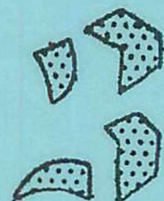


Entmoot



ENTMOOT

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ENTMOOT is a fanzine, published approximately bi-
monthly, dedicated to the writings of J.R.R. Tolkien
and containing material of all kinds relating to
Fantasy and to Tolkien in particular.

PRICES: One sample copy may be had free, after
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back cover.....	Janet Dottery

I The shore is not so near now
 Its roaring is so dim
 I only hear it sometimes
 In the rushing of the wind

I The shore is not so near now
 Its roaring is so dim
 I only hear it sometimes
 In the rushing of the wind

For loved am I as Lady
Of a land both high and free
With every green and growing thing
And One self-tended Tree

II And loved am I by many
And loved am I by one
And night and day am happy
Under Gondor's moon and sun
But in season after sunset
Ere the night is come fullblown
High and pale the Evenstar
Rides fair above the Lhun

And my gaze is drawn far Westward
And the curse of Elven Eyes
Reveals the grey sails fading
O'er the endless Western seas

Those Westron seas still ageless
As outlived a thousand shores
Though my time is days and seasons
And no more the Eldar's years.

III: Then night runs deep and the Elven-stars
Eärendil's lofty bier,
Recall the longfame of my lime
And I feel the stars of fire

And I dare not lift my eyes more
To the Elven-jeweled sky
For the stars are still as old now,
The stars are still as high

Then I will my long-eyes Northwards
But the land cures not my pain
For I still see rolling Ocean
In the grasses of Rohan.

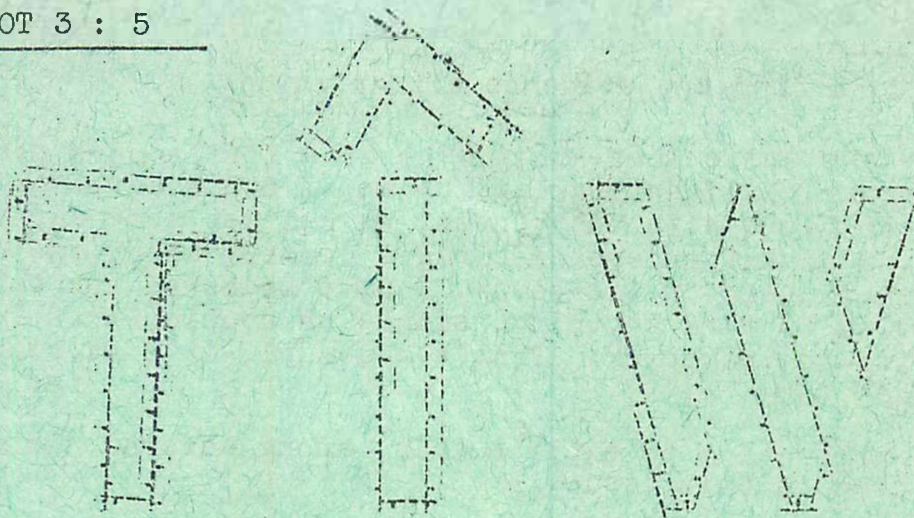
IV Then my thoughts are carried backward
 To that unforgetten day
 When tears hid midst the laughter
 As the White Ship sailed away

And I yearn with all my power
Towards the Land Forever Green
And there wings a thought in answer
And it tries to weave a scene

A scene of ages long to come
Which the change-winds may yet bring
"In the meads of fair Tasarinan,
The willow meads in Spring..."

e.e.e v e r s

9/5/65



formerly
Amon Lhaw :
a lettercol

June M. Koningsberg : 480 Fairview Avenue : Sierra Madre, Calif. 91024

Dear Entmoot:

Thank you very much for the complimentary copy. I rather like your cover, although your artist seems to go in for knobbly skulls. The cover occurs to me as being Pippin and perhaps Grishnakh--anyway, one of those jolly fellows.

With all the opinions being given on the pitch of Hobbit voices, I am mildly surprised to find that no one apparently went to Tolkien to see what his opinion was. Early in The Hobbit, perhaps the first or second page, Tolkien states that they have "deep, rich, fruity laughs." Now I contend that anybody with a laugh of that description is not going to have a high, shrill voice.

It is true that when Treebeard first meets Merry and Pippin, he refers to their "nice little voices--reminded me of something I cannot remember--" but it must be recalled that Treebeard's own voice is like the rumbling of a great organ, so that just about any voice above basso profundo would sound "nice and little" to him.

Also, in the passage where Frodo is trying to escape from Old Willow-Man, and first meets Bombadil, there is a reference to "the sound of his own shrill voice." This is not conclusive evidence, since a state of fear such as Frodo was being subjected to would tighten anyone's vocal chords, producing a shrill effect.

In concluding, I will say that I personally believe that Hobbits had as wide a range of voice qualities as Men. As far as the Hobbits being mistaken for children is concerned, that was more because of their size than their voices. If you recall, even Sam mistook Merry and Pippin for children until he got a better look at them, when Pippin told him "We are knights of the City and of the Mark, as I hope you observe."

Well, now that I've settled that question, let's go on to something else. The picture of Gollum in the first issue I didn't like at all. Aside from the fact that Gollum wouldn't look like that anyway, the artist apparently did not read the story, where it states that Gollum paddled the boat with his hands-- not standing up, poling it.

As far as Gollum's personal appearance is concerned, just remember that he is a very old, starved-down Hobbit--indeed, in one passage he is described as looking like that. Just forget about the knobbly skull--I have searched for some reference to whether or not Gollum had

hair, and couldn't find any evidence either way.

The tentar are quite good--they make it a little more possible to read the Tengwar. Kalimac Brandagamba and I don't agree at all on the Angerthas, so maybe with the tentar, we can get some agreement out of the Tengwar. I do not understand Greg's comment about the u-curl should have been doubled on the cover. I have searched the table of the tentar, and failed to find anything, single or double, that looks like that single thing on the cover. If it's a u-curl, it's backwards and a few other things, too.

-/My fault for neglecting to explain this, among several other things. See my explanation in this issue./-

Felice Rolfe, 1360 Emerson, Palo Alto, Calif. 94301

Dear Dave and Greg;

Having just gotten and read ENTMOOTS 1 and 2, I'll have to begin commenting almost in the middle of a sentence, as it were; so please bear with my disorganization.

On #1:

My only "pronounced idea" about the movie treatment of LotR is, for heaven's sake don't let Hollywood do it -- and especially, keep it away from Uncle Walt. Disney knows that schmaltz sells. -/I still stick to my opinion that Disnew could, if he wanted, do an excellent job of it. I can think of much worse alternatives: what if some hip modern producer decided it was "camp" and that since it is so in with the college kids and "intellectual" types, a movie version similar to the Batman TV show would be a big success? And what if it were? Or, have you seen those stf kiddie TV shows done with marionettes? That process could be used to make LotR too. Oh, there are far worser villains in Hollywood than Disney./-

On #2

Your discussion of Tolkien music is quite interesting. I think the hobbit songs would go nicely with English or Irish folksongs, and so would the songs of Men. The Elvish songs might follow the pattern of 15th century and earlier lute music, perhaps? (I tend to have great respect for the musical opinions of Fred Hollander. He plays the cello. If he is at all good with it, and I suspect he is, he knows music.)

