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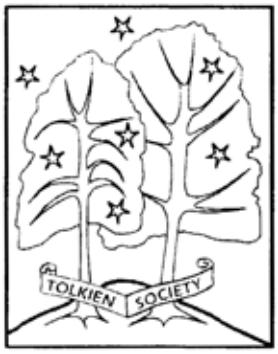
Mallorn

The Journal of the Tolkien Society



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The Tolkien Society Founded in London in 1969 the Tolkien Society is an international organization registered in the UK as a charity (No. 273809) dedicated to furthering interest in the life and works of Professor J. R. R. Tolkien, CBE (1892–1973) who remains its President in perpetuo. His daughter, Miss Priscilla Tolkien, became its honorary Vice-President in 1986. As well as *Mallorn*, the society publishes a bimonthly bulletin, Amon Hen. In addition to local gatherings ('Smials') there are annual national meetings: the AGM and Dinner in the spring, Summermoot and the Seminar in the summer, and Oxonmoot, a celebratory weekend held in Oxford in late September. For further information about the Society please contact the Secretary, Ian Collier by email (secretary@tolkiensociety.org) or by post at 22 Oaklands Road, Wolverhampton, WV3 0DS, UK, or visit http://www.tolkiensociety.org.

From the Editor:

Hello Everyone:

I am delighted and somewhat humbled being selected as the new editor of *Mallorn*. I only hope that I can continue the standards set by my predecessors, Helen Armstrong and Henry Gee. I thought I would begin by introducing myself and sharing my thoughts on changes I would like to make to *Mallorn*.

I am an Associate Clinical Professor in the School of Nursing, and have just completed my tenure as the Director of Liberal Studies at Northern Arizona University in Flagstaff, Arizona, U.S.A. It is beautiful country. When I am not living in Middle-earth, I reside between the Grand Canyon and the Red Rocks of Sedona at the base of Mount Humphreys. Come visit. I am a great tour guide. You are now probably asking, "what is a nursing professor doing as editor of this journal?" Along with teaching nursing I also teach a first year seminar on Tolkien and Lord of the Rings. This is a class in literary analysis and philosophy for first year college students and I have been teaching it for about 4 years now. It is quite rigorous, but fills to capacity each semester. I am indeed fortunate to be able to teach my two passions; nursing and Tolkien.

I was introduced to Tolkien at the age of 14, when a friend gave me a copy of the Hobbit and the Lord of the Rings trilogy. I have been reading and studying Tolkien ever since. I have published and presented internationally on nursing, the U.S. health care delivery system and on teaching. I am just beginning to publish on teaching Tolkien and writing fiction. Perhaps you will see some of my work in future editions of *Mallorn*.

As Editor, one of my goals is to encourage greater scholarly work on Tolkien and his themes. You will notice that in this issue I have placed a call for volunteers to act as peer reviewers for articles and art work, and have established some additional criteria for submissions. My hope is that this will entice more individuals to author articles and essays for the journal. Many academics, for example, must publish, but are only given credit for articles which appear in peer reviewed journals. Creative essays, reviews, comments, and short poems will continue to be sought. As has been the tradition, however, fan fiction will not be accepted.

In time, I would like to see *Mallorn* a staple in every university and college library and as a primary resource for anyone interested in Tolkien and his works. I can think of no better way to further "interest in the life and works of Professor J.R.R. Tolkien" as per the Mission of the Tolkien Society.

I hope you enjoy this issue of *Mallorn* and will be supportive of the up-coming changes. Please write to me and let me know what you think and if you have any other suggestions or ideas. Also, please feel free to comment on the articles in this issue. I am certain the authors would love to hear from you.

As Bilbo stated at the end of his stay on Middle-earth "I think I am quite ready for another adventure", I too am ready for this grand new adventure as your journal's new editor. I am sure there will be a few bumps in the road, but hopefully I won't meet up with any Orcs on the way and with Shaun and Mike serving as my guiding Gandalfs, the journey will be exciting and fulfilling for all Society members and readers of *Mallorn*.

Enjoy the wonderful articles, essays and art in this issue.

Rosalinda (Ro) Haddon
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"Loveforsaken, from the land banished": The Complexity of Love and Honor in Tolkien's *Fall of Arthur*

JAY RUUD

In reading Tolkien's recently released *Fall of Arthur*, you may have sensed the sinking feeling of love crushed by the grim circumstances of reality, the lovers trapped in a situation that's gone terribly wrong. Finding himself saddled with a Guinevere who seems unsatisfied with life away from the advantages of court, Tolkien's Lancelot is uneasy and unhappy about life with the woman he has promised to love forever. This is not the first time readers have seen the influence of Arthurian themes, motifs and characters in Tolkien's fiction, but this new text is, of course, the one most directly indebted to Arthurian tradition. The Arthurian love story is conventionally depicted as a complex triangle in which each of the principal agents struggles among conflicting sets of powerful codes—marriage and feudal bonds for Arthur, marriage and "courtly love" bonds for Guinevere; courtly love and feudal bonds for Lancelot. But although Arthurian elements pervade his major works, and although romantic love is, for Tolkien, a significant theme throughout his oeuvre, in his version of the Lancelot/Guinevere story, courtly love is ultimately pictured as an inferior, even a broken system, while feudal bonds, conceived by Tolkien as the embodiment of what he called the "northern heroic code," are the superior model for noble conduct.

Tolkien composed the bulk of his poem in the mid-1930s, about the time of *The Hobbit*, and abandoned it immediately prior to commencing *The Lord of the Rings.* He seems to have picked it up briefly again in the mid-1950s, after publication of that text, for in a letter to Houghton Mifflin in 1955, Tolkien remarked that "I write alliterative verse with pleasure" and that "I still hope to finish a long poem on The Fall of Arthur in the same measure" (Carpenter 219). Thus Tolkien was, as Verlyn Flieger has written,

> re-visioning Arthur even while en-visioning his own myth, and it would hardly be surprising if the two mythologies overlapped. There can be little doubt that Tolkien was not only aware of the overlap, he was consciously exploiting it in *The Lord of the Rings*. (131-32)

Conscious or not, this exploitation seems to have shown itself in both character and theme. One of Tolkien's characters often singled out as Arthurian in inspiration is Aragorn. Claire Jardillier remarks that "Their overall heroic qualities as fighters and kings' sons deprived of their kingdoms, their love for a beautiful, regal lady for whom they must accomplish great deeds in a distinctly courtly pattern, obviously marks them as members of a same family" (4). Jardillier goes on to argue that Aragorn's love story is similar to Lancelot's and that, further, "he…has the same ability to attract undesired love," comparing Eowyn's ill-fated love of Aragorn to Elaine of Astolat's even worse-fated love for Malory's Lancelot (4).

As for theme, one Arthurian motif often observed in Tolkien's work is the theme of *fin amors* or "courtly" love. Aragorn's aforementioned resemblance to Lancelot is observed mainly in Aragorn's relationship with Arwen, which seems to many critics a courtly love situation. Jennifer Wollock calls their situation "something like" courtly love, since they "eventually marry and reign after a long separation and many chivalric exploits on Aragorn's part" (239). Rogers and Rogers call their attachment "one kind of courtly love: not the pining, fainting kind, but that in which the thought of his *haulte amie* ('lofty beloved') upholds the lover through dangers and discouragements" (103). Similarly, Jardillier asserts of Aragorn and Arwen that "their separation and the many trials and battles that Aragorn must undertake before he can marry her and make her his queen are consistent with the classical pattern of courtly love to be found in medieval romances" (8).[1]

Such claims may seem far-fetched to the casual reader of Tolkien, many of whom, like the author of "*The Hobbit*: Why Are There No Women in Tolkien's World?"—a review of the first *Hobbit* film published in *Time*—believe that "Tolkien seems to have wiped women off the face of Middle-earth" (Konigsberg). It is certainly true that for cavalier readers Aragorn's marriage to Arwen might come as something of a surprise at the end of *The Return of the King* (an impression alleviated in Peter Jackson's film version). It is also true that Tolkien himself disparaged the idea of courtly love in some of his letters, such as his defense of Eowyn and Faramir's courtship wherein he states "The tale does not deal with a period of 'Courtly Love' and its pretences; but with a culture more primitive (sc. less corrupt) and nobler" (Carpenter 324).

On the other hand a close scrutiny of Tolkien's whole corpus and, indeed, his personal biography reveals a true weakness, even a reverence, for idealized romantic love: Readers of his biography are aware of his youthful attachment to Edith Bratt, his defiance of his guardian's wishes in pursuing her, and his frantic trip from Oxford to Cheltenham on the eve of his 21st birthday when, free from his guardian's control, he convinced Edith to break her engagement to another man and to marry him. This romantic streak colors major

events in his fiction, such as the story of Beren and Lúthien Tinúviel in the *Silmarillion*, one of the central myths of his entire legendarium: when the mortal Beren sees the elvish princess Lúthien singing and dancing in the forest, he falls instantly in love. The same motif occurs earlier in the same text when the elf Thingol (Lúthien's father) becomes so enamored of the Maia Melian that, instead of crossing the sea to Valinor with the rest of his kin, he stands enchanted in the forest for long years, until he marries Melian and founds the hidden elven kingdom of Doriath. Both of these events are fictional remembrances of Tolkien's own experience when, home recovering from trench fever in 1918, he watched Edith whimsically singing and dancing under the trees in a grove at Holderness—an image he never forgot.

Aragorn and Beren, and Tolkien himself, all experience love at first sight, but all were to face a significant barrier to their love's consummation: for Beren and Aragorn, the barrier involved the love of mortal humans for undying elves; for Tolkien, the barriers included his guardian's forbidding his relationship with Edith before completing his education, as well as concerns of Edith's friends about her marrying a Catholic. In the cases of Beren and of Aragorn, the woman's father sets a nearly impossible quest that must be accomplished before he will part with his daughter—Beren must wrench one of the Silmarils from the iron crown of Morgoth; Aragorn must regain his kingdom, lost for an entire age of Middle-earth. Tolkien himself had a somewhat easier task, though one that may have seemed Herculaean to a young man in love: he was forced to refrain from contact with Edith until he came of age. The stories parallel the common features of medieval romance, motivated by an idea of *fin amors* come straight from medieval literature to influence modern Western social mores.

How, then, can Tolkien characterize the courtly tradition as "corrupt," full of "pretenses," and lacking in nobility? Concerning love, the questions we need to deal with are, first, what does Tolkien actually *understand* by the term "courtly love"; and, second, what is his real *attitude* toward that phenomenon?

The most influential scholarly examination of courtly love has been C.S. Lewis's classic *The Allegory of Love*. While aspects of Lewis's 1936 work have long since been superseded by other critical studies, Tolkien's own comments suggest that his understanding of the phenomenon was similar to that of his friend and fellow Inkling. Lewis says that the characteristics of courtly love "may be enumerated as Humility, Courtesy, Adultery, and the Religion of Love" (Lewis 2). Concerning Humility, Lewis emphasizes the lover's self-image as the unworthy servant of his socially superior lady, for whom he will perform any task. By Courtesy, Lewis refers to the noble virtues of courtliness: "It is only the noblest hearts which Love deigns to enslave, and a man should prize himself the more if he is selected for such service" (Lewis 32). Love was ennobling, the argument went, and only the truly noble could love—thus Gottfried von Strassburg, for example, dedicates his romance of *Tristan* to the *edele herzen*—the "noble hearts." Ironically the lover demonstrates this through his humility: The lover, performing deeds of valor or courtesy for the sake of his beloved, proves his worth to her, and proves the nobility of his love to others.

As for Adultery, Lewis is writing to describe the phenomenon, not to condone it. He characterizes noble marriages in the high Middle Ages as business, political, and family alliances, and notes that "Any idealization of sexual love, in a society where marriage is purely utilitarian, must begin by being an idealization of adultery" (Lewis 13). As opposed to such traditional marriages, courtly love must remain secret, must be illicit, because some barrier exists to the lovers' happy union—most often this barrier takes the form of a husband.

Finally, the "Religion of Love" to which Lewis refers is an idealization of the lady as a semi-divine creature, the lover's adoration of her taking on a spiritual dimension that lifts it above mere lust or everyday love. Anticipating Tolkien, Lewis offers as an example of this phenomenon the character of Lancelot in Chrétien de Troyes' *Knight of the Cart*, widely regarded as the first real courtly love narrative: "he is represented as treating Guinevere with saintly, if not divine, honours," Lewis remarks. "When he comes before the bed where she lies he kneels and adores her: as Chrétien explicitly tells us, there is no *corseynt* in whom he has greater faith. When he leaves her chamber he makes a genuflexion as if he were before a shrine" (Lewis 29).

The views of Chrétien's contemporary, Andreas Capellanus, may have influenced Tolkien's conception of courtly love as well, as they did Lewis's. Though today, Andreas's *De arte honeste amandi* is often seen as an ironic parody, or at least a rhetorically ambiguous text, Lewis takes it seriously in 1936, calling it a "professedly theoretical work" on courtly love (32). It seems likely that Tolkien saw Andreas' text similarly. Thus when Andreas says "when a man sees some woman fit for love and shaped according to his taste, he begins at once to lust after her in his heart" (29), he underscores the popular notion of love at first sight. Tolkien was aware of the widespread use of this theme in medieval literary texts, such as the description of Troilus first catching sight of Criseyde:

> And sodeynly he wax therwith astoned,
> And gan hir bet biholde in thrifty wise.
> "O mercy, God," thought he, "wher hastow woned,
> That art so feyr and goodly to devise?"
> (Chaucer, *Troilus and Criseyde*, I. 274-277)

Andreas also pronounces that "The easy attainment of love makes it of little value; difficulty of attainment makes it prized" (185). For this reason, the beloved cannot be too easily attained. In courtly love affairs, this difficulty often takes the form of the woman's display of "daunger," the cool aloofness that keeps the lover from becoming too confident and keeps the lady from appearing to be of easy virtue. In the Chaucerian lyric "Merciles Beaute," for instance, the Lady will not grant the speaker her love because "Daunger halt

your mercy in his cheyne" (l. 16).

Further, Andreas declares that "A true lover is constantly and without intermission possessed by the thought of his beloved" (186). This is the kernel of the idea of constancy that is the foundation of *fin amors*: the true lover is not merely seeking physical gratification. The true lover will remain true after love's consummation—indeed, will remain true until death. Thus Troilus, truest of lovers, cannot bring himself to give up his love of Criesyede, even after she has clearly betrayed him:

> …I ne kan nor may,
> For al this world, withinne myn hert fynde
> To unloven yow a quarter of a day! (V, 1696-98)

Like many another observer of social mores, both Lewis and Tolkien remark that much of this ingrained romantic idealization of love has survived into modern times: "an unmistakable continuity connects the Provençal love song with the love poetry of the later Middle Ages, and thence, through Petrarch and many others, with that of the present day," says Lewis (3). And in a letter to his son Michael in 1941, Tolkien wrote that "The idea still dazzles us, catches us by the throat: poems and stories in multitudes have been written on the theme, more, probably, than the total of such loves in real life…. In such great inevitable love, often at first sight, we catch a vision, I suppose, of marriage as it should have been in an unfallen world" (Carpenter 52).

Concerning marriage, Lewis ends his study of the history of courtly love with a discussion of Spenser's *Fairie Queene*, in which he argues that Spenser was instrumental in the process through which, as Gwenyth Hood puts it, "symbols of Courtly Love became an essential part of the marriage pageantry" (20). In that regard, Lewis contends that Spenser was "the greatest among the founders of that romantic conception of marriage which is the basis of all our love literature from Shakespeare to Meredith" (360). Specifically, in Spenser's Book IV, Lewis regards Britomart as the figure of "Chastity attained—the triumphant union of romantic passion with Christian monogamy" (345), while Amoret represents love, "wrongly separated from marriage by the ideals of courtly gallantry, and at last restored to it by Chastity" (344).

This romantic idealization of marriage is for Lewis a final development of the *fin amors* tradition, as Spenser comes at the end of the era, and as such it is an aspect of the convention that survives in modern notions about love and the "happily ever after" marriage. But Tolkien absolutely disregards Lewis's connection of marriage with courtly love in any form, while still retaining that romantic idealization of marriage—and this is where Tolkien's Lancelot most clearly parts company with any other modern survivals of the courtly love tradition.

Tolkien seems to have accepted the "love at first sight" motif as at least possible, and applauded the idea of absolute fidelity, but he makes it clear in his letter to Michael that two of Lewis's characteristics of the initial—and to Tolkien's mind unchanged—character of courtly love (i.e. adultery and the "Religion of Love") were absolutely anathema to his ethical system. Idealization of love, he says, can be very good, since it takes in far more than physical pleasure, and enjoins if not purity, at least fidelity, and so self-denial, "service", courtesy, honour, and courage. Its weakness is, of course, that it began as an artificial courtly game, a way of enjoying love for its own sake without reference to (and indeed contrary to) matrimony. Its centre was not God, but imaginary Deities, Love and the Lady. It still tends to make the Lady a kind of guiding star or divinity…the object or reason of noble conduct. This is, of course, false and at best make-believe. (49)

The true ideal, Tolkien asserts in a draft of a letter intended for C.S. Lewis in 1943, is marriage: "*Christian marriage*—monogamous, permanent, rigidly 'faithful'—is in fact the truth about sexual behavior for *all humanity*," Tolkien declares. "[T]his is the only road of total health (including sex in its proper place) for all men and women" (60).

Tolkien brought this considerable knowledge of medieval literature, Arthurian legend and the courtly love tradition to his composition of the *Fall of Arthur* and his characterization of Lancelot and Guinevere. This fragmentary alliterative verse retelling of the Arthurian legend, assembled as usual by Tolkien's son Christopher from the handwritten drafts Tolkien left among his seemingly bottomless piles of notes and documents, is of a piece with the recent *Legend of Sigurd and Gudrun*: written decades ago, it is in Germanic-style alliterative verse and is compiled from several different sources, but is put together in a way shaped by Tolkien himself, and contains certain elements that deviate significantly from any of his sources.

Tolkien follows what scholars call the chronicle tradition of Arthurian legends to a large extent, particularly Layamon's *Brut* and the *Alliterative Morte Arthur*: here Guinevere is barely mentioned; further, following Geoffrey of Monmouth's narrative, in both Layaman and the Alliterative *Morte* Guinevere betrays Arthur in favor of his nephew and usurper Mordred. In *The Fall of Arthur*, Tolkien does make Lancelot and Guinevere major characters, and in this draws particularly from the Stanzaic *Morte* and, of course, Malory. But his depiction of the love affair departs radically from either of those sources. Guinevere (whose name Tolkien sometimes spells *Guinever*) receives the same rough treatment that she receives in the Chronicle accounts: even though she rejects Mordred in Tolkien's version, fleeing his lustful advances by escaping alone into the night, her motivations are selfish and materialistic, and she misjudges her influence on Lancelot even after she has left him to go back to Arthur. Indeed, in fragmentary notes that indicate Tolkien's ultimate plan for Guenivere in this incomplete text, she comes upon Lancelot, finally returned to Logres too late for Arthur's final battle with Mordred, and she is snubbed by her former lover. The last view Tolkien's completed text would have given us of her would have been of her watching from far off the sails of Lancelot's departing ship (167).[2]

But Lancelot is finally the character whose image suffers

most in Tolkien's version: living with Guinevere after their love has caused a rift with Arthur that compelled him to rescue her from the stake, he realizes the depth of his fault in their affair and is not unhappy to send her away. He cannot, however, reconcile with Arthur, and not, in this version, because of Gawain's enmity (as in Malory), but rather because neither he nor the king can bring himself to sue for the other's forgiveness. Tolkien's approach to the character of Lancelot in his *Fall of Arthur* is from the outset an unsympathetic one. He cannot be Chretien's perfect lover, unconquerable because his devotion to his lady is absolute;

he cannot be Malory's hero whose love ultimately leads him to a sanctified end. For Tolkien, Lancelot is the potentially great warrior whose glory is finally dimmed by his personal failure—specifically, his adultery.

