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# ENTMOT

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This is ENTMOT #2, edited and published by Greg Shaw, 2545 Lexington Way, San Bruno, Calif. ENTMOT is a fanzine co-edited and alternately published by Greg Shaw and Dave Hall, 202 Taylor, Crystal City, Mo. 63019 and dedicated to Tolkien and Tolkieniana.

\*\*\*\*\*ALL MATERIAL FOR NEXT ISSUE AND LETTERS OF COMMENT ON THIS ISSUE SHOULD BE SENT TO DAVE HALL, ADDRESS ABOVE, WHO WILL BE EDITING AND PUBLISHING ENTMOT #3.\*\*\*

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.....Greg Shaw

EDITORIAL

ANNOUNCEMENTS AND THINGS

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# THE HOBBIT

has indeed appeared in paperback, as has been widely rumored. It is published by Ballantine Books and sells for 95¢, as do the Ballantine Ring books also. The cover, which announces it as the Authorized Edition, has an oval-shaped surrealistic painting of a Hobbit-hill with a stream in front of it, along side of which are two flamingoes being stalked by a lion, and a very alien tree overlooking the entire thing.

It is mentioned as many as five times that this is the authorized edition. Twice appears this 'Statement From the Author': "This paperback edition, and no other, has been published with my consent and co-operation. Those who approve of courtesy-at least to living authors-will purchase it, and no other." This seems unnecessary to me since Tolkien still holds all rights to the Hobbit, but perhaps it's only a dig at Ace.

Included in this edition are the two maps from the hardcover edition, that is, Thrór's map, and the map of Wilderland. There are no other illustrations.

According to the advertisement at the back of the book all three volumes of the Lord of the Rings are also in print and may be ordered for \$1.00 each.

I also noticed that the page numbering is changed just as in the Ace LotR, and no doubt the Ballantine LotR will have an even different numbering system. This will undoubtedly confound readers of indexes or articles about the books, for now there will be 3 different numbering systems for LotR and 3 for the Hobbit. As Rick Brooks has pointed out, there is a definite and immediate need for some mathematically inclined Tolkien fan to work out conversion formulas.

In conclusion I think that Ballantine has produced an attractive and tastefully done book, and if their LotR is done as well, they are to be commended.

---Greg Shaw



ENTMOOT

THE ELVEN SAGA

BANKS MEBANE, 6901 Strathmore St., Chevy Chase, Md. 20015

I got a copy of ENTMOOT at the Midwestcon, and it interested me considerably, since I'm a Tolkien fan. I can't say much in favor of the repro on this first issue, but I have hopes for future issues after reading your and Dave's comments.

Harry Warner's thoughts about music for the Tolkien poems caused me to examine my own feelings on the matter, and I find that I had been unconsciously thinking of the Hobbit songs in terms of German drinking songs, and equating the Elven ballads with Schubert lieder --all of which reflects my rather schmaltzy musical taste. I KNOW I was shocked when I first heard George Heap's folk-song setting of Gildor's "Snow-white! Snow white!", although I later came to like it, but the initial shock must have come from my unformulated Schubert pre-conception.

The alphabetical names Gina Clarke mentioned were: Elessar (LSR), Eowyn (EON), and Arwen (RN).

The idea of publishing passages in the elven letters is interesting, and I'm all for it, but I have a few quibbles this time around. The passage is not in Sindarin, as you say: it is in English, transliterated into the elven letters according to the Westron mode, somewhat adapted. Also you have only written it semi-phonetically, in places following, as Tolkien says, "the traditional spelling of English", most notably in the use of "b" for both voiceless and voiced "t" and in the retention of unpronounced double consonants, as in "all". In the passage below I have tried to be more phonetic, although I haven't worked as hard at it as I should, and the tehtar are very poorly adapted to English vowels.

Handwritten Elvish script, likely a transliteration of the passage above, using various tehtar and symbols.

And I haven't been very neat about writing them myself, have I? We all need training in elvish penmanship.

I have a major criticism of your "Elven Saga". If you are going to make up events in Middle-Earth, they should be consistent with the history that Tolkien has created. The breaking of Thangorodrim took

place at the end of the First Age, and Gondor was not founded until near the end of the Second Age, which makes your verse an anachronistic mish-mash, as if you had written about a war between Julius Caesar and Adolf Hitler which resulted in the sack of Tenochtitlan. Please let's be consistent.

Sorry to do so much carping, but I'm sure you wanted something other than indiscriminate praise.

