

AN OR

Issue 23

Editorial

Firstly, thanks to Stephen Linley, without whom this issue of *Anor* would be about half the size it is and not worth publishing. Surely some-one else in the Cambridge Tolkien Society is capable of writing! You can't all be illiterate English students! But even though Stephen's articles are almost all that was submitted for this issue they are well worth reading and perhaps might stimulate further debate on the influence of Tolkien's sources (and indeed the difference between pastiche and creative fantasy (see the Comment page)). However, don't be put off submitting material by the high quality of articles which do appear in *Anor*: if you want to discuss an idea or a possible article then just talk to me (or to Stephen!)

I'd also like to thank Susan Foord and Noel Evans for managing to keep me supplied with artwork. I'm sure either of them would be delighted to produce something on commission for you to hang on your wall, and who knows, a Foord or Evans original may prove to be a good investment.

Next issue will hopefully include the return of our 'Lay-person's guide to Advanced Tolkien' (yes Gary, this means you!), and there is plenty more material out there, indeed Christopher seems to be producing them *faster* than we can summarise and comment on them for the guide. If you would like to contribute to that series - I'm sure you can work out who to talk to.

Duncan McLaren

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In the spirit of furthering inter-smial relations, Michel Delving (a postal smial) is looking for members from Minas Tirith. For further details contact:

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... and don't forget to tell him who sent you!

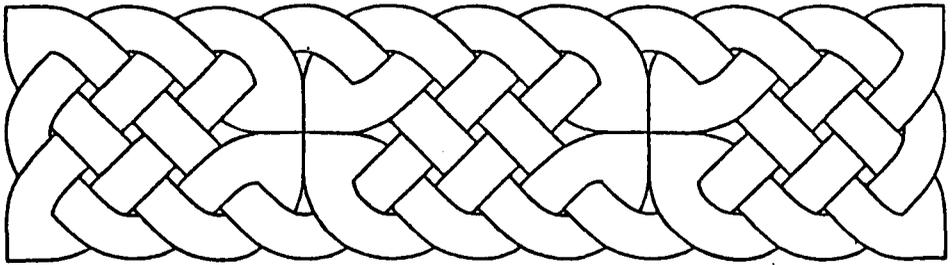
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Credits

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Tolkien in Dutch: A WorldCon Report

One of the main attractions of ConFiction, the 1990 WorldCon, held in the Hague's Congressgebouw from 23-27th of August - aside from being an excellent excuse to sample the delights of Holland - was the Tolkien programme. This constituted a whole day (and a bit) of panels, talks and so on, devoted to Tolkien. This had been organised by Unquendor, the Dutch Tolkien Society, who had managed to persuade Professor Tom Shippey to be the keystone of the whole programme.

Shippey on the History of Middle-earth

Professor Shippey's first talk, entitled 'The History of Middle-earth - an appraisal', was given on the Saturday (so that he would not feel too overworked the next day). However, owing to the indecipherable nature of the programme guide, and perhaps the remoteness of the venue, it was unfortunately rather poorly attended. This was a pity, as I for one found it most interesting.

Shippey stressed the influence that Tolkien's academic work, which routinely consisted of re-reading and pondering old stories often over and over again with a succession of new students, had on his creative writing. In this talk he began by discussing the notion of *depth*, particularly with reference to oral traditions, which is to say the feeling that there are many ages and layers of story-telling lying behind any extant, and relatively recent, written version of a story which, as is the case with some German ballads, may be over fifteen hundred years old. This remains the case whatever the literary merits of a given written version. He thus created for himself an opportunity to reply to Christopher Tolkien's comments in the Foreword to *The Book of Lost Tales I* about Shippey's discussion (in his excellent book *The Road to Middle-earth*) of this theme in relation to *The Silmarillion* - and to make a bid for a second edition (Hear! Hear! - Author.)

Turning to the History of Middle-earth series, Shippey considered three questions. Firstly, what Tolkien was *trying* to do in the first place; secondly what he was trying to do in the continual re-writing of his stories; and thirdly what he *thought* he was doing.

Shippey concluded that the oft-quoted claim that Tolkien was 'creating a mythology for England' was an impossible task for two reasons. Firstly, that there is almost no source material or information about the Angles before they migrated to Britain. This forced Tolkien to plagiarize closely-related Germanic traditions such as *Egil's Saga*, on the grounds that the events recounted all happened in York, or Burgundian tales on the grounds that Burgundians spoke a dialect very closely related to early Anglo-Saxon. Secondly, that there is no satisfactory definition of what precisely constitutes 'England' in historical terms, and at best there is only a vestigial English national identity (as can be seen in the use of the flag of the Union rather than the cross of St. George by supporters of the England football team). Should we, for example exclude the Danelaw, despite the far reaching Scandinavian influence on the English language, or do Danish Vikings count as English too? Both points gave Shippey the opportunity to indulge in a little light-hearted linguistic archaeology, to show that the English really are a mixed bunch - but they still recognise that they are distinct from the Scots or Welsh.

