



THE BEST OF



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JUST WHAT THE

WORLD NEEDS....

A NOTHER FANZINE

The vast number of requests I've received over the past few years for back issues of ENTMOOT has prompted me to issue this volume. My first thought was to actually reprint the four issues as they appeared, but the original stencils have long since been lost, some of the material was not reproducible, and much of it, upon rereading, seems hardly worth reprinting. Thus, THE BEST OF ENTMOOT.

Is history your bag? The title and concept for ENTMOOT came from Dave Hall, back in the spring of '65. Dave published the first issue in late June (some months before the paperback LotR appeared) with me as co-editor, and it contained nothing of lasting value. I published the second issue in October, and it is represented here by the Simpson Tengwar mode. ENTMOOT 3 appeared in February of 1966, and the Evers, Brooks, and Mebane material is taken from it. The third issue was to have been published by Dave Hall, but the way things were going after the publication of the paperbacks, a development none of us had anticipated, caused him to resign his co-editorship, because he had nothing further to gain or contribute. By the time of ENTMOOT 4 (August '66) the change in the nature of Tolkien fandom had become very widespread indeed, and it began to get to me. With the realization that it would take all my time to do the job properly, and that hundreds, perhaps thousands of copies would need to be printed, I chose not to continue publication of ENTMOOT.

A few words about some of the contents of THE BEST OF ENTMOOT are in order.

The bulk of the material in ENTMOOT was in the form of letters from the readers. After strictly editing the letter sections of everything superfluous, 16 pages worth remained, which had to be broken up for the sake of balance. I decided to divide the letters into three sections on the basis of content, since most of the discussions seemed to regard one of two topics anyway. There is a section of language discussion, one on musical topics, and one of general material.

Don Simpson's Tengwar mode was published because of a crying need for a single accepted system of transliteration. As you will see the readers, with the exception of a few who wanted to junk the idea altogether, found few quibbles with the system, and to date I have yet to see its equal. I again want to urge that this system be seriously considered by all who are interested in the subject of English-Elvish transliteration.

The poem "Hope" by Ned Brooks was submitted to me in two versions, Tengwar and Certar. I published them side by side for purposes of comparison. Criticism of my Certar version was heavy, and since my ability to write the Certar hasn't improved, I have left that rendition out of this volume. Take my word the Tengwar looks better.

"Aragorn: Myth Hero" is not the best article that wasn't published in Entmoot, but it is the best one that would have been, had there been a fifth issue.

Brooks' and Mebane's articles reflect the interest everyone had in the paperback Tolkien books, which were just appearing. Besides their historical value, these articles contain much information of timeless worth.

The illustration on the back cover originally appeared in FEEMWLORT 2.

AN

ENGLISH—TEN GWAR SYSTEM

by

DON SIMPSON

AS TOLD TO

GREG SHAW

SINCE THE LANGUAGE OF THE ELVES IS ONE OF THE MOST BEAUTIFUL LANGUAGES EVER DEvised BY MAN, IT IS NOT SURPRISING THAT SO MANY FANS HAVE MADE SUCH A THOROUGH STUDY OF THE SUBJECT. IT IS UNFORTUNATE THAT, THOUGH SOMETHING LIKE 567 ELVISH WORDS FROM THE LORD OF THE RINGS HAVE BEEN IDENTIFIED AND TRANSLATED, THEY DO NOT INCLUDE ENOUGH OF THE MORE COMMON TERMS OF EVERYDAY SPEECH TO MAKE IT PRACTICAL TO ATTEMPT TO LEARN TO SPEAK IN THE LANGUAGE. IT IS QUITE POSSIBLE, HOWEVER, TO ADOPT THE ELVES' WRITTEN CHARACTERS TO THE ENGLISH LANGUAGE. MANY FANS BEGAN ATTEMPTING TO DO THIS AFTER READING TOLKIEN'S BOOKS, BUT MUCH CONFUSION SOON RESULTED BECAUSE A FEW WERE TRANSLITERATING ON A LETTER-BY-LETTER BASIS, AND MOST OTHERS WERE DEVISING THEIR OWN PHONETIC SYSTEMS. SINCE THE LATTER WAS SO WIDELY POPULAR, I DECIDED IT WOULD BE BEST IF WE COULD ALL AGREE ON A BASIC SYSTEM, WHICH COULD BE MODIFIED SHOULD PROBLEMS ARISE. I SOUGHT OUT DON SIMPSON, ONE OF FANDOM'S GREATEST SCHOLARS, WHO HAD OVER THE YEARS EVOLVED A SYSTEM WHICH WAS AS CLOSE TO PERFECT AS COULD BE DESIRED. THOUGH HE DECLINED TO WRITE ABOUT IT HIMSELF, HE TAUGHT IT TO ME AND ALLOWED ME TO REVEAL IT IN THE PAGES OF ENTMOOT. THE RESULTING ARTICLE, WHICH APPEARED IN THE THIRD ISSUE, APPEARS BELOW.

