gimilkhâd, son of Ar-Gimilzôr, is said to have been born in 3044, and to have died in 3243. In Akallabêth, however, it is stated that he died two years before his 200th birthday (QS p.269). This discrepancy can be resolved if one assumes he died two years early according to his age, that is, before his 199th birthday, and not two years numerically according to the calendar.



## The Third Age

There are some discrepancies surrounding the chronology of the Third Age which shall be dealt with here.

In the Appendices to LotR, it is stated that the Easterlings attacked Gondor for the first time in the year 490 in the reign of King Ondohor (RotK pp.324, 366). According to UT, the first attack occurred in the reign of King Rómendacil I (UT p.308).

According to TY, the emigration of the Stoors from the Angle took place c.1356 (RotK p.366). According to the "Annals of the Kings and Rulers" it appears that the emigration is assigned to c.1409, following the invasion of Arnor by the Witch-king from Angmar (RotK pp.320-321). Tolkien confirms the former date in his Letter no.214<sup>10</sup>.

In the Prologue to LotR, Tolkien writes:

"It was in these early days, doubtless, that the Hobbits...forgot whatever languages they had used before, and spoke ever after the Common Speech" (FotR p.13)<sup>11</sup>.

Tolkien is referring here to the time when the Hobbits migrated into Eriador and came into contact with Men and Elves. Since this statement precedes the description of their migration from Bree to the Shire in the year T.A. 1601, the adoption of the Common Speech preceded this year. In Appendix F, however, Tolkien writes:

"The Hobbits of the Shire and of Bree had at this time, for probably a thousand years, adopted the Common Speech" (RotK p.408).

The phrase 'at this time' refers to the time of the War of the Ring. This last quotation would allocate the adoption of the Common Speech to c.2000 of the Third Age, which is widely at variance with the earlier date above.

According to TY, Belecthor II, Ruling Steward of Gondor, died in the year 2852 (RotK p.369), but in the "Annals of the Kings and Rulers" his death is assigned to 2872 (RotK p.319). Also in TY, Sam Gamgee's birth is assigned to 2983 (RotK p.371), but in the Longfather-tree of his family, it is dated 2980 (RotK p.383).



[10] J.R.R. Tolkien: The Letters of J.R.R. Tolkien, George Allen & Unwin, London (ed. Humphrey Carpenter, with Christopher Tolkien), 1981, p.290.

[11] J.R.R. Tolkien: The Fellowship of the Ring, George Allen & Unwin, London, (2nd. edition), 1966.

# Hymn to Elbereth

Erghwyn, Erghwyn, arlodhes pur!  
Myghternes dres an morow ter  
Ha golow dhyn a wander mur  
Ynmysk bys plethys an gwyth gwer.

Gilthoniel, A Elbereth!  
Deuagas cler hag anal splan!  
Erghwyn, Erghwyn, dhys ny a gan,  
Yn ter abell pell dres an mor.

A ster y'n vledhen yeyn dyclos  
Gonedhys gans hy dywla glew,  
Ylyn ha cler yn parcow noth  
Dha vlejow arghans prest a vew.

A Elbereth, Gilthoniel,  
Whath ny a gofhá nep a dryg  
Y'n tyr kél-ma y'n kellywyk  
Dha stergan war an morow pell.

**Helen Gottschalk**



# THE TALE OF JARIL

ROB BEATTIE



"He asked for aid, and none was sent," muttered Jari angrily, "This was not some small delving of our forefathers, but the Nauglamir made for Felagund, hewer of caves. No small matter, lords, but a great heirloom of these mountains."

Jari sat erect, despite his wounds in the Cave of Council at Gabilgathol. He fingered his beard and spoke again.

"From the darkness of Nulukkizdîn there issued forth a Man, Húrin of Dor-lómin, who stole as a spirit in the night the precious gift of the Dwarves to the dead lord Felagund.

Wherefore should we suffer such a priceless token to be hidden from us? Mayhap they would have taken it across the sea to some place of fastness, there to gloat over their spoils. No lords, this could not be; the host of Tumunzahar would not permit it. We came forth to claim what was ours."

There was silence in the Cave, the guttering torches casting mighty shadows up and across the vaulted ceiling so that the Dwarves who sat there seemed giants in council. Then a great Dwarf rose from his seat. He was Ginnar, son of Fal and he beckoned a young Dwarf to approach the table.

"Summon Thrōin," he whispered, "There is much here that is hidden from me, and I would see what passes in this place through his wisdom."

The young Dwarf scurried off and Ginnar turned to face Jari.

"You have come through many perils to bring us these tidings Jari. Perhaps you should rest ... your wounds still pain you I see."

"I am pained my lord," Jari could hardly contain himself, "Pained by loss of my comrades, pained by murder in Doriath. Yes, there is pain. Oaths have been broken and futile alliances have vanished on the wind. I have seen proud Dwarves trampled underfoot ... I have ..." He bowed his head and wept. The Dwarves sat silent as stones on a dark field.



Thróin stood in his chambers; he could hear the pattering of feet coming towards him.

"It begins," he said, "Sooner than I feared, and I am ill-prepared."

The young Dwarf burst into the chamber and despite himself, Thróin smiled.

"Steady youngster, would you wake me from my dreams? What is your name?"

"Vestri, son of Austri is my name lord Thróin, and I have been sent in haste from the Council to summon you. News has come from Sarn Athrad," he gasped, "A brave warrior from Tumunzahar, Jari is his name ..."

"Enough," said Thróin, "I know him, indeed I laboured with his father in the south many years before you were born, Vestri son of Austri. Come, lead me to the Council."

Gently, and with fear in his eyes, Vestri took Thróin's outstretched hand and led the blind Dwarf up the passageway to the uproar in the hall.



The debate continued apace. Dwarves were on their feet and shouting; Jari sat with the look of one who is sated with the slow fire burning within him. Then Ginnar saw his chance to bring them to order.

"My lords! Dwarves of Gabilgathol! Have you no reverence for one who bore Azaghâl from the field of Nirnaeth, blinded though he was by the foul reek of Glaurung? Thróin marched in the funeral van at the last, though battle raged about him as a sea."

Slowly and with reluctance the tumult abated and all eyes turned to where Thróin stood, clutching the hand of Vestri.

"Please Thróin, sit with us and give your counsel."

The sightless eyes swept the hall and the illusion of a measured stare was so strong that Jari flinched and turned away. Vestri led the aged Dwarf across the stone floor.

"Master," he whispered, "Listen to the words of Jari, there is much that we must be doing."

Thróin stopped and turned to Vestri's excited face. "Peace, young one, for there is much here that neither you nor I yet understand," then louder, "Where is Jari? I would speak with him."

Jari lifted his head, regarding the old Dwarf with veiled eyes and shifted in his seat. "I am here lord, and I bear

with me fresh griefs of the evil that the Elves have brought upon us."

"So I guessed," Thróin paused, "You are much like your father, Jari, always the first to the seam, ever eager for the deeps."

"If you will permit lord, I will tell my tale again so that you may judge whether I speak aright." Thróin nodded and Jari began.

"Dwarves from Tumunzahar laboured long in the service of Thingol and yet at the end he would have cheated us of our reward. Many were slain at his command as we learned from two more hardy than the rest who, flying from ruin, brought the evil tidings to Tumunzahar. Then lords, we took council and asked for your aid. Though you denied us we marched undaunted into the west and in fear, the witch Melian fled before our wrath. There in Menegroth were done many glorious deeds and we took what was our own." As he spoke, Jari's eyes flamed and all who saw him were amazed; his wounds were forgotten and he seemed to them a fell warrior, justly aggrieved. Many were openly ashamed that they had sat in content, trusting to the friendship of the Elves.

"But a host that we had no tidings of came marching up out of Ossiriand and we were waylaid at Sarn Athrad with grievous loss. The Nauglamir was taken by some stranger against whom none could stand. There was a power about him that hid him from my eyes and he vanished into the south. As for myself I swooned by the side of the river, hit by Elvish darts and left for dead." Jari licked his lips and scanned the hall. "Let none doubt my courage; it was perhaps my fate to bear the news hence that the Dwarves might be kindled and sweep across Beleriand like a storm."

"No," said Thróin, "None will doubt you. But I am puzzled. Why did you not return to Tumunzahar, rather than come north?"