There are several instruments mentioned as Dwarvish; on p.28 of the Ballantine Hobbit are listed fiddles, flutes, a drum, viols, clarinets (!) and a harp. It is most unlikely that the Dwarves would be more advanced in musicology (I hate that word) than the Elves, since their talents seem to run more along what we would call engineering lines. -/But they might have been masters in the manufacture of the instruments themselves./-

Greg, when you say that you've translated English songs into Elvish, do you mean "transliterated", or do you actually use Elvish words and Grammar? You should distinguish between them. -/I've done both, as readers of Apa L have seen./-

I like ENTMOOT. It's less ambitious and less pretentious than I PALANTIR, and therefore more likely to succeed. I may not have much to contribute to the discussions, but I would like at least to watch them.

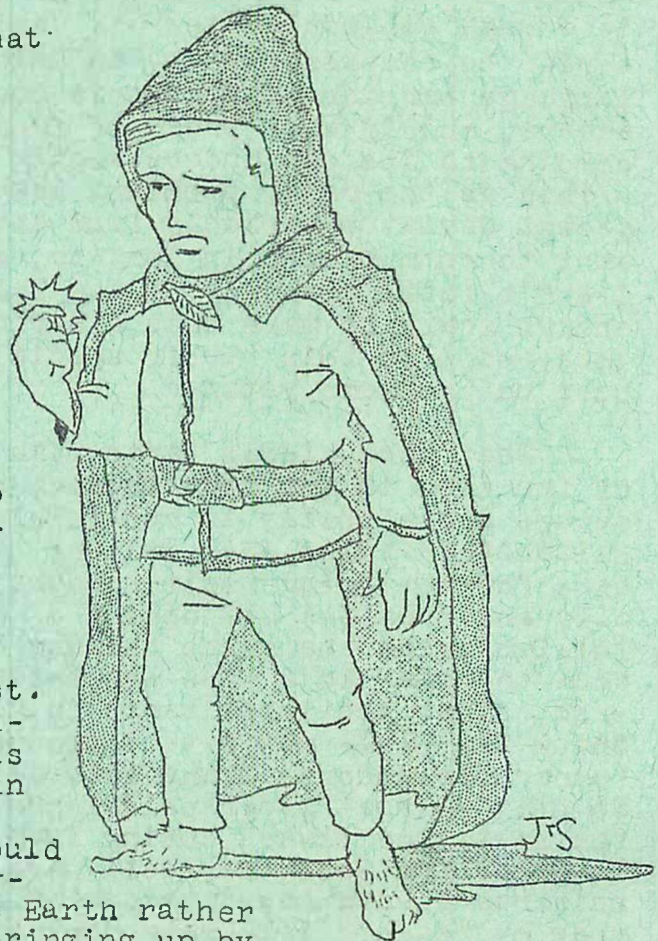
Harry Warner: 423 Summit Avenue : Hagerstown, Maryland : 21740

A lukewarm admirer of Tolkien like me found more of interest in the second Entmoot than might have been foreseen. But as you might guess, the material about music for the Tolkien poetry was the easiest for a non-student of the books to think coherently about.

To think out the question of musical settings requires first of all some decisions on basics. How authentic should we be? If we search through the novels for every morsel of information about music in Middle Earth, and apply the findings to the music we create for the songs, should we also seek authenticity in the form of rejecting musical features that have evolved in the past few centuries and wouldn't have existed in the time of the hobbits and the elves except through the most improbably coincidence? I'm thinking primarily of the tempered scale that has become common property in the western music of the past couple of centuries. Some genuine folk songs in rural areas exist today without tempered intervals, using instead the "natural" intervals that were abandoned when composers wanted to modulate from key to key freely and couldn't on keyboard and most brass and woodwind instruments. Moreover, should we consider the use of harmony in the accompaniments to the Tolkien poem settings to be authentic? Harmony in the sense that we know it is extremely rare in genuine folk music, which usually gets along with nothing more elaborate than drone effects or whatever harpmony comes accidentally from primitive polyphony.

Even if the world of Tolkien had once existed, it would be as difficult to reconstruct accurately its music from the clues the author gives us as it is to know exactly how the Greeks sang and performed music in the age of Sophocles. So I think that the fan who wants to provide music for the Tolkien poems must make some decisions. He can create music that is consistent with what we know about the folk music of the distant past and the folk music of the more primitive races of today. He can decide that Middle Earth was such a civilized and advanced era that its music would have been considerably more sophisticated than any folk music known to us fully or in part. Or he can simply decide which sort of music known to him is most appropriate to the Tolkien poetry, in his opinion, and write new music in that style.

My own feeling is that the second alternative would be the best. I would hate to think that such complicated and intelligent individuals as those invented by Tolkien sang in the manner of the American Indians or danced to primitive sambas. I would like to think that there were individuals who composed music in Middle Earth rather than an elementary sort of music springing up by spontaneous generation. If you're right about the lack of brass instruments, we can guess that quite subtle variations of pitch could have



existed. I'd like to hear music for the Tolkien poems that was capable of making sense when sung unaccompanied, as many of the poems must have been sung. It should be melodies that sound a bit different from art or folk music that we hear frequently, perhaps through the use of one of the rarer modes, perhaps by an occasional introduction of quarter-tones. One excellent way to get away from downright imitation of existing folk music would be avoidance of strophic settings: a different melody for each stanza or alternating melodies for long poems are ways in which composed music differs from folk music, which normally repeats the same phrase (in primitive stuff) or melody endlessly with as many variations as the words in each stanza require.

In any event, I imagine that there are no legal obstructions to setting the Ring volumes' poems to music, now that the copyright absence is established. I'd like to try my hand at a couple of the poems if time permitted. The only effort I've ever made of this sort involved a half dozen poems from one of Dr. David H. Keller's novels. I worked on them for months, then when I had them all copied out nicely in legible inked notation, I decided that they were no good and never let anyone else see or hear them. I confessed to Dr. Keller what I'd done and he indicated that it was just as well, because he'd thought up simple melodies himself and would have been confused if he'd encountered mine. -/That's interesting. I wonder if Tolkien...!/?/-

The Simpson-Shaw article frightens me a little. How can I maintain my loc reputation if I must begin to learn Middle Earth permanence to understand what I'm to comment on? -/Ha! It's all a sinister plot to get all fanzines to publish totally in Elvish, so you can't comment at all! Hig, hig!/- However, anyone who is young and energetic enough to indulge in this has my blessings. But will the Fëanorean script be comprehended by an Irishman when written by an American? The language barrier between this country and the British Isles is already severe, and if each breed of fans writes in Middle Earth letters according to its own understanding of how English is pronounced....! -/This is the major problem. However I am assuming that those whose accent deviates markedly from standard American pronunciation, if they want to communicate in Tengwar, will refer to a dictionary. But then, I don't think that use of the Tengwar would ever catch on on a large enough scale to make this a serious problem. There are very few people interested in this rather specialized area of study--and there have been no problems yet./-

What does Middle Earth mean? I don't recall any flat explanation of the term in the four Tolkien books I own. The same pair of words occurs occasionally in non-Tolkienian sources, particularly around Elizabethan times when writers seemed to use them as a sort of shorthand for reminding their readers that earth stands midway geographically and from the standpoint of happiness between heaven and hell. Is Tolkien using the words because old writers used them or does he mean them to refer to a time era between prehistory and known history? -/No, since the inhabitants of Middle Earth use the term themselves. I think the Elves may have introduced it--their name for Middle Earth (ennor, or endore) means literally 'middle-land'. There are references to only 3 great geographical areas--the Far West, Middle Earth, and the East. The Elves, coming from the West and presumably having knowledge of the East, may well have dubbed it that. I am not sure, but this has always been my idea of what he meant by Middle Earth. I suppose my readers will have many views on the matter--we'll see./-

Banks Mebane : 6901 Strathmore St. : Chevy Chase, Md. : 20015

ENTMOOT 2 was an improvement over #1 in both content and repro. I hope to see the upward path continuing.