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 that. 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 devised 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 splendor 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 in conjunction with this article unless you are already familiar with it.

TABLE 1: 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, z̄ should be used. There is really no need to show doubled letters or silent e's at the end of words, although 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 grade (altho we only apply it to those in the first two grades) then that consonant can be simply written with a bar, or tilde, above it to imply the preceeding 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 three 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 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 tehtar, only chaos can result. But if a system such as this can be accepted as standard, all our problems are solved.

↔ 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	m D	m B	cy J	cy G	TS = p PS = p KS = q ...etc.
3	b TH	b F	d SH	d KH	NT = p ND = m MP = p MB = p NK = q
4	m DH	m V	cd ZH	cd GH	TT = p NN = m (can be used with #5 1-24)
5	m N	m M	cy NG	cy NG	TY = p LY = q ...Same for all letters
6	n R	n W	a Y	a LH	THE = m
7	y R	y RH	t L	t LH	OF = m
8	g S	g S	e Z	e Z	OF THE = m
9	l H	l WH	l (Y)	o (W)	AV or AW =  (above last consonant, at end of word only)

table 1

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 II, 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 within this field, for the simple sake of orderliness. The punctuation marks on this table are merely helpful suggestions and you needn't feel bound too rigidly with these in usage.

In Table II you will see three columns, each with three 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.

Practical Applications:

The whole point of this article is to teach you how to read and 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, although 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 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. At any rate, the point is that 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. ... first, you will probably want to write all the consonants in order and then come back and add the vowel signs in the proper places, although 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 I, #s 29 and 30, and #s 31 and 32, have the same values, and are the same, only upside down. This is because #s 30 and 32 are to be used with tehtar above them.

a	bottle		u	foot		uu	long u	
a	sat		uu	boot		iu	here	
e	set		u	but another bird		oi	boy	
i	sit		ai	fly		ui	ruin	
ii	seat		ei	day		uu	gourd	
o	owe boat		au	now		—	hyphen	
oo	for		ea	bear		,	dash, comma	
			iii	being		;	semi- colon, colon	
						.	period	

table 2

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 aligned horizontally, 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 II 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 is 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 vowel you would of course use the u (as in bird), which is a dot underneath. To someone reading it, he 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 the 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 ones. 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 point I ought to make about the trick of using a tilde to represent a preceeding 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.

I can think of only one last incidental comment that needs to be made. In showing Table II to various people, I have frequently met with some confusion regarding the last subcolumn on the extreme right of the page. I had thought it clear that the rectangular shapes that appear within many of the signs there are intended to indicate the position of the consonant with relation to whatever vowel is being demonstrated, but evidently it wasn't so clear! THERE ARE NO RECTANGLES IN THE ELVISH LANGUAGE. I hope that will be clear enough.

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 little practice, if you are seriously interested, it will be the simplest thing in the world.

≈ m pō <

၂၆

၂၁၂၈ ခုနှစ် နှစ်ပတ်-၂၁၂၈ ခုနှစ် နှစ်ပတ် ၂၁၂၈

၂၁၂၈ ခုနှစ် နှစ်ပတ် ၂၁၂၈ ခုနှစ် နှစ်ပတ် ၂၁၂၈

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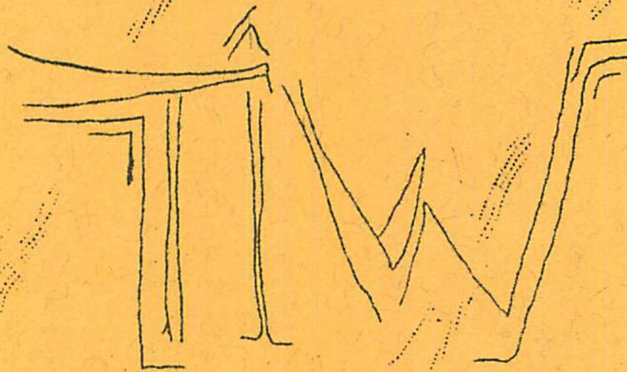
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၂၁၂၈

2
 8
 10
 9
 1
 7








9
 12
 11
 13
 14
 15

THE LANGUAGES OF MIDDLE EARTH

THE ARTICLES ABOUT TOLKIEN'S LANGUAGES GENERATED A GREAT DEAL OF READER RESPONSE. HEREWITH ARE THE BEST OF THE COMMENTS ON THIS SUBJECT.

