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Cover illustration by Ann Kruger

EDITORIAL COMMENT

We have received several requests for Prof. Tolkien's address. Much as we would like to give out any information we have on such a topic, we must refer all such requests to either Houghton Mifflin or Ballantine Books. Prof. Tolkien has written, "I am extremely busy, and if I were to answer all letters in full I should never be able to write any more on the Silmarillion or anything else." We are sure that all true Tolkien fans would love to see the Silmarillion appear as soon as possible. Prof. C. S. Kilby of Wheaton College

plans to go to England this summer to help Tolkien finish this task of fifty years. There is a chance that the first volume of the Silmarillion will appear by the end of this year. We urge you not to destroy this chance by writing unnecessary letters to Prof. Tolkien.

Na-Silmarillion!

Dick Plotz

*Dick Plotz, Chairman
Tolkien Society of America*

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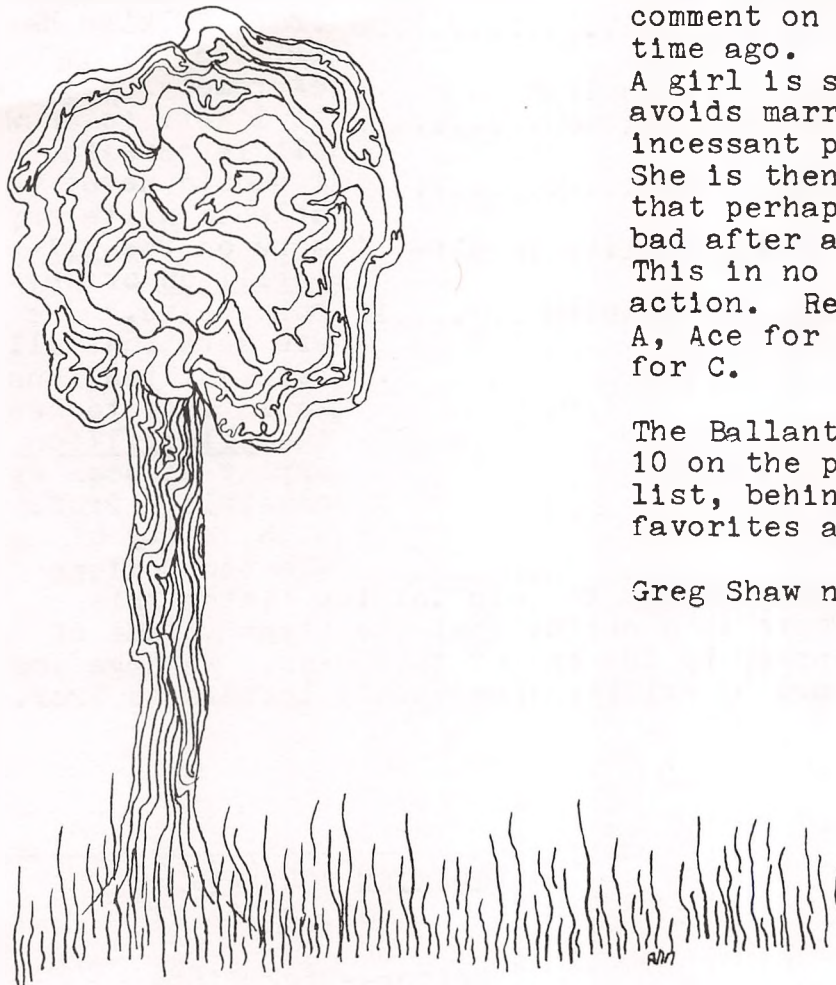
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Tolkien Notes from All Over

Is "Meriadoc" stressed on the first or the second syllable? Is Michel Delving pronounced "Mikkle" or "Michael" Delving? Neither, in both cases, says Tolkien. "Meriadoc" is a Welsh name, stressed on the third syllable, and "Michel" is pronounced "Mitchel". "Michel" is related to modern "much" and "major".

Notice in Harvard Union, freshman dining room at Harvard: "Ride wanted to N. Y. In New York, where there are more Harvard students than in Minas Tirith, more people drink Rheingold than any other beer..."



