

# mythPRINT



**The Monthly Bulletin of the Mythopoeic Society**

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## Tolkien's Ents: Sylvan and Pagan Influences.

By Fernando Cid Lucas [Translated by Jason Fisher].

When you read J.R.R. Tolkien for the first time, you will discover an exciting world of epic fantasy, populated with selfless heroes and a multitude of races, peoples, and languages that, without a doubt, will keep you glued to the book. And if your passion for this author and his universe continues over the years, and piques your curiosity to go beyond the familiar borders, you may become equally interested (as I have) in unpacking the various influences that inspired its author to create such a vast and complex universe. For lack of space I can only dedicate this essay to one of his creations — and, let me confess to the reader, one of my personal favorites — the Ents (or tree-men).<sup>1</sup>

According to Tolkien's theogony, the shepherds of the trees were created by the goddess Yavanna — a kind of Artemis with certain features taken from goddesses like Demeter or Ishtar — to ensure the plant life in the Middle-Earth was protected from axes of dwarves and various other dangers.

However, these impressive wonders of nature did not emerge from nothing in the fertile mind of the author of *The Hobbit*, but had a very interesting origin. First, we must say that Tolkien was throughout his life a great lover of nature, someone who enjoyed the plants and fruits of his garden and felt a special fondness for large and ancient trees. Knowing this, then, it is no wonder that the leafy trees, symbol of our planet's most primeval age, have a prominent place in Tolkien's principal work, especially in its second installment, *The Two Towers*. Returning again to the influences from which Tolkien drank in shaping the idiosyncrasies of the Ents, the image of the so-called Green Men is central. These were mysterious effigies of protective deities

and spirits of the fields planted in a pre-Christian era. In *The Lord of the Rings*, this same role is taken by the Ents.

The Green Men are prevalent in the ornamentation of churches and cathedrals of medieval Europe, where they clash strongly with the Christian message and its iconography (the same might be said of gargoyles or of fantastic animals carved corbels or capitals). We can point to many examples where the Green Men appear alongside Christian martyrs and saints, especially in countries like Britain, Ireland, and France — predominantly Celtic sites in which these chimeric figures represented protective deities of the

people, into which newer Christian beliefs had come, taken root, and overlapped the pagan symbols already present in these ancient geographic regions. The Green Man would be a sort of Celtic Priapus, himself part of nature, symbolic of its fertilizing force, and a hinge between primordial forces and the human world (which is anthropomorphic shape reveals).

Zeroing in more closely, we can say that this vegetal guardian spirit finds parallels with Christ himself (nor should we forget the many allusions to Catholicism and the tension between it and pagan elements in *The Lord of the Rings*). As I said, the Green Men symbolize the overwhelming exuberance of nature, the overwhelming triumph of the spring and its qualities over winter and sterility, which is its main feature. In the same way, Christ symbolizes the triumph over death, the hope of

life and victory over the forces of evil.<sup>2</sup> Thus, taking two references dear to Tolkien — the pagan tradition of Celtic and Germanic peoples, which he had known very well ever since his youth; and the Christian religion, which he performed automatically until the day of his death — he shaped the identity of his tree characters, giving them the role of saviors and redeemers in the pages of his book, and having them play a fun-



Green Men, depicted in the 13th-century Sketchbook of Villard de Honnecourt (MS Fr 19093, Bibliothèque Nationale, Paris).

damental role in stopping the advance of the machinations of the wild and perverted Saruman.

Tolkien's influences may also borrow from a sympathetic character of English folklore, called Jack in the Green, who appears in May Day celebrations. Data going back to the seventeenth century speaks of people dressed as trees, covering their bodies with green leaves and garlands of flowers and participating in parades through the streets. It is true that by Tolkien's day this custom had fallen into disuse, but perhaps Ents could be a small personal homage to the favorite masks of English society in ages past. Curiously, a few years after the death of the writer, the custom of parading one or several Jack in the Greens resumed in the city of Oxford, which had long been habitual residence of the author of *The Lord of the Rings*.

There is no doubt that Tolkien moved like a fish in water through shared histories, characters, and hybrid plots, which could belong as much to a religious tradition as to another. The case of the Ents, with clearly pagan references, but with ties that bind them to Christianity (in churches like the Cathedral of Rochester, for example, they are quite visible), is but one example. Another character of a mixed nature who, like the Green Men, clearly found a place in Tolkien's fertile imagination is the fearsome Fastitocalon, which appears in the texts of Pliny the Elder or in Irish legends before its assimilation into the works of Christians (among them Isidore of Seville). Although that, as the reader will imagine, is another story to tell. ☒

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<sup>1</sup> The word is borrowed from the Anglo-Saxon, where it signified a "giant".

<sup>2</sup> Something similar happens in the Egyptian myth of Osiris, who, having overcome death, is characterized as having a completely green body.