JUNE H. KONIGSBERG

The tehtar 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 tehtar, 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 tehtar, 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.

-/I suppose I should have said something 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 of #2 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 instance, the ring inscription and the title page Tengwar. The letters are the same but it takes careful scrutiny to arrive at that conclusion.

-/One other thing has come up that I would like to explain, and it concerns the question of 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 they are listed below:

- (a) is *c*
- (e) is *λ* (#35 of the Tengwar)
- (i) is *j* (the short carrier)
- (o) is *α* (#23 of the Tengwar)
- (u) is *o* (#36 of the Tengwar)

-/If there are any further questions, I'll be glad to explain further, but I think it's pretty simple/-

HARRY WARNER, JR.

The Simpson-Shaw article frightens me a little. How can I maintain my loc reputation if I must begin to learn Middle Earth penmanship to understand what I'm to comment on? 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./-

BANKS MEBANE

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 "r's" in "retro-spect", 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).

NED BROOKS

I have a couple of nits to pick on in the Simpson-Shaw system of the Fëanorian 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". -/Well, don't take my word for it. Consult your Funk & Wagnall's/- Phooey! 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 okay, 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 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.

-/Of course it is. You evidently pronounce "sat" and "set" the same way. It never occurred to me that you might have a "southern-fried" accent. Changes my whole image of you. Very interesting./-

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 different 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" in "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./-

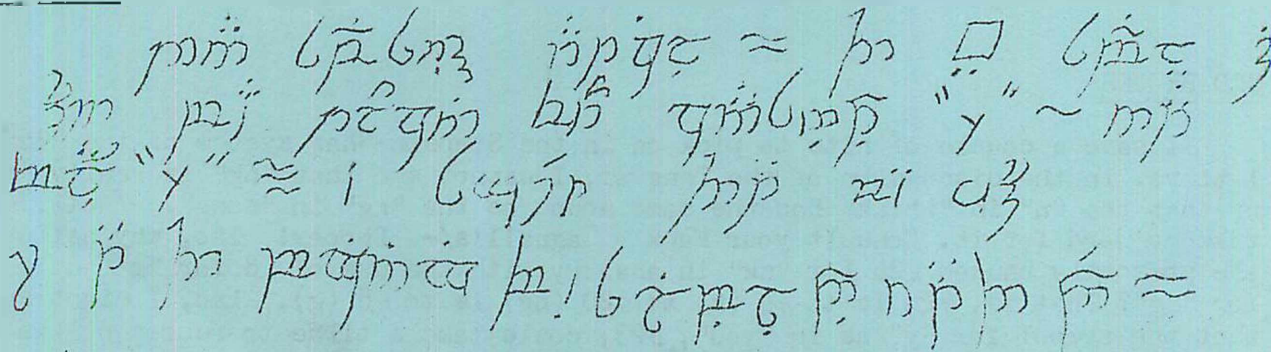
DON SIMPSON

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

"zoology" =  or  (BECOMES FOR "OH").





-/This is fine, except 1) it is an 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 below 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, there it is./-

DICK PLOTZ



-/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". How often do you find a consonantal "y" at the end of a word, Dick?/-

MARK MANDEL

Ned Brooks: No. 24 shouldn't be used for "nk" as No. 20 is for "ng" because No. 20 isn't used for "ng", at least not the way you seem to think. No. 20 is used for "ng" in "song" -- which is phonetically notated ŋ (cf. "holdo", III-401; also the word "ring" in the title-page Tengwar, written ) -- not for "ng-g" (ŋg) in "hunger" or "song-gatherer", which is written . Your idea of using  for "ny" is good, except that it's unnecessary: No. 19 () already covers that sound and is there for anyone to use. --/and also it doesn't fit Tolkien's rule covering use of the "preceeding 'n'" sign./--

The mode of Beleriand is not a necessity for writing Eldarin; in fact, in tyellar 5 and 6 it runs contrary to the standard spelling of Quenya as explained in Part III of Appendix E in the Ballantine edition. The diacritical marks used in transcribing Elven-tongues into Rome-letters are mostly unnecessary in the original scripts: diaereses are superfluous, accents are handled by the andaith (long mark; acute accent) in the mode of Beleriand, and the long carrier or double tehtar in others; and I think the apostrophe is used in Quenya to mark letters of the tyelpetema (cf. III-398) and in Sindarin transcription to separate an ng between two vowels from the one before it (III-339). To prove my point I enclose a Hymn to Elbereth (I-250) (Sindarin) and the first section of Galadriel's Farewell-song, written in tengwar with vowel-tehtar (Quenya). --/looking over your examples, I see what you mean, though I still think there's something to be said for the use of the mode of Beleriand./--

EARL E. EVERS

Funny things happen to me, weird even by fannish standards. Various fans have pointed out the similarity of the Elven tongue to the Finnish language in written and phonic structure, but I paid little attention to this last Christmas when I bought a typer. Guess what language the instruction manual was written in! Now there are some strange fannish legends about foreign-language instruction manuals coming with typers and dupers, but Finnish?

