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ART

My thanks to all who helped make this issue possible, especially to Nan Miles and Steve Gillian for the typing, to Nan Miles and Marsha Brown for layout and paste-up, to Ron Cearns, John Sadowski, Mark Sadowski & Marsha Brown for what proofreading was done, & to the Browns for masterminding the whole operation.

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Please note that NIEKAS is now 75c, 4 for $3 on subscription, & all back issues available (including #20) are $1 each. List provided on request. We hope to have #21 ready about Christmas 1969.

EDITORIAL

This issue was delayed because we got bogged down trying to type everything with even right hand margins, and it proved to be just too much work. We had also planned to transcribe the discussion which followed the Tolkien Conference papers but the tapes were too indistinct. We will try again when preparing for the book version of the proceedings.

Apologies for the appearance of this issue but some manuscripts were typed a year ago and have gotten rather dirty. Also, a few corners were cut to get the issue out. TJ #11 is reduced too much because of confusion on typing instructions. Looks should pick up with #12 which is already 3/4 typed.

With this sudden spurt of TJs you should watch your dues-renewals for 3/4 of the current memberships will have expired by TJ #12. The number on your address label represents the last issue you will get. If you can, please renew for 8 issues at a time so that we can count on the large print order needed to make TJ economically viable. And if circulation picks up a little more and we have a lot of long term memberships we might be able to afford improving TJ by setting it in type and perhaps even having color covers.

Glen GoodKnight (504 Elm St, Alhambra CA 91801) has taken over the TSA button service. For a price list send a reply envelope. And while you're at it send him $2.50 for his excellent magazine MYTHLORE. Glen is layout editor of TJ starting with 11.

Squeezed out of this issue for lack of time to edit the large mass of redundant material and lack of space are the comments on Burt Randolph's article on the Valar. It will be in #12.

We are now out of manuscripts and need additional papers to resume work on TJ #13 and beyond. The earlier we get the mss the more steadily can we produce TJs. (This is not an editorial we, by the way, but refers to Nan Miles, Charlie & Marsha Brown, Dick West, Glen GoodKnight and myself.)

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United Artists does have a film agreement with Professor Tolkien, but I have no more information at this time.

The Tolkien Society of the University of Illinois expects to have the proceedings of their April 1969 Conference On Middle-earth published by the UofI Press. All interested in seeing the publication should write them and ask when they expect to publish these proceedings. Write U of I Press, 52 E Gregory, Champaign IL

Ballantine Books is CONSIDERING a Tolkien calendar for 1971. I hope it will have both Gregorian and Shire dates.

Ballantine's excellent "Sierra Club" books now include Elliot Porter's In Wildness is the Preservation of the World (U9800), Summer Island, Penobscott County (74654) and The Place No One Knew (U9801). Thomas Hornbeim's Everest, The West Ridge (74656--this captions some pictures with quotes from LotR), and Robert Wenkam's Kauai & the Park Country of Hawaii (01557). Each contains about 200 wonderful color pictures and should be enjoyed by any lover of Tolkien. They cost $3.95 each.

The August issue of Fantastic Stories had an interesting article by Bill Meyers on "Tolkien and Temperament," giving his personal reaction to LotR. You can get a copy by sending 60c to Box 7, Oakland Gardens, Flushing NY 11364. The December Fantastic will reprint Piers Anthony's article about the Arabian Nights from NIEKAS 17 and start his novel Hasan, based on the Nights.

Gerold Bishop reports that last September and October BBC radio presented an 8 week serial dramatization of The Hobbit.

Bill Bowers asks that we announce a new, expanded edition of the DOUBBLE-BILL SYMPOSIUM on writing SF, with contributions from almost 100 SF writers and editors. Send $3 to Bill at 2345 Newton Av, Akron OH 44305.

Additional reviews of Ready's and Carter's books will appear in NIEKAS 21. (75c a copy, 4 for $3.) Also, the Glossary of Middle-earth from NIEKAS will be published in hard-cover by Mirage Press.

Don't forget to get LOCUS, the bi-weekly news magazine, for the latest on Tolkien and the entire fantasy field. (6 for $1 from Charlie Brown, 2078 Anthony Av, Bronx NY 10457.)

Al Klopfer of the DC smial (1219 Raymond St, McLean VA 22101) reports an old clipping about a rock group called Thorinshield. They have issued at least one single and one lp (Phillips) and are Tolkien fans. They've done a rock version of Nimoy's "Ballad of Bilbo Baggins."

The next TSA meeting will be on the Columbia U campus in NYC on Saturday, 27 Dec 1969. One speaker, Mrs Veronica Kennedy on LotR & the Mabinogion, is lined up. Watch for further news in the GREEN DRAGON, and write me immediately if you want to give a paper. We will have a meeting in Boston at the annual Boskone SF & fantasy convention Saturday evening, 28 March 1970.

Don't forget the 2nd annual Tolkien Conference Oct 30 to Nov 1 in Green Bay Wisconsin. Contact Ivor Rogers, U of W, Green Bay WI 54305. And plan for the 1970 Conference to be held in the Los Angeles area by Glen GoodKnight.

Ed Meskys

THE HOBBIT HABIT

IN THE CRITIC'S EYE

-Dainis Bisenieks

Middle-earth is not our private preserve any more. It has become too visible, and some people are as dismayed by the fact as they would be by an invasion of orcs. Tolkien's work has captured at one stroke the readership of Kahlil Gibran, J.D. Salinger, and *Mad* magazine. The makers of posters and records have exploited the trend. And critics and commentators, from the anonymous pundits of *Time* upward, have put in a word, not always very polite, about work and readers both. No wonder some of us dislike this burst of publicity. We like to think that our interest in *The Lord of the Rings* is both individual and judicious: the critics will not acknowledge this.

I don't think that a private delight has been spoiled for me, and I have found the criticism -- even the worst of it -- instructive and even entertaining. If some of it is unfair comment, it is best to be aware of such. Know Your Enemy. I teach literature, and fantasy has for some time been my number one problem in criticism. What is literature for, and how can it be relevant to life even when it is fantastic? Thanks to the controversy over *The Lord of the Rings*, I have entered my profession with at least the beginnings of an answer to this question.

A point that I will not relinquish is that this *is* an important, complex, and enigmatic work. As much so as, let us say, *Moby Dick*. But there is a difference. While *Moby Dick* excites critics, *The Lord of the Rings* excites readers. All its recent critics have noticed that. they praise or damn the work not only for itself, but for its supposed effect on its reader. (Not the case with *Moby Dick*.) But readers are of many kinds, and I think none of the generalizations of the critics can wholly stand. Those who deplore the hobbit habit have been most categorical with theirs. I would like to make some remarks about them.

Important and complex, yes -- but perfect and entirely admirable? A number of critics have dissented, but their critiques reveal far more about them than about the book. But criticism most often *is* like that. We form our theories of art on the basis of our likes and dislikes. Within a certain range they may serve us well. But if a work of art falls outside that range, we can only say that it does no good that *we* know and, as far as we are concerned, ought not to exist at all. I don't think I can, by any argument, change the taste of those who were so deeply dissatisfied with *The Lord of the Rings*, but I would like to look at their doctrine and ask whether it fits my experience as a reader and what I know about stories and audiences in general.

It is difficult to keep one's cool about Joseph Mathewson.[1] The editorial policy of the magazine he writes for seems to foster the making of statements by implication and innuendo. He flatters his readers by suggesting, with a word or phrase, a shared knowledge ability: you and I *know* what's important. So, after misquoting the title of Tolkien's *Beowulf* essay, he says that it is "said to be well thought of by people who think about such things." Comment is superflous. And though he seems to have read *On Fairy-stories* -- for he quotes from it -- he uses the words "fairy tale" ("nothing more than...") and "escape" (+ "-ism") as if he had never given a moment's thought to the meanings Professor Tolkien gives these words (if only to refute them). We have met his like before: indignation would be wasted on him. I only wonder how much we can be harmed by those who are willing to be flattered by him. Having read his article, they *know* exactly what to think of the people who enjoy Tolkien's work.

Of Paul West we can see that he is baffled -- and he loses his cool and resorts to irrelevancies, nonsense, and name-calling.[2] Mathew Hodgart, while acknowledging Tolkien's skill in using the material of epic and saga, charges that "he brings everything down to the black-and-white of the fairy tales."[3] "John Malcolm" (Peter Dickenson) says:

> But still it is a children's book: the one thing it does not rely on for its effects is an adult experience of the world, the readers recognition that the writer is portraying an emotional truth about humanity.[4]

All these critics evidently believe that a story should be as much like life (with all its complexities and ambiguities) as possible, and that where it is not, it deceives. But can they be right in this? What would such a doctrine *not* condemn? If Mr, Mathewson finds the outcome no more in doubt than "in a classic Western", the appeal to form should strengthen my argument rather than his. For I believe that form is necessary to a story, is perfectly natural, and does not deceive. (Compare *On Fairy-stories* , Note H.) A comedy ends, according to the old adage, in a wedding, and a tragedy in a funeral. A eucatastrophic tale ends in joy: the Field of Cormallen..."And all my wishes come true!" It is not unaware of the sorrow that may come, but "The New Shadow" lies outside the frame of the story.

A modern critic (who has not, to my knowledge, dealt with Tolkien) has offered the viewpoint that the novel "readers experience".[5] It is, so to speak, about "Everyman". But this begs the question: "experience" cannot be generalized. What any story-teller offers is an interaction of character and *fortune*. What interests us is what the hero does with his fortune. I mean by this term everything in the story which is axiomatic and may not be analyzed or questioned -- everything that is given at the beginning of the story in order to *have* a beginning. And that can be as fantastic or as improbable as we like. As long as all the cards are on the table. Lear's daughters, Goneril and Regan, are wicked: we need not ask why. What matters is that fate of Lear, that terrible-tempered old man, as determined by his character and by such friends and enemies as he had. The 20th century writer can no longer give human form or origins to perfect villains or heroes -- there can be no Goneril or Regan in realistic fiction -- but he is, as always, free to enter the realm of fantasy.

Tolkien has given his hobbits real enemies (who,by de-

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* Based on paper delivered at T. S. A. meeting in N. Y., Dec. 29, 1967.

1. Mathewson, Joseph, "The Hobbit Habit", Esquire, Sep. 1966, p. 130.
2. West, Paul, "Nondiwasty Snep-vungthangil?", Book Week, Feb 26, 1967, p. 1.
3. Hodgart, Matthew, Kicking the Hobbit, New York Review of Books, May 4, 1967 pp. 10-11
4. Punch, Nov 16, 1966, p. 755.
5. Friedman, Alan, The turn of the Novel, N. Y., Oxford Univ. Press, 1966. See especially the preface.

finition, do not understand good faith) and real allies (who, by definition have no credibility gap). To do so is not to pretend that such exist on earth: see, in the preface to the revised edition, Professor Tolkien's remarks on what his story would have been if it had paralelled the course of events of World War II. It would have been, in brief, a story without form, without an actual or foreseeable ending. In the story as written, a real, demonic enemy --Sauron-- is completely defeated, although -- "'Other evils there are that may come... Yet it ia not our part to master all the tides of the world....'" (III,190, Bal. Bks.) It remains to wrap up the loose ends of the story, and the author may properly write "The End."

When Mr. West speaks of "a virtue that triumphs untested or an evil that dies uninvestigated" (and other critics have made the same charge) I think he is mistaken on the first point, and the second is largely irrelevant. The hobbits, with whom we are mainly concerned, certainly are tested. That is what makes it an exciting story. The evil of Sauron or of the orcs does not need to be investigated, and that of Saruman and Gollum *has* been.

A point that may be disputed is whether all of Prof. Tolkien's cards are on the table. Has he dealt out his heroes' fortunes quite openly? Their great good fortune is. of course, to have such allies as Gandalf and Aragorn. But why are Frodo and his friends chosen? We are told that the hobbits of the Shire "were...sheltered,but they had ceased to remember it.... Nonetheless, ease and peace had left this people curiously tough. They were, if it came to it, difficult to daunt or kill; and they were, perhaps, so unwearyingly fond of good things not least because they could, when put to it, do without them..." (I,25) We know Gandalf's good opinion of our heroes: they are the most adventuresome and curious hobbits of the Shire. Subtle advantages, these: the fate of Fredegar Bolger comes closer to the average of "experience." So it is possible that Prof. Tolkien has somewhat stacked the cards in favor of his heroes, making their world more idyllic than it has a right to be. Perhaps the book does owe some of its appeal to this.

John Boardman's criticism on this score is the most judicious that I have heard.[6] He has pointed out medievalist and reactionary elements in *The Lord of the Rings*: the Shire, quite impossibly, has no sanitation or public health problems, and there are no sympathetic portraits of people who like machinery. He has said it so well that I cannot doubt if these features of the book affect readers. And do I perhaps share that anti-machine bias?

To raise a question like this without impunging the whole structure -- that is what criticism ought to do. And I believe the structure stands unshaken. What Prof. Tolkien thinks about machinery can be learned from *On Fairy-stories*; and his viewpoint is by no means one-sided. Nor is the medievalist element, I think, the most important in his work, or the chief cause of its wide appeal. If it were, more people might be reading the prose romances of William Morris. But why is the work of Morris dead? Most often, I think, because it is difficult for today's readers, but that is, after all what gives shape and direction to the story (no matter what other virtues it has). I think its portrayal of decisiveness and courage is not at all improbable. Not the idyll, but the deeds of elves, dwarfs, men, and hobbits make it the exciting and moving story that it is.

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6. "Forward to the Middle Ages With Tolkien", delivered at T. S. A. meeting in N. Y., Dec. 29, 1967. To appear in Tolkien Journal.

PROCEEDINGS

First Annual Tolkien Conference

Belknap College - October 1968

Keynote

On Hobbit Lore & Tolkien Criticism

Fred Lerner

We are assembled here at Belknap College to talk about one of the strangest literary phenomna of our century. We have before us a book which, in the lifetime of its author, has become both a best-seller and a classic. In *The Lord of the Rings*, John Ronald Reuel Tolkien has told a story which simultaneously enthrals the most avid devotees of science fiction and those in our culture who most deeply fear and despise the progress of science and technology. Into a society obsessed with eroticism, Prof Tolkien has brought an extremely long novel in which nothing more sensual than a kiss -- and a precious few of those -- is shown to occur. To a readership increasingly inclined to regard good and evil as irrelevant abstractions, he has told a tale of courage and faith, of treason and cowardice. And from a generation with its eyes firmly on the future, he has evoked a new appreciation for our earliest literary and legendary heritage.

Since *The Lord of the Rings* offers so many things to so many people, it should not be surprising that its readers have responded in many different ways. Tolkien criticism owes its origin to many traditions, and during this conference we shall have the opportunity to sample several of them.

As I am an embryonic librarian, the bibliographical aspect comes to my mind first. It is probably too early for a definitive bibliography of Prof Tolkien: new editions of his books are being issued in many countries; and the recent copyright dispute has complicated the matter further. But the work has begun in this field.

The Lord of the Rings is a novel; a work of creative literature; and as such is grist for the critic's mill. As befits a product of a respected man of learning, some of the foremost writers of our time have applied themselves to Tolkien's fiction. Edmund Wilson and W H Auden were among the first to discuss his adult fiction in the literary magazines; their opposite opinions have been reinforced by latter critics.

From one segment of his readership, Prof Tolkien has received an accolade accorded to few others authors; a refusal to accept wholeheartedly the realisation that his work was fiction. The Sherlockian tradition, maintained for half a century by the devotees of Conan Doyle (or John Hamish Watson), is responsible for some of the talks we shall hear today. Something of this sort grew up about Austin Tappan Wright's *Islandia;* but I suspect that the scholarship of Middle-earth will be unsurpassed in the fantasy field.

My own favorite brand of Tolkien criticism is that which aims to point out the parallels between *The Lord of the Rings* and those sources of early English literature, and literature of other Northern countries, to which Prof Tolkien has devoted his academic career. My own debt to Prof Tolkien is that he inspired me to read these great books and enjoy them.