I recently heard some joyous news from Jack Chalker. Jack got it from a graduate student who is doing a thesis on Tolkien and is in correspondence with him, so it should be accurate. The news: the completed manuscript of the SILMARILLION, in four volumes, is in the hands of Geo. Allen & Unwin, Tolkien's English publishers. It covers the history of Middle-Earth from the beginning to the War of the Ring. Professor Tolkien is now embarked on an extensive rewrite of LotR, much more sweeping than the slight changes for the Ballantine edition. -/the rumor will probably have been either verified or dispelled by the time this sees print, but right now, all I can say is let's hope it's true./-

Don Simpson's mode for representing English in the Elven letters seems to be usable. I (and my dictionary) have a few quibbles with the *tehtar*, but since I'm not about to try to revise Don's system, I won't go into them. I do have a few suggestions with the Tengwar. We have two symbols, 21 and 25, to represent "r". Tolkien says that 25 was used for the "full" trilled "r" and 21 for a weaker "r". There is no trilled "r" in English (except for Scotsmen), so I suggest that 25 be used for the usual English "r" and 21 for the weaker "r-colored vowel" that occurs before consonants and after "e". Thus 25 would be used for the ~~xx~~ "R's" in "retrospect", and 21 for the "r's" in "either" and "harm." The pronunciation of "r" probably varies more among educated speakers of English than does any other letter, so it probably doesn't really matter which is used. Since the sounds represented by 26 and 28 do not occur in English, I suggest that these symbols be used for "rd" and "ld" (as Tolkien tells us was done in Quenya).

Leroy Frazier: Your question is answered by a new paragraph which Professor Tolkien has added to Appendix A in the Ballantine edition of THE RETURN OF THE KING. This makes it explicitly clear that Morgoth was the Enemy and Thangorodrim was his Citadel. What is still uncertain is whether Thangorodrim and Angband were identical.

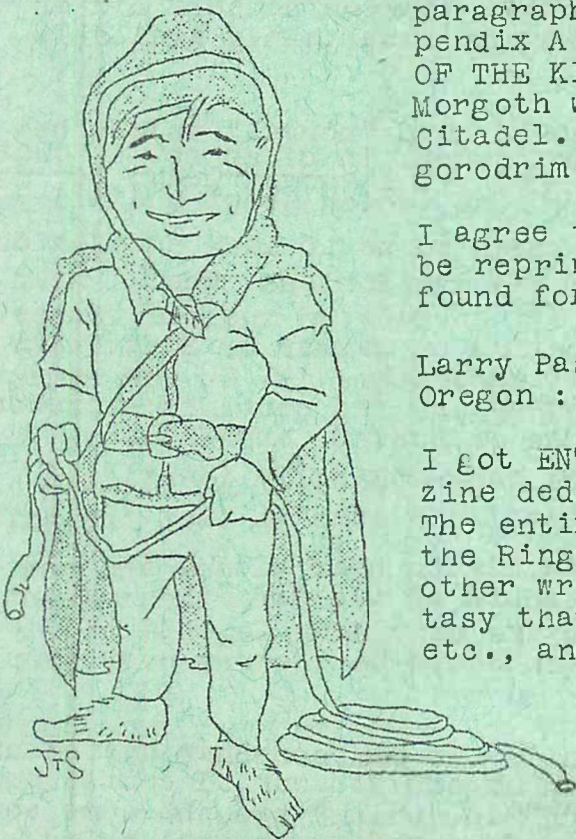
I agree that Lin Carter's article from XERO should be reprinted -- and what better place could be found for it than ENTMOOT?

Larry Paschelke, 4107 N.E. 134th Ave. Portland, Oregon : 97230

I got ENTMOOT #2 and I'm glad to see that a magazine dedicated to Tolkien's works is being started. The entire, over-all mood and scope of the Lord of the Rings has probably meant more to me than any other written creation. A complete world of fantasy that has logical history, languages, races, etc., and so well-written ---well, you know why Tolkien's material is wonderful.

One area of Middle Earth I would like to see some additional information on is the Ents. For quite a few years I have been especially interested in stories of part-tree, part-man creatures, and certainly consider Tolkien's description of

the physical and language aspects of the Ents as the ultimate of this



sort. I once started to make a list of stories which featured intelligent, organized tree-like beings (not just mean-eating plants), but never carried it out very far, such as: "The Woman of the Wood" by Merritt, "The Man Whom the Trees Loved" by Blackwood, and "The King and the Oak" (poem) by Robert E. Howard. But Tolkien has vastly expanded this concept with the Ents and their ancient background.

Fred Hollander, c/o Lloyd House : Caltech : Pasadena : Calif : 91109

As to musical instruments in LotR, Greg, where do you find mentioned flutes, viols (!) and harps? -/see Felice's letter this./- I remember where fiddles were named, now that you mention it.

As to the voices of the "speaking peoples" of Middle Earth. It seems to be agreed that the hobbits have high voices and that men had normal voices. The elves voices were of about man pitch (which is what Brooks meant by "normal," Greg) but were much more melodious as Greg has pointed out. But no one seems to have mentioned the Dwarves' voices. I tend to think of them as being mannish and therefore deep in proportion to size.

Ned Brooks : 911 Briarfield Road : Newport News : Virginia : 23605

Guess by now you have seen the 2nd ish of the TSA Journal. Lots of good stuff there, especially the translation of the Ring inscription from the Black Speech. If you don't have it, you should get it from Plotz instanter. I got a kick out of the comments by Tolkien on the illo for the cover of the Ballantine HOBBIT, that Plotz quotes. Tolkien couldn't figure out how a lion and two emus got in there, not to mention that ridiculous tree in the foreground. I think that Ballantine should have used the color illo that Tolkien himself did of Smaug for the first edition of the HOBBIT; it's certainly available by now.

When I said in #2 that the Elves would have "normal" voices because they were about human size, I meant normal in pitch not in quality, as Greg's comments seem to imply. -/sorry. I should learn to ~~keep my mouth shut~~ ~~keep my mouth shut~~ when I don't know anything, which about music I don't.

Also, my comment that Elven music might seem to us to lack emotion does not mean that I thought the Elven music was emotionless. What I mean is that, for instance, to a man of completely uneducated musical tastes, the classical music of Beethoven or Sibelius or Wagner or Stravinsky might seem unemotional because he didn't understand it. In the same way, men might not be able to see or understand the emotions expressed in Elvish music, due to the complex modes of musical expression.

I don't think "Middle Earth" can be geographically identified with anyplace on earth today. The closest I can come is that the White Mountains are the Alps, which puts Minas Tirith near Vienna and the Dark Tower in the vicinity of Uzhgorod south of the Carpathian Mountains. This is rather nice in that there are many dark legends of vampires and werewolves in that region which could be a carry-over from the influence of Mordor.