Poul Anderson made an interesting comment on the Ace affair some time ago. Consider this analogy. A girl is somewhat frigid, so avoids marriage despite A's incessant proposals for 5 years. She is then raped by B, decides that perhaps things aren't so bad after all, and marries C. This in no way justifies B's action. Read Pyramid Books for A, Ace for B, and Ballantine for C.

The Ballantine LotR is number 10 on the paperback best-seller list, behind such perennial favorites as Candy...

Greg Shaw now has full control of Entmoot, having taken over Dave Hall's half. Entmoot 3 will appear in a few weeks. Greg will send samples for the asking. Write him at 2545 Lexington Way, San Bruno, Calif.

Let The New York Review of Books be hereby informed that "Thain" is spelled "Thain" and not "Thane". The editors should learn to "spel".

Among the words used in Beowulf to signify "prince" are beorn, brego, ceorl, eorl, thengel, and theoden.

George MacDonald: Founder of the Feast
by R. H. Reis

In the mid-twentieth century, the creation of what C. S. Lewis called "mythopoeic fiction" has come into its own as a literary genre, most notably in the Ring-Cycle of J. R. R. Tolkien, and also in the works of Mervin Peake, C. S. Lewis, and Charles Williams. This genre may be roughly described as fiction which is fantastic in the sense that it does not attempt to create a world like ours (as the novel does), but does attempt to cast over its created world an aura of moral and psychological truth. Mythopoeic fiction differs from science fiction in not emphasizing science, and in not relying upon historical extrapolation to predict the future (the mythopoeic world is pictured as past or contemporary, and as parallel or even co-temporaneous with ours); it differs from pure Fantasy in its conscious expression of moral or psychological meaning or truth (i. e., Eddison's The Worm Ouroboros is fantasy, not mythopoeia, for it is quite amoral and pointless escape-literature).

Like other genres, mythopoeic fiction has literary ancestors, going back at least as far as Edmund Spenser's The Faerie Queene (late 1500's) and Phineas Fletcher's The Purple Island (early 1600's), but these works did not start a continuous tradition, since they produced no offspring after the Puritan Revolution (1642-1660). In the eighteenth century literature became excessively rationalistic and realistic, but in the early nineteenth century mythopoeia cropped up again in Germany, with the works of Goethe and, most typically, "Novalis" (pseudonym of the Freiherr von Hardenburgh). But it was not until late in the nineteenth century that the genre once again reappeared in English, this time permanently (it is to be hoped), in a few stories by the Scotch-born George MacDonald (1824-1905). He was popular in his time for his rather slack poetry and for his sentimental-religious realistic novels, but he is now remembered chiefly for his fairy stories for children and for his two remarkable mythopoeic masterpieces, Phantastes and Lilith. It is to these two little-known "visionary novels" that the twentieth-century renaissance of truly mythopoeic English fiction can be traced in a continuous line, culminating in Tolkien's splendid zenith.

The chain of circumstances, as far as I've been able to make it out, is a fascinating one. MacDonald's Christian "message" was sufficiently disguised in Phantastes and Lilith so as to be both effective and unobtrusive; most of his contemporaries didn't even recognize what was going on. But G. K. Chesterton did, and called MacDonald "one of the three or four greatest men of the nineteenth century." Then along came C. S. Lewis and William Blake. Blake, of course, wrote his mythopoeic works around 1800, but like MacDonald he was largely unread (MacDonald knew only a small part of his work) until the 1920's, when S. Foster Damon "decoded" Blake's symbolism for the first time (Rossetti, Swinburne, and Yeats all tried and failed). Therefore Blake's real appearance in English literature is a twentieth-century phenomenon. And, in the 1930's, C. S. Lewis began to be heard from.