"Believe not the lies of the Elves," replied Jari, and he was angry, "The Orcs of Bauglir roam free in these lands, doing what they will. Twice was I almost taken, and the road to your halls seemed most sure. Even the hardy will travel so at need."

"Well spoken," said Thróin, but his face was sad, "Yet I deem there is much that you have not told us."

"Would you have me re-live my sorrow blow for blow? I came for aid. If there is none, then give me leave to go, and I will return to my own."

"Peace, Jari," cautioned Ginnar, "Let Thróin speak."

Thróin turned his sightless eyes up from clenched hands. He looked as one



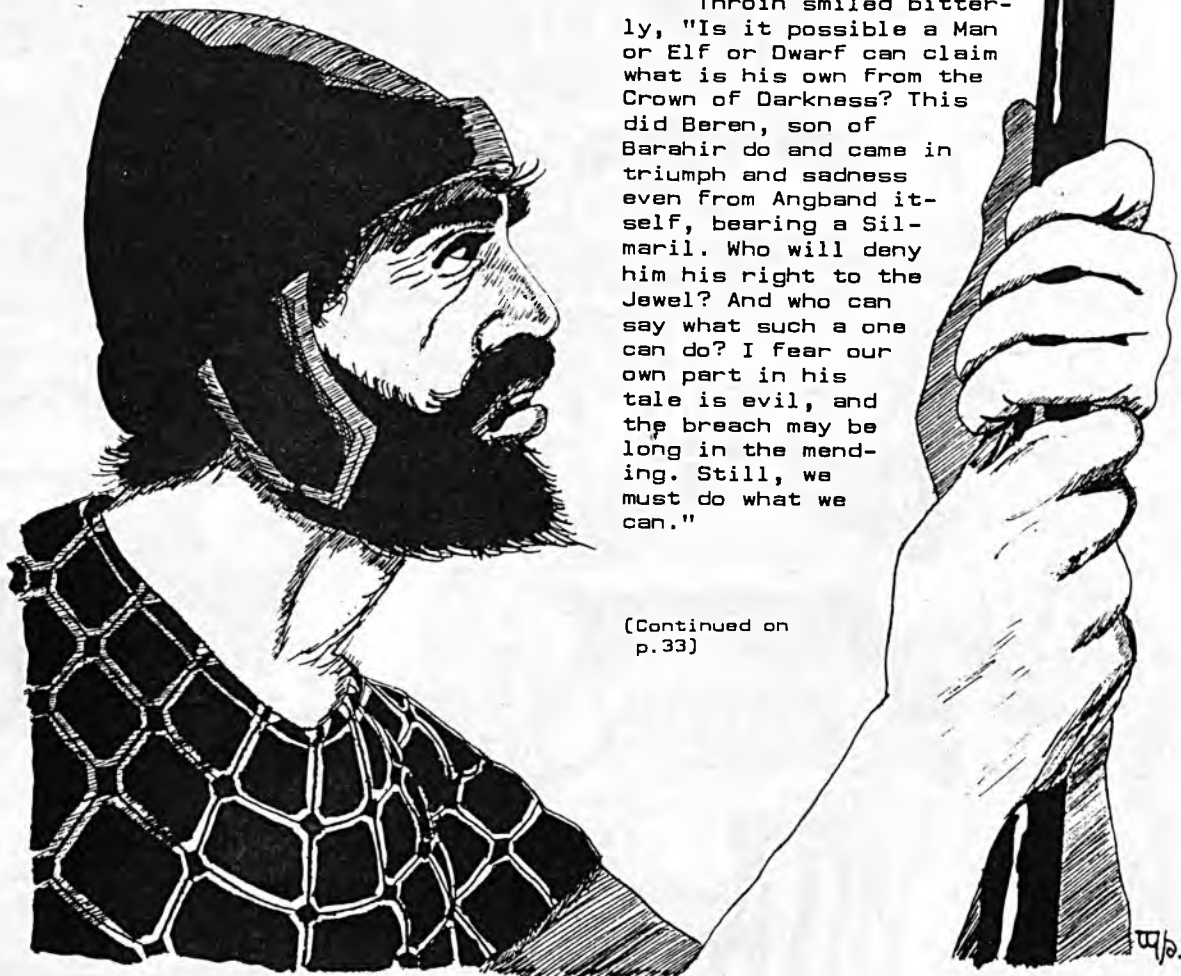
who has wandered long in the dark, drinking the bitter cup that Glaurung had filled for him. But he had come to a decision. "Jari, you speak ever of the Nauglamir, yet it is rumoured that one of the great Elven Jewels from across the sea rests in Doriath. It seems strange that no word of this wonder passes your lips; it is said that these jewels were cunningly wrought by a master-smith, and revered by Aulë himself."

"You are deceived lord, none of the Jewels have seen the light; they suffer under the shadow of Bauglir."

"Still, there are tales that have reached even these old ears, of a Man, Beren who dares the perils of the north and returned with one of these Silmarils."

"Tales lord, nothing more," but the voice of Jari was faint.

"No more fencing Jari. Let us have the truth. It must have been a hard trial for our brothers in Tumunzahar to work this Jewel and know it could never be theirs. There is some mighty oath at work here that we do not understand, yet now we find ourselves bound by it," he shook his head, "What words did Thingol speak to enrage you so, and lead us to this sorry hour? And what of this stranger who withstood you so easily; who was he I wonder?"



Jari was shaking, "He was a demon Thróin, all fled before him ... and when I woke, the river," he faltered and closed his eyes, "He had done something to the river ... he .." The voice trailed away in the dim-lit hall.

Thróin's voice was stern, "What had he done to the river?"

Jari looked around him pleading.

"We have no time for this! What had he done to the river?"

Jari spoke as one witless, tired of long deceit. "He turned the river to gold. When I woke the river was a bed of gold running swiftly to the sea."

The Dwarves rose, shouting again but Ginnar silenced them, crashing his iron staff upon the stone floor. He turned to Thróin.

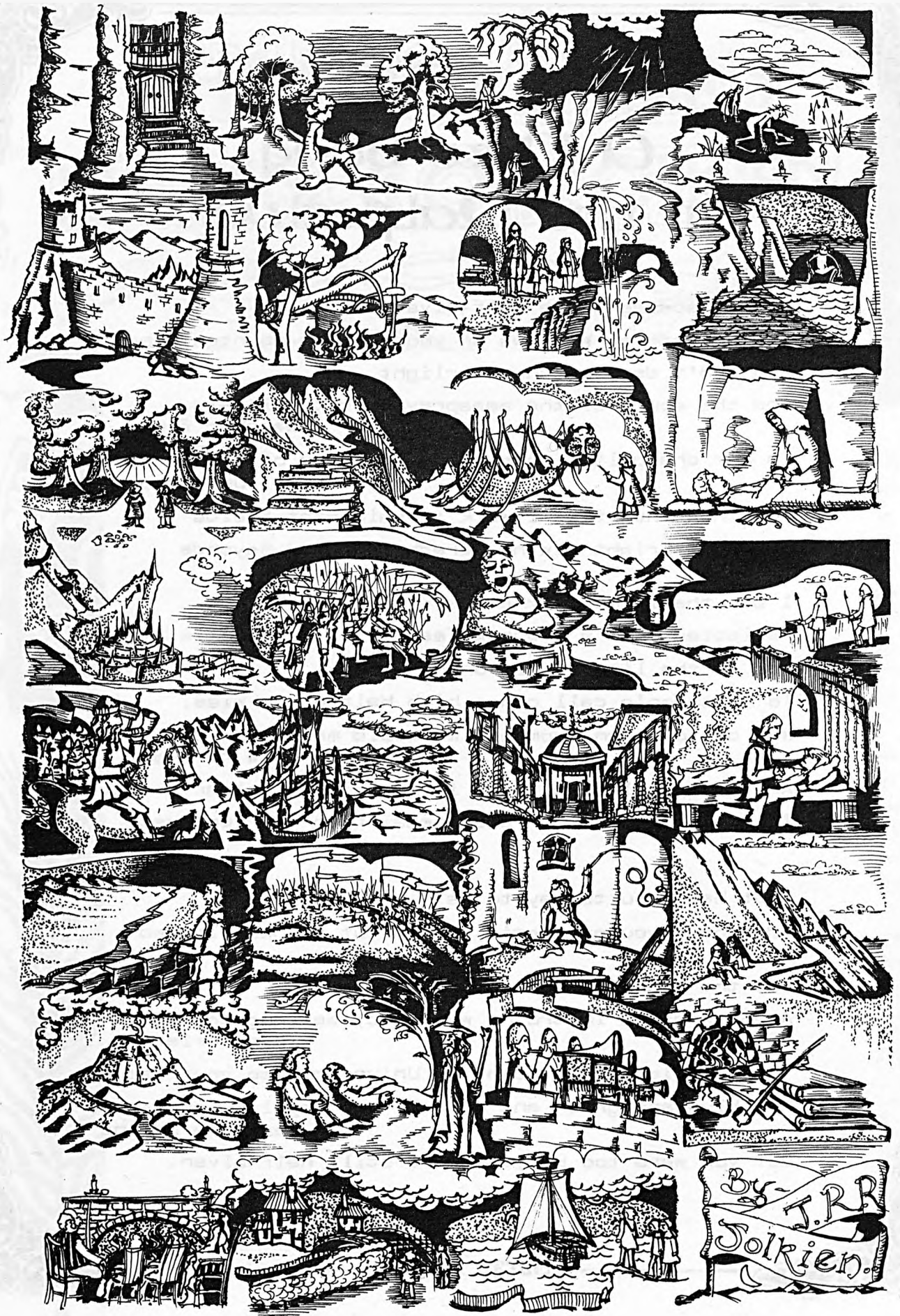
"How is this possible?"