Tolkien's poem opens with Arthur leading his knights into battle against the Saxons in the east, having left Mordred in charge of his kingdom. Tolkien makes Gawain the chief bastion of Arthur's army—as he is in the chronicle tradition exemplified by the two texts on which Tolkien most clearly models his own story (Layamon's *Brut* and the *Alliterative Morte Arthur*). But Tolkien quickly departs from those sources in lines 44-45 of his book I, when he declares of Arthur "Lancelot he missed; Lionel and Ector, / Bors and Blamore to battle came not." No explanation is given at this point, but a reader familiar with the Arthurian tradition recognizes Malory's influence here: the story has opened after Lancelot has rescued the Queen from death at the stake, and forsaken Arthur's court. When word comes to Arthur that his kingdom is under enemy attack and that Mordred has usurped his throne, Arthur laments "Now for Lancelot I long sorely, / and we miss now most the mighty swords of Ban's kindred" (I, 183-85), and expresses his desire to send for Lancelot's help against Mordred. But Gawain is unwilling for the King to humble himself to his former knight, and declares "If Lancelot hath loyal purpose / let him prove repentance, his pride forgoing, / uncalled coming when his king needeth!" (I, 195-97).

In book II, Mordred, upon learning that Arthur is returning to make war upon him, visits the Queen—as in Malory, Guinevere has been returned to the King, but Lancelot has stayed in France. Mordred tells her that she can either be his queen or his thrall, but assures her it will be one or the other. Begging time to think it over, Guinevere escapes alone and on foot, seeking her father's kingdom. She is not seen again in Tolkien's text, except for that last encounter in his fragmentary notes, when she is spurned by Lancelot.

Lancelot finally appears in book III. Alone in Benwick castle, he is anguished: "He his lord betrayed to love yielding, / and love forsaking lord regained not" (III, 15-16). Tolkien compares Lancelot with Gawain, who loves no one or nothing more than his King. Having begun his text epic-like *in medias res*, Tolkien goes back in book III to the beginning of the story and presents Lancelot's love in retrospect:

> To his lady only was his love given;
> no man nor woman in his mind held he
> than Guinever dearer: glory only,
> knighthood's honour, near his lady
> in his heart holding. (III, 41-45)

This is pure courtly love: the lover's lady becomes for him the Highest Good. Honor and nobility are also of extreme value—only the truly noble can truly love, remember, so the nobility is both the cause and effect of love, and truth in love becomes a keystone of the lover's honor. Following Malory, Tolkien goes on to describe the jealousy of Mordred and Agravain, the death of Agravain upon discovering Lancelot and Guinevere together, her sentence to the flames, and Lancelot's rescue of her, during which he accidently kills Gareth and Gaheris.

But the retrospective takes an unfamiliar turn in Tolkien's poem: Although Lancelot's love for the Queen has not diminished, it has cooled. He sees her discomfort and regret and does not know how to alleviate her distress. For his own part, having brought the Queen to his own castle, Lancelot begins to repent his attack on the Round Table knights. Guinevere does not really understand his grief: "Strange she

deemed him / by a sudden sickness from his self altered" (III, 96-96). In an effort to heal his rift with Arthur, Lancelot works to restore her to the king, and although she finds mercy, Lancelot does not:

> Loveforsaken, from the land banished,
> From the Round Table's royal order
> And his siege glorious where he sat aforetime
> He went sadly. The salt water
> Lay grey behind him. (III, 120-124)

In his text, Tolkien implies that courtly love was the motive for his betrayal of the king—the breaking of his feudal bond with his liege lord—and that Lancelot's real troubles began with his adultery. As long as he loved the Queen at a distance, his loyalty to the king made him the greatest of knights:

> …High his purpose;
> he long was loyal to his lord Arthur,
> among the Round Table's royal order
> prince and peerless, proudly serving
> Queen and lady. (III, 45-49)

But when Guinevere decided to claim him as her treasure, Lancelot's truth—and honor—were at an end:

> Silver and golden, as the sun at morning
> her smile dazzled, and her sudden weeping
> with tears softened, tender poison,
> steel well-tempered. Strong oaths they broke. (III, 59-62)

Once alone in Benwick, of course, the couple must spend every hour together, and their love seems to decline swiftly from its passionate peak. Lancelot regrets his fury which, in rescuing the Queen from the fire, led him to kill his friends Gareth and Gaheris and thereby split the Round Table. As for Guinevere, she cannot stand living without her wealth and away from court. She

> but little liked her lonely exile,
> or for love to lose her life's splendor.
> in sorrow they parted. (III, 100-102)

When Lancelot hears rumors of war between Arthur and Mordred, he hopes for a summons from Arthur that might allow him to serve again his liege lord. But even more he hopes for a summons from the Queen, whom he would gladly save from any difficulty she might be in:

> …When danger threatened,
> if she sent him summons, swift and gladly
> against tide and tempest trumpet sounding,
> he would sail overseas, (iii, 168-171)

For this is what he is good at, and not the everyday grind of life in a remote castle trying to amuse a bored queen. He would love to rescue her once again, since "Dear he loved her." Although "in wrath she left him" (III, 165-66), his love for her persists. Like the true courtly lover—like Troilus after Criseyde's desertion—his love for her is permanent, even though he has come to realize that their living together is disastrous.

> But finally, neither lord nor lady sends for him:
> But there came neither from king summons
> Nor word from lady. Only wind journeyed
> Over wide waters wild and heedless. (III, 174-176)

And though in book IV of Tolkien's fragment, Mordred most fears that Lancelot has joined Arthur, he is heartened when he sees no banner of Lancelot's flying in Arthur's invasion fleet.

In the world view of Tolkien's text (and in keeping with his alliterative verse form), Lancelot resembles much more the lordless warriors of elegaic Old English poems like *The Wanderer* and *The Seafarer* than the courtly lover of Chrétien or Malory. He is in exile. He is separated from his lord. He has no way to reclaim his glory. Compare these lines from *The Wanderer*:

> He who has experienced it
> knows how cruel a comrade sorrow can be
> to any man who has few noble friends:
> for him are the ways of exile, in no wise twisted gold. (50)

Unlike his close friend Lewis, Tolkien avoided recognizably Christian allusions or attitudes in his creative works, and so does not openly condemn Lancelot and Guinevere in his text for their violation of the bonds of Christian marriage, though his attitude toward those acts is clear from his letters and other comments. Instead, his deliberate allusion to the Old English elegiac tradition recalls the situation of a warrior who has violated what he called the northern Heroic Code. In "*Beowulf*: The Monsters and the Critics," written about the same time as this poem, Tolkien extols *Beowulf* as the quintessential expression of the Old English warrior culture, central to which is the Anglo-Saxons' "theory of courage, which is the great contribution of early Northern literature" (20). This code involved most importantly an unswerving devotion to one's liege lord, whom the warriors must protect to the last ounce of blood. In this world, where all causes are ultimately lost causes because none can escape death, this involved the determination to keep fighting even after all hope was gone. Lancelot, who has betrayed his lord and deserted him while Arthur was yet alive, is in the lordless state of the exile.

In Tolkien's view, the "religion of love" is seriously flawed, since it replaces the true object of worship with a false idol, which it places above those things that truly ennoble one—in Lancelot's case, his loyalty to his liege lord and to the Heroic Code. Love can indeed be eternal in Tolkien's view, but only if it is bound by Christian marriage. For him, truth and fidelity—true nobility—were vital, and courtly

love and its modern incarnations drew one away from such things. Lancelot's continued love for the unworthy Guinevere is not a virtue in *The Fall of Arthur*. True love *could* be ideal, romantic, and ennobling, Tolkien believed, but only in marriage and only as one good part of a life lived in integrity, devoted to the Highest Good. This is the case with his Aragorn and Arwen. It is the case with Beren and Luthien. It was, in Tolkien's view, also the case of his own marriage to Edith. But it was not the case with Lancelot and Guinevere. Devotion to truth and integrity must come first. True love was not true love without true nobility, as Tolkien implied with his comments about Eowyn and Faramir. In the case of his Lancelot, love of Guinevere had replaced love of the Highest Good, and this can only lead to disaster. If this sounds like Chaucer, or Boethius, or some other medieval figure, it should be no surprise. This is Tolkien after all.

1. It should be noted that Christopher discusses another important connection between Tolkien's legendarium and Arthurian myth: Tolkien, he demonstrates, connected the Avalon of Arthurian legend with his own Tol Eressëa, the Lonely Isle, easternmost of the Undying Lands and home to many of the Eldar (162-63). In this way Tolkien seems to have contemplated linking King Arthur to Middle-earth, so that in the end of *The Fall of Arthur*, the King would be taken to that Avalon of the Eldar, whence Lancelot would seek to follow him in the end. However, since this theme does not relate directly to the courtly love motif, this paper will not concern itself with this fascinating aspect of the story.
2. Christopher discusses the notes Tolkien left concerning the later story of Lancelot and Guinevere on pp. 164-166 of his text. Summarizing those notes, he declares: 'We learn of Lancelot after his return, too late, from France that he rode west from Romeril "along the empty roads", and that he met Guinevere "coming down out of Wales"…'
   In another note concerning their last meeting it is said that Lancelot had no love left but for Arthur: Guinevere had lost all her power over him. The words of the third canto are repeated: "In pain they parted", but now is added "cold and griefless"….He went to the sea shore and learned from the hermit who dwelt there that Arthur had departed west over the ocean. He set sail to follow Arthur, and no more was ever heard of him. (164-66)

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Middle-earth and Midgard: the Viking Sagas in Tolkien's Legendarium

LOGAN QUIGLEY

The world of J.R.R. Tolkien's Arda, populated by Men, Elves, Dwarves, and Hobbits, and crawling with all manner of strange otherworldly creatures – trolls, wraiths, and goblins, to name a few – appears understandably alien to the modern-day reader. The contemporary world has little room for the existence of such beings, and with the technology of the modern-day, it's hard to believe the world's forests could be hiding Ent populations from our view. Still, there is something about Tolkien's Arda that intrigues readers from generation to generation, keeping it high on the best-sellers list as the years pass by. Perhaps the mysticism of his world offers such appeal to readers in a world where very little seems mysterious or unknown anymore; the notion of beings just as intelligent and powerful than ourselves, if not more so, living among us likely sparks intrigue and fantastical daydreams among the fantasy fan base. Civilization and science, however, have not always been so advanced, and humanity's understanding – if we can call it that – of the world around us has vastly grown over the course of history. The magical nature of Tolkien's world, however far-fetched and mystical it may seem in the present day, has not always been unusual. Throughout history, many cultures have exhibited an affinity for – or at the very least, a belief in – the magical other, and the existence and prevalence of powerful beings outside humanity, both human-like in mind and nature – non-human human beings – and animal-like – the monstrous. Tolkien's Arda presents these beings as they would exist in a world outside our own, but for countless civilizations across history, such beings existed within the bounds of our own world, enduring on the boundaries of civilization, claiming the wilderness as their sanctuary. The domains of Middle-earth, Beleriand, and the Undying Lands of Valinor and Eldamar are home to Tolkien's Elves, Men, Dwarves, and the rest, but such worlds draw heavily on European traditions established in medieval times, when the world seemed more conducive to the existence of otherworldly beings. The Viking sagas as they exist today served as points of inspiration for Tolkien as he wrote, and much of what is found throughout his legendarium draws on the medieval sagas and their retelling of ancient Norse and Viking myths and legends. From Snorri Sturluson's *Edda* and *Poetic Edda* to the far more recent *Laxdaela Saga*, the pieces of medieval Icelandic literature depict a world inhabited by trolls, Elves, and gods, and their repeated interactions with the human characters of the sagas. Beyond this, Tolkien appears to draw on many of the themes and tropes established in the pieces of Icelandic literature, using them as foundations for many of the characters and temporal events depicted throughout the legendarium. In a manner similar to the Icelandic sagas, Tolkien's legendarium develops through time, beginning with the *Silmarillion*, which acts in the same manner as Snorri Sturluson's *Edda* and *Poetic Edda*, retelling of the genesis of the world and fantastic stories concerning deities, heroes, dragons, and demons, and moving through the passage of time until his acclaimed epic, *the Lord of the Rings*, which mirrors the later Icelandic sagas in its more mundane and relationship-focused depiction of the world. Tolkien's legendarium, as beloved as it is in today's modern world, speaks to the development of the human race through time as it draws on Viking worldviews established in the medieval Icelandic sagas, suggesting that while contemporary society may seem lacking in mystery and intrigue, there is far more to know about the world than we are aware.

The origin of Tolkien's world is explored in his *Silmarillion*, which details the creation of the universe by Ilúz, the supreme deity of the cosmos. Ilúvatar, set at the top of a hierarchy composed of he, the Ainur, out of which arise the Valar, and the Maiar, the vassals of Ilúvatar. The existence of a supreme deity reflects common understanding of Norse myth, which is generally assumed as holding Odin as supreme deity, king of the gods. In his *Edda*, however, Snorri Sturluson establishes the presence of Woden – or Odin – and describes him as "an outstanding person for wisdom and all kinds of accomplishments" (3). While Sturluson's *Edda* does not place Odin at the moment of creation – indeed, he is a dependent human being, born out of a long line of powerful figures – he does make reference to creation, falling back upon the Christian belief that "Almighty God created heaven and earth and all things in them" (1). This Christianization of Viking beliefs is characteristic of the time period, during which many writers – Snorri Sturluson included – expressed deep-seated anxieties about the prevalence of paganism in the ancient world and its persistence into their contemporary societies. Sturluson's *Edda* and *Poetic Edda* are filled with similar Christianized themes, emphasizing both the importance of Christianity in Sturluson's time as well as the potential influence of Christianity on the myths during their time of belief. While this is more difficult to prove, it is possible that many of the Christian-seeming themes found throughout the Icelandic sagas – Baldr's death and resurrection, for example – arose out of an intermingling between Christian and pagan faiths, perpetuated by Christianity's rapid expansion at the hand of aggressively evangelistic mainland European kings. Despite this, Sturluson's *Poetic Edda* does refer to Odin as the "lord of gods, / Óthin the old," establishing his dominance over the lesser gods and beings found throughout the remainder

of the piece (5). Like Ilúvatar, Odin is the chief deity, set to rule over a pantheon of lesser gods and angels. The Othin of the *Poetic Edda* is notable for another reason: while in Sturluson's *Edda* he is explained away as merely a great king among men, the *Poetic Edda* places him at the creation of the world, among the god's responsible for the synthesis of the world from nothing. Also among the Norse gods, the *Poetic Edda* lists "lawless Loki," a troublemaking deity who, throughout Sturluson's stories, attempts to cause mischief and harm (7). From this, Tolkien also took inspiration, creating the character of Melkor, one of the Ainur – lesser deities – who attempts throughout Tolkien's entire legendarium to upset the plans of Ilúvatar and establish his own dominance over the world. Loki, as a Norse god, shares relationships with Baldr, Thor, and the rest, in the same manner

that Melkor shares a kinship with Manwe, Mandos, Varda, and the remainder of the Valar. The parallels between Melkor and Loki continue – one of Loki's sons, the Fenris-Wolf, "rends men" in Hel (*Poetic Edda* 7) and "bred there the bad brood of Fenrir," one of whom, "worse than they all, the sun [will] swallow" (*Poetic Edda* 8). The wolf-parallels will continue throughout Tolkien's work, always using Fenrir as inspiration, but they culminate in Tolkien's portrayal of Draugluin, the father of werewolves bred by Melkor, now named Morgoth, and Carcharoth, sired by Draugluin and raised in the depths of Angband. Loki's close connection with the brood of Fenrir led to Tolkien's inclusion of Draugluin and Carcharoth, both of whom factor into later tales in the *Silmarillion*. Sturluson also writes of Baldr, the "blessed god," and Odin's "dearest son" (*Poetic Edda* 6). Baldr's death and prophesied return parallels the Christian belief in Christ and his ultimate return, and can be read as the inspiration for Manwë, the greatest of the Ainur next to Melkor, and the one most able to stand against his evil. In the same manner that Baldr is expected to return and make "all ill grow better," so too is Manwë portrayed as the protector of Arda and ruler of the mortal world (*Poetic Edda* 12). Manwë is not built from Baldr alone, however, and does not fit exactly the mold of the Norse savior. Instead, he appears to be a blend of two gods – Baldr, already discussed, and Thor, the god of strength and thunder. Manwë is associated with storms and the sky, much as Thor is associated with thunder, and Thor's position as "Mithgarth's warder" – the defender of the world – is in keeping with Manwë's position as lord of the Valar and defender of Middle-earth. The Norse tale of creation was vital to Tolkien's universe for another reason as well: after the genesis of Ymir, "Bur's sons" – explained in a footnote by Lee Hollander to be Óthin, Vili, and Vé – "lifted" the land to "[make] Mithgarth, the matchless earth" (*Poetic Edda* 2). Mithgarth, Hollander translates as "Middle World," the earth made for the lives of men (*Poetic Edda* 2). Middle World is, of course, the inspiration for Tolkien's own Middle-earth, the land of mortals in his legendarium. Middle-earth, guarded by Manwë and the rest of the Valar, sets opposite Mithgarth (Anglo-Saxonized 'Midgard') as Tolkien's recreation of the Viking tradition. Diverging from this belief, however, the doom of Middle-earth remains unpredicted and undiscussed, with the doom of Man beyond the scope of Tolkien's judgment. In this matter, the pantheon behind Tolkien's world – the ruling hand of Ilúvatar, the treacherous Melkor, the saint-like Manwë, and more – seems built from the writings of Sturluson and the pagan myths that permeated Viking society. Still, Tolkien infuses his created world with a sense of novelty, exploring concepts and notions more relevant to the modern-day – like humankind's preoccupation with the mystery of the afterlife and, what Tolkien terms the "gift of Ilúvatar" – the ability of mortal men to die (*Silmarillion* 187).

As the *Silmarillion* moves forward in time it begins to shift away from the trials and tribulations facing the Valar and more toward the decisions of the inhabitants of Beleriand – north of Middle-earth – and the repercussions they face as a result. As the Noldor move across the sea to Beleriand their interactions with the surrounding world become increasingly difficult, and they find themselves beset time and time again by hardship and adversity, and the characters highlighted throughout the body of the *Silmarillion* grow generally grimmer and more hardened. The establishment of werewolves in Beleriand, discussed above, relates to the Norse myth concerning Loki's son Fenrir and his brood. Draugluin, the father of werewolves, and Carcharoth, named the greatest wolf to have lived, both emulate the destructive Fenrir, fated to "swallow [Odin]" at the end of the world, during the Twilight of the Gods (*Poetic Edda* 9). The two wolves both factor into later stories in the *Silmarillion*, particularly in the tale of Beren and Lúthien. Beren, one of the greatest heroic figures to be detailed in

Tolkien's legendarium and certainly one of the linchpins of the First Age, draws striking parallels with the Norse god Tyr, detailed in Sturluson's *Poetic Edda*. Though little of Norse mythology has come down to present-day scholars from the Viking age, a few stories of Tyr, the god of war, and his endeavors persist. Tolkien draws upon one particular event notable to Tyr for his characterization of Beren in the quest to wrest the Silmaril from the crown of Morgoth – his one-handed nature. In the *Poetic Edda*, Sturluson reveals that the "sword hand from [Tyr] was snatched… / by Fenrir's greedy fangs" (98). Fenrir, the ravenous wolf-son of Loki, is at this moment the parallel of Carcharoth, who in the *Silmarillion* tears Beren's hand from him, Silmaril still clutched in its grasp (182). The presence of wolves and beasts in the Norse myths is no surprise, as the Viking people would have dealt regularly with the dangers of the wilderness and the world outside civilization. This close connection between human and animal in medieval times is perhaps the reason for the focus in the sagas on so many monstrous beings – Fenrir the wolf, reflective of the dangers of the forest and the tundra, the Midgard serpent, suggesting the Vikings' misgivings about the treachery of sea travel and the dangers ever-present on the open water, and even the *Poetic Edda*'s portrayal of the first man and woman, "Ask and Embla," described nearly as animals: "sense they possessed not, soul they had not, / being nor bearing, nor blooming hue;" indeed, it is only by the benevolence of the gods that humanity comes out of its animalistic state (3). After the discovery of Ask and Embla by the gods, they decide to gift this strange creation with that which they seem to be lacking. The first gift, "soul," was given by Óthin, and the remaining followed from him: "sense gave Haenir, being, Lóthur, and blooming hue" (3). Tolkien has adapted even this discovery to his own narrative. In the *Silmarillion*, it is Oromë responsible for the discovery of the first Elves born to the world, but the circumstances are slightly different. Where in the *Poetic Edda* Ask and Embla are beastlike, without reason, soul, sense, or being, the Elves – or Quendi, as they name themselves – in the *Silmarillion* are fully formed and functional beings, new to the world but already able to exist on their own. Still, the Elves' innate possession of souls does not upset this parallel entirely; rather, if we analyze the actual givers of the gifts we can see the hand behind Tolkien's authorship. In the *Poetic Edda*, all the gods with Óthin give gifts, but it is Óthin himself who gives Ask and Embla their souls. If Óthin is, as established above, paralleled in many ways with Ilúvatar, the almighty being of Tolkien's cosmos, then the connection between Ask and Embla and the firstborn Quendi grows clearer. In Tolkien's legendarium, Ilúvatar is very clearly established as the only being with the power to bestow what Tolkien terms the "the Secret Fire that giveth Life and Reality," and all attempts by others to mimic this creation – by Aulë and Melkor, in particular – fail (*Lost Tales I* 51). If we accept the parallels established between the *Poetic Edda* and Tolkien's work, and make the decision to read Tolkien's "Secret Fire" as synonymous with the soul, then we can understand Óthin's ability to bestow souls upon Ask and Embla, bringing them from their beastlike beginnings into the rationality of humanity. Similarly, the gifts of the other gods accompanying Óthin – sense, being, and blooming hue – might be considered secondary to the existence of the soul, and can be reconciled with the knowledge and skills taught to the three groups of the Elves in Valinor, the Noldor, Teleri, and Vanyar. These three Elven clans, born with the innate gift of the Secret Fire, are still able to learn from the Valar and improve their skills and abilities, but Tolkien is sure to establish the difference between the gift of Ilúvatar – the gift of a soul – and the gifts from the lesser deities, the Valar, beings who are merely vassals for and creations of Ilúvatar himself.

