

WALLOORN

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Bryan Calbot '77

per

MALLORN 4

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CONTENTS

Page 4	Editorial.
5	Letters to the editors.
9	Tolkien and the Fairies of British Folk Tradition, by Dave Weldrake.
14	Reviews, from: Hal Broome A.R. Fallone Rosie Turner Belladonna Took.
19	Notes on the Influence of Anglo-Saxon Literature on "The Lord of the Rings", by Bob Borsley.
29	Social Military and Political Aspects of Rohan, by Peter Burley.
31	Belladonna's Postbag.

ILLUSTRATIONS

Front cover by Bryan Talbot

Page 4 John B. Abbott.

11 Bryan Talbot

16 Bryan Talbot

27 Roger Nixon

30 Bryan Talbot

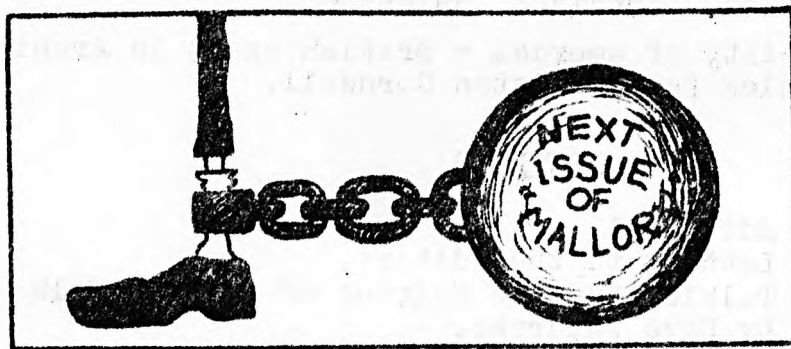
Back cover by Hal Broome.

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THE EDITORS' THING for Mallorn 4 starts with stuff from Matthew:-
Well, it's yet another Mallorn, this time post A's and pre-University. Laurelindorenan splits up into fragments dispersed to York, Leeds, Sussex, East Anglia, Nottingham etc. The next Mallorn will be edited by Steve from East Anglia. Perhaps Laurelindorenan will spread its influence and found mini-smials wherever it spreads; anyway it's only 12 weeks (ONLY!) 'till we meet again for Christmas.

Which brings us onto the question of membership, currently at about 65, because there are still those who haven't sent this year's but are going to. On my travels over the last six weeks (shows how much I've done on this issue) I've met plenty of people who are keen on LotR, but none of them had heard of the Ts. Without having been heard of it's hard to sell subscriptions even to one's friend's. I consider a membership of several hundreds to be tolerable, or even essential, and it should be possible to achieve this with ease, considering the hundreds of thousands of people who have read LotR. So, please try and persuade all those you know who had subscripitions last year to resubscribe, and get all your salesmanship to work for more subs. Also the society should advertise at a national level:- suggestions have ranged from the Telegraph and New Statesman to Private Eye and International Times, but for Bilbo's sake, somebody do something!

If nothing is done to boost subs over 200 soon, the Mallorn will only be able to remain at the present standard even with difficulty if it is to appear frequently, let alone improve.



An Editor (detail).

48A.

After that sympathetic comment from John B Abbott, and Matthew's crusading zeal, we will return to the lazier style of Steven.

This present issue is another step on the way to the Mallorn being a "Learned Journal". Seriously, there are more interesting articles in this than previously, and more relating to LotR itself, instead of the trials and tribulations of the Society itself. It is really pleasing to have so many book reviews - keep it up! - and the longer articles are both very good. Apologies to Tony Fallone fans for the lack of his artwork in this issue, but the cover we had lined up will appear next issue. Apologies also to Charles Noad, who sent a large addition to the Bibliography, but there wasn't time or space to include it this issue. As you see, we had to put in two extra pages - 8b and 8c - to fit in all the letters we wanted. There were already many more pages than previously. And the final apology to Bob Borsley. His last article in the last paragraph should have read, "There is one further comment" not "There is no further comment". No comment.



LETTERS TO THE EDITORS With comments still by Steve ((...))

JOHN B. ABBOTT of "Rowans", 18, Eden Avenue, Dewsbury Road, Wakefield, Yorkshire, writes:

Mallorn continues to improve, May its Twigs Never Mildew! Mallorn 3 has another arresting cover by A.R.Fallone. (I thought at first it was one of those anti-smoking ads.) He is a first-rate artist. "Some Comparisons" by J.D.Collins was a suitably light and lively article to kick off with. Ian Shaw's honey beer sounds delicious, but far too much trouble for lazy beggars like me to make.

"The Religion of a Hobbit" and "Hippy versus Hobbit" by B. Took were quite polished. "Some thoughts on Hippies and Hobbits" was also well written : however "The Adventures of Tom Bombadil" does refer to the wedding of Bombadil and Goldberry.. (Mere Bucklandish heresy?) I fear that my interest in the hippie/hobbit business is now waning somewhat. Aren't the combatants ready to call it a day? ((Yes, they are, partly because there wo'n't be much more on it in Mallorn...))

"Belladonna's Postbag" made pleasant reading (I find her kindly comments rather like a drug...) are there were one or two interesting comments on our Father-in-Lore (Sorry) himself. Could James Ead be persuaded to write a bit more on J.R.R.T.?

Enclosed is a hallmarked silver brooch from the Shetlands, showing an elven-style ship - actually a Viking vessel. Could you offer it as a prize in some competition in Mallorn? ((We've broached the subject later on in the magazine... I suppose we should disqualify you from winning? Of course if you were the only entrant I'd have no choice but to keep it!))

"Lotho learned in lore? Junk!" there! An anagram for "John Ronald Reuel Tolkien". One can pick out words like The Nine, Lothlorien, Rohan etc., but something always goes wrong! e.g. "Elrond a junkie? Not he!" leaves "Roll" surplus... does "Elrond roll a junkie? Not he!" make sense?

Finally a holiday season note:- The Nine are abroad. They're touring France again this year."

ARTHUR CRUTTENDEN of Idiocy Couchant, 11, Heath Lodge Site, Welwyn, Herts., plays Mah-Jong fairly well, (Brilliantly by my standards) and also writes, at various dates:- "Firstly, please accept my sincere thanks for the beautiful illoe of 'me' on the front cover of Mallorn 2. Egotism aside, Tony's rendering is excellent. "The Dragon" . Interesting article tho' it ignores two of the best known dragons, the Chinese and the Welsh. The latter does not matter, but the former could have had a paragraph or two devoted to it(Them?)

And now a LoC on 3. I am, in general, in agreement with J.D. Collins' conclusions, tho' I don't hold the "Narnia's" in such high regard. In the unlikely event of my wishing to read about Christianity I do possess a Bible for this purpose. Lewis' stories are just allegories, a form of proselytizing ((Look that one up)) I do not like.

"The Religion of a Hobbit" provoked a certain amount of thought with the conclusion that their religirious beliefs - as expressed in "The Hobbit" - are best summed up as "Eat, drink, and be merry - for tomorrow we will do it again!" ((I could be a very religious Hobbit according to your idea! I go to "church" as often as possible!)) Hippies again. In Mallorn 2 I found myself agreeing with much Belladonna said, only to turn around on Tony Fallone's reply. I did disagree with Belladonna over her interpretation of the Palantins - that was a bit extreme. In Mallorn 3 - more concise ,well-thought out articles. Please continue publishing

these. Now to skim through the illoes. The front cover - before seeing the title I had thought "Rohan", tho' ~~that King was not~~, of course so emaciated. The Dead King, who he? A good piece of work but a trifle offputting. The lino-cut awes too dark and the figure did not stand out enough ((This was a bit of an experiment - we didn't know if it would print well or not. The first copies were better than the others - you may have had a bad copy.)) Bryan T's other three are much better, P. 20 in particular. That would make a marvellous stead for a Nazgul. John Abbott's efforts got some appreciative laughs here.

From the letters, Hartley is right you know. In the Hobbit they have dug a hole and pulled it in after them. Thus they are completely unprepared for the arrival of Saruman and Wormtongue. Could this be a warning?

SU ADLER & HELEN KERLEY of 27 Towers Road, Hatch End, Pinner, Middx. and of 34 Durley Ave., Pinner, Middlesex, start off writing as Su :- Thanks a bunch for Mallorn 3 and attached literature, and now an ORGANISED comment. I care not what you say about the cover's artistic merits, I think it's 'orrible. Gave me quite a turn it did! I especially liked the first page. Perchance the list of illustrations was most pleasing to the eye, and John Abbot's spacefiller was equally pleasing. ((I was just going to mention that, after the comment about the quality of the lino-cut above. This filler only appeared on some contents pages. Other people - including me! - didn't get one on their page.))

J.D.Collins' thingummy is very nice, if you happen to agree with him (I'll tell you if I do after further contemplation) Has anyone pointed out to him that there are four Garner books? The Wierdstone of Brisinghamen, The Moon of Gomrath, Elidor, and The Owl Service.

Concerning the Kilroy was here whatsit, (I can't do runes on a typewriter)((Neither can I -ST)) I dimly remember reading an SF story about this Martian who was sent to observe Earthlings' habits. He was told to leave no trace of himself on Earth. He was successful in his mission and gathered lots of useful information, but on the last day of his sojourn on Earth, he felt that he couldn't leave Earth to continue just as before his arrival, so he took a piece of chalk and wrote on a wall, "Kilroy(His name) was here". The he left this planet for ever.

No, I don't think I'll try making honey beer, it's not the large quantities involved or the price... it's just that there's not a warm place in the vicinity in which I could store the elixir for 36 hours plus...

And then there was Belladonna's philosophical soliloquy, on which I shan't comment (She won't comment cos she can't understand them - they're above her. Nell Kerley) I shall treat that remark with the contempt it deserves, and the major Hippy Controversy, on which I shan't commit myself.

So never say you don't get enough letters again - you might get another like this - you have been warned!

DAVE WELDRAKE of 9, South View Terrace, Hill Head, Halifax Road, Dewsbury, Yorkshire, writes:- Thanks for Mallorn 3, a few comments then... Firstly I resent the implications that my name has anything to do with firebrakes or dragons or anything of that sort. I'm a gentle sort of person, hardly likely to breath fire at anyone... But for the benefit of Messrs. Archie Mercer and A.R.Fallone I will explain where the name came from. You see long ago in the prehistoric past I had an ancestor whose job was to fix the heads of garden implements onto the handles. For this operation, being a very advanced and intelligent caveman, he used an arc-welder. Naturally enough the other cavemen thought this

strange and used to taunt him with cries of WELD-RAKE, WELD-RAKE. And that is how the family got it's name...

All of which is almost as bad as your ent puns (rather malevol-ent, I thought) but I shall try a few, (h)int-ent on them being published. I don't know about Treebeard being import-ent, but I would have thought that, since there were no Entwives around to ent-ice the males with flirtatious ent-erprises, bothe Quickbeam and Treebeard would soon have become impot-ent. (Sorry!)((And so you should be, I hope you are now very penit-ent.ST))

And now for something completely different...

The various criticisms/praises (especially the latter) of my article are appreciated. I take Archie Mercer's point that parts of it did sound like "Man, Myth and Magic". There are no excuses for this, except to say that MMM was one of the major sources. The others, for those interested in the subject were "Englist Legends" by Henry Bëtt, and "Unnatural History" by Colin Clair, plus a few other bits and pieces.

Anyway the encouragement induces me to try my hand at writing another article, but not a sequel to 'Dragons' which some people would appear to like. ((It is this article which appear in this issue - with a list of books consulted at the end of the article.ST))

I liked the last cover. Repulsively brilliant it was... John Abbott's doodles are fun too...