For reasons of time, Shippey's remaining questions were not treated extensively, and indeed were somewhat run together. On the question of continual re-writing, Shippey suggested - nay, claimed - that the effect was the creation of an entire narrative tradition, both the good stuff and the bad. As for what Tolkien thought he was doing (a question which I suspect was simply made up for the sake of a nice tricolon), Shippey claimed that Tolkien didn't have a clue, and gave as evidence the fact that some of the central features of the tale of Beren and Luthien (references to hands, Beren's humanity and Luthien's choice) do not exist in the earliest versions.

All in all, this was a rather loosely structured, but interesting, stimulating and well delivered talk which set the standard for the remainder of the programme.

Shippey on The Heroic Ethic

Professor Shippey's second talk; 'The Heroic Ethic - Tolkien's problems, Tolkien's solutions', initiated the proceedings of the main programme on Sunday.

In some ways this was a continuation of his talk the day before, concentrating on how, feeling that some of the stories he was reading 'professionally' somehow 'belonged' to England, Tolkien wanted to bring them into his fiction. This time, Shippey focussed on the problems that Tolkien faced in incorporating stories, which, though often humorous, are cruel and heathen: something Tolkien was obviously uncomfortable about.¹ Could he retain the 'native yet alien' flavour of these old stories after de-heathenisation and the removal of cruelty? In the case of *The Home-coming of Beorhtnoth, Beorhthelm's Son*, Tolkien deliberately misrepresents the Maldon poem through the device of Torthelm's dream, suggesting that the most famous summary of the heroic ethic:

*Heart shall be bolder, harder be purpose,
More proud the spirit as our power lessens. (Homecoming,
p. 166)*

is more appropriate to the 'other', the heroic past, or the heathen Vikings, than to the ninth-century Anglo-Saxons themselves. The reason? Simply that he dislikes the hopeless heathen attitude to death in a country which had been Christian for 300 years.² In *LotR*, he tries to get round the problem by marginalising it, pushing the unadulterated heathen heroic ethic onto minor characters, especially in the Appendices.³ For example, Helm Hammerhand (*LotR*, Appendix A) is a 'traditional' hero who ends up almost troll- or wraith-like, retaining the supernatural shape-shifting flavour of Egil's grandfather. The Dwarves, and in particular, Dain Ironfoot, typify that 'heroic dauntlessness which is perilously close to suicide', which compares closely with the heroism of the Battle of Maldon or of the story of Gunnar and Hogni. Finally, Shippey suggested that the death of Arwen is Tolkien's representation of what death is like for the heathen, that is, entirely without hope. In conclusion, Shippey suggested that Tolkien never found a wholly satisfactory solution to the question of whether you can have a heroic ethic without the nasty bits, but that his repeated attempts to find one were the driving force of his creativity.

Other happenings: prancing, panels and parties

At this point there was a talk by the Dutch author Tonke Dragt, which claimed some dubious connection with Tolkien, but as yours truly went to something completely different instead, what it was will have to remain a mystery.

After lunch we were treated to Mike And Maggie Percival's balletic dramatisation of *The Tale of Beren and Luthien*, an extended version of their performance at Oxonmoot in 1988. Five episodes of the story received the treatment: the meeting of Beren and Luthien; the enchantment of Morgoth; the death of Beren; the Halls of Mandos, Lord of the Dead; and the awakening of Beren and Luthien, of which only the second and fifth had been performed at Oxonmoot. Intervening material was narrated by Dutch fan Jan Bosse, who read extracts from assorted versions of the story by Tolkien (except for the bits that weren't!). As I am by disposition and training a literary critic rather than an arts correspondent, I do not feel qualified to comment in depth on the performance, save to say that it appeared to go smoothly (despite the threat of distraction posed by frequent bursts of camera flashes intent on spoiling the effects of the stage lighting), and was appreciated by the audience. I was, however, slightly disappointed that there was no guest appearance by Lawrence as Dior! Incidentally, Mike's splendid Morgoth costume later won a prize in the Masquerade - congratulations!

This performance was followed by a panel discussion, on the topic of Tolkien's Heritage.⁴ The most important contributions were made by Guy Gavriel Kay (co-author of *The Silmarillion* and well-known Tolkien imitator), Jane Johnson (Tolkien's glamorous current editor), and, again, Professor Shippey (hero of the day and Sterling Moss look-alike). Guy Kay opened the proceedings, saying that heritage can take one of two forms: it can either inspire and foster growth; or the shadow can be so large that subsequent authors have nowhere to go, and cannot but be imitative. In Tolkien's case, he suggested, it is perhaps too soon to see how great, and thus of which type, his heritage will turn out to be. Shippey pointed out Tolkien's enormous professional heritage, giving in essence a potted version of

his article in *Amon Hen* 100. Not surprisingly, but to the slight disappointment of your humble reporter, this particular topic was not followed up.