And the structure of Finnish on the printed page, both word-endings and general appearance, is strikingly similar to Tolkien's "artificial" languages. Now if I only had access to a Finnish-English dictionary to find out if Quenya and its derivatives are some form of Finnish in meaning as well as in structure, I'd be closer to figuring out just what JRRT is getting at with the twenty or so years of his life he's spent on the Ring and Middle Earth. The deeper I go into Tolkien, the more I suspect he's gone the way of Jonathon Swift and Tolkien's own friend C.S. Lewis. Not to mention Richard S. Shaver and Ray Palmer. I mean creating a fantasy so realistic you come to believe in it.

Notice how the whole Middle Earth background turned from pure fairy-tale fantasy in the Hobbit to psi-oriented and fairly believable SF in the Lord of the Rings. And if Tolkien, as rumored, completely rewrites LOR, I'll bet he tries to make it even more realistic by eliminating the Ents and the Eagles and a lot of the other pure fantasy devices.

I'm surprised how few fans have noticed the similarity between the Ring and the Shaver Mystery. As the Ring stands, it tries to tie in legend with orthodox science and Fortean science and produce a "True History of Man of Earth", exactly as Shaver and Palmer tried to do. And Tolkien has done the more plausible if less comprehensive job of the two.

If Elven is indeed Finnish, well, Finnish is the "mystery language" of the European language area. And I faintly recall hearing somewhere that Finnish legend or folk belief includes dark-haired, grey-eyed "god-friends" among the original forbears of the Finns. Numenoreans, descended from the Rangers in times after the

close of the LOR who migrated north with receding glaciers?

Again, I haven't seen much mention of this in fanish conjecture on the actual location of Middle Earth, but there is actually no doubt in my study the Ring closely. Middle Earth was Europe from the latitude of Scotland south to North Africa during the last Ice Age. I've seen a map in a geology book which confirms this quite closely; the British Isles were promontories of the Continent cut by deep furrows which later became the Irish and English channels, much of the Mediterranean was dry land, and there was even a great river in the position of Anduin.

Notice how Tolkien uses legend to explain mysteries of science and vice versa. Most of the "magic" in the LOR sounds like an account of psionic warfare, with the psionically gifted Elves on one side and various telepathic alien BE's on the other. Quite obvious behind the scenes are glimpses of his basic theory: the Elves, especially the Valar, represent a culture much advanced in the science of "mind over matter", using both native and artificially augmented psionics. Woven into this is a story of culture-control of the various races of men, and close behind, a war between the Elves and the Bad Guys for the right to shape the destinies of men. (In this context it becomes obvious that the Bad Guys won - why else did the Rings held by the Elven lords become visible? The men of the time may not have asked questions when the Elves said they were compelled to flee to the undying lands, but the Ring makes the reason obvious. They threw everything they had against Sauron, the "servant or emissary" and then got the Hell out before Sauron's master arrived.)

And notice how the Orcs resemble Neanderthal Men, the Hobbits "Little People", etc. Tolkien develops this resemblance quite fully and in a lot of detail so as to tie in a lot of loose ends. Note likewise his incorporation of names from the various cosmologies of European myth.

I'd like to see some debate on the above - it would make for a bit more interesting reading than a big hush and cry over the pitch of the Hobbits' voices or the original tunes for the songs in the Ring. A lot of research could be done on each point I brought up, but I don't have access to the material so I'll leave it to others if anyone is interested.

-/I found a book on Finnish grammar, a book on Finnish mythology, a Finnish-English dictionary, and a book on how to learn Finnish. I must admit it does bear a resemblance to Elvish, though there seems to be a higher percentage of diacritical marks used, and I was unable to find any actual Elvish words. I did find a character in Finnish legend named Ilmarinen, however./-

BANKS REBANE

If Ned Brooks has difficulty hearing the "ng" in "think", let him try to pronounce the word but stop before the "k". The result sounds a lot more like "thing" than like "thin".

