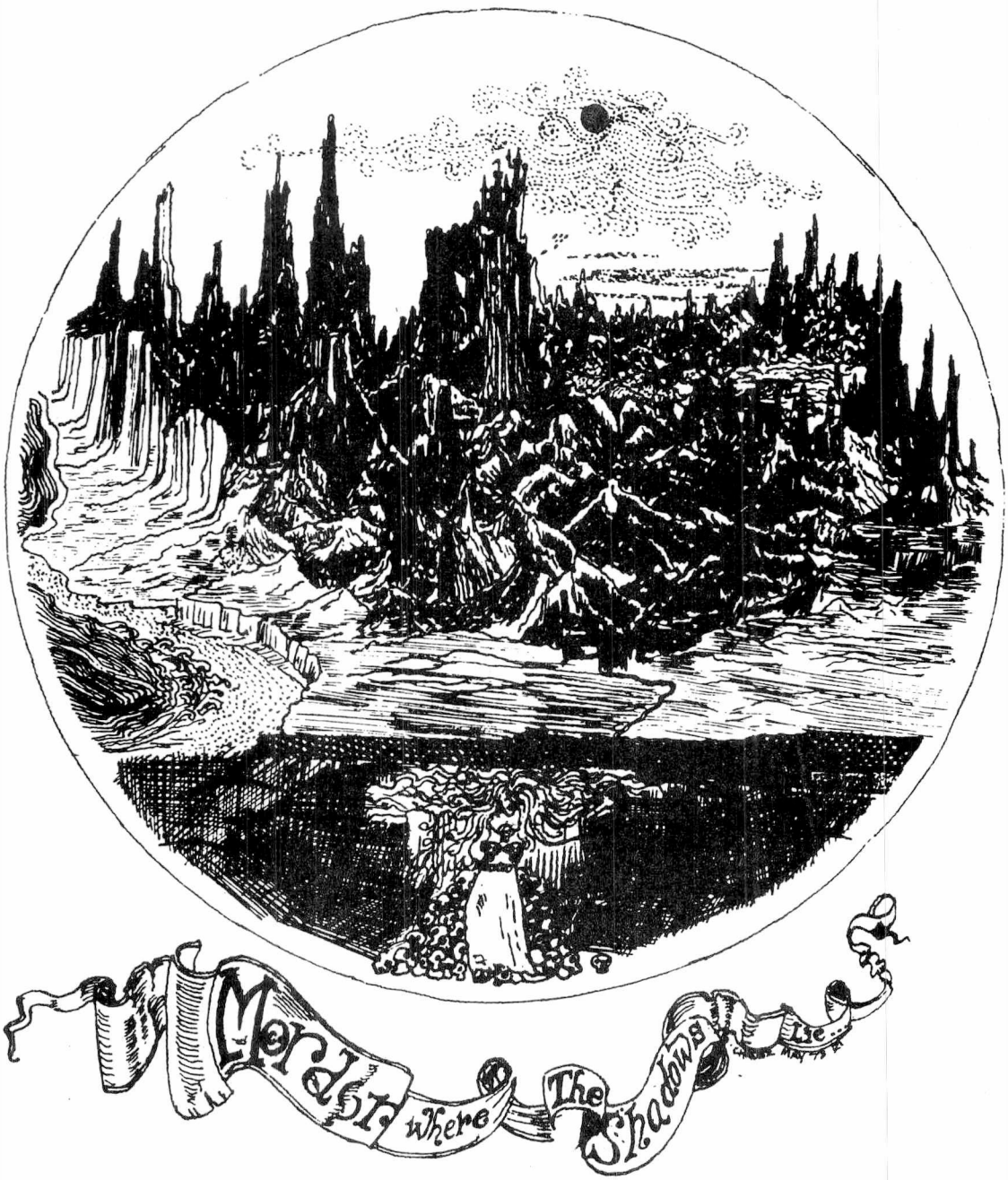


ORCRIST 8 $1.00

ORCRIST

A Journal of Fantasy in the Arts

Number 8 (1977)

Editor: Richard C. West

Art Editor: Ivor A. Rogers

Associate Editors: Deborah Rogers, Perri West

Orcrist is the bulletin of the J. R. R. Tolkien Society at the University of Wisconsin-Madison and of the Modern Language Association seminar on the Medieval Tradition in Modern Literature. Single copies are available for one dollar each from Richard West, 1922 Madison Street, Madison, Wisconsin 53711. Numbers 1, 2, 5 and 6 are out of print but other back issues are available. We prefer not to accept subscriptions, but anyone who wishes may have her/his address placed in our file to be sent each new issue (with a bill) whenever one appears (this will definitely continue to be on an irregular schedule). Please make checks or money orders payable to "Orcrist, Richard C. West, Editor". Letters of comment or prospective contributions (we look for illustrations, short poems, book reviews, scholarly or critical articles that are thoughtful and well-written, and worthwhile jeux d'esprit, dealing with Tolkien or C. S. Lewis in particular, fantasy and science fiction generally, or with the medieval tradition in the modern arts) should be sent to the editor, Richard West (address above). Illustrations should be ready for reproduction (no piece below 5" x 3" and no blue coloring, please) and sent flat or in a mailing tube.

Verse: Mary Kay Bond (p. 25); Ann Etkin (pp. 13, 22); Arthur Winfield Knight (p. 16); Glee Knight (p. 16); Deborah Rogers (pp. 13, 25).

Art Credits: Jim Cawthorn (pp. 22, 25); John Chambers (p. 23); S. Chavez, "Mordor Where the Shadows Lie" (front cover); Michael Wm. Kaluta (p. 13); Carmal Palmer, "Where Gollum Lives" (back cover); Robin Wood, "Beren and Tinuviel" (p. 4).

TABLE OF CONTENTS

INTRODUCTION

It has now been four years since the publication of Orcrist #7. So many things have delayed this issue, varying from marriage on the happy side to a literal fire and flood on the catastrophic, that I shall not trouble you with a detailed account of the editor's vicissitudes. It has been a beleaguered time for me, but even so I must apologize, and I hope and trust our schedule will be less irregular in the future.

Most of the contents of this issue were set for the printer years ago, with the result that they may now wear a rather dated look. I decided to proceed with these articles anyway, partly because recasting the issue would have delayed matters even further, partly because I had promises to keep, but mostly because they are really rather good, and worth reading at any time.

Had we been able to publish on time, Patrick McGuire's excellent study of Poul Anderson's fiction would have had its first appearance in these pages before being reprinted in Roger Elwood's anthology, The Many Worlds of Poul Anderson (Chilton, 1974; reissued as The Book of Poul Anderson by Daw, 1975). As it is, we have lost our scoop, but the essay is so valuable that I am happy to offer it here. Mr. Anderson's translation of Sonaterrek has previously appeared in Amra and is reprinted here with his permission. Robert Bunda's "Color Symbolism in The Lord of the Rings" does appear here for the first time; we did not have space for a companion piece by Deborah Webster Rogers on "The Use of Color in the Fiction of Lewis and Tolkien" but that will be in the next issue. Michael Ehling's "Conservatism of J. R. R. Tolkien" is also new, and should be stimulating. The letter column is now many years old, but they are good letters, and comment on the topics they discuss is always welcome. We are officially declaring an end to our double dactyl contest, and have awarded the Old Possum's Prize to Ann Etkin for her verses (p. 22). The judges selected this poem on the basis of its faithfulness to the form and its wit, but we also ruefully acknowledge its truth.

As you know, the old Tolkien Society of America merged with the Mythopoeic Society (P. O. Box 4671, Whittier, California 90607), and back issues of TSA publications such as Tolkien Journal are available from that address. The M. S. also has a large number of very worthwhile publications of its own, notably its journal, Mythlore, and newsletter, Mythprint, but also proceedings of past Mythcons, original stories in Mithril, and articles on Elvish and other invented languages in Parma Eldalemberon. We now welcome (a little belatedly) the new American Tolkien Society and its bulletin, the revived Minas Tirith Evening-Star, edited by Philip and Marci Helms (1508 Caprice, Union Lake, Michigan 48085). Readers of my Tolkien Checklist (1970) should note this and stop writing to them at their old address. Let me also recommend the Fantasy Association (P. O. Box 24560, Los Angeles, California 90024), with its superb monthly newsletter, Fantasiae, and its occasional journal, The Eildon Tree.

Orcrist will be appearing in the future, still irregularly, but, I hope, more frequently. However, we now have such a large backlog of material that we will not be soliciting further essays until we have published at least two more issues. We can still use book reviews and short poems, we always welcome letters of comment, and we definitely want more illustrations. Since Ivor Rogers has now regretfully resigned as art editor due to lack of time, illustrations should be sent to me (details in the column to the left). I would appreciate it if anyone who has submitted anything to Orcrist, and who has not yet heard from me, would write to me again. I am slowly working my way through a large amount of unanswered mail (in much disarrangement since the flood), but will deal with current mail as it arrives.

We trust that you will enjoy this issue in spite of its tardiness. Just pretend that you are reading it in, say, 1974.

R. C. W.
August, 19--

THE LOSS OF A SON

translated by Poul Anderson

This poem comes from Egils Saga Skalla-Grímssonar (Saga of Egill, Son of Bald-Grímr), which the Icelanders have long considered to be one of the very best of their great Family Sagas. The historical Egill lived from about 910 to about 990, and was renowned as one of the finest skalds (court poets) of medieval Scandinavia. Many of his poems are preserved in his saga, written in the thirteenth century.

Egill had three sons and two daughters. While his youngest son (and the only son to survive him), Thorstein (Þorstein), was still in infancy, the next older boy, Gunnar, died of a fever. Not long after this, the eldest son, Böthvarr (Böðvarr), then about seventeen, was shipwrecked and drowned in a storm. After burying him, the grief-stricken father retired to his bed-closet and refused all food. Two days later, his wife, Asgerthr (Ásgerðr), sent for their elder daughter, Thorgerthr (Þorgerðr), whom the saga describes as a very capable and wise woman whose abilities Egill respected. Thorgerthr joined her father in the bed-closet, vowing that they would "both go the same road." She persuaded Egill to eat seaweed with her in order to hasten their deaths, and, when this made them thirsty, called for water for herself, some of which Egill also drank. But Thorgerthr then pointed out that it was milk and not water that they had drunk, and that this nourishment ended "their" plan for suicide. She then coaxed her father into composing an elegy for Böthvarr, arguing that no other member of the family would be as able to give the dead son his due. The effort of composing verses gradually relieved Egill's black mood. He left the bed-closet and sat in his high seat, signifying that he was reassuming authority in his household. For the full story, consult Chapter 78 in any edition or translation of Egils Saga.

"Sonatorrek" is a difficult poem, made more so by imperfect transmission of the text. Mr. Anderson's translation is fairly free, avoiding most of the kennings and so forth that would be difficult for a modern reader, and following closely the modern Danish translation by Johs. V. Jensen.

R.C.W.

I find it toilsome
to move my tongue;
a stone on the breast
will stop the breath.
It's hard to wage
the witchcraft of words
when a storm overthrows
the house of thought.

The skaldic gift,
worthy of gods,
above all others
since olden time,
is locked away;
it will not leave
the hoard of the soul,
because of sorrow.

Hastily, happily,
words long heeded me;
the weapon of wit
was kept well sharpened.
But the surf now surges
to smash my boatshed
and beats on the door
of my father's barrow.

For now my family
nears its finish
like a woodland
laid waste by wind.
That man has lost
his merriment
who's seen his dearest
borne dead indoors.

First I mind me
my father's ending.
Soon my mother
was missing too.
In the inmost soul
a memory is
of those, the old ones,
endlessly.

That hole the billow
broke in the ancient
fence of my father's
family grieves me.
But the wound of my son
slain by the sea,
I know it will always,
always be open.

Of much has Ran,
the sea, bereaved me.
Alone is the one
whom no one loves.
My cords of kinship
the sea has cut,
and broken the thread
of life in my breast.

Could I but seize
my rights with a spear,
then the destroyer
would soon be done for.
Could a mark be made
on that wet thief-murderer,
gladly I'd fight
against the sea.

But I have found
my powers too few
to battle against
the bane of my son.
Open it is
for all to see
how the old
are helpless grown.

Of much has Ran,
the sea, bereaved me.
Woe at kin-death
is late overwon,
latest when he,
the hope of the race,
is taken off hence
to a brighter home.

I know myself
that in my son
no mark of meanness
was ever made.
Strength and soundness
would have been seen,
had not Odin
laid hand upon him.

Ever were he
and I as one,
whatever else
others might do.
My house
he upheld,
the prop
of its pillars.

Often I felt
the lack of a fellow.
Bare is the back
of the brotherless.
This truth I recall
when trouble arises:
long are the eyes
of a man alone.

Where now can be found
a trusty friend,
staunchly undaunted
by the steel?
Lacking joy,
you must go gently,
as ever the number
of friends is narrowed.

Shake, if you will,
the shire in searching,
there lives not a one
on whom to rely.
Here they'll barter
a brother for weregild
and make revenge
a merchandise!

They say, and it's so,
if a son is lost,
no regaining is given
save begetting another;
nor is there hope
of filling the hole
left by a brother
with the first and broadest.

I do not care
for crowds of men.
Peace brings nothing
but priggishness.
My boy who is dead,
a bit of his mother,
he has fared hence
to the home of his fathers.

The foe of the ships,
the foaming one,
the slayer of men,
stands against me.
Strengthlessly,
when sorrow drives,
blunders the heavy
burden of thoughts.

My other son,
struck by sickness,
wasted away
and wended hence.
He was a boy
without a blemish,
not by anyone
ill bespoken.

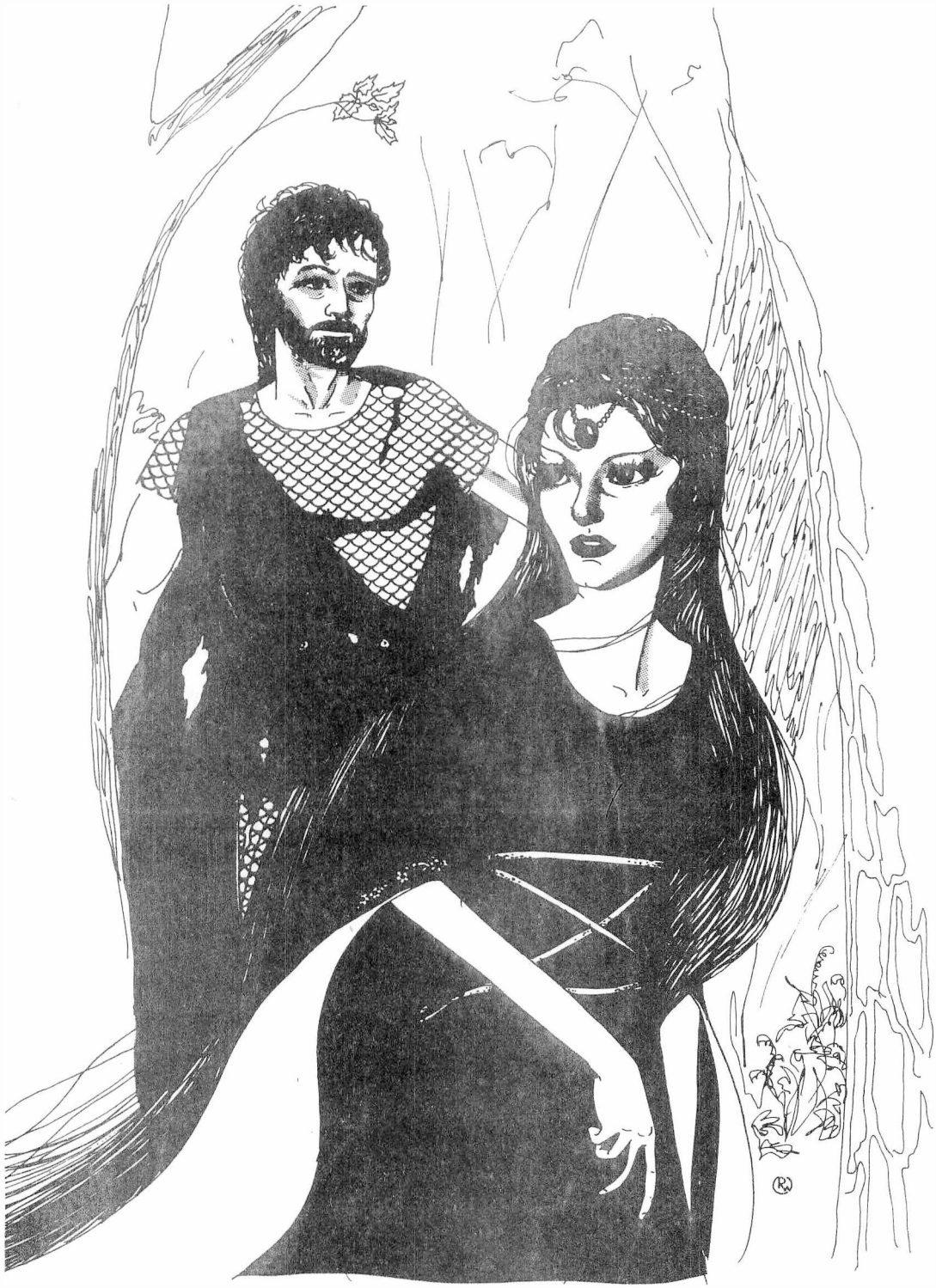
I can't forget
how the giver of life
grabbed the gift
again for himself,
the bloom of the race,
the blood of my blood,
and of my household
all the hope.