I shall conclude with some of the words of the man whom I consider to be the most authoritative Tolkien critic:

> The illusion of historical truth and perspective, that has made [it] seem such an attractive quarry, is largely a product of art. The author has used an instinctive historical sence -- a part indeed of that ancient English temper (and not unconnected with its reputed melancholy), of which [it] is a supreme expression; but he has used it with a poetical and not an historical object....
>
> ...He esteemed dragons, as rare as they are dire, as some do still. He liked them -- as a poet, not as a sober zoologist; and he had a good reason.

Those are the words of Prof. Tolkien himself, discussing *Beowulf* in his essay "The Monsters and the Critics". But, in my opinion, his words are just as applicable to *The Lord of the Rings*; and they tell a lot about what Tolkien is doing with his fiction. He is writing poetry, with his theme, that upon which he has spent his life's work. How successful he has been is reflected by the appeal of his saga.

His success proves him a false prophet. At the beginning of *The Fellowship of the Ring*, Tolkien said that hobbit-lore

> ...is not yet universally recognized as an important branch of study. It has indeed no obvious practical use, and those who go in for it can hardly expect to be assisted.

This disparagement is no longer entirely correct; hobbit-lore may indeed be lacking a practical use, but its importance as a branch of study is obvious to many. As we shall see this weekend.

Tolkien Criticism

George Thomson

For more than 30 years now, J.R.R. Tolkien has had an excellent press. He has been praised by four groups: reviewers, scholars, science fiction fans, & journalists.

The Hobbit and *Farmer Giles of Ham* were widely reviewed and commended. *The Lord of the Rings* had its greatness proclaimed by W. H. Auden, Richard Hughes, and C.S. Lewis. This stirred up a little resentment, but for the most part the response from Canberra to Los Angeles to London was enthusiastic. Dissenters, in the face of such acclaim, were driven to a contrary extravagance. R.H. Flood wrote:"Pretentious snobbery is the best description for this scholarly off-shoot of a once-done fairy tale." "This book is not recommended; there is no 'moral' problem involved except injustice by the publisher or a waste of time by the reader." (*Books on Trial*, January-February 1955; Tolkien has not had an especially warm reception from the Catholic press.)

A more thorough dismissal attempted by Mark Roberts in *Essays in Criticism* was blighted by cavalier treatment. Among reviewers, only Edwin Muir scrupulously balanced unquestionable merits and severe strictures. In the London *Observer* (August 22,1954, November 21, 1954, November 27, 1955) Muir stressed the black and white quality of the narrative. He attributed this two-tone effect to Tolkien's deficiency in sensibility or imagination. He concluded that nearly all the characters were boys at heart and that *The Lord of the Rings* was a brilliant boy's adventure story.

With the new editions (paper, 1965, hardcover, 1967) history has repeated itself. Most reviews have been favorable but vituperation sinks to a new low in Paul West's outburst in *Book Week* (February 27, 1967): *The Lord of the Rings*, "far from being another great saga, is a *Nippleungenlied*, and the cult is an unweening quest for the unmeaning." Matthew Hodgart in *The New York Review of Books* (May 4,1967) assumes the role of Edwin Muir and expounds Muir's thesis.

The scholars came next on the scene, led by Douglas Parker with his review essay in the 1956-7 number of *Hudson Review*. Until 1968 they contented themselves with the publicatio of essays and articles.

One direction of scholarly attention was determined by an interest in the fiction of Charles Williams and C.S. Lewis. Tolkien was rapidly assimilated to this preoccupation. He was pronounced a member of the Oxford Christians and one of a small group calling themselves the Inklings. In a recorded telephone conversation with Henry Resnick (published in *Niekas*, No. 18, 1967) Tolkien at least makes clear that he was not influenced by either Williams or Lewis.

The idea of Tolkien as one of the Inklings further expresses itself in the treatment of *The Lord of the Rings* as Christian document. For the most part, Tolkien's fiction is not well served by this specialized interest, for it leads to some form of allegorical interpretations which is precisely what the author deplores. Tolkien has insisted that he intended "a monotheistic world of 'natural theology'" and that "the 'Third Age' was not a Christian world" (*Diplomat Magazine*, October, 1966).

A second stream of Tolkien scholarship, much less developed,has for its subject language, myth, epic,and medieval narrative as these relate to Middle-earth. The fullest exposition so far is by J.S. Ryan in *Folklore* (London, Spring, 1966).

Researching Tolkien's world from the inside is an enterprise begun by W.H. Auden in "A World Imaginary, but Real" (*Encounter*, November, 1954). It was this quality of *as-though-real* which from the first attracted a fellowship of the ring. The work of exploration begun by Auden has since been carried forward with great vigor by the fanzines. In a contribution to the 1967 Tolkien Birthday Number of the *Tolkien Journal*, Edmund Meskys gives a valuable run-down of the more than a dozen fan magazines which have published Tolkien material. The fanzines now encroach on all areas of Tolkien study. Special mention should be made of *Niekas*, edited by Ed Meskys, which has published far more Tolkien material than any other magazine.

Reviewers,scholars, and committed readers prepared the way for the fourth phase of writing about Tolkien. A copyright feud,sales figures, and cult status propelled a quiet Englishman, his hobbits, and Middle-earth onto the world stage of universal journalism. News-style items described his sales figures, his copyrights, and his activities. The sales figures were impressive: by the end of 1968 Ballantine had five single paperback volumes in print along with several promotional items and total sales were five million.

Meanwhile popular articles described Tolkien's works, his character, and his cult status with the young. The majority of these efforts were straightforward and reasonably accurate; they were also routine. This tide of journalistic outpourings has now receeded. For real information and hard facts the reader must turn to fan magazines and scholarly journals.

Old Irish Influences upon the Languages & Literature of the Lord of the Rings ~by Cory Seidman Panshin

It is a frequently mentioned fact, that the Celtic elements in *The Lord of the Rings* are very strong, being second in number only to those from Germanic history and mythology. The character of the Elves in particular is often cited as stemming more from the *aes sidhe* and Tuatha de Danaan of the Irish myths than from the Old English *Ylfe* or Norse *alfar* from which they derive their name. Likewise, the situation of the Shire and of Rivendell as outposts of civilization surrounded by wilderness is reminiscent of the status of the Romanized Celts of England under King Arthur, a century after the departure of the Roman eagles. And Tolkien himself tells us ((III:413/516)) that he has made the Breemen and the Dunlendings analogous to the Celtic remnants within and on the borders of Anglo-Saxon England.

But these parallels are all rather general. We would expect Tolkien, as a philologist, to have drawn inspiration also from the languages and literatures of the Celtic peoples in the construction of Middle-earth. And indeed such is the case. In this paper, I intend to discuss a few of the most obvious borrowings from Old Irish. Since I have only a fairly superficial knowledge of this language, and none at all of Welsh, I will direct my discussion towards the Middle-earth phenomena themselves, as elucidated by their Irish equivalents. The more general question of the full range of Celtic influence upon Tolkien I leave aside, in the hope that it will be taken up by one with the background to do it justice.

The first area in which Tolkien's borrowings from Old Irish appear to be significant is that of phonetics. Here one can look almost anywhere in the Elvish tongues and find points of comparasion. For example, Tolkien states of final vowels in Quenya that "they had nearly all formerly been long vowels (or they would have disappeared)" ((RG:61)). This same reduction in final vowels took place in the development of Old Irish. Likewise, the Cirth contains a rune for that sound of Archaic Sindarin which can be discribed as either a spirant *M* or a nasal *v*. ((III: 404/501)) This exceedingly pecular sound occurs, to the best of my knowledge, alone in Old Irish of all the Indo-European languages.

However, such comparasions, although they may be of mild interest, are unsystematic, and therefore of no use for the understanding of the Elvish languages themselves. Of much deeper import is an apparent Sindarin equivalent of the Irish phenomena of *lenition* and *nasalization*. These two phenomena occur both as historical changes in the development of Old Irish from Indo-European and as grammatical processes within the language. In lenition, a stop between two vowels becomes the corresponding fricative. Thus, we have *p* going to *f*, *t* to *th*, *k* to *kh*, and similarly for the voiced equivalents. Nasalization can follow either of the two processes. In one, the combination of nasal plus voiced stop becomes a double nasal: *mb* to *mm*, *nd* to *nn*, *ng* to *nn*. These clusters may also be simplified.

Now, when we look at those pairs of cognates between Quenya and Sindarin which are given in *The Lord of the Rings*, we find that processes similar to these must have been going on in the development of the latter from the archaic form of the former. Nowhere is the evidence complete, and there are many apparent exceptions to the rules, but they do allow many puzzling correspondences to be clarrified.

As one example of lenition, the word for the month of May is *Lotesse* in Quenya and in Sindarin *Lothron*. ((III: 388/493)) Similarly, the Quenya *alda* "tree' has as its Sindarin cognate the form *galadh*. ((III: 391/487)) Finally, with the Sindarin change apparantly conditioned by some sort of prefix, we have the season-names *tuile* 'spring' equivalent to *ethuil* and *coire* 'stirring' equivalent to *echuir*. ((III: 386/480))

For nasalization, the second process, where the original stop was voiced, is explicitly described by Tolkien and the exceptions noted. He gives as an example of the change the relation of Q. Endore 'Middle-earth" to S. Ennor. It is only in final position that the double nasal is simplified, as in the development of Q. *rembe* 'net' into S. *rem* and in the derivation of the name *Rohan* from the earlier *Rochann*, originally *Rochand*. ((III: 393/490))

Examples of the other kind of nasalization are rather rare. However, the fact that voiced stops and fricatives occur independently in Sindarin, while in Quenya they are found only after a nasal or in the combinations *ld* and *rd*, would seem to indicate that some such voicing process must have occurred. One possible example is the Quenya form *Antani* 'Men' which is given at one point in the revised edition as equivalent to S. Edain. ((III: 506)) However, both in the first edition ((III: 406)) and elsewhere in the second edition ((III: 388)), this appears as *Atani*.

These historical correspondences are illuminating, but more important, if it could be demonstrated, would be the use of lenition and nasalization as grammatical processes within Sindarin. And there is evidence for this also. Lenition and nasalization in Old Irish affected the beginning of a word when it was preceded by another word that ended, or had originally ended, in a vowel or nasal respectively. This initial nasalization was generally indicated by writing the nasal immediately before the following word. This is what appears to be going on in the phrase meaning 'Forest of Great Fear' *Taur e-Ndaedelos*. ((III: 412/515)) Since *nd-* is not a permissible initial cluster in Sindarin, we may assume that this is a case of initial nasalization, to be pronounced /taur enaedelos/. *E*, derived from an earlier *en*, would than be an attributive prefix.

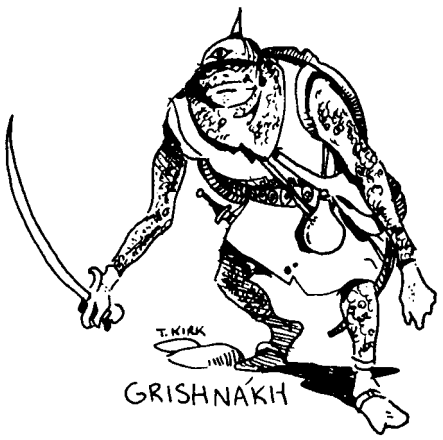
Initial lenition in Old Irish was not as regularly indicated, but the initial voiceless stops *p*, *t*, *c* were, when lenited, written as *ph*, *th*, *ch*. The first of these, although apparantly pronounced simply as /f/, was thus distinguished in

Grima: Wormtongue

writing from the independant *f*-sound derived from the Indo-European *w*. Tolkien employs this same convention for Sindarin: "PH has the same sound as *f*. It is used...where the *f*- sound is related to or derived from a *p*, as in *i-Pheriannath* 'the Halflings'." ((III: 392/488)) But this usage is not justified for Sindarin, which inherited an entire fricative series, *f, th, ch,* from Quenya. We therefore have a clear indication that Tolkien borrowed this spelling convention from Irish. The phrase *i- Pheriannath* is thus seen as a direct counterpart of examples of initial lenition in Old Irish.

But Tolkien's borrowings from Old Irish are not all of a purely linguistic nature.It is also possible to trace literary influences between the two. As the outstanding example, the two poems "Earendil" ((I:246/308 ff.)) and "Errantry" ((TB:24 ff.)) are closely based on Old Irish models in both poetic structure and literary content. First, in order to demonstrate the structural parallels, I will consider one by one the characteristics of Old Irish poetry as given in Thurneysen's *Old Irish Reader* under the heading "Notes on Irish Matrics." ((3 7)) In each case, I will indicate whether Tolkien's poems adhere to these characteristics, as well as any degree of partial adherence.

1. "The normal stanza has four lines." True of Tolkien.
2. Every line has seven syllables." Not true. Here Tolkien has used an iambic tetrameter more appropriate to the ballad-form beloved of the Hobbits.
3. "In Irish the normal rhyme extends from the vowel of the stressed syllable to the end of the word:it consists in the agreement of the vowel...and in the 'affinity' of the consonants." This is essentially true of Tolkien. Given the eccentricities of the English vowel system, it is difficult to discern any patterns of agreement there, but the consonants definately are required to have an affinity as to voicedness. Tolkien also follows the Irish rules in allowing the rhyming of two clusters of related consonants or of a cluster with one of its members.
4. In the fourth section, Thurneysen considers various sorts of internal rhyme. Tolkien uses only one sort *aicill*-rhyme, but that invariably. This consists in the rhyming, in each half of the couplet,of the end of the first line with the middle of the second.
5. "Alliteration within the stanza is always between stressed words which are either contiguous or separated only by unstressed words." Substantially true, although Tolkien seems not to follow the Irish in using alliteration to link succeeding stanzas.



Examples of all these devices may be seen in the first few stanzas of *Errantry*. (Rhyming words and alliterating letters have been italicized.) In *Earendil*, which is a much more serious poem, their use is correspondingly more subtle.

> There was a merry passenger,
> a *messenger*, a *mariner:*
> he build a gilded *gondola*
> to *wander in*, and *had her in*
> a load of yellow *oranges*
> and *porridge for* his *provender;*
> he perfumed her with *marjoram*
> and *cardamon* and *lavender*.

In content, too, these two poems closely resemble the class of Old Irish poems and stories known as "voyages," of which perhaps the best known is "The Voyage of Bran Son of Febal." These tales typically share the theme of a voyage westward oversea to enchanted lands. And it is this same theme that is the connecting link between these two poems of Tolkien's, otherwise so different.

We may ask, them, granted that these works are 'Irish' in the sense that the songs of the Rohirrim are'Anglo-Saxon' what place we may assign them in the ethnic structure of Middle-earth. Tolkien himself tells us that "Elbo invented its metrical devices...They do not appear in other places in the Red Book." ((TB: 8)) However,in light of what we have just seen about these metrical devices,I do not think we can take this statement entirely at face value. Rather it would seem to be in the nature of a joke played by Tolkien-the-author upon Tolkien-the-commentator. For even if Bilbo had invented the devices, why would he have been driven to write about the ocean-voyage, so alien to both Hobbit-tradition and his own experience,without some literary example to draw upon?

It is the source of this literary example that is the problem here. Bree will not do: Besides the definite unbookishness of its inhabitants, it is set up as analogous to Wales rather than Ireland. The only solution is to postulate some otherwise unknown people of this same aborigina;kindred, one that flourished sufficently under the rule of Arnor to have its own literature but disappearance of the realm. One example of their writings, discovered by Bilbo in some old horde of mathoms or perhaps purchased by him in Bree , would have sufficed to inspire these two poems without leaving any other trace of influence on the literature of the times. Bilbo's pride in the form would then be not that of the innovator but rather for having successfully adapted the ornaments of a foreign poetic tradition to the basic ballad-structure of the hobbits. That "Earendil" uses more true rhyme and less consonance than "Errantry" might then represent a failture in this adaption rather than a sudden upsurge of good taste.