**Walleyed Criticism.** By David Bratman.

Janet Brennan Croft, editor of *Mythlore*, asked for my review of *War of the Fantasy Worlds: C.S. Lewis and J.R.R. Tolkien on Art and Imagination* by Martha C. Sammons with a warning: that other potential reviewers had already looked it over and turned it down. It was that bad a book. From me, it's getting a Bratman Demolition Special, and you can read the review in the new Spring/Summer 2011 issue of *Mythlore*.

One of the words I'm using in my review is "walleyed," and I'd like to expand on that judgment a little over here in *Mythprint*.

The instance that really gets me is this: Sammons is aiming to compare Tolkien's narrative persona in *The Hobbit* with Lewis's in *The Chronicles of Narnia*. Of Tolkien, we are told:

The method of narration is clearly directed at children. The narrator addresses "you" the reader, sometimes intruding into the story and thus destroying the sense that this is a separate secondary world. In addition, not only does he know what characters are thinking and what will happen in the future, but he also comments on the significance of events and poor decisions characters make. These interpretive and judgmental comments make the account seem less historical. (133)

Certainly, there are many readers who dislike the intrusive narrator in *The Hobbit*. Tolkien himself came to regret it, feeling that he'd been talking down to the reader too much. I don't think so; I find it delightfully witty, and I also like *The Marvellous Land of Snergs* by E.A. Wyke-Smith, which is the children's book Tolkien had been reading from which he probably picked up this narrative voice. And I also like it in A.A. Milne's Pooh books, often derided as treacly, but where it seems to me that the narrator is taking the child reader into his confidence over the foolishness of characters of Very Little Brain. "I may be only six years old," the reader can think, "but at least I'm smarter than *that*."

A further charm of Tolkien's technique, it seems to me, is that it increases the verisimilitude of the fantasy world. When the narrator says of the strange persons Bilbo has just encountered, "But they were trolls. Obviously trolls. Even Bilbo, in spite of his sheltered life, could see that," and makes further comments like "Yes, I am afraid trolls do behave like that, even those with only one head each," and "trolls, as you probably know, must be underground before dawn, or they go back to the stuff of the mountains they are made of," the sense that this is useful common knowledge that everyone should have at their fingertips makes trolls seem real, as if anyone might run into some out in the woods (46, 52). In all the criticisms I've read of the narrative style of *The Hobbit*, nobody

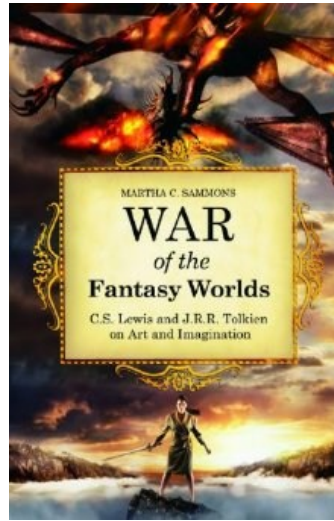
has ever previously said that it's "destroying the sense that this is a separate secondary world." Come to think of it, Sammons is an unclear-enough writer that this might mean not "the illusion of reality is punctured" but "it makes it seem like the real world, not an imaginary one." But no, that would go against the thrust of everything else she says, and determining general thrust is the only way to figure out what she is saying.

So turn over two pages and read Sammons' comments on Lewis's narrator.

In general, in typical fairy-tale style, Lewis uses short sentences and a conversational style, mentioning himself ("I" or "we") or addressing the reader ("you"). The narrator often interrupts the narrative by addressing the reader. [...] The narrator also comments on his telling of the story. [...] He says he could write pages and pages but "I will skip on," "I haven't time to tell it now," it would be dull to write down the details, or the story is almost over. [...] The narrative technique helps guide reader responses and reminds them this is a story. (135–6)

OK, so let's get this clear. Lewis's intrusive narrator reminds readers that this is not real, it's a story. This is good. Tolkien's intrusive narrator destroys the illusion that this story is real. This is bad. How the same technique towards the same end is praiseworthy in one author and a flaw in the other is not explained.

I don't wish to bash Lewis too fiercely here, but I have to give Tolkien points for being more elegant and less annoying. When Lewis wants to describe something as indescribable, he writes, "It is as hard to explain how this sunlit land was different from the old Narnia, as it would be to tell you how the fruits of that country taste [...] I can't describe it any better than that [...] the things that began to happen after that were so great and beautiful that I cannot write them" (*Last*, 170–1, 183–4). (This is a passage that Sammons actually cites with approval of the narrator's inarticulateness.) When Tolkien wants to express a similar sense of indescribable wonder, he writes, "To say that Bilbo's breath was taken away is no description at all. There are no words left to express his staggerment, since Men changed the language that they learned of elves in the days when all the world was wonderful" (*Hobbit*, 206). Not only is this more poetic (Lewis's isn't poetic at all, he's vague and puffy), but — as Tolkien himself pointed out (*Letters*, 22) — it expresses, in Tolkien's subcreative



terms, a philosophical point about the nature of language that Tolkien learned from Lewis's friend, the linguistic philosopher Owen Barfield: that words that we've barked down to dull literal meanings once rang with what we'd now call figurative connotations.

