

MYTHPRINT

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THE SILMARILLION IN 1977!

The Following is taken from a release of Houghton Mifflin, publishers of Tolkien in America:

J. R. R. Tolkien's The Silmarillion, probably the most eagerly anticipated literary work of all time, has been completed and will be published in the United States... in late 1977.

Professor Tolkien died in 1973, and since his death Christopher Tolkien, his son and Literary Executor, has been preparing the manuscript for publication.

The Silmarillion is an account of the earliest history of Tolkien's World of Middle-earth. It not only relates the events of an earlier time, but also of its conception. The earliest versions extend back to 1917, and throughout Tolkien's long life he continued to work on it. Whereas the tradition and narrative structure changed little, the changes in the text became complex.

Christopher Tolkien has edited the material to present

a single text, selecting and arranging the material to present an internally self-consistent narrative. The Silmarillion will contain not only "The Silmarillion" proper, but also "The Ainulindale Valaquenta," which preceded "The Silmarillion" and which consists of legends and tales of the creation of the World of the earliest days of Middle-earth. These lead into "The Silmarillion," which tells of the time when Morgoth, the first dark lord, dwelt in Middle-earth, and how the high elves made war upon him for the recovery of the Silmarils.

"The Akallabeth," or downfall of Numenor, continues the history through the Second Age, and a final section, "Of The Rings of Power and the Third Age," links the events recounted in The Lord of the Rings and concludes with the passing of the ring bears from the haven of Mithlond at the end of the Third Age.

... Further Announcement will be made closer to the time of publication.

Bakshi to make Two LotR Films

The following is excerpted from an item by Lee Grant in The Los Angeles Times, January 12, 1977, Part IV, p. 8:

"Lord of the Rings," the renowned four-volume (sic) vision of the world in fantasy by J. R. R. Tolkien, will be brought to the screen in two films by Ralph Bakshi, the... animator and creator of "Fritz the Cat," "Heavy Traffic" and "Coonskin." The project will cost \$5 million and utilise some of the world's great artists.

"This is not a cartoon," said Bakshi, "but will be more like a Rembrandt painting."

A number of new and still evolving animation techniques ("way beyond 'Fantasia'") will be used to convey the elaborate images in The Hobbit and the other volumes.

Bakshi has begun by recruiting a set of international artists — among them, Jamie Wyeth, son of Andrew — to participate in the film. "It won't be animation as we know it," said Bakshi. "We are trying to create a painting in

motion, a world Tolkien envisioned. I will be true to his images."

The motion picture rights to The Lord of the Rings had, over the years, rested in a number of hands, including those of Walt Disney Productions and directors Stanley Kubrick and John Boorman. "I'd been chasing them for 15 years" said Bakshi.

"Making animation work for grownups is the goal," he said. "Lord of the Rings is the kind of material I've been waiting for to confront this. We have a best-seller and this helps the status of our art. It's the first time a best-selling novel has been done in animation. It could be the final step in the growing process of the medium."

Bakshi, 38, first read The Lord of the Rings as a New York City teenager. "Now I've read it eight times," he said. "Next to the Bible, they mean more to me than any other books. They are full of love, good winning out over evil, beauty and adventure."



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Three Notes on Names in Tolkien & Lewis

In *Amon Hen* no. 16 (published by the British Tolkien Society), May 1975, a note appeared from Pat Moynehan on the source of the name *Moria*. She suggests that it could be a reminiscence of the Latin word for 'folly' - also 'moria'. This may well be, though I would like to add that if place-names in *The Lord of the Rings* can have a Teutonic or Scandinavian derivation, so much the better. There is an old Norse folk-tale called *Soria Moria Castle*; and briefly it is the story of a lad who first wins a princess, then by breaking a prohibition to name her name in front of her family, he loses her. He must search all thorough the world, and in the end he finds her again, just before she weds another. A similar story called *East o' the Sun and West o' the Moon*, with a poor girl as the main character, has the theme of the lover who comes by night, also found in the Greek legend of *Psyche*, to which these stories must be analogous. Another analogue is *The Black Bull of Norway* mentioned by Tolkien in *Tree and Leaf* for its supreme quality of the happy ending. Tolkien knew these tales from the 19th century translations, and they can be read today in excellent Dover reprints with the original illustrations: *Soria Moria Castle* in Andrew Lang's *Red Fairy Book* and in Dasent's *East o' the Sun and West o' the Moon*; also called *Popular Tales from the Norse*. Lang's *Blue Fairy Book* also contains *The Black Bull* and *East o' the Sun*.