I have a couple of nits to pick on in the Simpson-Shaw system of the Pëanorian letters. In the discussion of the Tengwar, I cannot see that "nk" is really "ngk" or that the "n" in "think" has the same sound as the "ng" in "song". -/Why not? It seems perfectly logical to me/- Phoeey! Also, why not use the presently unused #24 for "nk" in analogy

with the use of #8 for "g" and "20 for "ng"? That is, #24 is to #4 (k) as #20 (ng) is to #8 (g). Also, I might suggest that the symbol for "y" as in "you", #23, could take a tilde to represent the sound "ny" as in "canyon." -/Both these suggestions sound OK, as do Mebane's. We'll have to wait and see if Don has any comments on it./-

As to the tehtar, I think there are too many. I cannot distinguish between the s sounds "sat", "bear", and "there". My Webster dictionary makes no distinction between "bear" and "there" tho it claims that the "a" sound in "sat" is different. -/It is. You evidently pronounce "sat" and "set" the same way. Interesting.#I can imagine "bear" being pronounced slightly different, but I don't see the need for "there" either. But it's taken from Simpson's notes, which I obtained permission to explain, but not to change or adapt./-

I think on the Tehtar you are caught between two extremes. The 22 vowel sounds are too many for a real language such as English in which you just have to know that "boot" and "foot" are pronounced differently, and not enough for a truly phonetic (but artificial) representation as Webster's differentiates 33 different vowel sounds whereas you really only have 21 since the "iii" sound in "being" is really two separate sounds. In the interest of simplicity, I would suggest cutting down the number of Tehtar to what Tolkien gives. -/What Tolkien gives is not sufficient. I too was rather confused by many of Don's tehtar until I decided that many of them, such as the "iii" "being" were on the chart for the purpose of indicating how the tehtar for different vowel sounds are combined. At least I hope so--- I find that in writing, only the first 13 are needed, except in rare special cases. The other tehtar you can assume are relatively unimportant and are on the chart for reference. I hope Don will comment on this, since I'm not exactly sure what he means in many cases myself, not having the knowledge of languages that he does./-

You suggest that I write an article on the Angerthas but I don't know what I could say that isn't well covered in the Appendix. Unlike the Tengwar, their values are explicitly given, with only ten vowel sounds used. -/I still think a simplified article explaining the use of the Angerthas is needed, for the simple reason that while a lot of fans understand and use them, I find myself unable to use them correctly. When I try using them, I am told that this sign is not used in Sindarin, that sign cannot be used except by Dwarves, this other one doesn't really mean what it appears to, etc. /-

James Toren, 7236 Kellogg Road, Cincinnati, Ohio 45230

One thing about this recent boom of Tolkiens works that has me kind of worried, look what happened to Burroughs; a thousand zines, very few with any merit, mostly just rehashings of the authors works. How long will it be before the same thing happens to Tolkien. Already there are three or four zines that feature a lot of his stuff. Let's hope Entmoot doesn't dissolve into something like that.

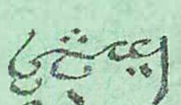
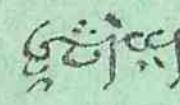

-/-I certainly hope it won't. Illos should be in non-blue ink on thin paper./-(typing paper is DK)



Don Simpson : 3177 W. Fifth St. : Los Angeles, Calif. : 90005

Your dictionary of Eldarin -/in FEEMWLORT/- is magnificent -- I will want a copy of the final version.

The presentation of my Tengwar system is very good. Dan Alderson has suggested putting the tehtar over the following letter or under the proceeding letter in the same system:

 or
  (• Becomes PK "uh" •).
 zoology=  or

-/this is fine, except 1) it is unnecessary complication; I find that the need to use the carrier does not occur that often that it causes me any difficulty, and 2) something just doesn't look right about that o-curl underneath. The shape of that tehta tends to make me feel that the base of it should be connected to something; therefore, in reading I would either tend to associate it with the line beneath and get confused, or be constantly bothered by the feeling that something looks wrong with it. But let's see what the other experts say. At any rate, if someone wants to use it, we now know what it means. #I love stencilling your tengwar, Don. If you don't want to send me any artwork, could you at least in your letter of comment on this issue write the uncomplicated non-linguistic parts in tengwar, like the letters you've sent me? I would like to try making it come out as lovely in print as it is in the original, and I would also like my readers to see how beautiful the tengwar is when written properly, which might help explain the fascination of some of us for it. /-

Dick Plotz : 159 Marlboro Rd. : Brooklyn, NY : 11226

Dear Dave,

This is going to be a complete demolition of nearly all the material in Entmoot #2. Here goes:

(1) "The Hobbit": The birds on the cover are emus, not flamin-goes. -/sorry. my fault. I've never heard of an emu./- It may be good art, but it's not Middle-earth. -/Middle-earth art is something no-body can agree on. I like the Ballantine art better than the Ace covers, but I don't think either of theirs or Pauline Baynes' inter-pretations are accurate. The best Tolkien art I've seen is Tolkien's own./- LotR has been slightly revised for the Ballantine edition. Minor errors have been corrected, and Tolkien has added a section to the prologue and written a new foreword. In RotK appears the long-awaited Index of Names. Ballantine does not omit lines of poems, as does Ace (line 6 of Eärendil). -/But Ballantine too was unable to avoid printing Elvish upside-down./- The renumbering of the pages in Ballantine is not so outrageous as in Ace, since the Appendix refer-ences have been renumbered correspondingly. And there are only 2 sets of Hobbit page numbers.

(2) "Amon Lhaw" : In the answer to Banks Mebane's letter, Greg mentions the "Troll song being sung to a folk tune. It's always been my impression that Tolkien wrote that to the well-known tune of "The Fox." -/If Tolkien wrote any of his songs to any particular tune, he has never intimated it. I think Ted Jonnstone's tune fits the song better than the tune of "The Fox."/- And I don't think any mortal

MUSIC could possibly do the elf-songs justice. -/does that mean we shouldn't attempt to sing them, as best we can?/- I'd love to see the Hobbit-songs set to music, though. -/I am reasonably certain that all or most of the major songs have been set to music, and hopefully I will be able to locate them all and get them into print within the next year or so; I am working on it./-

As for a Disney flick of LotR or even Hobbit, I shudder when I think of the elves he'll come up with. The idea of Play of Daniel as approximating elven music is, I think, the most intelligent I've heard. Thanx Ned for mentioning me.

(3) *mim lālmz n̄p q̄ = jo □ lām̄t 3*
3m̄ m̄i p̄t q̄m̄ h̄n̄ q̄m̄l m̄p̄ "y" - m̄j̄
l̄t̄ "x" ≈ ī l̄a j̄p̄ h̄p̄ n̄ī a j̄
ȳ j̄ h̄ m̄a j̄m̄a f̄ ! l̄t̄p̄t̄ m̄ n̄ j̄ h̄ m̄ =

(4) Paraphrase anything you want from the Journal #2 on The Sil-
Marillion or Ace. And fans send some of those articles to me. After-
 yulish may even approach being a fanzine.

(5) *namárië* does not mean "good-by", it means "farewell." It is used in LotR only with a sense of finality. Don't use it casually. -/I wholeheartedly agree./-

May the silmarils ever light your path.

