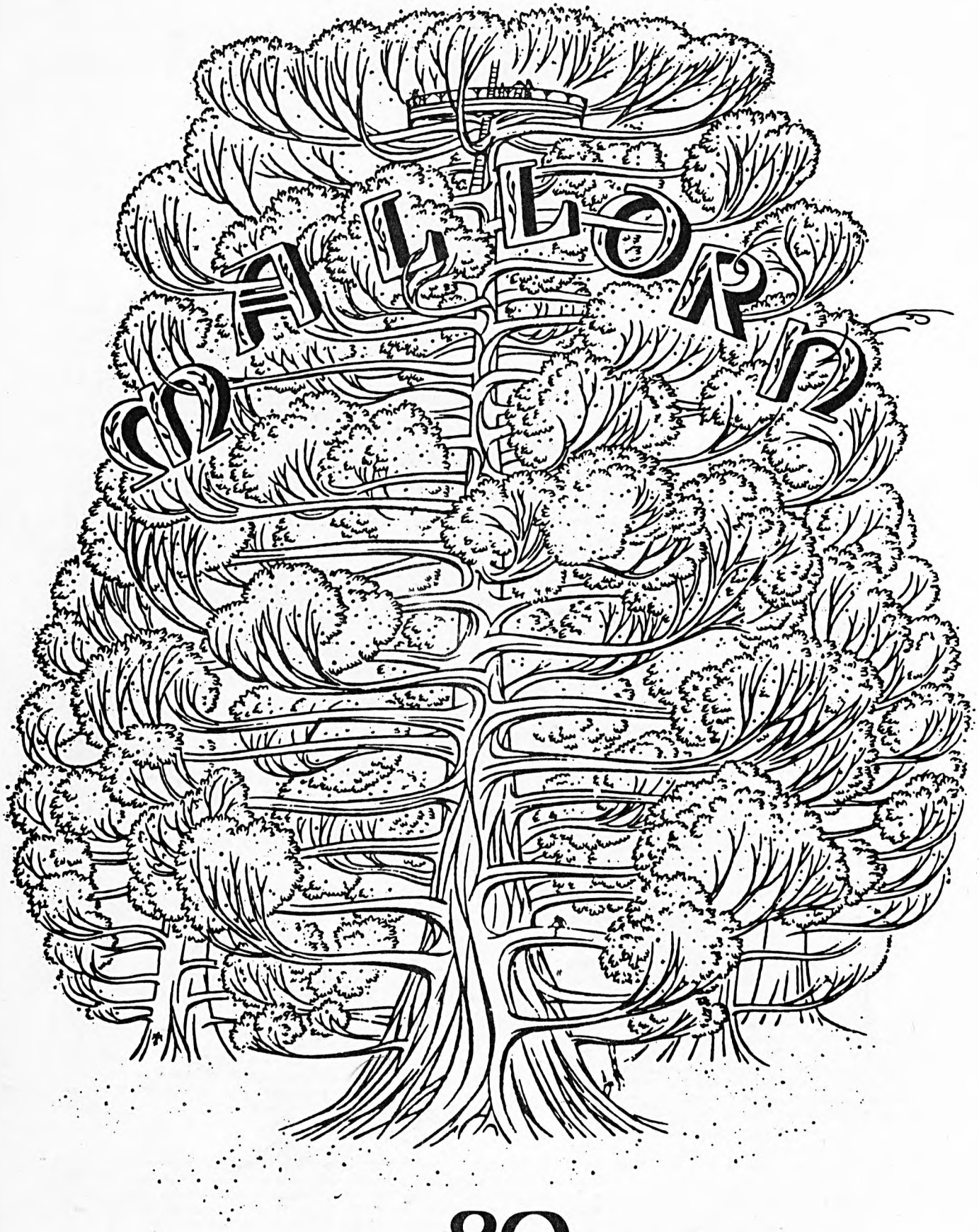

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The Journal of the Tolkien Society

September 1983

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'); S ch.XIV ('Of Beleriand and its Realms'); or, if actual page references are felt to be necessary, then a full reference to the edition being used by the writer must be given (e.g. reference to The Hobbit set out above).

Abbreviations of titles frequently referred to may be used. Common ones current in the Society are: LotR (The Lord of the Rings); TH (The Hobbit); S (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 in-text illustrations. But artwork can only be in black & white: shades of grey will not reproduce. Shading is best indicated by dots or lines. A margin of ½" (1 cm) should be left all around full-page artwork - i.e., the actual dimensions should be 7½" 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 acheivements, and so on.

Mallorn 20

September 1983

Editor: Jenny Curtis

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CREDITS

Pauline Baynes:	*Cover illustration.*
Steve Lines:	*All title page headings except p.15; embellishments pp.7, 9, 15, 20, 26. Initial letter p.15; 'Wizard' p.24; Border pp.16 & 17.*
Timo Raittila:	*Border p.11; flowers pp.15, 21.*
Dave Cooper:	*'Niggle' p.29.*
Tony Curtis:	*Remaining letters and lettering.*

The Journal of the Tolkien Society

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Editorial

35 Martindale Close
Leicester LE2 7HH

Mae govannen!

Welcome to issue 20 of Mallorn, *the Journal of the Tolkien Society. Apologies to those who have been waiting so long for this issue - especially our new members. This was unavoidable due to a number of reasons, but I hope the finished product has been worth waiting for!*

You may notice that Mallorn *is four pages shorter than usual. This is solely due to a lack of suitable material. I desparately need items for publication of all kinds; particularly articles, fiction and artwork. It would be a great pity to have to rely on reprint articles from other magazines for the bulk of* Mallorn *in future issues, but this is beginning to be the case. I am sure there are enough of you out there to produce new and interesting material, so* please *get writing!*

We have three book reviews this time (more than usual!) due to three important new works being published recently: two by Professor Tolkien and a major piece of Tolkien criticism. We also have an unusual work of 'fiction' - being one way of presenting a "history" of one's Middle-earth 'alias': I know many of you like to adopt these, so why not have a go at producing one of your own? It would be interesting to run a series of these!

Also for next time, I would like to start a Letters page. These can be on any aspect of Mallorn, *and should be about 100-200 words long. They will be printed as fully as possible, so bear this in mind when writing! I will endeavour to answer your queries or comments, or get the original authors themselves to answer. I hope some of you at least will take the time to write! It is* YOUR *journal, I need feedback from* YOU! *Remember, this can be on ANY aspect - e.g. content, layout and so on. And don't forget if you have a lot to say on any particular article, you can always write a 'Follow-on' (max. 700 words).*

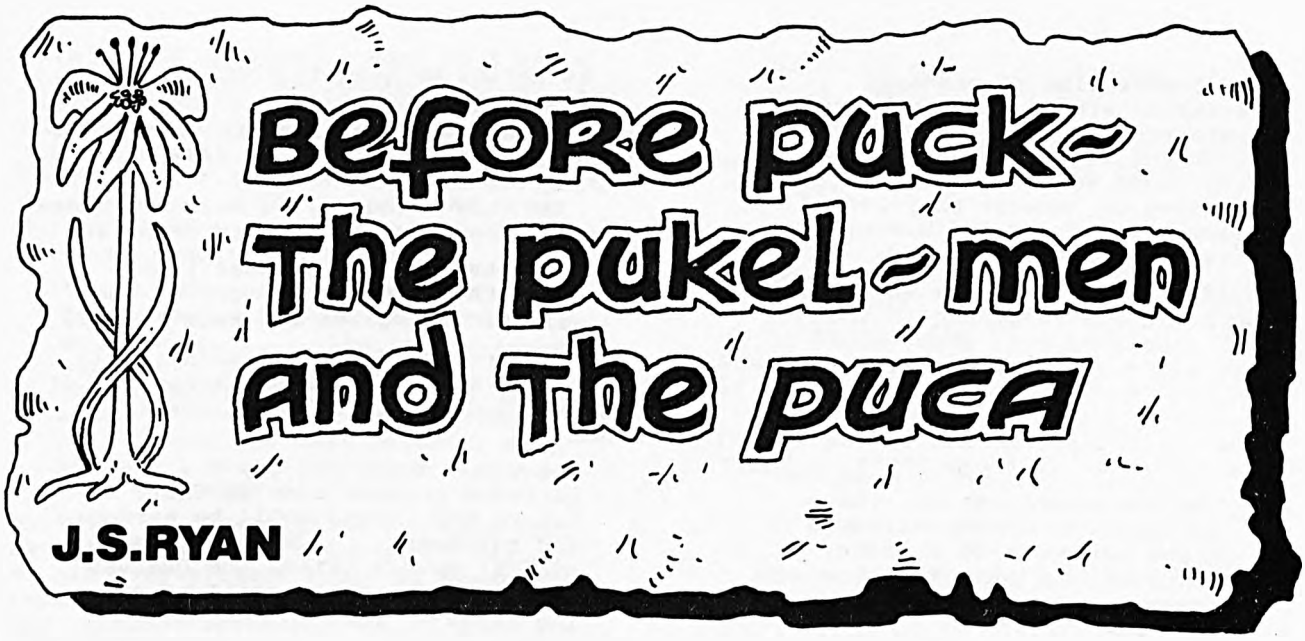
Next, I must make my apologies for an error that crept into the last issue. This is on two counts: both the language and the author! I stated that the "Hymn to Elbereth" (p.14, Mallorn *19) was written by Helen Gottschalk and was (probably!) in Welsh. In fact it was written by Richard Gendall and was in Cornish. So, apologies to Richard for not crediting his work and to Helen for any embarrasment caused. To avoid mistakes of this kind in future, PLEASE make sure that your name is on any piece of work you submit (including artwork) - we editors are only human!*

I regret that I cannot normally enter into correspondence unless a stamped addressed envelope or International Reply Coupon is enclosed. Likewise I cannot return material without same. Material that is used in any issue cannot usually be returned, so please make your own copies.

This editorial seems to be becoming an epic in its own right, so just one or two things more to mention before I sign off! Firstly, please note the change of address shown above: material should now be sent to me at this address. Secondly, I'd like to thank Steve for the art; Graham for helping with proof-reading; and Tony for doing the fiddly bits!! Well, good reading and until the next time.....

Anar kaluva tielyanna!

Jenny Curtis



In memory of Kathleen M. Briggs

. . . languages (like other art-forms or styles) have a virtue of their own, independent of their immediate inheritors. [p.12]

. . . far off and now obscure as the Celtic adventures may seem, their surviving linguistic traces should be to us . . . of deep interest . . . Through them we may catch a glimpse or echo of the past which archaeology alone cannot supply, the past of the land which we call our home. [p.15]

J.R.R. Tolkien, 'English and Welsh', *Angles and Britons: O'Donnell Lectures* (1963)

he Púkel-men *before Dunharrow**

In the third chapter, 'The Muster of Rohan', in *The Return of the King*, the hobbit Merry comes, when squire to King Théoden, with his lord, to the ancient fortress or Hold of Dunharrow. As they climb the steep path from Harrowdale, the Riders of the Rohirrim pass at each turn of the road:

> "great standing stones that had been carved in the likeness of men, huge and clumsy-limbed, squatting cross-legged with their stumpy arms folded on fat bellies . . . The Riders hardly glanced at them. The Púkel-men they called them, and heeded them little: no power or terror was left in them; but Merry gazed at them with wonder and a feeling almost of pity[1], as they loomed up mournfully in the dusk". [p.67]

Although these statues are not named again, they, or similar memorials, are presumably referred to[2] twice more, first on the following page as:

(*) Full details of works referred to in the text can be found in the bibliography at the end of the article.

(1) Cp. Ryan (1969), p.186.