Honey Beer? Sounds delicious! Immediately I read the recipe I rushed out and bought all the ingredients. I've known Ian Shaw for years and he's never even once offered me any honey beer ((That's 'cos he's got more sense than to offer the stuff around...))

HAL BROOME (Mithrandir of Istar
Smial) writes:--

AR. Fallone mentioned an idea about a theme song for the Tolkien Society, so I humbly submit my idea of the music to "Far Over The Misty Mountains Cold" ((This is the same music mentioned in Belladonna's Postbag, and is copied on the right. It is very faint since it was drawn in pencil, but should be all right. ST)) The melody is in the treble line, and the chords in

The image shows a handwritten musical score for the song "Far Over The Misty Mountains Cold". The score is written on ten staves. The top staff is the treble clef, containing the melody. The remaining nine staves are bass clefs, containing chords. The music is in G major (one sharp) and 4/4 time. The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and chord symbols like (Bm), (E), and (F#). The handwriting is in pencil and appears to be a working draft.

8(a)

parentheses are for the guitar. I trust you can pick out the right note for each syllable - it may have to be "warped" in some verses to fit the words.

Now "Mallorn III". First of all, the cover was fantastic, but it did give me rather a turn when I first saw it. (My guess is that it's a member of the Tolkien Soc. looking in the contents page and finding another "Hippy vs. Hobbit" article!)

One word of criticism! Discretion should be shown in the inclusion of word puns such as "was Treebeard important?", or you might find people sending in thousands of puns in that line! (To prove a point and also because I can't resist, "Why was Gandalf such an 'Istari-cal figure?" "Why are Tolkien's works so Hobbit-forming?") A joke page for such things could be included in the Mallorn ((Oh no it couldn't! Humour will probably be limited to the letters pages and to the Competition, as far as puns and jokes go. Of course, humorous articles as such are not excluded...ST)) but the only jokes I see with joke pages are the ones my nine year old brother brings home.

The book review I've sent is of "Lud-in-the-Mist", which is in the Ballantine Fantasy Series. One book in this series I would like to review is "Deryni Rising" by Katherine Kurtz. It promises to be great when it's finished (the first book came out last August (1970) with two more proposed ones to carry it on) and I think it has many Tolkien influences in it. ((This is the book reviewed by Tony Fallone this issue, and it promises to be a rather good book.))

By the way, anyone interested in a war-game of LotR please contact me ((Hal Broome - address in Belladonna's Postbag)) Three other friends and myself are working on a wargame of Middle-earth, which is now in the rule-forming stage. We have already made the game board, (A large map of Middle-earth) and the rules will take into account every factor in LotR. ((Enclosed with this Mallorn is Midgard V, a flyer from Hartley Patterson, whose own war game is coming on fine. Also based on Sword-and-Sorcery, any number may play. His board is very impressive, and seems well organised.))

I will be looking forward to Mallorn 4, whenever it comes out. One suggestion for the Mallorn: since membership is spread out so far, and members rarely see each other (if at all) why not turn over some space in the Mallorn for individual Smials to list their member's names, hobbies, descriptions, and other items about themselves? This could be done on the basis of one Smial per Mallorn. As A.R. Fallone says, who knows who is in charge of the Ts? Also, if any member writes an article, have him give some info on himself. (Maybe I'm nosey, but I would like to find out more about the other members)((This is a good idea, especially for article-writers to give descriptions of themselves. Of course, to give the lead, we should start with one on one Hal Broome, of the Istari Smial...))

BRYAN TALBOT of 104, Scot Lane, Newtown, Wigan, Lancs., wrote a short note on the content of his illustrations: In case anybody is wondering what the 'Stormbringer' pic.((p16)) is all about, I'll explain it thusly:-

The face in the cloud is Elric's patron god, Arioch. The figure and sword are, of course, Elric and Stormbringer (Respectively!) He stands amidst the ruins of his city of Melnibone. The drips (obviously) represent the spilt blood of Stormbringer's victims, and the uncertain, confused stuff between the skyline and the drips is Chaos matter. Simple enough, eh? The cover picture is nobody in particular, or anybody you want, (if you are so inclined).

A.R. FALLONE of 7, Broxburn Road, Broadway Estate, Warminster, Wilts., writes:-

I am overwhelmed! Staggered and rendered extremely plumptious by all this praise and that. My ego is now so large I have to carry it around in a little cart behind me. Seriously, though I was very happy with the comments on my stuff, both for and against, and the anti ones gave me good constructive criticism.

Comments on Mallorn III: Archie Mercer's letter - the cover was not meant to be Strider but at the time I drew it ('66) I was utterly steeped in LotR almost to the exclusion of any other literature and my pen could hardly fail to follow the outlines of the forms from Tolkien that floated at the back of my mind. I have drawn Strider many times since, and a blonde Aryan is not how I see him either. Gaunt, dark of skin and hair, hawklike with lines of care and trouble.

Hard to follow - yes! I am sure it was. Unlike Belladonna I have not got a clear logical mind - my thoughts tend to come out in one great disorganised gush and not in an intelligible sequence. ((Just like me - that's why this page is no 8b!)) I envy her tis ability, which may be one fostered by an academic training.

I thoroughly enjoyed John Abbott's drawings, heraldic and otherwise, and the daisy in the claws of the dead dragon was a fine touch.

Re. analysis of Tolkien as commented on in David Pearson's letter - it seems to me that when writing a book in this branch of Fantasy, i.e. the invented world category, the more care taken over detail, artificial history, character background, etc, in other words the richer the tapestry the author weaves, the more convincing the finished product, and to do this the author needs time. Fourteen years is a long time, but considering the result of that work only just long enough. I have high hopes of the Silmarillion, as it has been so many years in the borning and must be intricate and rich indeed. Polish away, Professor Tolkien, and more power to your elbow! ((I agree; I think that the only point where the background to LotR wears thin is in the appendix on the translation of the names used - this could well have been left out))

As r.e. James Ead's letter - I am sure he is right when he speculates that Professor Tolkien's religious beliefs and ideals colour his writing, whether he will or no. Belladonna later on in the Mallorn says much the same thing. I think it is impossible for someone to be apersonal (without taint of personlity) in their creations, in literature or art or music. When that someone has a creed that subtly or overtly rules the greater part of their life, as Roman Catholicism does, then the taint is even harder to avoid. The fact that Tolkien has succeeded to the extent that he has is to my mind a marvel.

Now, J.D. Collins's 'Comparisons'. First of all he says 'the three Garner books'. Has he not heard of "The Owl Service"; best of the lot? His rather cavalier dismissal of Garner as being up the shute seems very harsh. Mr. Collins, read "The Owl Service" - then read it again to understand it properly and only then make your pronouncement of Alan Garner's ability as a strong fantasy writer! I agree with the rest of what he says about Narnia and Middle-earth. As for me, I find the Narnia sceries almost unreadable. Regards books on an equal standing with Tolkien - well, bearing in mind what I said about length of time in writing and care in construction, the only book I know of in this class is Lin Carter's "Khymerium" which has been some years in the making and will not be finished, according to the author, for another ten. While waiting for this great tome to errupt onto the scene (and what excerpts I have read seem very, very interesting) Mr Collins would do well

8(c)

to get hold of books like "Deryni Rising" by Katherine Kurtz, which I regard as being every bit as good as LotR. "Wizard of Earthsea" by Ursula K. LeGuin published by Ace is another which is absolutely enthralling, really brilliant. Going further into the SF area is "Dune" by Frank Herbert published by NEL - another great fat volume complete with maps and appendix and real depth of detail. Seek and ye shall find. These books really do exist.

Honey Beer: and here I was, trying to kick the Hobbit... what do you want, a whole Soc. smashed out of its skull?

Hobbit Religion : I think that Belladonna may be guilty of trying to project her own ideas onto Tolkien here; just because the Hobbit life so resembled an English country village and its inhabitants does not mean that it was, in all respects.

Bob Borsley's article : I agree with it all. He says in cool, clinical and studied tones wh't I tried to say in my outpourings but did not make clear. But he was a little dull about it.

All I will say about the cover is that it is bound to put someone off their bacon and eggs in the morning... ((Finally from Tony, a poem for which he has a "fond affection, if nobody else does"))

GHOST OF LOVE

White, O White, my lady, pale and languid,
Waiting by the Windleside and weeping.
No breezes bring good news or bad -
The sky is blue and sleeping.

The river is a silent mirror, swollen
By your aching tears, taking years
To fall and fall and stain the page
That fulfilled your fears.

Do you see me waiting ,too, and sad,
Just by your shoulder, no older,
The lad you saw an age ago
When he was a pretty soldier.

You have changed, O you have grown
Wintered and with loveless lips
Dry as is my heart and blood
And withered as my fingertips.

White, O white, my lady pale and languid,
Sleeping by the Windleside and grieving...
Nightjars croak my message to you
As I listen to your breathing.

Stars sing songs of bygone longings,
Moonlight shadows limn your length...
I yearn only to touch your lashes,
But my bones have not the strength.

Every time you think of me
I will draw to your side,
Stand by your shoulder, no older,
As though I had never died...

TOLKIEN AND THE FAIRIES OF BRITISH FOLK TRADITION

Dave Welldrake.

Let me begin by asking a question: when somebody uses the word 'fairy', what do you immediately think of? Is it something like this?

'O then I see Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep.'

This passage drawn from 'Romeo and Juliet' continues for quite a while, but I think I have given enough to show a good example of a 'literary fairy', that is, the little gossamer-winged moonlight-and-cobwebs creations of almost every English author from Shakespeare to Enid Blyton. It is unfortunate that this has become the accepted picture of a fairy for the realms of Faerie contain more wonderous races than the average person even guesses at. There are people akin to Shakespeares fairies. The Cornish pixies are the most well-known example of this, but there are also the hearthside brownies and hobs (the last of the hobbits?) These little creatures usually went naked or at the very most clad only in rags, but were only too glad to help with the housework. Then there is the strange that visited Herla, King of the ancient Britons. These were about half the size of a man and they had goats' legs and hooves. Indeed their King rode on a goat, which is a far cry from Mab's hazel-nut chariot. There were even human-sized fairies. One of them married Wild Edric, hero of the Shropshire Marches.

But to my mind, the most glorious of all the fairy races were the Tuatha de Daanan of Celtic Ireland. These could serve as a model (if any were needed) for Tolkien's High Elves. They were human-sized, skilled craftsmen, skilled singers (One of them sang a lullaby so sweetly that he put even St. Patrick to sleep) but more important than all this they were considered to have brought light and knowledge to Ireland which seems rather similar to Tolkien's Elves fighting for the forces of light in the years of darkness.

This is only a partial list of the fairy races but it should serve to show that the characteristics of 'a fairy' can be wide and varied, but in writing this article I am naturally forced to generalise so that I can more easily present the comparisons and contrasts between the fairies and Tolkien's elves. The generalisations can obviously be criticised by citing specific examples to the contrary, but on the whole, they appear to me to be true.

Bearing this in mind let us consider Tolkien's Wood-elves. These lived in an underground castle as do many of the English fairies. Some of the latter just lived under hills like the Wood-elves. One such fairy hill is Elboton near Burnsall in Yorkshire. But more often there were more sinister associations since the fairy mounds were ancient burial mounds. Even the Danaans had a palace at the tumuli at New Grange on the river Boyne in Ireland. This may make the fairies sound more like Barrow-wights than elves, but actually the fairies are connected not to the Barrow-wights but to the underground divinities of Greece and Rome. In Chaucer, for instance, we read that:

'Full often time he Pluto and his quene
Prosperine, and alle his faerie
Disporten hem.'