Regards,

Banks Mebane

-/ Your criticism of the poem is justified, and I apologize. As I explained in my letter to you, though, I never meant that poem to be published in Entmoot, being aware of the faults in it. # Next to the Tengwar, my major area of interest is the songs, and I would like to get a discussion going on this topic. My personal belief is that the 'modern folksong' would fit the Elvish songs perfectly. I have heard most of Marion Bradley's tunes and several others, and they sound so wonderfully elvish to me that I am sometimes deeply emotionally affected by them-- a case in point being MZB's tune for the Lament for Boromir especially. While all the elvish songs had a regular metre to them I see this as no reason why the music played behind them couldn't have contained variations; much of our 'modern folksongs' also have regular metre, but they all have complex guitar variation in the background, and sound perfectly fine. We know that irregular music was known in Middle-Earth, as witness many of the Hobbit songs. When it comes to musical instruments, I'm not sure; the Elves may have had all sorts of wonders in their Golden Age, any of which may or may not have been leftover in the Third Age. But, since we know that their strength was in Nature, we can assume that any instruments the Elves used were primarily of the string and reed variety. They must have had some equivalent of the guitar or lyre, most likely a harp of some kind, and many kinds of sophisticated pipes. I doubt if they used any brass instruments, although they might have known something about percussion (but I doubt if they used it too extensively. For all that I love drums, they're not elvish). Many of the Hobbit songs are perfect German drinking songs--and it is that very fact that disturbs me every time I try to peg them neatly into England or Ireland. While the Hobbits' names and environment is beyond all doubt English, their habits and customs are German. But then some Hobbit songs sound Elvish ("The Road") and I was also quite shocked when I heard Ted Johnstone sing the "Troll" song to a folk tune--it sounded wonderful, but I had the same problem you did, with my subconscious conceptions of all Hobbit songs as German drinking songs, and all Elf songs as folk tunes, and the two very removed from one another. Well, there's my complete opinion for the time being. Let's see if that stirs up some comment./-

LEROY FRAZIER, c/o Greg Shaw.

A point came up recently in a discussion that I'd like to put to your readership, Greg. Tolkien gives us the phrase, in various forms: "The breaking of Thangorodrim and the defeat of Morgoth". I have always assumed that Morgoth was the First Age equivalent of Sauron, and Thangorodrim some sort of manifestation of evil power, the Empire of Evil created by Morgoth, the Black One. But then I met someone who interpreted it the exact opposite way, with Thangorodrim as the Enemy and Morgoth his Reign of Terror. From Tolkien's wording, as far as I can see, it can be interpreted either way. I would like to find out what the majority of your readers thinks, and if any of them know of a passage that would prove it one way or another. -/What about it, fans? Can you help Leroy?/-

FRED J. HOLLANDER 1032 Kagawa Street, Pacific Palisades, Calif 90272

General comments first, then specifics. I liked your coverillo reasonably well even though it does not agree with my conception of Smeagol (alias Gollum). Becker Staus shows promise but needs development. (I should know, so do I) The repro needs some improvement. I think if you switch to black rather than brown ink or to more expensive stencils, or both, you would get better repro. Looking closer, it would seem that poor stencils is your problem since some parts of the page are poor while others are good. -/I'm inclined to agree that the fault lies with Dave's stencils. He must get them awfully cheaply since mine cost 6¢ and cut perfectly. /-

I like the idea of a fanzine where Tolkien fans can discuss what they like and dislike and comment on Tolkien's other works as well. I think that this was a good first issue overall, and please keep up the good work.

Now to specifics:

Your plans for the future sound very interesting. I would especially like to see the article on how to write the Elvish, and the word list as well. You might try to collaborate with Jack on the latter, as you have probably both hit areas the other missed. -/If you are really interested in the Elvish scripts, talk to Don Simpson, who is more of an expert than I'll ever be. I have shown Jack my dictionary and I expect he'll be able to point out many mistakes. After Jack and all the other authorities have been consulted, the Elvish dictionary will be published in final form in a small booklet. /-

I have given some thought to the music and songs in The Lord of the Rings, mostly because Barry Gold, an LArea fan, was putting "The Fall of Gil-Galad" to music and wanted suggestions. -/This interests me. I would suggest he forget Gil-galad since it's only 3 stanzas, and find a tune for one of the other songs with a 4/4 meter; longer ones such as Eärendil, or Tinúviel, or Durin, to name a few. Good ballad tunes in 3/4 are quite common, but all these songs require 4/4 and if a good tune of that type can be found it is a shame to waste it on such a short song as Gil-Galad. /-

I would think that the songs of the Hobbits would be very much like English folk songs in form and meter. And in the way they are sung. They would be sung by groups with little or no accompaniment. Possibly a lute-like instrument could be used, but I know of no mention of anything like it in the books. -/It occurred to me since replying to Banks Mebane's letter that some of the Hobbit songs would also sound good accompanied by a fiddle, and that in fact we know that the Hobbits did have fiddles (I-170-2) /-

The only songs of the Dwarves that are mentioned are marching songs which would mean that they are done without accompaniment except for a drum to keep step to. -/ Oh yeah? Would you call the song on I-329-30 a marching song? /-

The songs of men were probably accompanied by a lute-like or lyre-like instrument. I know of no evidence of this but it feels right to me. Possibly because they are mostly lays, and as such would be sung by minstrels who are normally accompanied by themselves on the lute or lyre. The marching songs of men would be accompanied by drums and quite possibly by trumpets as the rhythm is right for such accompaniment.