Ned's further comments in his letter point out how phonetic spelling emphasizes regional accents. I've talked to Ned several times, and he speaks a Tidewater Virginia variant of General Southern, mixed with Southern Highland. His Southern accent converts the vowel in "sat" into a diphthong and it removes the r-coloring and broadens the diphthong in "there"; he doesn't pronounce "sat" like "set" (that's a different diphthong), but he does use the same vowel-sound in "sat" and "there."

After nearly driving myself crazy listening to myself pronounce words, I think my suggestion about the "r" tengwar is valid. -- if my pronunciation is close enough to General American. Tenga 25 would be used for fricative "r" ("retrospect"); 21 would be used both for frictionless "r" ("for", "harm") and for the "r-colored vowel" ("murder", "here", "there"). Don Simpson's mode works out so that 21 will always have an underposed dot when it represents r-coloring and will lack the dot when it is frictionless "r". I suppose he must have taken all this into account already, so I am only duplicating what he has thought through before me.

About Tengwar: I agree with Hebane's suggestion that 25 be used for regular "r" (as in "retrospect") and 21 for the "r-colored vowels" of "either" and "harm." In Bell's "Visible Speech" there were 3 glides, an R-glide and Y and W glides; the R-glide would be 21 and his regular R-symbol 25. (either ~~J-21 25~~, retrospect = C)T-~~21 25~~; it's all diagrammatic--in "C", "C)" means "point of tongue"; "r" means "vocalized"; and in the vowels "T" is "high back" (the small "r" is a "high front vowel glide") while "T" is a "low front" vowel: I recommend Bell's book). I disapprove of using 26 & 28 for "rd" and "ld". I even hesitate at 3 & 7 which I feel can be rendered by 1+11 and 5+15 respectively. Keep them for voiceless R & L unless a better suggestion is suggested. Brooks' suggestion of 24 for "nk" I loathe on similar grounds: "ng" in "sing" is one sound, written with two letters because English has no letter for it; "nk" in "think" is two sounds, the sound of "ng" in "sing" plus a "k" sound. The analogy "NK:N: :NG:G" is false. I suggest we ignore 24. Brooks' other suggestion-- a tilde over 23 for the "ny" in "canyon" is logical and harmonious, and I second it. You are right about my tehtar chart. I use seven tehtar. Five are those Tolkien uses. One is his "A" tehta inverted for "a" in "sat". One is for the "uh" sound -- I have been using a dot under the letter, but I will probably be switching to a slanting mark like the "e" mark (/) only the slant will be opposite (\). All others on the chart are combinations for long sounds or diphthongs (English is chock-full of diphthongs). I don't think Brooks pronounces "set" and "sat" alike -- "bear" and "bar" is more likely. "Bare" rhymes with "air" for me, but "bear" is more a run-together "bay-are." How do you pronounce "Beorn"?

I don't think that the over-following-or-under-preceding-letter placement for the tehtar is a complication (my using a dot under the following letter for "uh" was a complication-- this removes it), but it is unnecessary. If I adopt it I shall invert the "o" and "u" curls. If I don't adopt it, it will be because, as you say, there may be confusion as to which line a tehta belongs to.

About "Middle-Earth": I hear the Chinese call China the "Middle Kingdom" and various American and African tribes use similar terms. And why do we call China "Eastern" when it's closer to the west? Because England (Greenwich, specifically) is the middle of the Earth-- to the English.

I have devised a system of punctuation for Tengwar which is harmonious with the letter shapes and complete even to quasi-quotes. Dan Alderson has the only copy at present. However, you need not use the mode of Beleriand. For numerals, I suggest using the letters, as in Greek or Hebrew, with 36 as zero. This needs more thinking on.

FRED HOLLANDER

The problem of writing and understanding the Tengwar script is not as great as it might seem. Mainly because, even if the person writing uses different pronunciations for some of the words, the person reading it can also use that pronunciation as he reads the letter. Since they are often alike, and since any that are real stumblers can be figured out from context, the problem will not be too bad. In fact it is even better in some ways than normal English, since an accent of any sort can be expressed in the spelling of the words a good deal better than it can in English. This would mean that any such communication would also carry over the personality of the speaker better than in the normal mode.

INGRID VON ESSEN

I agree with Rick Brooks that if enough knowledge of Elvish could be gotten, the Tengwar were best reserved for that. It's too dependent on pronunciation to be adapted to a language like English with so many regional dialects. Anyway, I have both an American and a British accent, phony of course but about equally bad so I

can feel objective, and I don't quite like the thought of tengwar that reads like American. The sounds of the New World seem singularly unfit for Middle Earth. After all, Tolkien himself is English. -/Zounds! I never looked at it that way before./- When you read LotR, do you really hear, say, Aragorn speaking with an American accent? -/Hesitant as I am to admit it, yes I do/- I could more easily accept British RP transcribed in tengwar. But I suppose it'd be unnatural to lots of people. (I realize that since they didn't speak English anyway I'm being rather ridiculous. But still.) If Disney gets hold of LotR I'll throw stones at the American embassy.