In other words, the name *Moria* has a long ancestry in Norse folk-lore: by coincidence it has a meaning in Latin, but as Tolkien avoids latinate words like the plague it must be a pun for modern readers only, not for Middle-earthlings.

Note 2. *BELERIAND*. Where was *Beleriand*? Somewhere in the West...drowned at the end of the First Age? We shall know for sure when *The Silmarillion* comes out. Meanwhile there are references in *LOTR*, *FOTR* p. 256 "It recalled to me the glory of the Elder Days and the hosts of *Beleriand*"... *TT* p. 331 "There were webs of horror in the dark ravines of *Beleriand* where it (*Sting*) was forged. *Beleriand* must be one of those lands that lies "under the wave," along with *Neldoreth*, sung of by *Treebeard* in *TT*. *Elves* dwelt there in the *First Age* (Appendix E). It lay on the coasts (Appendix F), and *Thingol Greycloak* was its king. It was drowned at the overthrow of *Morgoth* (*ROTK* p. 406).

The source for the name "*Beleriand*" is undoubtedly Celtic, and I have not yet completed my research - it's very elusive. *Aileen Fox*, in *South-West England* (Thames and Hudson Ancient People and Places Vol. 41, 1964) speaks of "*Land's End*, known to the ancient writers as *Belerion*" (ch. 8, p. 148). This book's now out of print, but she has written another one with the same title recently (David and Charles, 1973) and it could contain the same text, updated. However, which ancient writers? I found the answer in a book by *Rhys Carpenter*, an American scholar of classics, entitled *Beyond the Pillars of Hercules* (Tandem, 1973). He discusses the voyage of *Pytheas* of *Massilia*, several centuries before Christ, and concludes that although the later Greeks and Romans disbelieved his story of a voyage north to a frozen sea, he must in fact have sailed all the way from the south of France right around Britain to the Shetlands and back home again. Although his account has not survived, many later writers speak of Britain in terms which imply the use of *Pytheas'* story. Now we come to *Diodorus Siculus*, who wrote (in Greek) in the time of Augustus, about Britain, and "must have based his account of the Cornish miners on *Pytheas'* narrative" says *Carpenter*. *Diodorus* says that the tin trade is carried on "near the headland of *Belerion*." We know that Cornwall was a tin-mining center in ancient times, and *Carpenter* adds:

We can be certain that in this account *Belerion* refers to Cornwall because *Diodorus* has just previously described the island of Britain as triangular in shape and assigned to the apices of this triangle the names *Kation*, *Belerion*, and *Orka*. Inasmuch as *Kation* can be shown to be Kent, and *Orka* the northern tip of Scotland

opposite the Orkney Islands, by elimination *Belerion* must be the ancient native name for *Land's End* in Cornwall.

To which I add that if the name comes from *Pytheas*, it was current at least 200 years B.C. and must be Celtic, if not pre-Celtic. There was a Celtic god - *Bel*, *Beli*, *Belinus* - in *Geoffrey* of *Monmouth* he's a king of Britain - and in *The White Goddess* *Graves* suggests "*Belerium*" is named after him.

Finally, a non-historical reference. In *Lycidas* *Milton* imagines his drowned friend sleeping "by the fable of *Bellerus* old." So he's got hold of the old name for Cornwall too. The original MS of the poem had "*Corineus*" - a Trojan from *Geoffrey's History* who gave his name to Cornwall and slew *Gogmagog*. So why did *Milton* change his mind? To choose a less well-known name?

So, in coining a name of Celtic origin for his equivalent of drowned *Lyonesse*, Tolkien chose a root "*Beleri-*" of highly obscure ancestry - possibly a scholarly in-joke with both *Geoffrey* and *Milton* in mind, creators of pseudo-history like himself.

Note 3. *NARNIA*. Although many know that *Narnia* is a real place in this world, I'm sure many others, especially younger members, would like this information. When inventing a fantasy world one either makes up new names for places, or selects them from places which are not at all well known. With "*Narnia*" the latter is true. The town of *Narnia* lies in Italy, on the old *Via Flaminia*, 86 km north-east of Rome. It was originally called *Nequinum*, and changed its name to *Narnia* when it became a Roman colony in 299 B.C.. Today it is called *Narni*, and the remains of a Roman bridge can still be seen there. In *Central Italy: An Archeological Guide* (*Faber*, 1973) by *R. F. Paget*, you can see a lovely photo on page 162 of the ruined Roman bridge (cf. *The Silver Chair*!). Probably *Lewis* was looking for a name which harmonized in sound with *Aslan* (which he had already chosen, as the Persian name for "lion") - the name also harmonises with other words associated with the world of *Narnia* and the concept of a lion, such as *tawny*, *roar*, *snarl*, *lawn*, *green* and *new*.