(2) So Foster (1978), p.321. Tyler (1976), is vague on the second passage but links the third (p.381) concerning the 'Wild Men'.

> "a double line of unshaped standing stones that dwindled into the dusk . . . they were worn and black; some were leaning, some were fallen, some cracked or broken; they looked like rows of old and hungry teeth". [p.68]

and again by the Wild Man, when talking to Éomer, in his reference to the earlier time when the 'Stone-house folk' "carved hills as hunters carved beast-flesh" [p.106].

As David Day comments in the text of his *A Tolkien Bestiary* (1979, p.206):

> "The Púkel-men statues - have been compared to the Wild Men called the Woses of Druadan. Indeed it is likely that the Pukel-men were ancestors of the Woses . . ."

While *QS* did not refer to these stone figures, or help in any way with the problem posed by Tyler (1976, p. 381):

> "What their relationship had been with the stonemasons of the White Mountains during the Accursed Years was never discovered"

- the recent issue by Christopher Tolkien of his father's *Unfinished Tales* assists us in various ways[3]. The editor tells us that the name Púkel-men is 'also used as a general equivalent to Drúedain' (p.460) and that they, presumably, held 'the great promontory . . . that formed the north arm of the Bay of Belfalas' (p.263). As any inspection of Christopher Tolkien's map of Middle-earth (such as that at the end of *UT* will make clear) the loose British geographic equivalent of this area may be seen to be, either the area of Devon and Cornwall, or the south and south-west of modern Wales.

Their Humanity

A further series of notes by both Tolkiens (*UT*, pp.382-387) identify the race as being:

> tall, heavy, strong and often grim, sardonic, and ruthless;
> having, or being credited with 'strange or magical powers';
> as 'eating sparingly'...'and drinking nothing but water';
> as remaining in the White Mountains (p.383);
> as paying no heed to the Dark One (i.e. Morgoth);

and as being driven from the White Mountains by 'the tall Men' (p.383).

On this evidence, we must see these earlier people as being very much like

> "P-Celts' and among those [who were] the speech-ancestors of the Welsh". ['English and Welsh' p.14]

The many notes of the Drúedain in *UT* link them with 'the remote ancestors of Ghân-buri-Ghân' (p.382) and describe them as:

> "at times merry and gay . . . but [with] a grimmer side to their nature and [they] could be sardonic and ruthless . . . with strange or magical powers [like] the Dwarves in build - in their skill of carving stone" [p.382]

and we are told:

> "that the identity of the statues of Dunharrow with the remnants of the Drúath (perceived by Meriadoc Brandybuck when he first set eyes on Ghân-buri-Ghân) was originally recognised in Gondor . . ." [p.383]

As Ruth Noel (1980, p.133) stresses, *dru* is the word for *wose*[4], hence *Druadan Forest* is 'where the Woses lived', and so we are not surprised to find Christopher Tolkien's cluster of equivalents (*UT* p.429) as including *Drúwaith Iaur* ('the old wilderness of the Drú-folk' in the mountainous promontory of Andrast), *The Old Pukel wilderness* and *Old Púkel-land* (pp.384 and 261, 387).

Anglo-Saxon Púcel

In his final annotation to these references in *UT*, Christopher Tolkien comments:

> "It seems that the term 'Púkel-men' (. . . a translation; it represents Anglo-Saxon *pūcel* 'goblin, demon', a relative of the word *pūca* from which Puck is derived) was used only in Rohan of the images of Dunharrow". [n.14, p.387]

This clue, which is more linguistically and culturally significant that the frequent easy scholarly identification of a word used by the Rohirrim with a

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(3) For example as in the confirming of the close association between the three passages linked by Foster from *RotK*.

(4) *Wose*, a word found in western Middle-English texts. Thus in *Sir Gawayn and the Green Knight*, *wodwos* (L. 721), n. pl. 'satyrs, trolls of the forest', from Old English *wudu-wāsa*. Compare *wudewasan* for *faunos*, Bosworth-Toller's *Anglo-Saxon Dictionary* (1898), p.779.

form in Old English[5], opens up a whole world of thought and exploration in linguistic aesthetics which is typical of so much of the sub-text of the so-called 'creative writing' of the late Professor Tolkien. It also fits well the unexpected reference to *The Lord of the Rings* in the opening paragraph of his Oxford oration, 'English and Welsh':

> ". . . the years 1953 to 1955 have for me been filled with a great many tasks, . . . the long-delayed appearance of a large 'work', if it can be called that, which contains, in the way of presentation that I find the most natural, much of what I personally have received from the study of things Celtic" [p.1]

The 'way of presentation' in this context is not so much the mode of fantasy as his ever-present habit of etymological speculation and of searching for the cultural aesthetic behind surviving linguistic forms.

Puck's Antecedents

We are all familiar with Puck[6], the sprite, otherwise called Robin Goodfellow, who first appears in Shakespeare in *A Midsummer Night's Dream* (Act II, scene 1, l. 40), and who categorises himself as a 'hobgoblin' in his speech to Titania's fairy, beginning

> "I am that merry wanderer of the night" (l. 43)

This dramatic usage may be held to have given the sprite an individual character, so that it no longer seems natural to talk, as Robert Burton does in *The Anatomie of Melancholy* (1621), of *a* puck instead of 'Puck'. As is said of him,

> "human follies are his perpetual entertainment, - like all hobgoblins, he has his softer moments, his indignation is always raised against scornful lovers -. Puck in Drayton's account of diminutive fairies in *Nimphidia* (l. 283) shows many of the same characteristics. For the rest, we shall find that Puck's traits correspond with those to be found in the Celtic parts of these islands, in the PWCA, PHOUKA and PIXIES[7].

Dr Briggs also gives there many other details about these hobgoblins such as:

> *Pwca* (*pooka*) being the Welsh version of English *puck* (p.337);
> *pwca* as a *will o' the wisp* (p.338);
> or *pouk-ledden*[8], as 'the Midland equivalent of *pixy-led* (p.333).

She also quotes (pp.342-343) the mention of Robin Goodfellow, in 17th century literature, as in Rowland's *More Knaves Yet*:

> "Amongst the rest, was a good fellow devill,
> So called in kindness, cause he did no evill,
> Knowne by the name of Robin (as we heare). . ."

Pouk = The Devil

This last quotation is of particular interest, since, as she stresses earlier (p.333):

> "In medieval times 'Pouk' was a name for the Devil. Langland speaks of *Pouk's Pinfold*[9], meaning Hell. By the 16th century,

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(5) See John Tinkler's 'Old English in Rohan' in Isaacs & Zimbardo (eds.) (1969), pp.164-169.

(6) "The earlier form was 'Pouke'; the Shakespearean text is the earliest evidence for the modern form" (C.T. Onions, *A Shakespeare Glossary* 2nd edition, 1958 reprint, p.171).

(7) Kathleen Briggs (1976, p.337). See also in this work pp.33, 336 and 338. Dr Briggs had first gone to Oxford in 1920 and attended Tolkien's lectures over many years from 1925 onwards. Her general sympathy with his work can be found in many places in her publications in the field of British folklore. See in particular her *The Anatomy of Puck* (1959) or pp.55-56 of *Folktales of England* (1965), ed. K.M. Briggs and R.L. Tongue.
Nancy Arrowsmith (1977) observes of hobgoblins in England: "They have become so rare that most people are only acquainted with them through stories and poems" [p.120]; and "At one time they were known throughout England and into the Scottish lowlands" [p.122].

(8) Compare the *pokey-hokey*, a frightening figure, mentioned by Mrs Elizabeth Wright (wife of Tolkien's teacher, Professor Joseph Wright) in her *Rustic Speech and Folk-lore* (O.U.P., 1913). Tolkien was visiting the Wright's home regularly from from 1911 to 1915 to learn philology, and in the process he acquired from the editor of the *English Dialect Dictionary* his own love for these folk forms and meanings of the language.

(9) This *Piers Plowman* association is discussed by Thomas Keightley (1880). In W.W. Skeat's edition (1886) of *The Vision of William Concerning Piers the Plowman*, this is C-text, Passus XIX, l.282, in the glossary to which (Vol. II, p.416) Skeat observes of *pouke*: "A common word in Ireland, especially in the West, in such phrases as - 'What the *puck* are you doing?'"

however, Pouk had become a harmless trickster, and only the Puritans bore him a grudge".

Yet Langland's vision, of Abraham showing this Lazar place controlled by the *pouke* to the Dreamer, has many later parallels, as with Golding's use of the word in an addition, which he makes in the ninth book of his translation of Ovid, to the account of the Chimaera:

"The country where Chymaera, that
same pooke,
Hath goatish body, lion's head and
brist, and dragon'd tayle"

Similarly Spenser had used the word in the prayer:

"Ne let the *pouke* nor other evil
sprites, . .
Fray us with things that be not"
(*Epithalamion*, II.341-344);

while in Ben Jonson's play, *The Devil is an Ass*, the fiend of the title is called Pug.

Linguistic Cognates

In his most comprehensive manual Thomas Keightley (1880) gives many of the linguistic cognates to the *Pooke-Puck* root, viz.:

Slavonic *Bŏg*[10], 'God' (p.315);
Icelandic *Puki*, 'an evil spirit' (ibid.);
Friesland *Puk* (pp.233, 316);
Irish *Pooka* (p.316);
Welsh *Pwcca* (p.316);

and with the Northern German s-, the cluster

Swedish *spöka*, *spöke* (a ghost);
Danish *spöge*, *spögelse* (p.316)[11];
Dutch *spook*; Low German *spoke* (ghost).

Keightley, following Sir Francis Palgrave, also indicates the links with

Yorkshire *Boggart* (name and noun);
the old English name *Puckle* (meaning 'mischievous' as in *Peregrine Pickle*, the Scotsman Smollett's name for one of his heroes);

and from *Bug*, *Bugbear*, *Bugleboo*, and *Bugaboo* (p.316).

In addition to these many derivatives found in mediaeval, Renaissance, and later dialectal usages in Western and Northern Germanic languages, there is a most considerable use of the element *pūc-*, as in *pūca*, *pūcel*, 'goblin, demon' in Old English[12]. These words which do not appear in 'classical' Old English verse, and only occur in odd places in the prose, are quite a feature as an element in place names. In 1924, Allen Mawer had noted in his survey[13] of place-name elements

pūca, O.E., 'goblin, *puck*, dial. *pook*',

and gave as examples Poughill, Pophlet Park (Derbyshire) and Pownall (Cheshire). A similar note was provided in the revision of this work in 1956:

"*pūca*, O.E., 'a goblin', surviving as *puck*, *pook* as in Parkwalls (Cornwall); Pock Field (Cumberland); Poppets (Sussex); Puckeridge (Hertfordshire); Puckshot (Surrey); Purbrook (Hants.) [and] it is also found in M.E. minor names (Derbyshire, Essex, Sussex and Wiltshire).

pūcel, O.E., 'a goblin'. (a) Popple Drove (Cumberland); Putshole (Devon); Puxton (Worcestershire)"[14].

Indeed, many modern surveys of English place names include toponyms of this type. Thus the more popular book, *English Place-Names*, by H.G. Stokes, suggests that the early people pondered on

"Picklenash (The Fairies' Ash);
Shuckburgh (The Goblins' Home),
Puckeridge (The Goblins' Stream),
Pokesdown (near Bournemouth) - and if we accept [it] that Pucklechurch was 'The Goblins' Church'"[15].

Kenneth Cameron in his *English Place Names* comments that the syllable, *puck*, *pook* (goblin) is especially common in the South of England, quoting Pockford (Surrey), 'ford', Puckeridge (Herts.) 'stream', Pucknell (Wilts.) 'spring' and Purbrook (Harts.) 'brook'.