The songs of the elves presented the greatest problem to me as far as musical accompaniment went. I have an image in my mind of a harpist or a flutist accompanying them, but perhaps that is because the songs of the elves are sad songs, and both the harp and the flute can be sad instruments. As for the songs themselves, they are obviously not choral songs and would probably be sung by the minstrel or by one elf with a particularly good voice, though all elves had good voices

The hobbits probably do not have exceptionally high voices, no higher than children's at any rate. If you will remember they were several times mistaken for children during their journeys through the-/?!/- Middle Earth. (This last, of course, refers to Bilbo, Frodo, Merry, Pippin, and Sam.)

Speaking of musical instruments, the only ones that I know of that are mentioned in the books are drums and horns.-/Offhand I can think of a few more: harps, viols, flutes, and fiddles. There may be more./-

All of the names listed are names of Dwarves mentioned or participating in the story of the LotR. As to the observation that "Tolkien has it in the names department," it is certainly true. I found so myself. But I would expect that as a philologist, he needed some sort of talent to get started in the field at all, much less become famous, so the fact is not so unusual as it is fascinating.

I Palantir #3 has a very good article on making a movie of the Lord of the Rings. Copies can probably be had for 25¢ from Bruce Pelz, the editor. I'm afraid I don't have his address. Greg? -/Box 100, 308 Westwood Plaza, Los Angeles, 90024. A year ago he had #s 1 and 3. Now he seems to be out of #1, and I suspect he's running short on #3. I wish to goodness somebody would publish the fourth issue. That was a damned great zine and they have plenty of material for another issue./-

The main problems in making a movie are, the medium to be used, finding a producer who won't murder the story to get sales, casting, and shooting. That covers about all the problems that can hit a movie, doesn't it. I think I'll write an article on it, though, rather than make this letter any longer than it is going to be. -/ Please do. Meanwhile, it is fairly agreed that the medium should be live acting as much as possible, with animated segments when necessary. The two can be mixed quite well, witness Mary Poppins. The perfect medium in my opinion would be that used in the movie "Baron Munchausen" that was shown at the Pacificon. The ideal producer would be Twin Rings Films, if only they were rich enough. Ted Johnstone says he has perfect locations in mind for all the scenes, and Owen Hannifen has the musical score pretty much worked out. Hopefully tho if the paperbacks sell big, Disney or someone will attempt the film. He could probably do it well enough if he called in experts, and there's a good chance that he might./-

An Elven Saga is a pretty good poem, Greg. The meter is off in a couple of spots and the phrasing could be a little tighter too, but as I know I could not do better myself I will not harp on it too much. Neither am I very familiar with the bit of history being told but it seems to me that if this is the story of the breaking of Thangorodrim, then some things are slightly out of place.-/Yes indeed. See Banks' letter./- I also disagree with your picture of the Valar but would need a little more evidence to back up my feelings.-/I picture them as angels/-

Until the next time I write, may the rays of Eärendil's star guide your way.

Frederick J. Hollander

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-/FSG?/-

CUYLER WARNELL BROOKS, JR. 911 Briarfield Road, Newport News, Va. 23605

As to music in Middle-Earth, there certainly were instruments (see p. 245, VI), but Tolkien gives no detail. The Elves at Rivendell had instruments and there is much mention of "music and singing". I suppose the same was true in Lorien. There is no specific mention that I can remember of the Hobbits having instruments, but I would expect them to have simple ones. Ever, thing else being equal, the Hobbits' voices would be higher-pitched than men's voices, due to their smaller size. -/I tend to agree /- However, I get the impression that the Hobbits are somewhat more heavy-set than the average man. -/Not I. The Dwarves, as in Ken Demoliffe's perfect drawing of Gimli in NIEBAS I, are more heavy-set than men. The Hobbits are merely chubby, or pudgy, or roly-poly, or something. The best drawing of a Hobbit that I've seen, the one in I PALANTIR #1, fits my idea of a Hobbit exactly. -/ Mere size is not everything, after all, women's voices are more high-pitched than men, though the size difference is small. My own guess would be that the Elves music would be more highly developed and intricate, more sophisticated, while that of the Hobbits would be more folk-type. Also, the Elven music that most impressed the Hobbits would probably be the simpler songs. George Heap sings ELBERETH GILTHONIEL to a folk melody and it sounds good to me. -/try singing it to 'Greensleaves' /- I don't know if this will mean anything to anyone else, but it has been suggested that some of the Elven music might have been something like the SONGS OF THE HEBRIDES, and I rather think that their grander efforts might have sounded like the 12th-century PLAY OF DANIEL. Warner speaks of the Hobbits as "tiny", they were 3-4 feet tall. -/I'd consider that tiny /- I would guess that their voices were a pleasant middle pitch. The Elves were man-size, or larger, and would have more or less normal voices. -/I object! My impression of the Elves voices is that they are to our 'normal' voices as ours is to the croaking of frogs. This is just my opinion, since the only quote that applies is: "...and their voices had more melodies than any mortal voice that now is heard." III-416 /- I would guess that Elven music would surpass our music, though it might seem to men to lack emotion. -/ Again I object, and most heatedly. The music of the Elves was by no means intellectual and emotionless. It was the very opposite. The Elves had very highly developed emotions. Most of their songs in Lord of the Rings were very poignantly nostalgic, because that was the way most of the Elves who still remained in Middle Earth felt; and I imagine they had songs that expressed the other emotions very well. When I think of unemotional, intellectual music, I think of something like Bach, which is not at all Elf-like. The whole idea of folk songs is one of emotional messages, and to me the songs of Middle-earth, and especially the Elves, were the quintessence of folk-type music. /-