by Jessica Kemball-Cook (Luthien Tinuvriel),
Secretary of the British Tolkien Society

LETTERS

Alexei Kondratiev

Flushing, New York

In *Edward Lense's* excellent "*Sauron is Watching You*" (*Mythlore* 13), I would take exception to his characterization of the *Fomorian*s as "evil spirits." Certainly the Christian commentators of the Irish myths did not favor these creatures, and later folk traditions portrays them as frankly evil. But this does not seem to have been the case in pagan Celtic thought, and I think the originality of Tolkien's creation becomes less clear if one assumes that the good-vs.-evil motif was already present in the myth from which he drew. The war between the *Tuatha Dé Danann* and the *Fomoir*e is not a struggle of Good against Evil - it appears, from all the material extant, that the ancient Celts had not such moral symbolism: for them, good was simply "right action." In the *Lebor Gabala* the two enemy races appear as adversaries equal in wiles and strength, with most of the beauty on the side of the *Danann*-folk and most of the ugliness on that of the *Fomorian*s, but not exclusively, for the *Dagda*, one of the *Danann*-folk is of uncouth appearance, while the *Fomorian*s can take on sensuously beautiful forms - witness *Ethniu*, *Balor's* lovely daughter, the mother of *Lug*, who kills his grandfather at the Second Battle of *Mag Tuired*. The basic contrast is not between good and evil, but between the earthly and the sublime - for the *Fomorian*s are notoriously earth-bound, grasping and (on occasion) niggardly. At the conclusion of the battle, the victorious *Danann*-folk do not simply exterminate their enemies: instead, a pact of cooperation is

struck, showing both races to be not opposed but complementary — exactly as in Scandinavian mythology the Aesir made a truce with the Vanir (gods of fertility and riches, like the Fomorians). Students of Indo-European mythology could elaborate much further on this. With the spread of Christianity and its moral eschatology, and the Judaeo-Christian model of War in Heaven, Indo-European peoples were tempted to re-interpret their myths in Christian terms. In India a non-Christian by theistic (Krishna-worship, etc.) religious development changed the myths in the same direction: thus, the main fault of the "demons" (Asuras) in Vedic literature was materialism, not wickedness; but later popular tradition, eager for absolute contrasts in moral terms, turned them into clawed, tasked monstrosities.

Tolkien's world is fundamentally Christian in its patterns, and the contrasts he establishes are truly moral, not only aesthetic. Notice how, in this new light, the Balor-motif gains in strength. In the Lebor Gabála Balor's Eye is merely a very effective instrument of aggression, such as the Tuatha Dé Danann themselves are using in the same context. But once it is perceived as truly Evil, the Eye becomes a chilling means of spiritual annihilation. Perhaps Tolkien gave us a philological hint of this change from one religious plane to another when he named his Balor-figure Sauron: a strong echo of Sauru, one of the evil archangels in Zoroastrian theology, and the symbol of kingly tyranny.

I can't see why Joseph R. Firneno thinks that Harad's geographical position would have made it a desert. If it was as fertile as North Africa in antiquity, that would be very fertile indeed. Nor can I see any evidence that the Haradrim were disorganized savages. No savages could have put together such an impressive army, much less trained giant elephants to perform complex military maneuvers. I suspect Tolkien modeled the Haradrim after the Saracens of medieval fiction: highly refined people with a cruel streak in their character.

Having recently become acquainted with Sidney Fowler Wright's The World Below, I could not help noticing certain similarities between it and Out of the Silent Planet. In Wright's story a time-traveler is sent 300,000 years into the future to find the Earth dominated by two very different species: the Amphibians, aquatic seal-like beings with remarkable mental powers and great spiritual sophistication; and the Dwellers, humanoid giants who live underground and possess extensive scientific knowledge. Of course, Wright's creatures are far from being exact doubles of the hrossa and the seroni, but there are striking resemblances. The Amphibians are shown to be proficient in poetry, and believe the Dwellers to be superior to them in knowledge (I think the phrase "the Dwellers may know" even occurs). And the passage describing the time-traveler's sojourn among the Seekers of Wisdom (a sect of Dwellers) strongly recalls (in a more frightening context) Ransom's cross-examination by the seroni.