-/those who cannot read tengwar would not be interested in your linguistic remarks anyway so I won't transliterate it, but I have comments. You claim Tolkien uses that symbol for consonantal and not vowel "y"--perhaps he does in his personal correspondence to you, but not in LotR. He doesn't use it at all in the book. And in the appendix he does not specify. We already have a perfectly good symbol (#23) for consonantal "y" and the two underposed dots are very convenient and very logical to use at the end of a word for following "y"----now often do you find a consonantal "y" at the end of a word, Dick?/-

WE (AS THE SAYING GOES) ALSO HEARD FROM: Rick Brooks ("I dislike the idea of using the Tengwar as a "code" for English writing. I will admit that this article gave me a better understanding of Tolkien's letters. I would much rather find a way of getting together enough Elven speech to use for purposes of communication."); Ira Lee Riddle, Bruce Robbins, R.F.Wald, Frank O'Neill, Mark Mandel ("Many interesting ideas came out of that -/TSA/- meeting, such as the thought that the world, going from West to East, went like this: The Uttermost West, Valimar, Eldamar, the Sundering Sea, (Numenor,) Middle-Earth (Eriador, Raün...) Telmar, the Lantern Waste, Narnia, the Sea (with its islands), the Silver Sea, the End of the World, Aslan's Country, the Uttermost West. How's that for you?.....Got a letter today from John Yonahem; his folks' friend Bill Snyder has film (cartoon) rights to The Hobbit, & has had for 3 years. He's working on it now & may take John & brother as unpaid advisers.").

TOLKIEN IN PAPERBACK!?

by Ned Brooks

Yes, fandom, we suddenly find the fabulous Middle-Earth epic very much in paperback, tho to many of us it seems that the only appropriate edition would be one on vellum, bound in unborn unicorn hide. Be that as it may, I find that I have essentially all of the current editions, so I thought a brief review and some comments would be in order.

First let's define what we are talking about here, for anyone who came in late. The Middle-Earth epic consists, so far, of four books, in the following order: THE HOBBIT (H), THE FELLOWSHIP OF THE RING (F), THE TWO TOWERS (I), and THE RETURN OF THE KING (R). The last three are referred to as a trilogy, THE LORD OF THE RINGS, and the letters I have placed in () after each will be needed later, for brevity. Incidentally, two further Middle-Earth epics are rumored, THE SIMMARILLION and THE AKALLABETH.

Let us start with the HOBBIT (H). There have been, to my knowledge, five editions, if we ignore the minor differences between the current hardcover US edition and its British counterpart. It is my understanding that the pages in the current editions are printed from the same plates, so that only the binding and dust-jacket differ. So we have:

H - The current hardcover edition, Houghton-Mifflin, Boston, nd, nineteenth printing. Some earlier printings of this edition contained a color frontispiece by Tolkien which was dropped somewhere between the 13th and 19th printings. The black & white illus. are the same in all hardcover editions. This edition will be used as the "base" in all page number conversion equations.

H₁ - THE FIRST EDITION. Actually, there are two editions here, the page numbering being identical. A US first edition had four color plates by Tolkien, while the British first edition had only the color frontispiece. The US 1st was also a slightly larger book, while subsequent US editions were like the British 1st edition. At least this is my understanding of the matter. In any case, the "H₁" editions have the same page numbering (pagination, for any bibliographical snobs in the audience). The important difference between the "H" and the "H₁" edition is that in "H" part of chapter five has been revised.

H_p - The British paperback edition, the "p" standing for "Puffin". Published by Puffin Books in 1961. The text is identical with the current hard-cover edition (H), except that the Puffin edition omits to mention that chapter five has been revised. Good cover by Pauline Baynes.

H_B - The US paperback edition, the "B" standing for Ballantine. Published 1965. Text is identical with base edition (H).

Page Number Conversion Equations for HOBBIT (accurate to within 2 pages I hope):

H₁ - H: Thru page 90(H), H₁ = H
 Pages 91-100(H), H₁ text different from H
 Page 100(H)*on, H₁ = H-5 or, H = H₁ + 5

*Note: Unless otherwise stated, page numbers refer to base editions.

$H_p - H$: Throughout, $H_p = 0.90H \neq 1$, or, $H = 1.11H_p - 1$

$H_B - H$: Throughout, $H_B = 0.89H \neq 5$ or, $H = 1.12H_B - 6$

My deathless curse on the editor if he prints those equations wrong.
The symbol " \neq " is "plus", of course.

The case of the three-volume LORD OF THE RINGS (vol 1, FELLOWSHIP (F), vol 2, TWO TOWERS (T), and vol 3 RETURN...(R)) is somewhat simpler.

F,T,R - The hardcover edition of the trilogy, being in three vols in the order given. The US (Houghton-Mifflin) and British (Allen & Unwin) editions differ only in binding and dust jacket. I did hear a rumor some time ago of a one-volume LORD OF THE RINGS, but never got any confirmation.

F_A, T_A, R_A - The first US paperback edition, published by Ace. Pirated in the view of some, tho Ace's legal position is unassailable. Garish covers by Jack Gaughan. Price 75¢ per volume, 1965. Appendix page references not corrected.

F_B, T_B, R_B - The Ballantine paperback edition, touted as "Authorized", with some additional material by Tolkien, mainly in the foreword and appendices and the addition of several indices. Covers better than Ace, but anon. In vol 1 (F_B), the ring inscription on page 80 is upside-down.

Page Number Conversion Equations for FELLOWSHIP OF THE RING (vol 1 of the trilogy):

$F_A - F$: Book 1 (thru p.227), $F_A = 1.05F \neq 3$ or, $F = 0.95F_A - 2$

Book 2 (p.231 on), $F_A = 1.05F \neq 1$ or, $F = 0.95F_A - 1$

$F_B - F$: Book 1 (thru p.227), $F_B = 1.23F \neq 7$ or, $F = 0.81F_B - 6$

Book 2 ((p.231 on), $F_B = 1.24F \neq 3$ or, $F = 0.81F_B - 2$

Page Number Conversion Equations for THE TWO TOWERS (vol 2 of the trilogy):

$T_A - T$: Book 3 (thru p.206) $T_A = 1.08T - 5$ or, $T = 0.92T_A \neq 5$

Book 4 (p.209 on), $T_A = 1.10T - 7$ or, $T = 0.91T_A \neq 6$

$T_B - T$: Book 3 and Book 4, $T_B = 1.28T - 2$ or, $T = 0.78T_B \neq 2$

Page Number Conversion Equations for THE RETURN OF THE KING (vol 3 of the trilogy):

$R_A - R$: Book 5 (thru p.169) $R_A = 1.12R - 7$ or, $R = 0.90R_A \neq 6$

Book 6 (p.173 on), $R_A = 1.13R - 11$ or, $R = 0.89R_A \neq 10$

Appendices (photocopy, $R_A = R \neq 28$, or, $R = R_A - 28$

$R_B - R$: Book 5 (thru p.169), $R_B = 1.26R - 5$ or, $R = 0.79R_B \neq 4$

Book 6 (p.173 on), $R_B = 1.26R - 7$ or, $R = 0.80R_B \neq 4$

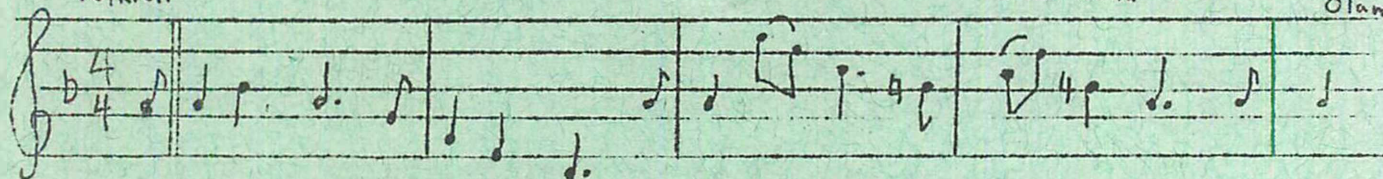
Appendices revised from earlier editions