Though Tolkien's narrative voice is often criticized for condescension, I've never seen Lewis's so criticized. (I may have missed something.)

Yet it seems to me that Lewis is far more condescending. Tolkien takes readers into his confidence; Lewis brushes them off and lectures them. Sarah Beach suggests that the confidential narrative voice came more naturally to Tolkien because of his hands-on experience as a father, which could be important; but I think there's more to the difference than that. Both Tolkien and Lewis were professors of English, of course, yet it was Tolkien who, when consulted in his capacity as one over a point of usage, casually replied, "The answer is that you can say what you like." Pedantry points in one direction, common sense in the other, and "You may take your choice" (*Letters*, 300). But it was Lewis, in his capacity as narrator of *The Lion, the Witch and the Wardrobe*, who severely wrote, "This was bad grammar of course, but that is how beavers talk when they are excited" (101). (Mr. Beaver had said, "It isn't *her!*") It is Lewis, not Tolkien, who makes me want to lock up all the world's professors of English in a room and hurt them. ☒

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*Tolkien Studies*, Volume VII. ed. Douglas A. Anderson, Michael D.C. Drout, and Verlyn Flieger. West Virginia UP, 2010. 401 pp. \$60 (hardcover). ISSN 1547-3135. Reviewed by Mike Foster.

The seventh volume of this annual series bolsters the belief that this century has been a silver age of Tolkien scholarship: Rivendell *redux*.

Anchored by two diverse but essential studies — Verlyn Flieger’s on “The Story of Kullervo” and Tolkien’s lectures on *Kalevala* and John Garth’s brief biographical piece on the author’s relationship with King Edward’s School friend Robert Q. Gilson and his family — this volume begins with ten essays and ends with Douglas A. Anderson’s 55-page compilation of book reviews and David Bratman’s survey of 2007 Tolkien scholarship.

Flieger’s transcription and commentary on Tolkien’s work on the Finnish national epic, an early, deep taproot of the story of Túrin Turambar, joins her 2005 extended edition of *Smith of Wootton Major* and the 2008 co-edition *On Fairy-stories* with Anderson on the Tolkien Required Reading List. When Tolkien discovered *The Kalevala* in 1911, he was inspired by its “unfettered exuberance, the unspoiled pagan quality, and what he called ‘the delicious exaggerations’ of what were to him ‘wild [...] uncivilized and primitive tales.’” Tolkien’s retelling of Kullervo’s compelling story, from the cygnet snatched away by an eagle to the tragic hero’s suicide by sword, certainly possesses all of these. Flieger traces the links between events and names here and those in Túrin’s tale (e.g., Wanona “weeping” to Níniel “tear-maiden”). Cogent comments on Tolkien’s two essays on the work presented early in his Oxford career likewise illuminate the legend. Bonuses, like the Henry Wadsworth Longfellow allusions, abound. The relationship of *Kalevala* to *The Song of Hiawatha* demonstrate the catholicity of Tolkien’s reading. And one cannot read the excerpts of the ode to ale without imagining the delight of Tolkien’s voice chanting it: “O thou ale thou drink delicious. Let the drinkers be not moody. / Urge the people on to singing; let them shout with mouths all golden, / Till our lords shall wonder at it, and o[u]r ladies ponder at it.”

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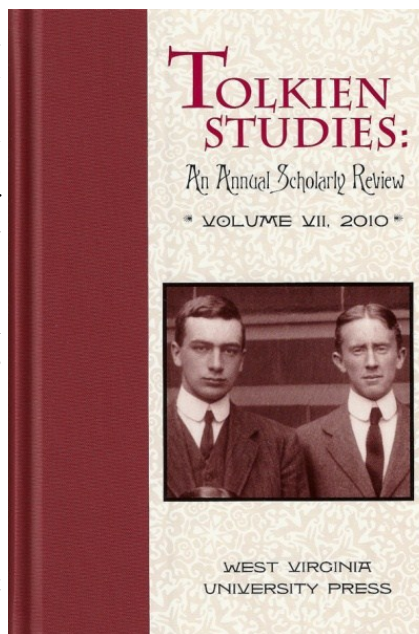
enrich John Garth’s “J.R.R. Tolkien and the Boy Who Didn’t Believe in Fairies,” which tracks down a single line found in “On Fairy-stories,” a lovely light dessert following Flieger’s Finnish feast.

Of the five book reviews, Tom Shippey’s 33-page discussion of *The Legend of Sigurd and Gudrún* leads off. Lengthy but lucid, this first-rate work is another argument for beginning *Tolkien Studies VII* at the end. David Bratman’s spirited survey of 2007 scholarship, enlivening and enlightening, is another. After seven solo years, Bratman will team up in good and faithful service with Merlin DeTardo for the 2008 assessment, to be published in Volume VIII this summer.