About the "importance of the name Tuck" that Warner mentions, I don't even remember such a name. Does he mean "Took" maybe the name of the great Hobbit family? -/ most likely he does /- I would like to have an example of one of these character names that is "two or three letters of the alphabet spelled out phonetically", I can't think of any such. -/I'm told that he was referring to Elessar (LSR) and Arwen (RN, which is kind of stretching it) /- As Greg says, some of the names can be traced to the Old Norse, some are Saxon, the Elves names are mostly constructed for melodious sound. The name Sauron is clearly derived from "sauro" the Greek root for "lizard." -/somebody really ought to reprint Lin Carter's article from XERO which I've never seen but I'm told that it is a definitive trace-down of Tolkien's name origins. /-

That letter from Wright must be quite old, saying there's no chance of a pb LOTR! -/It was/- I've heard a Ballantine HOBBIT came out Aug.5 but haven't seen it. -/me too/-

Becker Staus may be right about Middle Earth looking more like Indochina than England. Certainly there are no such mountains in England as Tolkien draws. The black and white drawings show a rather "art nouveau" influence, Tolkien has probably seen a lot of Beardsley's work which shows an oriental influence. -/But surely you don't think all of Middle-earth is supposed to represent England. It is pretty much agreed that it takes in all of Scandinavia, and goes as far as parts of Germany. Certainly parts look like Indochina--Nindalf, and maybe the Shire plus certain other places. But the Shire also looks a great deal like England or Ireland--many hills, halls all over the place, and small clustered forests, and a climate similar to Englands, plus the customs of the natives of course. /-

Well, that's a rather long loc for a rather short zine. In your next you should at least mention Plots and the TSA.-/I probably would have if I had edited the first issue, but I didn't and Dave is not in any kind of contact with them. Anyhow, NIEKAS has already publicized them, among others, and with a circulation of 500 can there be anyone in fandom that missed the announcement. Nevertheless you'll notice I've mentioned him this (is I remember to, that is.) /-

Best, Ned.

-/Ned, you once mentioned you know how to write in the Angerthas. Would you like to do an article on it similar to mine on the Tengwar, and/or at least add small notes in either mode after your letters? I'm trying to induce all those who are literate to exercise their talents. /-

RICK BROOKS, R.R. #1, Fremont, Indiana 46737

I received ENTMOOT #1 yesterday. I have one idea for a worthwhile Tolkien project, mainly for those who read your mag and don't have the hardcover RING editions. Someone should figure out a conversion formula to convert the page numbers in the hardcovers to the page numbers in both the Ace and Ballantine paperbacks. That way fans with just the paperbacks can follow the discussions.

You mention that you're read #2 of I PALANTIR. Is there any way I could borrow, beg, or buy I PALANTIRS #2 and #3? I have a copy of #1 and was very impressed by it. -/I don't have #2-I borrowed someone else's copy. But maybe some of our readers can help you. /-

I never thought of using script to represent English. I couldn't translate your page of script, tho. -/I couldn't either/- After getting a mess like prhpkp for the first word, I quit. I don't think the reproduction was too good, tho.