Like most of the information Tolkien has appropriated from the medieval Icelandic sagas, the story of creation has been modernized and changed for the sensibilities of the contemporary reader. Ask and Embla appear beastlike and inhuman upon their discovery, reflecting what could be taken as the perspective of the Viking people on the origins of humanity and the close relationship between human and monster. Such a perspective is not unusual and appears across literature, suggesting that humans are closer to beasts than many think, and that the line, already thin, is easily breached – but not easy to return through. Grendel, in *Beowulf*, is described as a "[kinsman] of Cain," (55) and thereby can be considered a human being (or at the very least, closely related to them). Yet, throughout the entirety of *Beowulf*, Grendel is portrayed in a monstrous manner, referred to as a beast and a creature, and seen by all the human protagonists as a monster worthy of death. While the depiction of Ask and Embla in Sturluson's *Poetic Edda* fell far short of suggesting a comparison between the two humans and Grendel, such correlations between humans and beasts were not uncommon for the time. Tolkien's more modern writing, however, reanalyzes this question and frames it separately. Rather than depicting sentient, human-like beings as being born closer to an animal-like state than human, he suggests that Elves and Men alike – Children of Ilúvatar, and synonymous with humankind of the world in which readers live – are born apart from beasts, kept separate by their innate abilities to reason and rationalize. The innate presence of a soul separates the groups of Elves and Men from the beasts that roam Middle-earth, mimicking the prevalent modern-day worldview that establishes a distinct division between humans and animals. Tolkien's world was far less connected with the natural world than that of the Viking people as well, and so his interpretations of the closeness between human and beast in the sagas would have been very different than the interpretations of the medieval Icelanders reading the sagas.

The further Tolkien's world moves in time, the more parallels between his legendarium and the sagas begin to grow. *The Hobbit*, the beginning of Tolkien's still-ongoing dominance of literature, draws heavily on traditions established in the Icelandic sagas. On the basic level of language alone, the names of the characters in *The Hobbit* are taken directly from Sturluson's *Edda*. The prophetess of the

Gylfaginning lists a series of names, out of which are drawn Dvalin, Dain, Bifur, Bafur, Bombor, Nori, Ori, Oin, Thorin, Fili, Kili, Fundin, Thror, Throin, and Gandalf (*Edda* 16). The names appear throughout Tolkien's *Hobbit*, albeit in slightly Anglicized forms. The parallels between *The Hobbit* and the Icelandic sagas run far deeper than the simple presence of names, however. Tolkien borrows heavily from the *Poetic Edda* here as well, building the ever-famous "Riddles in the Dark" off of "the Lay of Vafthrúthnir." This segment of the *Poetic Edda* details a competition between Óthin the almighty and Vafthrúthnir, the king of the etins (giants). Lee Hollander offers context for the poem, suggesting that the Lay is based around Óthin's decision to "match his own lore against [Vafthrúthnir] the giant's" (*Poetic Edda* 42). Ultimately, Óthin stumps Vafthrúthnir, asking him a rather unfair riddle: "What did Óthin whisper in the ear of his son, / ere Baldr on bale was laid?" (*Poetic Edda* 52). Such a riddle game, as well as Óthin's victory on what cannot be considered a fair riddle, of course walks a very close parallel with Tolkien's riddle-game in *The Hobbit*. Though Bilbo's entry into the riddle-game was hardly his decision, and the game was characterized by less wit than fear and luck – one of Tolkien's favorite themes – the game itself, "sacred and of immense antiquity," connects directly back to the *Poetic Edda* and the games played by the gods throughout Norse mythology (*Hobbit* 86). Even the finality of both games – the lack of a "genuine riddle according to the ancient laws" at the end of the game marks a connection between Óthin's game and the far more famous one between Bilbo and Gollum (*Hobbit* 86). Tolkien's appropriate of the riddle game, however, is only the beginning of the connections between *The Hobbit*, *The Lord of the Rings*, and the sagas.

Also notable for its connection to the Icelandic sagas is the character of Beorn. Described as a "skin-changer," a man who quite literally "changes his skin," sometimes into "a huge black bear," and sometimes into "a great strong black-haired man with huge arms and a great beard" (*Hobbit* 118). The *Poetic Edda* introduces the concept of skin-changing with Loki, who shifts in "The Flyting of Loki" into "the shape of a salmon," and his son Narfi, who "became a wolf" (103). In the case of Narfi, the transformation seems to have been permanent, and Narfi is not mentioned as having changed shape throughout the remainder of the *Poetic Edda* or any of the later sagas. For Loki, however, this skin-changing is par for the course, and both Eddas contain multiple mentions of his ability to shift into various animals time and time again. It is likely from this instance that Tolkien drew the concept of skin-changing for Beorn; in *The Hobbit*, Beorn is able to change shape seemingly at will and shift freely back and forth; though in his animalistic form he does not seem to have complete control, as emphasized by Gandalf's warning to the company to "not stray outside until the sun is up, on [their] peril" (129). Again, Tolkien plays with the boundary between what is human and what is animal, depicting Beorn as a beastlike man quite capable of hospitality and friendliness, but dangerous when provoked and not entirely in control of his own actions. This shift is marked by the difference between night and day, suggesting that night, traditionally considered more dangerous and less human, represents the encroachment of the wilderness into the domestic domain. Day, conversely, sheds light into the wilderness and the outdoors and makes everything far less mysterious. Similarly, Beorn's bear form – his direct link to the "other" as represented by the wilderness – is, if Gandalf is to be believed, unable to enter into areas which represent civilized society, such as the home. He is instead relegated to the wilderness, momentarily a part of the mysterious "other" that the Vikings consigned to the moors and crags of unsettled Iceland. This interplay between the dangers of the unknown wilderness and the familiarity and safety of civilization is Tolkien's way of connecting to themes readily apparent throughout the Viking sagas, while at the same time maintaining a sense of modernity through Bilbo's own sense of wonder and awe at the strange and magical nature of the skin-changer's behavior.

The crux of *The Hobbit* and Tolkien's later *Lord of the Rings* is, of course, the One Ring. From Bilbo's unexpected find in the caves of the Misty Mountains to Frodo's perilous climb up the slopes of Orodruin, Like the skin-changing and riddle game, Tolkien adapted the concept of the magical ring from a tale found in Sturluson's *Poetic Edda*. In the Edda, Loki captures a dwarf, Andvari, who gives up all his gold but for "one ring which he kept for himself" (217). Hollander glosses the ring, explaining that this ring "had the power to renew itself," being "the 'Ring of the Niflungs" (*Poetic Edda* 217). This moment establishes a tenuous link between the "Reginsmál," a section of the *Poetic Edda*, and Tolkien's entire conception behind *The Lord of the Rings* and *The Hobbit*. Though the Ring of the Niflungs is not characterized in precisely the same way as Tolkien's One Ring, the two do share striking similarities. Both Rings carry with them a dark power – in the case of the Ring of the Niflungs, it is the curse laid upon it and the horde of gold by Andvari, that "the glittering gold which [Andvari himself] had owned / the bane shall be of brothers twain… / he who holds my hoard shal e'er hapless be" (*Poetic Edda* 218). Tolkien's One Ring is similarly devious, though its power is of a different nature. Made by Sauron, the protégé of Morgoth, the One Ring exhibits semi-sentience as it contains a great part of his being. In the same manner that the Ring of the Niflungs brings woe to all of its owners, so too does the One Ring cause strife among its company. Upon reaching Lothlórien, the Lady Galadriel greets the Fellowship with a warning, underlining the dire abilities of the Ring to corrupt and decay: "your Quest stands upon the edge of a knife. Stray but a little and it will fail, to the ruin of all." Lest the reader – or the company – be confused as to the meaning of her words, she clarifies, adding, "Yet hope remains while the company is true" (*Fellowship* 462). Shortly thereafter, the Lady herself will be tempted by the Ring, and Boromir will fall as its victim. In the same way that the Ring of the Niflungs deals in multiplication and exponentiation of gold, so too does the One Ring multiply desires, proliferate deception, and twist motives. It is out

of the Ring of the Niflungs – Andvari's ring, taken forcibly by Loki and given as recompense for a death – that the One Ring of Middle-earth is born, and as a result of Tolkien's knowledge of the Ring of the Niflungs that all the events in *The Lord of the Rings* will transpire.

Andvari's horde of gold discussed in the *Poetic Edda* appears again in the *Saga of the Volsungs*. Here, much mention is made of the cursed gold and the dragon – once a man named Fafnir – jealously guarding it. This trope of a cursed horde of gold is reflected across literature – in *The Voyage of the Dawn Treader*, a child is transformed into a dragon, in *Beowulf* the well-meaning populace buries the cursed dragon's treasure, and Tolkien himself adapts the trend, using it both in his representation of the Silmarils – cursed gems in the *Silmarillion* – and in his depiction of the Dwarven treasure guarded by Smaug in *The Hobbit*. While the treasure itself is not overtly cursed, Thorin's behavior at the end of the novel could certainly suggest that it is; indeed, Gandalf argues that the dwarf is "not making a very splendid figure as King under the Mountain" (*Hobbit* 262). The gold frenzy into which everyone falls at the novel's end – the Elves, Dwarves, Goblins, and Men – indicates Tolkien's perspective that even without a proper curse, gold still retains an eerie power over the sentient world.

Not all of Tolkien's inspiration from the sagas came directly in the form of Norse themes, however. In the case of Galadriel, faint parallels can be seen between her behavior and that of Unn the Deep-Minded, the female leader as depicted in *The People of Laxardal*. Galadriel, in *The Fellowship of the Ring*, is established that the Lady Galadriel is an extremely powerful woman, ruling over the land of Lórien, having been the first who "summoned the White Council," (462), and providing each member of the Fellowship with gifts of goodwill for their safety and service (486). This is similar to Unn, who, as the leader of a group of people, is considered "a paragon amongst women" and proves able to fend for herself in a world of men (*Laxardal* 52). Unn both leads her followers effectively and manages to procure large areas of land, much of which she grants away in "reward for [their] labours" (*Laxardal* 54). Much like Galadriel, Unn proves herself to be a woman more than capable of leading and acting on her own accord, and does so with remarkable success. The two also share a similarity in their progeny, both of whom go on to either, in Unn's case, play large roles in subsequent stories – her son, Olaf – or, in the case of Galadriel, become the parent of important later characters – Celebrían, her daughter.

Tolkien's legendarium in many ways draws on themes and tropes established by the Viking sagas. An analysis of his work in connection with the sagas cannot, however, be complete without a mention of Eärendil. Born of the Norse Aurvandil, mentioned in the *Edda*'s "Skaldskaparmal," Eärendil is Tolkien's exploration and recreation of an almost-completely nonexistent Norse myth. Aurvandil, according to Sturluson, was known as Aurvandil the Bold, and was mentioned because he was married to Groa, a sorceress who factors into the tale. Aurvandil is known for being carried across Elivagar in a basket on Thor's back. After one of his toes became frostbitten, Thor "broke it off and threw it up in the sky and made out of it the star called Aurvandil's toe" (*Edda* 80). Nothing else is known of Aurvandil, but such a tale fascinated Tolkien, who developed the name Aurvandil into his own Eärendil. The tale of Eärendil and the Silmaril was meant to be the last of Tolkien's great tales – among the others, the tale of Beren and Lúthien and the tale of Túrin Turambar – but Tolkien died before he was able to complete it. What does remain, however, tells us that much like Aurvandil, Eärendil crossed a great body of water – the sea, in this instance – and was subsequently made into a star as a result. While the circumstances of Eärendil's stellification are distinctly more heroic than Aurvandil's, and do not involve a toe of any sort, it is the tale of Aurvandil's star that inspired Tolkien to begin his foray into Eärendil's adventure, and thus create what would later become *The Hobbit, The Lord of the Rings,* and *the Silmarillion*. Though this is certainly one of the smallest parallels in the legendarium, it is no doubt one of the most important to the existence of the literature.

Tolkien's work draws on myriad sources and themes from across history, but seems particularly linked to the Viking sagas. Among these, both Snorri Sturluson's *Edda* and *Poetic Edda* proved extraordinarily influential in the genesis of the texts, and themes from both of these would carry through to Tolkien's final drafts. Rather than merely adopt motifs from the literature, however, Tolkien proved more interested in adapting such trends to better fit the experience of the modern-day reader, exploring concepts found in the medieval sagas through a more current lens. The manner in which the texts explore the Icelandic sagas makes them some of the most influential and beloved texts of the modern era, and will likely continue to do so until they themselves hold the same position in the literary world as the sagas upon which they draw so artfully.

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Tolkien's Tom Bombadil and Social Media: An Excursus Note

THAD A. BURKHART

John Ronald Reuel Tolkien (1892-1973) was an Oxford trained philologist, professor (don) at Oxford, noted scholar, and author of high fantasy literature. His *The Lord of the Rings* trilogy (*TLOR*) has sold over 150 million copies worldwide making it the second bestselling work of fiction of all time ("The Lord of the Rings," 2014). His popularity has resurged, though it never really waned, with Peter Jackson's big screen adaptation of Tolkien's most famous work *The Lord of the Rings* (2001-2003), also in trilogy form, winning multiple Oscar Awards, and grossing over 3 billion dollars worldwide ("The Lord of the Rings," 2014). More recently, Jackson's three part installments of the precursor to *TLOR*, *The Hobbit* (2012-2014), have also proved highly successful in movie format.

As has been long noticed by fans and critics alike, Tolkien's works, *TLOR*, *The Hobbit*, *The Silmarillion* (his legendarium of Middle-earth or Arda), and other lesser known works like *The Adventures of Tom Bombadil* (*TATB)* are permeated with social themes and as well as thinly veiled ecological tropes. According to Morgan (2010), Tolkien's socio-ecology is "[grounded in a] creation-centered ethic of stewardship . . . . that holds the potential to re-enchant the world" (p. 383). This re-enchantment of the world is especially manifest in one of Tolkien's poems contained in *TATB*. By re-enchantment, I mean the awe that we have when meeting or communing with another person or species. That is, when we lose our solitude, driven by physical isolation or by the isolation of techno-media to a place in society where we exist beyond the monad or the One (Levinas, 1982).

Tolkien's earliest formulation of *TATB* is the eponymously titled opening poem which appeared in *Oxford Magazine* in 1934. By 1962, with the publication of *TATB* as a separate book, it contains 16 poems. It was illustrated by Pauline Baynes and published by George Allen and Unwin. It is presented like *TLOR* as part of his legendarium of Middle-earth, as contained in the Hobbit-written *Red Book of Westmarch*, and in the Preface, Tolkien had gone to some length to explain its fictional origins to augment its importance in his history of his fantasy world of Middle-earth (Tolkien, *TATB,* 1990). Tolkien has said of it in the Preface, for example:

> The present selection is taken from the older pieces, mainly concerned with legends and jests of the Shire at the end of the Third Age, that appear to have been made by Hobbits, especially by Bilbo and his friends, or their immediate descendents. Their authorship is, however, seldom indicated. those [sic] outside the narratives are in various hands, and were probably written down from oral tradition. (*TATB*, 1990, Preface)

These are rhymes or stories that revert back to their own beginning. Tolkien also has noted their style ranges from crude to complex and shows the influence of High-elvish, Númenorean legends of Eärendil, Gondorian, and the widening of the Hobbits' world via contact with other races and places at the end of the Third Age (Tolkien, *TATB*, 1990). He also has noted that some of the manuscripts came from Hobbits' Buckland where they obviously knew of Bombadil and probably gave him this appellation since it is in the Bucklandish dialect (Tolkien, *TATB*, 1990). Further, Tolkien has written:

> They also show that [even though they knew Bombadil] . . . no doubt they had little understanding of his powers as the Shirefolk had of Gandalf's: both were regarded as benevolent persons, mysterious maybe and unpredictable but nonetheless comic. No. 1 is the earlier piece, and is made up of various hobbit-versions of the legends concerning Bombadil. No. 2 uses similar traditions, though Tom's raillery here turned in jest upon his friends, who treat it with amusement (tinged with fear); but it was probably composed much later and after the visit of Frodo and his companions to the house of Bombadil.
> (Tolkien, *TATB*, 1990, Preface)

Again, in his Preface, there is no doubt that Tolkien went to great lengths to include *TATB* into his larger mythopoeia and legendarium.

One understudied work by Tolkien is *TATB.* In the poem "Bombadil Goes Boating," Bombadil makes his way to his friend Farmer Maggot's house for an impromptu visit. This is something seldom done in these days of hurriedness and computer technology. The closest many of us come to an unscheduled meeting with friends is through social media like Facebook. Bowers (2013) has an interesting remark about this, and though specifically aimed at education, it is still applicable even in more social situations with all the complex dynamics that are at play in them:

> The different educational uses of computers, from participating in electronic communities to learning various forms of decision making and model building, should be seen by teachers as opportunities to help students understand the forms of knowledge and relationships that cannot be communicated through a computer. It would be important to teach why computers cannot communicate the forms of local knowledge passed on through face-to-face relationships.
> Students should also be encouraged to recognize that computers cannot be used to communicate the following as a living experience: elder knowledge, participation in ceremonies, family

relationships and interdependencies, mentoring in clan knowledge and skills, and the stories and practices that carry forward an awareness of how the spirit world requires different expressions of moral reciprocity. (p. 126)

In the poem, Bombadil exhibits his attitude to time and ecological reverence in his boating trip. He is not hurried, takes his time to talk with the forest creatures, and he does so lyrically. For example, Bombadil says as follows about his stance on time in general:

The old year was turning brown; the West Wind was calling;
Tom caught a beechen leaf in the Forest falling,
'I've caught a happy day blown me by the breezes!
Why wait till morrow-year? I'll take it when me pleases.
This day I'll mend my boat and journey as it chances
west down the withy-stream, following my fancies!
(Tolkien, *TATB*, 1990, p. 12)

So he takes his time going wherever chance may take him, uncaring about the speed getting there, and wherever there may be. Taking a trip without purpose with no temporal schedule is something almost unheard of in modernity. Even when going on an outing, we tend to have a direction, destination, and a schedule all neatly figured out on a GPS, and this ingrained sense of hurriedness even in leisure pursuits is part of modern humankind's downfall. It is a design problem as Orr (2011) and Bowers (2013) would have it. It is the comodification of time seeping over from our technologically driven lives as both producers and consumers into even supposedly relaxing activities. These are products of Industrialization and capitalism. Tolkien, through Bombadil, shows us that there can be another way: one where we are only driven by the natural temporal constraints of the seasons and daylight hours. This is something most of us lost long ago to the factory whistle of the Industrial Age or the Class Bell. Even members of First Nations (Indigenous Peoples), who were long holdouts against these anti-circadian rhythms, have now become as vulnerable to them as those first to embrace modern industrial capitalism with all its constraints on humanity's naturalness and innate sense of time (LaDuke, 2005).