With the lord of life
I lay at peace.
Most carefully
I kept the pact,
till Odin himself,
the owner of fate,
freely and willingly
ended friendship.

I readily offered
to All-Father Odin,
the first of the gods,
since folk are wont to.
Yet I must find
for the father of skalds
that which is more
than might, in misfortune.

From the bane of wolf,
old shedder of blood,
I got some faultless
featlinesses,
therewith a soul
that soon turned some
lurkingly envious
to open foemen.

Hard am I hit.
Now stands Hel,
the unrelenting,
out on the ness.
Yet I will gladly
and good of heart
await the day
when I shall die.



HER STRONG ENCHANTMENTS FAILING: a study of Anderson's "Queen of Air & Darkness"

- Patrick L. McGuire

"The Queen of Air and Darkness" displays many of the best features characteristic of Poul Anderson's writing. This fact earned the novelette first a place in The Magazine of Fantasy and Science Fiction's special Anderson issue (April 1971), then a Nebula award from the Science Fiction Writers of America, and then a Hugo award from the Thirtieth World Science Fiction Convention. However, for all of this, the work does exhibit some of Anderson's characteristic weaknesses as well. It is thus representative enough so that a close examination of this one work should enhance the appreciation of Anderson's production as a whole, and we shall approach "The Queen of Air and Darkness" with this larger aim in mind.

But before we move on to analysis, it may be useful to review some of the prominent features of the novelette's plot and background:

On the colony planet Roland, a young widow, Barbro Cullen, comes to private detective Eric Sherrinford for help. Barbro had taken her three-year-old son Jimmy along on a scientific expedition to the polar Darklands, and there he disappeared from camp. Barbro believes he must have been stolen by the mysterious Outlings, known principally from the colonists' folklore. This lore, however, portrays the Outlings as so much like elves or fairies of terrestrial tradition that the authorities dismiss them as superstition--or defer to them as supernatural beings. Whether or not supernatural, the Outlings are real, as we learn from alternate scenes from the viewpoint of kidnapped humans. The warm but dark polar region seems a sort of Rolandic fairyland, peopled by various eldritch creatures, ruled by the majestic and beautiful Queen of Air and Darkness.

However, as the novelette progresses we learn that the Outling realm is in fact a sham, an illusion cast by Roland's hitherto-undiscovered aboriginal population, who intend to subvert the value-system of the human civilization. Through means such as telepathic suggestion and induced hallucination, they are gradually resurrecting man's ancient superstitions, concretions of tendencies never deeply buried in the human mind. The resurgence of an antiscientific way of thought will facilitate the absorption of the humans into the aborigines' biologically oriented, nonmechanical culture.

When Sherrinford's deductions have made at least some of the above clear to him, he ventures with Barbro into the Darklands in a ground-effect car shielded against telepathic interference. However, eventually he drops the shield in order to make contact with the Outlings, and Barbro is lured away.

We follow from her viewpoint as she is brought before the Queen, struggling feebly the while to regain her sense of reality despite an illusion of her late husband and other comforting visions from times past. In the nick of time, Sherrinford arrives at the rescue, and pits the ground-effect car's armament against the mere muscle of the Queen's guardians--"tanks" against "cavalry." The grand illusion dispels, and the Queen is revealed as a vaguely humanoid saurian.

Thus the aborigines' plot is undone; Sherrinford, however, expresses the hope that humankind will not be vindictive in its triumph. Roland was the "Outlings'" world first, after all, and in any case the aborigines have much to teach the colonists.

In the "personal subplot" typical of Anderson, Barbro comes to realize that life goes on outside the memory of her husband, while Sherrinford overcomes his Sherlock-Holmesian reserve toward women. At the conclusion of the novelette, a romance is hinted at.

As the title would suggest, the image of the Queen of Air and Darkness pervades Anderson's novelette. The Queen-persona assumed by the aborigine leader is an "archetype" in approximately a Jungian sense, as is her realm. In part it is this which accounts for the Outlings' power. As Sherrinford explains,

> "We meet persons who, in varying degrees, suggest Christ or Buddha or the Earth Mother or, say, on a less exalted plane, Hamlet or d'Artagnan. Historical, fictional, and mythical, such figures crystallize basic aspects of the human psyche, and when we meet them in our real experience, our reaction goes deeper than consciousness. . . .
>
> "Man also creates archetypes that are not individuals. The Anima, the Shadow--and, it seems, the Outworld. The world of magic, of glamour--which originally meant enchantment--of half-human beings . . ." (p. 44).

Anderson mentions in his introduction to the novelette that mythological figures resembling the Queen can be found all over the world and as far back in prehistory as archeology can take us. The universality of the "Queen" archetype suggests what a close grip the concept has on men's minds. Something of this power comes through even in a short description of the Queen:

> Very tall she was in her robes woven of northlights, and her starry crown and her garlands of kiss-me-never. Her countenance recalled Aphrodite of Milos, whose picture Barbro had often seen in the realms of men, save that the Queen was more fair and more majesty dwelt upon it and in the night-blue eyes. Around her the gardens woke to new reality, the court of the Dwellers and the heaven-climbing spires.
>
> "Be welcome," she spoke, her speaking a song, "forever." (p. 39)

However universal the basic conception may be, the Queen must manifest herself in a particular form, and for this Anderson relies heavily on the medieval tradition of the Fairy Queen, especially as recorded in

ballads and romances. The Fairy Queen probably began as a powerful mother goddess,[1] but gradually the various European peoples modified their ideas. The Irish fairy-folk the Tuatha De Danann preserved the old conception in their name, which may be explained as "people of the goddess Dana,"[2] but, in general, powers once confined to a single goddess became distributed among numerous fay women. Even when a queen remains to Fairyland, she has often acquired a king: indeed, in some traditions, the most important woman fay is the daughter of the Fairy King.[3] Furthermore, in much of folklore, the role of the Fairy Queen as lover dominates her role as mother. This notion too is very ancient, but perhaps its most familiar expression came with the almost-human fay ladies of medieval romance:

> The fay of the Arthurian romance is essentially a supernatural woman, always more beautiful than imagination can possibly fancy her, untouched by time, unhampered by lack of resources for the accomplishment of her pleasure, superior to human necessity, in short, unlimited in her power.[4]

In his fantasy novels The Broken Sword and Three Hearts and Three Lions, Anderson portrays elf women much along medieval lines, and they entice the heroes of those works into sexual entanglements, but this erotic element has almost entirely disappeared in "The Queen of Air and Darkness." The Queen is incomparably beautiful, but she is to be worshiped from afar.

Given the fact that the aborigines cannot maintain a perfect deception at short range (Barbro begins to see through the illusion of her husband), it would be out of the question for the Queen to take human lovers, but we may also look for some deeper significance here. We can, of course, examine other relevant models, such as the Norwegian Huldra (beautiful from the front, hideous from the rear; like the aborigines possessed of a tail), or the medieval cult of the Virgin. But beyond this, inaccessibility contributes to the definition of the Queen's persona in other ways, which we shall discuss below.

6A

One reason for the aborigines' choice of the Fairy Queen archetype out of the many available to them was doubtless her association with a call away from responsibility and rationality. This aspect of Fairyland has a long history--Circe's island; the tenth-century Irish Imram Brain maic Febrail, which tells of Bran Fabail-son's voyage to the Land of Women; Morgan's Avalon--but the idea remains attractive even to a "modern" society.

In the first place, the Queen promises precious fellowship and security to the Rolandic colonist.

The entire colony is horribly alone, tens of parsecs from other humans in an Einsteinian universe in which there is no faster-than-light travel. The million human colonists are not precisely beyond the help of other men--Sherrinford himself is an immigrant--but they are beyond the assurance of help. Such aid could, in any case, come only from other struggling settlements:

> Two or three times a century, a ship may call from some other colony. (Not from Earth. Earth has long ago sunk into alien concerns.) (p. 12)

This last sombre statement is virtually all we hear of Earth in "The Queen of Air and Darkness." However, Anderson also alludes to the planet Rustum (p. 16), and thereby both explains Roland's isolation from the mother planet and suggests the sort of disaster which may befall the colony.

Rustum is the planet whose colonization is the subject of Anderson's 1959-1961 series of novelettes collected as Orbit Unlimited. The series details the tribulations of a middle-class, largely North American group, the Constitutionalists, who stubbornly adhere to a scientific outlook and a libertarian theory of government on an Earth which has abandoned both concepts. The mother planet, under the weight of increasing population and diminishing resources, is sinking into ignorance and tyranny, and Earth's culture is shifting toward heavy drug use and toward Oriental mysticism. The Constitutionalists can find no way to protect their values except to escape. They pressure the government into allowing them to colonize a recently discovered habitable planet, Rustum. The characters of Orbit Unlimited believe that the colonization of Rustum probably represents Earth's last act in space. Obviously, in light of "The Queen of Air and Darkness," their fears were premature. In a manner characteristic of many dying cultures, Earth managed one last resurgence, lasting probably for several centuries (for in Orbit Unlimited no man-habitable worlds but Rustum had even been discovered), and planted other colonies. However, eventually the end foreseen in Orbit Unlimited must have come. After a severe struggle, Earth has succumbed to a Darkness similar to that which now threatens Roland's colonists.

Half of Roland's million human inhabitants live in the one city of Christmas Landing. This concentration presumably allows the colony to maintain the degree of specialization necessary for a technological society, and it may in some measure compensate for the isolation of the colony as a whole. But the other half of the population is spread out over the entire continent, largely in one-family farmsteads. These do produce for the market, but while such commerce decreases their isolation, it may increase their insecurity: Roland has a largely capitalist economy, and a decentralized government, so that it seems likely that farm incomes fluctuate widely from year to year. The farmsteads are tied to the outside world through telecommunication and by air travel, but even these are subject to disruption by Roland's erratic weather. An escape from this worry and this loneliness must seem enormously attractive, even an escape which must be bought by the rejection of the influence of a scientific education. Once the countryside has gone over, the city must follow or starve.

6B

But this psychological predisposition is not all the aborigines have working for them. Their land does indeed have a striking resemblance to Faerie, though entirely within a "realistic" framework. From a point of view within the plot, this provides an additional motive for the aborigines' adoption of the Fairy Queen archetype. From an "exterior" view, Anderson has provided a marvelously ingenious rationalization of the magical--and not entirely as a game, but also for serious reasons which we shall discuss below.

Fairyland has certain specifications. There must be little or no sunlight, as Earthly legends tell us that fairies flee the sun. However, there must be some sort of eldritch illumination, both for the benefit of human visitors, and because we know the fairies are not a gloomy folk. Faerie must have a location apart from usual human habitations, but one in which kidnapped humans can thrive. It should be ruled by a Queen who has at her command various sophont nonhuman creatures with abilities more or less specified by folklore. These include flight and spell-casting.[5]

The Rolandic north-polar lands--and North is the "inauspicious quarter; realm of darkness, night. Symbolizes the mysterious, the unknown"[6]--fit these specifications exactly.

There is indeed darkness. Roland has a highly eccentric orbit which will keep the arctic region in night through most of the year. This darkness is not intense and gloomy, for it is broken by bioluminescent plants, two moons, and brilliant auroras, which last are the result of the interaction between the atmosphere and the strong "wind" of charged particles emitted by Roland's

type F9 sun. The high energy output of this star performs the further function of explaining the warmth of even the polar Darklands. Another factor contributing to this last effect is Roland's fairly slight axial tilt (10°) and small diameter (9500 km): The entire arctic circle must be only a little over five hundred miles (more nearly, 830 km) in radius. Masses of warmer air will constantly move into so small a region. Furthermore, the land area inside the circle is given as 1.25 million square kilometers (p. 11). This is just over half the total arctic area, so the rest must be ocean (the Gulf of Polaris), which further mitigates the climate.

The darkness of the polar regions is enough to make them unattractive to Roland's colonists, at least at so early a stage of economic development. But Roland's powerful sun provides a third service by adding further guarantees of the Queen's privacy. In conjunction with various planetological features, it induces great atmospheric turbulence and sudden, unpredictable storms. At the current level of development, this makes regular air traffic impossible.

Roland has a surface gravity only 42% of Earth's, but nearly terrestrial air pressure. This is in accordance with cosmological theories which "blame" Earth's large moon or some such factor for reducing the amount of atmosphere our planet retains, but beyond a contribution to verisimilitude, the function of endowing Roland with such a dense atmosphere is to permit the existence of large flying creatures such as the "pooks." In this way, the Queen gains her traditional winged servants.

Even so, evidence on Earth suggests that one intelligent species is likely to eliminate its close competitors, so that, as the Portolondon Chief Constable says, "'No area the size of Arctica could spawn a dozen different intelligent species.'" (p. 18). The simplest solution is to suppose that the aborigines themselves have "manufactured" multiple life-forms. This in turn requires that the aborigines be masters of the biological sciences.

A race who have begun with biology rather than mechanics would have a rather different view of life, a view which could easily put them into conflict with "mechanico-technological" humans. Anderson has previously explored this same conflict, as in The Star Ways (1957)[7] or After Doomsday (1962).

In his descriptions of the bioengineered inhabitants of the Darklands, Anderson has modified the terrestrial traditions. Presumably the form which the archetypal creatures take on Roland is dictated partly by the restrictions of the aborigines' biotechnology, and partly by the culture of the human colonists. The departure from folklore may also reinforce the reader's feeling of verisimilitude--the story is "science fiction" rather than "fantasy."

"Wraiths" are almost self-explanatory. They are the nearest Rolandic equivalent of a "disembodied spirit": "'a swarm of cells coordinated somehow . . . pheromonally?'" (p. 33). As befits their "demonic" estate, wraiths have high intelligence and great telepathic power.

The word "pook" must be a derivative of "puck,"[8] and thence the Anglo-Saxon pūca. Anderson uses the word for a winged creature somewhat like the small "degenerate" sprite of later folklore, although the one pook we know well, Ayoch, has a rather more phlegmatic character than one would expect of a winged fairy. After all, to speak scientifically, even on Roland a flying creature large enough to carry a child must be somewhat ponderous.

The creature Anderson terms the "nicor" is particularly interesting. Nicor, related to the modern "nix," is the Anglo-Saxon word for "water-sprite"--and also for "hippopotamus." Later the name seems to have become specific to one such being. His German equivalent, Nikard, stole newborn babes. In Yorkshire tradition he became the water-sprite Nicobare, a halfwit who occasionally uttered profundities.[9] Anderson's nicors seem to have nothing to do with water, and look something like a cross between an elephant--or a hippopotamus?--and an Ent. But one of them, Nagrim, is involved in a kidnapping (Barbro's), and he is simultaneously stupid and wise. For example, he says of the colonists,

> "I know deir aim. Cut down trees, stick plows in land, sow deir cursed seed in de ground and in deir shes. 'Less we drive dem into de bitter-water, and soon, soon, dey'll wax too strong for us" (p. 20).

We have seen that the "rational explanation" for most of the "magical" power of the Queen is telepathy and related parapsychological phenomena. As is true in the Flandry stories (which, however, are in a different "future history"), telepathy in turn reduces to the generation and reception by the nervous system of extremely long-wave electromagnetic radiation. Information transfer by radiation of this wavelength is slow, which explains why humans have so little telepathic ability, but in the dark homeland of the aborigines, the ability has had evolutionary advantage, and it has reached a fairly high level of development.

It is interesting, however, to note that parapsychological researchers generally assert that telepathy exhibits properties incompatible with an explanation in terms of electromagnetic radiation. The case is hardly closed, but we may observe that Anderson, presumably in order to preserve a feeling of "rationality" in his story, has rejected what seems to be the current evidence. "Verisimilitude" is not the same as "realism."[10]

Although the aborigines make conscious use of archetypes on the grandest scale, so that the figure of the Queen of Air and Darkness must dominate the novelette, they are not the only ones to employ the concept. Sherrinford himself cultivates a resemblance to Sherlock Holmes, or rather to an archetypal Rational Detective:

> "It hasn't been a conscious pose--much--it's simply been an image which fitted by personality and professional style. But it draws an appropriate response from most people, whether or not they've heard of the original." (p. 44)

A person may also fall into archetypal patterns unconsciously, as Barbro does when she assumes a sort of "devoted widow" role very familiar from literature. One of the advantages of conscious knowledge of archetypes, however, is that one has more freedom to move in and out of "types" at will. Thus Sherrinford allows himself to fall in love with Barbro even though this is out of Holmesian character. Barbro is also able to change her self-conception, with Sherrinford's help, but the novelette is half over before she has "realized, half guiltily, that life held more hopes than even the recovery of the son Tim gave her." (p. 28).