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(10) In his *A Concise Etymological Dictionary of the English Language* (1882), W.W. Skeat gives as immediate cognates for *bug* (1) a spectre:
Welsh *bwg*, hobgoblin, spectre; cp. Scott *Bogle*;
Gaelic, Irish *bocan*, a spectre;
cp. Lithuanian *bugti*, to terrify.

(11) Cp. Danish, *pokker*, 'devil, deuce', Norwegian *pauk*.

(12) Old English **Pūca* is thought to be a nickname from *pūca*, 'goblin', and as such to be found in the Somerset place-name, Puckington. Similarly, the diminuitive, **Pūcela* is believed to occur in the ancient Gloucestershire name, Pucklechurch, found in the Anglo-Saxon Chronicle in 946. See p.357 of E. Ekwall, *The Concise Oxford Dictionary of English Place-Names*, 3rd edition, 1951 reprint.

(13) *The Chief Elements in English Place-Names* (1924), p.49.

(14) A.H. Smith, *English Place-Name Elements*, Vol. II (C.U.P.), p.74.

(15) First edition 1948, revised edition, 1949, from which this passage, p.53.

Celtic Interface

This last reference to the southern regional frequency of the element is of particular interest, in view of the exhaustive survey of some 132 words/elements[16] identified for 'monster/demon' in English place names. R.A. Peters finds that 23 of the 132 Old English words so used occur in some 271 past and present English place names. The only words to occur in 10 or more instances are: *Grendel* (12); *scucca* ('demon/devil')(17); *þyrs* ('giant/demon')(23); and *pūca* ('spectre/evil spirit/demon')(103), with seven examples of *pucel*. A careful analysis of the names listed reveals that, of the 110 cases of *pūc-*, more than half occur in five counties, viz.: Cambridgeshire, 5; Essex, 14; Kent, 5; Surrey, 32; and Wiltshire, 17. Even more significantly, only one county not on this list (Derbyshire)[17] has a high number of monster words. While the common gloss of *pūca* is 'goblin' or 'demon', any analysis of the glosses from Latin where the word is listed, suggest a sense of 'evil spirit', with a Primitive Germanic antecedent form **pūkōn*. Whether the word was first in the Germanic languages and then borrowed into the Celtic, or whether it was in both clusterings from a very early date, it seems clear that its very frequent occurrence in southern areas of England is partly explained as Christianity's designation for non-Christian spirits, perhaps even surviving Celtic superstitions which would have been anathema to the missionary church. Then, too, the distribution of the element *pūc-* may or may not relate to Tolkien's point that the south and east (as landbridge) "must once, have been the most Celtic, or British, or Belgic"[18].

Etymology alone cannot explain the preference for the *pūc-* elememt or its peculiar distribution pattern which may well also indicate that it was used within the areas of the first converted Angles and Saxons in a dismissive way of a range of supernatural beings from Celtic folklore including goblins, banshees, ogres and others, as well as such supernatural powers as the Celtic *Deae Matres*. Certain it is that many varieties of local belief must have been lumped together under this head. In *The Return of the King*, the Rohirrim (i.e. early Angles and Saxons) are similarly dismissive - "The Riders hardly glanced at them . . . and heeded them little", whereas we are told that Merry "gazed at them with wonder and a feeling almost of pity" (*RotK*, p.67).

Lost Gods

Although the Púkel-men do not have a central place among the objects of veneration in Middle-earth, they once meant much more that they would seem to for Théoden's knights. Even before we learn from the *woses* of their earlier importance, Merry shows us that, for the sensitive viewer, and in their own place, they still possess an awesome and numinous power which may be intuited by one of a later and different race. Since they have faces, albeit battered, and a human shape, they were once intended to evoke human emotions of solemnity. Whether or no we accept the gloss on *priapos* of *pucelas*[19], a link with the better sense of Priapus as the 'god of gardens and vineyards', it is one of the associations known to Tolkien and it makes good sense in the context both of the ancient gardens[20] below Dunharrow and of the thoughts of the ancient men of the woods.

This 'important branch of study'

While the above is no more than an essay in valid philological speculation, it may be held to fit Tolkien's definition of his text as that "important branch of study" with "no obvious practical use" (*FotR*, (1954), p.8). This ironic view of philology - or of the meaning behind the modern Puck - was not, of course, held seriously by Tolkien who would have agreed with his friend and fellow-Inkling, Owen Barfield that:

> "The more common a word is and the simpler its meaning, the bolder very likely is the original thought which it contains . . ."
> (*History in English Words*, 1956,p.14).

Whether we are dealing with Proto-

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(16) This data is largely derived by the present writer from the many localized examples listed in Robert Anthony Peters (1961), esp. pp.165-66; 203-204; 223-26; 234-35.

(17) With *draca* 6; *scucca* 5; and *wyrm* 12, in a total of 37.

(18) 'English and Welsh', p.11.

(19) 'Die Bouloneser angelsächsischen Glossen zu Prudent', Holder, p.394. See also H.D. Merit, *Fact and Lore about Old English Words* (1954).

(20) The first description of the statues with their fat bellies is very much like those of fertility or vegetation deities or symbolic representations. See also the link with *faun* (above), and n.6.

Celts, Druid-figures[21], or some form of roadside fertility deities - or indeed a combination of all three - Tolkien's statues are not merely survivals from a distant past, but they suggest to us, as to the sensitive Meriadoc something of the intense and even poetic effort which went into their making as concepts and as statues. The *pūc-* word's Eastern European cognate forms from Slavonic and Lithuanian would imply that the root word may well have been Indo-European, with possible and plausible vegetation associations in both Italo-Celtic and Germanic, and as such it may well go back to the ancient notion of tree-gods which is held to be the possible etymology of the word Æsir[22]. It is also equally plausible that he is drawing attention to the tragic misunderstanding of Celtic religion[23] by the Angles and Saxons.

It is such etymological explorations as the above which are most in sympathy with Tolkien's continual assertion that the core of his work was language. For they are not only illuminating of his subtle use of aesthetic but are deeply luminous and satisfying in their own right. Again, as with such forms as *middle-earth* and *mathom*, Tolkien has rescued otherwise lost words and significances and made them available for the modern reader's speculation and aesthetic satisfaction.

* * * * *

APPENDIX

It should be understood from the body of the article, that Tolkien's use of 'the púkel-men' phrase (a) refers backwards from the Old English type society of Rohan; (b) relates imaginatively to the period of early contact with the Celts by the Angles and Saxons in the south and south-east of Britain; and (c) is largely independent of the considerable early modern (Celtic) speculation about the survival of *puc* - legends.

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(21) The stones are much too human to be of the type in the circles of standing monoliths of the sort at Rollright or Avebury. Yet note of the following item from Kathleen Briggs concerning the style of Midland fairies:

"The last recorded Oxfordshire fairies are said to have been seen going down a hole under the King-stone at the Rollright Stones." *The Fairies in Tradition and Literature* (1967), p.91.

(22) That is, Æsir from *ás* (beam, standing post), (i.e. the gods were once trees).

(23) Cp. "in Celtic Ireland [pagan] dealings with the unseen were not regarded with such abhorrence, and indeed had the sanction of custom and antiquity" (St. John D. Seymour, *Irish Witchcraft and Demonology* (1972), p.4 - in reference to the earliest periods of Christianity there.)

The article was dedicated to the memory of the late Dr. Kathleen Briggs, a fellow folklorist, not least because of her emphasis on the literary use of beliefs about fairy creatures in Part Three of her *The Fairies in Tradition and Literature* in which she refers to Tolkien's works as:

"the best of all the modern writings on fairy people" [p.209].

* * * * *

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P. Haining, *The Leprechaun's Kingdom*, 1979.

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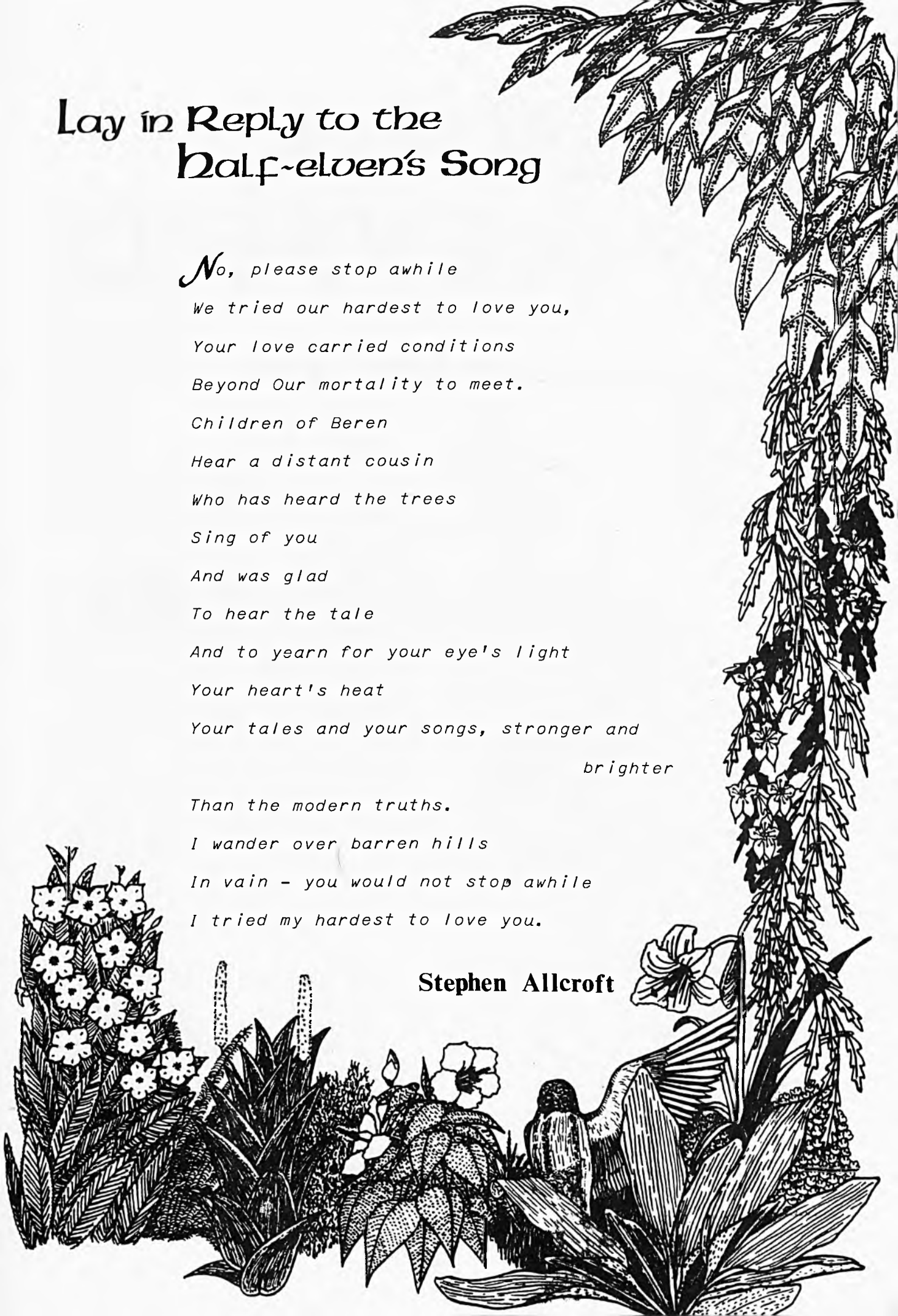
Lay in Reply to the Half-elven's Song

No, please stop awhile
We tried our hardest to love you,
Your love carried conditions
Beyond Our mortality to meet.
Children of Beren
Hear a distant cousin
Who has heard the trees
Sing of you
And was glad
To hear the tale
And to yearn for your eye's light
Your heart's heat
Your tales and your songs, stronger and brighter
Than the modern truths.
I wander over barren hills
In vain - you would not stop awhile
I tried my hardest to love you.