Bombadil in the poem also takes time to converse face-to-face with animals showing his appreciation for their lives and their right to exist. He speaks to numerous birds on his voyage down the Withywindle River like the Old Swan from whom he took a feather and chides, "You old cob, do you miss your feather?"(Tolkien, *TATB*, 1990, p. 16). He also speaks to some un-named, wary Hobbits disarming them with his charm and affability in what becomes a quest for ale:

'Away over Brandywind by Shirebourn I'd be going,
But too swift for cockle-boat the river is now flowing.
I'd bless little folk that took me in their wherry,
wish them evenings fair and many mornings merry'.
(Tolkien, *TATB,* 1990, p. 18)

In his charming of the suspicious and even potentially hostile Hobbits, Bombadil proves Orr's (2011) statement that being convivial even to hostile strangers can go a long way in making peace where enmity once prevailed.

Bombadil in his visiting of his friend Farmer Maggot and his family in person show all of these dynamics that cannot be adequately reproduced electronically.

Maggot's sons bowed at the door, his daughters did their curtsy,
his wife brought tankards out for those that might be thirsty.
Songs they had and merry tales, the supping and the dancing;
Goodman Maggot there for all this belt was prancing,
Tom did a hornpipe when he was not quaffing,
daughters did the Springle-ring, goodwife did the laughing.
When others went to bed in hay, fern, or feather,
close in the inglenook they laid their heads together,
Old Tom and Muddy-feet, swapping all the tidings
from Barrow-downs to Tower Hills: of walkings and of ridings
of wheat-ear and barley-corn, of sowing and of reaping;
queer tales from Bree, and talk at the smithy, mill, and cheaping;
rumours in whispering trees, south-wind in the latches,
tall Watchers by the Ford, Shadows on the marches.
(Tolkien, *TATB*, 1990, pp. 20-21)

By engaging in face-to-face conversation and frivolity, several things are accomplished by Bombadil that cannot be done with today's social media: true fellowship, engaging in customary rituals like bowing, meal sharing to ensure amity, unique local dancing, and the dissemination of practical and impractical information about local events not only through conversation with all its nuances and inflections but the gestures that can often go unseen by the computer-aided eye, especially through such popular habits like texting, Emoticons or not. In such an environment unencumbered by technology, one begins to engage in what anthropologist Geertz called the "thick description" of ethnography even if that was not Bombadil's purpose in his visit (Geertz cited in Bowers, 2013, p. 60). Otherwise, if technology had been the venue of their meeting, only a thin conveyance of such a rich, life-enhancing environment could be gleaned.

Through Bombadil's actions and meetings in this poem, the reader can learn to appreciate a need for another type of time not driven by clocks but by natural means, to be kind and likeable even to your enemies, to partake in the custom of breaking bread and conversation, native acts of politeness and culture, and even to travel in an ecologically sound manner; that is, by man-powered boat. If we are to break techo-media mindset that has proven so alienating to ourselves and our world and others, it is integral that we learn the meaning of the word to "commune." We then will no longer be the monad, or just One (Levinas, 1982).

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J.R.R. Tolkien's *"Leaf by Niggle"*: A Fantastic Journey to Afterlife

AHMET MESUT ATEŞ

The genuine *beauté* of nature is in how a bud blooms into flowers and leaves in the spring and gradually grows into a whole tree, a living, breathing body cherishing life – bees buzzing around, birds singing and chirping, and the sun radiating through the dewdrops on the edges of the leaves. Tolkien's Niggle, a humble little painter, is captivated by that magic as much as any romantic human being could be. Though not being an artist everyone would admire, he is rather unique with his overtly consuming obsession with scenes of nature, turfs and leaves. Alone in his house and a little far from all the commotion of the town, he spends his days painting a canvas that, like a bud, turns into something bigger than he had dreamt. But this does not inure him against the nuisances of daily life and especially of his lame neighbour, Parish. Between the painting and everyday life, Niggle feels reluctant to prepare for the mysterious journey which he will embark on before long. "Leaf by Niggle" demonstrates a dystopia in which the practical world interferes with imagination, the self, and consequently, art. Niggle represents the isolated image of the self and the artist in "Leaf by Niggle," J.R.R. Tolkien's assumingly biographical short story, in which Tolkien employs the four elements of fantasy – fantasy, recovery, escape and consolation – skillfully to narrate the spiritual development of Niggle and subduing his subsequent fear of death.

J.R.R. Tolkien defines fantastic tales (fairy tales) as narrations of "images of things that are not only 'not actually present,' but which are indeed not to be found in our primary world at all, or are generally believed not to be found there;" these tales create "secondary worlds" and "secondary belief" which should sustain "the inner consistency of reality" meaning that the world created by the author should look and feel real enough to charm the reader while preserving its connection with the reality (47-9). Tolkien refers to four elements in a fairy tale: fantasy, recovery, escape and consolation (46). He rebuffs the opinions of critics who see all fairy tales as escapism and argues that the escape is not a flight but rather the noblest endeavour for the fulfilment of desires (60). "Leaf by Niggle" exhibits these four elements and will be analysed accordingly in the following paragraphs.

Tolkien insists that fairy tales should not be taken as allegories (24-25) however, I will provide a few allegorical notes regarding the story after all. Allegories constitute more profound symbolic meanings to apparent images. "Leaf by Niggle" includes Christian allegories and allegorical names: Niggle (and also footler), Parish, Inspector, the First and Second Voice, diminutive suffixes in Tompkins, Atkins and Perkins (Dickerson and Evans 176), the station and the workhouse. Niggle as a verb form signifies "to argue about something unimportant" which implies Niggle's "kind-hearted" nature, though "it made him uncomfortable more often than it made him do anything; and even when he did anything, it did not prevent him from grumbling" (87). Niggle is the kind of person who cannot refuse people's requests and cannot confront them – though he constantly wishes to do so – he is the imperfect embodiment of the Good Samaritan. Parish, Inspector, the First Voice, the Second Voice, the station, the workhouse are also Christian allegories. The lame neighbour Parish typifies a small Christian community where every member is responsible for others' well-being and should attend to those in need. Parish's handicap seems to hint at an underlying dysfunction or deterioration in the community which heals only when he starts to appreciate Niggle for what he has been doing for a long time. Inspector can be perceived as a priest or pastor who inspects and refines relations amongst the members of the parish. When Inspector comes to Niggle's house he says, "You should have helped your neighbour to make temporary repairs and prevent the damage from getting more costly to mend than necessary. That is the law" (95) and reminds Niggle of his civic responsibilities. The First Voice and The Second Voice can be viewed as guardian angels who judge Niggle's acts. The Second Voice is more authoritative and has "the last word" (101) whereas The First Voice makes harsh judgements about Niggle's inactions: "his head was not screwed on tight enough: he hardly ever thought at all. Look at the time he wasted, not even amusing himself" (99). The station and the workhouse symbolize Niggle's journey to the afterlife. The station seems to be the funeral service and the workhouse symbolizes a purgatorial experience (Alfred 2). The diminutive suffix (-kins) devalues Tompkins, Atkins and Perkins' remarks on Niggle and in a way criticises their attitude of lacking appreciation for the beauty of nature or for Niggle (Dickerson and Evans 176). These allegorical readings help the reader to more readily understand the underlying relations of the characters and their roles in the story.

Fantasy is the unrealistic and the imaginative part of fairy stories. It includes notions of the supernatural, and unprecedented events. Tolkien defines fantasy as the art of sub-creation (47-8) and in "Leaf by Niggle," Niggle is the sub-creator of Niggle's Parish – a heavenly place that he created in his painting. The story uses a sizeable number of fantastic figures: Niggle's journey and Tree, the driver, the Porter at the train station, both train stations, the hospital, the tonic given to Niggle and Parish; and spring, forest and mountains in Niggle's Parish. The first unrealistic

image is Niggle's journey. It is unrealistic because Niggle does not actually know the destination and the date: "he had forgotten where he was supposed to be going, or what he was going for" (96) yet he consistently thinks of it and "now and again, he remembered his journey, and began to pack a few things in an ineffectual way" (87-8). Niggle's lazy and ambivalent nature makes him indecisive and he never finishes his errands on time. The sheer dread of the journey alludes to the notion of an ultimate journey rather than a casual vacation – passage to the afterlife:

I have to go on that *wretched journey* (…) he was beginning to see that he could not put off his start indefinitely (…) His acquaintances in the distant town began to remember that the little man had to make a *troublesome journey*, and some began to calculate how long at the latest he could put off starting. [italics added] (89-90)

But of course he cannot postpone it for long. One day, while he is painting and also arguing with Inspector about his civic duties, a driver arrives and takes him away. The Driver here seems also unrealistic because Niggle has not yet called for a carriage nor a driver. The Driver does not let Niggle pack anything except a bag in which there is only a paint box and Niggle's sketch book (96). Grounded on the assumption that Niggle's journey is the passage to the afterlife, the driver can represent Death. After that point of the story, Niggle sets his foot into a secondary world. The train station acts as a spiritual gate – the kind you would have to pass through to gain entrance into Rohan or Gondor. The Porter at the train station calls out Niggle's name at once, to his astonishment, and after he gets on the train it "ran almost at once into a *dark tunnel* [italics added]" (96). Niggle arrives at a hospital. The hospital is "more like being in a prison than in a hospital" (97) because he constantly engages in hard labour without any rest. In time he starts to live a well-organized life and masters his time. The most curious detail about the hospital is that there are almost no other persons there – Niggle rests in a dark room and works but he has no human interaction of any sort. He eventually faints on the job and a doctor places him on "complete rest – in the dark [sic]" (99). The tonic he is given when he is tired, is also important because it fulfils a long-desired dream of human beings – to live independently of food and water.

For a second time, Niggle gets on a train without a destination. When he disembarks onto some marvellous turf he realizes that he is walking in his unfinished painting, but the most powerful fantastic image occurs later with his Tree. Niggle instantly recognizes his tree and watches it in awe: "Astonishing birds: how they sang! They were mating, hatching, growing wings, and flying away singing into the Forest, even while he looked at them" (104). The central imagery is bound with tree – the tree grows and the birds on its twigs hatch and fly away all at the same time. He observes that the tree is different from his painting – it is in the form he envisioned, the perfect form of his imagination. In the forest Niggle finds a spring which he never drew but only imagined and as he walked away, he discovered an odd thing: the Forest, of course, was a distant Forest, yes he could approach it, even enter it, without its losing that particular charm. He had never before been able to walk into the distance without turning it into mere surroundings. (104-5)

Dickerson and Evans suggest that tree is a passage to "wilderness" but at the same time a familiar beauty – "mere surroundings"—are not diminished by proximity" (201). Thayer explains that the tree reaches its perfect form when its "mimetic quality (…) is revealed" – the way it tries to represent an idea of tree – and adds "Tolkien's view of imagination assimilates and inverts Plato's theory of forms" (4). Niggle's painting achieves eternal perfection. His forests which lay to the edges of known and mountains which are always peeking a little further… represent Niggle's journey into his secondary world.

Imagery and fantasy dominate the visual level of the story but recovery reaches readers on a deeper level. Recovery introduces a new aspect to the things most familiar. Tolkien suggests "Of all faces, the ones we are familiar with are the most difficult to really see. Only art can give this aspect" (57). The characters in the story understand the events and surroundings in a more complex but unified way. Niggle's understanding of Parish, the journey and daily errands; townspeople's view of Niggle; Niggle's perception of the train stations and the leaf, fall into the category of recovery. Before his stay at the hospital, Niggle does not actually appreciate or like Parish. He calls Parish "Old Earth-grubber" (109) and from his depictions the reader may get the idea that Parish uses his handicap to his advantage to exert power over Niggle. He does not show any interest in painting and "refrained from giving any opinion of the pictures. He thought this was very kind, and he did not realize that, even if it was kind, it was not kind enough" (91); but these are all impressions of Niggle which he later understands to be wrong. When Niggle looks at the leaves of the tree he sees that "Some of the most beautiful — and the most characteristic, the most perfect examples of the Niggle style — were seen to have been produced in collaboration with Parish [sic]" (104) and realizes how much Parish means to him. Parish turns out to be a dear friend in the secondary world. Niggle experiences the transformation of his life; a new life emerges before him. The "wretched journey" turns out to be the best thing that ever happened to him – his "painting has been given the gift of primary existence" (Dickerson and Evans 172) – and the daily errands he once called "interruptions" paved his way to *Niggle's Parish*. The townspeople's view of Niggle transforms as well. Atkins confesses that he has found a piece of Niggle's painting and he finds it beautiful but Tompkins cannot understand his reasons. Niggle's understanding of the train station is also important. Though they are depicted as completely different places it can be assumed that they are the same place and the difference lies not in the station but in Niggle. On his departure from the primary world, Niggle regards the station as a dark, tedious place and barely observes the train itself. But his last day in the hospital changes his perspective. The same room he wakes up in everyday is now full of sunlight; he leaves the hospital and

discovers this lovely station and one-coach train. And this time he is no longer disturbed with the Porter (102). Niggle experiences the world afresh; he is content with life, his surroundings and more importantly he is content with himself.

Fantasy literature has always been associated with the idea of escapism which Tolkien also confirms, though he warns the critics beforehand not to confuse the escape with "the flight of the Deserter" (60). In his dystopian environment, Niggle first seeks shelter in painting. He starts with a leaf but in time he desires to create a tree; "it became a tree; and the tree grew, sending out innumerable branches, and thrusting out the most fantastic roots. Strange birds came and settled on the twigs and had to be attended to" (88); soon it becomes his only pursuit. Esch states that "the leaf in particular seems to represent a transcendent achievement, a mystical breakthrough—a recognition of the simplicity which lies at the heart of art and at the heart of beauty" (3). Niggle tries to escape from his social position and civic responsibilities, as well as the society's attitude toward the art and the artist. He becomes addicted to the painting and even builds a shed where he used to grow potatoes – meaning that painting became of primal value. Esch asserts that the story is about the art and the value of the artist and Niggle exhibits the "stereotypical characteristics" of being isolated, distracted and captivated by the process of creation (3). But Niggle's escape from society seems trivial next to the main escape of the story – escape from the Death. As Dickerson and Evans point out, the readers can readily recognise that Niggle's "wretched journey" is death (198). When Niggle works at painting and digging at the hospital, through these labours he overcomes both his fear of death and discrepancies of his character. The atmosphere of the train station expresses Niggle's state of mind more than enough. He finds himself in a train travelling into a "dark tunnel" and rests in a dark room where he can only think of his past life before he accommodates to the hospital and his labours. However, the happy and vivid atmosphere of the train station on the second leg of his journey demonstrates Niggle's transformation. Dickerson and Evans explain that "Tolkien clearly suggests that issues of artistic integrity, kindness to one's neighbours, and the beauty and value of the natural world are not merely isolated, mundane concerns; they are interrelated, and they have transcendent spiritual significance [sic]" (198).

The final element of fantasy is consolation, which Tolkien defines as "the joyous turn of events at the end of the tale … It can give to child or man that hears it, when the "turn" comes, a catch of the breath, a beat and lifting of the heart" (68-9). The element of consolation should be unpredictable and sustain "the inner consistency of reality" at the same time. "Leaf by Niggle" offers a seemingly trivial consolation – Niggle's actualization of Parish's importance in his life and contributions to his paintings:

All the leaves he had ever laboured at were there (…) there were others that had only budded in his mind (…). Nothing was written on them, (…) yet they were dated as clear as a calendar. Some of the most beautiful — and the most characteristic, the most perfect examples of the Niggle style — were seen to have been produced in collaboration with Parish: there was no other way of putting it. (104)

Niggle is rewarded not only for his art but also for his relationship with Parish and others. He never said no to anyone even though he had secretly wanted to. Dickerson and Evans cites Tom Shippey: "Leaf by Niggle" "is a comedy (…) but in the classical and Dantean sense of having a happy ending, a eucatastrophicone with a suggestion of final fulfilment in celestial harmony [sic]" (204). At the end he realizes that Mr Parish has become an indispensable part of his life and indeed influenced his paintings – though he never spoke a word – and he needs Parish for *Niggle's Parish. Niggle's Parish* is another symbol of this unique friendship where each pole helps the other to transform and develop. And this event is unpredictable on the premise that up to the point of Niggle's realization, Niggle never feels any sense of incompleteness. The Tree reminds him of Parish and the way he needs Parish.

Niggle portrays an isolated image of the artist in a community that neglects the beauty of the art. He tries to escape from the community and his ultimate journey – death. He becomes obsessed with the painting and ignores his civic duties and his neighbour Parish who in fact is a dear friend. Niggle's tree reaches its perfect form in the secondary world. The train station and the hospital act as gateways to this secondary world. Tolkien seems to imply that art can please us while providing a pragmatic use as well. He skilfully depicts this spiritual development. He waves a well-established web of allegories and images to sustain "the consistency of reality" while offering the reader a unique way to cope with the fear of death. Tolkien reveals the human experience at the heart of the fantasy and once more answers to those who claim that the fantastic works of literature do not provide a human connection at any level.

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'Beautiful and Terrible': The Significance of Galadriel's Hair in *The Lord of the Rings* and *Unfinished Tales*

LILIAN DARVELL

The significance of hair in the creation of a character is often underestimated. As with any physical feature hair can affect the identity as well as providing an easy form of self-representation, hair is something that constantly grows and because of this it is easy to refashion to express and symbolise. Within a novel the type, colour and style of hair can give a character a recognisable identity as well as giving you the easy constructions that come with that. In *Lord of the Rings* Tolkien, who on the whole does not linger on the physical attributes of any of his characters, describes Galadriel, and her hair is immediately focused upon and described as "a deep gold" (354). Tolkien held an interest in Galadriel and one of his many revisions to her story that we see within the *Unfinished Tales* is prefaced by the continued description of her hair, "the elder said the light of the Two Trees, Laurelin and Telperion, had been snared in her tresses" (296), the importance of her hair is emphasised so much that it is implied by Tolkien that it is the dual colouring of her hair that inspired Fëanor to create the Silmarils. Galadriel's hair is so integral to her character that the name she is known by, which translates to "Maiden crowned with a radiant garland." (Drout 227), was chosen above her birth (or father) name ''Artanis" (*UT* 346) meaning noble woman and her mother-name ''Nerwen" (*UT* 296) meaning man maiden and was given to her by Celeborn. The importance of Galadriel's hair within her own story is significant but it also plays a large part in all interactions with her both in *Lord of the Rings* and *The Unfinished Tales.* It is hard to find any criticism directly interacting with the impact of Galadriel's hair, however, there is a large amount dealing with the idea of hair within Literature and it is through a combination of primary text readings and application of 'hair theory' that we can understand Galadriel's hair's role within the texts. I will be exploring the significance of Galadriel's hair in terms of its literary meaning, the impact of its colour on her interpretation and the use of her hair as a gift.

Historically hair has always had a particular impact on the representation of women and beyond the aesthetic aspect it is also treated as being powerful. In the tale of *Bernice and the Lock* hair is sacrificed to the Gods to guarantee the safe passage of Bernice's husband. The story is related to us through fragments but what is clear from both the original written by Callimachus and Catullus' subsequent translation is that the lock narrates the story. This personification of a piece of hair as an independent character is not directly paralleled in *Lord of the Rings,* however, it could be argued that Galadriel's hair takes on its own persona when it is treated with so much emphasis. Through the tale of Bernice we see the effect hair can have on the wider world. When this tale was parodied by Pope in *Rape of the Lock,* Pope emphasises the importance of hair in attraction; ''Fair tresses Man's imperial Race insnare,/And Beauty draws us with a single hair." (2:27-28). Pope maintains that hair as the basis of attraction 'snares' men which implies that the women Pope is referring to hunt with their hair even if, in the case he refers to, the ensnaring was an unwilling one. Beyond the import of hair when it is still attached to the head in this story, it is far more important when removed as it becomes a constellation; this focus on the hair when it is removed, as well as the single minded pursuit of the Baron, shows hair becoming ''a totem, a token of attachment" (Gitter 942). This fetishist pursuit of hair is the pursuit of part of person, an 'extension of the living person's charisma" (Ellis 103) and becomes about consumption of the person pursued. This idea of beauty being attached to Hair is also shown through the Norse God Sif. Her hair is cut off by Loki, and whilst he is later forced to replace her hair with gold, her first worry is not vanity but that Thor's love was attached only to her hair; ''how greatly Sif prized it because of Thor's love."(Colum 28) This anxiety surrounding not only the threat to her beauty but also the fear that the hair she used to ''insnare" (Pope 2:27) will no longer have its wanted impact. Hair is always treated as an important part of a human being and the use of hair in fiction shows a multi-layered symbolism that has been built upon repeatedly to add new layers of meaning.