Gilgalad Was an Elven King

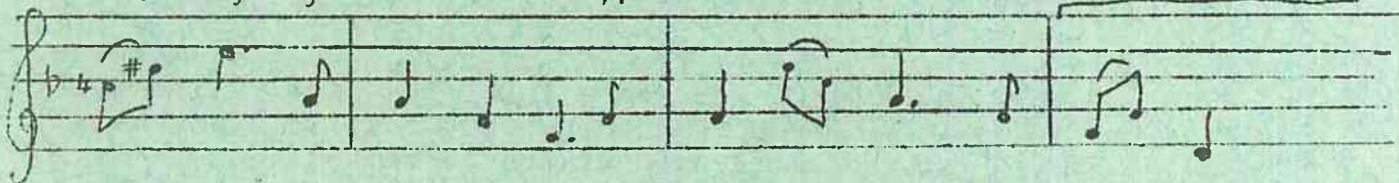
contributed by Ruth Berman
(taken from an old Hebrew folk tune)

Tolkien

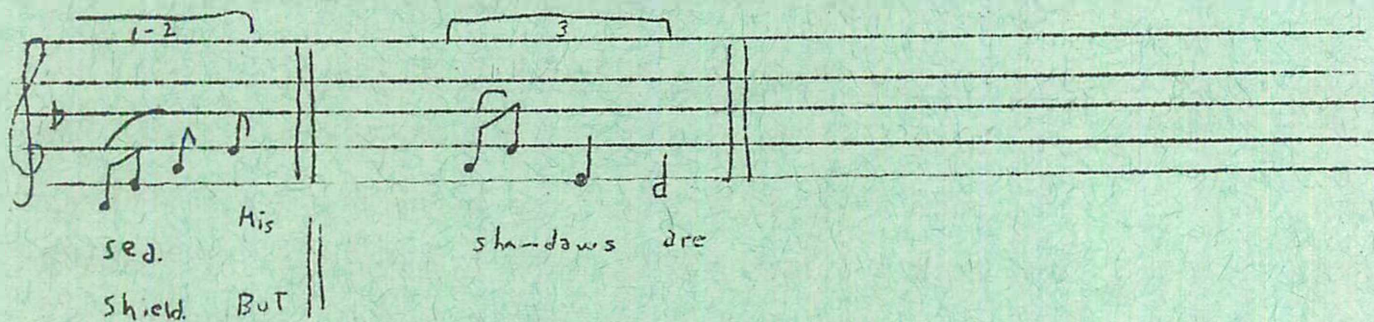
traditional tune to Adon Olam



1. Gil-ga-lad was an el-ven King. Of him the har-pers sad-ly sing. The last
2. (His) sword was long, his lance was keen. His shin-ing helm a - far was seen. The count
3. (But) long a-go he rode a-way. And where he dwell-eth none can say. For in-



whose realm was fair and free, Be-tween the moun-tains and the
less stars of hea-ven's field were mir-rored in his sil-ver
to dark-ness fell his star, In Mor-dor where the



sed. His
Shield BUT

shad-ows are

מִן מֶלֶךְ -

עַל עַל גִּלגָּלָד מֶלֶךְ הָעֵלִים
הַגָּדוֹל מֶלֶךְ הָעֵלִים הַגָּדוֹל
מֶלֶךְ הָעֵלִים הַגָּדוֹל מֶלֶךְ הָעֵלִים

וְכָל מֶלֶךְ הָעֵלִים

-/This is the first of a series of songs I will be running in Entmoot. Since so many readers are interested in music, each issue there will be either a tune for a Tolkien song (as above), or an original song of the type Tolkien writes, either with or without music. Suggestions for reprints of such material that might have been published back in the good old days of First Tolkien Fandom are equally welcomed, and will count as a contribution. "Fannish" Tolkien songs are also acceptable./-

Prolegomenon to a Variorum

banks Tolkien mebane

The pompous title above merely means that this article will consider the differences between the original hardcover edition of the LotR trilogy and the Ballantine edition, which has been revised by Professor Tolkien. I have compared the texts of the two editions and will discuss them here for those ardent fans who are interested in the most minute details of Middle-Earth. Those less fanatic will find little for them here except cause for amusement.

The large fold-out maps in the original books have been redrawn to fit on two facing pages in the paperbacks. In this reduction of scale, much detail has been necessarily omitted, but most of that pertinent to the narrative has been retained (although the Barrow Downs have been squeezed into invisibility). The map of the Shire which took one page in the hardback has been redrawn into one page of the paperback, but all detail has been retained.

A new Foreword replaces the old one, and a Note on the Shire Records has been added after the Prologue. The new Foreword gives us more information on Tolkien's composition of the trilogy and emphatically denies any allegorical intention or allusion to contemporary events in the books. The Note on the Shire Records adds to our knowledge of Middle-Earth after the War of the Rings. We learn that the Red Book was copied in Gondor by Findegil, King's Writer, and that many additions and corrections were made there. We learn that Faramir had a grand-son, Barahir, who wrote the full tale of Arwen and Aragorn. We learn that the sons of Elrond long remained at Imladris after their father's departure overseas, and that Celeborn joined them there. The information about the sons of Elrond is most inexplicable; we know that to the children of Elrond was given a choice, either to go into the West with their father, or, if they remained behind in Middle-Earth, to become mortal and die there. Arwen chose to stay with Aragorn, but no reason is given why Elladan and Elrohir should do so, nor are we told if they did in fact become mortal and die in Middle-Earth.

The changes in the Prologue are minor. The past of the Shire is tied more closely to the other historical events mentioned in the annals in Appendix B, in that the Great Plague of T.A. 1636-37 and the Long Winter of T.A. 2758-59 are mentioned. Mention is now made of the fact that Buckland and Westmarch were joined to the Shire in S.R.1462, a number of years after the War of the Rings (Buckland had been more or less autonomous previously). One alteration on page I-15 (24) (page references will be given in pairs, with the hardcover number in open text and the corresponding Ballantine number in parentheses. The Roman numerals refer to the volumes.) is puzzling. The Shire is described in the hardcover:

Fifty leagues it stretched from the Westmarch under the Tower Hills to the Brandywine Bridge, and nearly fifty from the northern moors to the marshes in the south.

The Ballantine version:

Forty leagues it stretched from the Fox Downs to the Brandywine Bridge and fifty from the western moors to the marshes in the south. The intention of the change is clear: the Westmarch was not a part of the Shire, in fact it did not exist, at the time which is being discussed. The puzzling features are the "Fox Downs" and the substitution of "western" for "northern". If one assumes that a typist or compositor was working from Tolkien's manuscript, then "Fox Downs" could be a type for "Far Downs" (which are still mentioned elsewhere in the paperback), and "western" a typo for "northern." This idea receives some support from a garbled passage on I-220 (278) in the Ballantine edition which can most easily be interpreted as errors made by a transcriber of handwritten additions to a typed or printed passage.

