



ISSUE 5

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A N N O U N C E M E N T

The Editor of Anor, Phillip Davenport, has now produced five issues, and feels that it is time he handed on the post - and spent more time on his academic work! -, so has tendered his resignation to the Committee. On behalf of the Committee, and, I am sure, of the Society, I should like to thank Phillip for all the work he has put into Anor over the past year.

If there is anyone who would like to apply for the editorship, would he or she please contact the Committee. A reasonable typing ability helps, and the aspiring editor should be willing to learn the simple use of the University computer's word-processing facilities (elementary knowledge of Phoenix, Zed and Gcal is quite sufficient, and very easily acquired).

Anor is in this different format owing to the fates conspiring against us - we would not otherwise have been able to produce it in time for the TS AGM. If you prefer this format, let us know - if Anor is to have this clean reproduction (as opposed to the messy electrostat of previous issues), it must either stay in this format or double in cost.

Julian Bradfield, Christ's

AGM Report

After a slight problem at the station, where the Secretary and Treasurer stood grinning at the speaker for ten minutes before the Officer Without Portfolio finally arrived and identified her, the first ever visit of an outside speaker to the Society went smoothly.

The AGM itself began with the reports of the Chairman and Treasurer. The Chairman's report stated that this had been a successful year for the Society, with membership rising from about twenty at the start of the year to seventy-three at present. However, this success had been marred by the very low turnout at meetings. He then mentioned the activities of the Society which had taken place during the last year, notably the Puntmoot in June, the success of our team at the Smials' Quiz, and the Christmas feast. He finished by making a plea for more active participation in the running of the Society by the members, and by thanking the Committee for making his job slightly easier than it might have been. The Treasurer's report stated that for a Society only just over one year old our financial position was reasonably healthy, but that we did not yet have sufficient of a buffer to be completely safe.

There then followed the election of a new Committee to serve from June 16th 1984 - June 14th 1985. They will be

Chairman	- Colin Rosenthal
Secretary	- Catherine Hooley
Treasurer	- Mike Percival
Officer Without Portfolio	- Duncan McLaren

all of whom were elected unopposed. The present Committee will continue in office to June 15th 1984. A constitutional amendment was then discussed, and passed unanimously, as was a resolution allowing the Committee to spend Society funds on hosting the Third National Smials' Quiz in November. The formal part of the meeting was concluded by Colin Rosenthal, who proposed a vote of thanks to all members of the Committee, both past and present, for their work in running the Society since its foundation.

The Chairman then introduced the speaker, Miss Elizabeth Holland, who gave a most interesting talk on the Moria Gate. The first part of the text of this appears elsewhere in this issue, and will be concluded in Anor 6. After the main talk Mr Hanna from South Africa said a few words about Tolkien's birthplace in Bloemfontein, Orange Free State. Finally refreshments (i.e. wine) were consumed, and the meeting then ended.

Mike Percival

archery in middle earth

Archery was used by nearly all the races of Middle Earth, with only a very few exceptions. Elves were notable archers, especially those Elves who did not come to Valinor. The Noldor favoured swords and spears and only used bows for hunting. Hobbits used bows and indeed sent a company of archers to the battle in which Angmar was defeated, and bows were one of the principal weapons used at the battle of Bywater. The only record of Dwarves using bows is in The Hobbit; Thorin and his company were given bows by Beorn, and they had bows again when they were besieged under the Lonely Mountain. Some of the Valar used bows: in The Silmarillion it says that Orome hunted the beasts of Morgoth with "bow and spear"; this was before the awakening of the Elves and is the earliest mention of archery being used. Orcs were frequently armed with bows. Men often used bows; the Woodmen near Mirkwood, the riders of Rohan, etc.

Bows in Middle Earth are made of various materials; mostly wood, especially yew, as an eagle says to Bilbo about the Woodmen: "they would shoot at us with their great bows of yew". Other materials that were used for bowmaking were in much less widespread use. There were the steel bows of the Númenóreans, which were the weapon most feared by their enemies: these bows appear to be longbows made out of steel. There were some bows of "horn": in the song that Bilbo composed about Eärendil it says "his bow was made of dragon horn"; and of the two orcs that Frodo and Sam encountered in Mordor, "one was clad in ragged brown and was armed with a bow of horn; it was a small breed . . . the other was a big fighting orc . . . he also had a bow at his back". These are the only references to bows made of horn. A bow of "horn" would not be made exclusively of horn, but would be a composite bow, similar to the bows used by the 14th century Turkish archers or the Mongol Hordes of Ghengis Khan. This would be a wooden centre section with horn glued to the inside of the limbs, and possibly tendons or sinews glued to the outside of the limbs; these bows were shorter than longbows.

It says in The Silmarillion, of Tilion who steered the Moon: "Tilion was a hunter of the company of Orome and he had a silver bow"; this is a very unusual material for a bow and there is only one reference to it.