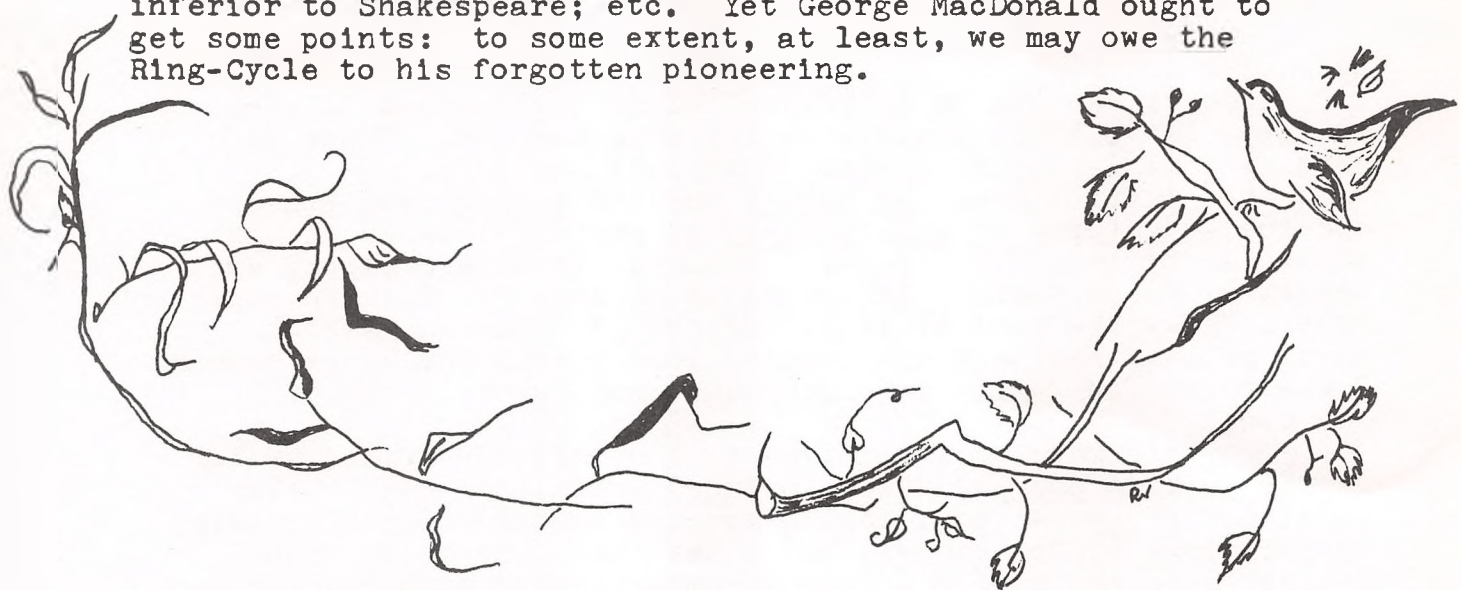
Lewis's intellectual history was a complex one which has been described in his autobiographical Surprised by Joy. The essential points for our purposes are that he started as a modern skeptic but fell into the hands of Chesterton's orthodox Christianity when in his early twenties, and began to read MacDonald because Chesterton had praised the Scotchman so highly. According to Lewis, reading MacDonald's Phantastes began Lewis's conversion to Christianity, and for the rest of his life Lewis acknowledged MacDonald as his inspiration and even his Master. He made MacDonald the Virgil of Lewis's Dantean The Great Divorce, and piously edited a collection of MacDonald's sayings called George MacDonald: an anthology. Furthermore, Lewis's Narnia series of mythopoeic works is full of echoes of MacDonald's stories. One of his last works (Lewis died on November 22, 1963, so that his passing was rather overshadowed by another) was the editing of a MacDonald volume, with an introduction.

Enter, at this point, Charles Williams and (at last) J. R. R. Tolkien. These three men, Lewis, Williams, and Tolkien, became close friends back in the thirties, with Tolkien as the senior and mentor of the other two (he taught them Old English and philology, I believe). I do not know much about the cross-currents and influences among these three men, but I daresay that they were considerable. I also venture to say that George MacDonald must have had some influence, however indirect, upon Williams and Tolkien as well as upon Lewis. (Lewis once told me that MacDonald had not had any direct influence upon Williams, but I daresay that some indirect effect, through Lewis, had been registered. The same may well apply to Tolkien--I don't know.)

In any case, it seems clear that mythopoeic fiction has had a continuous heritage in English literature for over a hundred years now, ever since MacDonald produced Phantastes. Other English writers such as Spenser, Blake, and Shelley have provided tributaries, but those rivers have gone underground at times, while the tracing of the tradition to MacDonald is uninterrupted.