The Good Guys & the Bad Guys

≈ Gracía Fay Ellwood

One of the most thoroughly satisfying things about *The Lord of the Rings* is the fact that, with few exceptions, the good guys are very very good and the bad guys are horrid.

That this is a virtue has not however been universally appreciated. One still encounters alot of carping about lack of character development, and protests that the "real world" is not a place of blackes and whites but of many shades of gray. As Matthew Hodgart writes in *The New York Review of Books*, "This extreme polarization of good and evil, which is so striking in the works of all three [Tolkien, C.S.Lewis and Charles Williams], is not only reminiscent of rigid medieval Christianity but is also, surely, rather infantile....by posing the problems of life in terms of absolute good and evil, he gives a pseudo-explanation....Alas, in this world there are no goblins or orcs..."[1]

Mr Hodgart is of course drawing upon some of the most basic principles of good fiction: that the chief events should be brought about by chance (certainly not by magic) but by the characters, working within ordinary human limits; and that the characters should be complex with motivations both conscious and unconscious, both good and evil. But the three heroes of the *Rings* are not notable for profound inner conflict or irrational behavior, nor are Sauron, the Nazgul or the Orcs. Gandalf even wears a white garment and rides a white horse, and fights the black Balrog and Nazgul.

This is clearly not the sort of thing the *New York Review* is looking for in twentieth- century fiction. Anything that is obvious or simple just won't do. Even the Lone Ranger at least wore a misleading black mask! But one looks in vain for subtleties in most of the characters here.

To defend the *Rings* against this charge may seem like belaboring the obvious to many of its admirers, but it may be valuable to get clearly in mind why it is good although it is good in opposite ways from, say, Dostoevsky. The most basic point in its defense is given in the statement that it is not really a novel but a fantasy; and here we might get some help from elementary Jungian psychology, The term fantasy is widely used to refer to images and ideas arising into consciousness from the unconscious mind. This is not exactly what Professor Tolkien means by fantasy, since conscious control is important to his use, but the kinds of characters and events in both are similar. They fall into patterns and appear as commanding Figures; they must be capitalized, and they move and speak chiefly in the Grand Style. Jung says of the recording of his own stream of fantasise and visions of 1913-1914, "First I formulated the things as I had observed them, usually in 'high-flown language,' for that corresponds to the style of the archetypes. Archetypes speak the language of high rhetoric, even of bombast. It is a style I find embarrassing ...But since I did not know what was going on, I had no choice but to write everything down in the style selected by the unconscious itself."[2] He goes on to describe his visions with their dwarfs, heroes, caves with underground streams, seas of blood, ghosts and the like.

He found the basic figures of his visions--the conflict between the Hero and the Dragon, the Wise Old Man, the Good Mother, the Temptress, the Shadow, etc--recurring in myths of primitive people throughout the world, in the major religions, and most surprisingly, in the dreams and fantasies of secularized people of the nineteenth and twentieth centuries. He defined these Archetypes as inherited instinctive ways of responding, patterns of behavior based in the unconscious, each rather like the axial system of a crystal. Avoiding the common conception of Platonic ideas, he makes clear that we do not inherit the very image (the crystal itself) but a tendency to form it. Thus the Good Mother may take the form of Isis the Queen of Heaven, Our Lady Mary, or the Lady Galadriel, each of whom has some distinctive characteristics; but it is the basic common center of creative and nourishing Maternity that we inherit, not Isis or Mary herself.

Although Jung's explicit definition is rather reductionistic, it seems clear from his use of the term that he often sees the Archtypes as self-sustaining realities. They Exist. Our precarious little consciousnesses come from Them and eventually (perhaps) return to Them. Anyone who takes the Archtypes seriously can decide for himself how real they are compared with our separate selves. It has long been the fashion in the West to consider the Manyness of things more real and significant than the Oneness, and it is on this presumpsion that criyicisms such as Mr. Hodgart's rest. When manyness is taken to its ultimate extreme we have left only a multiverse of fragments, and all myth seems to lie dead. But in fact the Archtypes are only driven underground, and remain within the unconscious, pressing for an opportunity to take new shape.

If we grant any reality at all to the Archtypes it becomes clear that a fantasy such as the *Rings* differs from an ordinary novel in that it takes place on a different level of consciousness. Character development would be largely inappropriate in the *Rings* because the main characters (except the hobbits) do not represent the flesh-and-blood people we know, each participating in a complex constellation of Archtypes, Rather the characters are themselves images of the Archtypes. It is a serious mistake to confuse the two levels in this manner, although eventually, somehow, they must be united.*

The Shirefolk are exception. Not because they are developed to any great extent, but because they so obviously do not live or speak in the Grand Style. They live in the common-day conscious world; they are down-to-earth in more ways than one, and their keen pleasure in small things is for the most part bought at the price of ignorance of great things. The provinciality of Ted Sandyman or Gaffer Gamgee has a comical resemblance to that of certain critics of the *Rings*.They can speak patronizingly of Elves or Orcs and the like as merely-subjective, but that only indicates that they have never ventured out into the Blue, and found out how frightening it can be to be merelyobjective!

One could go on to develop the thesis that the characters are archtypal by describing Galadriel and Shelob as contrasting images of the Mother, Saruman and Gandalf as images of the Wise Old Man, Sauron and the Nine as the Shadow. But for my purposes now the most important universal pattern is that of the Hero and his Adventure. A discussion of this will serve both to defend the type-hero and to assert the universality and religious character of the epic.

Joseph Campbell in *The Hero with a Thousand Faces* describes a 'Monomyth' of the adventure of the hero--the pattern that appears, with varying emphases, in most hero tales. He devides the action into Separation--Initiation--Return. "A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."[3] (Compare Frodo and his friends--comfortable life in the Shire, movement into the splendid and dangerous outer world, and "Well, I'm back.") Mircea Eliade shows that this pattern of the hero-myth is reenacted in the initiation rites of numerous primative societies, and has echoes in the symbols of more

* Confusing them in literary criticism is a minor ill compared to the evils that can result from confusing them in life. When the preassure of archtypal war erupts into primary consciousness and the physical world, we have an instance of "inflation," possession by an Archetype. When this happens to a group the moral complexity of every phenomental human being is ignored, and he becomes either one of the Good Guys or one of the Bad Guys. Some of the results have been the Crusades, the Final Solution, the Ku Klux Klan and Black Power extremism. (The increasing use of the word Black is extremely unfortunate in view of the fact that archetypally Black means Bad.) In the individual, of course, it may be no more dangerous than the crank who, possessed by the Wise Old Man, thinks he knows all wisdom.

Intellect rightly insists that the two worlds be distinguished, that we approach every man as a complex, unique being and repress the myth-making tendencies that would sweep him into one camp or another. But the enormous energies behind myth will out; and every person in inner conflict hungers for unity within himself and also between his interior springs and the objective world arpund him. If the conflicts between the archetypal and the phenomental are ever to be resolved, perhaps by some kind of incarnation, the hero (and the dragon) must be acknowledged as such by the critical mind as well as by feelings.

1. M Hodgart, "Kicking the Hobbit," New York Review of Books, V III, 8(May4, 1967) p. 11.
2. C G Jung, Memories, Dreams, Reflections (New York, 1963) pp 177-8
3. J Campbell, The Hero with a Thousand Faces, (Cleveland, 1956) p. 30.

developed societies that lack such rites. Always, he asserts, the initiatory ordeals mark a confrontation with the Sacred, and it is the deity who gives the initiate the renewed life he now has.

Mr. Campbell describes the typical hero myth (with many widely chosen examples) as beginning with a Call to Adventure in an apparently trivial or even chance event. He gives the example of the little princess who lost her golden ball into the well, and thus brought about the appearance of the frog who changed her life. We would think at once of Frodo's inheritance of a plain gold ring after a birthday party, and the later coming of Gandalf with the Shadow of the Past, or perhaps of the casual visit of Gandalf to Bilbo eighty years earlier. Some heroes refuse the call, like Jonah who fled from the command of Jahweh to preach to Nineveh. (Acturally he fled right into another adventure) But to the one who accepts, an unsuspected world is revealed; the herald who called him is only a "preliminary manifestation of the powers that are breaking into play."[4] The hero is called from ordinary intercourse with others; his spiritual center of gravity is changed to an unknown zone of fantastic tortures, impossible delights."[5] Taken psychologically, the journey means that he must get away from the secondary and derived, the merely phenomenal, and break through to "those causal zones of the psyche where the difficulties really reside."[6] In terms of our story, he must leave the secure world, which was all his society knew, and go to the heart of horror, Mordor, and its center Mount Doom.

As he sets out the hero often receives unexpected help, frequently supernatural, from a Wise Old Man or a mother-figure. This sage may give crucial advice, as does Gandalf, and/or a talisman or weapon for defense against the terrors of the adventure, like the glass of Galadriel. "He is the one who appears and points to the magic shining sword that will kill the dragon-terror. . . and finally dismisses the conqueror back into the world of normal life, following the great adventure into the enchanted night."[7]

The whole adventure, from the viewpoint of the ordinary folks at home, is death; passing the boundaries, the thresholds of the known is equivalent to being swallowed up by darkness or by darkness or by a monster. Or perhaps the image of darkness (night, cave, the sea, or a monster) may appear later in the narrative. These are expressions of a return to the womb--but not for security. The experience necessitates self-annihilation with all its terrors for the purpose of rebirth. Thus Jonah, thrown up from the sea and the great fish, is (somewhat) more submissive to Jahweh; Osiris, after being killed and thrown into the Nile in a sarcophagus, is brought back to life by Isis. Examples of dying-rising gods and heroes could be multiplied. For our purposes we can notice that all three of our heroes have terrifying underground experiences; Gandalf under Moria, Frodo in Shelob's Lair, Aragorn in the Paths of the Dead. All three of them are pitted against ogres, if we take Aragorn's struggle with Sauron as part of his ordeal.

When the deepest horror has been faced, there is no longer anything to fear. Sometimes the hero will even defy death. This is incomprehensible to the common folk, for the Dragon [Sauron=Reptile] is great and firmly entrenched. He has the conspicuous seat of power, while the hero has an obscure background. "The tyrant is proud, and therein resides his doom. He . . . thinks of his strength as his own; thus he is in the clown role, as a mistaker of shadow for substance; it is his destiny to be tricked." The hero has come from the very source of life in the womb-darkness, and with a simple gesture "he annihilates the impressive configuration."[8] This is easy to see This is easy to see in Sauron's inability to imagine a self-denying desire to destroy the Ring, and expectation that the present owner of the Ring was only waiting to take over; with the result that he was fooled by Aragorn's distinction, and defeacted by Frodo's folly. Pride not only goes before destruction, but makes destruction possible; and the hero's self-sacrifice makes his victory possible.*

The hero's victory, his rebirth, is an occasion of splender; glory for himself, new life for the rest of the world. "Life no longer suffers hopelessly under the terrible mutilations of ubiquitous disaster. . . but with its horror visible still, it becomes penetrated by an all-suffusing, all-sustaining love."[9] Great glory may break out at once, as in the victory of the Buddha, in which banners streamed across the world, deep hells were flooded with radiance, and the blind and deaf were healed. Or the boon of new life may only be slowly accepted by a suspicious populace, who cannot see how death can be a source of life; who are too preoccupied with the present and the finite to be really interested in the impossible tale of the adventurer. In *The Lord of the Rings* we see both; immediate celebrations in Cormallen and Minas Tirith, slow realization in the Shire.

The banquet and the wedding as manifestations of the new age both appear in mythology. Ezamples could be found from Siegfried's awakening of Brunhilde to the expected messianic feast of the Qumran Community described in the Dead Sea Scrolls. The wedding motif is particularly conspicuous in fairy stories, where after the ordeals and difficult tasks are all over, the prince and princess marry and live happily ever after. And the marriage serves not merely to express joy but means new beginnings. In the *Rings* this image appears of course as the marriage of Aragorn and Arwen.

To make concrete some of these broad descriptions, here is a condensed version of a typical hero myth, taken from the stories of Okuninushi, a popular Japanese deity. In several early incidents Okuninushi dies and is brought back to life chiefly by the efforts of his mother. In this particular tale his mother advised him to go to the underworld where his father Susano-oh ruled. Here he met and married Susano-oh's daughter (his own half-sister.) But he did not immediately leave with her. His father (-in-law) put him into a cave full of snakes to pass the night; but he was saved by a charm his wife had given him, a scarf which waved three times would drive back the snakes. Similarly, she gave him a charm against centipedes and wasps for the following day's ordeals.

After this Susano-oh shot an arrow into the forest, ordered Okuninushi to fetch it, and when the latter went in after the arrow, the father treacherously set fire to the forest. This time the hero was saved at the suggestion of a rat who said, "There is room enough under your feet, although the hole may look small." Okuninushi stamped on the ground; a hold appeared into which he dropped, hidden while the fire burned above his head. After awhile, the rat brought him the arrow.

Eventually Okuninushi escaped from his father-in-law's realm; he tied Susano-oh's hair to all the rafters of his hall and stole away with his wife on his back and his father-in-law's treasures in his hand.[10]

This story has in common with *The Lord of the Rings* several of the motifs we have discussed: various representations of the Depths, the advice, the talismans, the marriage, the treasure gained from the ordeals, the showing up of the ogre as a fool. Any number of other hero stories could have served our purpose; without doubt adventures of the hero like those in the *Rings* recur in myths everywhere.

Just as important, if not quite as evident, is that the function of these myths in their pre-modern societies is religious. They are not merely tales devised to explain seasonal changes, movement of sun and moon, etc., as was once thought:[11] in describing how the great heroic, creative acts took place in the beginning, they show the transcendent source of Reality, the origin of ordered Cosmos. For primitive societies, as Mircea Eliade has shown, the world is sacred, because it was made in the beginning by Supernatural Beings, civilized by the Hero or mythical Ancestor. These primordial actions set the pattern for both nature and human culture; the group's most

4. Ibid, p. 51.
5. Ibid, p. 58
6. Ibid, p. 17.
7. Ibid, p. p. 9-10.
8. Ibid, p. 337. Mr Campbell considers that the Dragon. the force of evil is essentially the Status Quo, Form grown rigid and thus stifling to the possibilities of new life in the world's Dynamis. He is Holdfast (traditional example, Herod) not because he keeps the past but because he keeps. The hero prevails because he denies himself as individual and allows formless generative life to move through him, as the tryrant cannot do. Mr Campbell regards the Judaio-Christian insistance on a certain finite heroic event and person--on the historic--as an abberation, a kind od disease.

* Wagner s Siegfried, although he succeeds in slaying Fafner the dragon ultimately fails to save his world from the curse of the Ring; even though his fall is the result of betrayal, his pride is partly responsible for the failture. If he had given it to the Rhine Maidens when they asked for it, the final catastrophe would probably not have taken place.

9. Ibid, p. 29.
10. S Inoue, tr., Koji-Ki, (Tokyo, 1966)pp 49-50.
11. O Rank, The Myth of the Birth of the Hero, (New York, 1959) ppl-12.

important acts are imitations. This is especially true of initiation of adolescents; they and the whole community thus participate in the death and return to life of the deity in mythical times, and are renewed.[12] Ritual as imitation of myth thus serves to show that the hero-myths shaped ordinary human life.

The underlying principle is that every man is the hero, potentially; by sharing in his ordeal in initiation man shares in his new life. And although we moderns live lives apparently very far removed from the primitive, we ought to consider the principle seriously; human nature may not have changed that much. The passion to inflict pain and to destroy is still with us,and so is the drive to find meaningfulness in suffering.

Professor Eliade summarizes the relation between myth and ritual for primitives thus: "a Supernatural Being had attempted to renew men by killing them in order to bring them to life again 'changed'; for one reason or another, men slew this Supernatural Being but they later celebrated secret rites inspired by this drama. . . . Initiatory death is thus the repetition of the death of the Supreme Being, the founder of the mystery."[13] In the initiation process the god remakes the novice. True man, man mature, cultural, religious, is not born but made; he dies to the merely natural state in order to be remade after the devine models.