This is not, however, to suggest that knowledge guarantees change for the better. Archetypes themselves are, as we shall see, symptomatic of deeper relationships, and as such are not easily or painlessly modified. At the end of the novelette it is Barbro who must draw Sherrinford out. Even the grand manipulators, the aborigines, seem to be prisoners of their own thought-structures. If, instead of hiding themselves and obscuring all traces of their habitation, they had made themselves known to the first scouting expedition, humans never would have colonized Roland. Even afterward it would not seem terribly difficult to achieve some formal division of territory. The Darklands, plunged into night for over half the year, could never seem overwhelmingly attractive to humans. The aborigines, on the other hand, cannot endure full light of day, and so have little incentive to move into what are now the lands of

men. But somehow the aborigines cannot see this. Sherrinford notes,

> "It didn't occur to them that they might be conceded the right to keep their lands. Perhaps they're still more fiercely territorial than we. They determined to fight, in their own way." (p. 43)[11]

However, Anderson also shows us that success in the struggle for self-direction can be won even against high odds. Sherrinford's allusion to the planet Rustum, already noted, is brought on by the fact that on that world, flying creatures large enough to carry a child are known to exist. A child-carrying bird does in fact play an important role in the Orbit Unlimited novelette "The Mills of the Gods," which also shares with "The Queen of Air and Darkness" the plot thread of a search for a lost little boy. One of the main concerns of the earlier story is how, after a decade of struggle, the Calvinist Joshua Coffin learns to break the rigid mold of his belief system and comes to a more "human" relationship with himself and with his family. By the end of "The Queen of Air and Darkness" a similar breakthrough seems possible for aborigine-human relations.

After all, the aboriginal methods of struggle have led to little bloodshed. A rational-technological society will be able to forgive the aborigines their subtler assault, recognizing that "'they never did us any harm as atrocious as what we've inflicted on our fellow men in the past'" (Sherrinford, p. 43). And while an accommodation between humans and aborigines will not be easy and may even prove impossible, the confrontation does present the two peoples with new opportunity. Not only can there be fruitful exchange between the aboriginal "biology technology" and the human "physics technology": More fundamentally, the alien perspective, with its own archetypes or other patterns of thought, should make possible a new understanding of the mind. "'I daresay,'" says Sherrinford, "'once we begin to get insight into that mentality, our psychological science will go through its Copernican revolution.'" (p. 43)

The concept of archetypes will be part of this new "psychological science," but it alone is clearly insufficient, as the failure of the aborigines' plot demonstrates. And beyond this, it is obvious that second-hand Jungian psychology is not all that is needed to resolve the central philosophical conflict of the novelette.

Anderson shows a great deal of sympathy for, and appreciation of, the aboriginal way of life, but there is no doubt that on the margin his sympathies fall toward the "rational-technological" human culture. In one sense, he presents the conflict of societies as one between freedom and slavery.

But this is "slavery" only in a very special sense. In the realm of the Queen of Air and Darkness, no one is compelled under pain of death to labor. No discontented slave is constantly looking for a means of escape, ready to make a break the moment the opportunity presents itself. Such relations between master and slave certainly do exist at times, and Anderson has dealt with them in other works.[12] But there is another condition of "slavery" which is perhaps more common. As van Rijn says in "The Master Key,"

> "But how many slaves has there been, in Earth's long history, that their masters could trust? Quite some! . . . And how many people today is domestic animals at heart? Wanting somebody else should tell them what to do, take care of their needfuls, protect them not just against their fellow men but against themselves?"

In order to draw a distinction between unwilling and willing servitude, we might reserve the term "slavery" for the first meaning, and call the second "enthrallment." A thrall is a slave, of course, but in modern English the former term has acquired a connotation of voluntary bondage.

This distinction between "slavery" and "enthrallment" is drawn with particular clarity in a theory of fundamental human relationships devised by Professor Manfred Halpern of the Politics Department of Princeton University. According to his theory, a coerced, unwilling, master-slave relationship is an instance of what he terms "Subjection," while what we have called the master-thrall relation would be an instance of "Emanation." Halpern defines this latter as,

> an encounter in which (1) one treats the other solely as an extension of one's own will and power--as an embodiment of one's self. And (2) the other accepts his denial of his separate identity because of the mysterious source or nature of the overwhelming power of the other.[13]

Additionally, in return for his denial of self, the "thrall" receives a sense of limitless security, a feeling of being loved and comforted. "Emanation" is, in fact, characteristic of relations between parents and young children, and it is one of the very few social tools available to primitive societies, which fact accounts among other things for the deification of many rulers. It also at least partially explains the at-times puzzling acquiescence of a people to a rule which seems tyrannical to the outsider.

In "The Queen of Air and Darkness," it would seem that a relationship of Emanation exists between the Queen and at least her nonaboriginal subjects--both kidnapped humans and the bioengineered beings. These individuals clearly see the Queen as possessed of "overwhelming power" of a "mysterious source or nature." One of the aborigine-raised humans, Mistherd, reflects of the Queen, "Of course, you obeyed her, and in time you saw how wise she had been." (p. 21) Later Sherrinford concludes that the Outlings are like folkloric fairies who are "'not truly gods but obedient to rulers who are enigmatic and powerful enough to be.'" (p. 44)

Furthermore, the Queen does reward her servants with a sense of belonging, of love and comfort. After Barbro is kidnapped, the aborigines try to win her over by giving her foretaste of this emotion: "she was borne along in a knowledge of being loved. At peace, at peace, rest in the calm expectation of joy." (p. 37)

It is not clear whether we can extend this psychology to the aborigines themselves. There is no obvious reason why their social patterns should be the same as those of humans and creatures designed to impress humans. On the other hand, it is possible to construct one or several explanations for their actions in human terms. As far as one can tell from the novelette, the aboriginal culture would seem to lack Anderson's conception of "freedom": The Queen seemingly has no idea of what she might be depriving the humans.

Both of the Queen's aspects--awesome ruler and loving comforter--are reflected in the titles by which she is known among the humans and the bioengineered creatures: Starmother, Snowmaker, Lady Sky, the Fairest, All Healer, Moonmother, Garland Bearer, Wonderful One, Mother, Queen, Sister of Lyrth (Lyrth being a constellation visible from Roland).

But Anderson has dealt with simple personal "enthrallment" before: perhaps best in "The Master Key" and in the relationship between Djana and Ydwyr in A Circus of Hells. The treatment of the theme in "The Queen of Air and Darkness" is remarkable for the fact that here this personal "enthrallment" is almost explicitly identified with another sort of willing servitude: slavery to tradition, to that which maintains its awe of mystery simply because it is unexamined, slavery to the "collective unconscious." "'We live with our archetypes, but can we live in them?'" (Sherrinford, p. 43).

Anderson has treated this second sort of "enthrallment" previously, perhaps best in "A Twelvemonth and a Day" (Let the Spacemen Beware!), but the combination in "The Queen of Air and Darkness" is probably his best effort to show us that the two forms are essentially the same.[14] One can surrender one's rational will to beliefs or habits as easily as to individuals, for essentially the same reasons, and with essentially the same results. Ideas have a mystery and power of their own. They too can love and comfort. Barbro says,

> "when I'm under them I can't think of the stars as balls of gas, whose energies have been measured, whose planets have been walked on by prosaic feet. No, they're small and cold and magical; our lives are bound to them; after we die they whisper to us in our graves." (p. 31)

Later, during Barbro's kidnapping, as she struggles with telepathic suggestion:

> Why should she believe ashen tales about . . . atoms and energies, nothing else to fill a gap of emptiness . . . tales she could not bring to mind . . . when Tim [her late husband] and the horse her father gave her carried her on to Jimmy? (p. 38)

But this quotation does more than to suggest that one can be "enthralled" by ideas. It also raises an important question. Why should anyone prefer the insecure search for truth to the comfort of sure belief? What does freedom have to offer which could induce anyone to reject the Queen of Air and Darkness and her world-view, to reject a sure route to a happy life in the aura of mystery and majesty?

While any final answers must be provided by each individual, Anderson does take us several steps in the inquiry.

First, he reminds us that, as seen by an outsider, there is little difference between "enthrallment" and "real slavery." If the outsider is a contemporary Westerner, or if, like Sherrinford, he comes from a colony world founded expressly to preserve Western values, then in fact the "slave" awaiting the chance to resist his master will seem to retain more human dignity than the "thrall" who willingly submits. Furthermore, if the "thrall" can be brought to see his situation from this viewpoint even for a moment, it may break the "spell." After such an insight, the psychological rewards of "enthrallment" cease, and the individual's subjective state reflects his "objective" condition of bondage.

After Barbro is kidnapped, Sherrinford tries to convince his own prisoner, Mistherd, to betray the Queen. The detective lures a group of "Outlings" within the range of his deactivated telepathy shield and then turns it on, so that Mistherd for the first time sees the aborigines in their true guise. After the shock has made the youth ready to listen, Sherrinford explains his view of Mistherd's situation. The detective later comments, "'May I never see such bitterness again. He had been taught to believe he was free.'" (p. 42)[15]

An example such as this--where a subject comes to see "enthrallment" and "slavery" as the same thing--shows the working of a general rule that the elimination of mystery can bring a relation of Emanation to an end. Mystery is in a way the guarantee of the boundlessness of the might of the ruler: Power reduced to reason must always have limits, great as it may be. For this reason also, it is at least helpful that there exist (as we have seen) "rational explanations" for the seeming miracles of the Darklands.

Next, Anderson demonstrates that if one accepts a sham mystery as real, one has stopped or strayed in the search for truth, and truth has survival value. The net technological superiority of the human colonists over the aborigines--and the victories won through this technology--illustrate the point.

Of course, mere survival is no ultimate end, either for Anderson or more particularly for the Queen's subjects. People who see themselves as the extensions of a person or idea are often quite willing to be martyrs:

> "So you see I'm not afraid to die," Mistherd declared, though his lips trembled a bit. "If I let you come in and do your man-things to my people, I'd have naught worth living for." (p. 36)

Nevertheless, one of the rewards for the surrender of one's will is supposed to be a feeling of fundamental security, and the Queen cannot preserve this feeling in her subjects in opposition to man's engines:

> The Queen of Air and Darkness lifted an arm in summons. It halted, and none came to answer.
>
> For over the fountains and melodies lifted a gruesome growling. Fires leaped, thunders crashed. Her hosts scattered screaming before the steel thing which boomed up the mountainside. (p. 39)

Though a full description of freedom may be too much for one novelette (it could be argued that Anderson has devoted a career to the question), we can at least know some of freedom's characteristics and some of the things which it is not.

Anderson is not urging an abjuration of the unconscious; he does not advocate a stainless-steel-and-enamel pseudorationalism. Man can and should reject false divinities such as the Queen, but he remains "necessarily and forever, a part of the life that surrounds him and a creature of the spirit within." (p. 13) On the expedition which results in the downfall of the Queen, Sherrinford and Barbro indeed use a manufactured "glower" to cook food, but Sherrinford also gathers wood "that they might later cheer themselves with a campfire." (p. 30) It is Barbro's "irrational" love for her son--a love more irrational than most, since in it is bound up the memory of Jimmy's dead father--and Sherrinford's "irrational" pity, and later, love, for Barbro which impel the expedition in the first place.[16]

Self-direction promises the development of values which can never exist in the unreflective, carefree atmosphere of the Queen's realm. Mistherd, for example, cannot understand how a man and a woman could possibly sleep close to one another without having sexual intercourse (p. 25). Earlier he has concluded of Sherrinford and Barbro that "No Dweller could be as persistent as she nor as patient as he." (p. 22)[17]

It is nevertheless quite possible that the "free" suffer more than the "enthralled." Freedom brings responsibility, and often guilt. It may indeed provide a deeper satisfaction and a richer life, but the evaluation of such rewards is a distressingly subjective process. Perhaps no argument in favor of liberty can satisfy the intellect; perhaps the best we can hope for is a shared emotional conviction. This could, indeed, explain why Anderson principally writes fiction.

Up to this point, most of our attention has been on the question of what Anderson is saying in "The Queen of Air and Darkness." Now perhaps it is time to devote some thought to the way in which he says it.

We quickly realize that we must deal with archetypes once again. We discussed above how, on the "plot level," the concept is consciously employed by various characters, and how it provides motivation and explanation. We can find another usage, a "technique-level" employment intended to have its impact not on a character but on the reader. Often, of course, the same archetype can serve both functions.

Consider, for example, the lengths to which Anderson carries the resemblance between Eric Sherrinford and Sherlock Holmes. The first thing Barbro notices when she calls at Sherrinford's apartment/office is the contrast between its "orderly disorder" and the detective's personal neatness. This is also characteristic of Holmes. Sherrinford smokes a pipe. He is tall, "high cheeked, beak-nosed, black-haired, and gray-eyed." (p. 8) On their first meeting, he deduces Barbro's occupation and personal history from her appearance.

More than this, Sherrinford is a grandnephew several score times removed of Holmes himself. Or at least he says, "we also claimed collateral descent from one of the first private inquiry agents on record, back on Earth before spaceflight." (p. 25) William S. Baring-Gould's pseudobiography, Sherlock Holmes of Baker Street, gives "Sherrinford" as the maiden name of the detective's mother.[18] "Sherrinford" was the Christian name of Holmes himself in the original draft of A Study in Scarlet.

It seems clear that this identification between Holmes and Eric Sherrinford is more than could be required by exigencies of plot alone. We can, however, easily discern at least two other purposes which this evocation serves. First, as a close approximation to an archetypal Rational Detective, Holmes serves as a symbol of the rational-technological age to place in opposition to the Queen of Air and Darkness. Second, implicit allusion to Holmes allows Anderson to be compact in his characterization. He has only to say, "Basically, this fellow is a lot like Holmes, but with the following modifications . . ." Compactness in character portrayal holds great importance in science fiction, where so much other information must be worked into the narrative, and this is doubly true in a short work. Anderson's modifications, it must be added, are by no means insignificant. Sherrinford probably possesses a bit more "kindness" (a quality Anderson values highly), or at least sensitivity to the results of his action, than did Conan Doyle's character. Holmes, as Watson somewhere puts it, had become a bit case-hardened. It may also be significant of the differences between the two characters that when Holmes could not find enough of a challenge to his intellect he turned to drugs, while Sherrinford, similarly bored by his job on the police force in the city of Heorot on the planet Beowulf, took ship on a scientific expedition which eventually brought him to Roland.

Other archetypes are superadded to the Holmesian in the delineation of Sherrinford's character. The detective is part Cherokee, and has a family tradition which makes him aware of this fact. Again this datum functions on two levels. It helps to explain the detective's sympathy for the Rolandic aborigines, and it invokes in the reader's mind a picture of the Vanishing Redman with associated sympathies. Both levels come into play at once in an exchange such as the following one between Barbro and Sherrinford:

> "I suppose we can give them a reservation," she said, and didn't know why he grimaced and answered so roughly:
>
> "Let's leave them the honor they've earned! They fought to save the world they'd always known from that--" he made a chopping gesture at the city--"and just possibly we'd be better off ourselves with less of it." (p. 43)

If we may venture for a moment onto less certain ground, we may perceive a rather more oblique archetypal characterization of Sherrinford. All of the human-inhabited planets in this "future history" seem to be named after the heroes of national epics, and other celestial bodies and geographic places have related names. Thus Roland's sun is called Charlemagne, and its moons are Oliver and Alde, after Roland's comrade and his betrothed. Heorot, mentioned above, is the hall of King Hrothgar in Beowulf. On Rustum (Rustum is the Persian national hero), many of the place-names come from Persian history, and the moon Raksh takes its name from Rustum's horse. This nomenclature--probably devised by the Astronautical Society of spaceship crewmen--bears no especial relation to the nationality of the eventual colonists. Rustum is settled mostly by North Americans. French has never been spoken on Roland, but it is probably still a living language on Beowulf, since Sherrinford speaks it fluently (p. 30). If Anderson had any intention here beyond the provision of a plausible naming-scheme, it may have been simply to emphasize the heroism implicit in the colonization of extrasolar planets. Still, if we bear in mind Sherrinford's planet of origin, we may find significance in the fact that, at least in the chanson de geste which bears his name, Roland has to deal only with human opponents, while Beowulf, like Sherrinford, is a slayer of monsters.

Barbro's "devoted widow" role--and the way she emerges from it by falling in love again--are of course also archetypal. However, again on this "technique" level, the only real competition to the Holmes archetype is that presented by the Queen of Air and Darkness and her realm.