There are various styles of shooting exhibited by the various races. The original bow of Legolas that he brought from Mirkwood was described thus when the Company were in the Hall of the bridge of Khazad-dûm: "Legolas turned and set an arrow to the string, though it was a long shot for his small bow", and the bow that Galadriel gave to Legolas was described as "longer and stouter than the bows of Mirkwood and strung with a string of elf hair". The reason for the special string must be because elf-hair is immune to stretching and going weak if it gets damp which is a problem with non-synthetic materials i.e. gut, linen, etc. The small size of his original bow is perhaps because it is easier to travel through Mirkwood with a small bow than with a large one.

Most of the bows used by men appear to be based on the classic English Longbow and especially the bows described as great bows. The bows of the Woodmen of Anduin, the bow of Beleg Cúthalion, and the bows of Faramir's men in Ithilien etc. .

There is a clear distinction made between archery as done by foot soldiers and archery as practised from horse-back; Legolas says in Helm's Deep that "the Rohirrim have good bowmen after their fashion", and in Unfinished Tales it is said that the Númenóreans practised archery on foot and from horse-back. It has to be different as the very tall steel bows used by the Númenóreans would be very impractical upon horse-back: bows that can be used well while riding are much shorter, about four feet in typical cases. The ancient Turkish bows were very short, but powerful because of their shape, a reflex curve, and it is possible that the Rohirrim and the Númenórean horse-archers used bows of this design, though the Númenóreans would have made them out of steel.

The Orcs of the Enemy very often used bows, with the points of the arrows often being poisoned. Orc-archers were present at many battles including the Battle of the Pelennor Fields, the Disaster of the Gladden Fields, the Battle of Helm's Deep, etc. . Most orcs seemed to have used shorter bows, because where Boromir was killed Legolas found arrows that were "longer in the shaft than such arrows as the orcs were accustomed to use", and also some of the half-orcs of Saruman "had bows of yew, in length and shape like the bows of Men" - this seems to indicate that orcs did not usually use longbows.

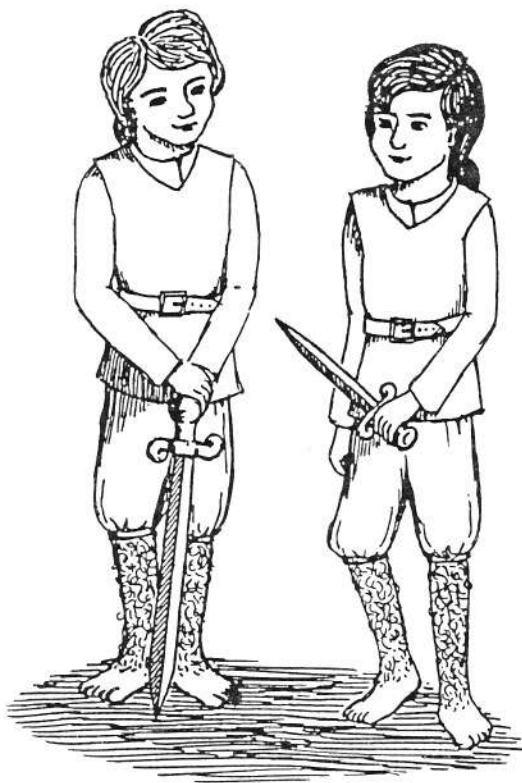
The various arrows that were used get little mention. All we can find out is that the arrows of the Enemy were fletched with black feathers and the arrows of Faramir's men had green feathers. The arrows appear to be fitted with points of various kinds, sometimes barbed; for example after the wolf attack on Caradhas all that was left of one of Legolas's arrows was the point, and the arrows of the Númenóreans were described thus: "The men of the Sea", it was said, 'send before them a great cloud, as a rain turned to serpents, or a black hail tipped with steel' . . . the King's Archers used bows of hollow steel, with black feathered arrows a full ell long".

There are two arrows that were specially named: they were the Black Arrow of Bard (as he drew it back to his ear when he shot it, it must have been a longbow shaft) and the Red Arrow of Gondor, "a single arrow, black feathered and barbed with steel, but the point was painted red". There was only one bow that had a special name, and this was the bow of Beleg Strongbow, "Belthronding his great bow, that was made of black yew-wood"; we only learned this name when the bow was buried with Beleg, by Túrin and Gwindor in The Silmarillion. The bow of Legolas is called the "bow of Galadriel" a number of times, but this is not a name, more a description.

In only one place is any mention made that bows have to be strung before they can be used: this was when the nine travellers were attacked by orc-archers while on the Anduin; when they reach the bank it says of Legolas that "he sprang ashore and climbed a few paces up the bank. Stringing the bow and fitting an arrow he turned . . .". Bows need to be unstrung when they are not being used as the wood tends to deform and lose its tension after some time. This would not apply to steel bows.