It would be challenging to talk about Galadriel's hair without focusing on the colour of it. The colour is significant in a number of ways, despite the multi-coloured aspect added in by Tolkien, Galadriel's hair is constantly described as 'golden' and 'fair'. This colour immediately sets her apart, not just from mortals but also from the society in which she was raised, the Noldor 'were tall fair of skin and grey-eyed, though their locks were dark, save in the golden house of Finrod…' (*The Lost Road* 77). This isolation amongst the Noldor serves as a reminder of her Vanyar heritage from her equally golden foremother, Indris. This golden segregation from the other elves serves to highlight the otherness of her hair. In Rossetti's famous painting 'The Lady Lilith' he inscribed it with verse translated from Goethe's *Faust* in which the closing couplet is ''Thy spell through him, and left his straight neck bent/And round his heart one strangling golden hair." (216) This reference not only to the infamous figure of Lilith and her golden hair but also the use of the

ensnaring image Pope shares serves to paint an interesting image of 'goldenness'. The seemingly eternal image of the golden seductress, 'her gleaming hair was a weapon, web or trap" (Gitter 945) echoes within *Lord of the Rings* through the outsider's understanding of Galadriel When the remnants of the fellowship are confronted by Eomer on the plains of Gondor he says ''Then there is a Lady in the Golden Wood, as the old tales say!...Few escape her nets…" (*LOTR* 432). This immediate association of the 'Lady' with entrapment shows the automatic assumption of 'witchery'. This image of the golden woman is in fact double sided as the

other typecast is also explored by Gitter when she says ''the gold on her head was her aureole, her crown, the outward sign of her inner blessedness and innocence." (946) These contrasting ideas of 'the golden' is manifest in Galadriel's reaction to being offered the ring, we see the two sides warring within her ''I shall not be dark, but beautiful and terrible…Fair as the Sea…All shall love me and despair!" (*LOTR* 366) Galadriel is expressing her darker side but it is clear the darkness will not manifest itself in her appearance except to make her more attractive, this moment of consideration is a revelation of 'the glittering symbolic fusion of the sexual lust and the lust for power that she embodied" (Gitter 946). This moment of the potential fall into the actualisation of the fears Eomer expressed shows the latent aspect of this personality already apparent in Galadriel, she is neither of the wholly good or the wholly bad. She is "beautiful and terrible" and this is reflected in her reaction to the offer, this offer that is in fact the making of her and the redemption of her youthful abandonment of the Noldor.

Human hair as a gift is well-established in tradition as being commemorative, personal and representative. Within *Lord of the Rings* there is one example of hair being given as a gift and that is Galadriel's gift to Gimli, this is significant in its representation of a bond between elves and dwarves, its status as an item of power and as a form of courtship. Rosenthal emphasises the importance of the hair as granting the ''beholder as stronger *representational* power" (2). The three hairs given to Gimli wholly represent Galadriel's person better than any portrait could recall, as a part of her body the surrendering of her hair is symbolic of trust, as a totem ''acting as a substitute for and agent of the absent beloved" (Oliver 42). Gimli clearly loves, or at least esteems, Galadriel when in their first meeting ''wonder came into his face" (*LOTR* 356) and it is of no great leap of the imagination to say Gimli's request is closely linked to the esteem he has for Galadriel. This fetishized pursuit of a piece of the person you love is often ''reminiscent of medieval romance." (Drout 227) This use of medieval conventionalities raises Gimli's love for Galadriel into the somewhat asexual realm of 'Courtly love'. This is further shown through his defence of her to Eomer, ''You speak evil of that which is fair beyond the reach of your thought" (*LOTR* 432). This inappropriately timed gallantry serves to establish Gimli as engaging with Courtly Love. This sets up a contrast between Gimli and the request for her hair Galadriel had received before this. In the *Unfinished Tales* Fëanor is described as "beholding the hair of Galadriel with wonder and delight" (*LOTR* 296); his interest in her hair is closely tied with his later creation of the Silmarils despite his dislike of her and her brothers. Fëanor both loved and hated Galadriel, drawn by the beauty of her hair but pushed away by the reminder of his disapproval of Finwë's remarriage. At length his obsession drove him to beg "three times for a tress, but Galadriel would not give him even one hair." (*UT* 296) The rejection caused the two greatest of the Noldor to be "unfriends" (*UT* 296) forever. This event when put into the context of Gimli's successful petition shows the importance she is conferring on the Dwarf. Galadriel who was known for her ability to see into the hearts of others and ''In [Fëanor] she perceived a darkness that she hated and feared" (*UT* 297); this implies in turn that Gimli was found to be more acceptable to Galadriel, placing his heart above that of one of the greatest of the Noldor. This is significant not only to the honour that is given to Gimli in front of the elves but also Gimli's freedom from ''avarice common to dwarves, known as Durin's Bane." (Chance 56). This proves him to

be worthy of the hair which he acknowledges ‘’surpasses the gold of the earth” (*LOTR* 376). This worthiness is further acknowledged by Galadriel, Gimli is ‘’ bold and yet so courteous” (376), which implies Fëanor failed in the basic courtesy requirement of requesting a part of Galadriel’s body. The refusal of Fëanor is echoed in the Rape of the Lock with the Baron going to desperate measures in order to get the hair; in many manifestations the refusal of this token can have negative consequences. In the *Njáls Saga* when fighting for his life Gunnarr breaks his bow string and requests two hairs to string his bow from his wife, Hallgerðr, who refuses on the grounds of a blow he gave her previously. The refusal results in Gunnarr’s death and Hallgerðr being chased from the area. Whilst Fëanor does not die because of Galadriel’s refusal it does cause a rift between them that potentially contributes to his motivation in refusing to send ships back for her and her brothers during the flight from Númenor. The repercussions for refusal can be dire, on the other hand, the rewards for the gift to the giver are extreme. In both *Bernice and the Lock* and *The Rape of the Lock* the locks of hair are commemorated by constellations devoted to them; in the legend Sif is rewarded with new hair but it is also from the remunerations made by Loki that Thor gains his hammer. The most astounding is, of course, the reward given to Galadriel. After her flight from Númenor Galadriel was banned from return but with her refusal of the ring Frodo offers her she is rewarded with the lifting of the ban, an incident that coincides with her gift.

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This Side of the Standing Stone

REBECCA MARTIN

Still round the corner we may meet
A sudden tree or standing stone
That none have seen but we alone.

In hindsight, Tolkien admitted the Tom Bombadil segment wasn't necessary to the narrative. Some readers wish he'd left it out altogether. Do they also include the Old Forest in their wish-he-wouldn't-haves? I hope not. Here's what happens: In the very beginning of the quest, the sometimes-adventuresome hobbit with a big heart for home ("I feel that as long as the Shire lies behind, safe and comfortable, I shall find wandering more bearable") can put a name to the dangers, but not yet a face. So the idea of the Dark Lord, of Mordor, of his evil servants out even now to find the Shire-dwelling hobbit who's got ahold of the One Ring – this all may make Frodo quake in his, well, in his bare, hairy feet. But it doesn't keep him hiding, terrified, in the hiddenest corner of his beer cellar. It should; the reality is that bad. But it doesn't. Frodo hasn't yet seen the danger with his own two eyes. He, albeit reluctantly, sets out.

He walks across the Shire with his friends, saying quiet goodbyes to beloved apple trees, thorns, nuts, and sloes along the way. Along the way, the three walking fellows stop for breaks and rests, meals and more meals. They lie down in the crooks of trees and nap for the night, with no ill outcome save a fox's surprise and the root-made holes in their backs upon waking next morning. After the first black rider has made his presence known (though not *known*, if you know what I mean), they trip along more carefully off-road, hindered somewhat by thick, tussocky grass and uneven ground ("the trees began to draw together in thickets"), but that's to be expected a stone's throw into the woods from a seldom-used lane. They sup and rest inside the hollowed-out center of a still-living tree ("it was hollow, and could be entered by a great crack on the side away from the road"). At one point, Gildor and his elves walk the three hobbits along farther than they think their tired feet can carry them, but the wakeful prods of the elves are all helpfulness and mercy. Later, the companions three cut across country to avoid the black riders, and the going gets harder; a steep, brambly stream-bed blocks their way; they climb down a ridge and through bushes and brambles and end up off-course. They continue on. The journey's dangers appear early and increase with each passing day. The black riders are so bold (so blasphemous!) as to darken doors as close to home as Bagshot Row. Still, none of these ills touch the hobbits. Not yet. Not in the Shire.

But the home-side journey must end; the real flight from danger, drawing it after them and away from home in a bold, blind heroism, must begin. The friends, now four, soon pass through the Old Forest gate that the alarmist lore of many generations has kept shut tight. From the very doorstep of Bag End, home was behind and the world ahead, but now home is left for good, and the friends are out in the world. Here, the hobbits get off track, and the hindering hillocks become deep ruts and gullies, sinister ones, that do worse than merely hold them up awhile; the furrows in the Old Forest head the friends off and determine their course for them – always downward, away from where they want to go. Naps in the notches of tree roots become danger-making moments of suffocation, near-drowning, and entrapment on the inside of a very living tree.

Tom Bombadil comes next, and sure, he's an odd addition to the tale. But before his strange and beautiful chapter, from Shire to Old Forest, Tolkien tells us through narrative what the difference is between home and not-home: one is safe – wild, perhaps, but safe – and the other, well. You know what's coming. It's out here, out in the wickeder wild of not-home, that the dark riders bodily attack Frodo, rather than merely track and frighten him. It's on the exiled journey where the sojourners can really be hurt, and indeed they are. No wonder the hobbits always pine for home: it's the place where even wildness is safe and good. No wonder Old Man Willow scares the socks off those of us who wear shoes; trees are not supposed to act like that . . . if they act at all.

It is all very neat, what Tolkien does as his hobbits set out. It's one-for-one: the tufted grass off-road in the Shire slows them up; the thick bracken off-track in the Old Forest takes them down to a more dangerous place. The tree roots are beds, safe if not cozy; the tree roots are tricksters, lulling sleepy hobbits into capture. The inside of Old Man Willow is so terrifying a place ("He'll squeeze me in two!") that, upon reread, it's hard to let the hobbits enjoy the earlier warm, dry spot inside the ancient oak just off the lane to Woodhall, still in the Shire. Many chapters later, things get even worse: orcs force Merry and Pippin on a cross-country journey that is nothing like so gentle or kind as the elves'.

If we hadn't already read the story, if we didn't already know all the near-death that would ultimately befall the hobbits (and the actual death some of their companions), this shift from brackeny streambed to sinister ditch, from trusted root to evil tree, from sheltering tree to suffocating one, would tell us something. Pretend you don't know what's coming. Pretend there's no Bombadil in between to distract from what happens next. Is it any surprise that the hills on the Barrow Downs actually encase the hobbits? That the riders soon close in and do more harm than mere sniffing? Nope. The gate from inside to out is as good as passing a standing stone on the downs, or in any old medieval tale. "'There!' said Merry. 'You have left the Shire, and are now outside, and on the edge of the Old Forest.'" Indeed. On one side of the stone, all is known and relatively safe; on the other, everything is changed. And the stream of events flows steadily on from there.

Gildor warns Frodo that the Shire isn't as safe from the outside world as the hobbits think ("The wide world is all about you: you can fence yourselves in, but you cannot forever fence it out"), but I'm inclined to disagree, at least at this early point in the narrative. Granted, the hobbits ultimately return to the Shire, and one of the troublingest moments in the whole long story is the moment we realize the evil from Out There has infiltrated Home. But even if the safety of trees and the friendliness of fellow wayfarers is just parallel happenstance on the initial Shire-side end of the journey – and I'll say again that I don't think it is – this is a fine way to begin an adventure tale. Indeed, this is storytelling that's very neat and fine, crafted consistently enough to stop and take a second look at before continuing on – in the manner, perhaps, of a forest fox pausing to wonder over hobbits sleeping outdoors at night. Or in the manner of one Frodo Baggins, lingering over a last, fond look at Hobbiton before bravely heading on into the dangerous unknown.

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Tolkien's First Notebook and its Destruction

NANCY BUNTING

> I never read an autobiography in which the parts devoted to the earlier years were not far the most interesting
> (Lewis, *Surprised by Joy, The Shape of My Early Life*, viii).

Hilary Tolkien had a notebook in which he wrote stories beginning at the age of five in 1899 (*Black and White Ogre Country, The Lost Tales of Hilary Tolkien* iv, v). He clearly treasured it and kept it throughout his life, adding material in his adult years. His older brother, J.R.R. Tolkien, must have had a similar notebook. Tolkien kept an unbelievable amount of papers, as seen in the recent publication of "The Story of Kullervo" written while he was in college at Oxford, the twelve volumes of *The History of Middle-earth,* plus skits, essays, speeches, minutes, a program of a concert he attended during his college years, and even his childhood sketchbook, but he reported that he destroyed this notebook (Flieger, "The Story of Kullervo" 211-245; Garth, "'The road from adaptation to invention': How Tolkien Came to the Brink of Middle-earth in 1914" [Adaptation] 7, 36, 38; *J.R.R. Tolkien, Artist and Illustrator* [Artist]13; *J.R.R. Tolkien, Architect of Middle Earth* [Architect] 18). The story of this notebook, its significance, and its destruction are the focus of this paper.

Tolkien's mother, Mabel Tolkien, taught J.R.R. Tolkien to "read by the time he was four" and he soon learned to write proficiently (*J.R.R. Tolkien, A Biography* [Bio] 21). Hilary Tolkien's notebook was clearly an exercise book to encourage writing. Tolkien's mother would have also encouraged J.R.R. Tolkien's writing with a notebook, and he recalled that when he was seven he began to create a story about a dragon. "I remember nothing about it except a "philological fact," that "My mother said nothing about the dragon, but pointed out that one could not say 'a green great dragon', but had to say 'a great green dragon' […] I do not think I ever tried to

write a story again for many years, and was taken up with language" (Bio 23).

Tolkien also reported, "I invented several languages when I was only about eight or nine, […] but I destroyed them. My mother disapproved. She thought of my language as a useless frivolity taking up time that could be better spent in studying" (Architect 18). This report of inventing languages as a child in Sarehole is confirmed in the 1968 Plimmer interview in *The Telegraph*. Tolkien was talking about living in Sarehole, and he added, "As a child, I was always inventing languages. But that was naughty. Poor boys must concentrate on getting scholarships."[1] An interview with Henry Resnik in 1967 also supports the existence of this early activity with Tolkien saying, "'The real seed'" of his mythology "was starting when I was quite a child by inventing languages, largely to try to capture the esthetic mode of the language I was learning."[2] Further, after his mother's death, when J.R.R. Tolkien was 12, he found that his first cousins, Mary and Marjorie Incledon, had invented a language, 'Animalic'. Then Tolkien and Mary invented another language, 'Nevbosh' (Bio 36). However, in his paper on inventing languages, which he called "A Secret Vice," Tolkien reveals, "Though I never confessed it, I was older in secret vice (secret only because apparently bereft of the hope of communication or criticism), if not in years, than the Nevbosh originator," i.e. his cousin, Mary (Secret, 203). This would then also confirm Tolkien's earlier language invention.

The little notebook, which contained the dragon story, also contained invented languages. Tolkien's precocious interest in anything to do with language can be seen in his report in a letter of June 1971 that when he was "about 8 years old I read in a small book (professedly for the young) that nothing of the language of primitive peoples (before the Celts or Germanic invaders) is now known, except perhaps *ond*='stone' (+ one other now forgotten)" (*The Letters of J. R. R. Tolkien* [Letters] 410). While Tolkien's mother introduced him to Latin and French while they were living in Sarehole, it was the "fluidity of Greek, punctuated by hardness, and with its surface glitter, [that] captivated me, even when I met it first only in Greek names, of history or mythology, and I tried to invent a language that would embody the Greekness of Greek (as far as it came through that garbled form)" (Bio 22; "English and Welsh," 191). The Carpenter biography notes that when Tolkien was "beginning to learn Greek he had entertained himself by making up Greek-style words" (Bio 36). However, Tolkien's reference to learning "Greek names, of history or mythology" clearly refers to a time prior to his return to King Edward's School in 1903 at the age of eleven when he was placed in the sixth class and first learned Greek (Bio 27, *The J.R.R. Tolkien Companion and Guide.* [Guide] Guide1 8).

Whether this language activity was just the construction of names or the creation of a more complete language, these language "games cannot take up all one's time with Latin and mathematics and such things forced upon one's notice" (Secret 203). This seems to refer to the time in 1899-1900 when Tolkien was studying to take the scholarship exam for King Edward's School in Birmingham. This was the finest secondary school in the region, and the school J.R.R. Tolkien's father had attended. It would eventually prepare him for a university education. Mabel Tolkien's goal was to prepare her son to perform well enough to earn a scholarship because there was no money to pay for his education (Architect 18, Bio 17). At that time his aunt, Emily Jane Suffield, his mother's sister, tutored him in mathematics (Letters 377). He again refers to this period of time by referring to a scholarship by his aunt, when he laments in "A Secret Vice" that "linguistic playfulness" is lost because of its "obvious unremunerative character […] - it can earn no prizes, win no competitions (as yet) – make no birthday present for aunts (as a rule) - earn no scholarship" (Secret 207). In November, 1899 at the age of seven, J.R.R. Tolkien sat for the entrance examination for King Edward's and failed (Scull and Hammond, *The J.R.R. Tolkien Companion and Guide.* [Guide] 1 6). Carpenter comments, in the official biography, that Tolkien failed probably because "his mother had been too easy-going in her teaching" (Bio 24). Mabel Tolkien had been justifiably proud that she had been able to teach her son, J.R.R. Tolkien, to "read by the time he was four" and then begin writing soon after. However, this failure would have called her abilities into question. This situation clearly had to change.

Grotta-Kursla's biography reports that after "repeated remonstrations, Tolkien reluctantly abandoned his youthful intellectual pastime and studiously applied himself" (Architect 18). However, this report underestimates the young Tolkien's fascination with language, and that he was "naughty." What has now been revealed to us with access to more and more of Tolkien's corpus is that "his output in grammars, morphologies, phonologies, vocabularies, and philological disquisitions is a matter for inexpressible staggerment to rival Bilbo's on seeing Smaug's hoard. It begins to look as if the nitty-gritty of the languages was at least as absorbing to him as the actual stories of Middle-earth and may even have consumed more of his time." In the 1967 interview Tolkien allowed himself to regret about the notebook's destruction saying, "It's really too bad. The languages were rather crude attempts, but it would be interesting to see them."[4] It seems likely that Tolkien just could not stop playing his language games, as evidenced in his later adult output. Instead he was "naughty" and continued inventing even after what we can assume were the inevitable broken promises to his mother and her lectures. It would be really hard to believe that Tolkien would have initiated destroying his notebook containing his invented languages. Would the hand that had created these linguistic gems willingly destroy them? Could the destruction of the notebook have been his punishment and his mother's way of making sure he would stop his language games from interfering with his studying?

After the examination failure of November 1899, he had to buckle down and sometime in late 1899 or early 1900, the notebook was probably destroyed. In June, 1900 Ronald Tolkien retook the entrance examination and obtained a

place with a Tolkien uncle paying his fees (Guide 1 6, Bio 24).