After some inconsequential chat, Shippey suddenly livened up the proceedings by ejaculating, "Look, let's be bitchy about this!", and directed the discussion to the bad influence of Tolkien, namely all the imitative rubbish that is just pastiche, churned out by opportunists exploiting a readership that desires something which gives the same 'buzz', but which is apparently not content to stick only to the original. In Shippey's view, who needs imitations? This position was endorsed in particular by Jan Bosse, who seems not to read anything except Tolkien, and by Jane Johnson, who as Tolkien's editor, gets whole forests of this stuff submitted to her regularly. Guy Kay and Paul Anderson, the two authors on the panel, were a little more reticent here. Discussion thereafter focussed on the differences between Tolkien and his imitators. Amongst anecdotal tales of really bad Tolkien pastiche, and the near unavoidability of subconscious imitation, Shippey (unlike Jane Johnson, willing to name names) cited Alan Garner as an imitator who had moved out of the shadow and was doing something different, while sharing the same qualities as Tolkien, namely broad emotional range, and a genuine interest in mythology, a desire re-tell and continue the tradition, rather than a desire to rip it off. Continuing the discussion of what is different about Tolkien, Guy Kay said that *LotR* is like a life journey, which brings you back home with something worthwhile. Shippey had the last word: *LotR* is a sad book, unlike its successors it is a classic romance about loss and yearning, a speeded up presentation of the way the real world actually is, only we don't notice. A most lively and interesting panel, once it had got going.

The final item was another panel, which included our very own Mike Percival, this time on the subject of Tolkien fandom throughout the world (ie. Europe and the States). Personally, and not to my great surprise, I found this rather less than inspiring, and didn't stay till the end.

The day was rounded off by a party, which, like almost all of the official convention parties, suffered from a lack of atmosphere and poor alcohol selection, viz. warm cans of Heineken (or 'badger's wee-water', as the CTS brewer put it); both, I suspect, the fault of the venue, the Congressgebow itself, which is not exactly designed for parties (at least not in the CTS sense of the word), and does not look favourably on the importation of rather more drinkable, and much cheaper, Belgian beer from the nearby supermarket - spoilsports! It might have been more lively if we had not been stuck in a side corridor instead of a room; and more of the (very strong) British contingent had turned up and shown them what partying is all about. As a result things were a bit staid, to say the least, and more fun - not to mention better beer - was to be had elsewhere.

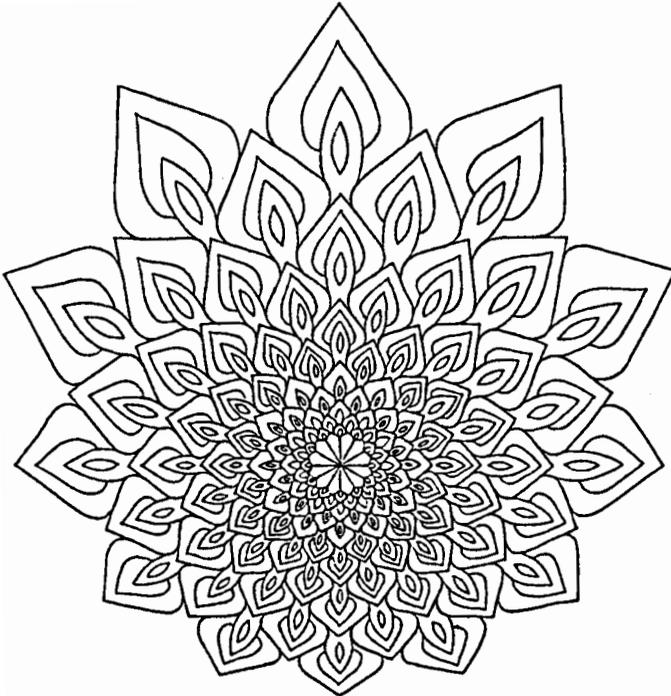
On the whole, then, a most interesting and enlightening programme, in particular the thought-provoking contributions of Professor Shippey, who combined a professional critical approach with anecdotal humour and captivating delivery in a way which one wishes could be adopted by all lecturers. Congratulations, too, to Unquendor for their thoughtful and meticulous preparation and planning, and for being able to organise the only programme of the entire convention that ran smoothly and without hiccups. It was often remarked upon that Tolkien fandom is much more organised than SF/F fandom in general, and here was the proof

(though admittedly they only had to organise one programme on one day). If only I could get one or two of them to help run the CTS!