As was true of Sherrinford/Holmes, the Queen of Air and Darkness archetype exerts a fascination on the imagination of the reader similar to her effect on the characters of the novelette. It must be this reader-effect which has motivated so many modern writers to introduce "Queens of Air and Darkness" such as Morgause in T. H. White's The Once and Future King, or the otherwise unnamed lady in A. E. Housman's poem (III in Last Poems), the archetype is manifested in most modern uses of Morgan le Fay, or in Keats's "La Belle Dame sans Merci," or in the evil Narnian witch-queens of C. S. Lewis.[19] These examples could be easily multiplied, though, of course, every fairy queen is not Queen of Air and Darkness: consider the good Lady of the Lake, the traditional fairy godmother, etc.

Archetypes pattern not only people and places. They also can shape action. The Outlings steal children (such as Jimmy) and mothers of young children (such as Barbro) because this is what fairies do. It is also simply of the nature of fairies that from time to time they invite humans to share their eldritch life.

This much is "plot-level" archetype. The Outlings have "reasonably" conformed to fairy practice because it reinforces the pattern in human minds and because they need human recruits. Young children can be raised in the "Outling" lifestyle, and mothers may be won over by manipulations of their maternal emotions. But we also see "technique-level" archetype here. The identification between aborigines and fairies tells us other things about the extraterrestrials, things they should rationally wish not to disclose or suggest. For example, as J. R. R. Tolkien reminds us, "It is often reported of fairies . . . that they are workers of illusion, that they are cheaters of men by 'fantasy' . . ."[20]

At least in the European tradition--this would not hold for, say, the Arabian Nights tales--one only rarely encounters stories which dwell on the marvels of Faerie without describing the price paid for them. Much more common--and more popular--are stories about people who have rejected the blandishments of Faerie, or first accepted them and later attempted escape, successfully or unsuccessfully. Sometimes the motivation for this rejection is simple homesickness, but more often it is love for a wife or sweetheart left in the lands of men.[21] And despite the aborigines' plans, this latter drama is the one played out in "The Queen of Air and Darkness."

At the very least, this "double-leveled" archetype serves Anderson as a device for foreshadowing: The reader knows that the Outlings will prove to be deceitful,

and at least strongly suspects that their deceit will be successfully opposed.[22] But more than this, the very story of Escape from Elfland (as, in Halpern's terms, an instance of "breaking of Emanation") forms, in Sherrinford's words, a crystallization of basic aspects of the human psyche, and when we meet such an archetypal plot in fiction, our reaction goes deeper than consciousness.

There is, of course, more to fiction than the invocation and modification of archetypes (or of Halpern's basic relationships). Let us examine at least briefly the "surface" of Anderson's work, his choice of scenes and of wording.

Critics such as James Blish have long recognized that Anderson is a "poet," both literally and in his poetic use of prose. "The Queen of Air and Darkness" contains five poems, including one eighteen-stanza ballad,[23] a couplet in tetrameter which sounds almost Shakespearean, a song composed according to the rules of Scandinavian prosody, and a seventeen-syllable three-sentence poem which, Anderson insists, is not a haiku.[24] The prose is filled with poetic devices ranging from metaphor and alliteration even to one hyper-compound sentence consisting of fourteen verbs in a row followed immediately by eleven adjectives, all with the same noun as grammatical referent (p. 14).

One can find an excellent sample of his skill with prose in the opening paragraph of the novelette, where Anderson manages to establish an idyllic mood while at the same time conveying the alienness of the Rolandic setting. Anderson coins names for extraterrestrial plants and animals which add to the pastoral spell instead of breaking it with their unfamiliarity: firethorn, steelflower, brok, rainplant, kiss-me-never, flittery, crownbuck.[25]

A little later in the story (p. 12), Anderson achieves one of the most graceful transitions from dialogue to a long exposition of background to be found in science fiction. As Barbro holds her first conversation with Sherrinford, night gradually closes in, mirroring her anxiety. The scene ends with the sentences,

> The woman drew closer to the man in this darkening room, surely not aware that she did, until he switched on a fluoropanel. The same knowledge of Roland's aloneness was in them both.

The passage of exposition then begins,

> One light-year is not much as galactic distances go. You could walk it in about 270 million years, beginning at the middle of the Permian Era, when dinosaurs belonged to the remote future, and continuing to the present day when spaceships cross even greater reaches. . . .

Unfortunately, this instance is an isolated one. For the most part, Anderson has resorted to his usual technique of "lectures." Anderson does have considerably more conscience than some writers about having characters tell each other things they should already know, so that he invents excuses for such exercises, and even--on occasion--puts them to good dramatic use. However, after a while these cover-up attempts themselves become glaringly obvious:

"He . . . fell into the lecturer's manner for which he was notorious." (p. 9)

"To still the writhing of her fingers, he asked sceptically . . ." (p. 10)

"'I didn't want to raise your hopes or excite you unduly . . . So I'm only now telling you how thoroughly I studied available material on the . . . Old Folk.'" (p. 23)

"Sherrinford recognized that her query asked for comfort as much as it did for facts, and he spoke with deliberate dryness . . ." (p. 29)

This difficulty with the insertion of background material also relates to Anderson's general awkwardness with dialogue. The fault becomes most glaring in the speech of the three-year-old Jimmy. Story dialogue is not transcription, and whether or not any child ever used such an expression, it does not read convincingly when Jimmy, asked whether he wants French bread or rye, replies, "'I'll have a slice of what we people call the F bread,'" (p. 15), or when, as he and his mother are reunited at the Queen's court, he says, "'Stay. Here's fun. I'll show. But you stay.'" (p. 39)

Sometimes rather strange things happen to the plot so that a particular conversation can occur at a particular moment. Rolanders, for example, are unaware of the electromagnetic nature of telepathy, and Sherrinford has to explain it to Barbro--and to the reader. He adds, "'I daresay the facts are available in the scientific microfiles at Christmas Landing. You Rolanders have simply had no occasion to seek them out . . .'" (p. 29)

"Scientific microfiles" indeed! Even the two-dollar paperback Columbia-Viking Desk Encyclopedia has an article on telepathy, though as of its date of publication (1964) it can report nothing very definite on the topic. Are we to believe that Rolanders are so lacking in curiosity that they do not even reprint general reference works brought from Earth? Or that a topic so fascinating as telepathy could be completely passed over even in recreational reading?

Again, the Rolandic government has imposed (or requested) temporary suspension of the story of the discovery of the aborigines in order to gain time to formulate policy. But no one has bothered to tell Barbro about this ban, so that only her own independent judgment keeps her from revealing the news. This gives Sherrinford, a week later, the chance to explain the reasons for the censorship, but it hardly adds to the story's credibility.

Neither of these cases presents an absolute impossibility. Before Sherrinford's deductions, no one had reason to connect the Outling "spells" with parapsychology. It is not beyond imagination that an interesting but seemingly irrelevant fact might, in a pioneer society, remain buried in the files. Similarly, governments, especially when confronted with unfamiliar problems, can be remarkably slipshod in their operation. Perhaps the Rolandic authorities could have overlooked Barbro. But in any case, instances such as these needlessly weaken verisimilitude. Furthermore, they may contribute to that vaguely "pulpish" odor which somehow clings to Anderson despite what should be ample proof of the real merit of his production.

One can indeed hope that Anderson will learn better to burnish even the "surface" of his work. Despite a quarter century as a published writer, and despite the current level of success indicated by the above-mentioned Nebula, four Hugo awards, and consistent sales, Anderson remains concerned with expanding the scope and improving the quality of his creation.

In the meantime, however, the reader should not let superficial blemishes distract him. The stream of Anderson's art runs much deeper than these. It is continually replenished by tributaries drawing on the most diverse aspects of human experience, until at last it exhausts itself into a limitless expanse of Space, Time, and Mind.

ACKNOWLEDGMENTS

The citations below do not fully reflect this paper's intellectual debt to Professor Manfred Halpern, both for his published and as-yet unpublished writings, and for course work. Nor do they indicate my even greater obligation to Sandra Miesel, for her articles on Anderson (especially "Challenge and Response: Poul Anderson's View of Man," Riverside Quarterly 4:2 [January 1970], 80-95), and for fruitful discussion over a period of years. Poul Anderson was kind enough to answer a few more-or-less concrete questions, and to disabuse me of a number of notions which consequently do not appear in this paper. Judy Cohen, Manfred Halpern, John Miesel, Sandra Miesel, Frieda Murray, and Alexei Panshin read and commented on an earlier draft. Any remaining errors are, of course, my responsibility.

NOTES 12-A

[1] Gertrude Jobes, Dictionary of Mythology, Folklore, and Symbols (Scarecrow Press: New York, 1961), I, 545.

[2] W. Y. Evans Wentz, The Fairy Faith in Celtic Countries (London: Oxford University Press, 1911), 283-4.

[3] See for instance the Danish ballad "The Elven Shaft" in Axel Ortik, A Book of Danish Ballads, E. M. Smith-Dampier, trans. (Princeton: Princeton University Press, 1939), 103-106. There is also a translation, called "Sir Oluf and the Elf-King's Daughter," in the first volume of Francis James Child's English and Scottish Ballads.

[4] Lucy Allen Paton, Studies in the Fairy Mythology of Arthurian Romance, Radcliffe College Monograph No. 13 (Boston: Ginn and Company, 1903), 3-4.

[5] Fairyland often has in addition a time-rate different from that of the normal world. Anderson discards this feature and a few others in "The Queen of Air and Darkness."

[6] Jobes, II, 1180. The North is also the abode of the evil witch-queens in C. S. Lewis's Narnia series.

[7] The plotline of The Star Ways is strikingly similar to that of "The Queen of Air and Darkness."

[8] This is the etymology given by Kipling's fairy in Puck of Pook's Hill.

[9] Jobes, I, 545. Joseph Wright, The English Dialect Dictionary (New York: G. P. Putnam's Sons, 1903), IV, 264, 265.

[10] But see the interesting "minority report" of I. M. Kogan, The Information Theory Aspect of Telepathy (Rand Corporation P-4145, 1969) for a Soviet argument in favor of an electromagnetic radiation theory. Kogan reports results over ranges much longer than what Anderson permits the aborigines, but the same atmospheric conditions that upset radio communication on Roland might well apply to telepathic transmissions. The fact that Kogan's paper, very likely Anderson's source for the elaborated theory of "The Queen of Air and Darkness," came to my attention by the sheerest accident when the submission copy of this paper was already almost completely typed may somewhat weaken the argument made in the next-to-last section of the text about the unlikelihood of such a fact's remaining "buried in the files." However, Kogan's opinion is still not prevalent in the "real world," while in the novelette it is given as established.

[11] Sherrinford's speculation about innate territoriality may well be incorrect. Anderson has expressed his doubts about applying such theories to intelligent beings in Is There Life on Other Worlds? (New York: Collier Books, 1963), 132-5.

[12] For example, Flandry is for a while this sort of slave in A Circus of Hells, as are the crew of the Franklin in After Doomsday, and the elf women in The Broken Sword.

[13] Applying a New Theory of Human Relations to the Comparative Study of Racism (Denver: University of Denver Race and Nations Monograph Series I:1, 1969-70).

[14] The 1966 novel The Ancient Gods (World Without Stars) includes a somewhat similar identification. Anderson's 1966 novelette "Goat Song" did not see publication until the February 1972 issue of Fantasy and Science Fiction, which appeared while this paper was in preparation. "Goat Song" provides corroboration for a number of ideas put forward in this paper; in particular, it presents a striking identification of the two types of "enthrallment." In the novelette, SUM, the non-self-aware computer, nothing more than a crystallization of the intentions of its builders, is rapidly taking on the attributes of personalistic Godhood. Note that sum is Latin for "I Am," the name which God reveals to Moses (Ex 3:14).

12-B

[15] This quotation does not contradict the earlier contention that the aborigines do not understand "freedom." It is exactly to the point that the aborigines equate this dependent freedom-from-material-want with "real" liberty.

[16] This viewpoint also emerges strongly in other of Anderson's works. The hero of "Goat Song," after urging his followers to forsake SUM, tells them, "'Seek out mystery; what else is the whole cosmos but mystery? Live bravely, die and be done, and you will be more than any machine. You may perhaps be God.'" (p. 32) Similarly, in The Ancient Gods, Hugh Valland, who leads the opposition to the self-deified extraterrestrial Ai Chun, himself maintains, in cheerful disregard of his culture's permissive mores, a celibate devotion to a girl who died years before. Many Anderson heroes also adhere to one formal religion or another.

[17] In The Broken Sword, Anderson presents a similar contrast between elven and human society. The elf-raised Scafloc reflects on the reaction of Freda to her family's murder: "The elves had not taught him about mourning such as this." (p. 68; pagination by rev. ed., New York: Ballantine, 1971)

Later in the book, he tells her, "'Elves know defeat only sometimes, fear seldom, and love never. But since meeting you, dear, I have found all three in myself.'"

Freda's reply is also significant: "'And somewhat of elf has entered my blood. I fear that less and less do I think of what is right and holy, more and more of what is useful and pleasant. My sins grow heavy--'" (p. 117)

Finally even Imric, lord of all elves in Britain, concedes, "'Happier are all men than the dwellers in Faerie--or the gods for that matter. . . . Better a life like a falling star, bright across the dark, than a deathlessness which can see naught above or beyond itself.'" (p. 206)

The elven society of The Broken Sword, however, is much more complex than that of the Outlings in "The Queen of Air and Darkness." To explain the former in terms of Halpern's theory we would need to give important consideration to additional relationships such as "Subjection," "Direct Bargaining," and "Buffering."

[18] (New York: Clarkson N. Potter, 1962), 13.

[19] One amusing "perversion" of the tradition is Robert A. Heinlein's Glory Road, which in outline is nothing but a typical fairy story: Hero is enticed into Fairyland by beautiful woman who turns out to be Fairy Queen and

whom he marries; hero performs feats of daring in Faerie, but gradually grows homesick, forsakes Queen and returns to "real world," after which he pines for Faerie. Compare Heinlein's work especially to Yeats' The Wanderings of Oisin.

20 "On Fairy-Stories," Tree and Leaf (Boston: Houghton Mifflin, 1965), 14.

21 Examples: The Irish "Cuchulain's Sickbed," "Tamlane" and its variants in the first volume of Child. In the Danish "The Elven Shaft" (cited above), and in Anderson's "Arvid Song" within the novelette itself, the hero, after rejecting Faerie in favor of an earthly sweetheart, pines for his lost opportunity. Nonetheless, even here the possibility of escape is affirmed.

22 Note also the role of the Holmesian archetype here. Consider Holmes's exposure of the "supernatural" Hound of the Baskervilles; or of the Cornish Horror in "The Adventure of the Devil's Foot." In fact, it may well be that the climax of the novelette is somewhat weakened by the obvious stacking of the archetypal cards against the Queen. By the time of Sherrinford's invasion of the Queen's court, no one can have the slightest doubt as to who will be the winner, and why. In the novelette's "future history," a philosophy similar to that of the Queen has actually won on Earth; one suspects that powers of darkness should really have made a better fight of it on Roland.

23 The "Arvid Song" is based primarily on the rich medieval Danish ballad tradition. As was mentioned above, the plot of Anderson's poem closely parallels that of "The Elven Shaft." Anderson's meter and rhyme scheme, while not uncommon among Danish ballads [Johannes C.H.R. Steenstrup, The Medieval Popular Ballad, Edward Godfrey Cox, trans., (New York: Ginn and Company, 1914), 131-133] are also found in A. E. Housman's above-mentioned poem on the Queen of Air and Darkness (III in Last Poems).

24 Personal communication.

25 Compare these names, mostly English compounds, with the ones introduced later in the novelette, many of which have foreign roots; Greek--monocerus (one-horn), bathyrhiza (deeproot), glycephyllon (sweetleaf), chalcanthermum (copper-flower); and Spanish--plumablanca (white-feather), yerba (grass, herb).

Princeton University

FOR JOHN SOMMERFELDT

in gratitude for the annual
Conference on Medieval Studies

Reverdi, reverdi,
Birdsong and banqueting:
Come all ye eminent,
Come all ye small!