He supports these assertions by giving many examples of archaic initiations. The death-process is often symbolized "by darkness, by cosmic night, by the telluric womb, the hut, the belly of a monster. All these images express regression to a proformed s state, to a latent mode of being (complementary to the pre-cosmogonic Chaos), rather than total annihilation" as modern man sees death to be.[14] Some primitive Australian societeis, for example, cover the frightened novices with branches or skins, or partially or wholly bury them, to represent the darkness.[15] The mutilations undergone in some groups, circumcision or the knocking out of a tooth, or any other of various ordeals, express the spiritual destruction at the hands of the god, who perhaps is said to have swallowed and then disgorged the initiates, or dismembered them and made them with one tooth missing.[16]

The initiation is important especially as the time of entrance into the tribe's religious life. The novice hears the stories of the gods and heroes for the first time. It is actually they, the gods, who carry out the initiation ordeals; the older tribesmen are mere instruments. The novice's fear is essentially religious fear of these destroying and creating Presences. Now he leaves profane life, life on the margins; the mysteries of initiation reveal to him the true dimensions of Reality.[17]

It is difficult for members of an increasingly secularized society to see religion as an understanding of and participation in the source of reality. As myths disintegrate now the human subject and "external" reality are no longer considered to be united or even analogous; in fact the passions and valuational tendencies of the subject are misleading, and only in detachment--objectivity--can reality be known and mastered.

But the unconscious remains a factory of values and symbols continous with those that represented the meaningful shape of reality to religious societies. Already in the Middle Ages, when initiation rites had largely died out, the popularity of the Arthurian cycle of legends showed that the human preoccupation with struggle, death and renewal had not died: "a long and eventful quest for marvelous objects, a quest which, among other things, implied the Heroes' entering the other world. . . . The ordeals that the Heroes undergo are innumerable--they have to cross a bridge that sinks under water or is made of a sharp sword or is guarded by lions and monsters. . . . All these scenarios suggest passage to the beyong, the perilous descentto Hell. . . . At the end of their quest, the Heroes cure te king's mysterious malady and thereby regenerate the 'Waste Land'. . . "[18] And of course medieval man also expressed these urges by his participation every spring in the death and rebirth of the Hero Christ.

Even today man "retains a large stock of camouflaged myths and degenerated rituals . . . the festivities that go with the New Year or with taking up residence in a new house, although laicized, still exhibit the structure of a ritual of renewal."[19] In movies, television and detective fiction--from the Hardy Boys to James Bond--many find a vicarious hero-initiation; ghetto street-gang members undergo it in literal and primitive forms; the student may effectively experience it in his PhD exam and "big blast" afterwards, or any person in the spiritual crises, the solitude and despair through which every human being must pass in order to attain to a responsible, genuine, and creative life."[20] The alternative is to remain, somewhat like the characters in *Brave New World*, all one's life "bottled," meeting the "proper standard of infantile behavior." Mr Eliade mentions many other instances: political movements and social utopianism, such as orthodox Marxism with its class struggle and eschaton; (compare the "Great Cultural Revolution"); war, especially individual combats between aviators; psychoanalysis as descent into the unconscious to confront monsters of the past; the wide appeal of works such as Eliot's "The Waste Land" and Joyce's *Ulysses*.[21] Not to mention that of *The Lord of the Rings*.

But the many isolated expressions of religious urges in Western society are not integrated in a corresponding world view, and hence for secularized man do not serve the purpose of bringing about a unified personality with a definite place in the Cosmos--that is in the created and re-created, centered and thus meaningful world. The mythological hero-adventure symbols which his unconscious sends up in dreams or fantasies he usually fails to recognize or cannot use in a desacralized world-view split off from unconscious.

No doubt then one reason *The Lord of the Rings* is so gratifing is because it amply expresses not only the need for the heroic struggle, death and renewal, but because of all the other immovable furniture of an absolute world. There is no god visible beyond a hazy reference in an appendix to "the One," but the drawing power of the Uttermost West, the suggestion that Bilbo was "meant" to find the Ring, the preservation of Gollum, all show providential planning at work.[22] Here, at last, is white versus black. One can wholeheartedly love the heroes and hate most of the villains without having to be checked always by the awareness that all values are conditioned and relative because created by one's own culture. Excellent and valid as it often is to create one's own selfhood and values, it cannot compare with the splendor of being called to a Quest greater than oneself.

12. M Eliade, Rites and Symbols of Initiation, (New York, 1958)pp3-4.
13. Ibid, p. 131.
14. Ibid, p. xiv.
15. Ibid, p. 8.
16. Ibid, p. 13.
17. Eliade, The Sacred and the Profane, (New York, 1957)p. 191.
18. Eliade, Initiation, p. 125.
19. Eliade, Sacred, p. 205.
20. Eliade, Initiation, p. 128.
21. Eliade, Sacred, pp. 206-8.
22. P Spacks. Ethical Patterns in The Lord of the Rings, Critique, III, (spring-Fall 1959) pp. 30-41.

Mysticism In The Ring

Sister Pauline, CSM

What is it about this tale, *The Lord of the Rings* which appeals to us so strongly? Surely the appeal of the story, mythology, or language alone would not be enough to generate so much interest and excitement if this were the only aspect of the story which aroused our interest. Lovers of Kipling, Conan Doyle or even Ian Flemming, though they may have in some instances formed groups of devotees, have not the same enthusiasm. It is possible to form an instantaneous relationalship with heretofore strangers in a railway station, simply by letting it be known that you are one of the fellowship of Ring fans. Perhaps it is not necessary to analyse the source of enthusiasm. Such analysis is dangerous, since it can tend to stultify or overcast our sense of wonder, but as Aragorn pointed out, we should not, nor can we avoid everything in life simply because it happens to be dangerous. If we discover what this tale is saying to us subconsciously, perhaps we can apply the images in the story to our conscious relations with our world and our associates.

This way of seeing images which create awareness of realationships between events and circumstances is what I call a mystical way of perceiving one's world. Charles Williams explained this way perhaps the most clearly of any in his essays, novels and poems. He has the advantage over the great mystics of history of not speaking exclusively in terms of "religious" experience. (In the broadest use of the term, all such perception is religious, and there is not necessarily a sharp division between the hippy and the saint.) Thus a person to whom the mystical way of seeing things is the natural one sees the things around him as "images"--that is, entities in their own right, which by their own nature, also identify with other things so as to reveal aspects not as readily percieved by studying isolated examples, or indeed not perceived at all in any way except the mystical. A lumberman sees a tree one way and a painter sees it in another, but a mystic sees it primarily as a tree, any by perceiving it as a whole, he can also see its many different aspects in it.* Seeing it so, he can also see it as an image---of growth, aspiration, and over the course of a year, even of death and resurrection. But in order to see it this way, he must first see it as a tree. Such images and their identities also lead to a perception of the relationship of all things to each other, and their source of unity as parts of the whole.

Professor Tolkien's book seems to reveal him as a mystic of this kind, the book itself being the product of this way of seeing his world. This book's appeal then, does not lie primarily in the beauty of its language, the power of the adventure, the mythology, nor even in our identification with the story and characters, as has been suggested by various reviewers and critics. *The Lord of the Rings* appeals to us because it is true at a level which we seldom reach consciously in our materially-oriented world. This story says that there is good and there is evil, that they are at war, that each individual is in the war and that we can do something about it. It states that evil is just as horrible as Dachau and Hiroshima and Viet Nam show it to be, and that this evil will yet be defeated if each individual plays the part that falls to him. Tolkien says in this epic that heroes are found in unexpected people, and that each of us has a destiny which leads to our ultimate fulfillment. He says that the greatest evil is not invincible and may be found to have serious weaknesses. As Gandalf says of Sauron, at the Council of Elrond.

> "...he is very wise, and weighs all things to a nicety in the scales of his malice. But the only measure he knows is desire, the desire for power, and so he judges all hearts. Into his heart the thought will not enter that any will refuse it, or that having the Ring we may seek to destory it."[1]

Thus the Free People make their great gamble, in hope. This is the trumpet-call heard in *The Lord of the Rings*, and we who hear it are stirred even though we may not know what all of the notes mean. In a time when so many writers are stating with bitter clarity just what the ills of our society are, without offering any solution. Tolkien may be called a "grim optimist", It seemed from my first reading that a thread of hope runs through the tale, so that I never doubted that "we" would win, but Tolkien does make you realize the terrible ouds that they (and we) face. You see so clearly by what a slender thread the victory hung. So for us, as for the embattled peoples of the West, there is always hope. For these scences of Middle-earth seem to point to a truth about our world that is hard to see from where we stand, in the middle of the struggle.

First, incidents in the *Ring* furnish insights on the nature of despair and what can be done about it. Secondly, the whole web of the tale shows the working of what Charles Williams called the co-inherence; the interplay and the inter-relation of our individual roles in life, Thirdly, there is also illustrated the strong mystical emphasis in general; that is, the treatment of things as a whole, rather than of breaking them down into their parts.

There are three characters in the *Ring*, aside from Frodo and Sam, who all face absolute despair at one point in their lives. These three, Gandalf, Eowyn and Denethor, also furnish an example of the co-inherence by the ways in which their separate roles interlock. A good definition of despair is the state of mind of a person who is faced with a situation for which nothing in his experience has prepared him. Gandalf faces the deeps of despair when he is dragged off the bridge in Moria.[2] As he clung to the Balrog, he reached the terrible, lightless depths, but there his enemy became his only chance of escape. When they can go no lower, the monster starts back up. The wizard destorys his enemy on the very peak of the mountain and falls in death, until he returns and is rescued and restored by the ever-watchful Gladriel. He receives new power and deeper wisdom, and the impression is given that he was *enabled* to receive this power as a result of his ordeal by death and despair. Even though he was a wizard, nothing in his experience enabled him to transport himself magically out of the situation. He won simply by resisting the evil to the last of his strength.

Denethor faced despair and yielded to it, abandoned his task in favor of death, but even as he did so, that task became part of the tasks of Gandalf, Pippin, Merry and Eowyn. Denethor is the opposite of Gandalf in many ways, although as Pippin noted, they were also alike. Gandalf was completely lacking nervous, angry fear that others would not appreciate his importance. Denethor was wise, far-sighted, the man in whom the blood of Westernesse flowed almost pure, yet he succumbed to Sauron's persuasion that all was lost. His tremendous powers became themselves the means of his fall. Despair, let it be noted, is the reaction of the individual to the situation, not the situation itself. It is possible to speculate in many directions about Denethor and his fate. Resentment that he was not king, remorse over his treatment of his son, plus his vision of the might of Mordor created a situation which he could not face, even though it might seem less drastic than the one Gandalf faced in Moria.

Eowyn came to her ultimate despair as a result of Denethor's failture.[3] She was already despairing when she rode with Theoden, but had she not been seeking death already, she might never had the courage to face the Lord of the Nazgul.

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* It is worth noting that the mystic also sees it as a particular tree, an individual, and that his relationship with all things is necessarily that of "I-thou".

1. I, p. 339 (Footnotes refer to the three books of the trilogy, Balantine paperbacks.
2. Gandalf's description of the encounter; II, p. 134
3. III, pp. 141, 153.

The roles of Eowyn and Merry become somewhat mysterious at this point; they were forced to face the Nazgul alone, Gandalf having been called by Pippin to try to save Faramir from Denethor's madness, and it was really two, the woman and the hobbit, who turned at all. Because they were present, their roles became entwined with the rest of the struggle. Out of their good will and love, they co-inhered. It is true in our world that this same kind of relatedness can be seen in the lives of individuals, if one will look for it. It is sometimes possible to look back over a series of circumstances which seemed unrelated at the time, and yet to say,

> "If those things had not happened as they did, this would not have happened-been consummated."

Most of us seem to be unaware of these relationships, on a conscious level at least. This sense, this mystical way of seeing reality is difficult because we live in a science-oriented world, and science is complementary to mysticism, its opposite.

Another example of the co-inherence is seen in a comparison of the roles of Frodo, Aragorn and Samwise. The apparent importance of the task has nothing to do with its importance in the whole pattern. Aragorn's role is not more important than Sam's, even though one was a king and one a gardener. And who can say whether Aragorn's or Frodo's task was the more arduous?

Frodo himself came to his doom as Ring-Bearer by a train of circumstances which he did not control. He did not choose it, he simply accepted it. Little by little, as he went along, the strength to do the next thing necessary was given to him. The feeling one gets is that he would never have dreamed of doing such a thing if he had not been sure that it was his to do. His really terrible moment of decision came at Parth Galen, and there, although the Fellowship was scattered, the remaining members had to go on doing their parts, even though they may not have been able to see what they were doing for the Ring-Bearer. Frodo was the earliest wounded and the deepest scarred. People who engage the Powers of Darkness in those Powers own domain may or may not win, but in either case they do not come off lightly. But whereas we think of the supreme power of evil as being invincible to ordinary people; to be conquered by the supreme power may be embodied in a seemingly insignificant person. Sauron made more than one mistake, but overlooking Frodo was his ultimate error. Frodo and Sam, plodding along to the last of their strength, encompassing the final overthrow of Barad Dur, were aided at the last by the most unlikely person in the world. But because he was there, Gollum played his part, too.

Aragorn, the strong and gentle, the image of the perfect king, could not have come to his hour of triumph if it had not been for the labors of Frodo and Sam, and it was a part of his greatness that let him realize the fact. If one looks back over his career; from his lonely youth to his meeting of Arwen and his long years of hardship, up to the point when the *Fellowship of the Ring* opens, it seems almost beyond human capacity. Yet Aragorn is above all human; humorous and gentle, with a saving touch of impatient indignation at Gimli, when the dwarf learned of the struggle with Sauron through the palantir. Even when he knew that his hour was drawing near, he kept to the way that seemed right, never dashing headlong, nor trying to force the tide of destiny as Boromir did. Taking the paths of the Dead, against everyone's better judgment, and knowing that he might be leaving Eowyn to some desperate act; this was maybe his supreme test. Aragorn always saw his own dependence upon others. When others had their hour, he was content to stand by, silent, serene. Yet his will and word commanded even the armies of the restless dead. He is the figure in whom the virtues reside in their fullest and are allowed to flower, protected by a strong and dedicated will. He could even admit that he may have been wrong in looking into the palantir when he did, but the fact remained that he did so because it seemed to be the right thing to do at the time. His was a pure heart, willing one thing, pursuing his right course even though the path was not always clear.

Just as Aragorn would never have become king if Frodo had not carried out his part, so Frodo would have failed without the unquenchable hope and earthy common sense of Sam. Sam's is the selflessness possible only to the person who is at peace with himself, having accepted himself as he is. He knew himself, without having any illusions about himself, and so he could give himself away completely to the support of Frodo. In the tower of Cirth Ungol, in sight of Mount Doom, he was tempted by the Ring.[4] But his sense of balance showed him the ridiculousness of the idea of Samwise as a Lord Gardener. And yet it was Sam who saw, even before they got to Rivendell, that sooner or later they would have to go to Mordor.[5] On the slopes of Mount Doom, when he could not carry Frodo's burden, he simply carried Frodo, and found him not heavy but light. It would seem to take a special kind of courage to undertake a desperate venture because it is the only hope and then to keep on even after your leader has ceased to hope, until you don't even dare think.

> "He had never really hoped, but being a cheerful hobbit, he had not needed hope, as long as despair could be postponed."[6]

Thus Sam illustrates out only the inter-relation of vocations, but also the importance to the whole scheme of an apparently unimportant figure. As long as each character plays his part, some power beyond them all weaves the strands together.