Stephen Allcroft



BOOK REVIEW

Finn and Hengest

by J.R.R. TOLKIEN, edited by ALAN BLISS.

London: George Allen & Unwin, 1982. £9.95

THIS is a valuable and fascinating book, which can be used in different ways to suit the particular interests of different readers. Students of Old English will get a masterly edition and commentary on two important texts. People who care about the English language or the legendary English past will find a treasure-house of traditional lore. Finally, all those to whom any extra knowledge about J.R.R. Tolkien is precious will have a remarkable experience - a 'time-trip' back to an Oxford lecture room to hear him talking on one of the subjects that stirred his mind and heart. As Humphrey Carpenter stresses in his *Biography*, Tolkien gave his time and energy unstintingly to his teaching work, to the neglect of personal kudos and self-advertisement in printed articles (see especially Part IV, ch.iii: "He had been inside language"). It is tormenting to think how much of the life-work of really great teachers has been lost: we are in Professor Bliss's debt for the time and care he has given to make this much of Tolkien's available.

It is very important that readers who do not usually study Old English texts should find out beforehand about the subject and purpose of this book, or they could be lost, puzzled and disappointed in trying to read it. It is not a story but a work-book for specialists and for students in the process of specializing. Though he translates both the texts under discussion, Tolkien assumes a knowledge of Old English, including the implications of its grammar and phonology, and also of Old Norse.

Two short passages of Old English poetry are analysed and compared. One is a fragment of a lost epic lay: In a great hall at Finnesburg, the Frisian royal township, a young king rouses his men at night. Light flickers in the darkness: it is not an outbreak of fire, nor dawn on the eastern horizon, nor even a flame-breathing dragon, but the gleam of moonlight breaking through flying cloud on to the weapons and armour of those who are coming to make a kill. Warriors man the doors; challenges are shouted and proudly answered; a youth is advised not to risk his precious life, but rushes to the attack and is cut down. Fighting goes on from day to day, but still the besieged hold out. On the fifth day one of the attackers draws back from the struggle, wounded and with his armour smashed to bits on his body; his chief asks how the fighting is going . . . . and the fragment breaks off.

Brief as it is, "The Fight at Finnesburg" is fine poetry. We may not know, yet, who the attackers are or why "woeful deeds are beginning, that will bring to a bitter end this well-known enmity in the people" (p.147). In the original verse, the lay is fast-moving, tense and mysterious.

The second passage is 97 lines from the epic "Beowulf" (1063-1159). In this episode, Beowulf is being feasted in the Danish royal hall after killing the monster Grendel. The royal minstrel sings the lay of the destruction of Finn to entertain the distinguished company. It

is a lay of ironic ill-omen: nearly all the minstrel's listeners were to meet their end by violence, most of them by family conflict and treachery even more appalling than the revenge that laid Finnesburg in ruins. The "Beowulf" poet and his first audience were well aware of this; unfortunately for us in the twentieth century, they also seem to have been well aware of the details of Finn's story, which is told with an allusiveness that makes "Taliessin through Logres" sound explicit. Even so, there are unforgettable pictures in the Finn episode: morning light showing a queen the bodies of her brother and son, killed on opposite sides but laid on one bier; smoke from a gold-decked pyre coiling up to the sky while the woman who has lost on both sides sings the death dirge.

"To the clouds surged the greatest of devouring fires, roaring before the burial mound. Heads crumbled, gaping wounds burst open, when the blood sprang away from the cruel bite of flame. That greediest of spirits consumed all the flesh of those whom in that place war had carried off of both parties of the people. Thier glory had departed" (p.153)

There follows a grim winter, stained with the memory of blood, while the survivors are unwillingly pent up together by the storm-lashed North Sea. Spring renews the beauty of the earth; a famous sword is laid across the avenger's lap. The truce is broken; the royal hall streams with blood as Finn dies there with all his men.

By considering the meaning and implication of every word in both texts, and bringing to bear on them his unrivalled knowledge of the literature and traditions of ancient Germania, Tolkien has made coherent sense of these haunting but cryptic messages from the past. This is not all. Looking at the names of the people involved, he shows that there are closely-woven threads of relationship between them, motive added to motive, story beyond story, until we have the materials for a whole epic or saga restored to us.

Finn and Hengest is one book where the reader must start with the preface and the admirably lucid editor's introduction by Alan Bliss. I would go further and recommend the non-specialist reader to look at "Beowulf" and "The Fight at Finnesburg" in the excellent modern versions by Michael Alexander (Penguin Classics). Tolkien's translations in *Finn and Hengest* are designed to express, as fully and accurately as possible, the meanings of the Old English words. As can be seen from the quoted examples, they are not beautiful. "That greediest of spirits consumed the flesh of those whom in that place war had carried off of both parties of the people" is not even normal modern English and is not intended to be. Tolkien's purpose is to leave no doubt or 'wooliness' in his readers' minds about what the Old English poet had actually said. To get some idea of how the poem felt, compare Alexander's version of the same passage in a modern form of the original alliterative metre:

"The warrior went up,
the greatest of corpse-fires coiled to the sky,
roared before the mounds. There were melting heads
and bursting wounds, as the blood sprang out
from weapon-bitten bodies. Blazing fire,
most insatiable of spirits, swallowed the remains
of the victims of both nations. Their valour was no more".

Read the modern verse translations quickly and let the speed and energy of the verse carry you with it into the heroic world of the fifth century English. That way, you will meet the Finn story in its proper setting: as Beowulf heard it, chanted by a scop in a royal mead-hall, in the presence of the king, with the gold-adorned queen offering the drinking horn.

At this point the non-specialist reader may well be asking whether a book that needs such a briefing, and possibly a course of preliminary reading, is worth so much effort. I would say: yes, indeed. For the story itself, and the vivid recreation of the vanished world that made the story; for the insight it gives into Tolkien's mind at work, the book is amply worth some initial effort. After reading the introduction, turn to the end and read the translations (ideally with a verse translation as well). Then settle down to go through the glossary of names (which is a treasure-hoard in itself, e.g. the accounts of Hengest and the Jutes) referring back to the translations for each character in context, as the story gathers depth and meaning. The textual commentary will be much harder for readers who do not know Old English, as so much of its point depends on consideration of grammatical inflections. Even here, there is a fascination in watching Tolkien at work on words, following up every shade of meaning, setting out variant explanations with scrupulous accuracy and making clear why he chooses one meaning rather than another. This is the mind that created *The Lord of the Rings* and *The Silmarillion*.

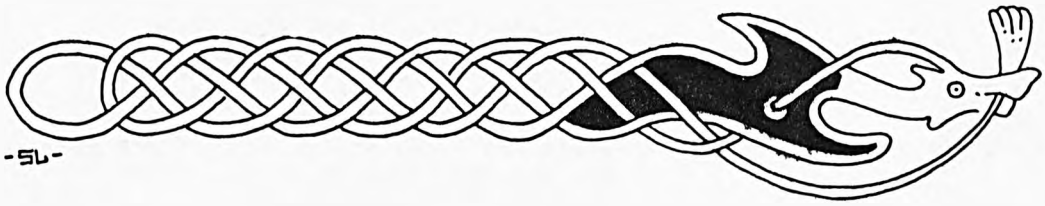
The editor states in his preface (p.vii) that he undertook to produce "a consistent and satisfactory text entirely in Tolkien's own words". He was working on lecture notes (which only need to be understood by the lecturer) made at

(Continued on p.22)


GANDALF meets RADAGAST
DRC
1982

The Geography and Economy of Númenor

by TED CRAWFORD



Númenor was an island of about 160,000 square miles with a varied relief in temperate latitudes north of the equator. Its climate would have been mild and equable, perhaps equivalent to present day New Zealand in a latitude similar to southern France or northern Spain. No climate could be more delightful. Because of its isolation it had developed a distinctive and beautiful flora together with a fascinating avian life while like New Zealand its geology was young and it lacked the metallic resources which exist in old hard rocks in other continents.

In its natural state, before the arrival of human settlers, it was probably heavily forested with northern deciduous hardwood specied but much of this had been cleared by the Edain who had been transported there at the end of the First Age. Its economic resources, therefore, lay in its agricultural and forest areas together with its fishing. The animal and human population had clearly left behind them the diseases and parasites which might have flourished in such a temperate land as some imported pests do in New Zealand today.

On the basis of agriculture and fishing a population existed numbering perhaps about three million. I would assume a very low population density taking into consideration the fact that at least one third of the island was uninhabited mountains or forest. In the cultivated areas too I would assume the use of organic low energy techniques which again would imply medium to low outputs per unit of land. One might have expected a rapidly rising population leading to over-exploitation of the natural resources and a subsequent famine but this does not seem to have happened. Perhaps there was a static population because the men of Numenor paid for their long life with a very low fertility or possibly a very low sexual drive. There may have been some biological mechanism which caused this and which was also responsible for their longevity. There is certainly evidence for these two joint phenomena in the records. In any case, whatever the cause, there existed a stable well-fed population with a productive food technology and a rich cultural life. The system of landholding, tenures, contracts, taxation and political arrangements which organised this economy is unclear save that there was a nobility of some kind and a king with semi-divine status and so a surplus must have been extorted from the commoners in some way. However, it was a peaceful, well-integrated state.

In one very important respect though it was a dynamic and changing society for its technology was developing quite

(Continued on p.27)

A Doom of Iron by Michael Burgess

Dark the night-borne Warrior's brow,
with bands of jet and iron bound
Upon the oaken war-ship's prow,
Adorned with gems, all golden-crowned.
With twilight wind the leather filled
Beneath the fleeting rack of night
Where souls and starshine both are spilled,
And all the blood of giants' might.
Amid the murk and misty mire
There shone the Warrior's hunting-star,
Whose burnished flame of beacon fire
Rose beckoning to lands afar.
Where now the drift upon the main?
Where now the course, the shifting wheel?
A summoning vow, an oath of pain,
A doom of iron curse of steel:
To seek the dark, unearthly lair
Where, subtle-wise, the Dragon bides
With malice, and a mind to snare,
All couched in greed the long-worm hides.
Upon his tongue the venom burns,
And foul the reek of creaking breath;
In fitful sleep the Dragon turns
As Warrior rides to render death.
Far sundered now from home and hearth
By walls, by leagues of leaping brine,
Along a wind-washed, heaving path
Bereft of omen, void of sign.
And yet, amid unending gloom,
Though darkly hung the thundered night,
At last there rose a crashing plume
That reared and roared to dreadful height
Beneath a cliff as pale as bone,
A cold and naked sallow scar:
And over it, a sanguine stone,
There hung the crimson herald-star.
The child of warriors, grim and fey,
Bedecked himself with shield and helm,
With spear and blade of iron grey,
The armour of an ancient realm.
Upon a strand of ash and dust
He landed then and leaped ashore,
For hot in him was slaughter-lust,
The taste of blood, the scent of war.
He scaled the scarred and cloven wall
That frowned upon the fallow shore,
A pallid cliff that towered tall,
And in its face, a gaping maw.
Alone in darkness there he crept
With silent tread in serpent's lair;
He came to halls where Dragon slept,
Beheld the rising of despair.
On bed of gems the long-worm coiled,
The mightiest of ancient brood,
And in him fierce the malice boiled.
All silver-scaled and iron-thewed,
The lord and king of demon-spawn
With iron fang and brazen claw,
With tail a barb of deadly horn,
A thousand bones beneath his jaw.