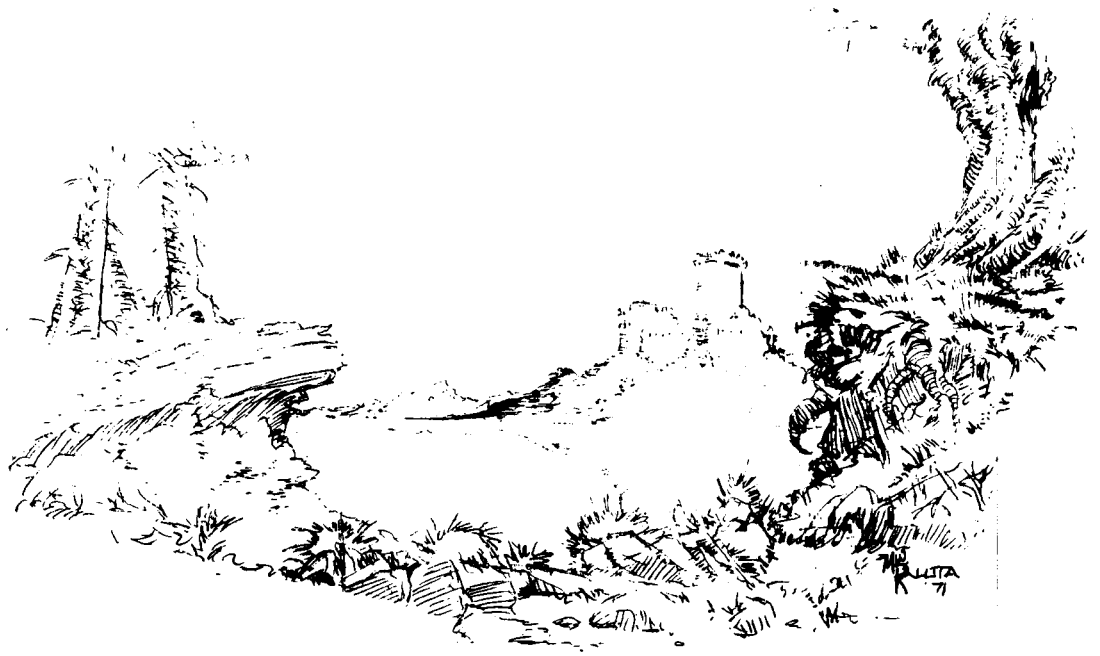
Tourneys and jousts in a
Spring field with Sommerfeldt,
Geistesernährungen,
Pleasures for all.
--Deborah Rogers

Old Dragon to Young Hero

"You needn't skulk in cracks, as though I saw!
You're in the doorway, just beyond my claw -
Blind or not, I smell you!
Come in, young hero.

"Come in, young hero,
You will find the breath
Of searing flame grown cold now;
And my scaly hide
Is brittle;
My poison, spittle.
Draw from rotting side
The last of life grown old now;
Bring your blade of death!
Come in, young hero.

"Oh, too bad, hero,
I forgot to tell you
There's power still in one arthritic paw,
And gums like grindstones in the toothless jaw."
--Anne Etkin



Color Symbolism in The Lord of the Rings

Robert A. Bunda

In his Lord of the Rings, J. R. R. Tolkien has created an immensely complex world of fantasy. Populating this world with numerous different races, Tolkien manages to employ these peoples in the weaving of a history as complex as the world itself. The moral structure which exists in this world is vital to the development of the story, and in fact serves as the guiding force throughout the entire history; the moral structure thus may be seen as being of paramount importance to the story. The moral motif employed in The Lord of the Rings is a very final, all encompassing one, characterized by its severity, its black and white alternatives. The implementation of various symbols is used to further this image, and none is used quite so extensively or effectively as that of color.

The colors used in the work are very basic, and serve to reflect the characters of the very things they describe. Because of this fact, this study will examine the characters of the novel itself. In this way, the moral structure of the world will be seen through the people which it affects.

The first creatures encountered in The Lord of the Rings are hobbits. Described as "...a merry folk. They dressed in bright colours, being notably fond of yellow and green" (I, 20). Their fondness for these bright colors reflects their bright (although later shown to be naive) outlook on life. The yellow and green colors symbolize the hobbit's enjoyment of sunshine and gardening, which develops into an affectionate regard for growing things, the bounty of the earth. Typified in Samwise Gamgee, the hobbit reflects an innocent appreciation of the natural world, yet a toughness of moral fiber.

Elves are the second inhabitants of Middle-earth examined in the story. They are clad in "shadowy-grey," this grey being used to blend in with the trees; they have golden hair, and possess a magical glow.

> Before long the Elves came down the lane towards the valley. They passed slowly, and the hobbits could see the starlight glimmering on their hair and in their eyes. They bore no lights, yet as they walked a shimmer, like the light of the moon above the rim of the hills before it rises, seemed to fall about their feet. (I, 118)

The grey color of their clothes is used to emphasize the relationship between the Elves and the forest. The Elves still in Middle-earth are united with the forest, even teaching the trees to talk. The golden hair symbolizes the nobility, the purity of purpose, contained in the Elven folk. Finally, the shimmering light surrounding the Elves reflects the magical properties they possess. Perhaps more than any other folk in Middle-earth (besides the Wizards), the Elves possess supernatural powers, preserved from their ancestors, the Valar.

As the Elves are folk of the forests, the Dwarves are of the mountains. "...on his right sat a dwarf of important appearance, richly dressed. His beard, very long and forked, was white, nearly as white as the snow-white cloth of his garments. He wore a silver belt, and round his neck hung a chain of silver and diamonds." (I, 300) The white beard and dress serve both to signify the purity of spirit of the dwarf, and also to portray the veneration of age which the dwarf commands. The diamonds and the silver ornaments are earth objects, serving as examples of the bounty the dwarves reap from their mountains. The dwarf described is a leader dressed in ceremonial garments. Gimli, the dwarf who is a member of the Company of the Ring, wears typical dwarf dress in the book--brown garments--emphasizing his affinity with the earth.

The direct opposite of the Dwarves and Elves in Middle-earth are the orcs. Servants of the evil which is growing, the orcs are filthy black creatures, possessing red eyes and tongues, and yellow fangs. These creatures are an extension of the evil influence of Sauron, and thus their black coloring helps to emphasize the association; the other colors used in the description heighten the hideousness of their form.

Although the hobbits, dwarves, Elves and orcs play significant roles in the make-up of Middle-earth, they cannot come close to the power and influence wielded by the Wizards. Yet although the Wizards are of greater stature, they too are part of the moral motif of the times.

Gandalf is the most prominent wizard in the book. Although dedicated to the cause of good, he is called in the beginning Gandalf the Grey; grey being halfway between white (pure good) and black (pure evil). The purpose of this situation may be seen as the story progresses. As the war of the ring develops, as the power of the Dark Lord increases, Gandalf also undergoes a change. When he fought the Balrog in Moria, he met his match in power. By going to the dark depths beneath the earth, and then to the heights of the mountains, he finally defeats his enemy, but also dies from the effort. Lying on the summit, he is reborn, and finally transported by Gwaihir the eagle to Lothlorien. By this struggle, and his rebirth, Gandalf grows in power, grows to be almost as powerful as Sauron. "'Dangerous!' cried Gandalf. 'And so am I, very dangerous: more dangerous than anything you will ever meet, unless you are brought alive before the seat of the Dark Lord.'" (II, 131) Although suggestive of Christ's descent into Hell, his ascension into Heaven, and his rebirth from the dead, this struggle by Gandalf cannot be taken in quite the same context. For by going through the dark depths of evil, and rising to the bright sunlit peaks, Gandalf has gone beyond being a mere protector of good, as Gandalf the Grey was. In effect, he has taken over as leader of the right, taken over Saruman's position, and thus Gandalf becomes the White Rider. "'Yes, I am in white now,' said Gandalf. 'Indeed I am Saruman, one might almost say, Saruman as he should have been!'" (II, 125)

While Gandalf's power was in ascent, Saruman's power was declining, being corrupted by the influence of the Dark Lord, and Saruman's own desire of the ring.

This desire can be seen in the change of Saruman. He is angered by the title of "White," he ridicules Gandalf the Grey and Radagast the Brown.

> "For I am Saruman, the Wise, Saruman Ring-maker, Saruman of Many Colours!"
>
> 'I [Gandalf] looked then and saw that his robes, which had seemed white, were not so, but were woven of all colours, and if he moved they shimmered and changed hue so that the eye was bewildered.
>
> '"I liked white better," I said.
>
> '"White!" he sneered. "It serves as a beginning. White cloth may be dyed. The white page can be overwritten; 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." (I, 339)

In Saruman the corruption of good may be seen. Because of his study of evil, eventually evil seizes possession of his mind. The occasion of the white "S" being carried by the black orcs on their shields is a juxtaposition of color which further heightens the irony present.

Sauron himself is not a Wizard, yet in the forces of evil he closely approximates one, being the ultimate servant of evil. Sauron is called the Dark Lord, for he rules over all that is black and evil. He himself has no shape or color, but by being colorless he becomes the ultimate concentration of evil. He exerts his will in such a way as to use it as an organ of sight, described as "The Eye" by Frodo. "The Eye was rimmed with fire, but was itself glazed, yellow as a cat's, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing" (I, 471). Sauron also has other eyes guarding the gates of Mordor, and these are red, thus carrying out the suggestion of an "evil eye."

Caught between the forces of evil and good. the inhabitants of Middle-earth are forced to join in the conflict, forced to make a decision. The elves and Dwarves have made their decision as a united body, but it is the men of Middle-earth who are divided (as well they might be), for men are destined to inherit power after the Third Age passes away; but the question stands--Will good or evil rule the land?--and it is the answer to this question that devides them.

The men of Rohan typify men of virtue, Fair of skin, golden of hair, they are colored by Tolkien to symbolize the epitome of human values. On the side of evil, the men are those who come out of the South.

> 'More Men going to Mordor,' he said in a low voice. 'Dark faces. We have not seen Men like these before, no Smeagol has not. They are fierce. They have black eyes, and long black hair, and gold rings in their ears; yes, lots of beautiful gold. And some have red paint on their cheeks, and red cloaks; and their flags are red, and the tips of their spears; and they have round shields, yellow and black with big spikes. Not nice; very cruel wicked Men they look. (II, 321)

The dark eyes, hair, and skin of these men are symbolic of the evil they serve. The red of their cheeks, cloaks, flags, and spears represents the fire and blood which follows in the wake of evil. Finally, these men wear their gold booty, whereas the men of virtue have gold inherent in their very being through their hair, implying that inside, their hearts are also of gold.

Although they are not drawn directly into active participation in the conflict between the forces of good and evil, there are outside powers which aid Frodo and his companions whenever they may; even when, in doing so, they are aiding in putting to an end their own role in Middle-earth.

The first of these powers is Galadriel, the Lady of the Elves. She has deep golden hair, and wears a long white garment. The golden hair is characteristic of the Elves, yet here it serves to carry the suggestion of a crown, so stately and royal is the Lady. Again the white of the garment suggests purity and virtue, but here the Elven magic of the Lady, plus her power derived from owning one of the three Elven rings, heightens the image of good, until a type of goddess is suggested. Although she provides a haven for the travelers in Lothlorien, Galadriel cannot enter into the conflict herself. Rather, she stands ready, as a shining light of virtue, to give inspiration to those who fight the evil darkness.[2]

The next power which aided Frodo and his companions, a power outside the struggle, would be Tom Bombadil and Goldberry. Bombadil is one of the most colorful characters of the book, with yellow boots and blue coat, brown beard, blue eyes, and a red face. The yellow boots and blue coat are reminders of the sun and sky, his brown beard and blue eyes colors of the forest and stream, and his red face an indication of jocularity. Goldberry also is very colorful, being portrayed as the summer goddess:

> Her long yellow hair rippled down her shoulders; her gown was green, green as young reeds, shot with silver like beads of dew; and her belt was of gold, shaped like a chain of flag-lilies set with the pale-blue eyes of forget-me-nots. About her feet in wide vessels of green and brown earthenware, white water-lilies were floating, so that she seemed to be enthroned in the midst of a pool (I, 172).

As daughter of the River, the colors give her an air of belonging to nature, a condition totally detached from the moral concerns of the outside world. Although willing and happy to aid Frodo, both Tom Bombadil and Goldberry care little for what is happening outside of their forest home.

These, then, are the characters which influenced the journey of the ringbearer. Through this examination, the use of color to aid in the development of a moral structure may be seen. Certainly, colors are used in more than just description. Also, more than just the characters previously mentioned are involved in the coloration technique. The earth itself may be considered a character of the book in a sense. The weather of earth, the dark clouds of Sauron, and the blue skies and white clouds of the West, these are but a sampling. The reds and blacks of Mordor, or the greens and silvers of Lothlorien, all contribute to the development and effectiveness of the book, yet consideration of these elements is beyond the scope of this paper. The principal point of the examination has been developed, however; it has been shown that Tolkien's use of color is extensive, and furthermore that that use is vital to the development of his moral scheme. The world of Middle-earth is a complicated one; yet through an understanding of the use of color, one may grasp an understanding of the workings and motivations in the world Tolkien has created, and the basis contained therein.

NOTES

[1]This and all other textual references are to J. R. R. Tolkien, The Lord of the Rings (New York: Ballantine, 1965). Roman numerals refer to volume (I: The Fellowship of the Ring; II: The Two Towers; III: The Return of the King) and Arabic numerals to page.

[2]Galadriel preserves Lorien as a haven from the encroaching evil. Although she commands enormous powers, they are not used directly to fight against Sauron. It is men and their allies (including Frodo) who must do that. "I will not give you counsel, saying do this, or do that. For not in doing or contriving, nor in choosing between this course and another, can I avail; but only in knowing what was and is, and in part also what shall be" (I, 462). She does throw down the walls of Dol Guldur (III, 468), but only after the triumph of Frodo, when the primary evil has been destroyed.

He went
into the mountains
carrying
a case of beer
in the trunk
of his car
and a bunch
of poems
inside his head.
--Arthur Winfield Knight

The tree tresses shimmer
when the nights are clear
and the fog is out on the ocean
while the cold pale mist
is blown upon the rocks
that are lost from the moon.
--Glee Knight

KING ARTHUR IN ALABAMA

Laubenthal, Sanders Anne. Excalibur. New York: Ballantine Books, 1973, 1977. $1.95

Roger Schlobin

Aficionados of the Arthurian legends often find that their affection leads them down strange pathways. I remember, for example, my own mixed sense of fascination and bewilderment when I first picked up King Artus: A Hebrew Arthurian Romance. Certainly being an Arthurian seems to necessitate having the "hairy" feet of a Hobbit. The prospect of an Arthurian story set in 20th century Mobile, Alabama, promised even newer and even more unprecedented experiences. However, considering Excalibur's genesis and shape, the setting is no cause for alarm. The Southern Gothic tradition is not a new cross for Arthurians to bear. Its author, Sanders Anne Laubenthal, is an unemployed medievalist (a tragically understandable situation these days) with an obviously wide and comprehensive knowledge of things Logres' and with an admitted fascination with and debt to Williams, Lewis, and Tolkien. She has based Excalibur on Prince Madoc's pre-Columbian voyage to the New World with the treasured talisman Excalibur. The novel is devoted primarily to the urgent quest for the sword Excalibur in the ruins of Madoc's Caer Mair by a young British archeologist, Rhodri Meyrick, who is the newly designated Pendragon. The young Pendragon's excavations are shared by Linette Silverthorne, a young lady who feels "that sense of impending glory which sometimes descended on her out of nowhere." Linette's fiance, whom she ultimately marries despite a romantic interlude with the Pendragon, is a young doctoral candidate writing his dissertation on the Grail. He becomes the Grail-quester, and his miraculous revelation is paralleled by the Pendragon's confrontation with his enemies and with Excalibur in the subterranean tombs and tunnels of Madoc's American settlement. All of the myriad events in the novel take place in three major settings: behind a twelfth century wall in the ruins of Caer Mair, in the Silverthorne castle and its towers, and in a threatening nether realm that recalls parts of Middle-earth and Narnia. The only excursions into modern day Mobile are the Pendragon and Linette's digressive romantic swirl, and her fiance's Grail journey through the streets of this American city. The Grail journey, however, is hardly Mobile, since the everyday and the real are overlaid by the super-real dangers and visions of the traditional quest. Excalibur creates its own environment that generates from its many allusions and illusions. Mobile becomes Arthurian, and it presents no threat or insult to the attuned sensibility.

Of course, no fantasy, much less an Arthurian one, would be complete without its full contingent of villains. The Pendragon's excursion through the "other world" is sufficiently treacherous, and its soldiery are much like those misguided "men" who devoted themselves to Sauron's dark tower. Excalibur's two principal ogres, however, are Morgan Cornwall (nee Le Fey) and her sister Morgause, designated as the Queens of Earth and Air, respectively. While both move effectively against the light, their characters are markedly different, and Morgan's ambivalent humanity is sharply contrasted to Morgause's vampiric malevolence. Indeed, these two characters, along with the delicate, if slight, characterization of the Pendragon's true paramour Cristant, are the products of the most distinguished writing in the book, and their final confrontation is both memorable and unrepeatable.

As effective as the novel's characters and allusions are, however, Excalibur is not flawless. Its greatest weakness is its profusion of allusion and reference. Even the most erudite Arthurian will occasionally wish for a footnote. On the other hand, there will be many who will revel in the pleasure of not-knowing, that state of excellent vagueness that makes the true fantasy so forbiddingly delightful. Indeed, most readers will not be able to deny the book, and avid Tolkienians and Arthurians will find it to be a very deep well.