Tolkien states that he destroyed this notebook. Given his love of languages, this must have been incredibly painful. This event and its memory clearly are in his mind when he was writing "A Secret Vice" in the early 1930s, almost thirty years after the examination that precipitated the destruction of his notebook, as seen in the quotations above. Further, in 1939 at the age of 37 Tolkien wrote in Manuscript B of his lecture "On Fairy-stories:" "I can vividly remember, refeel, the vexation (such emotions bite deep and live long) caused me in early childhood by the assertion of instructive relations," and this relative is likely to have been Tolkien's Aunt Jane Neave (née Suffield).[5] These feelings clearly originated during the time in Sarehole when the notebook was destroyed. This was the period of time when Tolkien was thinking about fairy-stories. Tolkien states his reading and thinking about fairy-stories ended at the age of eight, i.e. in 1900 ("On Fairy-stories" 135). Another example of having to hide early angry feelings can be seen in the children's story, *Roverandom*, first begun in the summer of 1925 (*Roverandom* [R] xi). In that story Tolkien presents the puppy, Rover, as having been turned into a toy by the wizard Artaxerxes and "because he had not said 'please' to the wizard, now all day long he had to sit up and beg." However, Tolkien also presents the puppy's real feelings: "and all the while he had to sit up and pretend to beg, though really in his inside he was very angry indeed" (R 5). The puppy learns to be very polite to everyone, saying 'please' and 'thank you,' because some characters can be "touchy" (R 15). Tolkien's partial identification with Rover is suggested by the fact that Rover experiences Tolkien's dream of drowning which began during the years in Sarehole (Bio 23, R 12). This ability to hang onto anger is also noticed by Tom Shippey, when he reflected on Tolkien's attitude to academic matters, commenting that Tolkien was "by all accounts as capable of keeping up a grudge as the next man, and his minor writing often showed it" (*The Road to Middle Earth* [Road] 6). Tolkien's pain and anger may have resurfaced in a puzzling episode in the writing of *The Lord of the Rings*.

Between early 1941 and March 1947 while Tolkien was living at 20 Northmoor Road, he created three facsimiles of pages from the 'Book of Mazarbul' that is found in Balin's tomb in Moria (Guide 1 791, *FR* II iv 333). The first sketch of the first 'facsimile' page was on the final manuscript leaf of the original Moria chapter, written in late 1939 (Artist 163). He made at least four preliminary sketches of the first of the three pages and one sketch of the other two, mostly in colored pencil. The second sketch of the first page was drawn on a penciled grid, which made it easier to distribute the runes and leave room for damaged areas (Artist 163). Tolkien "spent many hours making this facsimile, copying out the pages in runes and elvish writing, and then deliberately damaging them, burning the edges and smearing the paper with substances that looked like dried blood" (Bio 217). He stabbed 'binding holes' along the side through which the leaves of the 'real' book had once been sown together (Artist 162). Fimi notes that the "result is indeed quite 'physical' as if the leaves might fall apart if touched" as in the story (Fimi, *Tolkien, Race, and Cultural History* [Culture] 194). Tolkien had previously drawn various landscapes, maps, and scenes for *The Hobbit, The Lord of the Rings* and the *The Silmarillion*, but in *The Lord of the Rings* he first created 'facsimiles' of manuscripts described in the book. While Tolkien created three different tengwar versions of the letter that Aragorn, the King Elessar, writes to Sam Gamgee in the rejected epilogue to the book (*Sauron Defeated* 132), the 'Book of Mazarbul' was the most remarkable example of this creation of 'facsimiles' (Artist 201).

As Fimi notes Tolkien got "carried away" with the 'Book of Mazarbul', not only in the investment of all the time and effort to create this object from Middle-earth, but also in his "excitement to produce such a wonderful 'artefact" he made a mistake (Culture 194). Tolkien asserted that *The Lord of the Rings* was based on ancient records he had translated, a position known as his 'theory of translation'. The 'theory of translation', as presented in Appendix F of *The Lord of the Rings*, stated that though the book was written in modern English, this was not the language spoken by the hobbits who spoke in 'Common speech'. However, the 'Book of Mazarbul', though written in runes and Elvish script, was actually a transcription of Modern English (Culture 193). This was completely inconsistent with the 'theory of translation'. This error was such a concern for Tolkien that in October 1969 or later he wrote about his realization that the 'Book of Mazarbul' transliterates into English and not 'real' Common speech (Guide 2 746, *Peoples of Middle Earth* 298-9). Both the quite uncharacteristic mistake of transliteration, by a philologist known for his attention to detail, and his remarkable investment of time and energy into the pages of the book might indicate that some intense emotion was being channeled into the creation of these pages.

In September, 1952 Tolkien delivered the final revision of *The Lord of the Rings* to Stanley Unwin (Guide 1 389). "Of all the art he attempted for LOTR, nothing occupied his attention more than these three 'facsimiles', and his effort to include them in his book rivaled his earlier battle with Allen and Unwin over *Thror's Map*" (Artist 163). On April 11, 1953 Tolkien wrote his publisher proposing the use of the facsimile of 'Book of Mazarbul', and on August 8, 1953 Tolkien again inquired about the publisher's position in regard to the 'Book of Mazarbul' pages. Unwin replied that the "expense as with fire writing" on the Ring was too great (Guide 2 544, Guide 1 404). "These pages were too

expensive to print as colour halftones, and Tolkien was unwilling to convert them into plain line as his publisher suggested" (Artist 163).

Tolkien was very disappointed that for reasons of cost, the pages could not be included in the way he wanted (Bio 217, Letters 186, 248). However, Tolkien had already had an education about the expense and difficulties of publishing illustrations from his experience with *The Hobbit* (Letters 16-17). Given that history and the fact that he knew Unwin was making a gamble publishing this book, what could he have realistically expected (Bio 215)? Hammond and Scull suggest that in creating the facsimile perhaps "Tolkien was thinking of the Cottonian *Beowulf* manuscript, which was scorched and made brittle by fire in 1731" (Artist 163). Instead, perhaps what we may be seeing in Tolkien's getting "carried away" with all his time and activity creating pages of a burned book and being so excited that he made a mistake in his 'theory of translation' is an echo of something much more personal, the long ago destruction of his beloved notebook from Sarehole. Could it have been burned and ripped so that he could never use it again, when he himself had to destroy it?

Further, there is another implication to the destruction of the notebook. Tolkien clearly knew that people did not understand his language games and he became rather protective, and even defensive, about his "mad hobby" (Letters 8). His joking tone and his self-depreciation showed Tolkien's good social judgment in handling this difficulty. In "A Secret Vice" when he reveals some of his invented language, he confesses that "I experience the pain of giving away myself" (Secret 213). What is most uniquely, idiosyncratically, and essentially John Ronald Reuel Tolkien was his exquisite sensitivity, awareness, and enjoyment of languages. This intimate pleasure in language games was hidden and protected as Tolkien knew only too well that this 'art' "is also-like poetry- contrary to conscience, and duty; its pursuit is snatched from hours due to self-advancement, or to bread, or to employers" (Secret 207). Thus, Tolkien's words defending his friend, G.B. Smith at Oxford, seem applicable here. Smith was "extremely (excessively, if you like) reticent and shy of exposing [himself] unnecessarily especially in the face of certain very definite crass atmosphere. The veil of superficiality is merely protective."[6] This would also have been Tolkien's strategy in shielding these languages which "were constructed deliberately to be personal, and give private satisfaction […]. For if there is any virtue in this kind of thing, it is in its intimacy, in its peculiarly shy individualism" (Secret 213).

This reticence and embarrassment about language creation seem to be the basis of Tolkien's odd and repeated claim that the game of language invention is common in children though this dies off in adults because "they become shy, ashamed of spending the precious commodity of time for their private pleasure" (Letters 374; Secret 207). In a letter of February 8, 1967, Tolkien insisted that "the amusement of making up languages is very common among children" (Letters 374). However, this is misleading because Tolkien was focused on "inventing a language for pleasure […] I am not concerned with slangs, cants, thieves' argo, Norwelsch, and things of that sort" (Letters 374). The 'Animalic' invented by his first cousins, Mary and Marjorie Incledon, was probably a code, but Tolkien denies that the inventors of 'Animalic' used their language to "bewilder or hoodwink the adult" (Bio 36, Secret 201). But both J.R.R. Tolkien and his cousins had a special maternal grandfather, John Suffield, known for his jokes, puns, and doggerel, who may have encouraged them to have fun and play with language (*Tolkien's Gedling, 1914, The Birth of a Legend* 12). However in general, Victorian and Edwardian girls, especially, were restricted in their activities to a dreary routine, and intelligent children "could compensate for a lack of toys with make-believe games, and even concoct their own sub-culture of a secret language that kept the adult world at bay. In Maurice Baring's nursery days the children infuriated the servants who had charge of them with a gibberish chant; thus, for instance, 'shartee' was 'yes', and 'quilquinino' was 'no'."[7] What interests most children is precisely a code, and this specifically was what did not interest Tolkien. Pig Latin is the most obvious example. Elvish seems to have been put to this use as a secret language by boys at Winchester.[8]

What we may have here is a situation analogous to Tolkien's claim in "Beowulf: the Monsters and the Critics" that "more than one poem in recent years […] has been inspired by the dragon of *Beowulf*" (16). However, as Tom Shippey points out in *Roots and Branches: Selected Papers on Tolkien*, "more than one poem" means "exactly two, his own 'Iumonna Gold Galdre Beweunden' and C.S. Lewis' 'Once the worm-laid egg…'."[9] This seems to be a good example of Shippey's insight that "Tolkien's mind was one of unmatchable subtlety, not without a streak of deliberate guile" (Road 5).

While Tolkien admitted in a letter of August, 1967 that language inventors are rare, and his example offered in "A Secret Vice" of the young man talking out loud to himself in an Army camp, "Yes, I think I shall express the accusative case by a prefix!" is not persuasive as Tolkien was being trained in signaling (Letters. 380, Secret 199). Tolkien learned Morse code, the use of flags and lamps, signal-rockets, field phones, and carrier pigeons (Bio 78). There is nothing in this overheard comment that would indicate that it partook of the "Art" or "Game" of language invention as opposed to a simple code. Tolkien says the man smiled like when someone sees "suddenly the solution" of a problem, but Tolkien learned nothing more of this language. However, in this age of the internet, "artlang" and "conlang" (constructed language) forums bloom bringing together far-flung creators who construct "conworlds" or "concultures" that produce settings and literature for their languages.[10] They would believe Tolkien's statement "that my long book is an attempt to create a world in which a form of language agreeable to my personal aesthetic might seem real" (Letters 264). Even though there are artists dedicated to language play with its accompanying stories and cultures, these language lovers remain rare birds.

Carpenter acknowledges that in the official biography he portrayed Tolkien "very much as he saw himself, and leaving out several difficult issues."[11] On the last page of the official biography, Carpenter states, "His real biography is *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*; for the truth about him lies within their pages" (Bio 260). Consequently, it would not be surprising that the story of J.R.R. Tolkien's notebook, in which he kept his first invented language or languages when he was growing up in Sarehole around 1899 and 1900, would not have been reported by Carpenter. The need to stop playing language games and pass his examinations for King Edward's School brought Tolkien in conflict with his mother, who was also his teacher and his guide to what Tolkien saw as the only true religion, Catholicism. Tolkien could only speak of his mother in the most positive and idealized terms "as a martyr indeed, […] who killed herself with labour and trouble to ensure us keeping the faith" and "a gifted lady of great beauty and wit" (Bio 125, Letters 54). The pain of having been in conflict with his beloved mother may have led him to minimize how unusual his activity of inventing languages was by characterizing this as a common activity of children, when in fact it is common for children to use codes, not play elaborate language games. His assertion that this was not "peculiar" became part of the 'biographical legend', the way he wanted to present himself (Culture 6-7). The "difficult issue" of having been "naughty" which led to his destroying his notebook, coupled with his hiding his clearly remembered anger and pain, feelings that "bite deep and live long" underneath outward compliance, seems to have resurfaced and fueled his getting "carried away" in creating the 'Book of Mazarbul', the extravagant creation which he carefully created and then burned and ripped, when he should have known that this was too expensive to publish. This could be one of the episodes where "the truth" about Tolkien appears in *The Lord of the Rings* from the "sad and troublous" time growing up in Sarehole ("On Fairy-stories" 135).

NOTES

1. In the Plimmer article Tolkien continues this thought talking about when he was at Oxford "When I was supposed to be studying Latin and Greek, I studied Welsh and English. When I was supposed to be concentrating on English, I took up Finnish."
2. Resnik, Henry, "An Interview with Tolkien," *Niekas* 18 (Spring 1967), 41.
3. Garth, John. Ed. "Book Reviews." *Tolkien Studies*, Vol XI., 2014. 233.
4. Grotta-Kurska visited Tolkien when he was 74, so the interview was almost certainly in 1967 as Tolkien's birthday is in early January (Architect 17). Tolkien also regretted that 'Nevbosh', the language he and his cousin, Mary, invented was "foolishly destroyed" (Secret 208). However, this would have occurred in his teen years.
5. Flieger and Anderson, *Tolkien on Fairy-stories, Expanded Edition, with Commentary and Notes* 233-234; Bunting, "Tolkien in Love: Pictures from Winter 1912-1913." *Mythlore* 32.2, Spring/Summer 2014. 8.
6. Garth, John. "'The road from adaptation to invention': How Tolkien Came to the Brink of Middle-earth in 1914." *Tolkien Studies*, 12.
7. Rose, Lionel. *The Erosion of Childhood, Child Oppression in Britain 1860-1918* 227-228.
8. Pearce, Joseph Ed. *Tolkien: A Celebration*. San Francisco: Ignatius Press, 1999. 15.
9. *Roots and Branches*, 3; Drout, *Beowulf and the Critics by J.R.R. Tolkien* 56-8,110-114.
10. Okrent, Arika. *In the Land of Invented Languages, a Celebration of Linguistic Creativity, Madness, and Genius*. New York: Spiegel and Grau Trade Paperbacks, 2010. 285, 287.
11. Carpenter, Humphrey. "Review: Cover book: Tolkien and the Great War by John Garth," *The Sunday Times*, November 23, 2003. This is confirmed by Rayner Unwin who reports that Christopher Tolkien "tore Humphrey's draft to pieces;" and Humphrey "re-wrote the whole book, which in its revised form, Christopher approved" (Unwin, *A Remembrancer* 249).

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Parallel Paths and Distorting Mirrors: Strategic Duality as a Narrative Principle in Tolkien's Works

MICHAELA HAUSMANN

One of Tolkien's most important decisions regarding plot and character development, as well as the intertextual links to his other works, is Lúthien's choice to abandon the immortality of the Elves and share in the mortality of Men to be with Beren. Like the Elves mourn for the loss of her whom they loved most, (cf. *LotR*: 253), readers may have similar trouble coping with the irrevocable death of these two characters. In that respect the story of Idril and Tuor becomes relevant: It is said in *The Silmarillion* that Tuor is "numbered among the elder race, and Tuor's fate is sundered from the fate of Men" (Silm 245). In a sense, Lúthien's Elvish immortality is lost but, in exchange, Tuor as the only Man is allowed to share in the immortality of the Elves. For the reader, there is a peculiar sense of satisfaction to 'keep' Idril and Tuor after having to give up Beren and Lúthien.

Tolkien himself explained this effect in his essay on fairy stories in which he argues for the necessary coexistence between catastrophe and eucatastrophe (cf. *Fairy-Stories*: 153-154). This careful balancing of this scale permeates all of J. R. R. Tolkien's works, and as Flieger puts it: "No careful reader of Tolkien's fiction can fail to be aware of the polarities that give it form and fiction" (Flieger 2002: 2). Moments of loss and catastrophe are always interwoven with notions of comfort and hope, and each seemingly happy ending seems to be accompanied by the poignant pang of sadness.[1]

However, in order to identify the eucatastrophic counterpart to a catastrophic moment in the narrative or vice versa, these incidents must be structurally related. My argument therefore is that the balance between catastrophe and eucatastrophe, which I will henceforth call strategic duality, forms a central narrative principle in many of Tolkien's works and is achieved through patterns of correspondences and oppositions. While the aesthetics of parallels and opposition are an inherent structural part particularly of epic narratives in general (cf. Martin 1987: 37), there are, in my opinion, two specific patterns that are repeatedly employed in Tolkien's Arda narratives: (1) Parallel paths and (2) distorting mirrors. The first denotes not only analogies between character traits, or situations, but also describes the similar development two characters may undergo, and who are thereby virtually treading *parallel paths*. This pattern emphasizes similarities whereas the second pattern I would like to discuss rather relies on the concurrent impressions of correspondences and oppositions. I would like to use the term *distorting mirrors* for it in order to grasp the idea of a pattern that maps out structural differences but simultaneously retains an inherent likeness between narrative elements such as characters, events, and motifs. Unlike the concept of a foil character from drama theory that usually only highlights contrasting features between characters, *distorting mirrors* account for the unison of parallel and opposite features. Moreover, it is more widely applicable because it is not restricted to the concept of character. By means of six examples, I will subsequently show how these two patterns are employed in Tolkien's works to create this all-encompassing strategic duality of catastrophe and eucatastrophe.

The first example of *parallel paths* is concerned with key scenes from *The Lord of the Rings* and *The Book of Lost Tales*. Both works feature a fatal combat between good and evil represented by Balrogs of Morgoth on one side, and, on the good side, by Gandalf the Maia and the Elf Glorfindel of Gondolin. When comparing these two scenes, striking correspondences can be identified: Gandalf and Glorfindel face the Balrogs in the mountains, both cover the escape of their friends and allies, and both perish with their enemies by falling in the abyss together. On closer inspection even more parallels emerge: The imagery of light is very prominent in both cases. In *The Book of Lost Tales* Glorfindel's sigil is described as "a rayed sun," (*BoLT II*: 173) and Gandalf's defiant words to the Balrog identify the Istari as the "Wielder of the flame of Anor" (*LotR*: 430). Anor, of course, is the Elvish word for sun. Being descended from the golden tree Laurelin, the sun is associated with a pure fire, warmth, and hope, and thus provides a strong contrast to the destructive "dark fire" of the Balrogs (*LotR*: 430).

Moreover, both scenes interestingly see an initial draw. Good and evil neutralize each other by their mutual demise. The score seems even. Yet Gandalf and Glorfindel are both rewarded for their sacrifice. Both are sent back even more powerful than before, and again they are both associated with a radiating light: Glorfindel is described by Frodo as "a shining figure of white light," (*LotR*: 280) and "a white figure that shone and did not grow dim like the others" (*LotR*: 290).[2] Likewise, Gandalf the White is described as follows: "His hair was white as snow in the sunshine, and gleaming white was his robe; the eyes under his deep brows were bright, piercing as the rays of the sun" (LotR: 645).

Again, the symbol of the sun is taken up to signify the special grace of both characters. The strong resemblance between both scenes emphasizes the balance between good

and evil and the perpetual struggle between both powers, but it also underlines the concept of self-sacrifice as something that cannot be understood, and thus not be overpowered by evil. Due to the similar construction of their climactic fights with the Balrogs, and their connection to the imagery of sun and light, Gandalf and Glorfindel can be said to walk parallel paths, and the return of both characters after the painful experience of their deaths is a particularly powerful eucatastrophic moment.

Another interesting case of *parallel paths* concerns the development of Lúthien and Arwen. Not only do they resemble each other in their looks, their fate is quite similar, too. Aragorn's and Arwen's first meeting in the woods of Rivendell mirrors that of Beren and Lúthien in the woods of Neldoreth. Beren and Aragorn are likewise enchanted by the appearance of the women; their respective fathers, Thingol and Elrond, are against the relationship and set a quest as brideprice.

One of the most famous scenes in the tale of Lúthien and Beren tells of Lúthien's journey to the Halls of Mandos where she pleads for Beren's return to life. This case of intercession evokes the Christian belief that the Virgin Mary or other saints may intercede on on behalf of others. The same motif is repeated in Arwen's story though less prominently. She offers Frodo to take a place on the Ship to the West in her stead, so in a way she offers him an escape from the grief and hurt of his life in Middle-earth and a form of redemption (cf. *LotR*: 1276).

Ultimately, Arwen's choice "is the choice of Lúthien" (*LotR*: 1276): to spend a lifetime with the man she loves but to part from the circles of the world forever. But again, their loss is alleviated by another couple's choice of immortality: After his successful mission to acquire the help of the Valar, Eärendil the Mariner asks his wife Elwing to make the choice for them between the fate of Men and the doom of the Elves. Elwing, "chose to be judged among the Firstborn Children of Ilúvatar […] because of Lúthien" (*Silmarillion*: 249) although her husband felt more akin to his father's people. The motif of the ultimate choice between mortality and immortality is repeated in the generation of Half-Elves that descended from Beren, Lúthien, Idril and Tuor, and, like their ancestors, the score is evened by their respective choices. Of course there many differences between the individual characters but the emphasis seems to lie on the striking parallels. With these couples and their similarities, an intertextual link is established that functions like a golden thread across the enormous time periods of the different ages, adding further significance to the union between the Children of Eru, and, concomitantly, to the centrality of themes such as love and commitment in Tolkien's works.