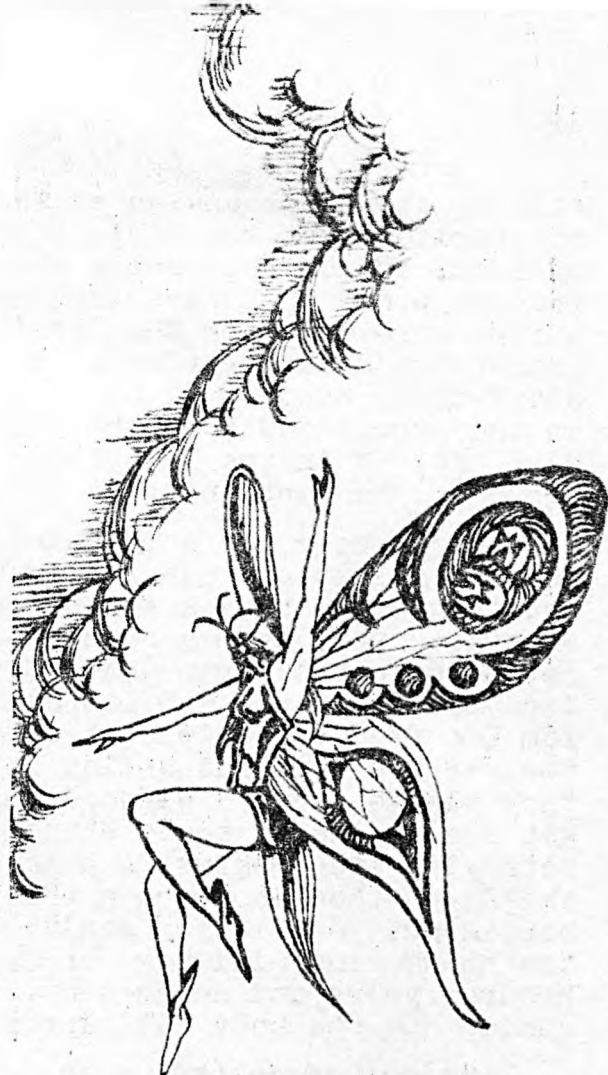
This may explain why it is generally considered dangerous to eat the food of the fairies. Childe Rowland was warned by Merlin not to eat the food of the fairies or else he would stay in fairyland forever. This to me seems similar to the legend of Pluto and Persephone where Persephone was compelled to spend a month each year in the underworld for each of the six orange pips that she ate after Pluto kidnapped her.

But in general it was not easy to come across fairy food. The few unfortunates that came across the fairies at their feasting usually met up with a similar fate to that which befell Bilbo and the Dwarves when they interrupted the Wood-elves' revels. Daniel Wadilove for instance spent the night being chased round Elboton by Puck and the others, and to make matters worse he was following the lights of the will-o'-wisps which led him through bogs and brambles. Such homely feasts as Elrond's were never seen among our fairy folk except as a snare for unsuspecting travellers, or as a trap for unwary heroes, like the drinking of the stream in Mirkwood.

Perhaps Elrond's 'trap' was more subtle, and more friendly. With all the comforts of Rivendell 'Bilbo would gladly have stopped there for ever and ever - even supposing a wish would have taken him right back to his hobbit-hole without trouble.' 'Ever and ever' should be taken quite literally for, as Bilbo says, 'Time doesn't seem to pass here: it just is.' This is equally true of other fairy worlds. Time passes much more slowly for those who visit the land of the fairies. The most famous of these is probably Oisín, one of the Fianna or heroes of Celtic Ireland. He was taken away by Niam, a fairy maiden, and spent the next three weeks in the land of youth before he desired to return to his people. Niam gave him a horse for the return journey but warned him that, on no account, must he dismount or he would never be able to return to fairyland. So Oisín rode back to Ireland but the halls of the Fianna were overgrown deserted ruins and the people were weak and puny, not at all like the mighty Fianna. He wandered about the countryside looking for his friends till at last he came to a group of villagers trying to move a huge boulder and, forgetting Niam's warning, he dismounted to help them move it. Instantly he was transformed into an old man and his silken tunic turned to homespun wool. The villagers took the old man to St. Patrick from whom he learnt that the last of the Fianna had died over three hundred years before. And Oisín's experience is by no means unique. The fairies visited King Herla for his wedding feast, and when the King of the fairies was to be married he invited King Herla and his retinue to the ceremony. The Britons spent three days in fairyland and on their departure were given a small dog with instructions not to dismount till the dog jumped down from King Herla's horse. King Herla returned to his Kingdom and on asking for news of his queen found that she had been dead for two hundred years and that the Saxons had taken over his lands. Some of his men then tried to dismount but instantly turned to dust no the moment that they touched the ground. Herla then forbade anyone else to dismount until the dog jumped down from his horse. This it has not yet done and Herla can still be seen riding round his old Kingdom seeking a way to escape his curse.

Oisín's experience is also typical of another facet of fairy lore. All those who take a fairy bride do so on some condition which they usually break and the union is dissolved. Oisín was warned not to dismount but he did so he lost his bride. Wild Edric caught a fairy and forced her to marry him - which she did on condition that he should never mention her connection with the fairies. One day she was missing for a while and on her return Edric reproached her for spending time with her sisters in fairyland. Instantly she vanished, never to be seen again.

Such unions rarely seem to be happy ones, so the marriage of Aragorn and Arwen can be seen as something of an exception to the rule. However, fairy marriages sometimes lasted long enough to produce children and apparently for them the correct armorial bearings would be the leopard, since the marriage between a mortal and a fairy is an adulterous one and the leopard is the result of an adulterous union between a pard and a lioness. Tolkien himself does not use this symbol but prefers to concentrate on the emotional difficulties raised by this 'adulterous union' between a mortal and an immortal. The 'Tale of Aragorn and Arwen' is marked by the number of obstructions which Aragorn must overcome before he can win the hand of Arwen, and even after all this Arwen must give up her immortality and accept the 'Doom of Men'



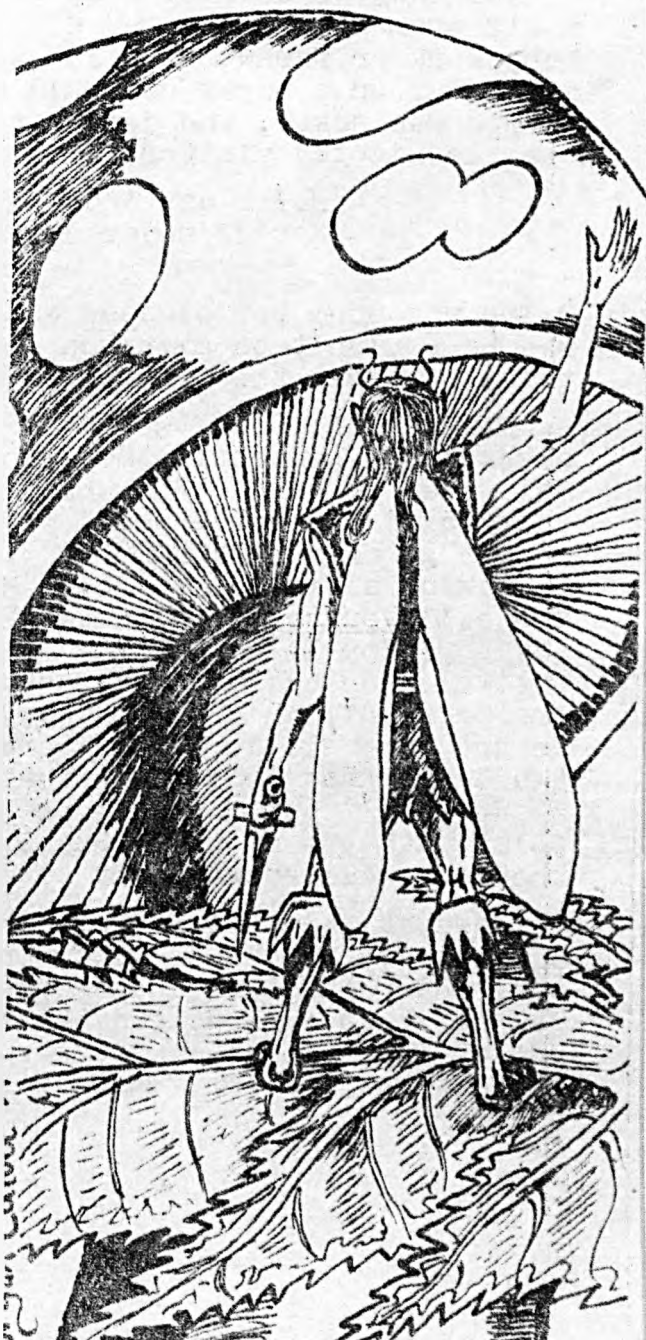
However there is, I think, another kind of immortality in store for Arwne. This is brought out in her conversation with the dying Aragorn:-

"Nay dear lord," she said, "that choice is long over. There is now no ship that would bear me hence, and I must indeed abide the Doom of Men whether I will or nil : the loss and the silence... If this is indeed, as the Eldar say, the gift of the One to Men, it is bitter to receive."

"So it seems," he said. "But let us not be overthrown at the final test, who of old renounced the Shadow and the Ring. In sorrow we must go, but not in despair. Behold! we are not bound for evr to the circles of the world, and beyond them is more than memory, Farewell!"

To me the phrase 'and beyond them is more than memory' implies that although the elves are immortal in this world, men are immortal in heaven, and that men achieve salvation whereas elves, being immortal, can never achieve salvation.

This problem also bothered the fairies of our world. One of them, a beautiful lady dressed in green, appeared to a clergyman



reading the Bible and asked what were her chances of salvation. The man replied that the Bible mentioned salvation only for the race of Adam, and at this reply she plunged screaming into the sea. This happened in Ross-shire, but there is a continental tale which offers more hope for the fairies. A river-sprite once asked a priest the same question to which he replied: "No; not before this staff in my hand shall bud and blossom." He then stuck the staff in the ground and left the fairy weeping. Later he returned that way, and, as in the Tannhäuser legend, he found that the staff had bloomed so he went and told the fairy who rejoiced greatly at this.

However there are some fairies which in my opinion appear not to deserve salvation, especially those who were in the habit of changing human babies for their own. Why they did this is a matter of some doubt. It may be connected with the idea that once every seven years the fairies had to provide a victim for sacrifice. This idea occurs in the Tam Lin ballad where Fair Janet has to rescue Tam Lin from the fairies before he becomes their victim. He, however was captured whilst an adult. If the fairies take a baby they always leave a wizened changeling in its place. The way to get rid of one of these changelings is to surprise it into betraying its origins. A common way is to arrange a circle of eggshells on the floor, upon which the changeling will ask what is happening. To this you reply: "I'm making a brewing cauldron" and the changeling will make an exclamation such as: "I've lived three hundred years and never seen a cauldron like that!" Then he will vanish and the baby will later be returned.

Tolkien, of course, does not use this motif, nor does he use a motif commonly associated with hobs and brownies. These would do housework or farmwork whilst people slept. If a curious person stayed up on a night he would be bound to notice that the brownie or hob was naked, and decide to leave out a small cloak in reward for his nightly visitor. This would be met with a remark such as:-

"Ha! a cap and a hood
Hob'll never do mair good"

It may be remembered that Bilbo was none too pleased with his cloak either. His only comfort was he couldn't be mistaken for a dwarf as he had no beard, but this is hardly the same thing.

Finally there is the question of fairy names. Each of Tolkien's elves has a personal name, such as Gildor, Legolas, Celeborn, Galadriel or some other which is bandied about quite freely. The fairies of our world would never do this since they believed that knowledge of a real name led to power over a person. Fangorn may be making a similar point: "Hoom, hmm! Come now! Not so hasty! You call yourselves hobbits? But you should not go telling just anybody! You'll be letting out your own right names if you're not careful." or again: "'Hm, but you are a hasty folk, I see,' said Treebeard. 'I am honoured by your confidence; but you should not be too free all at once. There are Ents and Ents, you know; or there are Ents and things that look like Ents but ain't, as you might say.'" but he would be hardly likely to demonstrate his point with the story of Rumpelstiltskin which is probably for us the most well known story to illustrate the magic power of names.