A wreath of smoke arose in gloom,
A sigh of thunder under skies,
The breath of wrath, the scent of doom -
The Dragon opened golden eyes.
How cold the glance, how gold the gleam
Of radiant orbs as worm awoke;
A spell began, a Warrior's dream.
For softly then the Dragon spoke.
His words were languid, lithe and low,
A woven web of subtle guile,
With cunning tongue ensnared his foe,
With eye and voice and hollow smile.
Though fair and fine the speech he heard,
All apt and gentle, seeming-wise,
Through might of will the Warrior stirred,
And raised his sword before his eyes.
And with that deed the spell was broke,
Enchantment lifted, dreams forsook;
From glamour then the Warrior woke,
Averted eyes from Dragon's look.
In ire then the Dragon grinned
And kindled up his golden flame;
His breath grew hot as summer wind
And with a clash of wings, he came.
In blood and bone and burning bale
A clamour rose to cleave the air
As sword met snout and shield met tail,
And thunder shook the Dragon's lair.
Burnt and bowed the Warrior fought
Till strength in supple sinew failed;
A vengeance all too dearly bought,
At fate and fortune both he railed.
His sword and shield in shards were rent
By talon, fang and reaving horn;
The Dragon laughed as Warrior, spent,
Fell swooning then, of puissance shorn.
Elate, the long-worm crowed his pride
And reared his arching neck on high;
But then the Warrior hope espied,
Closed hand on spear-haft, heaved a sigh.
Now Dragon drove his red jaws near
And gaped his flaming gullet wide,
But Warrior hurled his singing spear,
And crying 'DOOM!' he leaped aside.
A deed of songs, of great renown
Was acted there in serpent's hall,
For rune-wrought lance struck blindly down,
And dragon swallowed death, and all.
He fell atop his precious hoard
With dying flame on crystal stones,
On withered flesh his venom gnawed,
Left naught but teeth and blackened bones.
His spirit rose on shadow-wings,
A thing a smoke with hollow jaws;
The mightiest of Dragon-kings:
A faded ghost on broken shores.
From ruin then the Warrior crawled,
From darkness to the gleam of day,
And softly now the wild wind called,
And drew him home to havens grey.

BOOK REVIEW

The Monsters and the Critics *AND OTHER ESSAYS*

Edited by CHRISTOPHER TOLKIEN

London: George Allen & Unwin, 1983. 240pp. £9.95

ALL but two of the pieces in this collection have been published elsewhere, but they are mostly either out of print, or otherwise difficult to obtain. Taking into account the two newly-published essays, this book brings together in one volume most of Tolkien's papers of any substance which remain more or less accessible to a non-specialist audience. In fact, all but one of them were first delivered as lectures, and in a few cases it is only on the basis of Tolkien's own surviving lecture notes that the present text is here presented.

The first piece, "Beowulf: The Monsters and the Critics", occupies a seminal place in its field and has had an influence on much of *Beowulf*-related studies since it was delivered as a lecture in 1936.

The second essay, "On translating Beowulf", originally appeared as a preface to C.L. Wrenn's revision of John R. Clark Hall's translation of *Beowulf* in 1940. This will be of particular interest to readers of Tolkien's fiction as he discusses therein one of the especial points which has so critical an effect on people's reaction to it, namely, the use of archaism. Here Tolkien considers it in relation to translating *Beowulf*, where he feels it is appropriate. His comments show him to be acutely aware of the dangers and drawbacks of such an approach, but, as his own writings demonstrate, it can be effective if done by an expert.

"Sir Gawain and the Green Knight" was delivered as the W.P. Ker Memorial Lecture in 1955, and, although related to Tolkien's introduction to his translation of *Sir Gawain*, has not been printed before. It is a characteristically detailed introduction to the poem.

"On Fairy-Stories" has been widely published before, and it is difficult to see the reason for its inclusion in the present collection, other than its value as a central statement of Tolkien's thoughts on the subject, and its relationship to the following two pieces.

"English and Welsh", first delivered as a lecture in 1955, has been published before, but has been out of print for some years. It is one of the more autobiographical of Tolkien's writings, and is essential reading for anyone wishing to gain an idea of Tolkien's own passion for philology and linguistic analysis and invention. Predominantly about the survival of Welsh loan-words in English following the Anglo-Saxon invasions, it concludes with a recollection of Tolkien's own early love for the Welsh language.

"A Secret Vice", another first publication, is concerned with the invention, in childhood, of invented words and phraseology, sometimes as a private language for use between friends, otherwise purely for the pleasure of it. Tolkien apparently considers it to be a fairly wide practice, though this reviewer finds that difficult to believe. Nevertheless, it leads on to Tolkien recalling how he invented his own languages as a youth: *Naffarin* and *Nevbosh*; it was the same process that was to lead to the flowering of Sindarin and Quenya.

(Continued on p.22)

THE TALE OF BEREN AND LUTHIEN

IWAN RHYS MORUS

The story of BEREN AND LÚTHIEN is at the very heart of Tolkien's mythology of Middle-earth. In a purely narrative sense it is at the centre of the legends which comprise the Silmarillion, for here it is that the myth considered as a totality reaches its climax with the eventual recapture of a Silmaril. It is also in many ways a turning-point in the mythology for in it many of the various strands of other narratives are brought together and combined to bring about the doom of the Eldar. Indeed I would argue that one of Tolkien's master-strokes in this tale is the irony of the fact that the Free People's greatest achievement against Morgoth - the taking of a Silmaril from the Iron Crown - is the seed that brings about their eventual utter downfall.

Until this point in the history, there has with few exceptions been a considerable degree of unity amongst the Eldar, resulting on the whole in containment of the peril in the North. Admittedly the disaster of the Dagor Bragollach had considerably weakened the Eldar and the Edain, but their unity and cohesion was maintained, allowing them to fight back gradually: "Great though his [Morgoth's] victory had been in the Bragollach and the years after, and grievous the harm that he had done his enemies, his own loss had been no less; and though he held Dorthonion and the Pass of Sirion, the Eldar recovering from their first dismay began now to regain what they had lost" (*QS* p.160)

Now, however, the reappearance of a Silmaril leads to the awakening of the Oath of Fëanor, with dire results for the Union of Elves. The first direct result is the death of Finrod in his attempt to fulfil his oath to the House of Barahir, and the weakening of Nargothrond as a result of Curufin's words: "So great a fear did he set in their hearts that never after until the time of Túrin would any Elf of that realm go into open battle; but with stealth and ambush, with wizardry and venomed dart, they pursued all strangers, forgetting the bonds of kinship. Thus they fell from

the valour and freedom of the Elves of old, and their land was darkened" (*QS* p. 170). This itself leads to the estrangement of the sons of Fëanor from the rest of the Noldor, which weakens the Elves and thus contributes to the disaster of Nirnaeth Arnoediad. For instance, Nargothrond will not march in open war, and will do nothing to aid the sons of Fëanor.

It is the finding of the Silmaril which leads also to the death of Thingol and the destruction of Doriath by the Dwarves, and then by the Sons of Fëanor. Finally it leads to the destroying of the final hope of the Eldar, as the Sons of Fëanor come with war to the dwellings near the Mouths of Sirion.

With the reappearance of a Silmaril, the moral degeneration of the Sons of Fëanor due to their Oath becomes obvious, as exemplified especially by the behaviour of Celegorm and Curufin in Nargothrond, and later in the Quenta Silmarillion (e.g. their murder of Dior's sons Eluréd and Elurín). Up to now the Oath has had no great effect on their actions, but now the Doom of Mandos can clearly be seen at work:

> "Their Oath shall drive them, and yet betray them, and ever snatch away the very treasures that they have sworn to pursue. To evil end shall all things turn that they begin well; and by treason of kin unto kin, and the fear of treason, shall this come to pass. The Dispossessed shall they be for ever" (*QS* p.88)

From this point onwards nothing seems to go right for any of the Eldar, as doom piles upon doom.

Another extremely important point concerning the Tale of Beren and Lúthien is the place it obviously had in the heart of Tolkien himself. As Professor Tom Shippey says: "He clearly valued 'Of Beren and Lúthien' in some ways above anything else he wrote" (Shippey, 1982, p.192). To understand precisely why it was so important to him personally, one need only look at the early pages of Humphrey Carpenter's *Biography*, and the description of how the story and its main motif came about:

> "On days when he could get leave, he and Edith went for walks in the countryside. Near Roos they found a small wood with an undergrowth of hemlock, and there they wandered. Ronald recalled of Edith as she was at this time: 'her hair was raven, her skin clear, her eyes bright, and she could sing - and dance'. She sang and danced for him in the wood, and from this came the story that was to be the centre of The Silmarillion: the tale of the mortal man Beren who loves the immortal Elven maid Lúthien Tinúviel, whom he first sees dancing among hemlock in a wood" (Carpenter, 1977, p.97).

It was not as might be expected due to its central position the first part of *QS* or the 'Book of Lost Tales' as it was then known, to be written down, for two others preceded it: 'The Fall of Gondolin' and 'The Children of Húrin'. But 'Of Beren and Lúthien' was without doubt the tale Tolkien valued most, for on one level he identified himself with Beren, and (more importantly) his wife Edith with Lúthien. For a further example of this feeling the simple inscription on their grave provides the perfect illustration, as does a poignant passage from a letter that Tolkien wrote to his son Christopher shortly after his wife's death:

> "She was (and knew she was) my Lúthien . . . For ever (and especially when alone) we still met in the woodland glade and went hand in hand many times to escape the shadow of imminent death before our last parting" (*Letters*, p.420).

The centrepoint, and recurrent theme of the tale, which I shall refer to as the "encounter in the woods" motif, seems to be directly based on Tolkien's memory of his woodland excursions with his wife. Compare Tolkien's description of his wife just quoted with Beren's description of Lúthien when he first sees her:

> "Blue was her raiment as the unclouded heaven, but her eyes were grey as the starlit evening; her mantle was sewn with golden flowers, but her hair was dark as the shadows of twilight" (*QS* p.165)

Its main occurence in the tale is of course the first meeting of Beren and Lúthien, as Beren comes to Doriath fleeing from the terror of Sauron, and it is here that the motif is most extensively described and explored. But the motif also occurs in various slightly changed versions later in the tale: when Lúthien and Huan come to Beren as he stands alone in the Vale of Sirion; and earlier when after the rescue of Beren the two wander through the woodlands of Beleriand.

More remarkable is Tolkien's frequent usé of the "encounter in the woods" motif throughout his other works. The most obvious occurence of the motif

outside *QS* is of course the Tale of Aragorn and Arwen. The "encounter in the woods" here is more or less identical to the original version in the Tale of Beren and Lúthien. I am almost tempted to believe that Tolkien, despairing of ever seeing the Quenta Silmarillion published, deliberately sought to introduce a version of his favourite piece into *LotR* under the guise of the Tale of Aragorn and Arwen. For in fact there are more points of similarity between the two than just simply the use of the "encounter in the woods" motif in both of them. I will not waste space by discussing them in detail but the following list should satisfy any doubts:

i) Aragorn/Beren - father killed; brought up in/escape to Elvish kingdom;
ii) "encounter in the woods";
iii) Aragorn/Beren fall in love with daughter of king, who disapproves;
iv) setting of task to win bride : gain kingdom/Silmaril
v) Aragorn/Beren both give up life willingly in the end.