I liked "An Elven Sage" but got a little mixed up shifting between Beleriand and Middle Earth.-/???!?!But...Beleriand was in M.E.\*\*Directly east of the Blue Mts., I believe, or maybe it's southeast/-

-/Your idea is a good one and I have given it some thought. Hopefully some fan more mathematically inclined than I will attempt it. Of course we are complicated by the fact that the Ballantine may use still a different numbering, and also the fact that nobody seems to have noticed, that the page references in the appendices were not changed in the Ace editions; they refer to the hardcover editions. /-

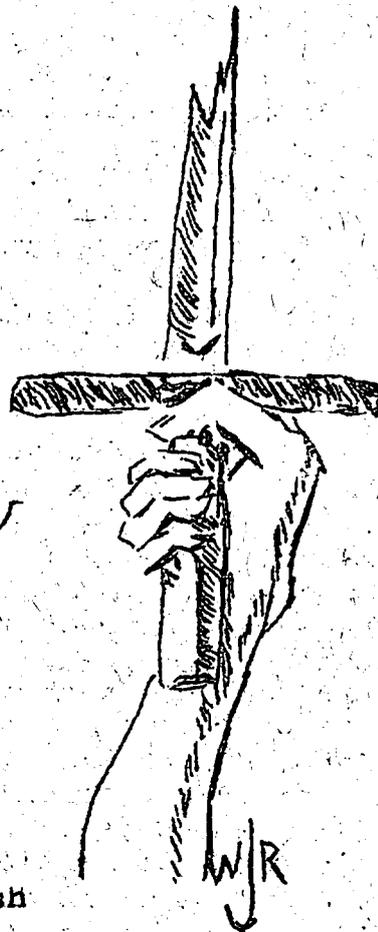
a proposed system for the  
phonetic representation  
of english sounds with  
the *hymyn* letters -

...as devised and told to

Greg Shaw

by

Don Simpson



Don Simpson has come up with a system of tehtar (vowel-signs) which, when combined with the Tengwar, are capable of representing phonetically any sound that occurs in the English language, and he has given me permission to tell you about it.

We do not claim it is The Perfect System; but in all cases it is clearly and logically derived from Tolkien's notes, and until someone comes up with a better one, which will probably be a long time, it will do quite admirably as a standard system to allow communication in the Fëanorean script between fans that was heretofore cumbersome and impractical.

I'm going to try and explain this thing so that anyone can understand it. Whether you plan to carry it further and actually memorize the signs is up to you. Basically, what we're doing is writing in the English language, but using different letters, letters which correspond to the sounds of the English letters. This might seem rather pointless, but the reason we do this is not simply for that reason. Any set of esoteric marks will not do. The thing that has fascinated so many people is Tolkien's letters themselves. To the philologist, the Tengwar is obviously one of the most beautifully conceived, logical, consistent alphabets ever conceived by man. In addition of course is the fact that the letters have an aesthetic beauty all their own. And though we're not all philologists, I think most of us can see hints of the splendour of the Tengwar.

Included in this article are two tables. Table 1, the Tengwar, consists of the signs representing the consonants. Table 2, which is the most important part of the whole thing, is Don Simpson's tehtar. Actually, all that's needed to learn to read and write with these letters is these tables and Tolkien's appendix E. The purpose of this article is merely to explain it in simpler terms. However you should read Appendix E before proceeding with this unless you are already familiar with it.

## Table I: the consonants.

This table is fairly self-explanatory. I might point out a few matters of usage, though. No. 8 should in all cases be a hard g. The 'soft g' of English being of course represented by #7. There is no c, since in a phonetic language k or s can be substituted just as easily. No. 13 is used for the sound at the beginning of the word 'there', and #9 for the sound in 'think'. H is not used unless it is actually pronounced, as with all silent letters for that matter. Q is written as kw. W, like h, is only used when actually pronounced. X like q can be written with two other letters, ks. When s is pronounced like z, z should be used. There is really no need to show doubled letters or silent es at the end of words, altho Tolkien has given us signs with which to do so.

Also in Table I you will see off to the right some variant forms of some of the letters. We did not make these up; Tolkien explains them. In the first box is shown a method of adding an s at the end of a word (only!). This trick works with any of the first 24 letters of the Tengwar, and when the final s sounds like a z you can of course substitute a backwards z for the backwards s in the example. The next box shows how you can represent two consonants with one and a sign. If you look at Grade 5, you see that they are all 'nasal' sounds: n, m, ng. The rule here is that when one of these nasals is followed by one of the consonants above it in the same series (altho we only apply it to those in the first two grades) then that consonant can be merely written with a bar, or tilde, above it to imply the preceding nasal. Which brings up a point I ought to mention. The last example, nk, which is actually ngk, represents the sound at the end of the word 'think'. This should be obvious; I think it is fairly easy to see that the n in 'think' has the same sound as the ng in 'song.' #The third box shows a method of doubling letters, which we seldom use in our phonetic system. The next box shows that two underposed dots represents a following y (and i, too, when at the end of a word. The next 3 boxes are three forms Tolkien tells us about for representing various common words. The last box is self-explanatory.

## Table 2: the vowels.

Now we come to the vowels, where things get a bit hairy. Of course this is where the whole problem lies. Tolkien gives us some vowel signs, but not nearly enough for a truly phonetic system, and it is obvious that we're going to have to make up more. Well with everybody making up their own tentar, only chaos can result. But if a system such as this can be accepted as standard, all our problems are solved.