Thróin smiled bitterly, "Is it possible a Man or Elf or Dwarf can claim what is his own from the Crown of Darkness? This did Beren, son of Barahir do and came in triumph and sadness even from Angband itself, bearing a Silmaril. Who will deny him his right to the Jewel? And who can say what such a one can do? I fear our own part in his tale is evil, and the breach may be long in the mending. Still, we must do what we can."

(Continued on p. 33)











# THE INDO-IRANIAN INFLUENCE ON TOLKIEN

MICHAEL McCLAIN



The present division 'East - West' is really somewhat artificial and also recent, dating from the Renaissance; in reality it existed neither in antiquity (for the ancient Greeks there was no 'East - West', there were only Greeks and 'barbarians') nor in the Middle Ages (when Christendom and Islam really formed an organic whole). Geographically the division between Europe and Asia is somewhat arbitrary, while from the ethno-linguistic standpoint the present 'East - West' division is meaningless, since Indo-European peoples occupy nearly all Europe and also a large part of Asia.

J.R.R. Tolkien was an erudite in the field of Indo-European linguistics, which means that he must have had some knowledge of the Iranian and Indo-Aryan fields. Also, the Celtic elements in the works of Tolkien are obvious and undeniable. Now, of all the peoples of Europe it is the Celts who have most in common with the Indo-Iranian branch of the great Indo-European family. Indeed, it would not be too much to say that the Celts are a 'Western' people only in the purely geographical sense. The resemblance between "Erinn" (the Celtic name for Ireland) and Iran is not a coincidence. There is no space here to go into the many parallels between the Celts on one hand and the Indo-Iranians on the other, but these parallels comprehend the fields of art, music, literature, prosody, codes of morality and chivalry, social organisation, numerology, religion and mythology, as well as the linguistic similarities which one expects to find among the languages of the Indo-European family. The fact is, as I know from experience, when one begins to delve deeply in the Celtic field he is inevitably drawn to the Indo-Iranian fields. In effect, Iranian and Indo-Aryan studies help to illuminate many obscure points of the Celtic heritage, clarifying and making understandable many otherwise strange and ambiguous features. Knowledge of Iranian and Indo-Aryan studies is a sword which cuts many Gordian knots which the Celtic scholar encounters. I have no hesitation in affirming that



anyone who has no knowledge of Indo-Iranian studies will be forever a dabbl-er and a dilettante in the Celtic field. In the book Celtic Heritage by Alwyn Rees and Brinley Rees it is difficult to find a single page without a reference to Iranian and/or Indo-Aryan studies. Since Tolkien was an erudite in the Indo-European field in general and in Celtic studies in particular, it would seem to be inevitable that he had some knowledge of Indo-Iranian studies as well. It should also be noted here that few if any peoples have a richer heritage of epic literature, romances of chivalry and, what one might, for want of a better name, call 'fairy tales' than the Iranian people in general and the Persians in particular. Also, of all the Indo-European epics, it is the Persian which most closely resembles the Celtic epic, or, to put it another way, while all Indo-European epics have certain points in common, the 'family resemblance' is particularly strong between the Celtic epic on one hand and the Persian epic on the other.

There do indeed seem to be Persian elements in the works of Tolkien. The following exposition of said elements does not pretend to be definitive; an exhaustive work on this subject would require a great deal of time, specialized knowledge which I do not now possess, and research material not accessible to me at this time, not to mention more space than a short magazine article. Here indeed is a good project for admirers of Tolkien. The apparent Persian elements which I have encountered in the works of Tolkien are particularly significant because some of them indicate that Tolkien not only was familiar with Persian literature - particularly the epic - but also that he had at least a superficial knowledge of the Persian language.



One mythological and symbolic element which the Celts and the Iranian peoples have in common is that of the Sacred Cup or Holy Grail. The Freudian interpretation of this is an example of both stupidity and of vile-minded prurience. The real origin of the Sacred Cup is very simple. The Soma (Sanskrit) or Haoma (Avestan) ceremony was practiced by the ancient Iranians and Indo-Aryans, and the ceremony itself was perfectly preserved by the Druids long after the Celts had migrated to areas where the Soma or Haoma plant does not grow, thus conserving the form and also the symbolism of the rite, even though the 'subs-

tance' itself was no longer obtainable. Once accepted the principle of the sacred beverage, it is only a short step to sanctifying the cup which holds the beverage and from which one drinks it. The Celtic sacred cup later became Christianized and came to be the key element in Mediaeval literature, while the Iranian Sacred Cup appears in the epic and later in the mystical verse of the Persian Sufis. Thus the Celtic and Iranian Holy Grails or Sacred Cups not only have the same origin but their later history and literary transformations are closely paralleled.

The Iranian Holy Grail or Sacred Cup appears with special prominence [it appears more briefly a number of times] in two episodes of the Shah Namah, the great Persian epic. Firstly, it appears as the Cup of Jamshid, which possesses many magical powers, including that of constantly refilling itself with wine. Readers of Omar Khayyam will remember the phrase "Where Jamshid gloried and drank deep". Later comes the magic cup of Kai Khusrau, which also possesses many magical powers, the most prominent of which is the following; by looking into this cup Kai Khusrau is able to see what is happening anywhere in the world and also to foretell the future.

The Mirror of Galadriel in The Lord of the Rings bears certain resemblances to various manifestations of the Celtic Grail, particularly the Kettle of Lugh. However, the Mirror of Galadriel is identical to the Magic Cup of Kai Khusrau; therefore, it would appear that in this case Tolkien followed the Iranian rather than the Celtic model. Another closely related example is the Phial of Galadriel. Also, the Palantiri or 'seeing stones' bear an obvious resemblance to the Magic Cup of Kai Khusrau, though the outward form be different. In the Persian epic the knights or heroes are called 'Pahlavas' or 'Pahlavans'. This might seem to be echoed in the names 'Palantiri', 'Tar-Palantir' and, perhaps, 'Paladin Took'. The etymology of the word 'paladin' is doubtful, but that it be derived from the Persian 'Pahlavan' combined with the Arabic 'Din' (religion or faith), thus being a hybrid term meaning 'hero of the faith' is at least a possibility. Also, if Tolkien came across the word 'Pahlavan' or 'Pahlava' this would have suggested 'Paladin'.

The Persian word for 'fairy' is 'peri': this would seem to be included in the Sindarin term 'Periannath', meaning 'Hobbit'; also 'Peredhil', meaning 'half-elven'; and also, possibly, in the name of Peregrin Took and "Perry-the-Winkle".