At various times Tolkien uses the word 'dart' to mean arrow. It is used most frequently to indicate orc arrows. A clear example occurs at the battle of Helm's Deep: some Orcs were hiding behind shields covering the battering ram, and it says "orc-archers crowded sending a hail of darts against the bowmen on the walls". When Faramir was wounded it was by a "deadly dart", but when this wound was discussed in the Houses of Healing it was a "southron arrow" that wounded him. Only very occasionally was the word 'dart' used to mean 'arrow' when fired by other than an orc. The Wild Men of the Woods were said by Elfhelm to use "poisoned arrows", and Merry was worried about "poisoned darts". The only time the word 'dart' was used to describe Elven arrows is in The Silmarillion, when the young Glaurung came forth and Fingon rode against him with horse archers: "Glaurung could not endure their darts, being not yet come to his full armoury". 'Darts' refers to the arrows of the enemy in the majority of cases and seems to let the reader think that 'darts' are not as 'good' as 'arrows'.

Simon Forth



Elizabeth Holland

The Gate of Moria: the Royal Arch

"Sir Huon of Bordeaux - he succeeded King Oberon. He had been a bold knight once, but he was lost on the road to Babylon, a long while back. Have you ever heard 'How many miles to Babylon?' ... Well, Sir Huon was young when that song was new."

Rudyard Kipling, "Cold Iron",
All the Puck Stories, Macmillan, 1935

The many approaches to Tolkien's work

Anyone who has studied Tolkien with any care knows that his work can be approached on many different levels. Only those who have never regarded him with serious attention believe that his writing exists only on the level of entertainment or romance.

The first and most immediate level is indeed this one of entertainment, of an exciting narrative, a characteristic both of The Hobbit and The Lord of the Rings. Then there is the whole atmosphere of the magic world which permeates these stories, which exists as a background to, and sometimes an integral part of, the movement of the narrative.

Then there is the body of Tolkien's lore, the minute information he has given on things like the names of the days and months, genealogies of certain dwarves, and so on. The story, the magic atmosphere, the detailed lore, all hang together around the activity known as mythopoeia, or myth-making, which some people make their central concern in Tolkien studies.

It is also possible to study his legendary structure in relation to the culture of the real world, and to compare his geography, astronomy, historical chronology, and so on, with like fields in the real world.

Beginning at the most immediate level here, we may consider his references to the immediate mythic background of the British peoples - references to Norse myth, to Celtic myth. Many such studies of Tolkien's work have been made, and of course the poem Beowulf has frequently been mentioned.

Yet by Tolkien's lifetime the study of comparative myth and religion were well established. It was well-known that Norse and Celtic myth did not exist in a vacuum, self-generated, but were derived from an older layer of myth. A popular account of about the 1920's [1] states that the older Norse myths relate to the older Indian myths, the India of the Vedas, whereas Celtic myth relates to Greek (and therefore Roman) and Egyptian and Babylonian myth. If Tolkien's allusions to Norse and Celtic myth have any depth in them, we must expect some references to these older worlds.

It is perfectly obvious that many figures of myth and legend are related to the heavenly bodies, especially to the sun and moon. Some thought this influence was primary; some thought that the origins of myth and ritual should be sought in the seasons of the year and in vegetation rites; some related legendary figures to historical persons; some thought myth was a projection of the subconscious. Whatever interpretation one prefers, one cannot get away from the fact that a deity who wears the moon on his or her forehead, or bears the title *Sol Invictus*, has at some stage become associated with heavenly bodies.

With astronomy we enter the field of mathematics and calculation. The Egyptians, for example, are said to have formed a 365-day calendar, basing it on the period when Sirius the Dog-Star would rise before the Sun at dawn. This field is controversial; quite excessive claims are often made nowadays for the mathematical knowledge of some of the ancients; however, astronomy and some degree of mathematics did go hand in hand even in ancient times; and there emerged the language of sacred number, for example the sacred seven, which referred partly at least to the Sun, Moon, and five readily visible planets.

It is obvious that Tolkien refers freely to sun and moon and to the stars. More than one writer on Tolkien has commented on the number of star-references he makes. We can think of the name of Varda: *Elbereth, Elentari, Queen of the Stars*.

His work is also based on number. The Trees of Valinor bloom in perfect time. Frodo is just 33 when we meet him on p.2, the number most popularly given as the age of Christ at his death. Bilbo is 111, which is also in effect "three", and was 99 when he adopted Frodo. Aragorn is the 39th heir of Isildur. There are Nine Companions of the Ring, and Nine Riders opposing them.

[1] Donald A. Mackenzie Indian Myth and Legend (London: Gresham Publ. Co.)
Editor's note: Miss Holland has provided complete page references for all her quotations from and references to Tolkien's works. However, since this magazine is being produced in a rush, and for reasons of space, and since our readers should be familiar with everything quoted in this first part of the article, I have omitted these references. - JCB

Tolkien also refers to ancient sacred dates. The party set out on their mission from Rivendell on December 25th, or Christmas Day, the birthday celebrated for Christ, also the birthday of Mithras, marking the winter solstice. Frodo has already been wounded on Weathertop on October 6th, near to the date of the autumn equinox. Mordor will fall at the spring equinox, or Easter tide. Aragorn will be crowned as a May King and then married on Midsummer day, the summer solstice.

When one sees the amount of material on all different levels which Tolkien has swept into his work, one sees that he is not only 'inventing' myth as in the popular presentation of him, but is also 'crystallizing' myth.