“Refining the Gold,” Mary R. Bowman’s contribution on *The Battle of Maldon* and Tolkien’s Northern notion of courage, stands tall in the dectet of essays. Beginning with Gandalf’s self-sacrificial standoff with the Balrog in Khazad-dûm, Bowman contrasts the wizard’s bravery with Byrhnoth’s foolishness. Subtitled sections on defeat, duty, flight, “seeing it through,” and “the problem of hope” divide her commentary on the likenesses and unlikenesses between the original and *The Lord of the Rings* and “The Homecoming of Beorhnoth, Beorhthelm’s Son.”

Another superb source study, Thomas Honegger’s “Fantasy, Escape, Recovery, and Consolation in *Sir Orfeo*,” begins thus: “A king in exile, having spent years, asks for the hand of his beloved lady from the king of Fairy, is finally re-united with her and, after testing the loyalty of his steward, re-claims his throne and lives happily ever after with his queen to the end of his days.” Employing “On Fairy-stories”, including its epilogue, as his template, Honegger observes that “the poet brings even the ‘strangeness’ closer to home by bringing the Greek myth of Orpheus and Eurydice closer to home”: Winchester, England.

Elladan and Elrohir, the often under-noted siblings of Arwen, are mentioned only five times in *The Lord of the Rings* and once in *The Peoples of Middle-earth*. Sherrylyn Branchaw’s links them to Indo-European myths of divine twins. Given Tolkien’s predilection for Northern mythology, Branchaw sees Elrond’s sons rooted in classical Greek and Roman legends, especially those of Castor and Polydeuces (called Castor and Pollux by the Romans), brothers of



Helen of Troy and sons of Zeus. “The rescue [of their mother from the orcs] by Elladan and Elrohir forms an even closer parallel with the Theban twins, Amphion and Zethos, who rescue the mother from captivity and punish her tormentors,” Branchaw writes. She also notes that Elrond’s sons, unlike the Dioscuri but like Boromir and Faramir, share morphemes, as the Dwarvish brothers of *The Hobbit* share rhyming names. Citing the glossary in *The Silmarillion*, she adds that Tolkien “presents *el-rond* as a kenning for the heavens. The ‘sons of Elrond,’ then, are ‘the sons of the sky,’ just like the Dioscuri.”

Kristine Larsen’s “Myth, the Milky Way, and Tolkien’s *Morwinyon*, *Telumendil*, and *Anarimma*” also has its eyes on the skies. A survey of the legendarium’s links to astronomy, this work moves beyond the *Valacirca* “sickle of the gods” equation to the Big Dipper and Borgil equating Alderbaran to suggesting that *Morwinyon* can be identified with Arcturus. Her exegesis, after noting other nominations, finally chooses *Telumendil* as Boötes and *Anarimma*, “edge of the sun,” to Sagittarius and Gemini, favoring the former. She concludes that “the famous Elvish list of constellations become[s] a literary painting of the sky for the astronomically astute reader.”

In “Monsterized Saracens,” Margaret Sinex keeps quotation marks around “Saracens” throughout, based on the idea “that Tolkien mirrors the Western Europeans’ methods of constructing their imaginary Saracen.” Stained glass windows, color symbolism, dualism, and scholarly and historical citations strengthen Sinex’s study. She deserves extra points for citing Sam’s reflection on the dead Swerting warrior he sees in Ithilien, so evocative of Thomas Hardy’s poem “The Man He Killed”: “He imagines what he shares with his enemy, not what divides them.”

Leading off the volume, Vladimir Brljak’s “The Books of Lost Tales: Tolkien as Metafictionist” notes H. Rider Haggard, Jules Verne, Robert Louis Stevenson, and Edgar Allan Poe as earlier such writers. Tolkien trumps them all: “Where Poe had a simple manuscript found in a bottle, Tolkien has whole libraries of books-within-a-book, in a variety of meticulously invented languages and alphabets; where Stevenson had an ‘authentic’ treasure map, Tolkien has several detailed, painstakingly crafted, realistically scaled maps of an entire continent.” His three “tattered fragments of his book of Mazarbul, carefully burning, damaging and soiling the paper in accordance with the text’s description of the Book” outdo Verne’s facsimile of a fragment from *Heimskringla* and Haggard’s fourth-century Greek pottery shard. “What we are reading, then, is perhaps best described by the

words of the pseudo-editor of *Farmer Giles of Ham* — ‘a legend, perhaps, rather than an account, for it is evidently a late account, full of marvels.’” Concluding, Brjalk writes of *The Lord of the Rings* that each page is “a translation of a redaction of a distant record of an immemorial past.”

Tolkien’s influence on computer gaming is analyzed in Peter Kristof Makai’s “Faerian Cyberdrama: When Fantasy becomes Virtual Reality.” Makai asserts that “the connexion between “On Fairy-stories” and computer games is especially thrilling since it has been noted that works like *The Silmarillion* and *The Lord of the Rings* [quoting Matt Barton] ‘paved the world for a new kind of game, one that would allow fans to go beyond reading and actually enter worlds of fantasy to play a role in their own adventures.’” While video gaming is not this reviewer’s cup of *miruvor*, Makai contributes a solid study of written and ludic narrative. “[A]t their deepest, both forms play on our capacity to simulate other people’s feelings and behaviour.”