To insist upon a mystical significance in the *Ring* is not to say that it is allegory, and some writers' remarks on this subject indicate that some clarification on this point is needed. Tolkien himself has stated that he had no preconceived "message" which he was attempting to deliver under the guise of a thrilling tale. This is not the fantasylover's *Pilgrim's Progress*. To read it as if it were is to miss the point. If we admire Professor Tolkien in his work, surely we must do him the honor of taking him seriously in any statements he makes about that work. He himself has the insight about the world which readers may glimpse in the *Ring*. It is as if a pianist, steeped in all the mysteries of music theory and practice, were to improvise at the piano. Hearing him, we might suppose that he was playing some previously learned piece; instead, he is unconsciously using what he already knows, but not in any preconceived way. According to this theory, Sam is not an allegory of Hope, he is simply himself. By the fact of his being, he becomes the image of hope. The relationship is found, not arranged ahead of time. This is the way in which Dante perceived Beatrice --- both as a mortal girl whom he loved, and by that image, as the image of the perfect Good, the perfect Beauty.[7]

Just as individual characters and situations may be seen to have a mystical relation to our own world, so the whole tone of the *Ring* is mystical, concentrating on the wholeness of things and on the unity which they form together, rather than on the study of parts. We are given a vivid impression of the character of the Rohirrim and of their love for their horses, but we are not informed of the economic of horse-breeding nor details of blood-lines. There is a strong insight insight into the nature of this "working mysticism" in Gandalf's explanation to Pippin about the palantir.[8] This passage may also give the reader the uncanny feeling that perhaps Tolkien really is recording history too far away for us to have any recollection of it; these stones of seeing may just be a historical basis for our superstitious imaginings concerning "crystal balls". The palantir "worked", to use a word from the scientific way of thinking, by being acted upon by the human will. There was nothing about it which anyone could dismantle or analyze to explain how it functioned. In contrast, we could use the television, which is mechanical. The concept of the palantir is mystical. Saruman the Wise falls from the way of wisdom into the lust for knowledge however gained, and thus becomes the villian of the piece.

> "White!" he sneered. "It serves as a beginning. White cloth may be dyed. The white page can be iverwritten; and the white light can be broken."
> "In which case it is no longer white," said I. "And he that breaks a thing to find out what it is has left the path of wisdom."[9]

This passage is not to be taken, nor is my argument to be condeming the path of knowledge in itself; rather, Saruman had been called to the path of wisdom andiit was the true path for him. The pursuit of wisdom is a mystical one, seeking for the wholeness of the thing, and the unity of things in general.

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4. III p. 216
5. I, p. 251
6. II, p. 310
7. Charles Williams, "The Figure of Beatrice"; The Figure of Beatrice and Other Essays
8. II, p. 358
9. I, p. 339

The scientific way takes things apart to study them piecemeal. The two ways are themselves parts forming a complete whole. It is the mystical way, however, which seems to need a clearer understanding today.

The deep attraction of this tale then is not primarily in the language, style, plot or characterizations. What this trilogy is really saying is that we live in a tale of high adventure too. We have our roles, whether we be men or hobbits or have the blood of the elves in us, and we cannot know when we may find ourselves lifted out of our quiet lives into the great struggle, nor what wizards and elves we may meet when we do. The Shire folk thought Gandalf a fireworks expert and nothing more. We do not know what great deeds are being done by the high and the lonely to save us. We walk in legends and in tales of history, we ourselves, as Sam and Aragorn both realized. [10]

Afterthought; If there is one aspect to *The Lord of the Rings* which may seem less than completely satisfying to some thoughtful readers, it might well be the problem of Sauron. Even with the victory of the captains of the West, and the destruction of the Ring, we are told that it will be only a time before Sauron rises again in some other shape. Like the representations of St. George, the dragon is still alive, even with the spear through him. Perhaps for some of us this leads to the question,

"How can a final end be achieved?"

For most of us, the goal is usually thought of in terms of destroying completely the thing that is seen as evil. And yet a thoughtful examination of the circumstances of our life and our world would seem to indicate that such a total eradication is not possible, and some people would argue that it is not even desirable. Reconciliation, not eradication, must be considered in our dealings with all opposites, all complemtary contingenoies, and that includes good and evil. I shall not labor this point, but simply touch upon it, since it is too foreign to western thought in general, to be treated in any way if not treated exhaustively. Charles Williams and C.G. Jung are two thinkers who have set forth clear expositions of the need to reconcile opposites rather than attempt to do away with the one we don't like. The eastern mind has no difficulty in grasping the oneness of opposites, but for us, if God is on our side, he can't be on the side of our enemies; if this is good, then the opposite is bad, and we will embrace the one and reject the other. But it is precisely this type of thinking which has led us to the ridiculous and tragic position of thinking that anything that is opposed to us is bad. Thus, white people are good, black people are bad. If it is possible and necessary to reconcile opposites, even the hard one of good and evil must be included.

Sauron too may have a role to play, a complementary aspect which will reveal the fullness, not just the goodness, of life to the lords of the west. As sure as there is light, there is darkness, and each is necessary to establish wholeness. In short, the good guys need the bad guys, and[11]

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10. II, pp. 408, 45, respectively.
11. vice-versa. This, if possible, is the reason they fight. They are drawn together. Why do they not leave each other alone? Because they cannot---they attract each other irresistably.

Reviews

William Ready, *The Tolkien Relation: A Personal Inquiry*, (Henry Regnery Co, Chicago, 1968), 184pp., $3.95; issued in paperback as *Understanding Tolkien and the Lord of the Rings*, (Paperback Library, NY, #64-036, 1969) 96pp. $.75.

Lovers of Professor J.R.R.Tolkien's *The Lord of the Rings*, *The Hobbit* and other works will welcome Mr William Ready's affectionate study of the author and his books. Mr Ready brings much sympathy and much experience to his subject; as Librarian at Marquette University he was responsible for the University's acquiring Tolkien manuscripts, and he has had long experience as a book reviewer and literary columnist as well. Both these facts qualify him admirably to present a biographical study of Professor Tolkien, based on personal conversations, with some valuable suggestions as to the proper placing of his fiction in the context of British literary tradition.

As one who was, as an undergraduate, fortunate enough to attend the lectures of both Professor Tolkien and his late colleague, friend, and to some extent--mentor, C. S. Lewis, I found *The Tolkien Relation* especially delightful. In a short space, Mr Ready has presented Professor Tolkien against a personal and religious background that will offer his admirers many valuable insights into the composition and meaning of his books—especially of *The Lord of the Rings*. Mr Ready's evocations of the beauty of the English countryside show how deeply rooted in simple love of a land than in chauvinism Professor Tolkien's descriptions of The Shire are. His descriptions of Professor Tolkien's love of good talk and good company suggest that there is something of the Hobbit in his creator. But Mr Ready also looks into linguistic influences, pointing out that Professor Tolkien's philological studies and his deep love of the human gift of diversity in language have contributed profoundly to the lore and magic of his invented realms. Yet, these observations provide less original insights into *The Lord of the Rings* than some others of Mr Ready. For example, Mr Ready makes many analogies between the Hobbits' talk and the dialogue of such traditional school stories as Rudyard Kipling's *Stalky and Co.* and the late "Frank Richard's" (Charles Hamilton's) interminable Greyfriars series, first published in Professor Tolkien's youth in boys' comic papers, such as *The Gem* and *The Magnet*: to me, this opened an entirely new road of approach to the books. Of course, Mr Ready also makes analogies between Professor Tolkien's work and the Anglo-Saxon epic, *Beowulf*, and between it and Welsh and Irish heroic story. Such analogies are valid and have, indeed, often been made. However, Mr Ready also suggests parallels with the writings of James Joyce among Professor Tolkien's contemporaries (or near contemporaries). This, to me, gave refreshing insights, and liberated his work from consideration simply as belonging to the rather exclusive coterie of the "Inklings"--Owen Barfield, C. S. Lewis, and Charles Williams,--and also from the now almost chronically obsessive comparison of *The Lord of the Rings* with the works of Eddison and MacDonald. Mr Ready's view is in a sense a more serious, though perhaps less adulatory, one than is common among Tolkien enthusiasts; yet it never lapses, because of Mr Ready's affection for the man as well as his work, into the shrill carping of Edmund Wilson in "Oh, those awful Orcs!" The concluding words of Mr Ready's book will give some taste of the conversational flavor and the tartness of its style:

> Tolkien has worn well through the years. He looks like an older don in harness rather than one put out to pasture years ago. Those who listened to him years ago would have no difficulty in seeing in him as he is at present the strong young teacher of generations gone. This book about him will not please him, nor is it meant to. It is no bouquet, but it's not a brickbat either. It is only one man's view of him and his relation. Tolkien's work is great; its flaws help to make it a unique contribution to English Literature. I dedicate this book to him.

(N.B. The Paperback Library's title *Understanding Tolkien and the Lord of the Rings* is, in my opinion, deceptive, as it suggests an interpretation of esoterica, something akin to *A Skeleton Key to Finnegan's Wake*, rather than the more modest avowed & accomplished purpose of Mr Ready.)

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A Ready Answer

Occassionally a book is published that lacks any merit and may indeed be pernicious. Such is *The Tolkien Relation* by William Ready, published in May 1068 to capitalize on the great public interest in Tolkien. It was reissued as a paperback in January 1969 with a cover designed to be similar to the Ballantine Book edition of *The Lord of the Rings* and the name "Tolkien" in the "Elvish" lettering popularized by Ballantine in a size of type usually reserved for announcements of the Second Coming of Christ. Unfortunately, this work has received favorable reviews by people unfamiliar with Tolkien or his writings--people who seem to take at face value Ready's estimation of himself and the dust jacket's exposition of the contents and significance of the book.[1]

I wrote Professor Tolkien at the time of the book's publication, expressing my shock at such a cynical attempt to attract notice and financial gain and outlining the failures of the book. His published attitude has been to ignore the book in the expectation that it will have no audience. In the organ of the Tolkien Society of America in the late summer of 1968 appears this notice:

> ...the TSA has received a letter from Professor Tolkien denouncing the book. He wrote: It has come to my notice that a man called W R Ready has published...a biography of myself. I do not wish to present him with the advertisement of any public protest, but you would do me a considerable service if you would circulate to the Society and its branches the information that this book is bogus. It is published is spite of my strong disapproval. Mr Ready has neither the authority nor the knowledge to write such a book. He visited me recently for about an hour and talked mostly about himself. We had some correspondence in the early 1950s when he was at Marquette University and negotiating the sale of the typescript of *The Lord of the Rings* to their library. My agents have read the proofs and report it is a peice of word-spinning, inaccurate even in many points among the little information that it provides.[2]

Some evils undoubtedly do pass if ignored, but I fear this is not one, if for no other reason than a check of various libraries I have made from California through the Midwest to New York indicates that most libraries have copies of this work, in part, I suppose, because it is written by a librarian and in part because it claims to "explain" Tolkien and *The Lord of the Rings*. Not to provide Ready with "the advertisement of a public protest" but to alert readers to the nature of this work, I here reproduce in essence the contents of my letter to Professor Tolkien.

I call the book pernicious because it is inaccurate in detail and misleading through misrepresentation and so inferior stylistically that it would not be acceptable in a freshman composition class. I call it pernicious because, the subject being J.R.R.Tolkien, it will be widely read by at least three classes of people: young enthusiasts who may not have the background to sift wheat from chaff; conscientious adults who feel they should become familiar with the work of Tolkien (and this will surely lead them to think it nonsense); and those with academic training who will be shocked at the inaccuracy and obscurity and ashamed that one calling himself "scholar" would willingly sell himself.

Such charges require support and I will provide it. First.

[1] Among them, F.M. Lauritsen, Library Journal, XCIII (May 1, 1968), 1889; Peter J Henniker-Heaton, "Tolkien Disguised as Himself," Christian Science Monitor, Thursday, May 23, 1968, p. Janet Strothman, Library Journal, XCIII (July 1968), 2743; and Leslie Millin ("Who in the Name of Orcs and Hobbits is Tolkien?" Toronto Globe Magazine, March 2, 1968. pp. 4-7), who provided Ready with excellent coverage in a syndicated Sunday magazine two months before the publication of the book.

[2] Tolkien Journal, III, iii (whole#9) (late summer 1968).

the inaccuracy of detail.

It is evident in such things as the misspelling of *Perelandra* (p.38) and the consistent mistitling of Tolkien's article "*Beowulf*: The Monsters and the Critics" by the reduction of the number of monsters to one (as on p. 71). He is equally consistent in miscalling the British Academy the British Association (pp. 71 and 166).

Ready has a problem with bachelors, too. Belladonna Took is Bilbo's mother, but he identifies her as Bilbo's wife (p.46). The Hobbits Sam and Merry and Pippin are unmarried when they begin the Quest, and from the context of *The Lord of the Rings* we must conclude they fulfill the requirement of celebacy before and during the Quest, but Ready states: "From their homes in the Shire he calls his Hobbits, from their warm beds and loving arms..." (p.127).

To demonstrate his learnedness, he twice refers to the guide leading the dreamer, and each time identifies the guide as Dante (pp. 106 and 120) rather than as Virgil.

Examples of this minor type could be multiplied, but they are the least serious. More significant are the errors in the second category-interpretation. Some are due perhaps to the problems inherent in compressing much into little, but they are intensified by a careless reading of *The Hobbit* and *The Lord of the Rings*. The most obvious examples are his summary of the beginning of the Quest (p.84); his statement that Bilbo is "loaded with the treasure the dwarves pile upon him" (p.85), when Bilbo actually only takes a modest portion of the share allotted him; that Bilbo finds the gold ring "during the danger with Gollum" (p.85), when he finds it before encountering Gollum and before he is in danger; and that Bilbo "tries on the Ring for size" (p.86), when he slips it on accidentally in flight and remains unaware of its magical power until Gollum runs past him, unheeding, in the tunnel.

He misreads the conclusion of *The Lord of the Rings* so that he can impose an allegory on the whole work, relating it to his own narrow view of man. He summarizes (p. 131) what he says is the conclusion:

> There, as in a dream, not in this world, Frodo saw the curtain of the rain rolled back and white shores rise bordering a far-away country of green, Hy-Brasil of Erin, maybe, and the sun came up, the sun that was the old glory, not just a ball of molten mass, a source of nuclear power.

This bombast is quite diffrent in tone and connotation, however, from what Tolkien actually wrote:

> And then it seemed to him that as in his dream in the house of Bombadil, the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise.[3]

Much of Ready's discussion of theme is based on unacknowledged and inaccurate paraphrasing of Tolkien's article on *Beowulf*. His comments on dragons as no idle fancy (p. 116) are a paraphrase of page 64; his contrast between the Norse gods and the Olympians (p. 153) is taken from page 70; and his confused comments on Time and Man's lot (pp. 171-172) is an inaccurate rehash of Tolkien's comment on "a poem dealing of design with the noble pagan of old days" found on page 78.

Some of the errors in interpretation seem to be made to substantiate Ready's never really defined attitude toward Tolkien--but an attitude that one would judge from the style to be hostile. He misreads "Leaf by Niggle,"[4] especially twisting the opening and closing of that short piece, so that he can write, "All of this is very like Tolkien" (p. 140).

Before passing on to larger issues, I shall give one example of the complex kind of error that occurs so frequently in the work of a man the dust jacket identifies as a "distinguished scholar." Ready writes:

> The ancient expression of heroic will, lofted aloud in *Beowulf*, is found in *The Homecoming*, spoken in a dream of Tohrthelm [sic]. In Tolkein's [sic] version:
>
> Will shall be the sterner, heart the bolder,
> spirit the greater as our strength lessens.
>
> ...Thus his *Homecoming* is not a book so much as a matter of fact in the form of one.(p. 143)

To begin with the last item and work backwards, I do not know what the last sentence means. But I do know *The Homecoming*[5] is not a book. As it originally occurred in *Essays and Studies*, it required 18 pages; as reprinted in *The Tolkien Reader*, this short play including the title page & the prose section runs to 24 pages.