However there is an English story which would also serve to demonstrate the same point. Once there was a widow and her young son, and their livelihood depended upon a large sow. This beast was about to farrow, and the widow was expecting to make a fair profit from the sale of the piglets. But one day when she went out to feed the sow she found it was dying and she did not know what to do.

Then out of the wood behind the widow's cottage came an old lady dressed in green and she said she had come to cure the pig. She went into the sty and began sprinkling water over the beast, and began muttering to herself:

"Pitter patter
Holy water."

Immediately the beast was cured and ran over to its trough and began eating.

Now the widow was delighted at this and asked the old woman what she wanted as a reward. The old woman replied that she would have the baby boy whether the widow wanted to give him or not. The widow's only consolation was that, by fairy law, the woman was bound to give her three days grace. If, in that time, the widow could find out the old woman's name she could not take the child. On the first day the woman could do little but weep, but on the second she wandered out into the woods, where she saw the green fairy spinning and humming to herself:

"Little kens our good dame at hame
That Whuppity Stoorie is my name."

So the widow returned home resolved to have a joke at the fairy's expense. When the old woman came to claim her reward, the widow begged that she should be the sacrifice, not her son, to which the fairy scornfully replied: "Who would meddle with the likes of thee?" This made the widow so angry that she replied with a mocking curtsy: "I might have known that I was not even fit to tie the shoelace of the high and mighty princess Whuppity Stoorie." At this the fairy jumped high in the air and ran screaming down the valley as though all the devils in hell were after her.

And with this strange tale of Whuppity Stoorie I must conclude my article on the fairies of our world and Tolkien's elves, though there is much more that could be said. It remains to be told why the fairies are afraid of iron, why they only count in fives not tens - like mortal men - and how they magically travel great distances. It remains to be told how the King of Colchester's daughter was helped by the three golden heads, how Cuchulain was recognised as champion of all Erin, and how the fairies brought the Luck to Edenhall. But all of this has little or nothing to do with Tolkien. Indeed I sometimes wonder if the comparisons I have made are really valid. If Tolkien has the power of imagination to conjure up a whole world surely he will not need to search the whole fairy mythology to find suitable characteristics for peoples and the comparisons I have made result merely from co-incidence.

List of works consulted

- The Hobbit by J.R.R.Tolkien. pub. George Allen and Unwin.
 The Lord of the Rings. ditto.
 A Dictionary of British Folk Tales, by Katherine M. Briggs. pub. by Routledge & Kegan Paul.
 English Myths and Traditions, by Henry Bett. pub. by Batsford.
 Myths and Legends of the Celtic Race, by T.W. Rolleston. pub Harrap.
 The Striding Dales by Halliwell Sutcliffe. pub. by Warne.

And since the Society seems to appreciate fantasy music, I may also point out that 'Tam Lin' is on one of the Fairport Convention L.P.'s and that Tir-na-nog do a very nice version of the Oisín Saga, though I'm not sure if this is on record.

REVIEWS

LUD-IN-THE-MIST by HOPE MIRLEES

Ever since reading Tolkien's "Lord of the Rings", it has been disappointing for me to read Fantasy, because in doing so I inadvertently compare the book read to Tolkien's, with the outcome usually in favour of Tolkien. But every once in a while I have found a book which is up to par with LotR in most respects. Such a book is "Lud-in-the-Mist" by Hope Mirlees. The background is not so tediously worked out in detail, but the charm and atmosphere of this book more than readily makes up for it.

Lud-in-the-Mist is the capital of the free state of Dorimare, a small country akin to the Shire in many ways. The people are very much like Hobbits in that they have deep misgivings about anything adventurous or poetic. The reason for these misgivings was an unfortunate incident which had separated the burghers from any relationship with Fairyland years before. Fairyland lay to the west of Lud-in-the-Mist, causing uneasiness in the townspeople, who were against the "mad" inhabitants of Fairyland. Resentment was so deep that the worst thing that you could call a person was "son of a fairy". (note : even today the word "fairy" has taken on a contemptuous meaning, which could give Fantasy a bad name. Alas!) The people totally deny the existence of Fairyland and everything connected with it, but this condition could not last long because they are constantly being exposed to Fairyland through the medium of "Fairyfruit", which floats down the river Dapple from its source in Fairyland. Anyone partaking of this fruit displays a form of "madness" in which he dances around singing poetry, and makes a quick dash to Fairyland, never to be seen again.

The plot of the story centres on the town's Mayor, Master Nathaniel Chanticleer (who reminds me for all the world of Bilbo Baggins) and his attempts to stop the increasing plague of fairyfruit. But when his own son eats of the fruit, he (Chanticleer) is forced to re-examine the customs of his day, and their validity. This eventually leads him to follow his exiled son to Fairyland itself in search of the answers to his questions.

It is impossible to describe in a few words the freshness and charm of this novel, along with its humour and moral point, so I advise every Tolkien and Fantasy fan to run out and get this book, and by all means read it.

Hal (Mithrandir) Broome, of the Istari.

DERYNI RISING by KATHERINE KURTZ

This is the first book in a trilogy published by Ballantine in their Adult Fantasy Series, under the editorial aegis of Lin Carter. It is Katherine Kurtz's first published novel and judged by it she is a talent emerged full blown upon the scene.

The story is set in an alternate world to Wales and Britain at the time of the ninth or eleventh century. St. Camber is an invisible mover behind the scenes, and far from being a long dead heretic saint opposed to the Bishops of the organised Church he seems very much alive-oh. His fine hand intervenes on the side

of the hero, Kelson, young son of the assassinated King Brion, as he seeks to retain power in the central country of Gwynedd against the machinations of his sadly confused mother, Charissa the Shadowed One, double-crossing nobles at court, and the hell-fire and damnation breathing Bishops. Also on Kelson's side are the faithful half-Deryni, Alaric and Duncan, quasi-mortals given only grudging recognition by prejudiced humanity who, not many hundreds of years before, had conducted a Deryni pogrom - born of fear of their superhuman talents and sorceries - which almost wiped the race from off the face of the Earth. Under King Brion the Deryni had regained some of mankind's trust, but with him dead the fears of the ignorant threaten once more to fan the flames of violence.

How Kelson and his friends defeat their friends with the aid of some supernatural fireworks from St. Camber and assorted Deryni talents forms the story in this first book. The framework of this alternate world offers much scope for the remaining two volumes. The action as described here is a little enclosed, being mostly court intrigue with an added dash of magic bitters, a little like the Zimiamvian works of E.R. Eddison, and one hopes that the scope of Miss Kurtz's tales will widen later. The characters of Lord Alaric, Duncan, Kelson, the Queen, and others are clearly delineated and rise off the page almost three-dimensionally, engaging ones sympathies at once.

For the aficionados of Sword and Sorcery there may not be enough Sword, but this lack is more than made up for by the sheer brilliance of the tale-telling. Some of the set-pieces, the scene in the Vault of the Dead King, the final clash between Kelson in possession of full regal powers and Charissa at the Coronation, are enthralling, described in vivid colours. Highly recommended.

A.R. Fallone.

MOORCOCK AND THE 'ELRIC' NOVELS.

If J.D. Collins is looking for "books of equal standing" with LotR, I would whole-heartedly recommend the books of Michael Moorcock.

Undoubtedly the best of Moorcock's works are the 'Elric Sagas', of which the first is 'The Stealer of Souls' (Mayflower Paperbacks, 25p.) In this we are introduced to Elric, "Proud prince of ruins, last Lord of a dying race. Elric of the black sword, sorcerer and slayer of kin, despoiler of his homeland, crimson-eyed albino, who had within him a greater destiny than he knew."

Elric, the rightful king of the sorcerous isle of Melnibone, was usurped by his cousin Yyrkoon, the mad brother of Elric's betrothed, Cymoril. Being an albino, Elric would normally be weak and helpless, but his broadsword Stormbringer, a Hell-forged weapon, took the souls of those it killed to Hell, and in return fed the victim's vitality to its wielder. So therefore the sword was dependant on Elric, and he was dependant on Stormbringer. (A curious love-hate relationship, although neither Elric nor Stormbringer have control over each other.

So Elric, armed with Stormbringer, leads an army against his own realm of Melnibone, so that Elric can free Cymoril from the enchanted sleep that Yyrkoon has imposed on her. Elric battles with Yyrkoon, and finally, by killing him, awakens Cymoril; but Stormbringer is not yet satisfied, and shrieking it swoops on Cymoril and kills her. So Stormbringer, Elric's lifeforce, is the cause of the death of his beloved, and also the destruction of his realm. He earns the hatred of all Melniboneans, and is named Elric Kin-slayer. From the moment of Cymoril's death, Elric becomes a bitter, twisted, haunted man, always seeking peace from his nightmares of Cymoril's death at his own hand.



Stombringer

Bryan Talbot '71

The books "The Singing Citadel" (Mayflower 25p.) and "The Sleeping Sorceress" (published this month), concern Elric's struggle against the sorcery of the wizard Theleb K'aarna, who is insanely jealous of his mistress Yishana's interest in Elric.

In Elric's world there are two cosmic forces, one of Law, and one of Chaos. Elric has always served the god of Chaos, Arioch, but as the story continues in the book "Stormbringer" (Mayflower 25p.) we find that Elric is simply:

Destiny's champion,
Fate's fool,
Eternity's soldier,
Time's tool.

and is doomed to save the world from the rule of Chaos. Meanwhile Elric desperately tries to find peace, through living in the earthly paradise Tanelorn, and through marriage to Zarozinia, princess of the land of Kaarlak.

The struggle against Chaos continues, and finally there are none left in the world but Elric, Zarozinia, and Elric's friend Moonglum. Zarozinia, transformed by loathsome magic into a huge worm, with her own face, impales herself upon Stormbringer's point when she sees the loathing in Elric's face at her worm-shape. Elric is so weakened by the battle that he has fought that he needs more strength in order to blow the horn that will seal the fate of the world. Moonglum forces Elric to kill him, to give him the needed strength. Elric throws the sword away from himself in hatred, but it flies up at him from the ground and kills him.

You may think that Elric has found peace in death, but that is not really so, as Elric is reincarnated in all Moorcock's other books. He is reincarnated in the four-volume "History of the Runestaff" as Dorian Hawkmoon, in the "Shores of Death" as Clovis Marca, in the "Eternal Champion" as Erekoze, and in "Phoenix in Obsidian" as Count Urlik Skarsol. The one link between these reincarnations is that each has a weapon, whether it is a sword, as Stormbringer, or the Sword of Dawn owned by Dorian Hawkmoon, or even the needle-gun owned by Jeremiah Cornelius.

"Always a weapon - always a warrior."

Rosie Turner.

THE WOOD BEYOND THE WORLD. by WILLIAM MORRIS

William Morris thought that he belonged to the Middle Ages - actually, we might say, he belonged to Middle-earth. His medieval London, 'small and white' but not so 'clean', might have disappointed him; but the Shire!

Pan books have decided very rightly that this is the time to re-issue (through Ballantine) William Morris's grand novels of fantasy, after many years of neglect. "The Well at the World's End" has been out some time, in two volumes, but "The Wood Beyond the World" is to appear on August 6th.