He has invented his own structure which has captured the imagination of many in the world, particularly the story of Frodo and the hobbits. At the same time he has crystallized the mythic thinking of his people in his time. Starting with what is immediate, even using as sources popular tales in his day, like King Solomon's Mines, he goes right back to the ancient structures of myth in its origins - revealing at the same time that King Solomon's Mines was also founded on the same structures!

My interest in studying Tolkien has always been firstly that of a writer studying another writer, seeking to see how he constructed his work, how he put it together, seeking if possible to find out how he thought, what went on in his mind as he wrote.

In this study, I find myself again and again being led to the older world, and down to fundamental structures like the movement of the sun and moon, and to the study of number. And that Tolkien seems to be using number and a degree of geometrical pattern in his work must obviously be interesting to someone who has lectured in Economics.

The study of theoretical economics depends very much on the apperception of pattern as such; one must grasp the pattern which best expresses the thought of a given economist, quite independently of whether or not one personally agrees with his argument. Some of these patterns are very symmetrical and pleasing, like the mathematical expositions of Keynes' theories on the effect of disturbances in the equilibrium of National Income. That Tolkien is seeking for symmetrical patterns is, as already indicated, immediately obvious - the pattern of the nine figures on each side of the conflict; the pattern of the solstices and equinoxes. One finds oneself immediately in a familiar world, the world of symmetrical number.

We can now turn to the Gate of Moria to illustrate these various ways of approaching Tolkien's work. First we might look at it as part of Tolkien's world of Middle-earth; then in relation to the culture of the real world. Then we could consider what Tolkien really thought as he constructed this picture, how he really put it together. On this we now have some extra evidence, which is the reason for choosing the subject of this address.

The Gate and the Lore of Middle-earth

The Company of the Ring have left a home of Elves, Rivendell, and are now approaching an ancient home of the Dwarves, the Dwarrowdelf. The hazard of the Ford preceded their entry into Rivendell, so the problem of the Gate obstructs their way into Moria. The magic of Elrond caused the flood which at his command overwhelmed the Black Riders at the Ford; the Company now seek another word of power, the word which will open the Gate.

The design on the Gate is one which is only visible in starlight and moonlight. It begins to appear when Gandalf mutters the appropriate words. Tolkien describes the design in three phases, each of them in turn interpreted by one of the onlookers.

1. "the outline could be seen of an anvil and a hammer surmounted by a crown with seven stars."

"There are the emblems of Durin", cried Gimli."

2. "Beneath these again were two trees, each bearing crescent moons."

"And there is the tree of the High Elves!" said Legolas."

3. "More clearly than all these there shone forth in the middle of the door a single star with many rays."

"And the Star of the House of Fëanor", said Gandalf."

1. Anvil and hammer, and crown and stars, are the emblems of Durin. When they have entered the realm of the Dwarrowdelf, Gimli chants the tale of Durin:

He stooped and looked in Mirrowmere,
And saw a crown of stars appear. . .

There hammer on the anvil smote.

Durin is described as the eldest of the Seven Fathers of the Dwarves. As described in Chapter 2 of Quenta Silmarillion, the Vala Aulë was unwilling to await the fulfillment of the designs of Ilúvatar, and created the Dwarves. Ilúvatar decreed that they should sleep until the coming of the Firstborn, so Aulë took the Seven Fathers, and laid them in far-separated places.

As Gimli's song says, "Durin woke, and walked alone". In Appendix A to Volume III of LotR, Section III, we have the story of Durin's folk. Durin, it is said, came to Azanulbizar and made his dwelling in the caves above Kheled-zâram, and died before the Elder days were past. Of all the dwarves, the dwarves of Khazad-dûm were those most friendly to the Elves. "Of the Rings of Power and the Third Age" in The Silmarillion says "Eregion was nigh to the great mansions of the Dwarves that were named Khazad-dûm, but by the Elves Hadhodrond, and afterwards Moria." (Mor, Elvish, dark, ia, Elvish, abyss). "From Ost-in-Edhil, the city of the Elves, the highroad ran to the west gate of Khazad-dûm, for a friendship arose between Dwarves and Elves, such as has never elsewhere been. . .". These were Elves of the race called Noldor.

My researches have not yet led me to the creation of the Seven Mothers of the Dwarves. "Durin woke and walked alone", the song runs. At what stage a mother of the Dwarves appeared I leave to experts in Middle-earth lore to determine.

As for the Seven Stars, they are the Valacirca, created by Varda or Elbereth, Sickle of the Valar, the sign of doom. "Doom" is the signal the drums make within Moria. These stars are the Great Bear, or Plough. Presumably they represent the Seven Fathers in the eyes of the Dwarves.