The basic idea of the vowel signs is: in the writing of the Tengwar all consonants are written the way we write our language, but the vowel sounds are represented by various signs, generally located above the consonants.

In Table 2, the most important signs, and really the only ones you need memorize, are the first 13. The others seldom occur, and anyway are merely a matter of combining two signs to represent a sound that is the combination of two vowels. Now there isn't really too much to explain here, but this section is important because I'm asking you to accept these values, see how they were logically derived from Tolkien's (if you are somewhat of a scholar in this area and need official justification for them), and agree to use them should you decide to do any experimentation or communication with this field, for the simple sake of order. The punctuation marks on this table are merely helpful suggestions and you needn't feel bound too rigidly with these in usage.

↔ SERIES

↑↓ GRADE,

# The Tengwar

	1	2	3	4	
1	p T	p P	q CH	q K	Some Common Construction Patterns That May Be Used:
2	ps D	ps B	cs J	cs G	TS p PS p KS p ...etc.
3	b TH	b F	d SH	d KH	NT p ND p MP p MB p NK p
4	bs DH	bs V	cs ZH	cs GH	TT p NN p (USW for #s 1-24)
5	ms N	ms M	cs NG	cs	TY p LY p ... Same for all letters
6	p R	p W	cs Y	p	THE p
7	p R	p RH	p L	p LH	OF p
8	p S	p S	p Z	p Z	OF THE p
9	p H	p WH	p (y)	p (w)	AU AW (at end of word only)

table 1

In Table 2 you will see three columns, each with 3 subcolumns. In each column the 3 subcolumns are, left to right: (a) the English letter(s); (b) an English word with the sound of the vowel within it and underlined; and (c) the actual sign or tehta.

### Pragmatic Applications:

The whole point of this article is to teach you how to read & write this stuff, so I'd better explain a few things about how it's done. First of all, the most basic matter is deciding what mode to use. We know about three different modes: Belerian, Quenya, and Sindarin. We know, however, very little about the first, so it is for reasons of simplicity ignored. Quenya and Sindarin were the two Elvish languages of Middle Earth in the Third Age, and although they were separate languages, they used the same written letters, but they used them differently. Most dabblers in this area have chosen Sindarin, because we know more about it, because it is easier to use, and because it fits the English language for purposes of transliteration quite well as witness the fact that Tolkien used it on his title-page inscription. The main differences between the two modes are: that 1) in Quenya the vowel sign was placed above the preceding consonant, while in Sindarin it is placed above the following consonant. The simple reason for this is that most Quenya words ended in vowels and thus had no following consonant in the case of final vowels, and in Sindarin most words ended in consonants; and 2) the tehtar in Quenya are the same as those in Sindarin but their values are reversed. Thus the signs for o and u are reversed, and also those for e and i. Anyhow, the point is, we have chosen Sindarin, and again we're asking you to accept this.

Now the first thing to do when writing in Tengwar is to pronounce the word, aloud or to yourself, enunciating each phoneme (sound) as clearly as you can. Regardless of the English spelling, this is a phonetic system and you should choose the appropriate sign for each phoneme in the word, and write them in order. At first, you will probably want to write all the consonants in order and then come back and add the vowel signs in the proper place, altho you may find it easier to do it all as you go along, too. Remember that the vowel sign goes above the consonant that follows it. Example: the word think. You would write the th sign, the ng sign, and the k sign, and put the ii tehta over the ng.

By the way, you may have noticed that in Table 1, #s 29 & 30, and #s 31 and 32, have the same values, and are the same, only upsidedown. This is because #s 30 and 32 are to be used with tehtar above them.

For a good example of Tengwar writing, look at the ring inscription on p. 59 of the hardcover Fellowship of the Ring. I prefer to write this way, but I've noticed that almost all beginners find it easier to write their letters separately, unconnected. This is OK, but as you become more proficient try to connect your letters. You will also notice in this inscription the fact that the 'bows' of all the letters are in 1 line, regardless of whether the 'stem' goes up or down. This is always true of all the letters except l (#27). Note how Tolkien places it.

A bit of logic behind table 2 is the fact that in cases of a tehta that is two or more tehtar combined, they are read (or pronounced) from top to bottom. You can see this in many of the examples on the chart, and using this knowledge you can extrapolate other signs from this system to represent any sound. For example, how would you write the word 'tired'? It's not pronounced 'ty-red' as it's spelled, but 'ty-erd' which is 2 vowel sounds in a row. So to represent this in Fëanorean, you would have to put the ai diamond above the r sign, and for the other

# The Tektar

a	bottle	^ ••	u	foot	?	uu	long u	□ •
a	sat	v ••	uu	boot	?	eu	there	□ /
e	set	/	u	but another bird	□ •	oi	boy	□ /
i	sit	•	ai	fly	◇ ••	ui	ruin	□ •
ii	seat	•• ••	ei	day	!	uu	gourd	□ ?
o	cwe boat	?	au	now	?	u	dash, comma	□ ~
oo	for	B	ea	bear	!•	;	semi- colon, colon	□ ~
oo	for	B	iii	being	••	.	period	□ ~

table 2

vowel you would of course use the u (as in bird), which is a dot underneath. To someone reading he, hē would pronounce the ai first, then the u, and then the r. Thus vowel signs are always read from top to bottom, and all vowel signs about a consonant are pronounced before the consonant itself, except in case of the 'following y' sign.