And what of George MacDonald himself? Well, there are signs that he is not yet forgotten: Lewis's self-proclaimed apostleship has had some effect. In 1954 an edition of The Visionary Novels of George MacDonald, edited by Anne Fremantle, made a small splash, chiefly because its introduction was by W. H. Auden, who is an admirer of MacDonald's but who has never written mythopoeic fiction himself. In 1961 a full-length study of MacDonald, entitled The Golden Key was written by Robert Lee Wolff, then chairman of the Harvard history department, but the latter work strikes me as an eccentric attempt to demonstrate that MacDonald was sick, sick, sick, by orthodox Freudian amateur psychoanalysis, which is easy to do to a patient who has been dead for half a century. One of these days I shall come out with a book on MacDonald, and then The True Clue will be available. Meanwhile, it must be admitted that MacDonald is not a Great Master; he is immeasurably the inferior of, for instance, Peake and Tolkien (though I think him the superior of Lewis, as Lewis himself did). But the originators and founders of the feast can scarcely be expected to be its masters: Aeschylus is the inferior of Sophocles; the authors

of Gorboduc (first English tragedy) and Ralph Roister Doister or Gammer Gurton's Needle (earliest English comedies) are inferior to Shakespeare; etc. Yet George MacDonald ought to get some points: to some extent, at least, we may owe the Ring-Cycle to his forgotten pioneering.



The Hobbit: The Real Story
by Matthew Hoffman

As I was doing a term paper on Norse mythology, I came across several references to a dwarf, Durin, called "the second dwarf made", a great king, also, in his time. This whetted my curiosity and after a few more days of research, I came up with these findings:

Apparently memories of the Middle-Earth Ages still lingered in the makers and tellers of these legends for of the thirteen Dwarf-companions of Bilbo in The Hobbit, Fili, Killi, Dori, Nori, and Ori are among the famous dwarfs mentioned in the Norse Eddas, along with Dain, Thrór, and Fundin, kings of Erebor. Also mentioned are a few garblings, sich as Oinn for Oin, Gloinn for Gloin, and Durinn for Durin. Most interesting is the mention of a Gandalf, who is supposedly part Elf, part Dwarf; this a misunderstanding of Gandalf's position as a helper to both the Elven and Dwarfish peoples.



LOCs Box

October 9--from John Plotz, Cambridge, Mass.

Dear Dick,

I don't want to be disrespectful of the learned Tolkien Society, but I think you are taking this too far. There is nothing more deadly to fantasy than cold analysis.

When I first read The Hobbit and the Lord of the Rings and the Adventures of Tom Bombadil at your insistence, I was enchanted by them all. Here, I thought, is a fascinating and beautiful dream-world. It seemed to me that Mr. Tolkien, like Homer, "knew the good of life, and evil." This was a rich world of imagination where I could lose myself for hours before I had to return to the more ugly and less heroic world of our own.

But this morning I received in the mail the second number of the Tolkien Journal which included articles about Tolkien's legal and financial position, a more or less scholarly article on philology by Mr. Mandel, and notes like this one: "Bob Foster is in the middle of the monumental task of producing another complete Tolkien index. This one will be cross-referenced, for a change. Bob has over 1200 items on index cards."

Surely this is missing the point. How far away is this dull scholarship and silly adoration (on a par, I think, with comic book specialists) from the beauty of Lothlorien or the grim splendor of the Dark Tower. It was all right for Mr. Tolkien to be concerned with details: it was up to him to produce a tightly-plotted novel in a carefully-wrought world; but for us to go through the strange passages of Middle-Earth with gun and camera (Look! There's an orc with an unanalyzed name!) is both unnecessary and harmful.

October 16--from Phil Harrell, Norfolk, Va.

Dear Dick,

On page 80 of the "Authorized Edition" of The Lord of the Rings by Bal. Books, we have Frodo saying, "I cannot read the fiery letters." Well, it seems to me the main reason for this outside of being in black speech is that it is UPSIDE DOWN!!!! Not only that but the cover is abominable (someone explain to me why Smaug is purple creeping up to Hobbiton???)

I could not let this Thing go without violent notice. I don't have the Ace, but a friend has and it has it all right! But the Authorized edition not only has a different map "A part of the Shire" (Ace has the original)

I compared the ACE edition to the BB and actually so far the only difference I see are the Maps (which BB seem to have had Prof. Tolkien rework and Remake adding and taking away a bit here and there). Otherwise reading the latest edition (Hardbound) and BB I see no change but that glaring of Putting the inscription in the ring in the book upside down (maybe Frodo was holding the Ring upside down) and that Abominable cover.