Stephen Linley

Notes

- (1) The extent to which Tolkien was keen to make his writings consistent with Christianity can be seen in *Letters* pp. 188-96; 234ff. *inter alia*.
- (2) See *Homecoming*, p.167: '*It sounded fey and fell-hearted, And heathenish, too: I don't hold with that*'. Cf. also *Letters* p.56: '*Nowhere ... was [that noble northern spirit] nobler than in England, nor more early sanctified and Christianised*'.
- (3) In contrast, as Jeremy King has most recently shown (*Anor* 21), there are no 'proper' traditional heroes in the main narrative of *LotR* at all.
- (4) I think 'legacy' or even 'influence' is the word they were actually looking for here, as that is what they actually talked about. But then, neither of the two English speakers on the panel, nor indeed the two North Americans, seemed troubled, so what do I know? It's only my native language after all! Their word is retained in the report, just in case!



Smoke Over Mordor

*They all went down to Mordor
Beyond the River Anduin
To throw a ring into Orodruin,
They didn't have much time.
Sauron and the Nazgûl
Were keeping watch all around
When some hobbit and his sidekick
Dashed their hopes to the ground.
Smoke over Mordor, Nazgûl in the sky.*

*They knocked down Barad-Dûr,
It fell right to the ground,
The eagles flew in and landed,
And the hobbits they found.
When it all was over
Someone had to clean up the mess,
And you can bet your life
It wasn't the new King Eless.
Smoke over Mordor, Nazgûl in the sky.*

*They ended up at the Grey Havens
There were lots of famous elves there,
But when Sam found he couldn't make the trip
It was parting he just couldn't bear.
With an old wizard and a ring-bearer or two
They set sail to the sun-set,
Whenever elves go West after this
I know they'll never forget
Smoke over Mordor, Nazgûl in the sky.*



Tolkien and Haggard: Some Thoughts on Galadriel

When reading H. Rider Haggard's *She* recently, I came across a passage which was not only extremely powerful in itself, but also similar in certain details to a passage in *The Lord of the Rings*; the more I read of the book, the more correspondences appeared. Despite searching through both *Letters* and *Biography*, I could find no evidence that Tolkien ever read or enjoyed Haggard, who, let it be noted, enjoyed a good deal of popularity in the early part of this century; nor, so far as I can see, has anyone ever suggested this¹ but I find it inconceivable that he should never have encountered his work for two reasons: first, C.S. Lewis was most impressed by Haggard, and he would no doubt have communicated his enthusiasm at meetings of the Inklings; and second, on account of the striking similarity which I intend to elucidate briefly below.

Before moving to the main substance of my argument, I would like to begin by pointing out a few general similarities between Haggard's book and *LoTR*, including those which are most probably coincidental and part of the stock of themes for 'quest' stories. Amongst these is, of course, a journey to a distant and very likely unknown land, for a definite purpose, usually the retrieval of some person or object (thought in *LoTR* it is a disposal which provides the purpose of the journey). Similarly there may be a lengthy 'history lesson' at the beginning, as there is in these two books; in both, too, this lesson is effected not crudely by direct narratorial intervention, but by representing the protagonists themselves learning the history, a device by which the author can leave the reader in as much confusion and mystery as the protagonists. Still with the history section, in both books there is a long period of domestic bliss separating the very beginning of the narrative from the major disclosure of information. Authorially, both Tolkien and Haggard (particularly the latter) exploit the pretence of being translator/editor of someone else's story, as does self-confessed Haggard fan C.S. Lewis in his Science Fiction trilogy (Robert Graves' *Claudius* books contain a similar motif, only less explicitly). It is probably also part of the stock of themes for the distant land to contain an ancient, exotic civilization. However, the name Haggard chooses for his should ring a bell for readers of *BoLT*: Kor.² Unlike Tolkien's Kor, however, or indeed any other of his elvish lands, Haggard's is quite dead, and had been so for many thousands of years before the beginning of the story. In many respects, indeed, the African Kor, so long as it remained a lively and flourishing civilization, had more in common with Gondor or Númenor, particularly in respect of the great emphasis placed on embalming and the preservation of the dead, than with the life-celebrating elvish culture. Finally, we may note that the party in *She* is led blindfold to its final destination, and not without some objection, just as the eight remaining walkers are led through Lothlorien to Cerin Amroth.

The main comparison I wish to draw is between Ayesha, *She* of Haggard's book, and Galadriel, who is strikingly reminiscent of the former, both in terms of similarities and, perhaps more significantly, of differences. There are two main features of the initial

encounter with Ayesha which first caught my eye and made me think of Galadriel. In the first place both have a powerful gaze, the effect of which on the recipient being the feeling of being laid bare or psychologically 'denuded'. It is conceivable that Holly's account of how he felt under Ayesha's gaze, *'I felt the gaze of the watching being sinking through and through me, filling me with a nameless terror'*³, lies behind Sam's words, *'I felt as if I hadn't got nothing on ... She seemed to be looking inside me ...'* There is a difference here, too. Ayesha's gaze is only able to search out the other's heart, whereas Galadriel also has the power to suggest. The second particularly notable correspondence is that Ayesha and Galadriel both have mirrors, viz. basins filled with water, with which they and others can view the outside world. The working of each is ascribed to magic by Holly and Sam, but both Ayesha and Galadriel rebuff this notion. Galadriel claims not to *'understand clearly'* what is meant by 'magic', but allows that its workings may be called *'the magic of Galadriel'* (note that the mirror seems to be activated by her breathing upon its waters), whereas the too rational Ayesha has the following to say:

"It is no magic, that is a dream of ignorance. There is no such thing as magic, though there is such a thing as a knowledge of the secrets of Nature."