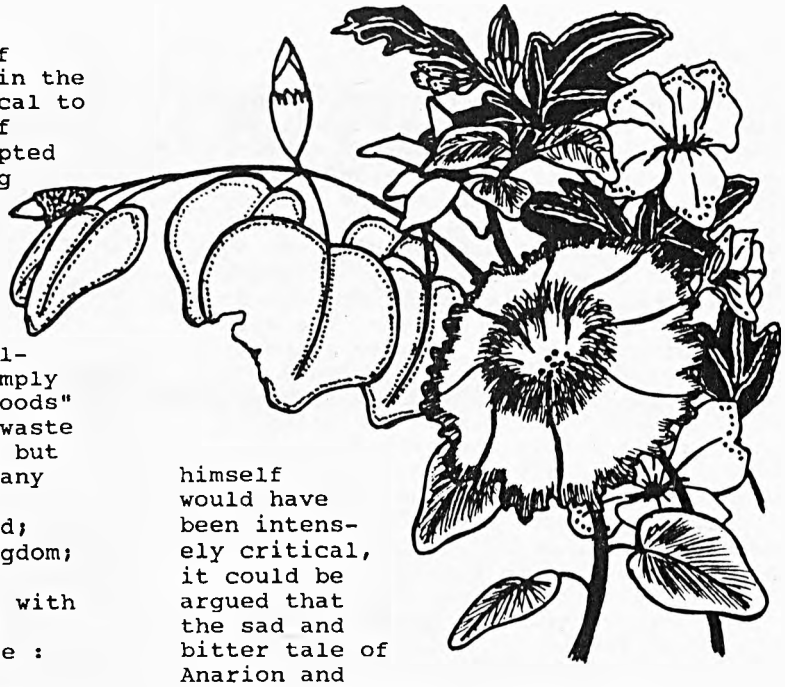
There are of course many points of difference between the two versions. For instance, there is no parallel in the Tale of Aragorn and Arwen of Beren's death and reincarnation. One notable and significant difference also is that whilst Lúthien gives up her life willingly in the end, Arwen does not. Is this due to one version being written in youth, and the other in middle-age?

There are two other uses of the motif in *QS* itself: these being the meeting of Thingol and Melian in Nan Elmoth, and later the meeting of Eöl and Aredhel, also incidentally in Nan Elmoth. It also occurs twice in Tolkien's minor works: in the first meeting of Smith and the Queen of Faerie in *Smith of Wooton Major*, and in the poem 'Shadow-bride' in *The Adventures of Tom Bombadil* (possibly connected with the legend of Eol and Aredhel).

The last example of Tolkien's use of the "encounter in the woods" motif is the story of Anarion and Erendis, although here the context is somewhat different since it is not their first meeting:

> "Riding in the forests of the Westlands he saw a woman, whose dark hair flowed in the wind, and about her was a green cloak clasped at the throat with a bright jewel; and he took her for one of the Eldar, who came at times to those parts of the Island" (*UT* p.181)

I find it extremely significant that Tolkien uses this motif in the only one of his stories to examine the dark side of male/female relationships. To use a form of criticism of which Tolkien himself would have been intensely critical, it could be argued that the sad and bitter tale of Anarion and Erendis represents a darker side of Tolkien's marriage, which is glossed over in the tale of Beren and Lúthien. As Humphrey Carpenter relates in his *Biography* (ch. 5), whilst the Tolkiens' marriage was on the whole very happy, there were whole areas of Tolkien's life into which his wife Edith could not enter. He guarded jealously his male friendships, and she responded with envy. Also of course there were areas of his academic work which her untrained mind could not appreciate. There was also the sensitive matter of Tolkien's Catholicism. To all this may be compared Anarion's insistence on maintaining his seafarer's travels despite Erendis' complaints, and her jealousy and fear of the Sea in return. Tolkien's attitude on such things is summed up in a letter to his son Michael:



> "There are many things that a man feels are legitimate even though they cause a fuss . . . if worth a fight: just insist" (*Biog.* p.156)

Such words might well have been said by Anarion. I have no doubt therefore that the drawing of these parallels between Tolkien's own life and his fiction is justifiable whatever his own views on such matters, if only because of his own admission that the recurrent "encounter in the woods" motif is based on a true event. If Beren and Lúthien are identifiable with himself and his wife, then by analogy so may be other characters who act out the motif.

One of the most striking features of the Tale of Beren and Lúthien is the use that Tolkien makes here of his mythological sources. The main source, as in the Narn i Hin Húrin, would seem to be the Finnish Kalevala. The basic theme of Beren's quest for the Silmaril in order to win the hand of Lúthien is reminiscent

of the task set Väinämöinen of making the Sampo in order to gain the maid of Pohja, but this is a universal theme in several mythologies. More significant is that the actual form of the journey is reminiscent of Lemminkainen's journey to Pohjola with Väinämöinen and Illmarien to steal the Sampo, in which Väinämöinen's singing casts the whole of Pohja into a deep slumber. The wizards' singing-contest is also a theme used several times in the Kalevala and used by Tolkien in his story. Around this central core Tolkien has piled a plethora of mythic themes and motifs. The striking image of a hand in a wolf's mouth is straight from the Prose Edda: Fenris and the god Tyr. Lúthien with her escape via a rope of her own hair from prison is of course Rapunzel from Grimms' Fairy Tales. The hunting of Carcharoth recalls the great quest for the Twrch Trwyth in 'Culwch ac Olwen' whilst the great hound Huan reminds me strongly of that most faithful of wolfhounds: Gelert in the old Welsh legend.

Professor Shippey in his excellent book *The Road to Middle-Earth* has I think erred in describing the general effect as "garish where it ought to be spare" (p.192). It is certainly garish in one sense of the word, but this I believe was the effect Tolkien was trying to create. This tangle of half-seen and dimly remembered motifs give the tale a 'Celtic' touch which is missing in Tolkien's other works. Whilst very few of the themes are actually drawn from the Mabinogi, this is the only tale in *QS* which reminds me of that cycle to any great extent. This aura of familiarity mixed with novelty which Tolkien inspires here must I feel be similar to that felt by medieval Welshmen hearing the cycles of the Mabinogi recited for the first time: recognising the ancient themes for what they were and welcoming them as old friends, yet marvelling at the author's genius placing them in a new and original context.

In conclusion I would just simply like to say that having read the prose version I would now like to get my hands on the verse, which I suspect is how Tolkien really meant it to be read. I hope that Allen & Unwin's intend to publish it. Soon!

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[REVIEW of *FINN AND HENGEST*, continued from p.13]

intervals over a period of about thirty years and which were "in disorder". When one thinks how incomprehensible some of one's own notes become after a passage of time, and then examines the lucid and efficient edition that Professor Bliss has produced, one can only wonder, admire and be grateful.

Kathleen Herbert

[REVIEW of *THE MONSTERS AND THE CRITICS*, continued from p.18]

Best of all, we get here some early Elvish poems, together with Tolkien's word-by-word translations - a feast for Elvish linguists!

The final piece is the "Valedictory Address to the University of Oxford", delivered in 1959. Differing slightly from the version given in Salu and Farrell's *In Memoriam*, this is a review of Tolkien's career at Oxford University, together with some of his own strongly-felt views on the relationship of language to literature, as practised at Oxford.

As a collection of Professor Tolkien's more accessible lectures and papers, this book is a handy and convenient repository. Christopher Tolkien has very ably edited the collection, providing a Foreword, with Notes for each of the papers. Because some of them bear so deeply on Tolkien's views on language and its relationship to the creative imagination, this collection is essential reading for those who find both pleasure and stimulation in his fiction.

Charles Noad

The FOLLOWING TALE is submitted (with some trepidation) as an example of one approach to the writing of a history or biography for one's own Middle-earth alias - for which the Quenya term *epesse* has been adapted. I took on the name Findegil while editing *Amon Hen* in 1980-81, as being suitable to one whose job consisted largely of typing and letter-writing, and decided that, since virtually nothing was known about the Fourth Age scribe of Gondor, the easiest (although most egotistical) approach was to adapt my own much humbler personal history into Middle-earthly terms for Findegil's life story. Linguists may be able to identify a couple of the places where I have spent some time from the place-names, but I will be happy to explain the significance of various points to anyone who (against all probability) is interested.

I will say now, however, that although a lawyer in real life, I am not a judge nor likely to become one; nor have I any particular skills at calligraphy; that reference belongs to the real Findegil. Hints contained herein about the Gondorian legal system are not intended to pre-empt any article that I or the other lawyers in the Society might write about Laws and Legal Systems in Middle-earth.

This story first took shape in a letter to Matthew Dosch of Pittsburgh in October 1981, for whose enthusiastic response I was (and am) grateful.

* * * * * * * * * * *

FINDEGIL was born in the year 117 of the Fourth Age, shortly before the passing of Elessar. His childhood home was the township of Pelennost Cargon, capital of the south-western cape of Andrast, then ruled by Londan Havenwright, the grandson of Golasgil who led his people on the long march to Minas Tirith at the time of the War of the Ring. Findegil's father was Culufin, who had only recently retreated to a villa on the Cape with a commission from the King to compile a work of guidance on the art of government, recording many of the skills and advice that had been imparted to Eldarion; for Culufin had been a valued counsellor and lore-master of the King, wise in the devices of statecraft and the ruling of Men. It was to be expected that the young Findegil would absorb much of his father's knowledge.

While the boy was still young, the family removed northwards, for Culufin found himself able to combine a desire to study under the loremasters of the Northern Dúnedain with a request from Eldarion to instruct the Council of the North in the administering of a growing realm. They settled near to the ancient city of Fornost Erain, now thriving anew. There Findegil grew up under the tutelage of the Dúnedain, and learned much of the ancient customs and laws of Arnor. As was not uncommon, he completed his education in the South, at the revived academy of Osgiliath, and subsequently among the sages of the King's Laws at Glorthrad in the green vales south-west of Minas Tirith. So well did he acquit himself that he came to the notice of the King, who well remembered his father; and thus it fell that in his middle twenties he was appointed to be one of the King's advisors in matters of justice and dispute. For it must be understood that, although Gondor was ever governed in the fashion of a benevolent feudalism, and the King's word was law, there was already a recognition that the King's Laws must be certain, equitable and of universal force; and since it was a concomitant of this that like should be treated as like, there was even then growing up a form of case-law and a body of precedent, recording the decisions of the Amarthedain, the royal Doomsmen whose office was itinerant throughout the Kingdom, and to whose periodic courts the lords and commons of

the realm brought their complaints. (They also, of course, dispensed justice to felons.) These men were indeed held in high regard throughout the realm, being selected and appointed for their wisdom and absolute integrity.

Their scribes made a faithful record of all the matters that came before them, and noted their judgements; and on returning from a 'circuit' to Minas Tirith, their records were copied and compiled by clerks into weighty books, so that the Doomsmen might study the decisions of their brethren, and not let the jurisprudence of one depart too far from that of the others. Findegil took his share in this task, as it was a means employed by the apprentices of the law to combine study with gainful employment; and he achieved some fame as a swift and fair-handed scribe, let alone advancing his legal knowledge. After a few years in which he rose rapidly among the King's Counsellors, he was sworn as a Doomsman himself; and this was his prior occupation for most of his manhood, and one in which he achieved great honour and repute. He travelled the length and breadth of Gondor, and often to Arnor and other parts of Middle-earth which came under the sway of the King.

He never relinquished his reputation as a scribe, and was indeed known 'on circuit' as a terror to the court scribes if they fell below the highest standards of accuracy and penmanship. So when after a particularly long journey back from a year in Arnor, he returned to Minas Tirith, the King decided to allow him a respite from travelling; and he granted him lands and a villa on the slopes of Amon Hen, peaceful and isolated, and desired him to make a copy of the Thain's Book. This was a precious work, and the pride of the historians of Gondor; for it was an account of the War of the Ring written by the Ringbearer himself, together with much lore and legend gathered by his revered uncle in Imladris, and supplemented by writings of scholars of Gondor. It had been made by scribes of the Periannath, copied itself from the original Red Book of Westmarch, and brought south as a gift to Elessar by the Thain Peregrin on his retirement in FA 64. King Eldarion now desired to repay the gift by presenting Peregrin's great-grandson with a further copy for the library of Great Smials. Findegil was accordingly appointed to the historic office of King's Writer, and spent two very peaceful years at the task, which he completed in FA 172. The Thain's Book was returned to Minas Tirith and Findegil's copy was taken north by the King on his next riding.