JOHN CLOSSEN

I am somewhat puzzled by the controversy current over how best to adapt the characters of the Tengwar to the writing of English. Everyone whose comments I have read seems to favor some more or less phonetic version, ranging from various make-shifts to the fairly rigorous and consistent (but also complex) systems devised by some whose knowledge of linguistics is fairly exact. Even those who deplore this trend have failed to offer what seems to me the obvious solution.

To begin with, there are two major and somewhat interlocked objections to a highly phonetic solution. One, since pronunciation of English varies from place to place in the U.S. and U.K., it follows that usage in phonetic spelling will vary similarly. The solution to this would be to devise a linguistically exact uniform spelling convention. At least two such systems have been published that I know of; there are doubtless many more. Which brings me to objection number two: to begin with, students of linguistics learn to distinguish explicitly between sounds, with a subtlety somewhat beyond the concern of many, and even the ability of some to acquire. The difficulty of having to be able to spell everything accurately in the international phonetic alphabet or the like before essaying to write the same in phonetic Elvish should be obvious enough. In addition, does fan X of Littleville, Georgia render a phonetic equivalent of his own local dialect (objection One again) or of the King's English, with which he is perhaps not accurately familiar, or in some mythical American Standard known only to speech department faculties in North-eastern U.S. Finally: ever try to teach anyone Tengwar? There are a hell of a lot of people who would love to learn it but balk at the idea of having to take a short course (for some, not so short!) in linguistics first.

There is, however, at least one aspect of English with which every literate user of the language is familiar- or should be, and will readily admit it - and that of course is the spelling. True, spelling variations exist especially between US and UK, but these are minor and moreover are tabulated in most dictionaries. Now the spelling of English is wildly unphonetic - a linguistic nightmare. BUT IT IS WIDELY KNOWN AND ACCEPTED!! Therefore, why not spell the Fëanorean version as nearly like written English as possible? This is no more difficult than devising an elaborate phonetic system. If a phonetic system must be devised, why not adapt one for writing something like a generalized international phonetic alphabet, applicable to any modern language? After all, what is to happen when Tolkien is eventually translated? Arabic Tengwar maybe? Japanese Tengwar? Urdu or Hindi or Telugu Tengwar? I foresee much delightful work for the scholars.

Another problem comes to mind, however, which may prove far more serious than divergent spellings, and this is the use of contractions, abbreviations, atypical ligatures and other incunabula. I have devised some of these, but have kept my inventive urges in check somewhat, since I did not wish to become illegible to my correspondents. The end result of this trend might easily be a script with few or no phonetic equivalents, or at least no strict phonetic equivalents - and not in the original sense in which Tolkien says the Tengwar was devised either. As an illustration, let us take the conjugation of a verb. In Tengwar, the verb "run" is written:

run

By devising a set of signs (we might call them 'radicals' - sound

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 elf-tended Tree

And loved am I by many
And loved am I by one
And night and day am happy
Under Gondor's moon and sun

II 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
Earendil's lofty bier,
Recall the longfame of my line
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 forgotten 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..."

ARAGORN: myth hero

21

by Ruth
Swycaffer



ABSTRACT: Although it need not be Professor Tolkien's intention, Aragorn's history follows a pattern comparable to that found in the histories of most of the world's mythical heroes. For this thesis the pattern is that drawn up by Lord Raglan.

In his analytic book, The Hero, Lord Raglan lists twenty-two points which are shared by mythical heroes and heroic gods in Greek, Latin, Hebraic, African, Celtic and Germanic myth. This list, essentially agreed upon by most mythologists, has, according to its author, basis in ancient ritual for the installation of kings. Some mythologists, notably Robert Graves, add that these kingship rituals date from the period of the Old Stone Age or early in the Neolithic when ancient matriarchal societies were being replaced by those ruled by kings. Kingship was then matrilineal, and reign was limited to an astronomically significant period.

Aragorn's history corresponds with at least thirteen of Lord Raglan's points: a good average. This does not necessarily mean that Professor Tolkien was influenced by Lord Raglan, but that The Lord of the Rings has every reason to be as effective as it is, if based on mythic and poetic tradition which has been with us since the Paleolithic Age.