As with the gaze, there is a difference in power between the mirrors of each: Ayesha claims not to have learned the full secret of its working, and can only show:

"what thou wilt of the past, if it be anything that has to do with this country and with what I have known, or anything that thou, the gazer, hast known ... I can read nothing of the future."

Galadriel's mirror, on the other hand, is not at all dependent on the gazer's experiences:

"Many things I can command the Mirror to reveal," she answered, "and to some I can show what they desire to see. But the Mirror will also show things unbidden ... What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, and things that may be."

A final correspondence between the two mirrors is the not entirely surprising discomfiture experienced by unprepared viewers. Sam is upset by his vision of events in the Shire, and *'don't want to see no more magic'*. His counterpart in *She*, the faithful servant, Job, likewise finds his encounter with Ayesha's mirror disturbing:

... he set the phenomenon down as a manifestation of the blackest magic. I shall never forget the howl of terror which he uttered when he saw the more or less perfect portraits of his long-scattered brethren staring at him from the quiet water.

A minor point on this subject, which may be no more than coincidental, is that both mirrors go dark when they begin their operation.

There are similarities, too, in the physical descriptions of the two characters, notably that both dress in simple white, and both are strikingly beautiful. Ayesha's beauty is apparently so overwhelming that she must keep herself veiled for the sake of the beholder. The effect upon Holly of seeing her unveiled is described at some length, and is explicitly compared to the effect upon mortals of seeing the gods in their full glory in Greek myth. Her beauty lies not so much in her physical features as in an aura of imperious, godlike majesty. Galadriel, on the other hand, has no need for disguises or veils. Beautiful she is, yes, but her full,

terrible glory is hidden to all save the Ring-bearer, and to him revealed but once: *'She stood before Frodo seeming now tall beyond measurement, and beautiful beyond enduring, terrible and worshipful.'* Ayesha reflects, *'Beauty is like lightning; it is lovely, but it destroys'*; Galadriel declares that, if she were to take the Ring, she would be *'Dreadful as the Storm and the Lightning'*, and her claim, *'All shall love me and despair'*, applies as much to Ayesha as to herself:

"If I show thee my face, perchance thou wouldst perish miserably also; perchance thou wouldst eat out thy heart in impotent desire; for know I am not for thee."

Both, though of great age, show no physical sign of their long tale of years. Ayesha's face was that of a young woman of certainly not more than thirty years... yet it had stamped upon it a look of unutterable experience, and of deep acquaintance with grief and passion.

Of Galadriel and Celeborn,

*no sign of age was upon them, unless it were in the depths of their eyes; for these were keen as lances in the starlight, and yet profound, the wells of deep memory.*⁴

It is quite possible that this most powerful and effective device is a commonplace, though I do not recall having come across it elsewhere, so it may have been taken from Haggard by Tolkien. I would be grateful if someone could come up with alternative or additional sources, if there be any.

A few of the differences between Ayesha and Galadriel which I believe to be significant have been mentioned already in connexion with the major similarities. I turn now to those that remain, beginning with the physical differences. The most obvious is that they have different hair colour, Ayesha's being black, Galadriel's golden. There has been some discussion on the issue of whether hair colour is significant in Tolkien's works, and in the absence of any firm conclusion I am reluctant to make too much of this point, beyond raising it: it is worth remembering that both Arwen and Luthien had black hair.⁵ Moving to the more abstract, there is one significant aspect of Ayesha's beauty which is not shared by Galadriel: *'this beauty, with all its awful loveliness and purity, was evil - or rather, at the time, it struck me as evil.'*

This leads me to the final difference that I wish to explore, namely that of temperament. It is here, I suggest, that the image of Ayesha looms largest behind Galadriel. Both live amidst a culture of preservation; Ayesha, however, preserves only herself, for selfish reasons, and intends to share her self-perpetuation with Leo alone (though she does offer Holly the opportunity, which he rejects). She treats all other human beings as a lesser species, even to the extent of breeding her own slaves to her own specifications as if they were some form of domestic animal, and she is prepared to destroy mercilessly any who cross her.⁶ The contrast with Galadriel is perhaps too obvious to merit pointing out in detail, but we may compare in particular Galadriel's generosity, most notably in her gift to Sam, which represents a sharing or dissemination of her power for no selfish purpose. The most important manifestation of this difference is that Ayesha actively seeks power and world domination, through Leo, whom, having overthrown Victoria, she will set up as ruler of England (and the good old Empire), and command power and respect either through her beauty alone, or simply by destroying any opposition, disregarding any consideration of the law. She finds the concept of a ruler *'venerated and beloved by all right-thinking people in her vast*

realms' a strange one, and has the same attitude to power as an ancient despot or tyrant (which, of course, she is, being some two thousand years old).