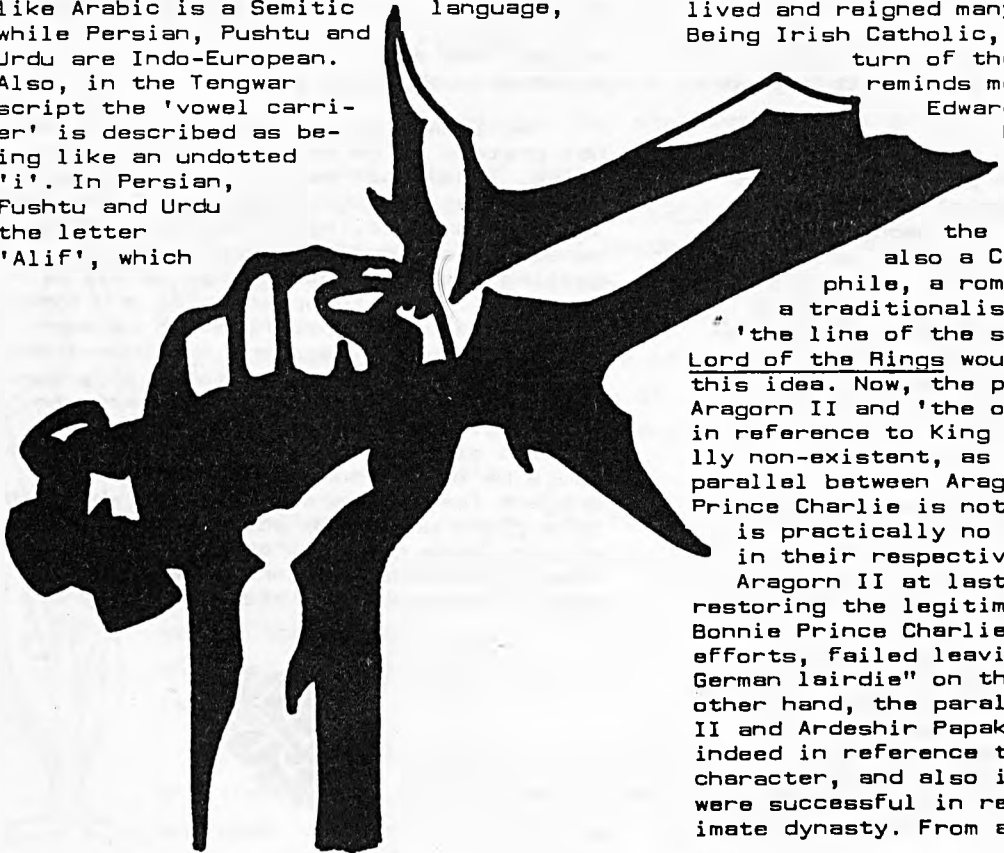
The Persian enclitic particle called 'ezafe' has the sound of an 'e' or 'i' and indicates possession, being equivalent

to the English genitive preposition 'of' when this indicates possession. The 'ezafe', like the possessive 'of', comes after the thing possessed and before the possessor, as in the phrase 'the book of the child', which in Persian would be 'kitab-i-bache'. The 'ezafe' derives from the Old Persian relative pronoun 'hya' (mas.), 'hyâ' (fem.), 'tya' (neutral), which was originally an independent word but later became enclitic. At least in Sindarin and Quenya the Persian 'ezafe' is used, for instance in 'Narn i Hîn Húrin' ['tale of the children of Húrin'] and the Quenya 'Hini Ilúvataro' ['children of Ilúvatar']. Both are perfect examples of the Persian 'ezafe', though of course the other words of the expression are not Persian.

In the Tengwar alphabet three dots are used as a vowel sign and as a diacritical mark. In the Arabic alphabet two letters have the three dots as a diacritical mark, while the modified form of said alphabet used to write Indo-European languages such as Persian, Pushtu and Urdu, has five letters which use the three dots. Of course, the masoretic Hebrew texts use the three dots as a vowel sign (non-masoretic Hebrew texts do not mark the vowels). Which Tolkien used as a model in this case there is no way to know for sure, though the fact that he was an erudite in the Indo-European rather than the Semitic field seems to me to be a good reason to favour the Persian hypothesis: Hebrew, like Arabic is a Semitic language, while Persian, Pushtu and Urdu are Indo-European. Also, in the Tengwar script the 'vowel carrier' is described as being like an undotted 'i'. In Persian, Pushtu and Urdu the letter 'Alif', which

is simply a vertical line, is often used as a vowel carrier. An undotted 'i' is also a vertical line.

In the Shah Namah the historical Achaeminid dynasty is at one point confused with the mainly (though perhaps partly historical) mythological Kayanian dynasty. Firdausi, compiler of the Shah Namah, gives short shrift to Alexander, ignores the Seleucids and also gives very short shrift to the Parthians. To Firdausi all these are usurpers who do not possess the royal charisma or 'Farr' [from the Avestan and Old Persian 'Hvareno' by way of the Pahlavi 'Khvarrah']. The overthrow of the Parthians and the founding of the Sassanian dynasty by Ardashir Papakan is considered to be the restoration of the legitimate dynasty, the dynasty which possesses the 'Farr', which will restore the glories of Iran. Thus the triumph of Ardashir Papakan is indeed the 'return of the King'. The parallel between Ardashir Papakan on one hand and Aragorn II on the other is obvious enough. One may, of course, think of the Welsh legends concerning the 'once and future king', referring to King Arthur. However, in such legends Arthur has been taken to a dimension where time does not pass or at least is different from time as we understand it, and will one day return. In The Lord of the Rings as in the Shah Namah, 'Return of the King' means the restoration of the legitimate dynasty, not the literal physical return of a particular king who lived and reigned many centuries before. Being Irish Catholic, the expression 'return of the king' inevitably reminds me of Prince Charles Edward Stuart, 'Bonnie Prince Charlie'. Though Tolkien was a 'Sassenach' (if you will pardon the expression) he was also a Catholic, a Celto-ophile, a romantic and very much a traditionalist. The mention of 'the line of the stewards' in The Lord of the Rings would seem to favour this idea. Now, the parallel between Aragorn II and 'the once and future king' in reference to King Arthur is practically non-existent, as we said before. The parallel between Aragorn II and Bonnie Prince Charlie is not much closer. There is practically no resemblance at all in their respective biographies. Also, Aragorn II at last was successful in restoring the legitimate dynasty, while Bonnie Prince Charlie, despite heroic efforts, failed leaving the "wee, wee German lairdie" on the throne. On the other hand, the parallel between Aragorn II and Ardashir Papakan is very close indeed in reference to biographies and character, and also in the fact that both were successful in restoring the legitimate dynasty. From a literary point of



view Ardeshir Papakan and Aragorn II are identical.



One characteristic feature of the Persian epic is the prominent part played by gigantic, mythological birds called 'Simurgh' and 'Garuda', which later appear in a somewhat altered form as the 'Roc' of the Arabian Nights. As far as I am aware, in no other Indo-European epic do gigantic birds play so important a role. The same is also true of the works of Tolkien. I refer to the eagles and also to that creature called 'Dwimmerlaik' by Eowyn in the battle of the Pelennor Fields. The resemblance between the Simurgh and Garuda of the Persian epic and the eagles of the works of Tolkien is particularly close.

There is also a close resemblance between the battles of the War of the Ring on one hand and the many battles between Iran and Turan (i.e., between Aryans and Turks, often with the sense of Light against Darkness, since the Aryans are followers of Zoroaster, while the Turks worship the forces of Darkness) in reference to the many sorts of beings arrayed on either side, the forces of Light on one side and the forces of Darkness on the other. Certainly in this respect no other Indo-European epic bears so close a resemblance to the works of Tolkien.

Both the Celtic Druids and the Iranian Magi had their permanent sacred fires; indeed the symbolism of fire played a prominent role among both peoples, and to a lesser extent among the Indo-Aryans. However, the symbolism of fire played a particularly important role in Zoroastrianism, whose places of worship are called 'Atashgde', i.e. 'fire temples', and whose followers are called - erroneously - 'fire worshippers'. Now, in the works of Tolkien the creating spirit of Iluvatar is called the 'Flame Imperishable' or the 'Secret Fire'. Indeed, the whole world view of the works of Tolkien bears a close resemblance to Zoroastrianism. There is no space here to deal adequately with this; but note the Iluvatar, Who is One, the conflict on the spatio-temporal level between Light and Darkness, good and evil, the many sorts of beings superior at least in their powers to men, but being limited and spatio-temporal are infinitely less than God, who is One without a second. The whole world view of Ilúvatar, Eä, the manifestation of the Vision of Ilúvatar, animated by the

Secret Fire and bound by the principles of matter, space and time, the Timeless Halls beyond all spatio-temporal categories and the Void, the absence of Iluvatar and the Secret Fire and therefore nothingness and darkness, is very near to being pure Zoroastrianism. The 'Deepes of Time' remind one of Zurvanism or 'Time Speculation', a school of Zoroastrianism during the Sassanian period.