Most readers in this day and age will have just one criticism of William Morris's fantasy novels - his intolerable archaic style. Although L. Sprague de Camp may call it "beautifully poetic and artfully archaic", I feel that too many people will be put off by so much thee-and-thou-ing. It is always a problem for any writer of either historical or fantasy fiction, to steer between unconvincing modernisation and verbal fancy-dress; and it is notable that Tolkien solves the problem by suiting his style to his characters, so that some speak 'high' and some speak 'low', and in the descriptive and narrative parts he uses plain unselfconscious English without mannerism. But William Morris is Ye-Olde-Englishe all the way through,

delighting in far-fetched Anglo-Saxonisms. One must remember the fashion for that kind of thing, at the time when these books were written - the time of Burne-Jones and Rossetti. I am reminded of how Swinburne, in one of his letters, mentions having met someone's baby in her 'push-wain-ling!' It was a craze, a fever, a cult - and who are we to criticise it? But I think it is only fair to say that anyone trying to write fiction should not immerse himself too deeply in William Morris, for the style is infectious, and he is likely to break out in a rash of how-now-forsooth-quoth-he.

But for all that the story is a fine one, and liberates the mind into the true country of fantasy. It is, of course, the very opposite pole to Sci-Fi. It harks back to a world like that of the Hobbits, where machinery is scarcely heard of, but magic underlies the things of nature - a wonderfully refreshing world. This goes for both books. Lin Carter, in his very adequate preface, hails William Morris as "The man who invented fantasy." And many readers will agree with him.

These books are, of course, paperbacks, handy in size, and I would particularly commend their cover-designs, especially that of the latest one; they are evocative of the true magic of "The Wood Beyond the World". I hope Pan Books will give us more like these, if they are to be found in this world.

Belladonna Took.

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Lud-in-the-Mist is published by Ballantine Books in paperback.

Deryni Rising is also published by Ballantine, in the Adult Fantasy series, in paperback.

The 'Elric' Novels are published by Mayflower Paperbacks, at 25p.

The Wood Beyond the World is published by Pan Books, through the Ballantine Adult Fantasy Series, in paperback.

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COMPETITION

As it says in the letter column, in his last letter to the editors John Abbott sent a silver brooch, to be used as a prize in a competition in Mallorn. Naturally this left the editors in a bit of a state, since they actually had to do some thinking for a change, and could only think of a competition to think of a competition - and you know where that leads.

The story moves to the unexpected ((You can say that again! ST)) arrival of Dave Weldrake in Richmond, where he stayed for a few days with Steve Thomson. One afternoon the conversation turned to the forthcoming film of LotR. Although hoping for a cartoon version - the only feasible way of representing the various races - we also discussed a possible cast for the film. Just imagine :- Gandalf and Shadowfax played by Roy Rogers and Trigger, respectively! Racquel Welch as Galadriel! Dennis Hopper and Peter Fonda as Black Riders! John Wayne as Aragorn! The possibilities are endless. So...

All you have to do is to prepare a cast list for any of the major or minor characters in LotR; the editors will print as many entries as possible in the next issue, and send the prize to the most humorous and original entry printed. Closing date the same as press date for the next issue.

NOTES ON THE INFLUENCE OF ANGLO-SAXON LITERATURE ON

"THE LORD OF THE RINGS"

by BOB BORSLEY.

These notes were originally intended to form the basis of a more detailed and more carefully thought-out essay. Unfortunately the time to write such an essay has not presented itself. The notes are therefore meant to be suggestive rather than definitive and there is room for much more research and reflection. I am aware that there will probably be people reading this who know much more about Anglo-Saxon literature than I do. I hope such people will bear with any inadequacies and perhaps be stimulated to follow up some of the questions raised. All references to "The Lord of the Rings" are to the Ballantine edition. Double inverted commas " for titles of poems or books, single commas for titles of articles and essays, and for quotations not separated from the text. Text notes at the end of the article.

The Background

Tolkien, as most people probably know, is not only an outstanding creative writer, but also one of the world's leading Anglo-Saxon scholars. For many years he was Professor of Anglo-Saxon literature at Oxford University, and his published work in this field, though quite small in amount, is of considerable significance. Probably most important among this work is his 'Beowulf: the Monsters and the Critics' which is generally recognised as a seminal essay. It would, then, be surprising if "the Rings" did not show the influence of Anglo-Saxon literature. In fact this influence is widespread and manifests itself in a variety of ways. At a fairly superficial level this influence can be seen in such features as the names of the Rohirrim, which are all based on Anglo-Saxon, but it can also be seen permeating the most important themes of the book, as I hope to show.

Other Influences

Before proceeding any further let me make it clear that I am aware that Anglo-Saxon literature is not the only influence on "the Rings". I would not even suggest that it is the most important influence. This position, I would say is held by Christianity. (note 1) As Alexis Levitin notes: "The Lord of the Rings" may be called a modern epic. It differs from the traditional epic literatures of the Greek and Teutonic cultures in the introduction of a quite unostentatious but powerful Christian ethos which underlies the entire tale." (2) Many Anglo-Saxon poems in fact deal with Christian subjects and those in which the subject matter is pagan generally contain Christian elements, but the Christian influence is only half assimilated. As Stanley Greenfield remarks: 'Christ and His Saints come marching in with many of the qualities of a Beowulf or a Byrhtnoth.' (3) Alexis Levitin sums up well the difference between the influence of Christianity on the poetry of the Anglo-Saxons and its influence on "the Rings": 'In "Beowulf" the sudden appearance of the most obvious Christian preaching and moralising in the midst of long pagan and heroic passages is certainly incongruous, but in "The Lord of the Rings" the Christian element is subtly felt, for it never intrudes upon the heroic narrative, never actually shows its face. By remaining hidden it avoids any blatant incongruities while providing a stronger influence than it would if presented in the form of outright sermonizing.'

A second influence that must be noted is that of Old Norse literature. Because of its similarity to Anglo-Saxon literature it is difficult to say which elements in "the Rings" reflect the one and which reflect the influence of the other. Of the two it

seems to me that Anglo-Saxon literature is the more important. This is, of course, what one would expect from Tolkien's background. As possible examples of the Old Norse influence one can note that Shadowfax is like Odin's Sleipnir, the fastest horse in the world, and that Eowyn is like Hervor in loving the sword and the field of battle better than the home. One can also note the occurrence in Norse myth of elves and dwarves, of runes and barrows, and of riddle-making and wolf-riders. (4) In addition, of course, a number of the names in "the Rings" are taken from Norse myths. (5)

A final influence which I would suggest can be detected is that of the Medieval courtly love tradition. The poems of the Anglo-Saxons are - with the exception of three short poems: "Wulf and Eadwacer", "The Husband's Message", and "The Wife's Lament" - completely devoid of any sexual element. It is 'distinctly foreign to the general conventions of Old English poetry.' (6) "the Rings" has, of course, the stories of Aragorn and Arwen, and of Faramir and Eowyn, and it seems reasonable to me to suppose that they reflect the influence of the courtly love tradition, which came into English literature in the Middle Ages, ultimately from Provence.

The Elegaic Mood

A number of the very best Anglo-Saxon poems are elegies - "The Wanderer", "The Seafarer", and "The Ruin", for instance - and there is throughout much Anglo-Saxon literature an acute awareness of the transitoriness and impermanence of the material world. Here I think is one of the most important influences on Tolkien. 'Lif is laene, eal scaeceth, leoht ond lif somod' (life is ephemeral, everything vanishes, light and life together.) sums up the Anglo-Saxon outlook. (7) It is echoed by Legolas's remark that '...beneath the Sun all things must wear to an end at last.' (Fellowship, 503)

Before proceeding any further it should perhaps be noted that Anglo-Saxon literature is not the only source of the elegaic mood that is likely to have influenced Tolkien. The same awareness of the fleeting nature of all living is to be found in Old Norse literature and it is of course implicit in the Germanic conception of "Gotterdammerung", the ultimate defeat of the gods. It has also figured in much Christian thought which has sought to contrast the transience and sadness of this world with the permanence and happiness of the next. Such a contrast was, of course, clearly expressed in St. Augustine's conception of the two cities. George Anderson suggests that '...it was to the interest of medieval Christianity that men's minds should be turned away from the joys of the world - such as they were - and anything to make this world less attractive would serve. No doubt the hardy persistence of these themes into the Middle English period, when life was probably a little more comfortable, even worthwhile, can be explained by the fact that they served to promote the doctrine of otherworldliness which the medieval Church tried to inculcate.' (8) One can also, I think, surmise that Tolkien's own experiences are in part responsible for the prevalence of the elegaic mood. In the forward to "the Rings" he remarks that: 'By 1918 all but one of my close friends were dead.' That he himself shares to a degree the Anglo-Saxon outlook is suggested by his comment on Beowulf that 'He is a man, and that for him and many is sufficient tragedy' (9)

The elegaic mood permeates racial, national and personal affairs throughout "the Rings". Almost everyone except the Hobbits look back with sadness to a better past and lament the passing of time. Among men the mood is most clearly expressed by the men of Gondor, and in particular by Faramir. The men of Gondor look back to Numenor. Since it was drowned and the realms in Exile established they have declined, and the Numenorean blood has been diluted with that of lesser men. Faramir discusses these matters with Frodo and Sam in Henneth Annun. Before they eat Faramir and

his men turn and face west in a moment of silence. 'So we always do', he says, 'we look to Numenor that was, and beyond to Elvenhome that is, and to that which is beyond Elvenhome and ever will be.' (Two Towers, 361) 'We are a failing people, a springless autumn' Faramir tells the Hobbits, and goes on to recount the story of the decline of Gondor. Concluding, he says '...now, if the Rohirrim are grown in some ways more like to us, enhanced in arts and gentleness, we too have become more like to them, and can scarce claim any longer the title High. We are become Middle Men, of the twilight...' The Rohirrim too look back, in their case to the glory of Eorl the Young. When Aragorn, Gandalf, Gimli and Legolas arrive at Edoras, Aragorn sings a song lamenting the passing of the days of Eorl - 'They have passed like rain on the mountain, like the wind in the meadow.' Of the song Legolas says: 'I cannot guess what it means, save that it is laden with the sadness of mortal men.' (Two Towers, 143, 142)

Just as the men of Gondor look back to Numenor, so the Dwarves look back to the glories of Moria. This is expressed most clearly in the poem "In Moria, in Khazad-dum". The poem speaks of the great splendours of Moria as it once was, then concludes :

The world is grey, the mountains old,
The forge's fire is ashen-cold;
No harp is wrung, no hammer falls:
The darkness dwells in Durin's halls;

The lament is typically Anglo-Saxon.

The Ents too look back to better days. Treebeard speaks to Merry and Pippin of a time when 'there was all one wood...from here to the Mountains of Lune, and this was just the East End.' 'Those were the broad days! Time was when I could walk and sing all day and hear no more than the echo of my own voice in the hollow hills. The woods were like the woods of Lothlorien, only thicker, stronger, younger.' (Two Towers 90) The Ents also look back to the time when they had the Entwives, and on an individual level there is Bregald's lament for his dead trees :

Your crown is spilled, your voice is stilled for
 ever and a day,
O Orofarne, Lassemist, Carnemirie!