The stars on the gate are eight-rayed. The Index to my copy of LotR says that the Star of Fëanor and the Seven Stars of Durin's emblem had eight rays, and that the Elendilmir, the Star of Elendil, emblem of the North Kingdom, had six, and so did the Seven Stars of Elendil and his captains. Robert Foster's Complete Guide to Middle-earth says that the Seven Stars of Elendil were six-pointed. Meanwhile the jacket design of his book shows a set of five-pointed stars, and the blurb on the jacket says that the stars of Elendil and his captains were five-pointed. I leave it again to experts in Middle-earth lore to resolve this question.

2. Secondly we come to the Tree of the High Elves. It seems the two tree drawings represent the same tree. This is Galathilion: Sindarin Galadh, tree; sil (apparently Quenya), shine, rendered in Sindarin -thil. Isil, Ithil, are names for the moon in Middle-earth. This is therefore the moon-tree or shining tree.

Galathilion is known as the White Tree of Tirion. When the Spring of Arda ended and the Valar withdrew to live in Aman, they fortified it to the east with the Pelóri, the Mountains of Defence. West of the Pelóri the Valar lived in the region known as Valinor. On a green mound Ezellohar, or Corollairë, the song of Yavanna Kementári caused two shoots to grow, which became the Two Trees of Valinor, Telperion which bloomed in silver, and Laurelin in Gold.

Of the Elves, the Vanyar and the Noldor dwelt in Valinor, and built Tirion the city of the Elves on a hill called Túna, which was lighted by the trees from the west, and eastward looked towards the Lonely Isle, Tol Eressëa, where the Teleri had remained.

The highest tower in Tirion was the tower of Ingwë, Mindon Eldaliéva. Since the Elves were devoted to the tree Telperion, Yavanna made them a tree like Telperion, except that it did not emit light of itself, Galathilion. A seedling of it, Celeborn, was planted in Tol Eressëa.

A seedling of Celeborn was taken to Númenor and bloomed in the courts of the King in Armenelos, called Nimloth, White Blossom in Sindarin, from the Quenya Nínquelótë, a name of Telperion. (Quenya nínquë, white; Sindarin nimf, nimp, becoming nim. (cf. Latin nix, nivis, snow))

From a fruit of Nimloth, of course, planted by Isildur in Minas Anor, grew the white tree in Gondor. This was planted in Year 2 of the Third Age, and died in the year of the Great Plague, 1636. Minas Anor, later Minas Tirith, was the city of Anárion, Tower of the Setting Sun; the city of Isildur was Minas Ithil, Tower of the Rising Moon. Thus in Ithil-Isildur the moon names are continued.

Anyway, Galathilion is great-grandfather of the first White Tree of Gondor.

One thing that must strike one about this is the rhyming of names with the story of Galadriel (though Galadriel's name is not derived from galad, tree, but from Sindarin Galad, radiance, (Quenya alata) and riel, garlanded maiden).

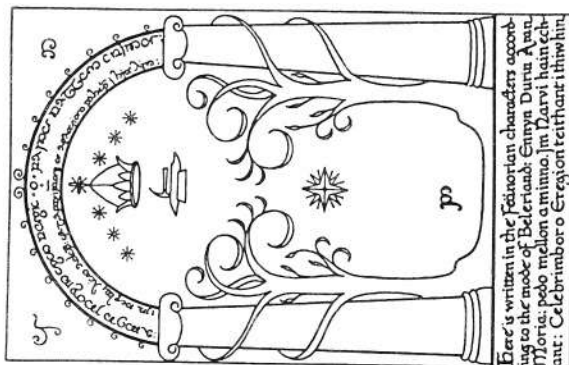
Galathilion is called the White Tree; Galadriel, the White Lady. Galadriel dwelt once on Tol Sirion, the Tree was at Tirion. The Tree stood by the Tower Mindon, Galadriel later dwelt in Lindon. The Grandson of the Tree was Nimloth, Galadriel's home in Middle-earth was Lothlorien. The Tree's son was Celeborn, so was Galadriel's husband.

In myths of the real world the goddess frequently seems to marry her son. If these were myths of the real world one would think that the story of Galathilion came later, Tol Sirion having been reduced to Tirion. What the significance of these rhyming names is in the lore of Middle-earth and the West is again for an expert in this lore to determine.

3. Thirdly we come to the star of the house of Fëanor. The story of Fëanor is one of the best-known in The Silmarillion. Fëanor is the Sindarin form of the Quenya Fëanáro, "Spirit of Fire" - fëa, spirit; Quenya nár, fire, Sindarin naur. The name of the Sun was Quenya Anar, Sindarin Anor.

It was Fëanor who devised the script of which an example is given on the gate. The writing tells us that Narvi made the Doors of Durin, Lord of Moria, and Celebrimbor of Hollin (Eregion) drew the signs. Celebrimbor was the greatest of the smiths of Eregion in the Second Age and the maker of the Three Rings of the Elves, Narya, Ring of Fire, finally entrusted by Círdan, Lord of the Havens, to Mithrandir; Nenya, Ring of Adamant, borne by Galadriel; Vilya, Ring of Sapphire, property of Elrond in Rivendell, formerly of Gil-Galad. Narvi, meanwhile, is reckoned to be a Dwarf, of Khazad-dûm; the Gate is a work of co-operation between Dwarves and Elves.