The Conservatism of J. R. R. Tolkien

- Michael J. Ehling

When told by "a clerk of Oxenford" that he "'welcomed' the proximity of mass-production robot factories, and the roar of self-obstructive mechanical traffic, because it brought his university into 'contact with real life,'"[1] Tolkien must certainly have felt the frustration that all Conservatives experience when speaking to their liberal and radical friends, with whom they share not even a common language. To the extent that Tolkien's political philosophy has been seriously examined, it has been dismissed as "the politics of fantasy,"[2] no doubt through an ignorance of the true meaning of the word "real." Yet if Tolkien is to be regarded as no more than a naive, academic reactionary, then so also must some of the finest minds of British, American, and Continental letters: Hooker, Dante, Montaigne, Burke, Babbit, Ortega, Marcel, Dryden, and T. S. Eliot: for when he extols the simplicity of the hobbits, when he condemns a rapacious thirst for power, indeed, even when he recognizes the shortcomings of the democracy of the Shire, Tolkien finds himself the member of a line of political and social Conservatives who sought to protect man against the attacks not only of government but of mass society as well, recognizing in a culture's traditional institutions a buffer between the individual and the encroachments of the total state and its accomplices.

Before proceeding further, Tolkien's insistence that The Lord of the Rings is not allegorical must be considered. While it is true that Tolkien is not an allegorist in Spenserian fashion, that absolutely no "meaning" other than the literal can be found in Tolkien's imaginative work is by no means the case. In their introduction to The Faerie Queene, Kellogg and Steele distinguish between naive allegory, narrative history and reporting, and a type of literary fiction that lies somewhere between.[3] Very little explication of The Pilgrim's Progress is required: the allegorical meaning is self-evident as soon as one reads the names of the characters, and, indeed, the work can scarcely even be read on the literal level. Likewise, no allegoresis of a news story would be worthwhile: although one may inquire into the motives of the characters, there can be no suggestion that the characters or events in any way represent something on a non-literal level of meaning. All writers of literary fiction are, however, free to choose their own subject matter and adapt it to their own purposes; hence, in addition to questioning the motives of the characters themselves, the reader may also question the motives of their creator in presenting them in such a fashion as he does.

Even such starkly "realistic" novels as Madame Bovary can, indeed must, be read with something more than an interest in only the literary narrative; Emma Bovary is not just the wife of an obscure country doctor, but a type of all idyllic romantics, a type which Flaubert here chose to satirize. At the same time, no one would try to associate Emma Bovary with any specific historical character. Likewise, definite themes, many of them political, emerge from The Lord of the Rings; yet the mere fact that The Lord of the Rings requires a thematic explication should be sufficient evidence that Tolkien is not writing "naive allegory" in the manner of John Bunyan.

Any novelist who treats of man, the "political animal," will have to deal, at least peripherally, with his political and social institutions. If the writer wishes to present a war as one of the central events of his narrative, then he must discuss the issues which have occasioned that war unless, like Boromir but unlike Faramir and Tolkien himself, he loves war as an opportunity for winning personal glory (TT, 355). It is even safe to draw parallels between Mordor and the modern totalitarian state so long as one is careful not to associate Mordor with any one nation or Sauron with any one dictator. Yet specific correspondences, when sought, must be chosen with care: C. S. Lewis is quite correct when he denies that the Ring is a symbol of the hydrogen bomb;[4] indeed, as will be seen later, the Ring is an image of something more general, and yet far more powerful, than an entire arsenal of hydrogen bombs, and any attempt to equate the two weakens the power of the Ring and turns Sauron into merely a strutting general or a clever diplomat.

Tolkien's political philosophy can best be understood by placing him in the Conservative tradition which largely died out in the nineteenth century and which probably never came to practical fruition anywhere except in the British squirearchy: a philosophy based upon the medieval concept of natural law as transmitted to Burke by Richard Hooker; upon a recognition that the "natural man" of Hobbes and Rousseau is nothing but a fiction designed to free man from all "artificial" restraints--that is, from all restraints "fashioned" by man the "artist"--but whose ultimate consequence is to force man to submit to absolute tyranny; upon an acceptance of the inherent inequality of men, whence arises a social hierarchy, hopefully not too rigid, of master and servant but not of tyrant and slave; and upon a mistrust of all excessive concentrations of power, whether in government or any other source, which threaten the dignity of the person. At the same time, Tolkien's Conservatism must be carefully distinguished from nineteenth-century classical economic liberalism, which has become the primary influence on the twentieth-century American Right, and, more seriously, from the mere defense of the status quo advocated by such as the late Clinton Rossiter. Examining Tolkien in the context of a Conservative tradition--by identifying common themes (though not necessarily sources) linking him with such writers as Hooker, Babbit, Burke, Ortega, and Eliot--has the advantage of rendering any consideration of Tolkien's politics as "the politics of fantasy" impossible unless the politics of his greatest predecessors are likewise so viewed.

Tolkien's Conservatism must be distinguished from mere support of a status quo. Running all through

The Lord of the Rings is a theme of death and rebirth, often associated with such vegetation imagery as the dead tree of Gondor (RK, 27) and the sapling that Aragorn replanted (RK, 308), Bilbo's "Party Tree" cut down by "Sharkey's" men (RK, 366) and the mallorn that Sam planted in its stead (RK, 375). Although the trees replanted are symbols of renewal, it is important to note that Aragorn's tree is "a scion of the Eldest of Trees" (RK, 308) and that Sam's mallorn grew out of the little silver nut given him by Galadriel in the little wooden box containing earth from her orchard in Lorien (FR, 486), last home of the Elves of the "Elder Days." Tolkien specifically associates such trees with the living traditions of Middle-earth when he writes, in Bilbo's poem to Aragorn,

> The old that is strong does not wither,
> Deep roots are not reached by the frost. (FR, 231)

thus implying that the old which does not wither is strong and will thus survive attack from the forces of "progress." This theme of death and rebirth indicates that the past ought be preserved, but for the sake of the future. Responding to Gimli's charge that "the good stone-work is the older," as are all "the things that Men begin" and which "fail of their promise," Legolas, guardedly optimistic, replies: "Yet seldom do they fail of their seed . . . that will lie in the dust and rot to spring up again in times and places unlooked-for." (RK, 182).

Nowhere is Tolkien's respect for "the old that is strong" better seen than in his treatment of "progress" and "inevitability"; nowhere is the difference between tradition and a mere status quo better seen than in the restoration of Aragorn. Words like "progress," "advanced," and "inexorable" are often treated with scorn and associated with mechanization and mass killing, as in the essay "On Fairy-Stories":

> For it is after all possible for a rational man, after reflection (quite unconnected with fairy-story or romance), to arrive at the condemnation, implicit at least in the mere silence of "escapist" literature, of progressive things like factories, or the machine-guns and bombs that appear to be their most natural and inevitable, dare we say "inexorable," products.[5]

In The Hobbit, he suggests that the goblins--a utilitarian, mechanized people--may have "invented some of the machines that have since troubled the world, especially the ingenious devices for killing large numbers of people at once, . . . but in those days and those wild parts they had not advanced (as it is called) so far" (Hob, 70). Finally, he presents Saruman's "riding the wave of the future" as acquiescence in and collaboration with Sauron's schemes:

> As the Power grows, its proved friends will also grow; and the Wise, such as you and I, may with patience come at last to direct its courses, to control it. We can bide our time, we can keep our thoughts in our hearts, deploring maybe evils done by the way, but approving the high and ultimate purposes. (FR, 340).

While condemning a false progressivism, Tolkien shows, in the person of Denethor, the consequences of a fanatical effort to preserve the status quo and, especially, one's personal power. Immediately before his suicide, the steward declares to Gandalf:

> I will not step down to be the dotard chamberlain of an upstart . . . I would have things as they were in all the days of my life, and in the days of my long-fathers before me . . . But if doom denies this to me, then I will have naught: neither life diminished, nor love halved, nor honour abated. (RK, 158).

Denethor's desire to maintain his own established position must be in vain, however, for the king will be restored, either by men's wishes or against them, restored either by his own people or, eventually, nature herself. Frodo and Sam, before the stairs of Cirith Ungol, find the fallen head of a statue of a long-dead king, with a "coronal of silver and gold" about his forehead, formed by a "trailing plant with flowers like small white stars" which had placed itself there "as if in reverence for the fallen king." As Frodo tells Sam, "'They cannot conquer forever!'" (TT, 395).

The traditions of Middle-earth are seldom embodied in any rational, scientific corpus, but rather in folk traditions and even old wives' tales. Celeborn, warning the members of the Fellowship to avoid Fangorn, tells them not to "despise the lore that has come down from distant years; for oft it may chance that old wives keep in memory word of things that once were needful for the wise to know" (FR, 484). All of Tolkien's readers will remember the amusing figure of Ioreth, wise with a folk-wisdom in spite of her talkativeness, who recalls that "the hands of the king are the hands of a healer" (RK, 166). When the herb-master pooh-poohs the "rhymes of old days" which praise the value of athelas in the hands of a king, Gandalf cries, "Then in the name of the king, go and find some old man of less lore and more wisdom who keeps some in his house!" (RK, 172); the entire scene is reminiscent of the episode in Faulkner's Sartoris in which "old man Falls" removes a wen, which the doctor could not, from the elder Bayard's cheek with some folk remedy.[6] Faulkner and Tolkien share a common faith, if not in peddler's nostrums, at least in folk traditions, "the wisdom of the soil," the common sense that Chesterton defined as "the democracy of the dead." For the scientific analysis which tears away at nature to find out what is "inside," they share a profound mistrust. When Saruman shows Gandalf his new, multi-colored coat, he defends the change by telling Gandalf that "white light can be broken," perhaps in reference to Newton's prismatic analysis of light. Gandalf's reply to Saruman is Tolkien's reply to the scientist: "'He that breaks a thing to find out what it is has left the path of wisdom'" (FR, 339).

If Tolkien's conservatism is not a mere defense of the status quo, then it is even less a defense of the dogmas of the classical economists, at least as understood in the last century. "Much of the most powerful writing in The Lord of the Rings, where villains have the spirit of modern robber barons, describes Tolkien's despair. The desolation around the vicious realm of Mordor literally makes good men sick."[7]

One perhaps trivial instance illustrates nicely Tolkien's lack of concern for a perfectly "free" market: Farmer Giles, after he became king, "issued a strong law against unpleasant prophecy, and made milling a royal monopoly."[8] Although Tolkien of course wrote the story of Giles with tongue in cheek, other of his comments on the market-place and, even more importantly, his strong attacks on mechanization, demonstrate that, to say the very least, he would never take the pretensions of the Objectivists seriously.

Tolkien's objection to economic liberalism is obviously not to its emphasis on personal liberty, although he would be no proponent of social atomism; his chief objection is founded on the doctrine's economic character which, he suggests on several occasions, can give rise to excessive commercialism. Dragons, for instance, "'hardly know a good bit of work from a bad, though they usually have a good notion of the current market value'" (Hob, 35). A more extended example is to be found in the Master of Lake Town; he never thought "much of the old songs, giving his mind to trade and tolls, to cargoes and gold, to which habit he owed his position" (Hob, 190). His own people call him a "money-counter" and "Moneybags" (Hob, 239). Indeed, Tolkien presents such commercialism as far exceeding mere miserliness: it is this very greed which gives rise to near war between Thorin and King

Bard (Hob, 265), the Master's flight with the dragon gold into the Waste (Hob, 286), and Lotho Pimple's "funny ideas" about owning everything (RK, 360).

Tolkien's attack on the mechanization of Mordor and Saruman's Shire is even stronger. "The blight of Mordor, and the damage sustained as far away as The Shire, are images of the blight which the first half-century of the industrial revolution laid upon fair lands, especially England."[9] Tolkien's criticism of modern industrial society is not a simple atavistic response to change; it is founded on his deep respect for tradition. As T. S. Eliot wrote, "The tendency of unlimited industrialism is to create bodies of men and women--of all classes--detached from tradition, alienated from religion, and susceptible to mass suggestion: in other words, a mob."[10] Ted Sandyman is the type of such a man, made famous in America by Faulkner's Snopeses. He is the only one pleased when his mill is torn down, and he works in the new one "'cleaning wheels for the Men, where his dad was the Miller and his own master'" (RK, 361). Such men, even leaders like Sharkey, eventually grow so dependent on their machines that they cannot survive without them; as Merry said of Saruman, "'He has not much grit, not much plain courage alone in a tight place, without a lot of slaves and machines and things'" (TT, 219). Without men, Tolkien says, machines are worthless; "'men are better than gates, and no gate will endure against our Enemy if men desert it'" (RK, 193).

Tolkien's attitude toward the State is mixed but by no means ambivalent. Respect for the State as an institution is combined with a mistrust of overly powerful government and, indeed, of all excessive concentrations of power. This is best exemplified in the hobbits' obedience to the Law but their hatred of Sharkey's "Rules." Usually the hobbits "kept the laws of free will, because they were The Rules (as they said), both ancient and just" (FR, 30). These ancient laws, attributed by the Shire-folk to the kings of old, closely resemble English Common Law. Unless one is careful to distinguish between this Common Law and the "Rules" imposed by Lotho, the ruffians, and Sharkey, one could charge Frodo and Sam, Merry and Pippin, with inconsistency in their blatant ignoring and even deliberate breaking of the new "Rules" after their return home from Gondor. Tolkien is not suggesting that their travels abroad have placed them in any privileged position, however, superior to the laws of the Shire and the king; rather, he is merely observing the time-honored scholastic dictum that "an unjust law is no law at all." Thus Robin Smallburrow is right in characterizing these new "Rules" as the inventions of people who "'like minding other folk's business and talking big'" (RK, 348). So long as The Rules are unobtrusive, confined to a restatement of natural and Common Law, so long as "the only Shire-services" are "the Messenger Service and the Watch," with the Messengers "the most numerous, and much the busier of the two" (FR, 31), then The Rules must be obeyed; but when "on every wall" appear "a notice and a list of Rules" (RK, 344), when the Rules go beyond and even violate the natural and the Common Law, then they must be violated and their makers deposed. All of this is fairly conventional, all quite Conservative. Not even is there mention of any requirement of representative government; only that The Rules be just.

What then of those peoples who violate not unjust Rules but the very Law itself? Better yet, what of Rousseau's "natural man" who does not even know the Law but merely follows his "natural" impulses? Here one must distinguish between the natural law and a law of nature apotheosized by the Romantics. Richard Hooker very carefully separated the law observed by men from that observed by physical nature, recognizing that man's freedom requires that he be subject to a different, "higher" law.[11] Irving Babbit restated this distinction:

> Man is subject not to one, but to two laws; . . . to be completely modern, one must be positive and critical, not merely according to the natural, but also according to the human law. Those who have piqued themselves on modernity have thus far been for the most part persons who have been more or less critical according to the natural law, and then have pieced out their incomplete survey of the facts by various rationalistic devices, or else by idyllic dreaming.[12]

Tolkien too recognized that "nature" was not always so benevolent as it might seem. The three most noteworthy types of Tolkien's "natural men" are the orcs, the goblins, and Gollum; also significant, but appearing with less frequency, are the trolls and the "Wild Men." Of all these, only the "Wild Men" can be described as in the least bit humane; and, although the Woses aid the men of Rohan, they will not go to war with Sauron (RK, 128-29), and many other of the "wild hillmen and herd-folk of Dunland beyond the rivers" had earlier been armed by Saruman against Rohan (TT, 168). The goblins--described as living in a land of "lonely peaks and valleys where no king ruled" (Hob, 65), thus in a state of "nature" subject only to their "anti-king"--"hated everybody and everything, and particularly the orderly and prosperous" (Hob, 70). Gollum--perhaps the most "natural" of "natural men" and certainly the one who, except during his travels with Frodo and Sam, has most effectively cut himself off from all community--eats his meat raw like that other "noble savage" of Edgar Rice Burroughs' invention. Tolkien's opinion of Tarzan can safely be considered his opinion of all "natural men": "I did read many of Edgar Rice Burroughs' earlier works, but I developed a distaste for his Tarzan even greater than my distaste for spiders."[13]

Over against "natural man," Tolkien presents three types of organized States: the Shire and Bree, Gondor and Rohan, and Mordor and its allies. In Mordor, Tolkien shows the fate of "natural man." Such a fate is not what Rousseau had planned for the "benevolent citizen," however; it is much closer to Hobbes' theory of total royal authority, although Rousseau had also submitted the "citizen" to the absolute sovereignty of the Commonwealth. Tolkien's condemnation of Sauron and Saruman, of their rape of the earth and its inhabitants, is fairly self-evident and little more need be said of it. Whether or not Mordor and Isengard represent Bolshevik Russia and Nazi Germany is largely a moot question; Tolkien's neo-Platonic philosophy of art, particularly as enunciated in "Leaf by Niggle," leaves open the possibility not of allegory but at least of typology. Nevertheless, there is no reason not to accept Tolkien's denial of such intent (FR, x-xi) while recognizing that he is condemning the general type of State which Mordor represents.