The transient nature of the world for the men and for the Dwarves is brought home vividly by the contrast with the immortal Elves. In particular this is brought home when the Fellowship visits Lothlorien. Lothlorien is timeless, or of another time. To Frodo it seems that 'he had stepped through a high window that looked onto a vanished world'. 'In winter here no heart could mourn for summer or for spring.' (Fellowship, 454) When the Fellowship are sailing down the Anduin Frodo remarks : 'It was not, I think, until Silverlode bore us back to Anduin that we returned to the time that flows through mortal lands to the Great Sea.' (Fellowship, 503) But even for the Elves, the passing of time brings sadness. Legolas sums up their relationship to time as follows: 'For the Elves the world moves, and it moves both very swift and very slow. Swift because they themselves change little, slow because they do not count the running years, not for themselves. The passing seasons are but ripples ever repeated in the long long stream.' (Fellowship, 503) Even Lothlorien cannot escape the passing of time. To Frodo Galadriel says: 'Do you not see now wherefore your coming is to us as the footsteps of Doom? For if you fail we are laid bare to the Enemy. Yet if you succeed, then our power is diminished, and Lothlorien will fade, and the tides of Time will sweep it away. We must depart into the West, or dwindle to a rustic folk of dell and cave, slowly to forget and to be forgotten.' (Fellowship, 472) And later she

says to Sam : 'Then you may remember Galadriel, and catch a glimpse far-off of Lorien, that you have seen only in our winter. For our spring and our summer are gone by, and they will never be seen on earth again save in memory.' (Fellowship, 486) Of course nowhere is seen the sadness of the passing of time for Elves brought out more clearly than in the stories of Beren and Luthien, and of Aragorn and Arwen.

Before concluding this section one can note that one of the most common expressions of the elegaic mood in Anglo-Saxon literature, the exile theme, also plays a major role in "the Rings". In Anglo-Saxon literature "The Wanderer" develops this theme, as do "The Husband's Message" and "Resignation". (10) In "the Rings" not only are there the Realms in Exile, but the Noldor are often referred to as The Exiles, Thorin Oakenshield speaks to Gandalf of his 'poor lodgings in exile', (Return, 448) and both Aragorn and Galadriel are exiles.

The Heroic Spirit

Firstly it is necessary to make a distinction - a distinction which Tolkien himself makes - between the heroic spirit and chivalry. The heroic spirit is characterised by absolute courage even in the face of the most overwhelming odds, and by absolute loyalty to one's lord, 'unalloyed it would direct a man to endure even death unflinching, when necessary.' In chivalry there is an element of pride that is lacking in the heroic spirit at its purest, 'this element of pride, in the form of the desire for honour and glory, in life and after death, tends to grow, to become a chief motive, driving a man beyond the bleak heroic necessity to excess - to chivalry.' (11) It is the heroic spirit primarily that is to be found in the literature of the Anglo-Saxons, though the tendency towards chivalry can also be seen. It can be seen for instance in "The Battle of Maldon" when the Anglo-Saxon leader Byrhtnoth 'for his ofermod' (in his overmastering pride) yields ground to the Danes so as to make a "sporting" fight. "The Battle of Maldon" also provides one of the most famous expressions of the heroic spirit, which is worth quoting here. As Byrhtwold the old retainer prepares to die in the last desperate stand he says :

Hige sceal the heardra, heorte the cenre,
mod sceal the mare the ure maegan lytlath

'Will shall be the sterner, heart the bolder, spirit the greater as our strength lessens.' (I use 'th' instead of the Anglo-Saxon symbols "thorn" and "eth", for typing ease)

The heroic spirit is connected in important ways to the elegaic mood. Stoic resignation in the face of the sadness of the passing of time is obviously similar to heroic resistance in battle in the face of overwhelming odds. The heroic and the elegaic constitute the two major moods of Anglo-Saxon poetry, thus for instance "Beowulf" is 'in its larger patterning a combination of the heroic and elegaic. (12) The two moods are, however, perhaps most closely allied not in the literature of the Anglo-Saxons, but in the German "Gotterdamernung" theme, the idea of the passing years leading up to the defeat of the gods in the final battle. It is interesting to compare this theme with Galadriel's remark that : 'together through ages of the world we have fought the long defeat.' (Fellowship, 462)

The influence of the heroic spirit on "the Rings" is, I think, fairly obvious. It is expressed most clearly in Frodo and Sam's journey across the wastes of Mordor. Their determination to complete their task even though they have no hope of surviving its completion shows the heroic spirit in its purest form. Sam recognizes that: 'at best their provision would take them to their goal; and when their task was done, there they would come

to an end, alone, houseless, foodless in the midst of a terrible desert. There could be no return.' (Return, 259) But he remains resolute: 'I'll get there, if I leave everything but my bones behind. And I'll carry Mr. Frodo up myself, if it breaks my back and heart.' (Return, 266) Sam's loyalty to Frodo is, of course,, the most notable feature of this episode. It is extremely reminiscent of a number of passages in Anglo-Saxon literature. Notably it recalls the loyalty of Byrthwold to Byrthnoth, or the loyalty of Wiglaf to Beowulf in Beowulf's final battle.

There are many other passages one can point to as illustrations of the heroic spirit. One can point to the grim words spoken by Eomer on the Pellenor fields when the battle appears lost:

Out of doubt, out of dark to the day's rising
I came singing in the sun, sword unsheathing.
To hope's end I rode and to heart's breaking:
Now for wrath, now for ruin and a red nightfall.

One can point to the decision of the last debate to go in battle to the very gates of Mordor. Gandalf sums up their position. 'We must push Sauron to his last throw. We must call out his hidden strength, so that he shall empty his land. We must march out to meet him at once. We must make ourselves the bait, though his jaws should close on us.' (Return, 191) Finally one can point to the grim acceptance with which the armies of Gondor and Rohan face up to the prospect of death when the hosts of Mordor pour forth from the Morannon.

The influence of the Anglo-Saxon heroic spirit on "the Rings" is then a strong one. It should not however be over-emphasised. It is a less important influence than the elegaic mood, and one that is modified far more by the influence of Christianity. There is none of the emphasis on martial prowess as a thing good in itself, rather art and learning are the most highly valued things. Thus Faramir speaks critically of the men of Gondor to Frodo and Sam: '...as the Rohirrim do, we now love war and valour as things good in themselves, both as sport and as an end; and though we still hold that a warrior should have more skills and knowledge than only the craft of weapons and slaying, we esteem a warrior, nonetheless, above men of other crafts.' (Two Towers, 364) One could perhaps say that it is in the Rohirrim and in such as Boromir that one sees most clearly the influence of the Anglo-Saxon outlook on war, while in Faramir, in Aragorn, and in the Elves one sees more the Christian outlook - they aspire to, higher things.

It would probably be true to say that none of the leading figures in "the Rings" fits completely the Anglo-Saxon idea of a hero. Aragorn comes nearest but, as I have suggested, there is a strongly Christian element in his character, which is lacking in that of the typical Anglo-Saxon hero, such as Beowulf. The Hobbits are even further removed from the Anglo-Saxon idea of a hero, of course. W.H. Auden has distinguished two types of hero in literature: the traditional epic hero and the fairy story hero. 'The epic hero is who, thanks to his exceptional gifts, is able to perform great deeds of which the average man is incapable. He is of noble nature (often divine) descent, stronger, braver, better-looking, more skillful than anyone else...' The fairy story hero, on the other hand, 'is not recognisable as a hero... he is the one who to the outward eye appears, of all people, the least likely to succeed... The virtue by which he succeeds when others fail is the very unmilitant virtue of humble good nature.' (13) Alexis Levitin suggests that Aragorn is a typical example of the epic hero so defined, while Frodo and Sam are typical examples of the fairy story hero, though he points out that Frodo 'unlike the fairy story hero and the epic hero... does fall victim to temptation in the end.' One must conclude I think that while the Anglo-Saxon

heroic spirit is a major influence on Tolkien, the major characters in "the Rings" only in part reflect the Anglo-Saxon conception of the hero; other influences, Christianity and later epic traditions, are as important or more so in this area.

"Lof"

It is probably true to say that in almost every society where life is hard and in many ways tragic there has developed a set of beliefs which act in some way as a consolation. Obviously for many people Christianity has performed this function, while for others identification with humanity, with their nation, or - in the case of Marxists - with their class has played a similar role. What then was the consolation of the pre-Christian Anglo-Saxons? It is difficult, in view of the fact that the records of Anglo-Saxon England were made by churchmen, to determine just what was the nature of the beliefs of the Anglo-Saxons prior to their conversion. It would seem that the ancient Germanic Gods, Woden, Thor etc., were worshipped, but it seems doubtful whether they had a very strong belief in an afterlife. In Bede's "Ecclesiastical History of the English People" the pagan noble Coifi compares human life with the flight of a sparrow through the king's hall, 'coming in from the darkness and returning to it'. David Wright suggests that for Beowulf the consolation is "lof", 'the praise and esteem of one's contemporaries'. In the last two lines of the poem he is described as:

manna mildust ond mon-thwaerust,
leodum lithost ond lof-geornost.

'The gentlest and most gracious of men, the kindest to his people and the most desirous of reknown.' Earlier in the poem the view is expressed that:

Each of us must experience an end to life in this world;
let him who can achieve glory before he die;
that will be best for the lifeless warrior afterwards.

While it should not be exaggerated, I think there are passages in "the Rings" that show the influence of "lof". There is throughout the book an emphasis on having one's deeds recorded in song, though it is not all-important. Treebeard says: 'at least the last march of the Ents may be worth a song.' (Two Towers, 114) Theoden suggests that the Rohirrim should 'make such an end as will be worth a song - if any be left to sing of us hereafter,' (Two Towers, 183) When they have destroyed the Ring, Sam says to Frodo: 'What a tale we have been in, Mr. Frodo, haven't we? I wish I could hear it told!' (Return, 281) When they are carried to the field of Cormallen a minstrel of Gondor does in fact sing their story. One can also note the song sung by Gleowine at the funeral of Theoden, and the song Aragorn and Legolas sing after the death of Boromir.

I think it is plausible to suggest then that Tolkien was influenced by the idea of "lof" but, as I have said, it is an influence that should not be overestimated. One can note that Aragorn says to Arwen 'the deeds will not be less valiant because they are unpraised.' (Return, 68) It should also be pointed out that the peoples of Middle-earth do seem to have a belief in an afterlife. Thus Aragorn says to Arwen: 'We are not bound forever to the circles of the world, and beyond them is more than memory.' (Return, 428) One can also note Theoden's words as he lies dying on Pelennor fields: 'My body is broken. I go to my fathers. And even in their mighty company I shall not now be ashamed. I felled the black serpent. A grim morn, and a glad day, and a golden sunset!' (Return, 143)

"Wyrð"

This is the last of the major Anglo-Saxon themes that are, in my view, reflected in "the Rings". It is also the least important. The idea of "wyrð" plays an important role in the elegaic poetry of the Anglo-Saxons but it is difficult to say precisely how the term was understood. In part it seems to have been understood as a blind inexorable and impersonal force of fate, but there are also references to "Wyrð" as a goddess of destiny. However, whether one assumes the term denoted an impersonal force, or whether one assumes it meant a personal figure, it is, I think, clear that it is hardly compatible with the basic tenets of Christianity. As George Anderson says: 'Between the blind forces of "Wyrð", the pagan goddess of destiny and the conception of an all-wise, all-knowing, providential father of man, there is a gulf, difficult, if not impossible, to bridge.' (15) For this reason then it is not surprising that the influence of the idea of "wyrð" on "the Rings" is comparatively small. While there is great stress on the transitory nature of things there is no real suggestion of any inexorable force behind this, and there is certainly no suggestion of a personalized force. Middle-earth is strictly monotheistic.