Findegil returned to the law, but stayed mostly in Minas Tirith as one of the most eminent judges in the courts of the city. As he grew older he spent more time about his own study of history, and became known as a scholar of worth in this field also.

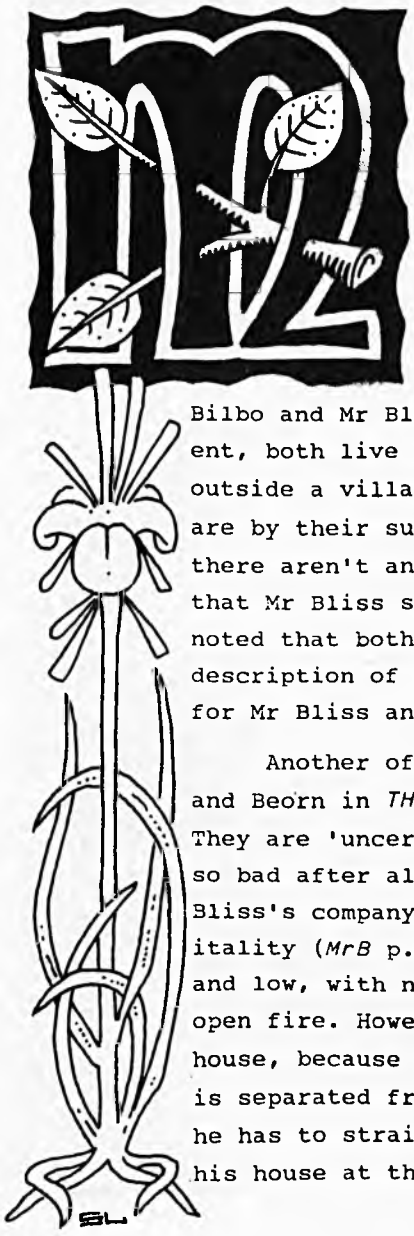
Lest it be thought that he was solely a man of pen and book, it must be said that in his youth he was tall and skilled in arms, and a keen lover of weaponry. His habitual arms were a double-headed Dwarvish hand-axe given to him by the nobles of Arnor; a curved Southron knife purchased in the bazaars of Umbar; a short staff of ebony and ivory concealing a slender blade, which he believed to date from the time of the Kin-strife when such weapons were carried by Men in evasion of the edicts forbidding the bearing of arms in the City; and most notably, an Elven-blade given by the King from the armouries of Minas Tirith, which Findegil carried to the coasts of the Sea and on a starlit night dedicated to the service of the Valar and of justice. It was then named by him Eärmacil, which is Seabrand; and so for his wielding of this sword and his love of the coasts and oceans, he acquired an epesse of Eärmacar - Swordsman of the Sea. For not all his journeys in the service of the King were free from incident; and although orc-robbers and brigands of the wild lands were become fewer, the judges' retinues had at times to defend themselves when surprised in the open country far from help. Findegil could also wield the ell-haft axe with skill, and his black shield bore a device of a silver dragon.

As for his gear, he went mostly clad in black and silver-grey; and the sight of the great black cloak of Findegil Amarthadan was well known in the streets and ways of Minas Tirith.

The records of his life are incomplete, so it is not known what was the date or manner of his death, or whether he ever married; future discoveries may shed some light on this. For the present, all is set down that is known of Findegil Eärmacar, Doomsman, scribe, historian and sworder.

Mr BLISS: The Precursor of a Precursor?

Nils Ivar Agøy



MR. BLISS CAME AS A surprise in more than one way. Now of course it isn't possible to go into all aspects of the book in one fairly short article, but among other things I think most readers were struck by the numerous parallels and points of resemblance to others of Tolkien's fictional works, primarily, perhaps, to *The Hobbit*, but also to *Farmer Giles of Ham*, *Leaf by Niggle* and *The Lord of the Rings*; and this seems to me to be interesting enough to warrant a few lines in *Mallorn*.

To start with *The Hobbit* (abbreviated hereafter to *TH*), Bilbo and Mr Bliss are in many ways very like each other. Both are independent, both live alone - not counting the Girabbit - in special houses just outside a village. Both are middle class, neither poor nor very rich, and are by their surroundings regarded as a little eccentric. And even though there aren't any hard facts to back up the feeling, the impression remains that Mr Bliss seems to be just as middle-aged as Bilbo. It could also be noted that both *TH* and *Mr. Bliss* (hereafter abbreviated to *MrB*) start with a description of the main character's house, with 'rows of pegs in the hall' for Mr Bliss and 'lots of pegs' for Bilbo.

Another of the more obvious parallels is that the three bears in *MrB* and Beorn in *TH* have a number of common features apart from just the name. They are 'uncertain' - presumably dangerous figures who turn out not to be so bad after all. Furthermore they are excellent hosts, though both Mr Bliss's company and Thorin's have their doubts about accepting their hospitality (*MrB* p.32, *TH* ch.7). And like Beorn's hall, the bears' house is "long and low, with no upstairs" (*MrB* p.32), but with a long central table and open fire. However, Mr Bliss isn't party to the first feast in the bears' house, because like Bilbo in the goblin-caves under the Misty Mountains, he is separated from his companions in confusion and darkness. Again like Bilbo, he has to straighten out a more or less undeserved economic mess and tidy up his house at the end of the story; Bilbo has his auction, but Mr Bliss has

to send for Mr Banks the builder. To top this, both gentlemen are accused - from their own point of view, wrongly accused - of stealing something valuable. Mr Bliss took back his silver bicycle, while Bilbo helped himself to what he fancied could count as his part of the dragon-treasure, the Arkenstone.

The parallels mentioned so far are probably the easiest to notice, but there are many smaller details that also deserve to be included. From *MrB* p.20 it can be seen that the Dorkinses are just as touchingly insincere as Bilbo in their handing out of invitations. Just as the Dorkinses aren't really pleased to meet Mr Day, Mrs Knight and the bears, and would have preferred to keep their lunch to themselves, Bilbo only asks Gandalf to tea to be rid of him for the moment (*TH*, ch.1). Incidentally, the estimable brothers Dorkins are much like hobbits in other respects too: they're rather short and thick-set, being fond of their food, and wearing breeches very much like the ones that Bilbo has in the illustrations to *TH*. In fact, their "disgusting" richness (*MrB* p.36) combined with their truly miserly attitude and the fact that "Mr. B. and they have not been particularly friendly since" (p.47), inevitably makes one think of the Sackville-Bagginses in *TH* and *LotR*. Otherwise their greed might be seen as quite dwarvish . . .

As in *TH* and *LotR*, ponies are important in *MrB*. In a society with cars and bicycles this trait would have been strange for any other author than Tolkien, but now we can only conclude that the Professor's anti-technological leanings are given rein once more. Neither cars nor bicycles are very practical, but at least bicycles are better than cars (and worth as much), which break down easily. Bicycles aren't so *very* complicated, so they can be accepted, much like the clock on the mantelpiece which could be fitted into the second chapter of *TH*. But an aeroplane would definitely not have been possible in Mr Bliss's world; the alternative is the balloon mentioned on p.19.

To return to earthbound matters, it is funny - and telling? - to see that the washing-up after the bears' supper couldn't wait till next morning any more than the soiled plates and cutlery after the Unexpected Party. A triviality, yes, but a clear parallel nevertheless (*MrB* p.31, *TH* ch.1). And if we throw our minds back to the scene immediately following the washing-up in *TH*, Bilbo's rolling on the floor and shrieking 'struck by lightning' after being frightened by Thorin is strikingly similar to the way Fattie, Mr Day and Mrs Knight behave when they encountered the three luminescent bears in the wood (*MrB* p.30).

One last point to be made about the relationship of *MrB* to *TH*, is that the heroes of both stories live "up the 'ill" (*MrB* p.37).

That was *The Hobbit*, but our sources aren't exhausted for that matter. Other allusions abound.

The most obvious ones are the names. Boffin, Gaffer Gamgee, Fattie, and the Cross Roads may all be found in *LotR*, though the spelling is 'Fatty' there. Bruno, the youngest bear's name, does not appear in the published *LotR*, but it figures here and there in the unpublished manuscripts at Marquette University (3/9/-, for instance).

To go on, the Dorkinses' wrath over being robbed of their cabbages (*MrB* p.21) is reminiscent of Farmer Maggot's feelings about mushroom-thieves in Book 1, ch.4 of *LotR*. Both situations include the owner's angry dogs. The Dorkinses' angry dogs, by the way, are in themselves a parallel to the dog Garm in *Farmer Giles of Ham* in the way they think: "It is one thing to chase bears out of the garden in the afternoon, and quite a different thing to hunt them in their own wood after dark. Where are our nice comfy kennels?" (*MrB* p.27 compared to pp.33-34 of *FGoH*). All the dogs immediately run away at the first sight of danger (*MrB* p.29, *FGoH* p.34). The Dorkinses' dogs could also remind one of the proud knights in *FGoH*, very brave and bold at court, but steadily less so the nearer they get to danger (*FGoH* pp. 46-49).

The last example I wish to put forward is the way that Mr Bliss has to let Mr Day ride in his motor-car because Mr Day "*said* he was too bruised to walk" (*MrB* p.11, my italics) can make the reader think about Parish's rather sulky demand for Niggle's assistance in *Leaf by Niggle*. However, this point shouldn't, perhaps, be stressed.

The list could be made longer, but with the reference to *Leaf by Niggle* I think we have reached the limit of the reasonably objective. Any further examples would almost necessarily be more vague, speculative and subjective: indeed, some may think the last few were a bit dubious. In any case I think enough material remains to make my point sufficiently clear: surprisingly many motifs and details from the very short text of *Mr. Bliss* are taken up and used

again in Tolkien's later fictional works, particularly *The Hobbit*.

Now, can we learn something from this? Does it tell us something? Does it, for instance, say that Tolkien's imagination was so limited that he wrote about the same things in all his stories? It does not. Tolkien has been accused of many things, but seldom of lacking imaginative powers. A man who had to recycle his motifs couldn't have written *LotR*. Besides, the question misses the point: *MrB* is definitely its own story, the plot itself is unique. So it isn't the plot, but rather the strange overlapping of types, of attitudes and of the handling of situations and persons that is interesting in this context. At least some of the motifs mentioned above must have been firmly entrenched in Tolkien's mind in such a way that he could use them more or less as defined 'units' to fit into a story (for example, the Beorn-figure and -house). And by their nature some of the motifs are likely to have been based on personal experience (like the insincere invitations and Mr Day/Parish), while others may be more aesthetic (ponies, Gaffer Gamgee).

The title of this article suggests a connection between *Mr. Bliss* and *The Hobbit*, the book that has so frequently, rightly or no, been named as the "precursor" of *The Lord of the Rings*. And as we have seen, the points of resemblance between the two works are many and in some instances striking. Many, that is, for such a very short book as *Mr. Bliss*. This isn't surprising. If it is correct that *MrB* was written in 1928, *TH* was written only a few years later, and Tolkien's mental furniture may be supposed to have been much the same. And both stories were told to the same children. But what *is* surprising is that there are no clear links to the earlier, and in the 1920's steadily developing *QS*. Was it that Tolkien kept those two strands of his imagination so widely apart that it was impossible for motifs to cross over? That is possible, even probable. When we see how carefully Tolkien wove elements from *QS* into *TH* - Light-elves and Sea-elves and Deep-elves, Gondolin, heroes from the North etc. - the thought becomes almost compelling. And then it becomes possible to regard *TH* as partly a synthesis between the whimsical Mr. Bliss-motifs and the far more serious Silmarillion-motifs, as the point where the two separate strands were first experimentally combined. At least *Mr. Bliss* can be seen as the start of the beginning of the writing of *The Hobbit*, that source of so much - can we call it - "bliss"?