Also, what might be called the 'ontology' of the works of Tolkien bears a close resemblance to the ontology of the Persian Sufis and even more to that of the great Persian Shi'ite philosopher and theologian of the Safavi period known as 'Mulla Sadra of Shiraz' and also as 'the philosopher of Being' because of his particular concentration in the field of ontology. Unfortunately Mulla Sadra is little known outside Iran and parts of India and Pakistan, though Henry Corbin and Seyyed Hossein Nasr have done much to extend knowledge of his philosophy to Europe and America. This is very long and involved to explain here, but in Tolkien and Mulla Sadra, Being is One, but existents are multiple, creation is the reflexion or manifestation of God Who Alone is Pure Being, in the spatio-temporal realm, nothingness in effect being the absence of God. Of course, the ontology of Mulla Sadra is far more complete and developed than that of Tolkien as expressed in his literary works (which are, in spite of what some say, profoundly religious), but the general outlines are the same or nearly so. Tolkien was not primarily a philosopher or metaphysician, nor are his works tracts of systematic philosophy.

As I said before, this essay does not pretend to be exhaustive or definitive. I have not mentioned many resemblances between the works of Tolkien and the Persian epic, mythology and romances, because I see no particular point in dealing with elements common to all or nearly all Indo-European epics and mythology. The very close relation between the Celts on one hand and the Indo-Iranian peoples on the other makes this particularly true in the present case. An exhaustive, definitive work on the Iranian elements in the works of Tolkien would be an enormous task and a fine project for admirers of Tolkien who wish to explore untrodden paths and plough virgin lands rather than follow well-travelled roads and harrow well-cultivated and perhaps depleted fields.





# THE BATTLE OF THE PELENNOR FIELDS AN IMPOSSIBLE VICTORY?



*he moment* of greatest peril is the moment of victory" [Napoleon Bonaparte].

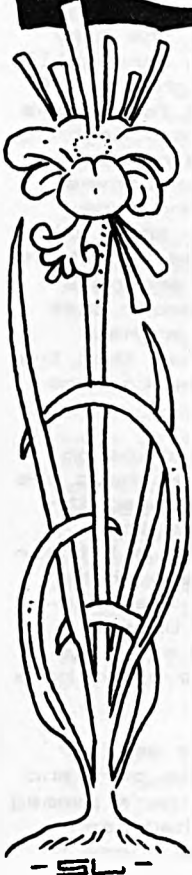
Bonaparte is also reputed to have asked of a candidate for promotion, after hearing a long list of his martial qualities, "Is he lucky?". In the Battle of the Pelennor Fields the truth of both these quotes is shown. The hosts of Mordor came close to winning at least twice. Instead they lost.

At the end of the letter column in Amon Hen 51 there is a mention of a letter from Perry Johnson, reporting on a war-game replay of the battle. In this replay the hosts of Mordor were successful. The editor, Jenny Smith, goes on to comment, "There doesn't seem to be a single military explanation for the Victory of the West!"

First, the question must be asked, "Why fight for Minas Tirith?" Some of the answers are given within The Lord of the Rings. It was partly defended because it was the capital of Gondor, but that answer merely shifts the question back a stage. Minas Tirith controls the western bank of the Anduin; Minas Morgul controls the eastern side. Neither side can do more than harass troop movements through the Vale of Anduin. With, as Sauron planned, Isengard controlled by Saruman, the Vale of Anduin was the only way to move troops to or from Gondor. So if Sauron controlled Minas Tirith, Gondor and Rohan could be conquered separately.

Similarly, if Lorien had fallen the dwarves, elves and men living about Mirkwood and the Iron Hills would be isolated. This seems to have been part of the plan. It was an obvious, and effective, move to have the Corsairs attack the coast of Gondor: in that context the invasion of eastern Rohan on the 11th March is equally obvious. However, the plan is not as well-laid as it might be.

The operations mounted from Dol Guldur were wasteful. Between the 11th and the 22nd of March three attacks are made upon Lorien, one upon Rohan and one upon the realm of Thranduil: none succeed. The Ents destroy the invaders



-SL-

of Rohan; Thranduil is victorious in the battle under the trees in Mirkwood; in Lorien there was Galadriel. It is said that only Sauron could have overcome the power of Galadriel and her ring. It is rather rash to suggest a better plan, but ignoring the magical leaves only the conclusion that the Orcs of Dol Guldur were too scattered to be effective. Warfare in woods and forests is, like crossing a broad river, difficult even with the weapons and bridging equipment of a modern army.

Meanwhile, at Minas Tirith, the war starts on the 10th March, when an army from the Morannon takes Cair Andros and marches into Anorien while the Morgul-host marches forth. Already it is the second day of Aragorn's journey from Erech. There is a slight pause as the Morgul-host prepares to cross the Anduin but on the 13th the Pelennor is overrun and the siege proper begins. On that same day the Corsairs are destroyed and their ships taken. By this time the abortive invasion of eastern Rohan has failed as has the first assault upon Lorien.

If Theoden had not been guided by the Wild Men, the Rohirrim would have been engaged by the army that had marched into Anorien upon the 14th. Aragorn, despite defeating the Corsairs, would have been too late. Almost nothing of importance happens on the 14th. Aragorn and Theoden are travelling; the siege lines are prepared. It is the calm before the storm. (I know Frodo and Samwise are busy escaping from Cirith Ungol, but none of their actions affect the conduct of the battle, though Sauron no doubt hoped to force the Captains of the West into using the One Ring.) The next day is the day of the battle.

First the Gates of the City are broken. The Rohirrim are lucky and are unchallenged until they are close to the attacking army and about to charge. Their attack is eventually halted and they are about to be wiped out when Aragorn arrives, greatly surprising the Morgul-hosts who expected the Corsairs. There are more details and events recorded. Some are significant to the battle; some are not.

The deaths of Theoden and the Witch King (with the apparent death of Eowyn) are significant. There is a close comparison between the death of Theoden and the death of the Swedish king, Gustavus II Adolphus, at the battle of Lutzen (16th November 1632). In both cases there was a desire for vengeance. That of the Rohirrim seems almost suicidal, almost as though there was a feeling of guilt at not standing by Theoden and dying to protect their lord. That Eowyn apparently did die in defending Theoden

would have heightened this feeling: Wom-en's Lib was not a feature of Middle-earth.

The death of the Witch King, as would the death of any commander, did not do the Morgul-hosts any good. His ability to terrify the enemy was gone (which would hearten the men of Gondor and of Rohan) as was the driving will which pushed on his own troops. There is also a great advantage in a commander who can move rapidly in battle: before a battle could only be as large as one man could see if it were to be manageable. All this was lost. If anyone doubts the effect of the death, or flight, of the commander of an army they should read of the Battle of Arbela, where Alexander the Great was almost defeated by the overwhelmingly superior army of Darius, which broke when Alexander's last ditch attack on Darius' Guard caused Darius to flee. The difference is that the Morgul-hosts did not flee when the Witch King died. Also, the Haradrim flee when their chief is slain and the standard falls.



So it is clear that the hosts of Mordor had suffered shocks. Commanders had died, including one supposed to be immortal. The Rohirrim had fallen upon their rear and the garrison of the city had marched forth. But numbers were still on their side. The mumakil frightened off the horses of the Rohirrim and formed the centres of patches of resistance. Gothmog, lieutenant of Morgul, had regained control of the army and thrown in reserves. The Rohirrim were surrounded and hopelessly outnumbered. It was, by then, mid-morning: they had been fighting for about three hours, sunrise being at around a quarter past six. We must remember that they were used to armour and yet had ridden far and fast. It was then that the ships of the ships of the Corsairs were sighted.

Aragorn had captured the ships on the day that the siege began. Without the army of the dead he would have been incredibly lucky to have defeated the Corsairs on land and then taken all their ships. There would have been enough men on the galleys to have worked them further offshore and returned to Umbar. There might have been trouble with the slaves but even then the ships might have been fired.