When a vowel occurs at the end of a word, we must use what is called a 'carrier', which is nothing more than a sign that the tehta can be placed over to take the place of the consonant that isn't there. You can also use a carrier within a word should you be confronted with some wild vowel combination that it is simply impossible to get entirely over one consonant. In a case like that you would put the first vowel over a carrier and the others about the consonant. At the end of a word you merely tack the carrier on. There are two types of carriers, the long carrier and the short carrier. According to Tolkien, the long carrier looks like an undotted English j, and the short carrier is merely a shorter version. The long carrier is used for long vowels, the short carrier for short vowels. Very simple. An example of the short carrier can be seen on that same p.59 inscription in the word ishi. And I also notice in this inscription a poing I ought to make about the trick of using a tilde to represent a preceding nasal consonant. When you are using this, and a vowel sign must also go above the consonant, the vowel sign should be placed above the tilde, never vice versa.

Well I can't think of much more to tell you. You should now be able to read and write the Tengwar, if somewhat laboriously. With a few weeks of practice, if you are seriously interested, it will be the simplest thing in the world.

If you are still confused about any aspect of this area of study, don't hesitate to ask me to clarify whatever you're unsure of. But I'd like to point out that all any of us know we got from Tolkien's Appendix E, and that all that's necessary to understand this particular system is Table 2; that's all I had to work with in writing this article.

⇒ j̄      j̄̄ ⇒

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I would also like to mention that anyone seriously interested in this is invited, nay begged, to correspond with me in this script if they like. It's incredibly fun to write, but its one major use is in writing to other people who understand it. A minor use is inscribing esoteric inscriptions in the mundane world to confound them. I would also like to point out that the best means of writing with the Tengwar is with a fountain pen, with about a 1/16" wide point.

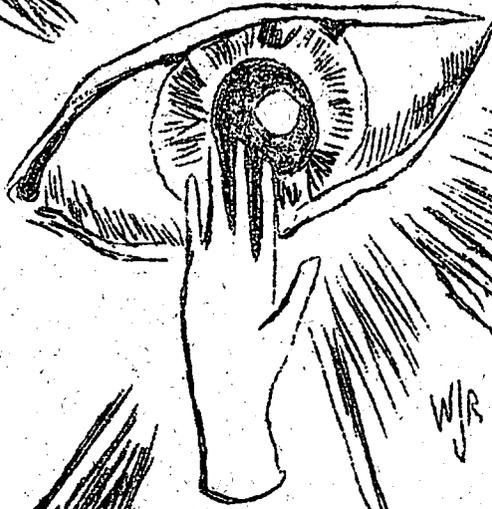
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THE TOLKIEN SOCIETY OF AMERICA, Dick Plotz, 159 Marlborough Rd. Brooklyn, NY. 11226.

The first I heard of this group was when a few months ago I got a form letter from the New York Tolkien Socy. I answered and got another letter requesting information and fanzines. I sent, and after a long while got a dittoed notice announcing a meeting at which would be discussed the problem of "The Silmarillion vs Ace." Evidently the meeting took place a month or so ago, but I haven't heard anything. Fred Lerner is closely associated with the group, which means it probably won't get much done, but it has expanded its name and says it plans to unify all Tolkien fandom, and I wish it luck. Regardless of how little they actually accomplish, we all out to cooperate with Plotz as best we can because the better cooperation he gets the better chance he'll get something done.

# EDITORIAL

greg  
shaw



WJR

I am quite pleased with the response to ENTMOOT. While a lot of people who I expected to respond didn't, which disappointed me somewhat, those who did write wrote long and gratifyingly thought-laden letters, and I have received many promises of

future contributions. So our little enterprise shows signs of prospering.

In a recent distribution of APA L I wondered whatever had happened to the Fellowship of the Ring. The following reply from Bruce Pelz was forthcoming:

The Fellowship of the Ring is not doing much of anything but collecting money from people and issuing cards. And not much of that, either, as I explain to anyone stupid enough to want a membership card, (a buck each) just what he isn't getting. The Fellowship has managed 3 issues of I PALANTIR in 5 years; pretty poor average, but there is a lamentable lack of material. We may manage another during the coming year. Or, Maybe Not. So what would you suggest doing instead of the present inaction?"