An analysis of the governments of Gondor and the Shire is far more fruitful. Moorman's discussion of Minas Tirith as an image of Augustine's City of God is of some value, but it injects a theocratic element which finds little support from actual events in the trilogy itself.[14] The only incident which genuinely supports Moorman's thesis is Gandalf's coronation of Aragorn: if the wizard is indeed, as Tolkien himself stated, an "angel" incarnate (Fuller, p. 35), then Aragorn's coronation resembles the coronation of a medieval Holy Roman Emperor who, because emperor by divine right, must be subject to the pope, the governor of the most divine institution on earth.[15] Yet, although Aragorn has throughout his adventures submitted himself to the judgment of this "incarnate angel," Gandalf will not be present during the Fourth Age of Middle-earth, thus weakening the theocratic imagery surrounding Moorman's City-of-God thesis.

The Shire does not represent the City of Man at its best and Mordor the City of Man at its worst, as Moorman suggests, so much as they represent--in far simpler, political terms--a self-satisfied, complacent, isolated democracy and an absolute totalitarian dictatorship.

Tolkien's indictment of a smug democracy brands him as something less than an enthusiastic parliamentarian. Indeed, the democracy of the Shire could not survive were it not for the protection afforded it by Aragorn and the Rangers, who are taken for granted and despised by the very people they protect. Not until all ride off to the war with Sauron do the Shire- and Bree-folk recognize that their democracy has been able to survive only because of its protection by those guardians of the aristocratic Numenorean tradition. As Barliman Butterbur admits: "'. . . we're not used to such troubles; and the Rangers have all gone away, folk tell me. I don't think we've rightly understood till now what they did for us.'" (RK, 336).

Tolkien's attitude towards the inhabitants of Bree and the Shire is mixed. On the one hand, he praises their social conservatism, much as Burke hailed the British yeomanry as the sturdy cattle under the great English oaks, impervious to the flies of radical innovation. At the same time, he recognizes that such an unreflective conservatism cannot resist a concerted attack on the society's traditions once these traditions have been seriously questioned. Like Ortega's "mass man," the hobbits take their traditions for granted, scarcely aware of their existence and totally unable to defend them.

> No human being thanks another for the air he breathes, for no one has produced the air for him; it belongs to the sum-total of what "is there," of which we say "it is natural," because it never fails. And these spoiled masses are unintelligent enough to believe that the material and social organization, placed at their disposal like the air, is of the same origin, since apparently it never fails them, and is almost as perfect as the natural scheme of things.[16]

Only after Frodo, Sam, Merry, and Pippin have come to a knowledge of the source of the Shire's traditions, after they have recognized that the king truly preserves the peace and have stopped using the phrase as a mere proverb, are they able to "scour" the Shire of Sharkey, the ruffians, and their accomplices.

Tolkien the monarchist is careful to distinguish between Aragorn the king and Sauron the dictator. Catharine Stimpson's charge that Tolkien's "divine right" theory of kingship creates "a rigid class system" in which "Chromosomes are destiny"[17] is not quite fair. Actually, Tolkien the Christian would hold not only a "divine right" theory of kingship but of all political power rightly used as well: if, with Aquinas, one is to regard government itself--be it monarchic or republican--as the product of a divinely created nature, then one must ultimately see all forms of government as divinely ordained. Furthermore, such a theory of kingship imposes severe restraints on the exercise of power. As Ullmann points out, the medieval Ruler

> was subjected to law. The conferment of divine grace on the king through the medium of unction and the simultaneous solemn undertaking by the king to observe the law and fulfill the role of a tutor, were the two central features of the coronation service.[18]

Tolkien, like Aquinas and John of Salisbury, was unsuccessful in dealing with the question of tyrannicide. He does allow Thorin and Denethor to die, but such convenient solutions are not to be found in the "real" world; and although Sharkey is deposed in the Shire, it would be easy, and quite fair, for Tolkien's critics to respond that the wizard was no king. In any case, Tolkien and his medieval predecessors were at least no less successful in dealing with the dethronement of an unjust king than are the modern advocates of democracy in dealing with the elimination of a criminally irresponsible "popular" government.

Tolkien has also been taken to task for his so-called "snobbery," again by Stimpson and also by his friendly but incompetent critic William Ready. Tolkien's views of social distinctions can be divided into two general categories--those based on class and those based on race.

It is much easier to defend Tolkien against attack on the first of these two. Just as he is careful not to confuse Gondor's and Rohan's monarchies with Mordor's autocracy, so also is he careful to note the distinction between the relations of master with servant and those of tyrant with slave. The responsibilities of master and servant--like those of feudal lord and vassal--are reciprocal and based not only on loyalty but often even on affection as well; those of tyrant and slave have no foundation but that of fear and hatred, and the slave is a mere object, a mere tool, to be used and then disposed of at will. Sauron found orcs to be "useful slaves, but he had them in plenty. If now and again Shelob caught them to stay her appetite, she was welcome: he could spare them." (TT, 424). On the other hand, Frodo recognizes an obligation to protect Gollum from the archers of Faramir: "Gollum had a claim on him now. The servant has a claim on the master for service, even service in fear." (TT, 375). For Sauron, the orcs always remain on the level of mere things that have a function to perform; thus when they regard their masters with a certain fear, even this fear remains abstract, directed towards an impersonal "they" (TT, 440). The relation of master to servant, however, "transcends any notion of utility, of function," as Marcel wrote. "The employees are kept in their place only by fear of being sacked or of sanctions which may range from fines to deportation; just as, on the other hand, they can be stimulated by the hope of promotion or a bonus"; the servant, on the other hand, "or at least the good servant, is distinguished by a kind of attachment."[19] It is this attachment which might have saved Gollum: when Frodo showed him kindness, "a change, which lasted for some time, came over him. He spoke with less hissing and whining, and he spoke to his companions direct, not to his precious self." (TT, 286). Sauron's mere functional use of the orcs, on the contrary, results in his and their complete dehumanization.

Quite disturbing, however, are Tolkien's views of racial distinctions. Stimpson's criticism of his use of white-black imagery may be trivial;[20] nevertheless, more blatant examples of racial chauvinism can be found in The Lord of the Rings. There are, for instance, three races of hobbits: the Harfoots, the Stoors, and the Fallohides, the last of whom "were fairer of skin and also of hair, and . . . taller and slimmer than the others." It is these same Fallohides who "were often found as leaders or chieftains among clans of Harfoots or Stoors" (FR, 22). Ready characterizes Tolkien as "a bluff and hearty know-nothing when it comes to blacks: fine chaps perhaps in their place, surely with immortal souls, but not in England."[21] The "peculiar (but excellent arrangement)" to be found between "the Big Folk and the Little Folk (as they called one another)" in Bree, with both "on friendly terms, minding their affairs in their own ways, but both rightly regarding themselves as necessary parts of the Bree-folk" (FR, 206) is innocuous enough--indeed, even praiseworthy--on the surface. In the light of Ready's revelations on Tolkien's early life in South Africa, however, such a phrase as "minding their own affairs in their own ways" raises dangerous suggestions that Tolkien might possibly support apartheid and the attendant Bantustans; a far cry this from Eliot's recognition of the importance of a mingling of cultures.

Tolkien's condemnation of excessive power, at least of the sort that seeks dominance over others, is, like his condemnation of an industrialism-run-wild, fairly obvious. Such power veils itself under diverse cloaks as those who possess it, or are possessed by it, rationalize their actions to conceal even from themselves their ultimate goals. Gollum, by far the weakest ever to have possessed the Ring, uses it merely to satisfy his

sensual appetites; even when he dreams of becoming "Lord Smeagol," it is so he might "'Eat fish every day, three times a day, fresh from the Sea'" (TT, 304). Sam would have desired to turn the entire world into his own garden, and we will never know what Frodo's thoughts were as he hesitated on Mount Doom. The Ring thus gives power in accordance with its user's capacities. The mightier characters therefore justify their coveting it by "grander" designs. Boromir's are at least superficially nationalistic, as are his father Denethor's. It is not surprising, however, that Tolkien--quite evidently a British nationalist--should condemn the nationalism of the steward of Gondor. Just as Sam the gardener prefers "the one small garden of a free gardener . . . , not a garden swollen to a realm" (RK, 216), so Tolkien would prefer the Little England of Gladstone to the Imperial England of Disraeli.

Tolkien's attitude toward one of the more common expressions of power--colonization--is similar to C. S. Lewis':

> Our ambassador to new worlds will be the needy and greedy adventurer or the ruthless technical expert. They will do as their kind has always done. What that will be if they meet things weaker than themselves, the black man and the red man can tell.[22]

Tolkien gives a concrete example of Lewis' words in Barliman Butterbur's inn. "One of the travellers, a squint-eyed ill-favoured fellow, was foretelling that more and more people would be coming north in the near future. 'If room isn't found for them, they'll find it for themselves. They've a right to live, same as other folk.'" (FR, 213). It will be precisely these "squint-eyed ill-favored" fellows who will reappear bearing clubs against Frodo and his fellows after they have "broken arrest" (RK, 349-50).

Had Gandalf seized the Ring, he would have sought it in "'pity, pity for weakness and the desire of strength to do good'" (FR, 95); of course, as he realized, such megalomania would not have stopped there, for Gandalf the "reformer" would eventually have become Gandalf the tyrant. Saruman's motives were less pure: to achieve "'Knowledge, Rule, Order; all the things that we have so far striven in vain to accomplish, hindered rather than helped by our weak or idle friends'" (FR, 340); Saruman no doubt succumbs to the Ring because his goals are far more abstract, far more self-centered, far less humane than Gandalf's. As Marcel recognized, the power of the modern state is employed in the service of just such abstractions, with little if any concern for the concrete human wreckage of such a society. The Ring itself represents one of the most abstract of all things--total power. As noted above, the Ring is far more powerful than an entire arsenal of hydrogen bombs precisely for this reason. Its power is psychological, not merely physical, and it represents all the means of control employed by the modern total state--the "self-styled Ruler of Middle-earth," mass society and its creature mass man.

Tolkien's condemnation of a maniacal thirst of power, his critique of industrialism, his mistrust of those who claim to represent an "inexorable" force of "progress" --all stem from his desire to preserve the sanctity of the person. One must be careful to distinguish here between a philosophy of Christian personalism and an ideology of radical individualism, with its consequent social atomism and the resulting degradation of all social hierarchy. Before the power of the Ring, before the power of the total state and mass society, man loses his dignity and is left virtually naked under the "Eye" of an omnipresent authority. In words hauntingly reminiscent of Sartre, of Kafka, or of Eliot's Prufrock, Tolkien describes the power of Sauron and the Ring over Frodo: the Ring seemed to become an Eye: "the Eye: that horrible growing sense of a hostile will that strove with great power to pierce all shadows of cloud, and earth, and flesh, and to see you: to pin you under its deadly gaze, naked, immovable" (TT, 301). The power of the Eye on Sauron's slaves is of course far greater and far more direct: "'They've got eyes and ears everywhere,'" Shagrat says; "'some among my lot as like as not'" (TT, 440).

The consequence of such a loss of privacy is naturally fear, fear which eventually drives Sauron's underlings to abandon all sense of personal responsibility. When an orc tracker tells the soldier leading him that they do not even know what they are looking for, the soldier asks: "'Whose blame's that? . . . Not mine. That comes from Higher Up.'" (RK, 247). Frodo and Sam, on the other hand, not under Gandalf's constant supervision, realize that they must fend for themselves. One final point of interest is Gollum's continued use of the pronoun "We," seldom "I": Frodo notes that, when Gollum used "I," "that seemed usually to be a sign, on its rare appearances, that some remnants of truth and sincerity were for the moment on top" (TT, 318). Tolkien is likewise here condemning the attempt to find support for one's lies and even self-deceptions by submerging oneself in some greater collectivity, much as the mass man of Ortega and Marcel seeks to submerge himself in mass society rather than accept such personal responsibility as will enable him to reach out of himself towards other persons, not drown in an undifferentiated mass.

Tolkien's Conservatism is, then, somewhat different from that which has commonly been associated with the American Right. His is a Conservatism which has in large part been dead since the turn of the century. Unlike most American Rightists, Tolkien is no impassioned defender of free-market capitalism, though neither is he its avowed foe. Recognizing the difference between tradition and the status quo, Tolkien seeks to preserve "the old that is strong" but not the old that is dead. The ultimate goal of Tolkien's Conservatism is not so much political as it is ethical, as he attempts, by drawing on themes common to much of European Conservatism, to protect the rights and dignity of the human person from attack by all sources of power, be they political, industrial, or contained within man himself.

NOTES

[1] J. R. R. Tolkien, "On Fairy-Stories," The Tolkien Reader (New York: Ballantine Books, Inc., 1971), p. 62. Abbreviations for Tolkien's other works used in the text of this paper are: Hob - The Hobbit: or, There and Back Again (New York: Ballantine Books, 1970); FR - The Fellowship of the Ring (New York: Ballantine Books, 1971); TT - The Two Towers (New York: Ballantine Books, 1968); RK - The Return of the King (New York: Ballantine Books, 1971).

[2] Catharine R. Stimpson, J. R. R. Tolkien (New York: Columbia University Press, 1969), p. 30.

[3] Edmund Spenser, The Faerie Queen I and II, "Introduction," ed. Robert Kellogg and Oliver Steele (New York: Odyssey Press, 1965), p. 7.

[4] C. S. Lewis, "The Dethronement of Power," Tolkien and the Critics, ed. Neil D. Isaacs and Rose A. Zimbardo (Notre Dame: University of Notre Dame Press, 1968), p. 14.

[5] Tolkien, "On Fairy-Stories," p. 63.

[6] William Faulkner, Sartoris (New York: Random House, 1956), pp. 100, 220-22, 240-41.

[7] Stimpson, pp. 12-13.

[8] Tolkien, "Farmer Giles of Ham," The Tolkien Reader, p. 76.

[9] Edmund Fuller, "The Lord of the Hobbits," Tolkien and the Critics, op. cit., p. 34.

[10] T. S. Eliot, The Idea of a Christian Society (New York: Harcourt, Brace and Co., 1940), p. 19.

[11] Richard Hooker, Of the Laws of Ecclesiastical Polity, in Works, ed. John Keble (New York: Burt Franklin, 1970, 3 vol.), I, 206.

[12] Irving Babbit, Democracy and Leadership (Boston: Houghton Mifflin, 1924), pp. 144-45.

[13] J. R. R. Tolkien, letter, in Richard A. Lupoff, Edgar Rice Burroughs: Master of Adventure (New York: Canaveral Press, 1965), pp. 246-47.

[14] Charles Moorman, The Precincts of Felicity: The Augustinian City of the Oxford Christians (Gainesville: University of Florida Press, 1966), pp. 88-100.

[15] Walter Ullmann, A History of Political Thought: The Middle Ages (London: Penguin Books, 1970), pp. 130ff.

[16] José Ortega y Gasset, The Revolt of the Masses, trans. anon. (New York: W. W. Norton, 1932), p. 64.

[17] Stimpson, p. 13.

[18] Ullmann, p. 244.

[19] Gabriel Marcel, Man Against Mass Society (Chicago: Henry Regnery, 1952), pp. 145-58.

[20] Stimpson, pp. 44-45.

[21] William Ready, The Tolkien Relation: A Personal Inquiry (Chicago: Henry Regnery, 1968), pp. 6-7.

[22] C. S. Lewis, "Religion and Rocketry," The World's Last Night and Other Essays (New York: Harcourt, Brace and Co., 1960), p. 89.

Villanova University

FANZINE OF EXCELLENCE, WHEN DOES IT COME?

Quarterly? Orderly?
Orcrist of Madison,
Spaced at neat intervals--
That's what it's not.

Whatever else it be,
(Sesquicentennial?)
This my advice to you:
Look for when got!
--Anne Etkin

Moot Point

James Allan
144 Mary St.
Orillia, Ontario
Canada
May 21, 1972

Dear Richard,

Some comments on Orcrist 6. You apologize for a perhaps too extensive footnoting of the Lewis-Vinaver letters. I, for one, wish you had made the comments more extensive, and not because I am unfamiliar with the subjects talked about. I'm reasonably familiar with both Vinaver's and Lewis' position on Malory, having read extensively in Arthuriana, both original texts and critical commentaries, but find myself at a loss when it comes to remembering precisely what was said where. In particular, the reference to Vinaver's open letter which reconciled Vinaver's position with that of Lewis puzzles me, since my perhaps faulty memory tells me that Vinaver still holds to the view that Malory intended to create a compilation of separate independent Arthurian tales, and Lewis claimed that on the contrary, despite lapses and inconsistencies which still occur, the design was to make one united--in the mediaeval throw your net wide and catch as much as you can type of united--book.