In the end she would ... assume absolute rule over the British dominions, and probably over the whole earth, and, though I was sure that she would speedily make ours the most glorious and prosperous empire that the world had ever seen, it would be at the cost of a terrible sacrifice of life.

Frodo offers Galadriel the same-unlimited power when he offers her the Ring, and she is sorely tempted: '*For many long years I had pondered what I might do, should the Great Ring come into my hands*'. Before she finally rejects his offer, we are presented with a vision of what she might be, at least initially, if she were to accept the challenge (see above). She is aware of what she might become, and I would suggest that the reader familiar with *She* might recognise that Galadriel would come to resemble Ayesha more closely in respect of her less appealing characteristics. Certainly, for my part, it is a resonance which will remain in my mind whenever I read this passage.

As for why she chooses to reject the Ring, again I believe a comparison with Ayesha will be revealing. Ayesha has the dubious benefit of a lifespan of something more than two thousand years, which has sharpened her wits and wisdom beyond the ken of any ordinary mortal, as explicitly stated more than once in the book. In a long footnote in Chapter 21, too long to quote here in full, Haggard suggests that what is perceived as evil in Ayesha's actions is in fact '*the expression of views and the acknowledgement of motives which are contrary to our preaching*', and a much extended and exaggerated example of '*a well-known fact that very often ... the older we grow the more cynical and hardened we get*'. That this should be taken as proof of an evil nature is discouraged by Haggard, in a similar way to that of Tolkien when he comments:

Sauron was not indeed wholly evil, not unless all 'reformers' who want to hurry up with 'reconstruction' and 'reorganization'(sic) are wholly evil, even before pride and the lust to exert their will eat them up. (Letters p. 190)

What marks out Ayesha, Sauron, and potentially Galadriel, is not any exceptionally evil intention, but that they have greater power to exert their will over others. Ayesha has gained this through her great age and learning, but because of her age, and her isolation for more than twenty centuries, she holds a different set of values from those of what we might call Christendom.

In comparison with Galadriel, however, she is no more than a child; we might also point out that for Galadriel such an extended life is only what might be expected, and she would not consider herself superior to her fellow elves, nor to men, simply on those grounds alone. She has had far longer to reflect on important issues, to observe the world about her, and to develop her wisdom to the extent that she is able to overcome her pride and reject the offer of that power for which she had always longed:

It was not until two long ages had passed, when at last all that she had desired in her youth came to her hand, the Ring of Power and the dominion of Middle-earth of which she had dreamed, that her wisdom was full grown and she rejected it, and passing the last test departed from Middle-earth for ever. (UT p. 231)

I would suggest one of the things that helped in developing her wisdom and in her rejection of power when offered to her, is her experience and observation of Sauron, over the long years of the Second Age in particular, and how he gradually increased in power and exerted his will more and more, as mentioned above. It is this experience that lies behind her reply to Sam's comment, "You'd put things to rights":

"I would," she said. "That is how it would begin. But it would not stop with that, alas!"

Unlike Ayesha, who is supremely confident of her own superiority over, and her own right to rule, the rest of humanity, Galadriel displays notable humility in recognising her own limitations, and is prepared not only to sacrifice the preservation of Lorien, but also to diminish herself, as part of the 'long defeat'.