The remainder of this article, in which Miss Holland considers the Gate in relation to the culture of the real world, and how Tolkien really thought as he constructed the picture, will appear in Anor 6.



CELEBORN'S LAMENT FOR GALADRIEL

Ah! The years are faded as the leaves, now my Queen has gone;
Evergreen memories dry the tears, her beauty lives in song.
And though my heart is heavy now the leaves have turned to gold,
Joy there was in Dwimordene, Lothlórien of old.
But now the day is drawing nigh, the long-awaited time,
When I shall leave the Earth at last, and she again be mine.
Through age-long years we had dwelt, through loss and strife and war;
Yet now is peace, her task is done, and she is gone once more.
She, who came across the Sea, set foot upon this shore,
An exile from the Blessed West, the Land of Valinor.
What crime did she, Beloved One, to merit such a fate?
Merely to wish a queen to be and wield her power innate.
But Oh! She chose a fateful day to leave the Blessed Land,
The day when Fëanor arose and blood flowed on the strand.
And thus she fell beneath the curse of grief and woe and gloom,
Finarfin's child of Finwë's house, she faced the Valar's doom.
In Doriath she came at first and lit my lowly life,
A Dark-Elf I, of Middle-earth, when she became my wife.
In Narya's Ring her power was wrought of Adamant and Mithril;
A last defence against the towers of Barad-dûr and Ithil.
And when she drove the Nazgûl out and cleansed the Dol Guldûr
The war was won, the Rings undone, her power was no more.
Weary then became her heart, the starlight left her eyes;
She longed at last to travel West, where Eressëa lies.
And now the Rings have passed away, the Elven-power is gone,
And even I must fade away to memories in song.

Robin B. Mackay Miller

Comment

Raven and Golden

Helen Armstrong's article "Raven and Golden" (Anor 4) overlapped a little with, but did not refer to, my article "Was Legolas Golden-Haired?" in Spell 4 (1978). As this article is somewhat rare, and I am revising it for possible republication, I will summarise a few relevant points here.

I began by looking at modern genetic theory, and the ideas of dominant and recessive genes, and spontaneous genetic mutation. It seems to me now that Golden Hair was inherited through a recessive gene, and thus would be less common in descendants of golden-haired elves, than grey or black hair. However, it could either spring up again in a descendant, or arise spontaneously through genetic mutation, and then as Helen indicated, that person would be headed for an outstanding career.

I'm afraid that when Helen quotes the statement in Appendix F which used to read "the house of Finrod", she is now incorrect, because after the publication of The Silmarillion it was changed to "the house of Finarfin". This misreading was not due to an error by Tolkien, but to the fact that the character we now know as Finarfin, was originally named Finrod (BoLT, p.44) - Finwë's third son, the father of Galadriel.

More useful is the Index entry for Finarfin which reads "Alone among the Noldorin princes he and his descendants had golden hair, derived from his mother Indis, who was a Vanyarin Elf.". Even so, this doesn't cover all future occurrences of golden hair among the Elves. Tolkien doesn't give the parentage of Glorfindel or Gildor Inglorion, and I feel that if they had been descended from Orodreth, Angrod or Aegnor, Tolkien would have mentioned it. Jeff Stevenson's explanation of Gildor's parentage (AH 65) is ingenious. I might do the same for Glorfindel: perhaps he was the son of Finrod by Amarië of the Vanyar, who "went not with him into exile" and perhaps his parentage was therefore kept secret!

I am inclined to think that although the statement about the "Noldorin princes" holds good for the first generation, there must have been a number of Elves, not princes, who also had golden hair,

arising from genetic mutation. This would explain Haldir's companion (not, as Helen says, Haldir himself) whose "hair glinted like gold in the morning sun"; and Thranduill, Elven-king in The Hobbit, whose golden hair I feel is a Tolkienian error, for he was a Sindarin elf. Amroth and Nimrodel had golden hair, and although Fingolfin and his children were dark-haired, Turgon married Elenwë of the Vanyar and his daughter Idril had golden hair, and as she married golden-haired Tuor it is likely that Eärendil was the same.

Galadriel wedded silver-haired Celeborn, and by the name Celebrian we assume her daughter was silver-haired too. She wedded dark-haired Elrond and had a dark-haired daughter, Arwen. Perhaps, the recessive gene for golden hair being on both sides of the family, Eldarion or another child of Aragorn and Arwen could have been golden-haired?

We may also note the power of spontaneous mutation among the hobbits, as most of the children born or begotten in 1420, including Elanor, were golden-haired, as also Sam's younger daughter Goldilocks.

Concluding her article Helen asks what part Edith Tolkien's dark hair had to play in all this. In response I give my last paragraph.

"For Tolkien golden hair was magical, and denoted power and beauty of a supernatural kind, so that it was an appropriate characteristic for certain characters in his fantasies. But when it came to the characters into which he put most of himself, and with which he identified himself and his wife, he would make them dark-haired as both he and his wife were: Fëanor, Beren, Aragorn, Lúthien, and Arwen."