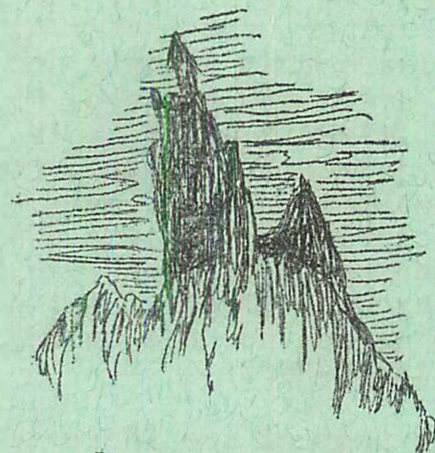
In the body of the narrative, exclusive of the introductory material and the appendices, I have found 244 points on which the texts differ, but only 52 of these are substantial changes. The remainder are either typographical errors or minor variations in usage; no doubt there are more of these, since I wasn't particularly looking for them.

The typos are of two kinds: those occurring in the hardcover edition which are corrected in the Ballantine edition, and those (a rather larger number) made only in the paperback. Indeed the proofreading in the Ballantine version leaves much to be desired: the Ring inscription on I-59 (80) is upside down, as are one panel of tengwar on the title page of THE TWO TOWERS and one line of certar on the title page of THE RETURN OF THE KING.

The only typos that cause any trouble are those in which exotic words that are used only once differ in the two editions. "Omentielmo" on I-90 (119) and "vânier" on I-394 (489) become "omentiervo" and "avânier". On I-367 (456), "vanimalda" becomes "vanimelda", but this change is intentional since the name of the third reigning queen of Numenor is similarly changed on III-315 (390).

A few typos from the first edition have been preserved in the paperback. Examples of this are "Buinen" (for "Bruinen") on I-212 (268) and "Gandolf" on I-252 (314).

The changes in usage can be typified by two examples: "on to" and "for ever" are consistently written as two words in the hardcover, but become "onto" and "forever" in the paperback. There are similar changes in a few other cases, and a few grammatical corrections.



MORDOR

Of the substantive changes, only two can be said to alter the story line in any way, and these are unimportant to the action. On I-86ff (114ff), several additions and alterations now have Frodo, Sam, and Pippin turn off the main road to Stock onto a lane leading toward Woodhall (shortly before they see the Black Rider for the second time and meet Gildor); this change makes the narrative agree more exactly with the map of the Shire. An alteration on III-104 (127) now makes Theoden unaware that Merry has ridden with the Rohirrim to Gondor, until he sees him on the battlefield.

A new translation has been given for Galadriel's song on I-394 (429); it seems to be more literally word for word, which should be of use to those interested in the Elven tongues. Diaereses have been added to every final "e" in this song, to emphasize that they are not silent in Elvish.

The remaining changes can be divided into three types: corrective, amplificative and stylistic. I will cite examples of each but will not list them all.

The corrective changes remove inconsistencies within the narrative or between the narrative and the map (like the one cited above about the road to Stock). A series of changes on I-212 (268), I-214 (270), I-220 (278) (the garbled passage mentioned earlier), and I-224 (283) changes the described relationship between the Bruinen and the Road from the Last Bridge to the Ford into better agreement with the map. On

II-170 (216) Merry's account of Entmoot is changed to indicate (correctly) that the Hobbits spent two nights with Bregalad. On III-24 (25) the White Tower now rises "fifty fathoms from base to pinnacle" rather than "one hundred and fifty"; this agrees with its base being 700 feet and its top 1000 feet above the plain, and is better engineering besides.

The changes which amplify the text are mostly for the purpose of clearing up ambiguities. On page I-208 (263):

With a last effort, dropping his sword, Frodo slipped the Ring from his finger and closed his right hand tight upon it. The phrase "dropping his sword" is a clarifying addition, since the action would be hard to visualize if he were grasping his sword. We also learn the eventual fate of that sword after it broke at the Ford: on I-290 (362-3) in the scene in which Bilbo gives Sting to Frodo we now learn that Bilbo has the broken barrow-blade and apparently keeps it. Another such change cleared up a point that had always bothered me: on II-185 (237) before the tower of Orthanc, Éomer, in reminding Théoden of the injuries done him by Saruman, mentioned the death of Háma his door-ward but not that of Théodred his son; Théodred has now been added.

The stylistic changes for the most part involve the substitution of a word or phrase that must have seemed more felicitous to Tolkien. On I-127 (164) where formerly Frodo found "drowsiness attacking" him beside Old Man Willow, now he finds "sleep overwhelming" him. On II-244 (308) the Towers of the Teeth are no longer "at" but "thrust forward from" the mouth of Cirith Gorgor. Some of the stylistic changes amplify a description, as in the passage on II-247 (312) about the hollow in which Frodo, Sam, and Gollum hid hear the Morannon. Another change softens Aragorn's speech to Gimli on III-53 (62) (a pity -- that touch of waspishness made Aragorn seem more human).

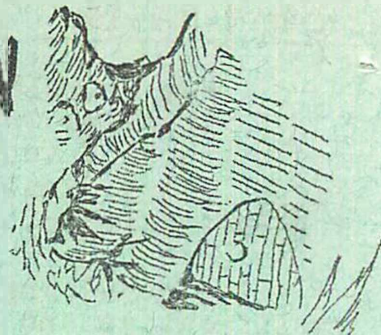
Appendices A and B in the third volume have been revised more extensively than any other part of the trilogy. Some substantive changes of fact have been made, and some new material has been added.

The changes of fact concern events outside the narrative proper. The text has been changed to indicate that Aragorn lived until F.A. 120 or twenty years longer than had been originally reported. This change



has not yet been carried out with complete consistency: F.A. 100 becomes F.A.120 on III-318 (395), "five score" becomes "six score" on III-343 (426), and the annal for S.R. 1521 on III-378 (472) is revised and redated S.R. 1541; but Aragorn's lifespan is still given as 190 on III-324 (402), and the date of Gimli's passing is not altered on the chart on III-361 (450).

HOBBITON



Finrod is now no longer the father of Felagund of Nargothrond, as we learn on III-363 (453), but merely another part of Felagund's name. On III-406 (506) we learn his new father's name: Finarphir.

The names of Kings of Gondor which formerly ended in "-hir" now end "her", and as mentioned above Queen Tar-Vanimaldë of Numenor has become Tar-Vanimeldë.

The new material adds to our knowledge of the history of Middle-earth. On III-314 (388) an added paragraph gives us information on the contention between Fëanor, greatest of the Eldar, and Morgoth, the Great Enemy, in the First Age. On III-363 (452-3) we get some new Elven family gossip: Celeborn was a kinsman of Thingol, and Celebrimbor was descended from Fëanor. On III-318 (395) and III-326 (405-6) we learn more about the history of Gondor during the reigns of Narmacil I, Calmacil and Rómendacil II (who served as regent for the first two, his father and uncle); Rómendacil's son married Vidugavia's daughter (we now learn that her name was Vidumavi) starting the Kinstirfe. On III-349 (435) additional material fills in the history of Rohan from Fréaláf to Folcwine, and the confusion over the name of Brytta-Léofa is cleared up -- it seems that Brytta was called Léofa because he was well loved.

Some material has been added and some alterations made in the annals in Appendix B, but all of these changes merely date information already implied elsewhere.

There are numerous minor changes of wording and some errors and typos in the Appendices. "Atanatar" is still incorrectly rendered as "Atanamir" on III-366 (457), and the Annals for S.R. 1455 and 1462 have been telescoped (wrongly) on III-378 (471), thereby eliminating Sam's election to Mayor. The page references in the footnotes to all the Appendices have been changed to correspond to the Ballantine pagination, but unhappily this has not been done with the page references in the text exclusive of the footnotes. If an owner of the Ballantine edition will increase these incorrectly given numbers by 25% -/or use the proper equation on p.15 of this magazine/- he will get within a few pages of the correct place.