There are just one or two passages one can quote that suggest the influence of "wyrð". Consider, for instance, Denethor's words just before he takes his life: 'I would have things as they were in all the days of my life, and in the days of my long-fathers before me: to be the Lord of this City in peace, and leave my chair to my son after me, who would be his own master, and no wizard's pupil. But if doom denies this to me, then I will have naught; neither life diminished, nor love halved, nor honour abated.' (Return, 158. emphasis mine) One can also point to a remark about the faint hearted whom Aragorn allows to go to Cair Andros rather than to proceed with the host to the Morannon. We are told: 'they understood not this war nor why fate should bring them to such a pass.' (Return 199) Finally there are Frodo's words to Faramir: 'let me go where my doom takes me.' (Two Towers, 350)

All these quotations, I think, suggest the influence of "wyrð"; in general though I think one sees behind the events of Middle-earth not a blind inexorable force but a benevolent fate which shows the influence of Christianity. Thus Donald Reinken sees in "the Rings": 'A supreme poetic telling that Providence accepts the loyal, but insufficient, finite good of its creatures; weaves it with the vainly rebellious evil of others... and achieves good beyond human power or foretelling.' (16) As just one passage supporting this view, consider the words of Gandalf to Frodo about the Ring: 'Behind that there was something else at work, beyond any design of the Ring-maker. I can put it no plainer than by saying that Bilbo was meant to find the Ring and not by its maker. In which case you were also meant to have it. And that may be an encouraging thought.' (Fellowship, 88) (17)

Some More Specific Parallels

Not only does one find the reflection of Anglo-Saxon themes in "the Rings" but one can also detect echoes of particular Anglo-Saxon works. One can note the similarity between the "Lament of the Rohirrim" and lines 92-96 of "The Wanderer". The former begins:

Where now the horse and the rider? Where is the horn that was blowing?
Where is the helm and the hauberk, and the bright hair flowing?
Where is the hand on the harpstring, and the red fire glowing?
Where is the spring and the harvest and the tall corn growing?
They have passed like rain on the mountain, like a wind in the meadow;

The Latter read:

Where is the war-stead? where is the warrior? where is his
war-lord?
Where now the feasting places? Where now the mead-hallpleasures?
Alas, bright cup! Alas, brave knight!
Alas you glorious princes! All gone,
Lost in the night, as you never had lived.

One can also compare "In Moria, in Khazad-dum" with "The Ruin". Both poems describe a ruin that was once a splendid city and they contrast graphically the present with the past. In the former we are told how in times past :

Beneath the mountains music woke:
The harpers harped, the minstrels sang,
And at the gates the trumpets rang.

But now :

The world is grey, the mountains old,
The forge's fire is ashen cold;

In the latter we hear how :

....in times past many a man
Light of heart and bright with gold
Adorned with splendour, proud and flushed with wine,
Shone in war-trappings, gazed on treasure,

But time has taken it's toll:

Fate has smashed these wonderful walls,
This broken city, has crumbled the work
Of giants. The roofs are gutted, the towers
Fallen, the gates ripped off, frost
In the mortar, everything moulded, gaping,
Collapsed.

There are other possible parralels one could point, but perhaps enough is enough.

Superficial Influences

The most obvious examples of a more superficial influence are the names of the Rohirrim and the Rohirrim poetic style. Almost all the Rohirrim names are borrowings from Anglo-Saxon. Theoden, for instance, is an Anglo-Saxon word for "prince", "lord", or "king"; Brego has a similar meaning; Thengel is "prince", as is Aldor; Brytta means "dispenser", Walda "ruler", Freca "warrior" and so on. (18)

Similarly the Rohirrim poetic style is based directly on that of the Anglo-Saxons, which Tolkien recreates superbly. Anglo-Saxon verse almost never uses end rhyme, rather it makes use of alliteration. Each line in an Anglo-Saxon poem has four stresses; the third stressed syllable alliterates with the first, and sometimes with the second, but almost never with the fourth. This pattern of alliteration can be seen clearly in the last two lines of "Beowulf" quoted earlier, and it can be seen in the Rohirrim poems such as "The Lament of the Rohirrim" or "The Lament for Theoden" (Return, 92) or "The Song of the Mounds of Mundberg" (Return, 152)

One final example of this more superficial type of influence can be noted. In Anglo-Saxon writing the title "King" is always placed after the king's name. Thus King Alfred is "Aelfred Cyning"; similarly the Rohirrim speak not of "King Theoden", but of "Theoden King".

Text notes follow on page 28.



Notes

1. A number of articles point out the nature of the influence of Christianity on "The Lord of the Rings". Notable among these are Donald Reinken, 'A Christian Refounding of the Political Order', TJ 11-3, and in the Mankato College "Tolkien Papers": Alexis Levitin, 'The Hero in J.R.R.Tolkien's "The Lord of the Rings"', Dorothy Barber, 'The Meaning of "The Lord of the Rings"', and Jack Rang, 'Two Servants'. For the influence of Christian mysticism see Sister Pauline, 'Mysticism in the Ring', TJ III-4.
2. Alexis Levitin, 'The Genre of "The Lord of the Rings"' TJ IV-1.
3. Stanley B. Greenfield, 'A Critical History of Old English Literature', University of London Press, 1966, p.102.
4. These examples are taken from Clyde S. Kilby, 'Tolkien as Scholar and Artist', TJ III-1.
5. The following names are found in the Elder Edda: Durin, Dwalin, Dain, Bifur, Bofur, Bombur, Nori, Dori, Ori, Gandalf, Thrain, Thorin, Thrór, Fili, Kili, Fundin and Gloin. See Lin Carter, "Tolkien: A Look behind "The Lord of the Rings"", Ballantine Books, 1969.
6. George Anderson, "The Literature of the Anglo-Saxons", Princeton University Press, 1966, p.162.
7. I am unable to locate the source of these lines. They are quoted in the introduction of David Wright's translation of "Beowulf" (Penguin, 1966)
8. George Anderson, op. cit., p.158.
9. J.R.R.Tolkien, 'Beowulf : The Monsters and the Critics" cited in David Wright, op. cit.
10. The latter is also known as "The Exile's Prayer".
11. J.R.R.Tolkien, 'Of ermod' in "The Tolkien Reader", Ballantine Books, 1966.
12. Stanley B.Greenfield, op. cit. p.213.
13. W.H. Auden, "The Dyer's Hand", Faber and Faber, 1962, cited in Alexis Levitin 'The Hero in J.R.R. Tolkien's "The Lord of the Rings"'. .
14. David Wright. op. cit.
15. George Anderson, op. cit. p.110.
16. Donald Reinken, op. cit.
17. For some more quotes supporting this view see my letters in Middle Earthworms 14 and 15.
18. These examples are taken from letters by Karen Rockow and Dave Boersema in TJ III-3 and III-4 respectively.

SOCIAL MILITARY and POLITICAL ASPECTS of ROHAN

Peter Burley.

This is a greatly shortened version of a paper first given to University College London Hobbitsoc on May 18th. I have entirely omitted a long introduction on methodology, and some quotations from Montgomery's "History of Warfare" illustrating various cavalries.

The traditional view of Rohan is of grassy plains, inhabited by a nomadic population devoted in their life style to horses. This view is substantially false; the geographical limitations of Rohan - extensive marshes along the Entwash, and the unnavigability of its rivers - has forced its people to live for the most part not on the plains but in the valleys of the White Mountains. These valleys have the two advantages of being easily defensible, and of having a climate similar to that of the Rohirrim's homeland at the head of the Anduin.

The Rohirrim living in the plains would do so in small, isolated, but fortified farmsteads, with larger settlements around the Marshalls' seats. They would drive their horses southwards across the Entwade in the early spring to be collected and sold in the South. Those living in the valleys would live in villages (e.g. Upbourn and Underharrow) and raise crops; agriculture would be confined to what women could maintain should the men be away all summer. It is unlikely that this way of life could support more than 250,000 people - calculating population from the 3019 weapontake produces a figure of approximately 150,000.

While tribal organisation had disintegrated, Rohan did not yet possess a centralised government or anything more than the most rudimentary feudalism. There was a military aristocracy from whose ranks the Marshalls, officers of State, and leaders of the army, were drawn. The Riddermark was divided up into three Marches; the most sizeable, though not necessarily the most populous, was the Eastmarch, which was governed by the powerful Eastfold dynasty, who reached their zenith under Eomund the chief Marshall of the Mark, when he married Théodwyn in 2989; his son Eomer succeeded not only to his father's power and position, but also to the throne. Within each March were demesnes of local magnates - Dunhere, for example, is described as lord and as chieftain of Harrowdale. The most powerful of the aristocratic families held the hereditary tenure of such offices as Marshall. It was the Marshall's responsibility to protect his March against such enemies as marauding orc bands trying to rustle horses; in this context the exploits of the Marshalls of the Eastern Marches at the close of the Third Age were particularly noted. Should the local defences be insufficient - as when Saruman defeated Erkenbrand at the Fords of Isen, 3019 - the King's éored, which was stationed at Edoras, would be called out. At times of national disaster, such as the Long Winter 2758-9, the Rohirrim evacuated the plains altogether and retreated to their strongholds in the White Mountains, while help was awaited from Gondor.

On the battlefield, the Eotheid were masters of the art of offence on horse and defence on foot. While every man had to provide his own horse, weapons and equipment were standardised and provided by the King or Marshall. When an éored met an enemy force, they first softened it up with the bow and arrow; then attacked with the lance, encircling it if it was small enough; and finally moved in with the sword. When fighting in a larger force as part of a set piece battle, the Eotheid charged in waves; they seem to have overcome the problem of one wave piling into the back of the previous one, or impeding its retreat, by the first wave penetrating

in wedges. They achieved ~~a combination of mobile fire power with~~ mobile shock power. On foot they fought using the shield-wall technique; in this, each man is so positioned as to present the enemy with an impenetrable wall of alternate shields and spears. Only bad luck, treachery, or incompetence, and in the case of Middle-earth wizardry, can break a shield wall.

The Long Winter 2758-9 may well have drastically altered the face of Rohan. The depopulation of the plain, and loss of livestock in 2758, followed by the flooding of much of Calenardhon in the spring of 2759 must have left the plains permanently depopulated at the expense of the mountain valleys; the political power of the lowlands - as demonstrated by Freca in 2754 - would have been destroyed, and possibly the Marches may have been reduced to three by amalgamating those of the now empty plains with the more populous mountains.



The Rohirrim maintained themselves in Calenardhon for 500 years without losing their cultural or genetic identity for a number of reasons. Firstly because of their relative isolation - begun by the unnavigability of the rivers and completed by the disuse of the Minas Tirith-Fornost road - and secondly it was in Gondor's interest to maintain the situation. Rohan was an exploited and underdeveloped country - the price she paid for living within Gondor's boundaries - and the high-men of Gondor were also loathe to risk the diluting of their Elven-blood by intermarriage with ordinary men. By the reign of Thengel (2953-80) however, there were signs of an increasing Westernisation starting at Edoras.

The outlook for the Fourth Age is initially bright under the new dynasty, but deep seated divisions in Rohan, which began to emerge in the council in 2754, but were retarded by the disaster of 2758-9 could re-emerge soon, as the incipient cultural conflict heralded by Thengel's reign shows.

--:~

S is for His Stronghold down in Mordor,
 A is for the Armies at His call,
 U is for the Uruks in His forces,
 R is for the Ring that rules them all;
 O is for His Forge in Orodruin,
 N is for the Nazgûl at His beck;

Put them all together, they spell S-A-U-R-O-N
 And you're lucky if He doesn't wring your neck!

BELLADONNA'S POSTBAG

MALCOM EDWARDS 6, Rushcroft Terrace, Baildon, Yorkshire.
 BDI76 DA. records the formation of a new Smial under the name of ENTMOOT, but notes that as this appears to be already in use, they must choose another name. The first ENTMOOT is on my records as being under the leadership of D.A. Sawyer, of the School of Oriental and African Studies, Malet Street, London W.1. but nothing much has been heard of this Smial for some time - any response, please, from this direction? So meantime I think Malcom Walker's Smial might claim the title with some modification, e.g. Northern Entmoot.