Imagine the feelings of a soldier seeing friendly ships come into port and disembark an enemy army when there seemed to be no sign that the ships had been fought over and no way for the enemy to

get near them. How was it done, and would they do the same again?

"But the hosts of Mordor were seized with bewilderment, and a great wizardry it seemed to them that their own ships should be filled with their foes; and a black dread fell on them, knowing that the tides of fate had turned against them and their doom was at hand" [LotR III.5.VI].

Indeed, for all they knew there was still a kingdom of Arnor, as powerful as Gondor, and here was its king: and if the king was there his army would be with him. The men of Gondor knew a little more, no doubt, and expected less.

It is at that point that the battle was decided. Once the hosts of Mordor lost they could be ridden down almost at will by the cavalry. Always in war an army that has fled has suffered heavy casualties, often more in the pursuit than in the battle. Always organised infantry, armed with spears, pikes, or bayonets and muskets, have been able to defend themselves against cavalry. The key is organisation. It collapsed.

That deals with the psychological side of the battle. There are also suggestions of a difference in equipment. Armour has almost always been an advantage in warfare. For a period of about a hundred years on either side of the career of Napoleon it was little used. Heavy cavalry wore some armour since they often engaged other cavalry using swords. In some armies sappers and engineers wore armour. These were the only significant exceptions. Then, in 1914, war broke out in Europe and the firepower of magazine rifles drove both sides into trenches. The French cuirassiers still wore their traditional helmets and discovered that they saved lives. Since then personal armour has returned.

Before firearms armour was widely used, from padded jackets to shaped plates of metal. In Europe the weapons that developed were heavy; the swords were intended to crush and smash as much as cut. It didn't much matter if armour was worn or not. In the Crusades the Saracens wore far less armour than the Crusaders. Their weapons were not designed to harm an armoured man. The story of Richard the Lionheart's meeting with Saladin illustrates the difference in weapons. The scimitar cuts through silk while Richard's sword can hardly harm it but splits a shield (or in some versions, an anvil).

It is significant that the Haradrim are described as coming from a hot southern land and carry scimitars. The descrip-

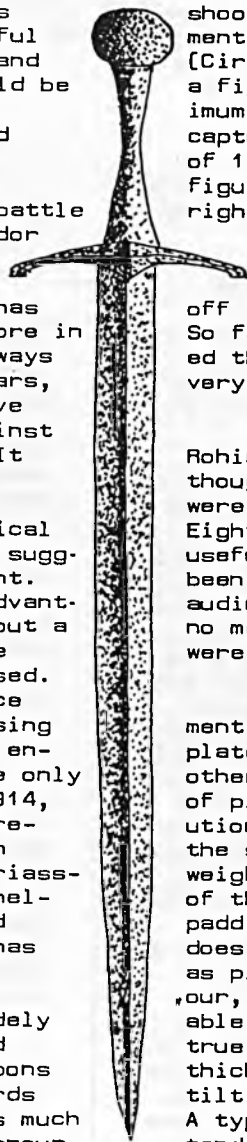
ptions of the Crusades, of both sides, agree that the crusading knights were unstoppable when they charged, though often the Saracens didn't try to stop them. The Haradrim could be similar to the Saracens.

The available descriptions of the Rohirrim are more detailed. At first sight they appear similar to the Norman knights who conquered England. However, some also carry bows and are skilled at shooting from a running horse. From a mention of numbers in Unfinished Tales (Cirion and Eorl, ii: The Ride of Eorl) a figure of one in seven seems the maximum. Eomer pursued the Orcs which had captured Merry and Pippin with an Eored of 120 men. No numbers are given but a figure of around 15 archers seems about right from the descriptions of the pursuit and battle. There are not enough to seriously affect the skirmish. Some stragglers are picked off and some of the Orcs waste arrows. So far as Merry and Pippin are concerned the arrow that wounded Grishnakh was very welcome.

It is not known if there were any Rohirrim with bows at the Pelennor, though there is no evidence that they were any less well prepared for a melees. Eight hundred archers would have been useful at times. They would also have been useful in defending Rohan from marauding Orcs. Whichever was done there is no mention of them. Even if the bows were brought, they might not be used.

There are other clues to the equipment used. Prince Imrahil wore some plate armour and it is likely that others would follow suit. The advantage of plate armour is the weight distribution: chainmail is not only heavier for the same protection but puts all the weight on the wearer's shoulders. Some of the extra weight is in the form of padding since chainmail is flexible and does not spread the impact quite as well as plate. While on the subject of armour, the image of the knight being unable to stand up unaided is false. It is true that some plate armour was very thick and heavy. It was intended for tilting - for sport rather than for war. A typical suit of full plate armour intended for war weighed about ninety pounds - the sort of load a modern infantryman might carry - and the user would have been trained for it for most of his life.

In other parts of the world the weapons and armour used were quite different. Lamellar armour was as flexible as chainmail but didn't trap the point of an arrow. The swords of Japan are remarkable weapons: were some of the legends of magic swords inspired by traveller's tales of such blades? Tolkien as a scholar studied Europe, and especially



the north of Europe. That is the region we must look at first; there seems no need to look to the mysterious Orient.

Orcs are more shadowy figures. The descriptions concentrate more on their physical appearance rather than their equipment. Some wore ring-mail, and weapons were varied. It isn't clear what an 'orc-scimitar' was. It may merely have been a sabre. What is very clear is that they were, on the whole, nearer in size to halflings than to men. Sam and Frodo would never have considered disguising themselves in orc-gear if the average Orc was more man-like. The size is a disadvantage in battle, and partly explains the Battle of Greenfields. It would also explain why no mention is ever made of the Shire rabbits being unusually large.

Others have suggested that the Variags of Khand were similar to the Varangian Guard of the Byzantine Empire. Any guesses based on similarities in names and nothing more are no more than that. The Easterlings bore axes. Of the others even less is known.

To sum up, the Captains of the West were lucky - what if Aragorn were late - and repeatedly surprised, in the military sense, the enemy. There is evidence that they were better armed and armoured. Quite apart from descriptions the simple fact that, of six thousand Rohirrim, four thousand survived the battle able to fight despite the high numerical odds suggests they had better protection. Also, Men are usually bigger, stronger and heavier than Orcs. All of this would work against the numerical superiority the hosts of Mordor had. The Orcs had been raiding Rohan and Gondor for several years. It is quite possible that only a few of the Orcs at the Pelennor had actual combat experience, though it was less than a year since Osgiliath was taken. The men of Rohan and Gondor could have gained more from the raiding.

There is one other difference between the two armies that would have an effect on their fighting qualities. The Orcs were driven to battle. The armies of the West were led. Throughout military history well-led armies have prevailed, from Arbela to Port Stanley.



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(CHRISTIANITY & KINGSHIP, continued from p.7)

in Middle-earth: to obey the king is to accept his authority. However, obedience is not forced upon the peoples of Middle-earth and Narnia, except by tyrants. Kings are obeyed because of the love their subjects bear them.

So far I have only discussed the positive aspect of kingship, and have only given examples of where the king has fulfilled his role. However, in both Middle-earth and Narnia it is also possible to witness the betrayal of the ideals of kingship. Edmund's description of a tyrant sums up most of the qualities of despotism: "Proud, bloody, luxurious, cruel and self-pleasing". The White Witch, Sauron and Saruman betray the ideals of kingship. They wish to dominate in their worlds, not to guide them. In The Silmarillion, Melkor desires "to subdue to his will both Elves and Men ... he wished himself to have subjects and servants, and to be called master, and to be a master over other wills". A refusal to accept the responsibilities of kingship indicates that he is unworthy to rule. Edmund views the crown as a means by which he can gratify all his desires: "that get him off thinking about being a king and all the other things he would do" [LWW ch.9]. Another symptom of the abuse of power is the rejection of justice: "The world will be ruled by tyrants who care no more for joy and justice and mercy" [The Magician's Nephew].