Michael Milburn’s entry on Tolkien’s definitions of Faery and Samuel Taylor Coleridge’s defining of imagination has Anderson and Flieger’s study of “On Fairy-stories” as its foundation. “Tolkien’s definition of Faery ‘recovers’ Coleridge’s definition of imagination, much the way Faery itself is supposed to provide recovery from everything else, to free it all ‘from the drab blur of triteness or familiarity.’”

Thomas Fernet-Ponse’s “‘Strange and Free’ — on Some Aspects of the Nature of Elves and Men” discourses on Tolkien’s theology of death. “Men have an eschatological ‘future’ — fairies / elves not. [...] Tolkien did regard death (as the end of biological life, not as painful experience) not only as part human life but even necessary for the eschatological perfection of Men.”

Finally, linguists will linger over Yoko Hemmi’s essay on Tolkien’s idea of “native language,” which expands on works by Dimitra Fimi, Carl Hostetter, and others in an impeccably organized disquisition.

Like the Longfather tree of Samwise Gamgee, *Tolkien Studies* has grown steadily from 191 pages in the first volume to 363 pages in the sixth. At 401 pages, Volume VII more than doubles Volume I in size. Moreover, the contributors here draw on essays from the six preceding, and for that, all praise to the editors and editorial board for their scholarly sapience. Beautifully bound and admirably annotated, *Tolkien Studies VII* raises the bar for this series. This reader is surely not alone in looking forward to summer and the eighth volume of the best anthology of Tolkien criticism and commentary. ☒

# The Words of Middle-earth

## Lothlórien: The Long Story of a Short Name.

By Edward J. Kloczko.

“*Laurelindórenan!* That is what the Elves used to call it, but now they make the name shorter: *Lothlórien* they call it.”

— Treebeard

### The story from outside

When Tolkien made it up, *Lothlórien* was probably a kind of East Danian place-name adapted to Noldorin-Welsh.<sup>1</sup> From the start the Elves living in these parts were “Wood-elves” (*Treason of Isengard*, 218), so Lothlórien could not be a Quenya name, nor pure Noldorin-Welsh. The Elvish bases √LOS- “sleep” and √LOT(H)- “flower” are both recorded in *The Etymologies* (*Lost Road*, 370). The meaning of *Lothlórien* is quite straightforward: a dreamland famous for its flowers. But nothing remains straightforward for long in Tolkien’s mind.

According to Christopher Tolkien, *Lothlórien* appeared for the first time as his father wrote the Chapter “The Ring Goes South” (*Treason of Isengard*, 167). When Tolkien was writing his epic novel, *Lórien* was the Quenya name of the Vala of Dreams. It was not just his “nickname”, as it later became in the published *Silmarillion*. Neither was it the name of his gardens, which did not have a name: “His gardens in the land of the Gods are the fairest of all places in the world,” (*The Lost Road*, 205).

### The story from inside

According to C. Tolkien, his father wrote many discussions of the names given to *Lothlórien*. In 1981 C. Tolkien compiled in *Unfinished Tales* (252–3) a short note in which he tried to synthesize the internal story of them. One of Tolkien’s original discussions was published in 2007.<sup>2</sup>

J.R.R. Tolkien begins his account with a reminder: “name of uncertain origin”. Nothing is certain in Middle-earth, but Tolkien’s technique is marked with a motto aimed at verisimilitude: *we don’t really know, but let’s try to find out*. According to the note, prepared for a planned fourth philological volume of *The Lord of the Rings*, the oldest name of this beautiful forest was *Lindóri(n)and* [sic] in the Nandorin tongue. Literately it meant: “Vale of the Land of the Singers”. These “Singers” were the *Lindór* (< Common Eldarin \**lind-* + \**ndōr-* “land”), or in Quenya

*Lindar*. This was a very old name the Elves of the Third Clan gave to themselves (*War of the Jewels*, 382).

The Nandorin ending *-iand* must be cognate to Sindarin *-iand* (cp. *Beleriand*). Both elements come from Common Eldarin \**yandē* “a wide region, or country”.<sup>3</sup> There is no explanation in the published corpus for the Nandorin *-(n)-*. It could be that *-inand* originated from a blending in Nandorin place-names of CE \**nand-* “valley, vale”<sup>4</sup> with CE \**yandē*. Tolkien writes Nandorin place-names in the note with these two endings: *Lóriand*, *Lórinand*. Remember, Wood-Elves did not have a central bureaucratic administration, and having two names for one place was not seen as a problem.

It is Lady Galadriel who first introduced *mellyrn* trees (pl. of Sindarin *mallorn*) into her new country. The tree was, according to the note, a gift from King Gil-galad, who had the seed from Tol Eressëa, by way of Númenor. This shows that even if the West was closed to the Exiles, communication was not.