Now the Ace edition seems to capture the spirit of the

book (granted it made its share of errors also) and all the maps seem perfect so I may be forced to buy a copy of each set to get what I want. It may seem Blasphemy and all that, but so far I like the Ace Better and they cost 20¢ less. I'm as much a Tolkien fan as anyone else and would love to join T.S.A. but don't know a thing about it (other than what Ned Brooks told me) and didn't know it existed until Yesterday (the 16) when I was told about it.

Another Gripe I have against BB is that they knew that Professor Tolkien didn't care for the cover so out of deference to him do they change it on the next volume? NO!! They instead enlarge it and put more of it on The Fellowship of the Ring. Write if you will.

Phil:

- 1) In the latest Ballantine edition, the Ring inscription (page 80) is right side up.
- 2) The Ballantine Shire map is a revised version provided by Prof. Tolkien for the Ballantine LotR. The Ace map is out of date!
- 3) The references in the Ballantine appendices are cross-referenced to the Ballantine edition. Those in the Ace edition refer to the H/M edition. Must one buy the hardcover edition to use the paperback appendices?
- 4) The Hobbit cover has been changed to conform more closely to the author's tastes. Incidentally, the LotR mural was painted first. A section of it was appropriated for the first rush edition of The Hobbit.

Hope to hear more from you--Dick

Oh yes, and John:

Tolkien can be enjoyed on many levels. One is the pure esthetic appreciation that you suggest. However, Tolkien has been investigating Middle-earth for fifty years, and the bit of fantasy presented in The Hobbit and LotR is only one facet of his work. Most of what has been published on the rest of his work is contained in the appendices and in a few scattered fanzines. Anyone who reads the Middle-earth books will feel the "beauty of Lothlorien" and the "grim splendor of the Dark Tower." It remains for publications like the Tolkien Journal to present in a more readable form the material in the appendices and similar material throughout the books. Surely the fantasy is already readable enough.

POETRY CONTEST

Reproduced below is the poem "A Elbereth Gilthoniel" and its word-for-word translation as sent by Professor Tolkien. This is the first translation of the poem ever published. We wish to have a poetic version of the translation for publication in the Astron issue. The Tolkien Society of America will pay five dollars to the member submitting the poetic version which, in the opinion of the judges, best captures the flavor of the original Sindarin, at the same time being reasonably correct, poetic English. The Great Judge will be W.H. Auden, who has consented to give some of his time to this venture. All entries should be received at T.S.A. headquarters by 10 Astron (2 April).

A Elbereth Gilthoniel,
silivren penna míriel
o menel aglar elenath!
Na-chaered palan-díriel
o galadhremmin ennorath,
Fanuilos, le linnathon
nef aear, sí nef aearon!

O Elbereth Gilthoniel,
glittering...come slanting down...
sparkling like jewels...
from...heaven...glory...
(of) star-host! To-remote
distance...gazing-far...
from...tree-woven...
Middle-Lands, White-Snow,
to you...I will sing...
on-this-side-of...sea, here...
on this side...of great sea!

A UNIFORM SYSTEM OF TENGWAR FOR ENGLISH
by Cory Seidman

Since my being a linguistics major can be traced to a desire three years ago to improve my use of the Elf-letters through a knowledge of phonetics, it is natural that my mode of writing should vary constantly with my growing knowledge of phonemics. At present, I am using a modification of the method of Trager and Smith, which is based on the fact that the "long vowels" of English are actually diphthongs. Trager and Smith recognize nine simple vowels, but I find seven sufficient. These are, in phonemic notation, i, e, æ, ə, u, o, a,

for which I use the tehtar *i, í, ï, !, î, î, ï*. These have the values of the vowels in bit, bet, bat, but, put, bought, pot, which I would write *þɨp, þɨp, þɨp, þɨp, pʰp, pʰp, pʰp* (! is also used in any unstressed syllable: Longbottom, *ʒɛpɨpɨp*).

In order to express diphthongs, I use the semivowels η, υ, α and τ , to which I give the values 'r', 'w', 'y', and 'h'. 'r' is used, following Tolkien's practice on the title page, at the ends of words and before consonants, while 'y' appears at the start of a syllable. The different combinations occur in the words beer, bear, burr, bar, boor, bore, written $\beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau$.