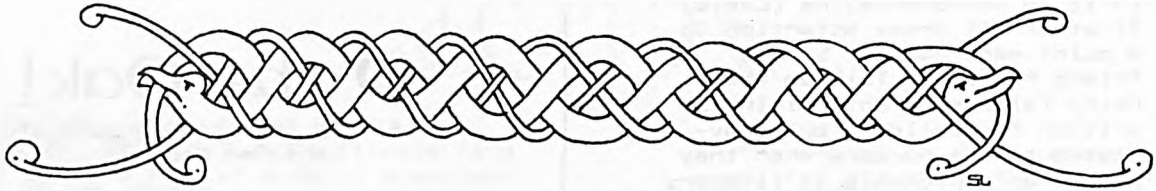
Thus can one see how some of the Christian ideologies of both Tolkien and Lewis are reflected in their fictional works, particularly in the theme of kingship.





# Tolkien's influence on C.S. Lewis: epilogue

by PILAR SAN JOSÉ & GREGORY STARKEY



In a previous article\* we set out to show the influence of Tolkien's world on Lewis, but in this paper we would like to show how Tolkien was the motive force which drove his friend Lewis to start writing fiction. However, it is important to point out from the start that while Tolkien may be (and is, as we have seen\*) an important source of his work, Lewis had other influences which may be counted as more important. Such a source is George Macdonald, of which Lewis writes:

"I have never concealed the fact that I regard him [Macdonald] as my master; indeed, I fancy I have never written a book in which I do not quote from him!."

The friendship between Tolkien and Lewis had a strange beginning arising from their initial disagreements over the different opinions they held concerning the way they would direct literary studies at the University. Both of them managed to overcome these disagreements and found that they held many things in common, one of them being their appreciation of Myth. Their theories about myths had such a strong hold over them that they became the foundation stone for their deep friendship which marked a long period of their lives until, on the personal level, a further disagreement undercut the friendship they had formed<sup>2</sup>.

Lewis tells us in his autobiography Surprised by Joy<sup>3</sup> how he first stumbled across myths. When still very

young he got hold of a book called Siegfried and the Twilight of the Gods illustrated by Arthur Rackham. Both text and drawings drew him towards a whole world of literature and principally that of the Northern Myths.

For Tolkien, myth inspired literature was further enhanced by Catholicism teaching. We see his ideas collected together in his essay 'On Fairy-Stories'<sup>4</sup> and in a poem dedicated to C.S. Lewis called 'Mythopoeia' or also 'Philomyth to Mysomyth' or again 'Mysomythos', in which he tells us of the conversation which took place between both friends about the purpose of myths and in which their differing opinions are displayed. Tolkien convinces Lewis that he should change his ideas and persuades him that myths are not merely invented stories but participate in the Great Truth which Tolkien held as religious truth. Lewis then abandoned the atheism he professed and turned definitely towards Christianity.

Tolkien expressed what Lewis had believed in 'Mythopoeia' and repeated it again in 'On Fairy-Stories':

"I once wrote to a man who described myth and fairy-story as 'lies'; though to do him justice he was kind enough ... to call fairy-story making 'Breathing a lie through Silver!'"<sup>5</sup>.

To this Tolkien added that there was a grain of the Great Truth in fairy tales, and that myths are a means of telling the untellable:

"Pagan myths are therefore never just 'lies'. There is something of the Truth in them!"<sup>6</sup>.

\* Mallorn, no.17, October 1981, pp.23-28.

[1] Lewis quoted by R.L. Green & W. Hooper in C.S. Lewis a Biography, Collins, London, 1974, p.44.

[2] See H. Carpenter: J.R.R. Tolkien, A Biography, George Allen & Unwin, London, 1977.

[3] C.S. Lewis: Surprised by Joy, The Shape of my Early Life, G. Bles, 1955.

[4] J.R.R. Tolkien: 'On Fairy-Stories', Essays presented to Charles Williams, Oxford Univ. Press, London (ed. C.S. Lewis), 1947.

[5] J.R.R. Tolkien: 'On Fairy-Stories', Tree and Leaf, Smith of Wootton Major, The Homecoming of Beorhtnoth (paperback), George Allen & Unwin, London, 1975, p.55.

[6] Quoted by H. Carpenter in The Inklings, George Allen & Unwin, London, 1978, p.43.

Tolkien's theories concerning fairy tales as he had drawn them up in 'On Fairy-Stories' helped consolidate Lewis' own position concerning the religious applicability of fairy tales, and besides, as Walter Hooper tells us:

"In it [a conference] he [Lewis] first of all draws attention to a point made earlier by his friend Professor Tolkien that Fairy Tales were not originally written for children but gravitated to the nursery when they became unfashionable in literary circles"<sup>7</sup>.

Once Lewis has accepted Tolkien's arguments and been convinced by Christianity - but not to Catholicism - he stumbles upon the idea, already ripening in Tolkien, of creating a new mythology, a new parallel to the History of Truth in which he now believed. Lewis' mythology was to have two divergent forms: Science Fiction and Fairy Tales. In both literary forms his Christianity was to have a profound effect.

However, the direction Tolkien and Lewis took in the further development of the myths and fairy tales were not to follow parallel lines. Both started from similar principles and identical convictions, though with a time difference, as we have shown, Tolkien being the instigator, but likewise each was a master on his own. We are to see in their work a development which is characterized by the adaptation of the material which both men's genius gave it. W. Reedy shows us that the study of one is essential for the study of the other but emphasizes that they are men who have their own singular contribution to the world of myth:

"An appreciation of C.S. Lewis is essential for those who would read Tolkien, not because the two men are similar, as they seem to be on the surface, but because they are not"<sup>8</sup>.

So Myth for both Tolkien and Lewis was the starting point for their artistic expression, but we must emphasize that Tolkien discovered it first and that he was the one to instigate it in Lewis, who would express himself in like manner to his friend, becoming another creator of "Secondary Worlds".



[7] W. Hooper: Past Watchful Dragons, Collins, Glasgow, 1979, p.34

[8] W. Reedy: Understanding Tolkien and The Lord of the Rings, Warner Books, New York, 1969, p.19.

## O the Oak!

(A song from the margins of the Red Book.)

O the oak is old and hoary,  
Standing in the forest shade,  
Snoring like a bedtime story,  
Stirring every leaf and blade.

Oak he is a sturdy fellow,  
Limbs are strong, he weathers all;  
In the autumn, leaves are yellow,  
Softly now the acorns fall.

O the oak is tall and jolly,  
Standing by a forest glade,  
With his beard as green as holly,  
At his feet a carpet laid.

Oak his roots are deep and deeper,  
Wrinkled bole and haggard bough;  
Oak he is a heavy sleeper,  
Dreams are sitting on his brow.

O the oak is grey and hoary,  
Through the earth his old toes wade,  
Humming still an ancient story,  
Long ago the minstrels made.

Oak his heart is growing older,  
Summer sun and autumn air  
Playing softly on his shoulder;  
Winter comes, he'll still be there.

Michael Burgess

# The Doom of the World

BRENNEN MCKENZIE



The ultimate fate of Arda is a subject that Tolkien has left somewhat vague. Yet it is of great interest to his readers because it entails the destinies of all the beings he sub-created. Many people have discussed and theorized about what happens to Elves, Men, Hobbits etc. after they die (for our purposes, death will mean the end of existence in corporal form). The prevailing, and correct<sup>1</sup>, opinion about the death of Elves is that they are reincarnated and remain 'within the confines of the world'<sup>2</sup>. This holds true for all Elves except the Noldor under the curse of Mandos (Námo). Their "houseless spirits ...[go] to Mandos ... and yearn for [their] bodies" (QS p.88). The fate of Men who die in Arda has yet to be definitively stated. This is also true for Hobbits and most other creatures. Yet regardless of what happens to individuals immediately after they die, the ultimate destiny of every living being, from the least of the 'olvar' to the Valar themselves, is determined by "the ordained fate of Eä, which can be altered only by Ilúvatar"<sup>3</sup>. Therefore, I believe that some discussion should be given to this fate.

Anything Tolkien has told us about the final future of Arda is to be found in The Silmarillion. In reference to the Great Music of the Ainur, he says:

"Never since have the Ainur made any music like to this music, though it has been said that a greater still shall be made before Ilúvatar by the choirs of the Ainur and the Children of Ilúvatar after the end of days. Then the themes of Ilúvatar shall be played aright, and take Being

in the moment of their utterance, for all shall then understand fully his intent in their part, and each shall know the comprehension of each, and Ilúvatar shall give to their thoughts the secret fire, being well pleased" (QS p.15F).