The changes in the Appendices after B are unimportant for the most part. Some errors have been corrected: "Trewsday" is added on III-389 (484), and "eer" and "air" have been interchanged on III-394 (491). The footnote on III-385 (479) has been eliminated, thereby doing away with the Elvish words for day and night. A calendar reform has been carried out on III-386 (481).

The Indices added to the Ballantine edition are sufficient in themselves to make owning the paperbacks worthwhile for the ardent fan who already had the hardcover set. There are two Indices for the songs one for titles or subject-matter and one for first lines. There are three indices for persons, beasts and monsters, for places, and for things. There is an additional Index for persons, places and things

mentioned only in the songs. These Indices do not, however, make Al Halevy's Glossary superfluous; they include only names occurring in the main text, not those mentioned only in the Appendices, and they give no definitions or comments on the entries. They are very useful, however, for cross-checking while reading the books.

For the casual Tolkien reader, the differences between the editions are not important; it is the same wonderful story, whether between hard covers or paper. The thoroughly hooked Tolkien fan, who is fascinated with the wealth of detail-work that has gone into the construction of Middle-Earth, will undoubtedly want to have both editions--plus the second and more extensive revision, which is rumored to be in the works.

END

The Chinese have a saying: "The Elves all spoke Eldarin -- all men -- should speak Mandarin."

TRANSLITERATION OF POEM ON NEXT TWO PAGES:

HOPE

The hot cruel blue, - the cold sad red of Hell
where only squirming randomness abides
outside each one, from the outside
and inside too

Black are the souls of all the sons of earth
yet there is within each one a golden spark
that sometimes seeks to light a different fire.

---Ned Brooks

Larry Paschelke sent in the following clipping from the Jan. 18 issue of "The Oregonian":

"Reed college's FM radio station, KRRC, is currently broadcasting the book that is in with the in crowd at the colleges, "The Hobbit" by J.R.R. Tolkien. "The Hobbit" is a fantasy tale involving elves, dwarves and dragons, and a journey to recapture some lost gold. Episodes are being broadcast at 6:30 P.M. Thursdays at a frequency of 89.3 megacycles. First chapter was presented last week. Music, including the theme, has been especially composed for the broadcast and will be used throughout the episodes. Speaking voice: will include that of Rick Costin, freshman exchange student from Great Britain, who is reading the narrator's part."

If Larry can manage to tape some of that music you may hear more about this....

Join the Tolkien Society of America
and get the latest on Tolkien and
his activities--from Tolkien himself!

Write to:

Dick Plotz

159 Marlborough Rd.

Brooklyn 26, New York 11226

STAU of
Lonely Mtn.



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LMR

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1H P M X F S A F K H F A Y L H F

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TR

EDITORIAL

by greg shaw

I received a letter recently from Dave Hall, which read in part:

Dear Greg,

Sorry to poop out on you and ENTMOOT like this. I'll still give spiritual support, but I don't really feel that I either want to devote the effort needed for it, not being that interested (though THE LORD OF THE RINGS is my favorite novel, to me it remains one novel to be considered among a great multitude; I don't think I'd like to put out a fanzine devoted to any one author, not on a regular basis), nor at all able to take it (or anything) very seriously, nor very competent to the task (anything I put out would be too sloppy, as I have no linguistic talent, wouldn't render the symbols; and further am unwilling to study the esoterics in a hundred different directions. Besides I feel that such of my talents as I have are much less eupherial than Tolkien's). This is what I meant, more than the "trend-hounds" getting him. That discouraged me; everybody's an expert. I think that ENTMOOT will pull down some criticism from outsiders, but it can be safely ignored. They aren't the people we -- or rather you -- are writing for. The seriousness distracted from my interest, but there's no other tack to take, really, if you want to be successful. Trend-hounds, also, bore me and irritate me, and I don't want to be labelled as one. You don't need to worry about that; you know what you're doing. But I've not got the talent -- or aptitude -- in the area to be an expert. I mean you stand a better chance of being an expert, or at least knowing what you're doing enough to handle it, but I don't. Nor do I know the people in the field. My issues would be crippled. So I'm still interested in ENTMOOT, but I don't think I should continue as an editor. I mean, good luck and all that; I think you can do a better job than I can.






So now I'm sole editor, and I suppose it's best that way, for the reasons Dave points out, though I am sorry to lose him. I hoped his tendency to take Tolkien very lightheartedly as opposed to my tendency to take him seriously would make a pleasant mixture -- and it probably would have, if we lived closer together and could actually work together as coeditors. So now my serious policies will predominate, which I suppose is all right, since that's what Tolkien fandom seems to want right now.

I react with great interest to one of Dave's statements. I, as much as Dave, and probably more so, seldom take things seriously. But I find myself almost unable to enjoy Tolkien without taking him seriously, so I tend to indulge myself and splurge all my seriousness on him. And strangely enough, while I'm happiest otherwise not taking things seriously, the more serious I am when dealing with Tolkien, the more enjoyment I get out of it and the happier I am. I don't know why it affects me that way, but I suppose it's just as well since it qualifies me greatly as an editor for a Tolkien fanzine.








In my article in ENTMOOT 2 I neglected to explain a couple of things which have since been brought to my attention by readers. I shall now clear up these misunderstandings.

(1) In table #3 many of the tehtar look like boxes or squares with various signs above or below them. THESE SQUARES ARE NOT PART OF THE LETTER. They are merely to show the position of the tehtar in question with relation to the consonant they modify, which is represented by the box. For example, the "iu" -- "here" shows a box with a dot above and a dot below. Many readers in attempting to use this sign placed the entire configuration above the consonant. The correct way would be to place a dot above the consonant and a dot below it. Okay?

(2) June Koningsberg brought up a point I should have mentioned, regarding the shape of the tehtar. The shape is a very loose thing. As long as the general characteristics of the tehta are preserved, it can be written many different ways. For example the "u" curl can be written  or  or  or any other way you want to write it as long as it curls to the left. Thus, though the u-curl on the cover lastish was drawn thusly:  it could as easily have been written: . The precise shapes of any of the letters or tehta of the tengwar is a very flexible thing. Compare, for example, the ring inscription and the title page Tengwar. The letters are the same but it takes careful scrutiny to arrive at that conclusion.

(3) I have been asked about how one would write actual Elvish words as given in Lord of the Rings with this system, and still indicate the frequent apostrophes, accent marks and diaereses, which could be easily confused with and terribly difficult to write with the tehtar. After some deliberation I came to the conclusion, as have Dan Alderson and others, that for the writing of Elvish words the Mode of Beleriand, as shown in the West-gate inscription, must be used. In this system, the vowels are represented by regular letters in series with the consonants, just as in English, and thus the various phonetic signs can easily be placed above. The mode of Beleriand is very easy to work with. The same letters of the regular Tengwar can be used, though they are formed slightly differently on the West-gate inscription. If you are interested enough you can easily figure it out from the inscription, if not the plain old Tengwar is OK to use. The vowel signs can also be derived from perusal of the various writings on the West-gate, but for your convenience I'm listing them below:

- (a) is 
- (b) is  (#35 of the Tengwar)
- (i) is  (the short carrier)
- (o) is  (#23 of the Tengwar)
- (u) is  (#36 of the Tengwar)

And I think that clears up everything. If you have any further questions, please ask them. ##The Valar be with you, until next issue, be kind to animals, and watch for I PALANTIR 4, which I understand may come out this year....