'r' is also the sound in bird, $\beta\eta\tau\eta\tau$, and the unstressed suffix '-er': butter, $\beta\eta\tau\eta$.

η and α are used to express the "long vowels" and diphthongs iy, ey, ay, uw, ow, aw. The words beat, mate, bite, boot, boat, bout, are written $\beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau, \beta\eta\tau$. Similarly oy in boy, $\beta\eta\tau$ and ay in the Brooklynese pronunciation of bird, $\beta\eta\tau$.

No diphthong with ' τ ' is used regularly in my dialect, at any rate. These diphthongs are more properly called "long vowels" than those just discussed, and are found in the words 'bad' and 'pod' as opposed to 'bat' and 'pot'. However, the difference in length results entirely from the change in consonant, and so need not be indicated. I do have a few specified used for ' τ '; for instance, I show the distinction of merry, marry, and Mary by writing them $\beta\eta\tau, \beta\eta\tau, \beta\eta\tau$.

I have not yet thought of any brilliant use for the now partially redundant $\lambda, \lambda, \lambda$, and \circ . I generally write λ and λ for 'hy' and 'hw' (huge, $\lambda\eta\tau$ and white, $\lambda\eta\tau$) and λ and \circ for 'y' and 'w' after another consonant (beauty, $\beta\eta\tau$ and queen $\beta\eta\tau$ but youth, $\alpha\eta\tau$ and win, $\beta\eta\tau$).

I hope this explanation has avoided both obscurity and tediousness and will save other Tolkienists from having to become linguists (thereby limiting competition in my chosen profession).

The Meeting

"The Tolkien Society of America will have its giant holiday meeting at 8 PM on 27 December/3 Afteryule at the home of the founder and thain, Dick Plotz.

Hopefully Ian Ballantine and Gimli will be there. There may be mushrooms (a hobbit's favortie food). Entertainment by Hobbits, Uninhobbited, Ltd., if you can take it. Also a grand disappearance by the hobbit of your choice.

May the Silmarils ever light your paths."

Giant it was but the giants didn't stop coming at 8. They spoke "Friend" and entered for an hour and a half--some 50 or 60 of them. Ian Ballantine was away but W. H. Auden strolled in at about 8:30.

Plenty of everybody's choice hobbits disappeared during the course of the meeting to play pool, do Israeli dances in the dining room, worship the Yule Tree, or play the recorder. After the main body of the meeting (see The New Yorker, January 15) was over, Hobbits, Uninhobbited gave a command performance, featuring "The Orcs' Marching Song" and a couple of terrible voices.