References

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[THE GEOGRAPHY AND ECONOMY OF NÚMENOR, continued from p.15]

rapidly and there is some slight evidence os consequent social conflicts such as the growing influence of the ship-masters on political developments. It was the techniques of shipping, metal-working and public works associated with shipping and defence which changed. Most building in Numenor was of aesthetically pleasing stone and wood. There were no fortifications on the island itself. The great civil works were the docks and quays built to help the expansion to the mainland while on the mainland itself defensive walls, bridges and roads were also built, some being of impressive proportions. This was above all true of the later edifices.

In metal-working there were splendid achievements in the field of decorative arts and in special steel for personal weapons. The hollow steel bows of the Númenoreans were clearly considerable metallurgical achievements. Helmets and shields are mentioned in the Chronicles but no other types of armour, and while plenty of swords, spears and other individual arms are recorded the only types of team weapons referred to are siege engines at the taking of Barad-dûr.

Finally and most important of all there was the development of shipping. In the earliest period of settlement on the island boats were used for fishing and nothing else. It was only after about 700 years that the Númenorean vessels became capable of oceanic voyages and it is mentioned in the Tale of Erendis that a research effort was devoted to the improvement of rigging and hull shape. Two very important points must be made. First, all the Númenorean ships were of wood; and second all were propelled by sail or perhaps, at a pinch, oars. This sets clear limits to the size of the vessels despite mention in the Chronicles of their immense size. The biggest sailing ships ever at the end of the 19th century had iron or steel hulls and reached five or six thousand tons, but the maximum size of wooden vessels was about three thousand tons only and even then they tended to break their backs of founder when under stress in storms. Such a fate indeed seems to have befallen some of the most ambitious of the Númenorean ships. The safest size for large wooden ships seems to have been about 200 feet long and around 1500-2000 tons, and such must have been the usual proportions of the Great Ships of Númenor.

I feel these few preliminary remarks on the society and technology of Númenor might be of interest to those who study Middle-earth.

BOOK REVIEW

The Road to Middle-earth

by T.A. SHIPPEY

London: George Allen & Unwin, 1982. £9.95

The Road to Middle-earth is a turning-point in the study of Tolkien's mythology, and typically it has been virtually ignored by the critics since its publication a year ago. This is only to be expected, as in the first chapter Shippey makes fools of a number of Tolkien-bashers by quoting their own words against them.

The book relates Tolkien's Middle-earth to his academic studies - both what he read, and what he wrote about them. We see how, for example, *Beowulf*, the Norse sagas, and *Ancrene Wisse*, influenced the making of Middle-earth. Even his essay *Sigelwara land* appears to be the source of the Balrog and the silmarils. Words whose definition in the Oxford English Dictionary seemed imperfect to Tolkien, inspired him to redefine them - words like glamour, elf, spell, bewilderment and luck.

The chapter on *The Hobbit* explains the source of the names Baggins and Bag End, the origin of Beorn in the Norse sagas, and analyses Tolkien's contrast between the heroic attitudes of Bard, the elves and the dwarves, with Bilbo's bourgeois modernity.

In his analysis of *The Lord of the Rings* Shippey demonstrates how the races of Middle-earth are defined through dialogue, poetry, proverbial sayings, culture, and the sound of their languages. The Rohirrim are a recreation of Anglo-Saxon culture, except in one detail: their war-band makes war on horseback; the Old English did not ride in battle. Shippey infers from the use of "emnet", which probably means "flat", that Tolkien was alluding to its Gothic antecedent which would have meant "steppe" or "prairie". "Maybe the Anglo-Saxons before they migrated to England were different. What would have happened had they turned East, not West, to the German plains and the steppes beyond?"

Critics have found fault with Tolkien for what they see as a lack of character development, compared with the realistic novel, and for a polarisation between good and evil. Shippey shows, however, that Tolkien's good characters are fallible and prone to evil, as their reaction to the Ring demonstrates. Those who reject it know that they would become evil if they tried to use the Ring for Good. Shippey's analysis of Denethor - neurotic, selfish, suicidal - and Saruman - hypocritical politician - is particularly welcome, and he even tries to solve the problem of the orcs. Are they irredeemable; how do they breed; do they have souls? This is a problem Tolkien himself didn't settle, anyway, but it does provide ammunition for his critics, who have accused him to fostering a "cold war" mentality among young people.

Shippey has a number of wise observations about Tolkien's political views and his attitude to Good and Evil in the real world. "Tolkien was during the 1930s and 1940s reacting quite evidently to the issues of his time. These

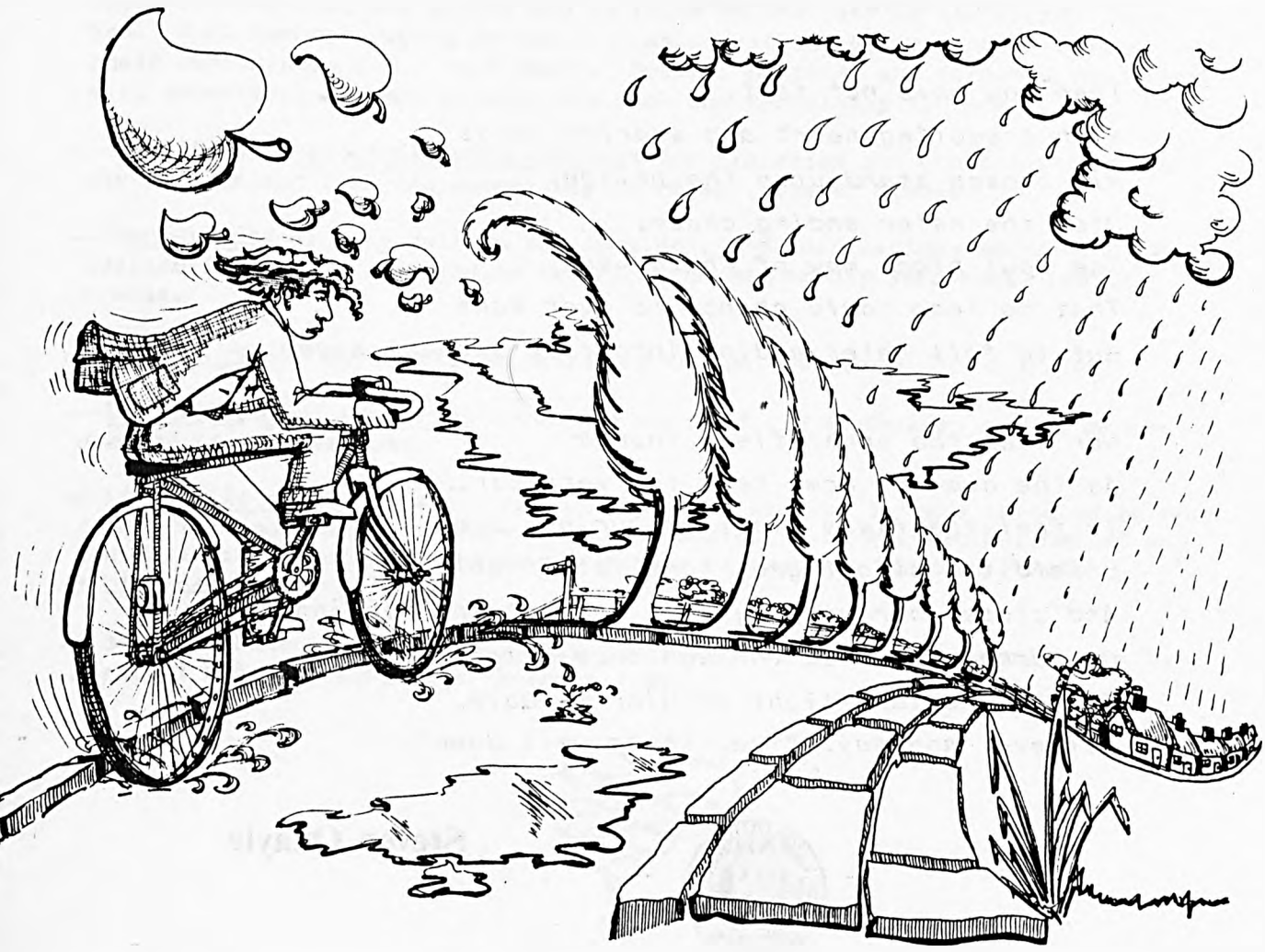
deliberate modernities should clear him of any charge of merely insulated 'ivory tower' escapism". But as with his interpretation of Beowulf, Tolkien has to face the question: is it worth fighting Evil, if Evil is bound to win? In the pagan worlds of Middle-earth and the *Beowulf*-poet, there was no promised heaven as a reward for doing good. But in Middle-earth, Shippey shows, we see the operation of chance, coincidence, luck and fate, all moving towards the defeat of Sauron, provided that the Good characters all do their bit and don't give up (as Denethor did). I never realised before how many characters had spared the life of Gollum along the way: Bilbo, Frodo, Aragorn, Haldir, Sam, Faramir, even Sauron and Shelob . . . .

The final chapter on *The Lord of the Rings* contains first of all a defence of Tolkien's "verse", which Shippey claims deserves the title of "poetry". Secondly, a discussion of Heaven, Hell and Limbo in relation to Middle-earth.

Chapter 7 is an appreciation of *The Silmarillion*, and in particular why the Tale of Túrin is more successful artistically than than that of Beren and Lúthien. Chapter 8 deals with the short stories and poems, showing how the theme of a mortal's love for an elf-woman - symbolising Tolkien's love for Middle-earth as well as his wife - runs through all Tolkien's work. An afterword restates Tolkien's claim to fame and his right to be considered a genuine creative artist, even by the standards of the literary establishment. The fact that Tolkien brought joy to millions of "ordinary readers" is itself a justification for his world of Middle-earth.

This is the most important critical work on Middle-earth (excluding the *Biography*, which doesn't count) yet written, and what is more, it is thoroughly enjoyable to read. A bibliography guides the serious fan to follow up Tolkien's sources in the original or translation, thus providing suggestions for future articles in our publications. As Brin Dunsire said in his review for *Spell* 12 "this book should be on the shelves of every serious student of Tolkien".

Jessica Yates



Aragorn's Hymn to Caras Galadhon

And if it were said that he did not stand,
As befitted one of his gifted race
And with healing power did not darkness break,
And shatter asunder the loathsome form
That had for ages past slept
Deep, deep in the mountain's heart
No worldly breath to take

Then you have not felt,
With trembling heart and wearied hands
His chosen stand upon the bridge,
O'er the ne'er ending chasm,
The foul black maw of Khazad-dum,
That no leap could chance to over make
But to fall ne'er ending into time's black space

Nor seen the cruel fiery thongs
As the demon's arms rent the very air,
To feel the fiery blast of Durin's Bane
Enfold the slight grey form, staff ablaze
And close your weeping eyes 'gainst the rending fall,
Or turned and fled through once bright halls
To the precious light of Dimrill Dale.
Believe, and say, "Yea, 'twas well done".

Steven Quayle

—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,* Colin Davey.

— 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,* Anne Haward.

— 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 bimonthly, 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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