This is how and why the forest got a new Nandorin name *Lóriand* or *Lórinand*, “Vale of Gold”. The Nandorin prefix *lór-* “gold” is a loanword: Q. *laurē*, S. *glawar*, Noldorin-Sindarin *glaur*.<sup>5</sup> These Nandorin place-names translate into Quenya as *Laurenandē* and in Noldorin-Sindarin *Glornan* or *Nan ‘Laur*.<sup>6</sup> It does not look like these were actually used by the Calaquendi of *Lóriand* when speaking Quenya or Sindarin. Instead someone, most probably Galadriel, coined *Lothlórien*, a neologism which belonged to neither language; *loth* is indeed Sindarin for “flower” and *Lórien* is the Quenya name of the garden of the Vala of Dreams and Visions. “This would very well fit the land of Galadriel where a desirable or might-be (or might-have-been) situation was maintained,” Tolkien wrote. This explains why Treebeard rendered *Lothlórien* as “Dream-flower” in Common Speech. “So *Lóri(n)and* was deliberately [...] equated with Q. *Lórien* but was Sindarized by prefixion of *Loth-*,” Tolkien explains. *Lothlórien* is “hybrid Elvish”, linguistically speaking. The land was a flower of dreams, where time did not flow in the usual way (more or less as in the thriller film, *Inception*), and just as Frodo felt, and as Treebeard puts it: “They are falling rather behind the world in there.”

Tolkien states that if properly translated into Sindarin *Lothlórien* would have been *Lothlewerian* (or *Lothlewerien*, if using a plural form). In composition



the S. word *glawar* becomes *lawar*, and the *-i-* of *-ian/-ien* mutates both vowels in *lawar* into *e*. Or if the translator focused on the Elvish “dream/vision”, then it could be translated *Lothlyrian* (in the plural, *Lothlúrien*). None of these names were actually used by Elves in Middle-earth. In *The Etymologies*, *Lórien* is *Lhuien* in Noldorin-Sindarin (*Lost Road*, 370).

The place-name *Laurelindórenan* is not “pure” Quenya but “Enticized” Quenya.<sup>7</sup> It means “Land of the Valley of Singing Gold”. The forest was not a Quenya speaking land before Galadriel went to Lothlórien, and very few Calaquendi lived there anyway. The Silvan Elves of Lothlórien were not skilled with tongues, as Haldir puts it: “We seldom use any tongue but our own.” This Valley of Singing Gold is how Treebeard wanted to remember the forest, as it was for him a long time ago. In the first edition of *The Lord of the Rings* it is spelled *Laurelindorinan*.<sup>8</sup> It does not contain *Laurelin* the Q. name of the Golden Tree of Valinor; but must be parsed in this way: *laure-lin-ndore/i-nan(d)*<sup>9</sup> “gold-singing-land-valley”.

### The external story (final episode)

After he had finished writing *The Lord of the Rings*, J.R.R. Tolkien turned again to his beloved stories of the First Age. *Lórien* was now a name linked in his mind with a forest. It could no longer be the right name of a god. Tolkien tried *Lorien* (with a short *o*), and *Lorion*. He chose finally to have a second *Lórien* in Valinor (Vq 1); this was printed in *The Silmarillion*. *Lórien* could stand as a name for the fairest of all places in both Worlds, Valinor and Middle-earth. Tolkien coined a new name for his god, *Irmo*, the Vala of Desire (in the Elvish sense, not lust), from a new Eldarin base  $\sqrt{\text{IR}}$ – “desire, long for”.<sup>10</sup> ☒

<sup>1</sup> I use the label “Noldorin-Welsh” to distinguish this tongue from the later conceptual stage of the language of the Noldor. A Quenya dialect, also called “Noldorin” by Tolkien.

<sup>2</sup> *Parma Eldalamberon* 17: 48

<sup>3</sup> *Ibid.*, 42

<sup>4</sup> Q. *nando*, S. *nan* “valley”, *Parma Eldalamberon* 17: 28

<sup>5</sup> According to *The Etymologies* (*Lost Road*, 368), the Noldorin-Welsh cognate of S. *glawar* is *glaur*. Internally that tongue could be called Noldorin-Sindarin.

<sup>6</sup> The apostrophe is not printed in my edition. In Sindarin *’* is an important *diacritic sign*. It marks a lost *g*. Unfortunately, Tolkien does not write it very often (the apostrophe is overlooked in most of his printed books anyway). *Ered Wethrin* stands for *Ered ’Wethrin*. In Sindarin, no radical word can begin with a *w*. In *The Lord of the Rings*, in the poem *A Elbereth Gilthoniel*, the Sindarin word *aear* “sea” is the mutated variant of radical *gaear*. We did not know this until 2007. If only it had been printed *’aear* from the start!