The quotation which Ready says is Tolkien's version is in reality not Tolkien's in the play, which runs thus:

> (He chants) Heart shall be bolder, harder be purpose, more proud the spirit as our power lessens!
> Mind shall not falter nor mood waver, though doom shall come and dark conquer. (p. 17)

What Ready quotes is in the prose opening section of the play (p. 5) --Tolkien's literal translation of two lines of Anglo-Saxon, which he adapts to his play, as he does also the famous verse on the monks of Ely.[6] And the "ancient expression" is lofted, not in *Beowulf*, as Ready's context suggests, but in *The Battle of Maldon*.[7]

The third charge against Ready has to do with style, which at a very general level is arch and condescending. More specifically, his sentences are "pretzel prose," with most of the modification stuffed into the middle--surely contrary to the practice of mature writers, who append sentence modifiers at the end. The references become more hazy as Ready defines them: he moves up the abstraction ladder. He varies terms without regard to the shifting meanings; for instance, he uses "fantasy" and "fantastic elements" as synonyms. After some attention to his work, I cannot honestly claim to know what he means by "relation," much less what he means by the words he allegorizes by capitalization--"Myth," "Time," and the rest. He writes at a level of obscurity that only beclouds whatever he is trying to say. And what he is trying to say seems to be a hodge-podge of notions picked up from popular existentialism and myth criticism--even Shane is a Christ figure for him.

Naturally, if Ready is so unreliable with material easily subject to examination, he cannot be trusted as a guide in biographical matters either. He seems to have picked up information at last hand and then presented it as though he

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[3] The Return of the King: Being the Third Part of the Lord of the Rings. (London: G. Allen and Unwin, 1955, 1966: Boston: Houghton Mifflin, 1956, 1967: New York : Ace, 1965: New York : Ballantine, 1965). The quotation is from page 384 in the Ballantine edition.

[4] Appeared originally in the Dublin Review, CCXVI (January 1945), 26-61; reprinted in Tree and Leaf (London: G. Allen and Unwin, 1964; Boston Houghton Mifflin, 1965) and in The Tolkien Reader (New York: Ballantine, 1966).

[5] "The Homecoming of Beorhtnoth Beorhthelm's Son, "Essays and Studies of the English Association, N.S. VI (1953), 1-18: reprinted in the Tolkien Reader, pp. 1-24."

[6] A better example could hardly be found of Tolkien's theory of sub-creation, the rearrangement of parts. In the concluding scene of the play, as the cart carrying the body of the chief rumbles into the dark, the voices of monks carry across the waste, chanting a dirge for guidance in the face of their enemies. A voice in the dark:

> Sadly they sing, the monks of Ely Isle!
> Row men, row! Let us listen here awhile!

The chanting becomes louder and monks, "bearing a bier among tapers," pass across the scene. The play ends with the chanting fading into silence. This is surely the application to a different situation of the earliest extant fragment of English lyric poetry, preserved in the twelfth century Historia Eliensis by Thomas of Ely, who records that when Canute a century earlier was rowing near the Isle of Ely he heard the monks singing and was so pleased he composed a song in English in their honor. Thomas preserved the first four lines:

> Merie sungen the Munkes binnen Ely.
> Tha Cnut ching rue ther by.
> Roweth cnites noer the land.
> And here thes Munches saeng.
>
> (Merrily sang the monks of Ely
> When King Canute rowed thereby.
> "Row, knights, near the land
> And hear we these monks' song. ")

[7] High sceal þe heardra, heorte þe cenre,
mod sceal þe mare, þe ure mægen lytlað. (ll. 312-313).
The most convenient source is probably the standard by James W. Bright, Bright's Anglo-Saxon Reader, revised by James R Hulbert (New York: Rinehart, Holt ,Winston, 1964)

knew the principals involved.[8] All the material on the Inklings seems of this nature, as well as the more personal items about Tolkien. Even if he were not unreliable, his comments would not be helpful, to establish Tolkien's position as a writer by saying his work is superior to that of C. S. Lewis and Charles Williams but does not support his generalization. He mentions Tolkien's theme (p. 122-123) as he understands it, giving a quotation from Teilhard de Chardin which sounds very like something from Tolkien, and then indicates only that this is the very opposite of Tolkien, whose creed, according to Ready, is the same as "the unromantic, unblinking philosophy" of Jacques Maritain--whose philosophy he does not specify.

Perhaps one should not expect anything else from a man who writes in an autobiographical sketch:

> A writer is first of all a man in search of an audience, all else comes from that and anything goes to get attention.[9]

A person with that attitude toward the craft and art of communication is one to avoid, especially as he continues the next page with an anecdote that describes his understandings of the creative act:

> ...all lies,...that caused my companions to listen and my parents to bewail, half-heartedly, my tendency away from the truth.

As for introducing the reader to Tolkien's work, or presenting an interpretation based on the work, or evaluating the work by any conceivable standard--Ready does none of these. His book is without merit. I am apologetic about wasting the reader's time on such material and I do it only because of the fear that some people are taking it seriously. It demonstrates the consequences of a person without competence having access to manuscripts and letters and personal interviews.

[8] He has obviously read but not cared to comprehend The Precints of Felcity : The Augustinian City of the Oxford Christians by Charles Moorman (Gainesville: University of Florida Press, 1966).

[9] Autobiographical sketch of William Bernard Ready in The Book of Catholic Authors, edited by Walter Romnig. Sixth series. (Grosse Pointe, Michigan, 1960), p. 297.

Bonniejean McGuire Christensen
English Dept, Northern Illinois Univ.

Lin Carter, *Tolkien, A Look Behind the Lord of the Rings*, (Ballantine Books, NY) 211 + x pp. $.95.

A Cockeyed Look Behind *Lord of the Rings*

Lovers of Middle-earth who have been seeking an authoratative guide to Tolkien and his work will have to keep looking. Lin Carter's *Tolkien: A Look Behind "The Lord of the Rings"* wretchedly fails to meet this demand. The author proposes to provide biographical data on Professor Tolkien, identify the genre of *LotR*, place it in literary history, and identify its sources. He distributes his sixteen chapters thus: three on Tolkien the man, four synopsizing the plots of his novels, two discussing genre, four tracing the history of fantasy, and three on sources (based on his own fanzine articles).

Carter's character sketch of Tolkien is frankly derivative and fails to bring its subject to life. In cataloging Tolkien's professional accomplishments, he unaccountably overlooks the most recent and possibly the most enduring of these-- Tolkien was one of the principal collaborators who produced the Jerusalem Bible.

Carter manages to discuss allegory without defining it, chiefly by disparaging *The Faerie Queen*. (For a delightful and vastly superior treatment of this subject, see *The Allegory of Love* by C. S. Lewis.) Carter's correct identification of *LotR* as a fairy stroy is buttressed with a condensation of Tolkien's essay *On Fairy Stories*.

His chapters on ancient, medieval, and modern fantasy are loaded with irrelevant detail and questionable interpretations. Intoxicated by the results of his own research Carter tabulates the exact number of lines surviving from each post-Homeric epic and surveys the whole interminable Amadis cycle. But this great show of minatutiae is no guarantee of accuracy. He tells us El Cid "fell fighting the Moors like the Frankish knight, Roland." Although Charleton Heston perished in battle, Roderigo Diaz died peacefully in his bed. Moreover the historical Roland was slain by Christian Basques, not Moors.

Until reading this book I would not have believed it possible to trace the history of fantasy without mentioning Chretian de Troyes, the great German romancers, and *The Romance of the Rose*. Most damning of all, the Matter of Britian is not discussed. Carter casually admits its existance but seems quite indifferent toward the considerable Celtic and Anglo-French influences on *LotR*.

The final chapters which identify proper names and plot elements of *LotR* in Norse sagas are the most interesting, especially if the original sources are not accessible. Some of his parallels seem strained (Gandalf as Odin, saga characters named Frodo). I question his derivation of Valar from the Norse vardir, a title of certain guardian spirits, since valari means "shining ones" in Finnish. Vardir could be appropriately linked with Varda, Elbereth's alternate name. He also misses the Norse origins of the berserker and the barrow wight.

Carter does correctly identify the Undying Lands with the Celtic Happy Otherworld but he does not fully explore all the resemblances between them. Also he does not notice that two of the Valar have names like Celtic divinities. (Orme/Araw = Arawn and Manwe = Manannan/Manawyddan) Carter's exploration of sources is disappointingly incomplete.

Carter is not only an inept amateur scholar, he seems invincibly ignorant of generalized mythology as his bibliography testifies. He lacks sensitivity to the universal motifs, themes, and symbols of which *LotR* is made such as: quest, initiation, nostalgia for paradise, and vegetation symbolism. His attempts to discuss the heroes as archtypes are poor. And why are there no analyses of the villians?

This book is outrageously padded with long descriptions and plot synopses of other fantasies. Nearly every author in De Camp's three sword and sorcery anthologies is mentioned. Anything is fodder to fatten the text. It is hard to see what relevance the Gormenghast trilogy has to *LotR*--except that it is also published by Ballantine.

Carter's prose has all the nimbleness of a wounded water buffalo. To quote one torturous explanation: "Charlemange--Karl, King of the Franks, called Carolus Magnus (Charles the Great, i.e. Charlemagne)--really lived of course." And any writer who notes that 500,000 words is half a million words--in italics, yet--should be condemned to copy the entire *Elements of Style* on a blackboard 500 times.

Tolkien: A Look Behind "The Lord of the Rings" is superficial, inadequate, and clumsy. Unless one is a rabid "completist" this is a book to be shunned.

Sandra Miesel

An Open Letter to Ballantine Books

Dear sirs:

I was rather excited when I heard you had published a book by Lin Carter about J. R. R. Tolkien's *The Lord of the Rings*. I thought that because of your long standing reputation and because of your good relations with Tolkien that it must be an excellent book. However, much to my disappointment I have discovered the book contains many inexcusable errors.

I was reading along in chapter four *Of Middle-earth and the Story of the Hobbit* and I reached the sentence which goes "They cross the Misty Mountains, narrowly escaping the clutches of an oafish, quarrelsome band of Trolls: encounter a merry, singing troop of Elves; and eventually reach the edge of the Wild, where stands the Last Homely House of the West, the house of Elrond..." This is a grave error in geography as well as in the story. Look at the map of Middle-earth or read *The Hobbit*. They run into trouble with trolls somewhere in the Trollshaws. And then, when the Misty Mountains first come into sight (after their encounter with the trolls) Bilbo asks "Is that the mountain?" (He is asking if it is the Lonely Mountain which is their destination.) "Of course not," replies Balin who goes on to tell him that they are the Misty Mountains and that somehow they must get to the other side. Gandalf informs them that they need food and rest before they attempt to cross the Misty Mountains so he is taking them to Elrond's house. They do not cross the Misty Mountains before they get to Elrond's house.

Also Lin Carter leaves out one of the most important incidents in the whole book — the Battle of the Five Armies, which

had an important effect on history not to mention the effect it had on the story.

I was equally surprised in the next chapter. Lin Carter says that after the ring passes on to Frodo, Gandalf still "waits and watches". This is not true. As soon as the ring passes on he starts on journies to find out the truth about the ring. Gandalf gives an account of this at the council of Elrond. But he also tells us this before in response to Frodo's question "How long have you known all this?" (He is referring to the knowledge that his ring is the One Ring.) Gandalf responds that he started guessing about the ring as far back as the Battle of the Five Armies. But what Saruman said in council told against his fears so he let matters be. Here I shall quote some of what Gandalf said "And I waited. Until that night when he left this house." On his journies to find out the truth about the ring Gandalf came across a scroll made by Isildur which says that perhaps if the ring was made hot again as it was when taken from Sauron the writing would return which disappeared when the ring became cool. Gandalf tries this test and finds the ring to be the One Ring as he had guessed it was.

I was again shocked to see Lin Carter say Deagol found the ring in a fish. This again is not true. Again I quote what Gandalf said. "Then he let go of his line, for he thought he saw something shining in the river-bed: and holding his breath he grabbed at it". What Deagol came up with was the ring.

I am not going on (or Back) to point out all of Lin Carter's errors. He may have done an excellent job on tracking down Tollien's sources but if the chapters which summarize *The Hobbit* and *The Lord of the Rings* are in any way a sample of the rest of the book, it does not deserve to be in print. Errors in summaries are not ever excusable. Lin Carter himself points out Tolkien does not like people writing about his books. When people make mistakes like Lin Carter has can you blame him? Before you publish another edition,if I were you I would make him redo the summaries.

Richard V Knight

Friday the First ~ Alpajpuri

Unfortunately there is not enough room in this issue for the Smial listing, but it will appear in the next GrD. If you wish to be listed, please keep me informed of your meeting schedules, progress, & future events. If you publish a magazine containing any Tolkien-related material send me a copy & I'll add it to the Catalog (see below). Submitted reports of recent Tolkien meetings of interest may be printed in this column in the future.

SMIAL NEWS:

Bee Bowman, 1223 Crofton Ave, Waynesboro VA 22980, is heading a series of tape-robins. If you have a tape recorder and wish to participate, write to Bee. In this same vein, Dave Burton, 5422 Kenyon Dr, Indianapolis IN 46226, is initiating round-robin letters, also dealing with Tolkien and related subjects.

I have two notes of interest from letters sent to Ed long ago and forwarded to me when I became Sherriff. First is the fact that the Annapolis MD smial sent a copy of LotR to Prince Charles of Wales -- and received a reply to the effect that the books would be passed on to His Royal Highness.

Second is a note from Dick Tierstein, 25 Ashton Rd, Yonkers NY 10705 saying that his smial was, in 1968 when the letter was written, making an 8mm film of selected scenes from LotR, with a tape recording for dialogue.

The Society for Creative Anachronism has several branches. Headquarters & "The Kingdom of the West", 2815 Forrest St, Berkeley CA publishes TOURNAMENTS ILLUMINATED for $3 a year. For info on other branches write Frederick Schroers, 1867 SW 14 St, Portland OR 97201, Mandi Tamborello, 3854 Wl Fullerton Av, Chicago IL 60647 or Marion Breen, 2 Swain Av, Staten Island NY.

COMING EVENTS:

The Secondary Universe II and the second Tolkien Conference will take place Oct 30 to Nov 1 at the U of Wisconson at Green Bay. Tickets cost $5 for the Secondary Universe, $1 for the Tolkien Conference, and $4 for the Nov 1 banquet. Make all checks payable to SECONDARY UNIVERSE II; send money & inquiries to Ivor A Rogers, UWGB, Green Bay WI 54305.

TOLKIEN ZINE CATALOG:

This is not so much a fanzine review column as it is a buying guide for articles on Tolkien. I've omitted purely sf-zines and smial newsletters. Regular features have not been mentioned,tho particularly good lettercolumns are noted. Most of the issues described contain much more material than is outlined here -- I've only included pieces dealing with Tolkien in particular. If you have any questions to ask of the editors, for more efficient correspondence include in your letter a stamped, self-addressed postcard for his reply.

The number in parentheses after each fanzine title indicates how many issues have appeared thus far. Then is the address of the editor, the cost of a single current issue and a subscription, frequency of issue, and mode of printing. Each subsequent paragraph describes the articles of interest in each issue, with size, individual price, and date of publication.

CARANDAITH(3)/Alpajpuri, 1690 E 26 Av, Eugene OR 97403 & Michael O'Brien, 158 Liverpool St, Hobart TASMANIA 7000 / 75c, 4/$2, quarterly, litho, Journal of the Australian Tolkien Society.
I:1 - Pro review of Tolkien record;the Tengwar as applied to English; hardcover/pbk LotR conversion formula; analysis of Elvish inscription. 15pp, 25c, July 68.
I:2 - Interview of Tolkien; analysis of A Elbereth Gilthoniel & Elessar's coronation speech;review of A&U pbk LotR.30pp,50c.
I:3 - Criticism of Tolkien fandom by LIFE editor; discussion of M-e cosmology; inconsistencies in LotR. 50+pp,75c,July 68.

GLYPH(2)/Stanley Hoffman, 7657 Orion Ave, Van Nuys CA 91406/15c, irregular, xerox. Written entirely in tengwar & certar.
#0 - Explanation of Stan's 2 tengwar modes and 1 certar mode. 2pp, 15c, April 69.
#1 - Contains letter arguing for orthographic modes. 3pp, 15c, April 69.