Lord Raglan's list of twenty-two points common to heroes in myth:

- 1 The hero's mother is a royal virgin.
- 2 His father is king, and
- 3 Often a near relative of his mother, but
- 4 The circumstances of his conception are unusual, and
- 5 He is also reputed to be the son of a god.
- 6 At his birth, an attempt is made, usually by his father or maternal grandfather, to kill him, but
- 7 He is spirited away, and
- 8 Reared by foster parents in a far country.
- 9 We are told nothing of his childhood, but
- 10 On reaching manhood, he returns or goes to his future kingdom.
- 11 After a victory over the king and/or a giant, dragon, or wild beast,
- 12 He marries a princess, often the daughter of his predecessor, and
- 13 Becomes king.
- 14 For a time he rules uneventfully, and
- 15 Prescribes laws, but

- 16 Later he loses favor with the gods and/or his subjects, and
- 17 Is driven from the throne and city, after which
- 18 He meets with a mysterious death,
- 19 Often on top of a hill.
- 20 His children, if any, do not succeed him.
- 21 His body is not buried, but nevertheless,
- 22 He has one or more holy sepulchres.

Aragorn's history compared with the twenty-two heroic characteristics:

- 1 Gilraen, Aragorn's mother, was of royal lineage; her father, Dirhael, was directly descended from Arnanarth, first Chieftain of the Dunedain and only son of Arvedui Last-King.
- 2 Arathorn, father of Aragorn, was not king, but Chieftain of the Dunedain and heir to kingship by direct descent from Isildur through Arnanarth.
- 3 Arathorn was a near relative of Gilraen through their common descent from Arnanarth.
- 4 No mention is made of unusual circumstances of Aragorn's conception, but the marriage of Arathorn and Gilraen was dependent upon a prophecy of Ivorwen mother of Gilraen.
- 5 Aragorn was not reputedly the son of a god.
- 6 It was known that the Enemy was seeking to discover the Heir of Isildur.
- 7 Aragorn was taken to Rivendell upon his father's death.
- 8 There he lived as the foster son of Elrond.
- 9 Little is told of his childhood.
- 10 Upon reaching manhood, all of Aragorn's doom was laid before him. At that time he both returned and went out to his future kingdom; he became Chieftain of the Dunedain and went secretly under the name Thorongil to serve as captain in Gondor.
- 11 Aragorn was never victor in the prescribed sense, but a doom was laid on him that he must be worthy to rule both Arnor and Gondor before he could win Arwen's hand. In a military sense, Aragorn was certainly a central figure, and it was he alone, in the whole of Rings who victoriously faced the dark lord in His palantir.
- 12 Aragorn married Arwen Undomiel, daughter of Elrond Halfelven.
- 13 Aragorn became King. He did so before he married Arwen, but that is not significant here.
- 14 His long rule was uneventful except in that Gondor continued to war with the men of Rhun and Harad.
- 15 Aragorn prescribed laws. Most of these dealt with the distribution of lands.
- 16 Aragorn did not lose favor with the gods or his subjects.
- 17 Aragorn was not driven from the city.
- 18 Aragorn's death was mysterious in that it was willed by him, although it came not by his own hand.
- 19 Aragorn died on a hilltop in that the Hallows where he met death were on the hill-city of Minas Tirith. However, the statement that when Aragorn passing through Lorien with the Fellowship walked down from Cerin Amroth and "came there never again as living man" almost seems to indicate that the hill had been considered for his future place of death.
- 20 It is interesting that Arwen's history corresponds more exactly than Aragorn's with points 17, 18, and 19, in that she left the city, although by her own will, and died mysteriously in that she was born with the choice of immortality, upon Cerin Amroth.
- 20 Aragorn's daughters did succeed him, and his son Eldarion, by all implications, ruled after him.
- 21 Aragorn was entombed in the Hallows.
- 22 His sepulchre does not seem to have been considered holy.

Costuming ²³

From

Tolkien

Somehow, when I start working up a costume for one of those Worldshaking Fannish Events which is known as a science fiction convention, my mind goes immediately to Tolkien, and stays there. Many's the time that I've hunted through the volumes (all several of them), getting behind in my costume construction schedule and swearing because, with all the indexing and studying and marveling about Tolkien's works, no one has ever compiled a summary of what his characters look like. (The Lord of the Rings is a vividly visual book; it would have to be to get through to me, because as Greg can tell you I'm not visually oriented.)

After doing my homework for this article, I believe I can tell you why. Tolkien doesn't give a whole lot of description, that's why. Nevertheless, there's plenty of material for prize-winning costumes; and I'll attempt to put it down in somewhat less than four volumes.