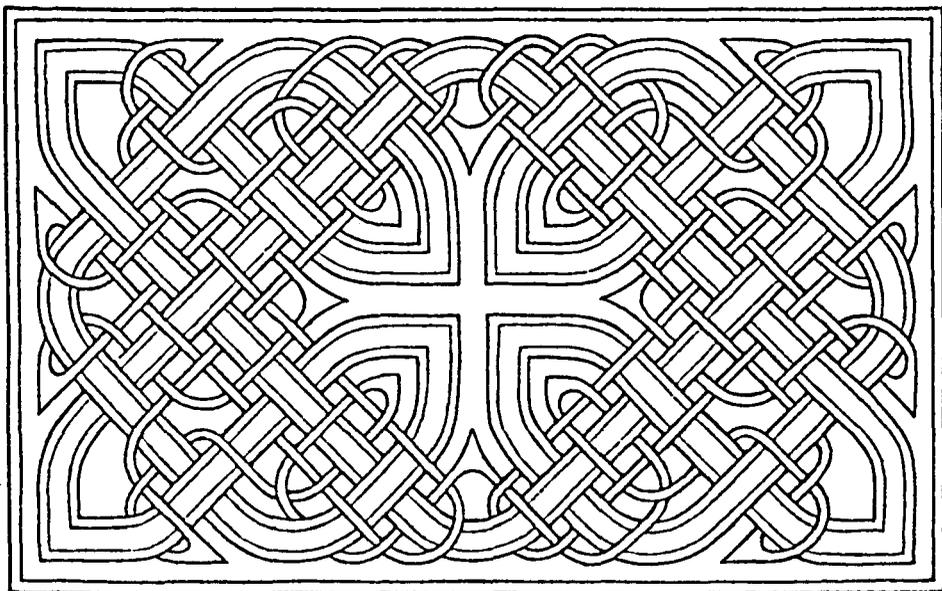
In conclusion, I believe that I have demonstrated it to be extremely likely that the portrayal of Galadriel in *The Lord of the Rings* owes much to Ayesha in *She*. I do not wish to claim that Tolkien simply copied Haggard; rather that the various characteristics of Ayesha made a deep impression on him, and that he used various elements in a creative way. It is, to my mind, typically Tolkienian that Galadriel is reminiscent of Ayesha while being obviously different, and that the differences are all the more strongly emphasized as a result of that surface similarity. I would suggest that what we have here is an example of literary allusion whereby Tolkien gives his characters greater depth and resonance in the same way that, for example, Vergil uses references to sundry Greek literature in order to highlight certain features of the characters in the *Aeneid*. For this approach to work, an author must expect his readership to spot the allusions. That Tolkien's initial audience included one familiar with Haggard cannot be doubted, as much of *The Lord of the Rings* was read first to Lewis. We also find that where the two differ, Galadriel is nobler, more powerful, more generous, and not at all callous or wicked; this 'improvement' is consistent with Tolkien's attempt at 'Christianisation' of the old Germanic stories pointed out by Shippey. To my knowledge, Tolkien's use of allusion has received little serious attention, yet I believe, and I hope I have demonstrated above, that it is an important part of his literary technique, not entirely unrelated to what Shippey terms depth, and one which is particularly attractive to a Classicist. Source criticism on its own, the mere identification of the 'originals', is inadequate; it is like philology without the attendant thrill of linguistic archaeology. To be properly critical we must analyse both the way in which an author has manipulated his sources, and the effect that recognition of those sources has on our appreciation and understanding of the text. It is my belief that many valuable insights into Tolkien's works will repay this more rigorous and sophisticated critical approach.

Stephen Linley

Notes

- (1) It was only after I began writing this article that I discovered something of the sort had been suggested in *Amon Hen*, but I have not as yet been able to lay my hands on a copy to compare with my interpretation. Christopher Tolkien also hints at this possibility in *BoLT 2* (see below). Notwithstanding, the substance of what I have to say hereafter is unaffected by this fact.

- (2) cf. *BoLT* 2 p. 329n: 'There is no external evidence for this, but it can hardly be doubted. In this case it might be thought that since the African Kor was a city built on the top of a great mountain standing in isolation the relationship was more than purely 'phonetic';' cf. also the letter quoted on the same page, especially: 'It would be entirely delusory to refer to the sources of the sound-combination to discover any meanings overt or hidden.' I agree more or less with JRRR's position here, and would make little more of this correspondence save that I consider it good internal evidence of his having read *She* (and it's nice to find that Christopher agrees).
- (3) cf. Ayesha's own comment: 'Thou wast afraid because mine eyes were searching out thine heart, therefore wast thou afraid.' Note: to avoid cluttering the text with page references and footnotes, and to avoid confusion owing to the different pagination of various editions, unless otherwise stated, all quotations are from the following chapters: *LotR*: 'The Mirror of Galadriel'; *She*: 'Ayesha Unveils', 'The Dead and Living Meet', 'Job has a Presentiment'.
- (4) cf. also: 'The face of Elrond was ageless, neither old nor young, though in it was written the memory of many things both glad and sorrowful.' *FotR* p. 218; of Arwen: '... thought and knowledge were in her glance, as of one who has known many things that the years bring.' *ibid.*; of Círdan: '... he was grey and old, save that his eyes were keen as stars.' *RotK* p. 274.
- (5) For what it's worth, in the Hammer film of the book (both are called *She*, there the similarity ends...), Ayesha is blonde - presumably Ms Andreas was unwilling to dye her hair, though perhaps the producer had in turn been inspired by Galadriel!
- (6) "My people! speak not to me of my people," she answered hastily; "these slaves are no people of mine, they are but dogs to do my bidding till the day of my deliverance comes ..."