HOBBIT PRESS(8)/Eli Friedman, 160-31 23 Ave, Whitestone NY 11357 carboncopy. This is the main artery of the International Hobbit Fan Club, which seems to be suffering from acute anemia. HP contains news sifted from GrD, TJ, &c; misc whatevers. #7 consists of a poem by Tolkien called Goblin Feet. HP averages a quarter page in length.

HOOM(4)/Bee Bowman, 1223 Crofton Av, Waynesboro VA 22980 & Frank Denton. Irreg, ditto & offset. On the light side; contains the most artistically-handled ditto I've seen.
#1 - Article on beryl-stones; lettercol short but interesting. 18pp, OUT OF PRINT, June 68.
#2 - Article on swords; M-e music; steeds in f&sf; 2 very good calligraphy plates by John Closson; good lettercol. 50pp, LIMITED SUPPLY, Sept 68.
#3 - Tolkien-in-Britain column; lettercol (better). 41pp,Dec 68
#4 - Poem & 2 drawings by Mattewillis Beard; tengwar article & plate. 57pp, April 69.

LOCUS(31+)/Charlie & Marsha Brown, 2078 Anthony Ave, Bronx NY 10457/ 6/$1, bi-weekly, mimeo. Averages about 7pp. General fandom news-zine; there's usually something of interest to Tolkien-fans. Contains fanzine reviews, book news, con news, movie news, fan news, Locus news, News news....

MUMAK(1)/Bob Liebert, 30 Country Fair Ln, Creve Coeur MO 63141/ ?/50c, bi-monthly, ditto & mimeo. Journal of the Tolkien Society of St.Louis. It's very light and miscellaneous, though the editor does have one or two good comments scattered thruout. Mediocre reproduction.
#1 - A letter from Houghton Mifflin about a visit of Tolkien's daughter to the US. 14pp, Jan-Feb 68.

MYTHLORE(3)/Glen GoodKnight, 504 Elm St, Alhambra CA 91801/ 65c, 4/$2.50, quarterly, mimeo & lithograph. Journal of the Mythopoeic Society. Art editor, Bernie Zuber. This magazine is a must for the Middle-earth scholar -- consistently high quality articles and artwork.
I:1 - Nan Braude on the Myth of Tolkien, Lewis & Williams; article on the etymology of 'orc';"Making LotR into a Movie?"; "C S Lewis's Theory of Mythology"; Elvish dictionary (part 1); "The Arthurian Myth in Modern Literature". 50pp, OP, Jan 69.
I:2 - "Leonardo, Tolkien, and Mr Baggins"; Elvish dictionary (pt 2); editorial about the Mythopoeic Society. 56pp,65c,April 69.
I:3 - Nan Braude on "Tolkien & Spenser"; review of The Hobbit, Japanese translation; "A Comparison of Cosmological Geography in the works of J R R Tolkien, C S Lewis & Charles Williams"; "A Comparison of Sword&Sorcery and Heroic Fantasy"; article on Beowulf. 48pp, 65c, July 69.

RIVERSIDE QUARTERLY(15)/Leland Sapiro, Box 40, University Station, Regina CANADA/ 4/$2, quarterly, offset, half-size. Heavy reading -- the best amateur sf magazine I've seen -- almost professional quality.
III:2 - Contains "Some Motifs and Sources for LotR" by Sandra Miesel; also "Edgar Rice Burroughs and the Heroic Epic'. 74 pp, OP, March 68.
III:3 - "Some Religious Aspects of LotR" by Sandra Miesel. 83pp, 50c, August 68.

TRIPLANETARY(3)/Doug Cross, 4 Ridgeline Dr, St.Louis MO 63122/ Irreg, ditto. Journal of the Neo-Numenoreans, who study Tolkien, C S Lewis & E R Eddison. Misc fantasy zine, mostly fiction & poetry. II:1 - 52pp; II:3 - 95pp.

WOOTTON MAJOR JOURNAL(1)/Robert Doyle, 2734 E Pierson St, Phoenix AZ 85016/ For trade, quarterly, mimeo. Journal of the Brophy College Smial. Very good reproduction.
I:1 - "The Anthem of Gondor" (sung to the tune of the Hatikvah) and subsequent explanation. 6pp, Summer 69.

The Shire Post

MRS. VERA CHAPMAN | 21 Harrington House | Stanhope St | London N. W. 1. England

I am gravely disturbed by the appearance in London of a magazine calling itself Gandalf's Garden, which is devoted to the protest of youth etc., but is permeated with drug-taking and the psychedelic cult. It advertises LotR as the psycodelectable masterpiece - and uses much of the terminology of the books in a context of taking trips etc. The very last thing the author would ever have in mnid or approve of. I wonder if you, or he, have encountered this? I feel this misuse of the name and the book should be stopped.
I fedl very strongly that these books are most emphatically wholesome and sane, and that it would be a tragedy to let them be smeared in any way with the psychedelic cult and the prevailing obsession with mental disorder and that thing which seems to me rather worse than the death-wish, the deliberate wish to be insane. Let us keep the Shire clean from all such!

MARTHA MUENCH | 261 South Batavia | Orange Calif 92668

Tolkien does get to you! Last Saturday I was in L. A. and happened to look up toward the Hollywood Hills. It was unmistakable; there on a "mountain throne" was Minas Tirth! The edifice was actually Griffith Park Observatory, but the architecture was close enough to pass for something Middle-earthish.

CHRIS JONES | Ny Ny 10027

Thanks for publishing my synopsis- it looks fine except that the last paragraph got slightly garbled somewhere along the line. The 68 Yule Moot was great, especially Sister Pauline's paper. Incidentally, Gimli s devotion to Galadriel was not courtly love! Courtly love was simply a fo rm of glorified adultery, like Lancelot and Guinevere.
Will you publish information about how and when we can get the Harvard Lampoos parody?

IAN COLLINS | Stanhope House | Stanhope Place London W. 2. England

A copy of The Green Dragon No. 5 dated December 1968 reached me recently and I was interested to read your advice to non US Tolkien addicts on how best to obtain the Caedmon recording of Poems nad Songs of Middle-earth. I think I should point out that, we as Caedmon's licencees in this country, have published this record. We have publicised it and it is selling very well but no doubt there are still some Tolkien enthusiasts who aren't aware of its existence, and a note in one of your Tolkien-orientated publications would bring it to their attention, and serve both our causes. The catalogue number is TC1231 and the price in the UK 43s. 9d. It is available only though record dealers, not direct from us.

ROGER BLACK | 617 Homm Street | Bethalto Illinois 62010

The 1969 World Book Encyclopedia Year Book's Dictionary supplement has the following two entries:
HIPPIE: any group of beatniks who practice communal living, believe in absolute freedom of expression, and profess a philosophy of love and fellowship: J. R. R. Tolkien's classic trilogy, The Lord of the Rings, [is] absolutely the favorite book of every hippie (Ramparts).
HOBBIT: any of an imaginary race of small people who love peace, pleasure, and beauty, described in J. R. R. Tolkien's trilogy, The Lord of the Rings (1954-56): Hobbits (are) three feet high with long hairy feet (New York Times).

NAN SCOTT | 2712 Century Dr | Lawrence Ks 66044

Thanks for the latest Green Dragon. But you make a statement in it with which I must strongly disagree, preferably where it will reach the eyes of either TI or Niekas readers. Of Swann's musical settings you categorically state, "The music, for the most part, does not capture the feeling of Middle-earth". Perhaps you felt that the implication that this was merely your opinion was present, but I suspect some younger members will accept this statement as authoritative fact and cheat themselves of a charming experience.
There's no accounting for tastes" and " de gustibus" - but I like most of the songs very much; and as someone who has read Tolkien's books many, many times nad studied music from the age of five, I feel my taste and opinions are as well-grounded in experience as yours, or Marion Zimmer Bradley's. And thus, I feel that your insistant "Not" should indeed be qualified. For some of us frequent travellers in Middle-earth, the melancoly charm of Swann's music is deeply appropriate to Tolkien's verses, at least in the title song, Treebeard's song, and "Upon the hearth the fire is red". (I would call Bolbo's "I sit beside the fire" banal and disappointing, to my taste.) I would qualify my approval though by adding that the song book and a piano are a prompter route to Middle-earht than Mr Elvin's singing of Swann's melodies on record. There's nothing really wrong with his performances; it's just that it's closer to the concert hall than the woods of Lorien or the wilds of Eriador. But for a number of songs themselves are evocative and moving. If I recall correctly, Professor Tolkien himself was full of enthusiasum about them when we talked with him in June of 1966. On the other hand, Marion Bradley's Irish folk-songs modelled settings at the conference left me cold, though I know alot of people liked them again, "de qustibus"

ANTHONY CERMAK | 14585 Aloha Ave | Saratoga Calif 95070

In the last Tolkien Journal you mentioned the book The Last Unicorn I have read this book and it is interesting but a better one still is Three Hearts And Three Lions by Paul Anderson. This book tells of a different time stream than our's were. King Arthur has lived and died and the road to Taery is just over the horizon.
It was published by Doubleday and there was a popular version too [Paul has also written Broken Sword, an exciting fantasy adventure, but long out of print -EM]

art by Fabian

KIRK L. THOMPSON | 425 Erie St. SE | Minneapolis Mn. 55414

Not too long ago I received my order for the back issues of the Journal and, after perusing them, I would like to make some comments on one of the articles, Jan Wojcik's "Samwise--Half-wise?" in Vol. III, no. 2.
The major item which tends to overamplify Sam's importance, in my opinion, is the change in viewpoint between Book IV and Book VI of the Trilogy. Thru all of the Books to number IV, when in the company of Frodo, Tolkien allows us to read his thoughts and emotions, until, that is, the last chapter of IV, "The Choices of Master Samwise," where, for obvious reasons, Frodo has no conscious thoughts, only "darkness and foul dreams." But throughout Book VI, we observe only Frodo's outward actions and expressed thoughts. The reason for this is because, as the Hobbits penetrated deeper into Mordor, the Ring gained greater and greater possession of Frodo: "I begin to see it in my mind all the time, like a great wheel of fire," and x later, "I begin to see it even with my waking eyes, and all else fades," until finally, "I have come...But I do not choose now to do what I came to do...The Ring is mine!" To put it simply, to narrate a single obsession thru 50 pages make for a bored reader, particularly with so much otuside action occurring. After the destruction of the Ring, Tolkien does not return to his previous viewpoint for two reasons; consistency and, because Frodo has been "wounded with knife, sting, and tooth, and a long burden," his thoughts would be completely, or nearly so, beyond our ken. If an arsonist burn his house down, it is a rare person indeed who will not demand retribution.
As for Samwise the Gardener, he tends growing things in the Earth, and, by extension, may be regarded as the Earth--Middle-earth--personified, and his desire to be free from Sauron's Evil. The change in gender (we are accustomed to regard Earth as female--the Great Earthmother) may be derived from North European legend. Note the changes in traditional gender in Frodo's song about the "Merry Old Inn" when first in Bree.
For name derivations I once ran into "Gimli" in an unabridged dictionary and found therein a meaning appropriate to the traditional passing of the dwarf from this world: Gimli--the Nordic term for Heaven.

DAVE GREENE | 128 South 39th Street | Philadelphia, Pennsylvania 19104.

If I didn't say so in my other letter, I think the latest TJ is the finest issue to come out so far--the contents were excellent without the intensity of some of the srticles that appeared before (Mrs. Howe's glacial thing was well done but somewhat purposeless). The only fault I found with this issue was that it did not have as many pictures as some previous ones did. I hope that you can convince Tim Kirk to do more cover designs--his ones for III. 2 are some of the finest things TJ has published, despite the snide comments of Mr. Musselman in the latest "Shire-Post".
I'm glad that you're interested in seeing a copy of the Oz Club magazine, The Baum Bugle. I really have much too unorganized a mind to ask my brother in Chicago, who handles the mailing, to mail you a sample of the autumn issue, which will be out in about a week, and you really need to see more than one issue to get an idea of the publication. So today I write Fred M. Meyer, the Club secretary, I'll send him a check for $2.50 to cover a year's membership and subscription, as a gift from me. [It is an interesting magazine. Fred M. Meyer's address is: 620 First Ave So, Escanaba, MI 49829. ERM]

ANNETTE HARPER | Route 4, Box 392 | Columbia South Carolina 29209.

I respect D. Usselman's opinion stated in his letter to the Shire Post (Vol. III no 3) on illustration of characters and situations from LotR, etc, but I am afraid I must disagree ur. (uiss?) Usselman states "Tolkien was never overmeticulous in describing dress and architecture" and that is true to an extent: the Professor doesn't need to be meticulous in order to make his readers see his creations! Of course, each reader will see somewhat differently, and that's what makes the illustrations done by TSA (etc.) members so interesting... It's surprising just how similar and yet how different artists' conceptions are to the pictures we see in our own minds when we read LotR.
I was pleased recently to see my own illustration of Galadriel adorning the recent Tolkien Conference circular... pleased and surprised, for I was able to see just how much my own conception of the Lady has changed in the last few months. If I were to draw her now, I'm afraid she would be less like, as Sam said, a "lass in spring" (or something closely akin) and more great and terrible or something. Anyway, at the time of the drawing, that's the way Tolkien's magic worked on me. That's the beauty of it all- it works on everyone differently. I don't see Elrond's House the way Tim Kirk sees it either, but then he probably doesn't see Galadriel the way I do. Besides, some of the loveliest drawings I've ever seen illustrate The Hobbit - and were drawn by J. R. R. Tolkien himself!

JUDY MOSINGER | 14 Sackston Woods St. Louis Mo 63141

In "The Adventures of Tom Bombadil" J. R. R. Tolkien has written a comment on every poem except one. This one is among the most interesting. It is "The Mewlips". Any comment? [No. Possibly the poem results from what the Hobbits heard about Mirkwood. The Morlock Mts equel Misty Mts. -B Foster]
On an enlarged map of the Middle-earth made by Ballantine Books there is something strange. On the Western side of the Ered Luin Mountains, in Forlindon there are the Angerthanian letters ᚨᚾᚷ and on the East of the Ered Luin Mountains in Harlindon are the letters ᚱᚱ. What do they mean? [Sheer stupidity on part of someone. No illusion to anything in the books--B Foster]
Who drew the pictures on the paperback covers of the Ballantine Books of "The Hobbit", "The Lord of the Rings", and "The Tolkien Reader". Has he done any other drawings of Tolkien's stories? [TR cover by Pauline Baynes; others by Barbara Remington. P, B, has illustrated various Tolkien short stories. ERM]

ANNE LITTLE ETKIN | 6819 2nd St. | Riverdale Md.

I have some sympathy with the sour response of certain readers to the proliferation of Tolkien related material. In fact, when I first looked at a Tolkien Society publication, I had a swift vision of thousands of people feeding off the imagination of one man.
Happily, I went on to look, read and enjoy. For all this elaboration, Compilation, derivation, computation and illustration is glorious play. Even though it may be more fun to do the elaborating, compiling etc. oneself than to see what others have done, there is the pleasure of sharing, and, now and then, something that adds to the joy of reading Tolkien.
Play or not, I hope that writers and illustrators will voluntarily accept a couple of rules:
1. In illustration, stay as close as possible to the description in the book.
2. In writing, please be sure you are in accord with the book, even if you have to re-read it several times.

TOM EATON | 154 Upper Byrdcliffe | Woodstock NY 12498.