[The "open letter" is the article referred to in Note 33: "On Art and Nature" in Essays on Malory, ed. J. A. W. Bennett. I would not say that it "reconciles" their positions, exactly. Neither Lewis nor Vinaver accepted the contention of such critics as R. M. Lumiansky, Charles Moorman, or P. J. C. Field that the modern notion of "organic unity" (which says that a work of art should be indivisible in itself, but divided off from all other works) was applicable to the Middle Ages in general or to Malory in particular. Vinaver's theory is that what Caxton published as Le Morte Darthur is divided into eight tales in the Winchester manuscript (tales which are neither individually "unified" in the modern sense, nor completely separate from each other, having some characters, background, etc. in common), divisions which make sense in the light of medieval aesthetics and the development of literary forms. Lewis was much closer to Vinaver's position than to that of the Lumiansky school, since he does not see the tight structure that they do. When Lewis remarks, "There is really no difference left between us about Malory," I interpret him to mean that he thinks they are in basic agreement on such matters as the aesthetic experience and meaning of the work(s), even if they differ somewhat as to the form. He goes on to say that they might disagree "about the meaning of words like Art and Nature." For Lewis, Malory's loose structure within the "one whole book" is a given due to the nature of his material; Vinaver argues that more conscious artistic control can be discerned.--RCW]

Now two years ago, when I attended the University of Toronto, I would merely have gone to the library the following day, and looked up the reference. Last year, when I was still living in Toronto, I could have gone down to the university or the large central public library any evening, or on the weekend. But now, living in a small town, with a library of corresponding size, I must

satisfy any curiosity by taking time out of one of my approximately monthly trips to Toronto.

I would not go into such detail about my personal problems, except that Orcrist probably goes out to many people who have even less acquaintance with the subject of the controversy, and less opportunity than even I of readily consulting the books cited if they wish to do so. Despite the indexing by the MLA Orcrist is not a journal going almost exclusively to people living at universities and to university libraries, where almost any book is available immediately. I think you should bear this in mind when accepting articles and when annotating them. They should explain rather than give references, even at the risk of boring the knowledgeable reader. We can always skim something that is there that is not worth our reading, but it is harder to supply something that is lacking.

[That Orcrist is read by both the literary specialist and "the general reader" is a situation that pleases me, as it underscores my belief that the humanities are the proper study of all humans, and thus that the fruits of scholarship should be served to anyone with a taste for them. But the one group has a more highly trained and more sensitive palate than the other, which does pose a problem. I was attempting to avoid boring either the specialist with information he did not need, or the general reader with information he did not want, while still giving the latter enough explanation so that he could follow what was going on and, if so inclined, go deeper into it with the aid of the references in the Notes. It did not occur to me that not everyone would have ready access to well-stocked libraries. I am sorry for the oversight, and I hope that my reply (above) to your earlier question will clarify matters.--RCW]

Jared Lobdell's article was quite thought provoking. I'm not sure that he is right though. Curry may not deserve doom because he is a bore, but he certainly does fit under one of Benda's political groups: those who become conscious of themselves as distinct from other men. I agree that the blandness of his soul may be the reason for his physical salvation, but see no sign that he has undergone any spiritual change or will do so. Curry, when he learns of the destruction of Bracton, eagerly seizes at the idea that he was saved by Providence because he is the superior sort of man who can take on and successfully bear the burden of being the Second Founder of the College. And where is the slightest evidence or indication that the new Bracton will be one whit better than the old one?

I think that a possible comparison for Curry's escape is that of Lot and his daughters from Sodom and Gomorrah. Saved, because they were not yet so sunk in evil as their neighbours in Sodom, who threatened to abuse the messengers of God sexually, they should be the hope for a new society. Yet Lot's daughters only make their father drunk, lie with him incestuously, and thus become mothers of the Moabite and Ammonite nations, symbols for wickedness, cruelty, and impiety throughout the Old Testament (except for the Book of Ruth).

Clyde S. Kilby's essay threw a lot of light for me on a book that I really can't understand. I'll have to read it again with this paper beside me.

I agree with Glen GoodKnight about the turtle drawings in Orcrist 4. They simply seem crudely and badly done. And your justification does not hold water for me, because I like and enjoy Tolkien's drawings and paintings in The Hobbit. To my way of viewing Tolkien's illustrations are extremely concrete and realistic, except when it comes to drawing the dwarves and hobbits, and I suspect it is because, like a great many amateur artists, he finds it much easier to draw landscapes and architectural details than people.

However, otherwise I have no complaints whatsoever on the artwork in Orcrist. The strange person on p. 13 of the present issue is spectacularly well done. In fact I did not realize until this moment that it is Aragorn as first seen by the Hobbits. One can almost feel the curtain of fear through which Frodo first viewed the strange ranger who seemed to know too much of his business. Please list the name of the artist in a future issue.

[As a point of information, let me point out that the reply to Glen's letter was written and signed by Orcrist's art editor, Ivor Rogers. I must confess to abysmal ignorance in the field of criticism of painting and drawing, but I had thought Ivor's points well taken. I can understand someone not liking a turtle being plaid, but it didn't seem crudely drawn to me. Your comments on Tolkien's illustrations also seem good to me, but I don't see that he is always realistic. Look, for example, at the cliff formation suggesting a mitred bishop in the drawing of Rivendell (to be found in the 1973 Tolkien calendar published by Ballantine). Ivor and I also have an advantage over most fans in that we've read the unpublished short story, "Mr. Bliss," wherein Tolkien's illustrations are often very fanciful indeed: there's one of a creature called a girabbit (a hybrid giraffe and rabbit) whose long neck is being used as a maypole. --RCW]

Henry Noel
Le Vieux Presbytère
Saint-Martin-des-Prés
par St-Ouen-sur-Iton
Vitrai-sous-l'Aigle (Orne)
61300 - L'Aigle (France)
July 19, 1972

Dear Dick,

Ever so many thanks for the complimentary copy of the Orcrist special on Lewis. It was a personal pleasure for me to note that every name in it is a member of the New York C. S. Lewis Society, yours included, of course. If I were to voice any negative criticism at all, it would merely be that there was nothing that seemed to get at the "Whole Lewis" or "Mere Lewis," most of the pieces being quite specialized in some aspect of the man or even in some aspect of just one book. If I had known that Gene McGovern would apparently decide not to use an article I wrote for him for the April NY CSL Society Bulletin, I would have sent it along to you, for it was, I think, just the kind of wide-ranging, all-inclusive over-view that would have provided contrast to the other articles in this excellent Orcrist. Again, many many thanks.

[Henry's fine study, "My Kind of Lewis," was published in The Chronicle of the Portland C. S. Lewis Society, Vol. 1, No. 7 (August 4, 1972), pp. 3-7. Anyone interested should write to Terri Williams, 9439 N.E. Prescott, Portland, Oregon 97220. CSL fans should also know about the New York-based group which Henry founded; for this, write to the Corresponding Secretary, Mrs. Hope Kirkpatrick, 466 Orange St., New Haven, Conn. 06511.--RCW]

Mary Kay Bond
447 Sandalwood
San Antonio, Texas 78216
3 August 1972

Dear Dick,

See? Now I've read the Orcristen, I can't go the "Mr. West" bit.

In Orcrist 6, I was interested and instructed by Lobdell's article on Curry; but in digging, Lobdell neglected the obvious. "Nearly everyone except the very good (who were ripe for fair dismissal) and the very bad" lived through the uproar (in my Macmillan paperback, p. 371). Curry's mediocrity saved his life--but "judgement" is suspended until later, when perhaps his habit of service will have overbalanced his self-importance (or vice-versa).

Lois Newman
P.O. Box 24560
Los Angeles, CA 90024
August 21, 1972

Dear Mr. West,

Just finished reading Orcrist 6 and I enjoyed it very much. I am not too much of a C. S. Lewis fan (though I enjoy his Narnia books very much) and I did find J. R. Christopher's study of Dymer interesting as I have just recently read it.

I enjoyed L. Sprague de Camp's letter very much (he's one of my favorite contemporary writers). Your comment that it is surprising that people should be surprised that devout Christians are interested in other mythological traditions is very much to the point. Lord Dunsany is one of my three favorite authors and I disagree with Mr. de Camp's recent statement in Fantastic when writing on Lord Dunsany that the gentleman was an agnostic. True, Mr. de Camp knew the Dowager Lady Dunsany and knows the present Lord Dunsany, but the more I read of Lord Dunsany's fantasies and non-fantasies, the more I am convinced he was a very religious man. Not, perhaps, in the strict Christian tradition, as are some other fantasy writers, but in a way which is very obvious to the reader, and an author, after all, must stand on his writings.

There is another point which I feel should be made clear. Mr. GoodKnight should not have written on Mythopoeic Society stationery when he sent his letter to you. His opinions expressed in the letter are strictly his own and in no way reflect any official opinion of the Mythopoeic Society. I am a member of the Society and I do not agree with him at all on his criticism. Mr. GoodKnight's personal opinions are not to be confused as being those of the Mythopoeic Society and in this case he does not in any way speak for the Society.

I have come to the conclusion that it really does not matter about the artwork and general layout of a magazine as long as the printing is clear and legible, the artwork passable and not crude and the general layout makes some attempt to be pleasing. If the content of the magazine is well-written, interesting and important that is what really matters. It doesn't matter how well a magazine is laid out or how good the artwork is if the contents are not worthy of consideration. If one is fortunate in reading magazines which are both well laid out and have good and interesting contents, such as Amra 56 and 57, ERB-dom, etc., then one is fortunate indeed! But the most important consideration is the content and if it is worthy of the time it takes to read.

[Glen does mention that some other members of the Mythopoeic Society have views on the artwork in Orcrist similar to his; but I don't think he claims to be reporting an official position of the Society, and I have never supposed that he was. I am also a member of the Society and I don't agree with him on this point, either. I am delighted, however, that his letter has induced people to comment at length on the illustrations. Ivor and I don't have Glen's resources, but we do try to obtain good artwork for Orcrist, and are always eager to examine anything submitted to us.--RCW]

Maureen W. Mills
Dept. of English
Central Mich. Univ.
Mount Pleasant, Mich. 48858
September 27, 1972

Dear Richard,

In the last issue of Orcrist (#6), Sandra Miesel suggested that Tolkien's name for those rapacious, ravening creatures, the Orcs, may very well have some relationship to the word "Orcoi" which would seem to have been the Greek name for the ancient Sumerian city of Uruk. I would suspect, however, that the source is much closer in both time and place.

Orc is a symbolic figure who appears repeatedly in Blake's prophetic books; namely, Asia, The Four Zoas, The Song of Los, The Book of Los, Urizen, and even in America. In the Blakean hieratic mythic system, the figure seems to represent the unbridled, uncontrolled, creative force which if not somehow contained, spills and wastes itself in futile and destructive activity. The progeny of Entiharmon (the feminine principle) and Los (the primal man), Orc primarily represents the fall from the calm, still center into gross matter from which the contraries arise. Los can restrain Orc only by forging the iron chain of Jealousy which links him in irreconcilable conflict to Urizen (the Law Giver, Time, and Cause and Effect).

If one aspect of Orc is this neutral but powerful energy, he also symbolizes secondarily the process of individuation. For example, he rends the fabric of cosmic unity in Asia in which Blake depicts the passive, timeless, East reacting convulsively to the howls of "the Thick-flaming, thought-creating fires of Orc" and the reluctantly aroused Kings of the East emerging from their "ancient woven dens."

Orc simply reflects, more than any other figure, Blake's Doctrine of Contraries. Jealously, he covets the eternal, and contrariwise, demands freedom; loves where he hates, and hates where he loves. "Thought-creating fires" may produce the ambrosia of Ultimate Reality, but they may as easily produce the rank and bitter fruit of delusion and madness. It seems singularly appropriate that Tolkien uses the name in the delineation of those destructive maniacs whose reality and substantive shape is the product of civilized man's worst nightmare: power unrestrained by reason or even human sympathy. The duality is apparent in Orcrist: part orc, part Christ and separated by the sharp sword edge. Blake recognizes this division in unity in the name of Thel (Theos and Hell) and more obviously in the title, The Marriage of Heaven and Hell, in which the contraries are inextricably united in the world of phenomena.

Turning, however, to a less threatening nomenclature, I would like to point out the delicious relevance of the name "Bag End" for that snug little retreat of Bilbo Baggins. It may not generally be known that one of the parishes which Charles Tennyson served in Lincolnshire was Bag Enderby, and Alfred was well acquainted with the area as a child. If any two figures characterize the good, stout Yeomanry qualities of the English way of life, it must be conceded that the worthy gentlemen Bilbo Baggins, and Tennyson, the apostle of all that is middle-class, certainly do.

[Perhaps the reader will also want to look at an article by Randel Helms, "Orc: The Id in Blake and Tolkien," Literature and Psychology, Vol. 20, No. 1 (1970), pp. 31-35. It is not, however, nearly as good as Prof. Mills' short piece here. Helms argues that, while both William Blake (1757-1827, for the general reader) and Tolkien oppose the life-deadening and life-denying aspects of the modern world, Blake sees the sexual exuberance and political disorder represented in Orc-hood as therapeutic, whereas Tolkien, with his more conservative and traditional vision, finds it necessary to repress this. So the phallic Sauron and the fecund Orcs must be defeated, and Frodo must be symbolically castrated (in the loss of his finger) before he can rise to full heroic stature. But surely this reading distorts the text badly? Hobbits are no less fecund than Orcs, for one thing. And Frodo's loss of his finger, far from raising his heroic stature, is a symbol of his failure and his surrender to evil: it parallels the Ring being cut from Sauron's finger by Isildur (LOTR, I, 319), and I doubt if Prof. Helms would want to see this as a symbolic castration for the Lord of the Orcs.--RCW]

Nan C. Scott
20 Inkerman Rd.
London N.W. 5
England
10 November 1972

Dear Dick,

Many thanks for the kind words on my TJ piece. It was originally a paper delivered at the 1968 Belknap Conference in New Hampshire, which accounts for its somewhat theatrical prose style. By all means discuss it if you like. A couple of obvious points not made in it: (1) in regard to the fact that Sam is dismayed by his first view of warfare between men in Ithilien but that the admired characters readily and gladly kill orcs with no qualms or pain, one might note the "real-life" tendency of men to "orc-ize" the enemy. That is, man reduces the opposition to something less than human--e.g., "gooks" in Viet Nam, goblinish little bucktoothed bespectacled Japanese in World War II political cartoons--so that he can kill without any ambivalent feelings or moral reluctance; (2) there is an enormous flaw at the heart of the article's coda--bear in mind that it was written in 1968, the year of the Chicago convention, the year of Gene McCarthy, and I wanted an upbeat and optimistic ending when I delivered the paper; but there is no evading the fact that without the existence of armies distracting Sauron's eye elsewhere, Frodo and Sam would never have been in a position to choose whether or not to withhold the sword--they wouldn't have survived long enough for that luxury. So the section beginning "And yet . . ." deliberately turns its back on the more solid conclusions about the basically faulty and sin-stained nature of Middle-earth in which lasting peace cannot exist. One circles right back to this if one follows through. I wasn't willing to in 1968!

[Mrs. Scott's superb essay, "War and Pacifism in The Lord of the Rings," appeared in Tolkien Journal No. 15 (Summer, 1972), pp. 23-25, 27-30. I had asked her permission for us to read and discuss it at a meeting of the University of Wisconsin Tolkien Society; her self-criticism here is more cogent than anything we came up with.--RCW]

Scholarly, Malory,
Geoffrey of Monmouth, the
Matter of Britain lives!
Masters, Hail Twice!

Merlin the Sorcerer
And the Pendragon wage
Organizational
War against NICE.
--Mary Kay Bond

Quasi-Shakespearean
Arden of Feversham's
Nonauthenticity
Cannot be hid.

Some scholars claim there's no
Sure attribution of
Authorship. Whom are they
Trying to Kyd?
--Deborah Rogers

WHAT ARE ENTS MADE OF?

This article is based on an idea which came to me after what may be described as a symposium in the old sense, that is to say, an after-dinner discussion, not without wine, at Marckmont last fall, which came around to the old question of the relative priority of the Ents and Tom Bombadil as allegedly "first" Beings. It was considered that Treebeard's admission that it was the Elves that taught his people to speak implied that they were not fully active until considerably after their creation, and it was suggested that perhaps Bombadil had been active before them, but not created before them. To this the adherents of Bombadil replied that the fact that Bombadil claimed to have been before the first tree meant that Ents could not have existed as unawakened trees before Tom's appearance. This, of course, assumes that the original Ents were awakened trees. Now, it is stated that recently (comparatively speaking) Ents and trees have been growing more alike, and there is clearly a strong natural sympathy between the two. But this does not mean that Ents were originally trees themselves. In point of fact there is some evidence that they were not made from trees, but were first brought forth directly from the earth. Treebeard declares the Trolls (who are of course stone in nature) were made in mockery of his people, and adds "We are made of the bones of the earth". What are the bones of the earth? Surely not trees. The riddle was answered in the legend of Deucalion: the bones of the earth are stones. Curious as it may seem, the Ents are made from stone. It should be said that this is not such a remarkable idea in this circle: a wide variety of things / people spring out of the earth at Aslan's command in the creation of Narnia, and the Ents, yet silent, seem to have done so in Middle-earth.

John Leland

Where Hollow Lies 5/8 Carmal 69