Comment

First some comments from Monica Gale on *Anor 22* .. "heroization" is not a "nasty Americanism" (p. 16). It is a perfectly respectable English word, in use since at least 1840, and listed as such in the *OED*. If it is the spelling you object to, cf. Fowler's *Modern English Usage*, p. 314: "most English printers ... follow the French practice of changing *-ize* to *-ise*. But the Oxford University press, the Cambridge University Press, *The Times*, and American usage, in all of which *-ize* is the accepted form, carry authority enough to outweigh superior numbers. Indeed, this is also the convention employed by the good Professor himself."

Stephen Linley added: "*-ize* is also an anti-Gallicism, of which Tolkien would certainly have approved."

Editor's note: Personally I blame it all on the Bulgarian monks who lovingly hand-crafted *Anor 22*. However, if *-ize* is accepted by *The Times*, that strikes me as reason enough to avoid it ... never mind the Americans!



Monica also comments on my comments on the comments page in *Anor* 22 (that's enough 'comments' - Ed.). She writes: "in your reflections on different kinds of heroism (p. 18) you remark that 'the main theme of heroism in the classical or epic mode is moral (to do good).' This is not quite accurate. In fact, a classical hero is such by virtue of (military) prowess and success in general, and divine parentage or ancestry in particular. The concept of the 'moral' hero to which you refer arose much later, associated in particular with Christianity and mediaeval chivalry (Sir Gawain *et al.*)"

Monica continues: "finally, congratulations on your article on *The Fionavar Tapestry*! It's about time someone pointed out just how much Kay 'borrowed' from Tolkien, instead of just eulogizing him as the best thing since sliced lembas ... I have to disagree with your concluding remarks on the value of Kay's imitation. There is a difference between creative imitation and mere pastiche, and in my view *The Fionavar Tapestry* is little more than a patchwork of elements derived from Tolkien and from Celtic and Authurian myth. Although I found it tolerably enjoyable to read, I cannot regard it as a work of any great literary merit, although it is certainly well above the level of much of the fantasy and SF which is increasingly churned out on both sides of the Atlantic. Of course, such matters are inevitably subjective, but in my view, Kay's lack of originality can only be regarded as a defect. As far as the current pre-occupation with mythology as a background or source, this kind of thing can of course be done well (eg. Alan Garner or Geoff Ryman) or badly, but is certainly not essential to the writing of fantasy. Indeed, it can far too easily serve as a substitute for the lack of real imagination and creativity on the part of the author."

(Well, that set off a good argument - Ed.)

And that wasn't the only letter I received! To demonstrate that not only do the jokes in *Bored of the Rings* mean different things to English and American people, but also different things to different Americans, Nancy Martsch of California writes: "the writers [of *How Bored Can You Get?*] have apparently confused the *Andrea Doria* with the *Marie Celeste*. ... The *Andrea Doria* was an Italian luxury passenger liner which collided with the Swedish merchant ship *Stockholm* on a foggy night in 1956 ... the disaster created a sensation because both ships were equipped with the latest in radio, radar etc and were in communication with each other. Neither ship would yield right of way!"

Nancy also points out some minor errors:

"Barbisol is a shaving cream ... Pismo is also the name of the (very large) clam, for which Pismo Beach is famous ... Wetback was a derogatory term for Mexicans in the USA illegally, it was not applied to those crossing the St. Lawrence ... the Black jazz singer was Eartha Kitts - Zasu Pitts was a white actress!"

However, she concludes; "James and Stephen had plenty of moxie [guts or courage] to do this - I wouldn't even attempt a glossary of English slang!"

Thanks to everyone for writing in. Hopefully there should be enough controversial points in Steve's articles in this issue to fill the comments page next time ... so keep them coming!

1990 Puntmoot Report

The Puntmoot happened on June 16th last year, preceded as usual by an Innmoot, this time held in the traditional hostelry *The Ancient Druids*. On the day, everything went much as usual, except that only one person (the ex-Steward) went into the water. Everyone, I think, got well fed and drunk; the bizarre rule-less cross between rounders, cricket, and any other game you'd care to mention was played; and it was also Lawrence Percival's first encounter with the majority of us wierdos (excluding those to whom he had been introduced at the TS AGM). When we got back a few who felt they hadn't got quite drunk enough finished off the left-over booze on Sheep's Green and then tried to drink *The Mill* dry. I don't remember if this attempt was successful or not.

Stephen Linley

Author's note: If you are somewhat disappointed that this year's report is not quite up to the standard or promptness of those of previous years (See for example *Anor* 6), how about volunteering to write it yourself next time? I'm fed up with writing reports, I want to get on with some academic articles, but I always get lumbered 'cos nobody else can be bothered. This is also the reason why there has been no feast report this year. If *Anor* is to continue as a worthwhile publication, it must show itself able to survive without the collected thoughts and memoirs of King/Gale/Linley/McLaren. (My sentiments exactly - Ed.)

MIDDLE EARTH REVISITED



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