Received the Tolkien Journal (vol. III, no. 3) today, and noted the question you posed about Bree, in the editorial.
I believe the name "Bree" occurred in Hal Clemant's great novel, Mission of Gravity, in the early '50's, as the name of the ship (actually a string of low rafts) of some explorer-traders of the planet Mesklin. The Mesklinites were (as I recall) small, worm-like beings, natives of a monstrously heavy world whose physical description Clemant went into in some detail. I do not recall the name of their captain (of the "Bree") who was the real hero of the novel, but do remember the pains the author went to, to establish the logical possibility of such a planet's existance, and his detailed description of the physical environment on Mesklin. In this way Clemant reminds me somewhat of Tolkien (and to some degree, Heinlein) in the manner by which he constructs a plausible setting for the characters to move around in.
You might do Clemant fans such as myself a service by passing on any information, in the next TJ, as to where Clemant has disappeared to. After his rather disappointing follow-up to Mission, Cycle of Fire, he seemed to drop out of sight, [I see him at almost every meeting of the New England SF Association that I attend, and he has had many stories in Galaxy and If. He has just completed a sequil to Mission of Gravity. ERM]
I enjoy reading the TJ, and have only one beef: the artwork. Generally it is terrible, including the last issue. The alternate bookcovers for LotR paperbacks were, to be blunt, awful. It does a craftsman like Tolkien a shameful disservice to repre-

sent his work with such hasty, ill-conceived artwork. I do not mean to hurt anyone's feelings, because I m sure the artists do the best they can, but I believe it would be better to publish a smart-looking Journal with no art at all, than to continue in the present vien.
Otherwise (to avoid ending on a completely negative note) the TJ is rewarding reading. Keep it up!

JOHN STEPHEN MADDUX | Box 263 | University of Dallas | Dallas Texas 75061.

TJ # 8 was the best I have read. Mrs. Howes' work of dating is of invaluable worth. The earlier attempt recorded in your journals were plainly wrong, both on extrinsic evidence (a character in Lewis s That Hideous Strength places the fall of Numenor before the ice ages) and on internal.

DAVID DAMROSCH | 119 East 74th St. | New York, NY 10021.

I saw a letter, in The Tolkien Journal (Astron, 1966), concerning the relative ages of Tom Bombadil and Fangorn (Treebeard to some). The answer is this : Celeborn-- and Gandalf--are wrong; Tom Bombadil is eldest. My reference is Ballantine Books' paperback edition. On p. 89 The Two Towers, Treebeard says: "But there are hollow dales in this land where the darkness has never been lifted, and the trees are older than I am." This proves Gandalf wrong (p. 209: "For Treebeard is Fangorn. . . and when you speak with him you will hear the speech of the Oldest of all living things "), and Celeborn is also incorrect.
As for Tom, he "remembers the first raindrop and the first acorn", Fellowship of the Ring, p. 182; just above that: "Mark my words, my friends: Tom was here before the river and the trees ."
Tom was here before the trees; Fangorn not until somewhat later: Old Tom Bombadil is Eldest.
Tom was also here before the seas were bent (vol. I, p. 182).

NAN C SCOTT | 2712 Century Dr | Lawrence Kansas 66044.

I will follow your suggestion about reading Lloyd Alexander as soon as I can get hold of the books in proper sequence from the library. Meanwhile, I m looking into George MacDonald. So far I rather like The Princess and the Goblin, but At the Back of the North Wind nearly drove me up the wall. Little Diamond is surely the most irritating literary creature I've ever encountered since that revolting Reepi-Cheep in Narnia books. Better than MacDonald I like E. Nesbit's books, which I discovered just last winter, and The Wind in the Willows, which in some scenes has a cozy flavour of the Shire and hobbit life about it.
That brings me to my main question on comment. Are any of your other readers interested in Tolkien's world of nature and landscapes? Most of the people who write to Niekas and TJ seem to focus either on topics of language and linguistics or are most interested in SF/and /or/fantasy. For me the biggest attraction in re-reading the books (the narrative excitment was paramount on my first reading) is Professor Tolkien s treatment of the physical world and the relationship he establishes between his characters and nature. Certainly the beautiful and powerful language of the books helps to establish this, but apart from language-for-its-own-sake (names, etc.) Professor Tolkien seems to have observed and understood nature in a way quite uncommon today. There are no "pretty" description passages for there own sake, rather, his. characters live closer to nature than we do, and trees, birds, mountains, and weathers are a more palpable and important part of their existance.
I suppose all of us have wanted to enter into Tolkien's world more fully, have wished we could be transported from the 20th century into the 3rd age of Middle-earth. In what small way I could, I have entered that world. Besides beginning to notice trees and plants for the first time in my life, and besides emulating Sam and adding a bit of green to the world by making my first gardens, I have-along with two friends-began to go "hobbiting". I know that Peter Beagle has gone in for this sort of thing. Has anyone else?
Picture if you can bear to, three faculty wives between the ages of 25 and 30 setting off on the road with back packs and bed rolls, bacon and mushrooms, walking "through shadows to the edge of night" and making camp under the elvish stars. Our longest trek was 24 miles (on the occassion there were only two of us and we got scared in the woods-two damnfool little girls- and came back the same night). On another occassion friends with a farm provided a bountiful hobbit breakfast after we'd slept in their orchard in 34-degree westher. On our most recent trip we were surrounded at night-fall by fireflies and whip-poor-wills in a most elvish moonlit glade in an oak woods. Two of us-Judy Quinn and I-have even taken horseback leasons. It's easy to pretend that the beasts are hobbit ponies, and it certainly increases one s respect for the endurance of the nine to ride long distances! Perhaps if Nellie, Judy, and I were to set out now, we just might make it to Belknap by mid-October. (Probably the only way we could afford to come. . . !)
My thanks to everyone who offered suggestions on the breeding habits of orcs. [in Niekas-ERM]

art by Cynthia Goldstone

ROBERT KARP | 1875 SW 35th Place | Gainesville Florisa

In the tale of the years it says Samwise Gamgee, after Rose died, went to Westmarch and then over the sea. Yet in the tale of Aragorn and Arwen, Arwen says she could not go over the sea if she wanted because no one would be left to take her, how then did Sam go?

DAINIS BISENIEKS |

How come I never heard anyone mention that Smith of Wooton Major is in the Decenber issue of Redbook?
It doesn t seem either, that I ve heard of an album titled "Down to Middle-earth" by The Hobbits (Decca DL 74920) The cover is (ptui) psychodelic, and the contents seem to have as little to do with JRRT as H. P. Lovecraft has with HPL. Haven t listened to it, wouldn t waste my time-I just spotted this in a record store and took a quick look.

CHRIS JONES | Ny Ny 10027.

In answer to Bob Foster, the "swollen brooding thing" in the anthill is the queen ant. Robert Heinlein's Starship Trooper describes a highly unpleasant insect-like race which also has "swollen

things" or rulers. Bob was also wondering whether Sauron was always incapable of good. No, indeed-as Gandalf said at the Council of Elrand (Bal. I-351), "Nothing is evil from in the beginning. Even Sauron was not so." I've always felt that Sauron's fall, which presumably was brought about by Morgoth, was a great tragedy, for he was clearly brilliant and strong-willed. I find it hard to imagine him a servant of Morgoth or anyone else. He could have been truly "the Great", and noble. So, of course, could Morgoth. This all has its parallel in Christian theology; Lucifer was one of the greatest of the angels before his fall.

Personally, I think Sauron probably was one of the Valar. He might have escaped destruction the same way the Balrog did. (Of course I don't know how that was.) As for his remaining alive in a weaker form, I don't see why this should be a problem. If Morgoth did not remain similarly alive (and maybe he did; Gandalf says in Bal III-190 that Sauron is "but a servant or emissary") it is probably because he was overthrown by more powerful forces than Sauron was-forces that could eliminate him completely.

I think I'll retract that suggestion that Morgoth survived in some form, and that Sauron was still his servant-it doesn't seem right on second thought. But what does Gandalf mean by his comment? Is he referring to a person behind Sauron, or to an abstract conception of evil which inevitably must exist in the world? The latter sounds very un-Tolkien.

Tolkien may not arouse much pity in Sam; but Sam does spare him on Mount Doom, and this was after Gollum had betrayed them to Shelob. I like Jan's article. We could use a "Samwise Loves and Gardens" button-and maybe an "Aragorn Rules", or even a "Shadowfox Runs". Whatever happened to Shadowfox, by the way? The last we see of him, he's carrying Gandalf to Tom Bombadill's home. Did Tom keep him, or did he go back to Rohan? It seems rather unlikely that he went with Gandalf oversea.

Mrs Howes article is stunning. Does she know that Tolkien says Stromboli is Mount Doom? [Dick Plotz reported this at the Dec. 1966 meeting] This volcano is on an island just north of Sicily. The correlation with Mrs Howes' maps is pretty close-I think Stromboli would come near Minas Morgul, which is good enough.

JOHN FORREST | 198 Larchmont Ave | Larchmont NY 10538.

[I think this is an answer to the Ballantine poster map]
If I read correctly, Henneth Annum was on the west side of the north-south road, and certainly Frodo, Sam, and Gollum walked from there to the crossroad on the west side of the road, not on the east side as presently pictured on the map. [Quite true. Everything wrong with the map couldn't be corrected because technical printing problems-B Foster]

OWEN CLAYTON | 623 I-House | 2299 Piedmont Ave | Berkeley Ca 94721.

I ran across something interesting the other day while reading Malory (the edition from the Winchester MS): there is therein a tale called "Balin, or The Knight with Two Swords." Strange that the name of the would-be Lord of Moria should by happenstance pop up in the Arthurian legends, isn't it?

I also came by a clipping from Sept. 22 Los Angeles Times noting that the L. A. Mythopoetic Society was holding Bilbo's Birthday Party, which was, evidently, quite an event, to get into the papers.

And, oh yes, in Gustav Davidson's A Dictionary of Angels--a very nice book to have, though expensive-- there is listed an angel called Elberith (more commonly Balberith), who is said to be an ex-prince of the order of Cherubim and to be now the cheif notary public in Hell. It makes me wonder how much angelological lore Tolkien knows.

SUSAN SHWARTZ | 237 Outlook Ave | Youngstown Ohio.

There is something I would like to throw open for comment. Recently I wrote William Ready, author of the Tolkien Relation, asking whether he thought that Denethor, Saruman, Sauron, Boromir, and even Frodo were punished for hubris in making, desiring, or otherwise messing with one Ring. Classicists at Mount Holyoke College all thought that there was some value to the idea, but to quote Mr. Ready's letter, "hubris is Levantine" and hence, he said, irrelevant. But I can't see throwing out the idea that fast, especially when I think it has some value. Whether anyone else does however, is a moot point. (I read Lin Carter's book on Tolkien; it's great, especially the part in which he traces the heroic tradition from Callimachus on. Hubris there on my part.)

MAX GROBER |

Although the translation of the word "Silmarillion" is dreadfully obvious, Lin Carter seemed completely unaware of it when he discussed the new book in his Look Behind the Lord of the Rings. Your pardon if I ascribe his faults to the Society in general.

The root is, of course, silmaril, great jewel, the suffix is ion, as in Eldarion, Anarion, Tar-Aldarion, etc. where, (pardon the unprofessional terminology), it serves to convey the idea of the third person.

Thus we have "he of the Silmaril" or "the idiot with the silmaril," strikingly parallel, I think, to "the Lord of the Rings."

DAINIS BISENIEKS |

Did you know there is a Green Dragon Inn near Shoscombe Old Place? Holmes and Watson stayed there.

BETH MYERS |

During the past year or so it has been one of my main past-times to make up slogans similar to "Gandalf for President", and Hobbits of the World-Unite!"

The Red Eye should use Murine.
Gollum has a ring to it.
Aragorn has 99% less nicks and scratches with his blade (Anduril)
Smaug does business clash and carry.
The Mouth of Sauron should use Scope.
Shelob has green blood-is she vulcan?
Sam has flower power.
Pippin is an honest fool.
Firiel is a nut [see Tolkien Reader, poem 16]

art by Katherine MacFarlane

MIKE HARPER | 1127 La Senda Drive | Fullerton Ca 92632

In an article in TJ#2, it says that a Mr. Dick Tedhams named his dog Samwise. I doubt if Tolkien or Sam would appreciate that. But what really startled me is that he named his firstborn daughter Arwen Elanor. Boy, that guy must really take LotR seriously, although Arwen is a beautiful name. Who is that on the cover of TJ#9 (Vol 3, #3)? If you say it is Frodo and Sam, I won't believe it. [It is, I think ERM]

They look like two 'widdle boys', not at all what I pictured Frodo and Sam to look like. Also, who is the sketch on the back of no. 9 supposed to be? [No one in particular-ERM]
In the Shire-Post, there is an article by a D. Musselman, stating that he thinks all the associatiln of food and drink is a little bit assinine, in so many words. Well I hate to say this, but I agree to some extent on the food part. Seed Cake Balin, Apple Tart Bilfur, Pippin's White Cake. Oh Really????? However, I see nothing wrong with buttons and Happy Birthday Frodo and Bilbo.

The Tolkien Society

KARL-GUSTAF LOFVANDER | Dr. Forselius gata 54 | 413 26 Gothenburg Sweden.

I am writing this letter on behalf of The Tolkien Society of Sweden, in order to establish contact and correspondence with you personally and with our fellow organizations in USA. Our Society is only a little over a year old, so we are glad for all kinds of information we could possibly get from you. Please spread this out, and tell everybody that we are interested in any kind of correspondence on Tolkien subjects.

JONATHAN GLIXON | 54 Prospect Ave | Ardoley NY 10502

I have been compiling a list of references to Tolkien in books, magazines, etc. One is in the introduction to Kennedy's translation of Beowulf, published by Oxford Press. In this case there is an excerpt from Tolkien's scholarly masterpiece, Beowulf: the Monster and the Critics. In the Penguin book The Earliest English Poems in which the appendix includes a passage from Tolkien's Preparatory Remarks to J. R. Claula-Hall's translation of Beowulf. In this case the selection is concerned with Anglo-Saxon Metric.
Two more recent additions to my list are the inclusion of LotR in Frank N Magill's Masterpieces of Literature in Digest Form, series 4, which isn't quite as bad as it sounds, including fairly accurate summaries of the three volumes with fair notes. Last of all is the inclusion of Tolkien in a new edition of the Readers Advisor. Included is a list of Tolkien's works, a few short comments on the works, mention of other Tolkien materials (maps, posters, etc.) mention of the TSA and TJ, and a listing of books about Tolkien.

DRUSILLA MCKINNEY | 1722 No 122 | Seattle Wa 98133.

I'm the President of the Thomson Hobbit Society. This club was formed when a few students found out that they all had the J. R. R. Tolkien books in common.
So far we have gotten letters from almost every state and outside the USA from people who would like to join our club, but our club is not well formed. We have between 25-30 people . [How did they hear of your group? ERM]
Let's make Snoopy an honorary Hobbit

DAVE BOERSEMA | c/o Munroe Boersema | Colony Apts.|

Coldwater Mich 49036

I have uncovered some characters of LotRs and Beowulf. I realize that others, more qualified and more precise than myself, have undertaken the same task and have reported numerous LotRs names in Beowulf. [See for instamce, Shire Post in TJ 9 ERM]. For that reason, I hesitate to express any importance in my information, but I hope it may be of some aid.
All my research was done in Beowulf, Widsith, And The Fight At Finnesburg, published by Barron's Educational Series, Inc., 1962 (Great Neck, NY.). For this letter I shall list the names, each followed by its literal translation and where it was found in Beowulf, Widsith, And The Fight At Finnesburg. [Those mentioned in TJ#9 are onitted-ERM].
Aldor- prince -p. 2. Deor- war-beast -p. 110. Gram- fierce -p. 52. Helm- protector -p. 13. Frealaf lord-relic -p. 129. Brytta- dispenser -p. 79. Leofa dear -p. 117. Walda- ruler -p. 185. Folca people -p. 29. Folcwine- people-friend -p. 29. Fengal- prince -p. 158. Eomer-(is mentioned as a person)--p. 131. Freca- warrior -p. 105. Leod- prince or lord -pp. 19&24. Frumgar- (perhaps derived from fruma meaning chieftain-p. 19.) Scatha- (perhaps derived from scaetha meaning wretch-p. 19.)


HARPER