One can easily see how the book's vivid imagery and moral intelligence might have appealed to Lewis. It also has that quality of spiritual "otherness" he thought was essential to s-f and praised so highly in A Voyage to Arcturus. The World Below was published in 1930. Could it have been one of the many works of "scientifiction" Lewis admits to having read so avidly?

L. Duke Fleckenstein, Jr. Meridian, Mississippi
Mythlore 13 was certainly up to the Society's capabilities. I was most intrigued by Edward Lense's article. In the essay Mr. Lense discussed the use of the eye (Eye) motif in The Lord of the Rings as a conveyance and embodiment of evil and terror. Equally interesting I think is the way Tolkien uses eye symbols to accent and reflect the personalities, emotions, and sometimes even origins of his good guys (especially those who have ancient and mysterious backgrounds like Gandalf, Aragorn, and Treebeard).

Take Treebeard: we know him as being a slow, careful thinking individual of great and unknown age. And Tolkien's (or rather Pippin's) reference to the Ent's eyes correspond with this knowledge: "One felt as if there was an enormous well behind them, filled up with ages of memory and long, slow, steady thinking; but their surface was sparkling with the present..." (The Two Towers, p. 83). And when amused by the hastiness of Merry and Pippin, a "half-humorous look came with a green flicker into his eyes" (TT, p. 85). And finally, when searching the depths of this memory to recall the race of hobbits "a queer look came into the old eyes, and kind of wariness; the deep wells were covered over" (p. 84).

In her latest mystery novel, Touch Not The Cat, we find Mary Stewart making a reference to C.S. Lewis and Andrew Lang. The heroine of the book enters the house which was once that of her childhood. In one of the rooms she cites the following:

A white-painted shelf still held the beloved storybooks, the Andrew Langs and Arthur Ransomes and the C.S. Lewises, their battered covers containing each its bright autonomous world, those magical kingdoms one is made free of as a child, and thereafter owns all one's life. (p. 113, hardcover).

This little tidbit of information was found by my mother.

I was pleased by Alan Cohen's response to my letter in Mythlore 12. His letter got me thinking again about just who were the five wizards. Could they be men (or rather men of super nature but still men)? On page 339 of The Fellowship of the Ring I quote Saruman as saying, "The time of the Elves is over, but our time is at hand: the world of Men (emphasis added), which we must rule." Saruman is apparently including himself with the race of men.

In conferring with Alexei Kondratiev it was pointed out to me that the Istari used the shape of man but were not of man themselves. Supporting this statement Mr. Kondratiev quoted, "They (the wizards) came therefore in the shape (emphasis added) of men" (The Return of the King, p. 455). ((I disagree that Saruman is "apparently including himself with the race of men." Rather, I suggest, that he knows the pre-eminence of the morally distinct elves is fading rapidly in Middle-earth, while the morally ambiguous race of men is increasing. Saruman sees his chance for manipulation. In the same passage that says the Istari came in the shape of men, also says they are messengers from the Far West (which is not the dwelling place of men). Who could have sent these messengers? Obviously the Valar sent them as messengers to contest the power of Sauron. I have it on very good authority that the Istari were neither men, nor elves, nor Valar, but something between the latter two. I do not know if The Silmarillion will clarify this or not. -GG))

Mary M. Stolzenbach

U.S. Embassy, APO NY

Both C.S. Lewis and Sayers have warned us about the prevalence of misquoting and misinterpretation. I am angry with myself for having unquestioningly accepted the verdict of Stella Gibbons in Light on C.S. Lewis and Margaret Hannay in Mythlore 13, p. 15, about Lewis's attitude toward the "domesticated, fussy, kind woman" who "gets an occasional pat on her little head (Mrs. Beaver in The Lion, The Witch and The Wardrobe)," until I re-read the book.

First of all, I would like to hear Lewis himself (thunderously) upon the apparent implied scorn for "Kindness"! As for domesticity, Lewis's love of cosiness and good food is nowhere more evident than in the Narnian stories, and if these are to be produced, someone is going to have to be domestic! Are cooking and sewing any fussier, or less necessary, than fishing and dam-building? Is Mrs. Beaver's attachment to her sewing machine any funnier than Mr. Beaver's "modesty" about his dam?

Here is a consecutive analysis of what Mrs. Beaver actually says — readers may follow along in chs. 8 and 10

of The Lion, The Witch and The Wardrobe:

With "Mr. Beaver, you'll get us some fish," she is briskly managing, if not ordering. Next, she gives a crisp warning to the children about the real nature of Aslan. Then she freely, on an equal basis, exchanges opinions with her husband about things "that look Human."