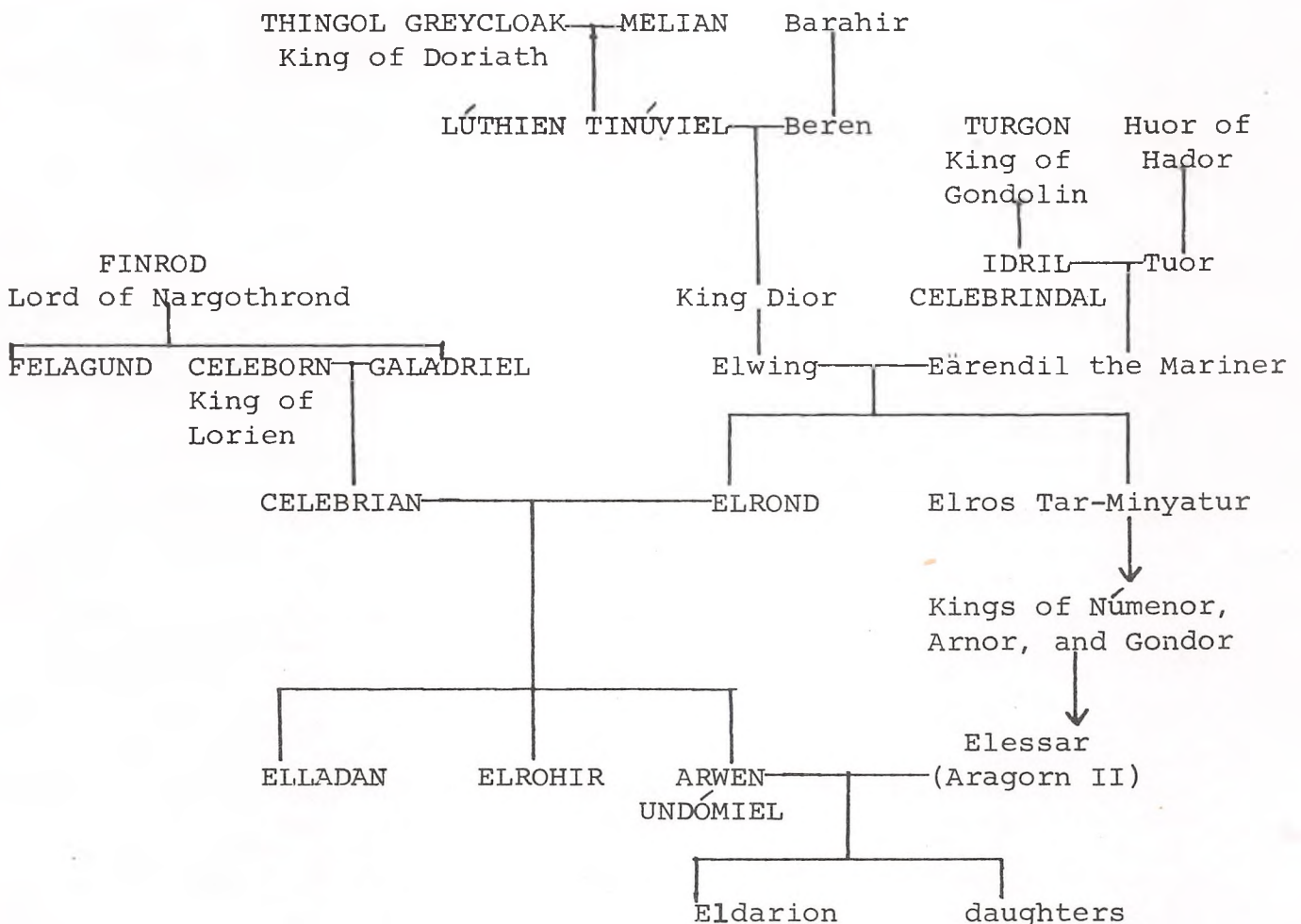
The mushrooms were delicious.

THE HEREDITARY PATTERN OF IMMORTALITY IN ELF-HUMAN CROSSES
by John Boardman

The cross-fertility of the various races of the Third Age has been a matter of considerable speculation among students of that period. Although orc-human¹, orc-hobbit², and elf-hobbit crosses are briefly mentioned in The Lord of the Rings and its prolog The Hobbit, the crosses of principal interest are elf-human. Three such crosses are mentioned³.

Wide psychological differences between elves and humans are frequently mentioned in the canonical works of Tolkien. The physiological differences are less pronounced; elves, one has the impression, are slender of build and fair of complexion, with more musical voices than humans possess.

And, of course, elves are immortal. This being the case, how is immortality passed on in the elf-human crosses? It is known that the descendents of these crosses include both mortals and immortals. The following table shows their relationships to one another. The names of immortals are given in capital letters.



None of the offspring of elf-human crosses are immortal, but some immortals appear in the second generation (see Elrond, above). This strongly suggests that immortality is a recessive characteristic, and is transmitted to the descendants of an elf-human cross by the Mendelian Law.

Let us denote the dominant gene for mortality by the letter "M", and the recessive gene for immortality by "m". Then clearly the gene combination was (Mm), that is, he carried a recessive for immortality. His daughter Elwing may also be presumed to be (Mm). Her husband Eärendil, also the offspring of an elf-human cross, would have the same combination.

Under the circumstances, it may be expected that both mortals and immortals, in the 3:1 Mendelian ratio of probabilities, could be present in the next generation. Both did appear: Elrond inherited the recessive "m" gene from both parents and had the Elvish gene combination (mm). Furthermore, he bred true with an Elvish woman, since all three of their children were immortal.

Elros, the other son of Eärendil and Elwing, was mortal, though he had a lifetime far beyond the usual mortal expectancy. This indicates the gene combination (Mm), and we may presume that the presence of a single gene for immortality extends the usual mortal life-span. Since his descendants were noted for long lifetimes, this recessive gene was probably passed on to them.

1. The Two Towers, p. 171.
2. The Hobbit, p. 12.
3. The Return of the King, p. 314 et seq.