In order to illustrate the second narrative pattern, I would like to start with an example from the tale of Beren and Lúthien. One protagonist of the tale is Húan, the wolfhound of Valinor. Húan is described as extremely faithful, a skilled hunter, and capable of human speech (cf. *Silmarillion*: 172-173). His evil counterpart is presented in the shape of the hideous wolf Carcharoth. Guarding the gates of Angband like Cerberus the gates of hell in Greek mythology, Carcharoth is described as a "devouring spirit" "tormented, terrible, and strong," (*Silmarillion*: 180) and, at least in the Lay of Leithian, also capable of human speech (cf. *Lay of Leithian, Ct. XII*: 290). While Húan and Carcharoth represent antithetical powers, the angelic power of the Valar from the Blessed Realm on the one hand, and the demonic corruption of Morgoth on the other, their juxtaposition works precisely because of their correspondences. Both are canine creatures, both are bred by a Valar, both their destiny is preordained, and both their fate is tied to the Silmaril.

The fact that Caracharoth is the mocking counterfeit of Húan (cf. *Silmarillion*: 179-180), and that they are each the nemesis of the other, poignantly corroborates the image of a distorting mirror. Taking into account the earliest drafts of the story of Beren and Lúthien, it seems hence consistent to drop the idea of Tevildo, the Prince of Cats, as a second antagonist to Húan. The omission of Tevildo allows for a stronger emphasis on the parallels and simultaneous opposition between Húan and Carcharoth, as well as on the theme of divine creation and demonic imitation.

Two characters that also convey the image of distorting mirrors but do not simply contrast good and evil are the cousins Túrin and Túor. The two heroes have much in common: They are both princes of Dor-Lómin, both lose their fathers in the Battle of Unnumbered Tears, both are fostered by Elves, both lead a part-time life as outlaws, both gain admittance and renown in hidden Elvish kingdoms, and both win the love of an Elf-maid. All this underlines their close kinship and importance as heroes of Men, but their paths soon diverge into opposite directions.

Just like their contrasting looks (Tuor is golden-haired whereas Túrin is black-haired), their epithets also indicate their different fate. Tuor is called 'The Blessed' and Túrin's self-chosen in Nargothrond name is 'Bloodstained, son of Ill-fate'. Not only does Túrin cause the death of his best friend Beleg, and of Finduilas the Elf-maid who falls in love with him, he accidentally marries his own sister. When she kills herself and their unborn child out of shame, Túrin finally takes his own life. Tuor on the other hand is strangely lucky. He is Ulmo's chosen one, loves and is loved by Idril, manages to save his family from the Sack of Gondolin, and is eventually granted access to the Undying Lands.

Few other characters portray the two sides of the same coin, the blessing and curse of fate, catastrophe and eucatastrophe, so powerfully as Túrin and Tuor do. The tragedy of Túrin is highlighted by the good fortune of his cousin. Through the strong similarities in their development but the direct oppositions in terms of their character disposition and their fates, the two cousins form distorting mirrors of each other, and effect strategic duality in *The Silmarillion*.

The second to last example takes a closer look at the characterisation of Gandalf and Saruman. They are both Maiar sent by the Valar to Middle-earth in order to assist the free peoples against the domination of Sauron. In addition, they are both accounted as wise and are respected by the free peoples, they both take on the physical appearance of old men,

and they are both member of the White Council.

In spite of these obvious correspondences, the two wizards become the paragons of vice and virtue in the course of the Third Age. Saruman is corrupted by thoughts of power and the Ring whereas Gandalf passes the test when being offered the Ring by Frodo. Gandalf regards the Hobbits of the Shire with respect, and is able to see more in them than their rural façade of coziness initially suggests. Saruman's wisdom, on the other hand, turns to arrogance and contempt for the Hobbits' perceived simplicity. Eventually, Gandalf and Saruman both experience temporary disembodiment after Gandalf's fight against the Balrog and Saruman's death in the Shire. The consequences of their deaths are totally different though, and reflect their moral nature. Gandalf is sent back to Middle-earth to complete his task, and is rewarded for his sacrifice with the highest rank among the Istari. Saruman's spirit, in contrast, is denied by the powers of the West because of his evil deeds, and subsequently vanishes into oblivion.

In his corruption Saruman thus represents a distorted image of what the highest of the Istari should be like, and he is consequently replaced by Gandalf: "'Yes, I am white now,' said Gandalf. 'Indeed I *am* Saruman, one might almost say, Saruman as he should have been'" (*LotR*: 645). Similar to Húan and Carcharoth, Gandalf and Saruman are constructed as personifications of good and evil, and due to their strong resemblances, they furthermore embody the potential for corruption that can even threaten some of the highest spiritual authorities.

I would like to conclude my overview with a biblical motif that is employed in the *Silmarillion* and *The Lord of the Rings* but to different purposes and outcomes. The motif of the fight between David and Goliath finds its first correspondence in the duel between Fingolfin and Morgoth after the Battle of the Sudden Flame, and its second correspondence in *The Lord of the Rings* when Éowyn fights the Witchking of Angmar. Both scenes seem to project a hopeless cause for the heroes as they are pitted against an enemy far beyond their power.[3]

In addition, both scenes show remarkable parallels in terms of vocabulary and imagery. Éowyn and Fingolfin, both armed with sword and shield, are strongly associated with light, they "gleam" beneath their enemies, Fingolfin as an Elf is compared to a star whereas Éowyn as a Human figure is linked to the light of the sunrise (cf. *Silmarillion*: 153; cf. *LotR*: 1102]. In contrast to them, Morgoth and the Nazgûl are tall as "towers," wholly clad in black and cast a shadow over their opponents like a cloud (cf. *Silmarillion*: 153; cf. *LotR*: 1099; 1102]. The latter furthermore wear a crown made of metal, either iron (Morgoth) or steel (Ringwraith) signifying their status as highest authority of evil in the respective scenes. This huge discrepancy in height stresses the small chance of the hero's victory, and the image of the cloud visualises the nightmarish nature threatening to enshroud the tiny light of hope embodied by Fingolfin and Éowyn. In terms of language, both Éowyn and Fingolfin utter defiant insults which again appear very similar: Fingolfin's words to Morgoth, "craven" and "lord of slaves," (*Silmarillion*: 153) are echoed in Éowyn's address of the Nazgûl as "foul dwimmerlaik" and "lord of carrion" (*LotR*: 1100).

There are, however, also significant differences between both scenes which again substantiate the idea of distorting mirrors as a means of strategic duality. The divergent results of these duels (Morgoth triumphs over Fingolfin whereas Éowyn is able to defeat the Witchking) could derive from the different motivation that drives both characters. After the calamitous Battle of the Sudden Flame, Fingolfin is seized by a mad rage that causes him to challenge the Dark Lord (cf. *Silmarillion*: 153). His action could hence be interpreted as an act of aggression and despair. Éowyn, on the contrary, faces the Witchking out of love for Théoden whom she seeks to protect from a fate worse than death (cf. *LotR*: 1100-1101). Her motives are therefore essentially altruistic, and her victory over the Nazgûl signifies a victory of love and hope. In connecting both scenes by means of the David and Goliath motif, an intertextual link from the First to the Third Age is established that corroborates the idea of history repeating itself. However, the different outcome of the fight between Éowyn and the Nazgûl balances the catastrophic death of Fingolfin, and substantiates the eucatastrophic message.

These examples served to exemplify how the narrative patterns of *parallel paths* and *distorting mirrors* work together to achieve strategic duality. Due to the heterogeneity of characters, situations, and, in fact, stories, it could also be shown that strategic duality affects all peoples and beasts across all ages in Middle-earth, and enmeshes characters, scenes and motifs in an intertextual net. It is an essential narrative principle in Tolkien's Arda-related works. Not only does it mitigate the catastrophes encountered in the courses of the stories, it also functions as a catalyst for Tolkien's eucatastrophic effect that lies at the heart of every good fairy story.

Notes

1 Michael Drout observes this pattern for *The Silmarillion*. However, he does not include Tolkien's other Middle-earth tales in his remark and he does not link the pattern to Tolkien's concept of eucatastrophe (cf. Drout 2007: 55).

2 There has been an ongoing debate as to whether the Glorfindels from *The Book of Lost Tales* and *The Lord of the Rings* are the same person. In a later manuscript, however, Tolkien etsbalished the idea that Glorfindel was reincarnated and returned to Middle-earth (cf. *The Return of the Shadow*, 214-215).

3 The importance of this scene in terms of characterizing Éowyn as well as the comparisons between her and Fingolfin are taken from my unpublished manuscript *"And yet I know not how I should speak of her": The Characterisation of Three Female Figures in Tolkien's Works.*

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There, but Not Back Again: Middle-earth circa 4000 BCE

SHERRYLYN BRANCHAW

The relationship of Middle-earth to Earth is an interesting one. Tolkien intended Middle-earth to be northwestern Europe several thousand years ago, with the events of The Lord of the Rings taking place about 6,000 years ago (Letters 283). Rateliff[1] has written an essay exploring the affective value of writing Middle-earth as mythic prehistory, with an elegiac tone for all that is lost. In it, Rateliff laments that this aspect of Tolkien's work is understudied. The present essay looks at the prehistorical aspect of Middle-earth from another angle: the problems Tolkien faced in trying to make Middle-earth consistent with Earth, with a focus on Tolkien's creation of parallel and conflicting histories of Earth.

Tolkien was well aware that there is no obvious correspondence between the geographies of Europe and Middle-earth, aside from the ocean to the west(*Letters* 220). He explained that by the time he thought of making them match, it was far too late (*Letters* 283). Though he sometimes wished he had, he recognized that it would have cost credibility to try to reconcile his events with human history (*Letters* 224) at possibly no gain (*Letters* 283). He also wrote a significant part of his mythology around the idea that the earth was originally flat and only bent in response to events in his plot, a fact that bothered him later because of its scientific implausibility. He acknowledged, however, that he had written himself into a corner, because his early stories show little interest in external consistency between Earth and Middle-earth, but the more he wrote, the more he tried to bring Middle-earth in line as something an educated reader could accept as a predecessor of modern Europe. His strategies for resolving this problem of external consistency can be separated into two strands: narrative and physical (or scientific). The narrative history, using fallible narrators, explains how the history of Middle-earth came to be passed down to us in the form of European mythology, such as the tale of Kullervo in the Finnish *Kalevala*, which Tolkien wishes us to understand as a dim recollection the true story of Túrin. In this way, the narrative history gives us evidence in the real world around us of Middle-earth's existence. In contrast, the scientific history, answering questions like "How did the geography change so drastically?" and "Where did all the other intelligent races like Elves and Hobbits go?" explains why there is *no* physical evidence of Middle-earth in Earth.

Narrative history

Shippey describes Tolkien's goal in writing the mythology of Middle-earth as the creation of an "asterisk-reality" (*Road to Middle-earth* 19-23). The term "asterisk" derives from the * symbol used by Indo-European scholars to signify a linguistic form not actually attested in any language, but reconstructed for an older form of the language. Tolkien's method of inventing his own mythology was similar to reconstructive historical linguistics. He began with texts from the real world, composed a story set in a fictional world situated in the past of the real world, and wrote his tale in such a way that it could easily be understood how the accounts told in other traditions were imperfectly remembering Tolkien's account of events. Tolkien, in Shippey's analogy, is presenting **Túrin* as the reconstructed ancestor of the Finnish character Kullervo. In addition, something that rarely but occasionally happens in real historical linguistics, Tolkien described an ancient text, the Red Book of Westmarch, of which a copy survived. Just as an ancient text in a previously unattested language (such as Hittite) yielded hard evidence for linguistic facts that had previously had to be reconstructed, the Red Book preserves, in Tolkien's conceit, a more ancient version of mythology that the later myths have diverged greatly from.

In addition to being interested in the transmission history of the myths for its own sake, Tolkien resorted to it as a strategy for explaining away scientific implausibilities that hadn't worried him at first, but later came to. For instance, the original flatness of the earth was a key part of the drowning of Numenor, the creation of the "Lost" Road, and the loss of Valinor to all but the Elves. With time, though, his writing showed a move toward realism and scientific explanations that has been explored by Rateliff[2], Fimi[3], Hynes[4], and others. In the course of his writing, Tolkien shifted from a traditional, fairy tale-like mode toward a more novelistic mode, characterized by greater realism and detail. The former is the mode of the *Hobbit*, where moons rise whenever and wherever Tolkien wants them to and the passage of time is measured impressionistically by the narrator ("it was a weary long time") (Rateliff, *History of the Hobbit*, 836-837). *The Lord of the Rings* is written in the latter mode, where the phases of the moon observe astronomical rigor and the passage of time is quantifiable and consistent.

This shift in the mode of his writing left Tolkien with some problems to solve. He tried positing that the bending of the earth wasn't something he was claiming "really" happened, but was simply a part of ancient myth, told by people living on a round earth who thought it was flat, and told stories about how it came to be round (*Morgoth's Ring* 370). That explanation ceased to satisfy him when the elves became very learned and instructed by the Valar (371). He did not find the Elves' ignorance of astronomy convincing in the context of their developing backstory as learned cultures,

and he was forced to shift the blame onto the ignorance of later Men, corrupting the truer stories of the Elves. Tolkien was able to resolve some of the discrepancies between Middle-earth and Earth using scientific strategies explored in the following section, but as the "Myths Transformed" section of *Morgoth's Ring* shows, the flat Earth, as well as the creation myths of the Sun and Moon, and the wakening of the Elves under the stars, were still bothering him in the last years of his life.

Scientific history

Tolkien's approach to the scientific differences between the physical worlds of Middle-earth and Earth is qualitatively different from his approach to narrative history. His transmission history, complete with scribes, named narrators who had a reason to be where they were, and the oral and written sources of these narrators, is part of a well-developed and conscious strategy for explaining the textual history of the legends of Middle-earth. In contrast, his strategy for explaining the physical evidence, or lack thereof, of Middle-earth, appears to have been a more ad hoc approach to addressing his own and readers' objections. Unlike the bi-directionality of the narrative history, his scientific strategy always consisted of getting rid of evidence, with the result being a uni-directional history of the physical world. The scope of this essay does not leave room for a comprehensive discussion of all of Tolkien's engagement with the scientific discrepancies between Middle-earth and Earth, but the two major ones that manifested themselves in many places are the problem of the geography of Middle-earth, and the absence of the living and non-living objects, such as Hobbits, that populated Middle-earth from Earth.

The question of why the map looks different can be extrapolated from the existence of large-scale natural catastrophes earlier in his works that are caused by divine and semi-divine agents, such as the flooding of Beleriand, or Ilúvatar's bending of the world. Hynes also argues that geological theories, especially Wegener's theory of continental drift, with its emphasis on gradual change, that gained prominence during Tolkien's lifetime were increasingly incorporated into his notions of geologic change in his fiction. Nevertheless, this explanation only works in one direction: the Valar and Ilúvatar, and/or gradual geologic change, turned the coastline of Middle-earth into the coastline of Europe, but Tolkien offered no explanation of why all the existing scientific evidence leads geologists to reconstruct the ancient coastline of Europe rather differently. He merely acknowledged that the problem existed.

The familiar entities of Middle-earth that are missing from Earth, the flora, fauna, intelligent races, and monumental architecture, are all eliminated through a combination of extinction, endangerment, and camouflage. The Elves have departed from Middle-earth to Valinor, which is outside Earth and which humans cannot reach. Any Elves that have remained have faded and shrunk so that they are mostly spirit and have become diminished in body, causing them to elude human notice. Hobbits still exist, but are

few in number, small, and shy of Big People. Attuned to nature, they are adept at disappearing into the landscape in a way that seems magical whenever a human is nearby. Dragons, Tolkien said in a letter, had to have lingered closer to our own time *(Letters* 177*).* The legend of Saint George, like the accounts of dragons in Tolkien's work, carries its own explanation of why there are no more dragons: dragons exist in stories to be killed. Dragons thus provide yet another instance in which there is current narrative evidence of Middle-earth, but no physical evidence. Dwarves had difficulty sustaining population numbers even in Middle-earth, so it is quite possible that they too have gone extinct. If any still linger, their traditional habitat is in underground tunnels in the mountains, so it is easy for the reader to accept that humans and Dwarves no longer meet. Ents too have no known females or offspring in *The Lord of the Rings*, so they too can be expected to have died off slowly. If any still linger, they would be most likely to be found in virgin forests, of which there are few remaining in Europe, and even

then they can be mistaken for trees, unless the Ent wishes to reveal himself. For this reason, the fact that there were Ents once but we no longer even know about them is utterly plausible within the bounds of fantasy. Likewise, mallorn and elanor have a limited distribution even in *The Lord of the Rings*, existing only in Lothlorien through the preservative power of Galadriel's ring, which becomes nullified even before the end of that trilogy. The extinction of these and other plants is therefore only a matter of time.

This process of extinction is touched on in a passage in Appendix A concerning Arwen's final resting place in Lothlorien: "And there is her green grave, until the world is changed, and all the days of her life are utterly forgotten by men that come after, and elanor and niphredil bloom no more east of the Sea" (*Return of the King* 378). This passage is treated at some length by Shippey in *Author of the Century*, where he calls it "perhaps the saddest lines in the work" (178). Shippey then reverts from the elegiac to the grammatical to try to disambiguate this passage and determine exactly when this changing of the world took place: was it in our past, or does it still lie in our future? The part that he finds ambiguous is whether "until the world is changed, and all the days of her life are utterly forgotten" means

> (a) Arwen will lie there until the world is changed; and now she is utterly forgotten? Or
> (b) Arwen will lie there until the world is changed, and until she is utterly forgotten?" (Shippey 178)

Though Shippey finds this passage ambiguous, I argue that the intended meaning is that the changing of the world lies in our past. It is a necessary part of separating and yet linking Middle-earth and Earth, by both conveying how different they are while still providing a way for them to be the same world, greatly changed, in different times.

Two aspects of this passage lead me to this conclusion. First, the version of this passage that occurs in LOTR is written in the present tense and placed in single quotes as part of its textual transmission. The single quotes indicate that this passage, which belongs to the "Tale of Arwen and Aragorn" and is found in Appendix A, was not part of the original account of the War of the Ring as written by Bilbo and Frodo was but appended later to it, in abbreviated form. The original "Tale of Arwen and Aragorn" was written by Faramir's grandson Barahir, to whom the text within the single quotes is attributed. The present tense must therefore be interpreted through Barahir's eyes. Since Barahir lived in Gondor not more than 50 years after Arwen's death, the use of "and all the days of her life are forgotten" must be logically subordinate to "until" and must lie in Barahir's future, along with the changing of the world. Surely she was not forgotten in a mere 50 years!

The second reason for this subscribing to this interpretation lies in another version of this passage, to be found in a draft in *The Peoples of Middle-earth*, where the passage is written in past tense: "and all the days of her life were utterly forgotten" (266, and cf. Note 5 on page 269). In other words, the changing of the world and the forgetting of Arwen take place in the past from the perspective of the person writing that passage, who in *Peoples* is Tolkien, not Barahir. There are no single quotes in the earlier draft, because Tolkien was simply writing a history of Aragorn and Arwen at that point, without yet embedding it in a complex history of textual transmission from Frodo to Tolkien.

The situating of the changing of the world, the forgetting of Arwen, and the disappearance of elanor and niphredil are all part of the divide between Middle-earth and Earth. Arwen no longer belongs to the canonical history of the world, and her story is found only in a single lost manuscript which has been brought to light only by the translation efforts of Tolkien. Her grave, along with all the other archaeological artefacts of Middle-earth—Orthanc, Minas Tirith, Moria, Weathertop, etc.—are no longer to be found. And the flowers and trees tended by the elves have gone extinct.

Tolkien had other options than explaining the absence of physical evidence of Middle-earth. Middle-earth is riddled with physical echoes of lost civilizations, and Earth has plenty of monuments, such as stone circles, that could have been worked into his history as evidence of Middle-earth. The "eald enta geweorc" phrase in *Beowulf,* which inspired the Ents as giants in his work, was caused by the author of the *Beowulf* poem trying to explain archaeological remains as the work of a lost civilization. Even the men of Rohan link the modern—to them—Hornburg with ancient and lost cultures, with their legends that "the sea-kings had built here this fastness with the hands of *giants" (Two Towers 143), where this passage closely echoes the Beowulfian "old work of ents/giants."* Tolkien's emphasis is due to the fact that he used loss and disappearance only secondarily as a strategy for enhancing the plausibility of Middle-earth as prehistoric Earth, as objections rose in his mind or his readers'. The primary purpose was that explored in Rateliff's essay: engendering a haunting sense of loss in the reader.