Well, I dunno, but it seems to me. The original crop of fans who founded the FotR and did so much creative work based on Tolkien a few years ago were the result of the original hardcover publication of LotR. I can almost understand the torpid state these people are in now, since they have already said just about everything they had to say back in the days when the Fellowship was thriving. But recently, maybe because of the paperback editions, or maybe not, there has been quite an upswing of Tolkien interest. It seems to me that in the lettercols of many fanzines, especially Niekas, are constantly appearing letters from people who have finally gotten around to reading LotR and are completely hung up on it. With the advent of the paperbacks, there should be dozens of people in fandom who will begin getting interested.

It has been my experience and observation that a very common and natural reaction to reading LotR is a desire to investigate it further and do some creative work with it; write stories with characters and settings in Middle Earth, write articles pointing out some new area of symbolism in the book, write poetry, compile indexes of something. This happened in the first Tolkien fandom, as witness I PALANTIR and the numerous fanzines and articles which appeared; and I see no reason why

the same thing shouldn't happen again. As new Tolkien fans appear they will probably be writing material about him. But what are they doing with it? They're sending it to Niekas. They're sending it to Entmoot (hopefully), or they're publishing it themselves. Why not send material to the Fellowship of the Ring for use in I PALANTIR? Well, everyone knows that while they're a fine group and I PALANTIR is a great zine, the club is inactive and as far as anybody knows they plan to remain that way. Bah.

I really do think that when people come around wanting to join the Fellowship, instead of telling them what a waste of money it is, we should encourage them to devote some energy to revitalizing the club and making it into something that is worth the money and effort of its members.

So much for editorializing.

Now some words about this magazine itself. It would seem to me that the best format for a magazine of this type, and the one which will most likely evolve anyway, is that of a loong lettercol and an editorial every issue, and an article as often as possible, ideally in every issue. Then have special features such as poetry, announcements, etc., as they turn up.

We are not rich and this is not a large general-interest zine. It is a limited interest zine for the small number of people interested in a certain subject. Therefore we plan to have a limited circulation. Therefore only those who consistently show interest will continue to receive it. Subscriptions we will accept, but we frown upon them. The preferred and cheapest way to get this zine is to spend 4¢ or 5¢ for a post card or letter and contribute your ideas to the lettercol.

There are certain people that it is inconceivable to leave off the mailing list of a Tolkien zine. I don't want to leave them off. All of these people received ENTMOOT, but few responded. I assume this is because #1 was so obviously crud and beneath their notice. This issue has a press run of 130 copies, and it will be sent to everyone. I consider this to be a good issue, filled with innumerable ideas worthy of lengthy comment. Therefore anybody who does not respond to this issue will be dropped, and I suspect that our mailing list will be less than half its present size next issue.

I'd like to mention one other thing. Tolkien art, especially of the 'fillo' type, is incredibly hard to find. Illustrations immensely improve the appearance of a fanzine. Since many Tolkien fans are artists, I do hope some of them will try to help us out. Bill Reynolds has been greatly obliging with his art and I am eternally indebted to him, but I can't ask him to do all the art in all our future issues. I'd like to have a cross-section of Tolkien artists and some comparison of their differing interpretations of scenes and characters in the Ring cycle.

To switch subjects one last time, I read somewhere that the old fanzine VOM claimed that they would publish all letters exactly as received, no matter how weird. Well, we're making a similar claim. If you can write at all in either the Runes or any of the script modes, you are encouraged to write your letters or part of them to us in that way, and we promise to duplicate it in our lettercol. It might even be fun comparing different styles of writing the script--I've noticed almost everybody has a slightly different way of interpreting them.

Well...I hope you like this issue, and please don't forget to send your comments to Dave Hall. And be sure to review us in your zine, some of your readers may be Tolkien fans that we know not of.-- Greg Shaw



ENT MOOT

From:

3rd class printed matter

You are receiving this because I want you to be on our mailing list, and for no other reason. Your status as regards future issues is:

( ) I think highly of you and will be greatly disappointed if you don't respond. But I may just send you another issue of two before I reluctantly drop you.

( ) This will be the last issue you receive unless you condescend to respond with one of the following:

- ( ) art
- ( ) contribution
- ( ) letter of comment

( ) for one reason or another; contribution, subscription, or whatever, you need have no fears about not receiving nextish.

( ) \_\_\_\_\_

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By the way, you may have noticed that the lettering on the cover, ironically enough, is inaccurate. The u-curl should have been doubled. So snicker at me, but don't waste your time mentioning it in your LoC.

\* \* \* \* \*

The review of the Hobbit in thish appeared previously in Apa L, I guess I ought to mention.

\* \* \* \* \*

Remember now, all material for nextish goes to Dave Hall, 202 Taylor, Crystal City, Missouri 63019.

\* \* \* \* \*

Namarië 'till nextish...

This is Oatmeal Publication #17 and Niphredil Publication #1

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