He writes: "Our first proper meeting was quite successful and the talk flowed on into the night. We have no definite plans for 'activities' other than our bi-monthly meetings for talk and discussion." He commends Dave Weldrake's article on Dragons, and his poem. He continues: "Mallorn 2 was very good I thought, and I was very surprised at the various references to religion in LotR. ... It was a pleasant surprise because being an Anglo-Catholic, which is not much different from Roman Catholic, I was able to appreciate the analogies when I first read LotR. I do not mean to say that Tolkien purposely constructed the analogies; they just happened as he drew on his experience when creating his secondary world. Although LotR does not set out to be a religious book, it ends up being one of the most religious books I have read. Nowhere else in fiction (other than C.S. Lewis) is black so black and white so white. All things are either good or evil; there are none of the various shades of 'grey' which befog our minds these days."

"'People are either for him or against him' (JRRT) - there seems to be no inbetween- and those who are for him have similar ideas and interests. And so it has proved. Perhaps mankind is not yet lost, nor can be, while there are people who can move beyond mere physical existence and imagine a better world... a world conjured by that tremendously magical and evocative phrase in the Hobbit: 'Long ago in the quiet of the world...' But is it purely from man's imagination that such a vision springs? Might it not be a little preview, a glimpse of 'THE ONE'?"

DAVE WELDRAKE :

"The time has come," the Weldrake said,
 "To talk of many things -
 Of Elves - and Rings - and Shadowfax -
 Of Ages Three - and Kings -
 And if the Hobbits all smoke pot,
 And settling constitutional things."

"Do you think maybe I ought to apologise to Edward Lear?"

Yes, you certainly ought - seeing that "The Walrus and the Carpenter" was written by Lewis Carroll!

JANE KEEP of the NUMENOREANS SMIAL, of Pinner, writes:
 "A Short Story."

"Long, long ago (much longer than the Greenway) lived a dwarf bean (that's rather like a human/baked bean (delete according to mood) 'cept it's liable to sprout. ((not leaves or auxiliary buds you Biological Omo, but hairy feet and beards))(I might add ((being unable to subtract)) that dwarves are longing ((but I thought they were short and fat! Do be quiet!)) for the day when they can grow hairy inches (FEET... INCHES... Groan!) Anyhow, that's not part of the story/apartment (really these jokes are flat (Flat, apartment, story!(Extra groans emitted)) Anyhow as I was saying this queer bod (Su says I ought not to say that) ((What? Where?)) (Go back to sleep) was living in a boot-iful

house... (They have yet to invent SHOE-tiful mouses (or mice as the matter might be)) when ~~one morning he~~ opened the door and fell flat (very difficult procedure as the poor little chap ((little's not the word)) was 161 round the tum ((centimetres, gimpy (2nd cousin to Gimli))) Anyway the poor chap bashed his snorkel as everyone nose. (Heavens, I feel decidedly weak ((more serious illness than feeling decidedly day)) Wheeze splutter... I've had enough... choke... I'm getting out of here, everyone's mad, crazy.. help!! HELP!.... "

But quite sanely the Numenoreans, who have a nice feeling for geneology, consist of FAROWYN (Helen Kerley) and EOMIR (George Kerley) descendants of Faramir and Eowyn; HIRLUEN of Pinnath Gelin (Jane Keep) 'a decendant of Hirluin who arrived in Minas Tirith with Dol Amroth but was killed during the battle'; and **EMRIEL** (Alison Pelling) a descendant of Lothiriel and Eomer, and thereby Lady of the Mark and entitled to dispute the claim of Eomir to Rohan. A very distinguished family.

VINCENT CURRAN (Bilbo) writes : "Generally the Mallorn gets better, especially the cover illustrations, the 'Dead King Rises' being in my opinion very good." ((Not in mine, but 'chacun a son gout'. BT)) "One thing I didn't like in the layout of the last Mallorn was the inclusion of small illustrations right in the middle of the print - it made reading somewhat erratic, I think they could be better put at the sides of a page." ((Here I do agree with you. BT)) "On the musical side I am trying my clumsy hand at composing a tune for the Dwarves' song in The Hobbit; 'Far over the Misty Mountains cold' etc. - but one bar in a week is not all that encouraging." ((Ent pace, it seems? Not hasty... BT))

Vincent has every hope of reconstructing 'Bilbo's Smial' at the De La Salle College, where he goes very soon. Good luck to it!

CLIFF CUMMING of 18, Stradbroke Street, Norlane, Victoria 3214, Australia - our first Australian contact - is very keen, but feels his isolation. If anyone happens to know of any Tolkien enthusiasts 'Down-under' do please put him in touch. He would like to form a 'Down-under' Smial. Anyone like to burrow through to him? He also writes :

"Something which is receiving a great deal of publicity at this time is the fact of pollution and its effect on the ecology. I am quite sure that Sam, being a great lover of the land and of gardens and of Elves who abide in Woods, would have some pertinent things to say about this matter and the effect it was having upon his beloved trees and plants." He adds to this:

SAM'S LAMENT FOR THE PASSING OF THE ELVES.

These dying woods no longer echo their names
For all is changed since the absence of their faces.
Although my memory will soon be dulled
Their absence still causes pain.
Those Elves I loved.

For, no longer leaves
And bark, blackened by a plague
More foul than Sauron's breath,
And limbs with sores, inflicted
Not by Orc axes or swords,
Drive away the singing voices
Until all that remains is Fangorn's dread."

I agree and I think that we should all concern ourselves with the question of the pollution of the countryside. We are perhaps too small for a pressure group, but what we can do we ought. Let us consider if there is anything that we can do, besides lamenting. There is too much Orc-work in evidence all round us...

HAL BROOME of 2002, Adeline Street, Hattiesberg, Miss., 39401, USA. wrote to me as far back as April (sorry!) with a musical script of a setting for 'Far ver the Misty Mountains Cold', which I have not yet had a chance to try out. He comments on Mallorns I and II : 'it might be a little better on handling and postal budget, if the pages were a wee bit smaller (but more numerous of course!)" He also mentions some good reviews, 'Tolkien and the Critics' edited by Niel D. Isaacs and Rose A. Lambardi, of University of Notre Dame Press, London. In particular he mentions the article by Dr. Charles Moorman, dean of English at an American College, of, and from, whom we may expect to hear more. Hal also commends 'Deryni Rising' by Katherine Kurtz, and 'Bud-in-the-Mist' and 'Red Moon and Black Mountain' by Joy Chant.

In a later letter, he says that the Istari Smial is broken up, as so many of its members have left college - a state of affairs only too general just now - but that they hope to keep the name of 'Istari' for a corresponding group, and also form a new Smial.

Hal is anxious to know if anyone knows the names of the rest of the original Council of the Istari - there were, as we know, Gandalf, Radagast, and Saruman, but who were the remaining two? Unfortunately I am fairly sure, Hal, that they were never named. They might, as you say, come into the Silmarillion.

As an original valediction, he gives me: 'May Smaug never give you mouth-to-mouth resuscitation.' Well, amen to that!!

NEIL L. BURGESS of 30, Aughton Street, Ormskirk, Lancs. writes: "It has recently come to my notice that there is a Liverpool-based magazine also called Mallorn, which publishes poetry and stories and has been going since about Summer 1970.

"I would like your views on the large colour posters that have been produced in their thousands, of 'Middle-earth' characters. Gandalf looks like a dwarf, Shadowfax looks as if he should be pulling a milk wagon! The one of Bilbo is just beyond description. Could these possibly be the work of Pauline Baynes? If so I'll never be able to take the illustrations in 'Tom Bombadil' as serious again. The only poster that seems to be the Pauline Baynes I know is the poster of 'Middle-earth' itself, which is quite excellent.

"Could you possibly tell me if there is a 'Smial' in the Liverpool or Ormskirk area?"

((There may be another Mallorn, but we have, I think, established some claim to the name by sending copies to the British Museum. As to the posters - most people seem to agree on these! Not good enough - but I'm glad to say they are not by Pauline Baynes, except for the map of Middle-earth - is that the one you mean? - which is signed. You should contact J.D.Collins, whose address you already have. Belladonna.))

HARTLEY PATTERSON sent me this review of a play by the Oxford Experimental Theatre Club, published in the Financial Times of July 5th. I wish we had heard about it in time to be there. Follows a short extract from the review:-

"....Bilbo Baggins's journey begins with the invasion of his home by Gandalf the magician and the Dwarves. None of them are very good at looking after themselves, except for Gandalf, and their quest for the Dwarves lost inheritance takes them through some of the same theatrical terrain as Ibsen's "Peer Gynt" - Tro ls, Mountain Kings, Goblins, Spiders, and the best monster of all, Gollum, a slimy under-water scavenger.... Bilbo Baggins is a less demonstrative hero than Toad, of Toad Hall. He is more of a Mole, "scrabbling about", to use the original expression, in the confusions of ordinariness..."

HAI BROOM of 2003, Adelaide Street, Hestlebury, Miss.
 I would like to see you as far back as April (sorry!)
 with a photograph of a setting for 'Tyr' for the Missy
 Mountain of it, where I have not yet had a chance to try out. He
 comments on Malvern's 'It might be a little better on
 handling and possibly 'tiger'. He also mentions some good reviews
 (but more numerous of course) "He also mentions some good reviews
 'Politeness' and the Critics' edited by Niel G. Lassea and Rose A.
 Landrud of University of Notre Dame Press, London. In particular
 he mentions the article by Dr. Charles Moorman, Dean of English at
 an American College, or, and from whom we may expect to hear more,
 Hai also commends 'Garry Rialto' by Katherine Knott, and 'Mid-in-
 the-Mist' and 'Red Moon and Black Mountains' by Joy Grant.
 In a later letter, he says that the 'Laird' is broken up,
 as so many of the members have left college - a state of affairs
 only too general just now - but that they hope to keep the name of
 'Laird' for a corresponding group, and also form a new Laird.
 Hai is anxious to know if anyone knows the names of the poet
 of the original 'Journal of the Laird' - there were, as we know,
 Gandalf, Rabagart, and Saruman, but who were the remaining two?
 Unfortunately I am fairly sure, Hai, that they were never named.
 They might, as you say, come into the 'Laird'.
 As an original 'Laird' visitation, he gives me: 'May I never give
 you mouth-to-mouth resuscitation, Well, amen to that!!!'



MELBA BURKIN of 50, Ashton Street, Ormskirk, Lancs, writes
 "It has recently come to my notice that there is
 a Liverpool-based magazine also called Malvern, which publishes
 poetry and stories and has been going since about Summer 1970.
 I would like your views on the large colour posters that have
 been produced in their thousands. Middle-earth! I have
 Gandalf, looks like a dwarf, Bilbo looks as if he should be
 riding a milk wagon! The one I am just beyond description.
 Could these possibly be the work of Pauline Baynes? If so I'll
 never be able to take the illustration in 'Tom Bombadil' as
 I know is the poster of 'Middle-earth' itself, which in date
 excellent.
 "Could you possibly tell me if there is a 'Laird' in the
 Liverpool or Ormskirk area?"
 ((There may be another Malvern, but we have, I think,
 established some claim to the name by sending copies to the British
 Museum. As to the posters - most people seem to agree on these! Not
 good enough - but I'm glad to say they are not by Pauline Baynes,
 except for the map of Middle-earth - is that the one you mean?
 which is signed, You should address J.D. Collins, whose address
 you already have, Bellingham.))

HANILY PATTERSON sent me this review of a play by the
 Overy Experimental Theatre Club, published in
 the Financial Times of July 25th. I wish we had heard about it in
 time to be followed a short extract from the review:
 "... His journey begins with the invasion of his home
 by Gandalf and the Gwines. None of them are very
 good at a - I mean, except for Gandalf, and their
 quest is a "Fool's Quest" - The is
 the same as the "Fool's Quest" - The is
 Mountain Range. Spider, and the best monster of all,
 Gollum, a water-beverage. Bilbo Baggins is a
 en Told, of Told Hall. He is more of a wolf,
 demonstrated the original expression, in the
 "Gollum"