When the Ainur first made the Great Music, and Melkor added his discord, Ilúvatar gave 'Being' and life to their music. Thus, with the exception of the Children of Iluvatar, all of Eä was designed by the Ainur and then created by Eru. The above passage suggests that after the 'end of days', or the destruction of Arda, the Ainur will again be given the opportunity to design a universe; only this time, with the addition of the thoughts of the Children of Ilúvatar, who did not yet exist when the First Music was made. It also appears that this Second Music will be untouched by evil, for "the themes of Ilúvatar will be played aright" and he will be "well pleased". The idea that the Second Music will be uncorrupted and 'better' than the first is born out by another passage in The Silmarillion. Eru knows that Men "being set amid the turmoils of the powers of the world [will] stray often ..." (QS p.41). But of these men he says, "These too in their time shall find that all that they do redounds at the end only to the glory of my work."

According to The Silmarillion, however, this pure Second Music can be made only "after the end of days..." Therefore, the 'end of days' would seem to entail the destruction of Arda. It is said also that the Dwarves believe their fate is to be given "a place among the Children in the End" and "to aid (Aulë) in the remaking of Arda after the Last Battle" (QS p.44). Hence, it would appear that the Last Battle, or the 'Dagor Dagorath'<sup>4</sup>, will accomplish virtually the total destruction of the World.

What will happen to all of the creatures living in Arda when it is destroyed? And what of the spirits of all

[1] H. Carpenter (ed.): The Letters of J.R.R. Tolkien, George Allen & Unwin, London, 1981, letter 153.

[2] J.R.R. Tolkien: The Silmarillion, George Allen & Unwin, London, (ed. C. Tolkien), 1977, cf p.187.

[3] R. Foster: The Complete Guide to Middle-earth, George Allen & Unwin, London, 1978, p.90.

[4] J.R.R. Tolkien: Unfinished Tales, George Allen & Unwin, London, (ed. C. Tolkien), 1980, p.395-6; 402 n. 8.





the Men, Hobbits, Ents, Dwarves, 'olvar' and 'kelvar' who died in all the ages before the Final Battle? Again, The Silmarillion would seem to hold the answer, at least so far as the ultimate destinies of Elves, Men and Dwarves are concerned. These three are all considered the Children of Iluvatar and would, presumably, join the 'choirs of the Ainur' in making the Second Music. Hobbits would most likely be counted among the Children along with Men, "since [they] are, of course, really meant to be a branch of the specifically human race [not Elves or Dwarves]" (Letters p.158n.). However, in the case of the Elves' fate, there is a discrepancy. The passage on page 15 of The Silmarillion suggests that all of the Children of Iluvatar will add their thoughts to the new design of Arda in the Second Music. Yet also in the same book it says, "of old the Valar declared to the Elves in Valinor that Men shall join in the Second Music of the Ainur: whereas Iluvatar has not revealed what he purposes for the Elves after the World's end..." [QS p.42]. This would appear to mean that the spirits of the Elves will not participate in the Second Music of the Ainur.

As for the spirits of the Ents, the olvar, and the kelvar, their fate after the 'end of days' is still a mystery. So, for that matter, is the destiny of all the evil creatures corrupted by Melkor from, and in mockery of, other beings.

Now that I have covered, somewhat scantily, the events after the 'end of days', I would like to turn to how this end will come about. The Doom of the World is foretold in "the second prophecy of Mandos, which does not appear in The Silmarillion" (UT p.402 note 8) and, so far as I know, has not yet been published. What has been published, and this I have already stated, is that at the End the Dagor Dagorath<sup>5</sup>, or Last Battle, will probably bring about the destruction of Arda. However, Robert Foster has said that "the End will not be a termination but a triumph. Evil will be defeated in the Last Battle..." (Complete Guide p.121). A statement written by Tolkien in an essay about the Istari seems to agree and to suggest that evil will be totally defeated and that this defeat will include the destruction of Morgoth:

"Manwë will not descend from the Mountain until the Dagor Dagorath, and the coming of the End, when Melkor returns" (UT p.395).

Thus is the way with Tolkien. The

[5] Dagor Dagorath = Battle of Battles? See J. Allen: An Introduction to Elvish, Bran's Head Books, 1978, p.73 (entry -ath, -iath).

more that is known, the more unanswered questions there are. When, for instance, will the End of Arda come? How could the banished spirit of Morgoth return to Arda despite the watchful eyes of the Valar? What role will the inhabitants of Middle-earth play in the Last Battle? What will the new, remade, pure Arda be like? The list goes on and on and there are probably many more tantalising bits of information as yet unpublished. We shall all just have to wait and see.



[THE TALE OF JARI,  
continued from p.17]

Thróin motioned Vestri to lead him to Jari; the wounded Dwarf sat with his head in his hands.

"Come Jari, who can tell how each of us will face his great trial? We have strength in measure, but not all evils can be overcome with force; there need be no shame."

He took the shaking Dwarf by the shoulders.

"Courage brother. Come to my chambers and tell me your tale again. Then be at peace and help us; we have much to do."

Jari stood, his eyes shining, and led the blind Dwarf from the hall.



## STRIDER'S SONG

Each day I see thy soft, smooth face,  
And cherish the mist-bright shadow's  
trace:  
I drink in streams of midnight hair,  
Thine elf-sheen blood-and-cream cheeks  
fair;  
Sense sorrows deep in tear-clear eyes  
And sigh at smiles and smile at sighs:  
For thee I pace the paths of night,  
Alone but not lonely, craving light.

Andy Orchard

# A Cat of Queen Berúthiel

The black cat sank its back beneath pressed arcs,  
Thinning to slither its flanks between strait sides,  
And so gained entry of a wary window.

From the sill it dropped.  
Its night-bred body falling in  
As silently as light.

Pausing, it placed disturbed hairs,  
Then went low towards its mark -  
Progressing like a ripple-trace  
Behind a hunting tiger.

Quick to calculate, it vaulted  
At the angle which served best,  
And alighted with the moonbeams  
On a baby's coverlet.

Round sleeping warmth  
The live fur blanket  
Tucked its dark folds close -  
Until the face, fresh-born  
Was buried shallow in its cot.

Intimate to mothers,  
Deepened by the sea-borne blood,  
Instinct urged a dam to enter,  
Keen to feel her child alive.

She came; saw eyes green-glister -  
Weak from recent birth, she wailed.

Ears made fine to sift the silence  
Shrank in hatred from her cry -  
The cat spat, snarling,  
Arched its claws and back.  
Loped like a cricket from the rescued crib -  
Crouched. Leapt. Returned to darkness,  
And the childless Queen.



M. Desouza

# —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, Jenny Curtis.
- Correspondence & contributions for *Amon Hen* (other than queries about subscriptions or back-issues) should be sent to the Editor, Christine Woolrich.
- 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.
- 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*, Michael Poxon, 7 Clarendon Road, Norwich.
- 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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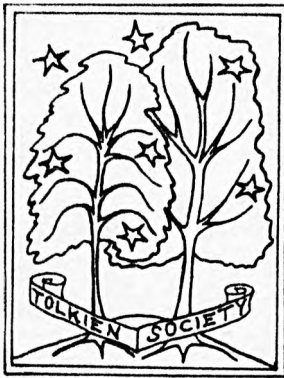
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<u>Lending Librarian</u>	Brendan Foat, 55 Bowring Way, Brighton, Sussex BN2 50G.
<u>Bibliographer</u>	Charles Noad, 12 Madeley Road, Ealing W5 2LH.

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# THE TOLKIEN SOCIETY

Hon. Pres. : the late Professor J.R.R. Tolkien, C.B.E.

'In perpetuo'

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C A R A D H R A S

by

Paul Raymond Gregory

As mentioned in Amon Hen 58, the Society has a limited number of signed prints available to members. The price to the public (in the U.K.) is £4.50 but we have arranged for the signed prints to be available to members at the price of £3.00 each in the U.K.; £3.60 for Europe and £4.60 airmail. These prices include postage and packing (a stout cardboard tube to protect the print).

Please make cheques, postal orders etc. payable to "The Tolkien Society", adding £1.50 for conversion and bank charges if not sending sterling, or if sending a "Euro-cheque". Send your payment and the completed Order Form, to David Peak, The Old Parsonage, Ireleth, Askam-in-Furness, Cumbria LA16 7ET England. Please allow at least 28 days for delivery.

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