Jessica Yates

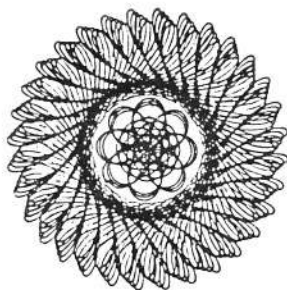
Tolkien the Fascist?

I must commiserate with Brin on his being a woolly-minded middle-class liberal, but despite this handicap he really should try and be more rigorous in his arguments. Were he to read Robert Westall's article again he might notice that Westall's point is not in fact simply that "the moral simplicity and polarity that he perceives in Tolkien would lead the impressionable young to succumb more easily to prejudice and stereotyping in the real world". Rather the allegation is that this moral simplicity in Tolkien's characters is a deliberate ploy on behalf of the author either with the express intention of stereotyping, or at best in an attempt to avoid the difficult task of creating "realistic" characters. The comparison of Tolkien with subcultural examples such as the "Starsky and Hutch" television series makes it seem rather more likely that Westall believes the first possibility to be more probable.

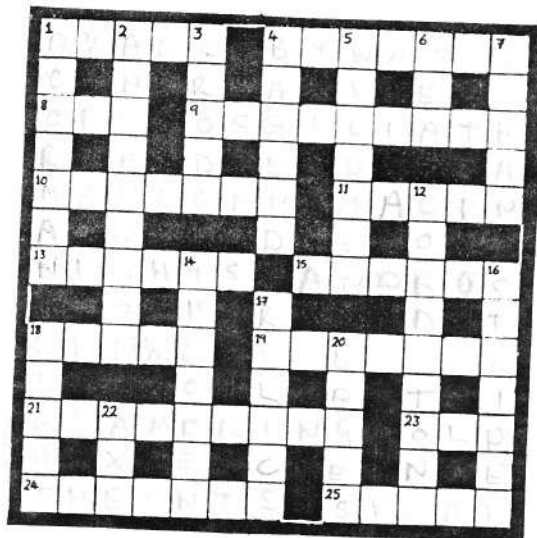
It also appears to me that Brin is hedging somewhat by refusing to equate fascism and racialism in this case. No, Westall does not use the term fascist in his article, but it is fairly obvious from the context that the word "racialist" as used in the article can quite reasonably be taken as indicating fascism. The word in modern usage has a far wider scope than its original meaning of a member of the Italian Fascist party. Loosely defined, a fascist is one who believes that the supposed superiority (moral, intellectual, cultural, etc.) of one particular class or race gives sufficient grounds for that class or race to impose its will on others with no loss of moral integrity. If that definition is accepted then the term "racialist" quite clearly implies "fascist".

I stand by my suggestion that Tolkien's views were nearer to Marxist Communism than he knew. There is no space here to defend that claim, but I refer all interested to the chapter on "The Dream of the Whole Man" in Ernst Fischer's excellent introduction, Marx in his own words. I would point out that contrary to popular belief Marxism does not entail a desire to 'level' in the sense of reducing humanity to a homogeneous mass.

Iwan Rhys Morus



CROSSWORD



ACROSS

1. The second of the free peoples (5)
4. The site of the Green Dragon (7)
8. Goblin (3)
9. Citadel of the Stars (9)
10. Tree of Lothlorien (7)
11. Golden (5)
13. There were seven before
Anar followed Isil (6)
15. Ship of Long-foam (6)
18. Father of Denethor (5)
19. Aragorn (7)
21. Gandalf's sword (9)
23. Ancient (3)
24. Not a hasty people! (3,4)
25. Grishnákh was killed by one (5)

DOWN

1. One who opens portals -
except in Gondor! (4-3)
2. The Black Dragon (9)
3. The Ring-bearer (5)
4. Bilbo's home (3,3)
5. The Woses (4,3)
6. Gandalf and thirteen of 1A
arrive at 4D for it (3)
7. The Horse-country (5)
12. Hiron (4-5)
14. King of 7D (7)
16. Aragorn (7)
17. Ancient remains - e.g.
the Withered Tree (6)
18. The power of the Phial
of Galadriel (5)
20. Swords have sharp ones (5)
22. Favourite weapon of 1A (3)

Susan Poord

On Snowmen & other matters ~ the links between *The Father Christmas Letters* and *The Lord of the Rings* ***

There has been a tendency to divide Tolkien's 'fantasy' writings into two classes; the 'Middle-earth' books (LotR, S, UT, H and BoLT), and the 'Other' books, Tom Bombadil, Farmer Giles, etc, and most people would place The Father Christmas Letters in the latter class. In this article I intend to show, however, that there are very strong links between FCL and the Middle-earth books, and that FCL may even have been set in Middle-earth.

The most obvious link between FCL and Middle-earth are Snowmen. These are described in FCL as "the only sort of people who live near - not of course men made of snow.". These are plainly more northerly cousins of the Lossoth, the snowmen of Forochel. These men must have moved north soon after the awakening of Men, and finding themselves rather too close for comfort to Angband, the stronghold of Morgoth, continued on northwards, so keeping out of the way during the War of the Jewels. Evidence for this earlier larger population at the North Pole is provided in the 1932 letter:

"Then MEN came along - imagine it! Cave-Bear says that there were lots about at one time, long ago."