Alternate Histories

The previous sections have shown two separate strands in Tolkien's construction of a history from Middle-earth to Earth. Within the narrative history, you can get from Middle-earth history to Earth legends, and back again from the legends or the Red Book to the events of Middle-earth. Within the physical history, you can get from Middle-earth to Earth, but not back again.

This separation of Middle-earth and Earth exactly parallels the separation of the Second from the Third Age of Middle-earth. After Ilúvatar bent the world at the end of the Second Age, no physical evidence of a flat earth remained to humans. Any mortal setting sail from the west coast of Middle-earth would ultimately arrive again in the east, and any astronomical observations would be consistent with a spherical planet. Only narratives told by characters who remembered how the world became round preserve this history, of which the physical evidence is obscured by divine intervention.

Despite the parallels, Tolkien never gave a similar explicit explanation for the fact that the history of Earth is reconstructed very differently from Middle-earth, but even if he conceived of them in parallel terms—which, given the ad hoc nature of some of his explanations, is doubtful—he would not likely have written a story about the much later changing of the world into our own. The divergence between the earth of the Second Age and the Third Age is

caused by a miracle, the intervention of Ilúvatar. Tolkien defined a miracle as the intrusion of the finger of God, producing "realities which could not be deduced even from a complete knowledge of the previous past, but which being real become part of the effective past for all subsequent time" (*Letters* 235). Though Tolkien certainly believed in miracles taking place between the end of the Third Age and the present day, his beliefs about artistic constraints on stories led him to consciously steer away from anything approaching explicit Christianity in his fiction *(Letters* 144, 172). The closer one gets to the modern world, the more "Ilúvatar" becomes "God", something Tolkien wanted to avoid.

Without any explicit explanation of the differences between the sciences of Middle-earth and Earth, though, Tolkien increasingly worried that scientifically educated readers would not be able to accept that the former is the prehistoric past of the latter. Fruitless efforts to resolve such issues as "why is the earth in the past flat?" and "How would plants have survived before the creation of the sun?" may have delayed publication of his legendarium until after his death. History shows, though, that Tolkien really had nothing to worry about. On the one hand, critical reception of his work has not focused on the ways in which Middle-earth is implausible as a prehistoric setting. Readers have been quite willing to suspend disbelief on that point, which is actually quite easy to miss entirely. On the other hand, shortly after Tolkien wrote, the device of "alternate history" became more popular, especially as the concept of parallel universes entered formal quantum physics and from there into popular science and from there into genre fiction. Interestingly, the longest fantasy in the English language, Mary Gentle's *History of Ash*, centers on a lost manuscript detailing a "true" lost history, which diverged from the canonical history supported by archaeological evidence and extant textual evidence alike. The split between textual and physical histories in that story comes at a moment in the fifteenth century that is understood by contemporaries as a miracle and by twentieth-century readers of the lost manuscript in terms of parallel universes engendered by the workings of quantum physics. In other words, Gentle does explicitly what a reader can see in Tolkien's works by reading between the lines. As novels such as *The History of Ash* show, scientific developments have, ironically, made readers *more* willing to accept, at least for the purposes of fiction, that Earth may have had an alternate history that we can no longer detect via physics or archaeology. Tolkien was, in this way as in many others, ahead of his time.

Notes

1 Rateliff, John D. "'And All the Days of Her Life Are Forgotten': *The Lord of the Rings* as Mythic Prehistory." In *The Lord of the Rings 1954-2004: Scholarship in Honor of Richard E. Blackwelder*, ed. Wayne G. Hammond and Christina Scull. Milwaukee, Wisconsin: Marquette University Press, 2006: 67-100.

2 Rateliff, John D. *The History of the Hobbit. Part Two: Return to Bag End.* London: Harper Collins Publishers, 2007.

3 Fimi, Dimitra. *Tolkien, Race and Cultural History: From Fairies to Hobbits.* Basingstoke, UK: Palgrave Macmillan, November 2008.

4 Hynes, Gerard. "'Beneath the Earth's dark keel': Tolkien and Geology." *Tolkien Studies* 9 (2012), 21-36.

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2015

Mallorn:

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Scholarly articles about Tolkien's works, life, times, concepts, philosophy, philology, mythology, his influence on literature or other areas of interest regarding Tolkien. Articles are to be a maximum of 3000 words with references in either MLA or APA style. Submissions must be in English, double spaced, accompanied by a cover letter which includes an abstract of the article and a brief bio of the author. Please submit 2 (two) electronic copies in Arial or Times Roman 12 font. No hand-written copies will be accepted. Deadline for submission for a December issue is May 1 of that year. Submissions received after that date will be reviewed for the next edition.

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ERIC MULLER

Padric and the Devil

CATHERINE BENOIT

Padric O'Connor drove the mail cart for the villages in the southern end of the Irish county of Langford. He had been driving the same route for years, and his father had done it before him, and his father before that; back and back as far as anyone could remember. The donkey-drawn cart was a little outmoded in other parts of the world, but the traditional Celtic villagers and farmers in those parts had a deep-seated mistrust of motor-cars and other such new-fangled notions. Padric was not least among these, so he continued to drive his cart.

One evening in early spring, Padric was on his way home to his little cottage outside the village of Bransom. The days were still short, and the gloaming gathered in the east as he approached the stretch of woods that still separated him from his warm hearth. The day had been abnormally cold and overcast, and now a heavy fog was creeping in from the bogs and marshes to the west. The dark mass of the gnarled and scarred trunks of the old, old trees glowered forbiddingly as he drove up.

A man appeared by the side of the road, right at the forest's edge. Padric jumped, violently startled. At first, he thought this man was one of the Faery, for he had seemed to appear out of the air. A strange feeling of mingled apprehension and expectancy grew like a bubble in Padric's breast, then burst quite suddenly as he realised that the fog could easily have hidden him from view. The man raised his hand in greeting, and called in a cheery voice,

"Hallo there! May I have a lift?"

Padric pulled on the reins and peered at the man from under his cap. He was dressed in a tweed suit of the latest cut, with a flannel scarf twisted about his neck and a well-brushed bowler on his head. Upon close inspection, Padric decided that the man wasn't Fay; yet there was something strange about him. His face was handsome, with dark, sparkling eyes; a straight nose; a strong, bearded chin and curly black hair that spilled onto his forehead. He sprang towards the cart with a light and bouncy step, as if gravity didn't affect him as much as it should. Padric shuffled stiffly to the side, making room for the stranger.

"Aye, hop up," he said in his gruff voice.

The stranger did indeed hop up with a light and easy grace. It seemed to Padric that he jumped in the cart with one great leap; yet he landed quite softly. The stranger settled back on the seat. As Padric urged his donkey into motion, he peered sideways at him from behind his bushy brows. There was a look of cunning in the stranger's eyes, and a slightly contemptuous smirk about his mouth. But he seemed friendly enough.

"Fancy a game of cards?" the stranger asked, after they had been creaking along for some minutes.

"Aye, but it's rayther dark out, an't it?" Padric replied.

"Oh, not to worry. I have a candle here," said the stranger, pulling a tiny stub of wax from his pocket.

Padric eyed it dubiously, but as the strange man had already lit the candle and set it between them on the seat, he decided not to say anything. The stranger shuffled and dealt the cards, and they began a game.

Padric was so absorbed in the game that it wasn't until a good while later that he realised how long they had been playing. To judge from the light of the gibbous moon that rode high in the sky above them, it must have been at least two hours, yet they hadn't left the woods yet. This was odd, as it usually only took half that time to get through the wooded area. He looked at the candle. It hadn't gone down at all. Padric slowly turned his gaze to the stranger that sat beside him. He was looking at the cards in his hand, deciding what to play next. He had removed his cap, and with a thrill of terror, Padric saw two little horns poking through his curly hair. He bent over to look at the stranger's feet, but there weren't any feet to see. *There were hooves!* Padric sat up and looked in his face. The stranger stared at him with a cold, cunning grin. It's face changed – no longer handsome, but twisted and evil, with a horrible leer. The devil – for devil he was – snarled and reached for Padric as he yelled and leapt from the cart. He fell and struck his head on a stone, and all was dark.

The next morning, Padric woke in his own bed at home. He started up in terror, but realising where he was, he felt that it must have been a dream. He rubbed his head. It throbbed painfully.

"I must stop drinking that gin of an evening... it does do queer things to the 'ead..."

He stumped out and got up his breakfast and ate it as he usually did. He put the dream behind him and went to harness his donkey. The cart was sitting in its usual place at the back of the barn, and it wasn't until Padric pulled himself up into the seat that he noticed something unusual. It was the little stump of candle, placed exactly where the stranger had left it the night before.

Catherine Benoit was born in a small town in Alberta, Canada. She loves reading, writing and playing viola.

The Battle of the Five Armies

The Hobbit: The Battle of the Five Armies.

Directed by Peter Jackson.

New Line Cinema (2014).

The Hobbit: The Battle of the Five Armies is the last episode in Sir Peter Jackson's epic duo-trilogy of J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings*, this film adapts the final six chapters of Tolkien's tale from 1937. It is a good effort at producing a fantasy action film, but less good at replicating the heights of the 2003 film *The Lord of the Rings: The Return of the King*.

When you ask cinema-goers why they went to see *The Hobbit* films, or what they associate with Tolkien, they will undoubtedly refer to "a dragon". Whilst in the first film we had a pitiful 30 seconds of dragon at the very end, in this film we have a sad 12 minutes at the beginning. Cutting the story up in this manner makes the death of Smaug feel pathetically anticlimactic when a further 2 hours of the story are still to come. This is the death of a fire-breathing dragon yet it feels as if Smaug is an inconvenience to be dispensed with before the real action begins.

And the real action really does begin. The film itself is called *The Battle of the Five Armies* and that is certainly what you get. The five armies this time are Dwarves, Elves and Men (supported by Eagles, Beorn, Thranduil's elk, and some mountain goats) against two armies of Orcs (supported by Trolls, bats, ogres and wereworms). We are, of course, treated to the now-familiar gravity-defying skills of Legolas's acrobats but there are some rather nice shots in here; a particularly satisfying scene is the start of the battle where the Elves and Dwarves team up to take on the sudden arrival of Orcs. The problem with the Battle is that it is simply far too long: around 45 minutes are devoted to this – a third of screen-time – making it longer than the far-more significant Battle of the Pelennor Fields. So much time is devoted to the Battle that it actually becomes boring, tedious, and repetitive by the end.

But, to be fair to Jackson, Walsh and Boyens, the film does actually stay fairly true to the plot of the book at a high level; it broadly matches the narrative of the book, in the right order, and with the same characters (albeit with a couple of additions). Unsurprisingly, I drew most enjoyment from the scenes that were more faithful to J.R.R. Tolkien's original book – after all, he was a fantastic storyteller! Particular nods should go to Thorin's death scene, the conversation between Thorin and Bard at the gate, and Bilbo's return to Bag End. There are also some absolutely beautiful scenes capturing the majesty of the peoples and locations of Tolkien's Middle-earth: the Elves of Mirkwood look exquisite whilst the grandeur of Erebor and the pride of the Dwarves are captured perfectly on screen.

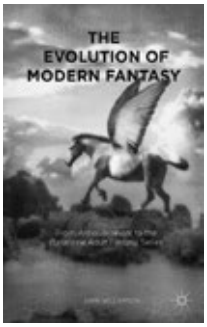
Similarly, I was genuinely satisfied by the White Council's attack on Dol Guldur. Putting aside my disappointment with Gandalf's capture in the previous film, the dramatic arrival of Galadriel was poignant as she stood as a shard of light in stark contrast against the dark oppression of the Necromancer of Dol Guldur. Saruman and Elrond taking on the Nazgûl in an Avengers-style battle was also a pleasure, but it was sadly spoilt by Galadriel doing an impersonation of Samara from *The Ring*. Nonetheless, filling in Sauron's back-story felt as if Jackson was very handily tidying up loose ends from the original trilogy.

But the greatest problem with the actual storyline is that so much of it was left unresolved. For a 300-page book spread out over 8 hours of film, the ending feels surprisingly unfinished and dissatisfying. Following the conclusion of the battle the story just *stops*. There was no funeral for Thorin, the treasure wasn't divided, and Dáin and Bard didn't become kings (indeed, they weren't even seen again after the conclusion of the battle). I presume that the makers were desperately striving to avoid the same criticism levied at *The Return of the King* that it had too many endings; but it would've been nice if *The Battle of the Fives Armies* had at least one! Some other threads from the start of the trilogy are also left unexplained: what were the "portents" in the first film that meant they had to act now to stop others being drawn to the Mountain, and who were those other people? And how about the need for the Arkenstone to command the Dwarven armies (by the way, whatever happened to the Arkenstone in the end)?

Whilst *The Fellowship of the Ring* received 13 Oscar nominations, and *The Return of the King* won a record 11 Academy Awards, it is unsurprising that *The Battle of the Five Armies* received just one nomination (Best Sound Editing). Of course it was never going to live up to the heights of *The Return of the King* but it is difficult not to feel as if this film is a rather tired conclusion to a lesser trilogy. Although much of the film was technically well-produced, I came away feeling a little underwhelmed and a tad bored (especially by the never-ending CGI). This is the weakest of Jackson's films set in Middle-earth, but it will actually be the most enhanced by an extended cut (due in November). Of course, whilst this is likely the end of Jackson's treatment of Tolkien, it is probably not the end of adaptations; I very much look forward to a future adaptation of *The Hobbit* to see how it compares to this slightly-better-than-average blockbuster.

Shaun Gunner

The Evolution of Modern Fantasy



The Evolution of Modern Fantasy: From Antiquarianism to the Ballantine Adult Fantasy Series.
By Jamie Williamson.

New York, Palgrave Macmillan.
ISBN 978-1-137-51808-8

L. Sprague de Camp collected a series of his biographies on some of the early authors of the fantasy genre (for example, Lord Dunsany, Robert E. Howard, T.H. White, and, of course, J.R.R. Tolkien) into the 1976 *Literary Swordsmen and Sorcerers: The Makers of Heroic Fantasy*. This work has been looked on as the standard scholarly reference on the formative years of the fantasy genre and established, in part, the place of Tolkien as the father of contemporary fantasy. Jamie Williamson, a senior lecturer in English at the University of Vermont, acknowledges a debt to de Camp in this new study while also suggesting the need for a better historical framework "for the critical discussion of modern fantasy" (p. ix). He successfully provides such a framework which has the potential to rival the former that raises the profile of many pre-Tolkien authors and establishes their influence not only on the emerging fantasy genre but also on Tolkien himself.

Unlike de Camp and others, Williamson notes that there was nothing resembling the contemporary fantasy genre prior to the early 1960s. The bestselling writers of the 1970s and 1980s who did more than most to establish the form and traditions of the contemporary fantasy, such as Terry Brooks, Stephen R. Donaldson, David Eddings, were usually referred to as Tolkienesque in any critical studies–the term being an implied pejorative in that they were seen as imitators (David Eddings would not have seen this as an insult—he famously referred to Tolkien throughout his career as "papa Tolkien"). Yet, Williamson notes that Brooks' first novel, *The Sword of Shannara* (1976), was deliberately marketed as such to Tolkien fans (p. 196). Williamson is not so dismissing of these credentials as he credits the emergence of the contemporary fantasy genre to two earlier things: the popularity of Tolkien and, on his heels, the re-emergence of sword and sorcery or heroic fantasy works from the 1900s through 1960. The latter particularly came to more prominence through the Ballantine Adult Fantasy Series that republished these works from 1969-1974, for which Williamson coins the term BAFS canon, or as he further states the "'tradition' behind Tolkien" (ix).

The BAFS canon owes a great deal to much earlier works. In making this argument, Williamson is presenting a case for the literary roots of and current literary merits of the contemporary genre. The authors of the BAFS canon are strongly influenced by the retrieval of medieval and earlier epic tales that competed with classical epics. Even so, as the author rightly notes, during this period many of these stories, such as the medieval versions of the Arthurian tales, were still unknown or sparsely reinterpreted. Malory was only rediscovered in the 1830s, and by then a new genre, gothic literature, was emerging from the Romantic period. Williamson does an excellent job in surveying these periods leading up to a brief examination of the "first world-invented fantasy" (p. 87), Sara Coleridge's mostly forgotten *Phantasmion* (1837), and its influence on the BAFS writers of the early 20th century.

Drawing on Coleridge's work and those of the later Victorians, Williamson presents a template that the later BAFS authors would follow. He makes an enthralling case for this template's origins in Germanic and Celtic myths that saw a major surge of interest in the late Victorian period, especially in Arthurian verse tales and children's fiction, and which also strongly influenced Tolkien. As such, when Williamson transitions to the more tilled scholarly ground of Howard, Lovecraft and others he makes an excellent case for their being evolutions of these previous works. He does make a curious separation of the modern scene into a literary canon (Dunsany, Cabell, White, Walton, and, with pleasant surprise, James Stephens); and popular fantasy (generally, the pulp fiction writers of shorter form stories and novellas such as Lovecraft, Howard, and L. Sprague de Camp in his fiction-writer guise). These writers and others became "enshrined by the BAFS" (p. 186) and in conjunction with Tolkien present the template that the bestsellers of the late 70s and 80s would adopt and then adapt.

This new work, therefore, is an indispensable addition to the scholarship on the emergence of the contemporary fantasy genre and the place of Tolkien in it. While not ignoring the importance of Tolkien to the development of the popular fantasies of the 1970s and 80s, it does an excellent job in drawing attention to the influence of other 20th century authors on the new genre and on Tolkien too, as well as to their literary roots in the previous two centuries. As such this is an indispensable addition to the understanding of contemporary fantasy and a healthy examination of all its influences.

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How does J.R.R.Tolkien inspire us?

ROSALINDA HADDON

I always find it amazing how often I come across a Tolkien quotation in a movie, in literature or hearing it from some very unlikely sources. Most have no idea who wrote the quotation or where it came from. But everyone states that it has some special meaning for them. That, that particular quotation was an inspiration. According to the Merriam Webster Dictionary, an inspiration is "something that makes someone want to do something or that gives someone an idea about what to do or create". That got me thinking about my favorite Tolkien quotes and what they mean to me, how they inspire me. Unfortunately there are too many to include in this article, because I find so many in Tolkien's writings. So, I asked my students if there were any Tolkien quotations that had special meaning or were inspiring to them and why? These are all from first year college students. I am summarizing the top five with their explanations for your enjoyment and reflection.

"Not all those who wander are lost."

Just wandering may not have a known goal, but there is a sense of finding oneself and seeing where the journey will take you. It gives hope to people who may only know a few things about their future. I used to feel very unhappy and incomplete not knowing where I was going. But once I realized I was on a journey and wasn't lost I have become happier than I ever thought. Thank-you, Tolkien.
At my age it is hard to picture my dreams, especially when, as a student, nothing seems to be going right. But this quote gives me a sense that even if I wander off my path a little, I can still picture and accomplish my dreams.

"All that is gold does not glitter."

Look deeper. Do not take things at face value. Some things that may not at first seem very valuable are the very things that are.

"Only a small part is played in great deeds by any hero."

Anyone can be a hero and they only have to play a small part in the outcome. Those who are not the heroes can play a major role. We all participate in the outcome, not just the hero.

"Great! Where are we going?"

This exemplifies friendship. I may not know where the journey will take me, but I will be there with and for my friends.

"You have nice manners for a thief and a liar."

This gives perspective. Bilbo really is a thief and a liar even though he is the protagonist. It shows how complicated life can be that heroes can cheat and evil-doers have back stories of their own. This embodies the "Realness" of Tolkien's works. We are all multidimensional and good guys are not all perfect.

J. R. R. Tolkien's words often have tremendous meaning and inspiration for us. We read them and they strike a chord for our lives. I wonder, at times, if he had any idea how greatly he would influence his readers and the decisions we make in life. He certainly has left us with an incredible legacy.

I would love to hear what your favorite or most inspiring quotations are and why? Send them to me as a letter to the editor. I'd love to compile them into some sort of monograph. I will look forward to hearing from you.

It is with sadness that we report the death of artist Jef Murray. Well-known to members of the Tolkien Society, his artwork graced the pages of many editions of *Amon Hen* and the cover of the previous edition of *Mallorn*. He will be missed.


Jo. Dolfen
2015