<sup>7</sup> *Parma Eldalamberon* 17: 80

<sup>8</sup> About Q. *ri* > *re* see *Parma Eldalamberon* 19: 60, 73

<sup>9</sup> The inflectional stem of *Laurelindórenan* is *Laurelindórenand-*. See note 4.

<sup>10</sup> See *Parma Eldalamberon* 17: 155. At first Tolkien called him *Lis* (*Morgoth’s Ring*, 150).

## DIANA WYNNE JONES

16 August 1934 — 26 March 2011

Diana Wynne Jones died March 26 at a hospice in Bristol, England, aged 76. (News reported via Charles Butler, MSA-winning scholar of her work and her personal friend.) She’d been in ill-health for a long time, but this is still grievous news. DWJ was an author who possessed the rare talent of being both very good and very prolific, and she could move between slapstick humor and intricate seriousness with ease, sometimes in the same book.

Many of her well-known books will get cited a lot — the Dalemark Quartet and the Chrestomanci series her largest-scale achievements, *Archer’s Goon* and *Howl’s Moving Castle* are general favorites. *The Tough Guide to Fantasyland* was obscure and hard to get (at least in the US) on publication, but this trenchantly sarcastic guide to generic fantasy tropes has since become well-known to the point of being iconic, not least because it spun off a pair of novels illustrating its points. The first of these, *Dark Lord of Derkholm*, may be her most-regarded novel today, and it was one of two DWJ novels to win the Mythopoeic Fantasy Award. (The other was *The Crown of Dalemark*, conclusion of the Quartet.)

My favorite of her books is *Fire and Hemlock*, which twists together the legends of Tam Lin and Thomas the Rhymer with a contemporary setting, an eerie conception of magic, implanted memories, and a fiction-writing heroine who matures gracefully from about ten to college-age in the course of the story.

DWJ studied English at Oxford and attended lectures by both Tolkien (whom she found inaudible) and Lewis there. She made a major contribution to Tolkien studies with a perceptive essay on “The Shape of the Narrative in *The Lord of the Rings*”, published in an otherwise dodgy anthology in 1983. — David Bratman





Louis Markos. *The Life and Writings of C.S. Lewis*. The Teaching Company, 2000. CD + 73 pp. Course Guidebook. ISBN 1565853164. Reviewed by Paula Bergstrom.

With a twice-a-day hourly commute and a desire to learn more about C.S. Lewis (I'm more familiar with Tolkien), I selected this course from the 'The Great Courses' lecture series held by my local library. Since 1990, the Teaching Company has produced hundreds of university-level courses (in CD and DVD formats) taught by highly-regarded professors. Many of the Teaching Company's chosen lecturers have won teaching awards, i.e., they are selected not only for their academic knowledge, but for their ability to condense and convey broad areas of art, music, history, literature, science, and other subjects to an interested, informed listener. Louis Markos, Professor in the English Department at Houston Baptist University, is no exception. Having contributed lectures to the *Great Minds of the Western Intellectual Tradition* series (2001) and as sole lecturer for *From Plato to Postmodernism: Understanding the Essence of Literature and the Role of the Author* (2002), Markos has also spoken on a wide variety of subjects (ancient Greece, Greek mythology, horror films, etc.) to an array of audiences. Besides teaching at the university level, he has written *Lewis Agonistes: How C.S. Lewis Can Train Us to Wrestle with the Modern and Postmodern World* (2003), a book for the general public. His extensive knowledge of Lewis is also illustrated in the course guidebook where he provides an eleven page bibliography that includes not only Lewis's work, but a list of biographies and works of criticism. More recently, he has written *Apologetics for the Twenty-first Century* (2010), and his book, *On the Shoulders of Hobbits: What Tolkien Can Teach Us Today* (Moody Press) is due out in 2011.

Covering C.S. Lewis's entire life and canon in 12 half-hour lectures is no easy task. Yet that is what Professor Markos enthusiastically attempts to do. After a brief survey of Lewis's life, Markos plunges into an overview of Lewis's major nonfiction works in the first half of the course, and then into his fiction in the second. And this is precisely what I was looking for when I selected this course as my entry into learning more about Lewis.

Markos begins the course by clearly stating that C.S. Lewis has had a profound effect on his life and

that he has read Lewis's works numerous times — but not to worry, he does not intend to preach. And much of the time, he doesn't. However, as others have noted in the online reviews of this course (<http://www.teach12.com>), Markos has a rapid, staccato style of lecturing. Though he enunciates clearly, his delivery can become so fast, usually in the second half of a lecture, that he interrupts himself and doesn't finish sentences. This is likely due to his enthusiasm for Lewis's work. But, coupled with his occasional insertion of Biblical scripture and his insistent, adulatory approach to Lewis's Christian perspective, Markos comes close to 'badgering' his listener. I appreciate a lively lecture. In fact, I can get rather expressive myself when speaking to undergraduate students about counter-intuitive elements in population genetics. But too much animation can distract a listener from the subject matter. Midway through the first half of the lecture series, I dipped into Lewis's *Mere Christianity* and read, with relief, a more seasoned, even-tempered approach to his apologetics. For debates dealing with the Christian faith, I prefer Lewis's clever coaxing to Markos's occasionally shrill stridency. On the other hand, with his brisk lecturing style, Markos covers a lot of ground.