However, after the fall of Angband at the end of the First Age some of these men gradually pushed back southwards, taking up dwellings around the ice bay of Forochel. Farther south they did not venture, since by this time, after several thousand years living in the Northern Waste, they were thoroughly adapted to the cold, and so would not wish to live in significantly warmer places.

The one reference in the Red Book to the Lossoth describes them as "a strange and unfriendly people, remnant of the Forodwaith". This reference contains two major pieces of information. The fact that they were a "remnant of the Forodwaith" may mean that a fairly large number returned south after the First Age, and then declined; for what reason is not clear, but they would certainly have been much closer to potential enemies after moving south. It may, however, be a reference to some distant memory, presumably among the Elves, of a larger number who originally went north (i.e. the original northwards migration), only a few of whom apparently remain (i.e. those who returned south).

The first part of the reference in the Red Book, "strange, unfriendly people", may seem at first to be at odds with the snowmen in FCL, who are a happy, carefree people who enjoy fun. However this difference can be explained by two facts, both of which would have operated after the splitting of the races. Firstly, the Lossoth, living in Forochel, the last remaining part of Morgoth's kingdom, may well have been subject to some shadow of the malice of Morgoth still residing in the area. The second factor is that the reference in the Red Book refers to a period during the war between Angmar and Arnor, when Arvedui was forced to ask for the help of the Lossoth; indeed it seems quite possible that this was the only real contact between the Lossoth and more southerly peoples. At this time, living as they did on the borders of Angmar, it is not altogether suprising that the Lossoth were not ready to trust strangers.

Thus all the evidence seems to support the theory that the snowmen of FCL are northern cousins of the Lossoth of Forochel.

Another link between FCL and Middle-earth is Goblins. The Goblins in FCL may at first sight appear rather weedy in comparison with the Goblins of H, and certainly with the Orcs in LotR. However these differences can again be explained by environmental differences surrounding the development of the various races.

Having accepted that the Orcs were originally created by Morgoth, there are two possible explanations for the origin of the Goblins at the North Pole. Either they were an early attempt which didn't quite work, or they may have escaped from one of the armies sent against the Elves by Morgoth during the War of the Jewels. Either way they were probably mainly the weaker, more cowardly kind. Fearing the Elves to the south, and Morgoth their former master, they fled to the North. Subsequently Morgoth, and after him Sauron, continued to perfect the breeding, so producing the massive Uruk-hai of LotR. Another factor which would tend to make the North Pole Goblins weaker is the conditions in which they lived. The goblins of the North Pole lived in an area where there was very little life (not even Penguins). Thus they must have fought a constant battle for survival. In contrast the goblins in H had relatively easy pickings in the Misty Mountains, and the Orcs in LotR were provisioned by either Sauron or Saruman, and thus they were well fed, fit and healthy. Given these factors it is not suprising that the goblins in FCL appear rather feeble to readers more acquainted with LotR.

Goblins also figure in a reference in the 1933 letter to a "Goblin war" in 1453. Now the war of the ring ended in 3019 Third Age, which is 1419 Shire Reckoning. It is well known that Tolkien equated Oxfordshire with the Shire, so it is possible that the dating system used in FCL is also Shire Reckoning. The difference of thirty years between the two dates can readily be explained by the fact that communication, particularly far into the Northern Waste, cannot have been very good; it is quite possible for thirty

years to have elapsed before the most northerly Goblins heard of the great War going on in the south, and decided that they had better join in.

Another race which appears both in LotR and FCL is the Elves. Those in FCL would undoubtedly be Moriquendi, quite possibly Avari, and this, together with their long sundering from the other Elves goes a long way towards explaining the apparent differences between the Elves of FCL and of LotR.

Another interesting relationship is that between Gnomes and Elves. In Middle-earth the Noldor of the main books are, in Tolkien's earlier writings, referred to as the Gnomes (BoLT), presumably due simply to a change of mind on the part of the Author. This change is reflected in FCL, where the early letters have references to Red Gnomes and the later letters Red Elves, but the pictures and text indicate no differences between the two, except for the names.

The above evidence points, I believe, to very strong links between FCL and the Middle-earth books. It is also possible, having established the link, to learn information about Middle-earth from the study of FCL. As an example of this I will take the references in FCL to "my Green Brother". These I believe to be references to Tom Bombadil, who, though habitually wearing blue and yellow, could reasonably be described as green in that his responsibility was mainly for plants (i.e. green things), in contrast to Father Christmas's responsibility for people. Thus The Father Christmas Letters can provide a clue to one of the great unsolved mysteries of Middle-earth, the origin of Tom Bombadil.

(As far as I know, there are no references in FCL to Glorfindel, or whether Balrogs had wings.)

Mike Percival



A Snowman



Erratum: the printers of ANOR are in instant printers.

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