"Go to the Witch's house?" — another crisp warning, and with intelligent reasoning and deduction in the following two speeches. Then in Chapter 10, we see her again speaking and acting "very coolly" and it is she who tells the children and Mr. Beaver not to "start fussing"! I have already commented on the part about the sewing machine.

I also have opinions on the women in That Hideous Strength, but will not go into that now. However to be fair, Margaret Hannay should surely contrast Pevensie girls with Pevensie boys (Lucy is beyond doubt the most important of the four), and Mrs. Beaver with Mr. Beaver, rather than Mrs. Beaver with the Pevensie boys. Edmund, however male he may be, plays an ignominious part in the story; and if anything, both Beavers led the remaining three Pevensies in this part of the adventure. I think both Beavers

were intended to be "fussy, domestic and kind" as well as scrappy, courageous, practical minded beasts. The reasons are sufficiently clear in Lewis's own comments on the role of talking beasts in literature, for example in "Impenitence," on page 2 of the Poems.

Editorial Notes

The party that was going to do the feature "Bookworld" has not met the deadlines twice. The feature will resume when arrangements with another party can be made.

Jessica Kembell-Cook, Secretary of The British Tolkien Society, would like to serve as a contact for Society members visiting Britain. She would like to meet you, and may occasionally be able to help with accommodation. Her address is [REDACTED]. She writes to say the B.T.S. held a successful Oxenmoot in 1976, hosted by Priscilla Tolkien, and attended by Humphrey Carpenter and Walter Hooper.

Bonnie and I would like to take this opportunity to express our very real appreciation of the Christmas cards sent us by many members, some of which were hand made. We could not answer you individually, but are thankful for your wishes you expressed.

Letters of comment should be sent to:

VALINOR [REDACTED] S.

Info: Paula Salo, [REDACTED]

*Feb. 27, Sun., 8 P.M.

Joy Chant's Red Moon and Black Mountain, at the home of Margaret Mason, [REDACTED]

RIVENDELL [REDACTED] F. [REDACTED]

Info: David Lenander [REDACTED]

*Feb. 12, Sat., 1 P.M.

Charles Williams' Many Dimensions, Rm. 327, Coffman Union, U. of Minn., Minneapolis Campus.

*Mar. 19, Sat., 1 P.M.

Lucy Boston's Green Knowe Books, Rm. 326 (N.B.), Coffman Union, U. Of Minn., Minneapolis Campus.

THE PRANCING PONY [REDACTED]

Info: Eileen Ribbler [REDACTED]

*Feb. ? , J.R.R. Tolkien's The Return of the King.

*Mar. ? , Richard Adams' Watership Down

--Contact Eileen for places, dates, and times.

Info: Mrs. Willi Spice [REDACTED], ext [REDACTED], or [REDACTED]

[REDACTED] South Campus, Community College of Allegheny County, [REDACTED].

*Feb. 18, Fri., 7:30

South Campus. Contact Willi Spice for further info.

New Groups Forming

Info: Ellie Farrell [REDACTED]

Info: Charles R. Butler III [REDACTED]

5-7 weekdays.

Activity Calendar

February 4th is the meeting information deadline for the March issue. Contact Meg Garrett, [REDACTED]. Phone: [REDACTED]

Suggestions and assistance on starting a Discussion Group in your area are available on request.

Discussion Group Meetings

AVALON [REDACTED] N.

Info: Kim Bulot [REDACTED]

*Feb. 19, Sat., 7 P.M.

Lecture by Prof. Platsner of Cal. State Univ. at Sacramento, at the home of Ken Nahigian, [REDACTED]

KHAZAD-DUM [REDACTED] N.

Info: Daniel J. Oakes [REDACTED]

*Feb. 6, Sun., Time undecided

The Compleat Enchanter by L. Sprague DeCamp & Fletcher Pratt, at the home of Lisa Deutsch, [REDACTED]

*Mar. 6, Sun., Time undecided

Williams' The Place of the Lion, at the home of Eric and Bonnie Rauscher, [REDACTED]

DESOLATION OF SMAUG OF [REDACTED] N.

Info: Meg Garrett [REDACTED]

*Feb. 12, Sat., 8 P.M.

Phantastes by George MacDonald, at the home of Jim and Sharon Carleton, [REDACTED]

SUTTON HOO [REDACTED] S.

Info: Dolores Espinosa [REDACTED]

*Feb. 13, Sun., 2:30 P.M.

A Wrinkle in Time by Madeline L'Engle. Contact Dolores for location.

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