In lectures two through five, Markos provides an overview of Lewis's major nonfiction work, including his books addressing morality, the desire for God, the importance of free will, the nature of damnation, and the existence of heaven and hell, along with Lewis's critical view of certain medieval texts. Using his expansive background in literature, history and religion, Markos provides a rich backdrop for Lewis's diverse works. After learning of Lewis's view of 'chronological snobbery' (Lecture 6), I began to question my own view of medieval societies — although I wouldn't go so far as to warrant them 'true environmentalists' as Markos does.

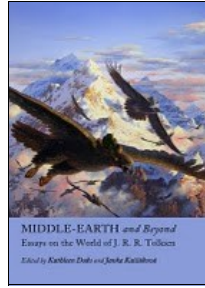
However, in a supposed alliance with Lewis's critical view of modernity, Markos is at times anti-science. For example, in Lecture 4, Markos describes a 'cartoon' featuring an atheist and a Christian answering the question of what happened to Jesus's body after he died. The atheist declares that a starship beamed it up and transported it to another dimension. Clearly Markos is lampooning certain viewpoints. But Markos further states that this is not just an atheist's view, but a scientific response — as if both would be identical. Frankly, for this to be an example of a scientific answer is ludicrous, and perhaps Markos knows this. But unlike Markos, Lewis indicated a greater awareness of, and respect for, the separate realms of science and theology (*Mere Christianity*).

Furthermore, after stating that God created the complexity of life in an instant, Markos declares that he doesn't believe in evolution and then briefly explains why — there are too many factors he'd have to accept. That is his choice, of course. However it's likely that a listener to these lectures is more interested in what Lewis thought about evolution. But Markos skips over any mention of the complicated, nuanced view of Lewis. He neglects to mention that Lewis referred to Genesis as a myth of Holy Scripture (*The Problem of Pain*) or as written in 'the form of folk tale' (*Miracles*) or that Lewis did not oppose the idea that humans descended from animals in his discussion of a pre-Adamic fall (*The Problem of Pain*). By not pointing out the distinction between his and Lewis's views, Markos lets an unwary listener assume that he and Lewis share a similar perspective. Although Lewis had grave concerns about the over-extension of the application of evolutionary theory, he never publicly opposed evolution despite being pressured to do so (see Ferngren and Numbers, "C.S. Lewis on Creation and Evolution: The Acworth Letters, 1944–1960", published in *The American Scientific Affiliation*, for a fuller discussion).

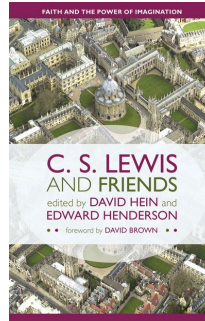
In the second half of the lecture series, Markos gives an overview of Lewis's fictional works. Again, he moves quickly — covering the Space Trilogy, all seven books of *The Chronicles of Narnia*, and then Lewis's *Till We Have Faces*. Markos then ends his lectures with a brief look at Lewis's marriage to Joy Davidman set against one of his final works, *A Grief Observed*. For each work, Markos provides a synopsis and then connections to Lewis's Christian philosophy. If the listener is not familiar with the entire story of Narnia (surely I am not the only one ... am I?), it will likely take two times of listening to these lectures (plus the guidebook) to understand the overall trajectory due to the myriad characters and their storylines. Markos also describes the books in the sequence of their publication rather than the actual timeline of the story.

This lecture series introduced me to the breadth of Lewis's work and is a comprehensive starting point for those interested in a general overview. From his frequent references to poets, classical works, and their authors, Markos brings a rich background to his lecturing, and his contagious enthusiasm encourages further exploration into Lewis's books. In addition, the listener is well-equipped to continue their reading of Lewis due to the additional resources in the guidebook. Although Markos's strident speaking style may annoy some listeners, a greater weakness lies in some of the content. By presenting his own view against evolution and science without clarifying Lewis's position, Markos fails to acknowledge the careful, complex approach of Lewis. ☒

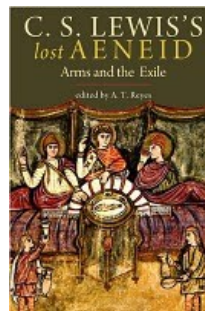
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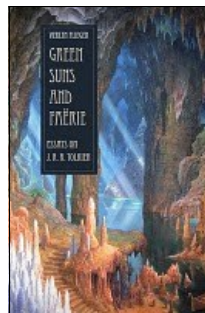
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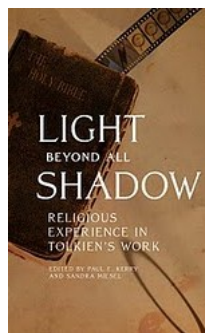
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