That, gentle reader, is the Statement of Purpose (not to mention justification) that is supposed to lead off an article. Now I owe you — and Greg — an apology.

When this article first occurred to me, I intended to simply list the descriptions of the various Tolkien characters in order of appearance, starting with The Hobbit — and including page numbers just in case you didn't believe me. Then as I did the reading for it, other possibilities began to occur to me; and finally a really definitive article took shape in my mind... So here it is, months later. The "definitive article" is still unwritten (and unlikely ever to be written), Entmoot is late, and Greg has gone from waiting patiently to waiting impatiently. So it's back to the original plan, gang.

I would like to suggest as a possible future topic the descriptions of the objects in the Ring books, such as the necklace Girion lord of Dale wore, or the horn of Boromir. There's more and more 3-D work being entered in the Art Show, and a compendium of these possible objects d'arte might well be useful to artists and craftsmen.

Let's start with a very basic question: What do hobbits look like?

"They are... small people, smaller than dwarves (and they have no beards)... They are inclined to be fat in the stomach; they dress in bright colours (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick brown fingers, good-natured faces, and laugh deep fruity laughs."

Now that's not much help in costuming, so I'll skip about a bit here. At his birthday party, Bilbo is described as wearing an embroidered silk waistcoat with gold buttons. From this we can deduce an outfit much like that of the English country gentlemen of the early-to-middle 1800's, don't you think?

Come to think of it, I prefer the description of hobbits given in The Fellowship of the Ring to that of The Hobbit, which was just quoted. It is:

"For they are a little people, smaller than Dwarves: less stout and stocky, that is, even when they are not actually much shorter." (And that gives us a line on the Dwarves too.) "Their height is variable, ranging between two and four feet of our measure... Bandobras Took (Bullroarer)...was four foot five and able to ride a horse." (Pippin and Merry, you'll recall, passed the Bullroarer after they'd drunk the Ent-draught.)

There were more than one kind of hobbit, of course: "The Harfoots were browner of skin, smaller, and shorter, and they were beardless and bootless; their hands and feet were neat and nimble; and they preferred highlands and hillsides. The Stoors were broader, heavier in build; their feet and hands were larger, and they preferred flat lands and riversides. The Fallohides were fairer of skin and also of hair, and they were taller and slimmer than the others; they were lovers of trees and of woodlands." So if you're blondish and have elven leanings, you may be a Fallohide. And don't forget the golden-haired hobbit bairns who were born after the War of the Ring.

Back to the natural order of things, the Dwarves are better described in The Hobbit than anywhere else, and for a wonder, the descriptions will be helpful for costuming. We have:

Dwalin: "a dwarf with a blue beard tucked into a golden belt, and very bright eyes under his dark-green hood."

Balin: "a very old-looking dwarf on the step with a white beard and a scarlet hood."

Kili and Fili: "two more dwarves, both with blue hoods, silver belts, and yellow beards; and each of them carried a bag of tools and a spade."

Dori, Nori, Ori, Oin and Gloin, with: "two purple hoods, a grey hood, a brown hood, and a white hood were hanging on the pegs, and off they marched with their broad hands stuck in their gold and silver belts to join the others."

Bifur, Bofur, Bonbur and especially Thorin: "two yellow hoods and a pale green one; and also a sky-blue one with a long silver tassel." (Bombur was the fat one, remember?)

Gloin reappears in Vol. I of LotR as "a dwarf of important appearance, richly dressed. His beard, very long and forked, was white, nearly as white as the snow-white cloth of his garments. He wore a silver belt, and round his neck hung a chain of silver and diamonds."

Then there is Gandalf. He appears first in The Hobbit as "a little old man with a tall pointed blue hat, a long grey cloak, a silver scarf over which his long white beard hung down below his waist, and immense black boots... long bushy eyebrows that stuck out further than the brim of his shady hat." (Seventy years later, at Bilbo's birthday party, he hadn't changed a bit.)

While we're still watching the dwarves gather at the door of the burglar (that's where we are, you know), we mustn't forget — as I nearly did — the instruments they brought along. "Kili and Fili rushed for their bags and brought back little fiddles; Dori, Nori, and Ori brought out flutes from somewhere inside their coats; Bombur produced a drum" (He would) "from the hall; Bifur and Bofur went out too, and came back with clarinets that they had left among the walking sticks. Dwalin and Balin...came back with violas as big as themselves, and with Thorin's harp wrapped in a green cloth."

During the conference about Smaug's treasure — have you ever noticed what a singularly appropriate name that is for a smoke-breathing dragon? — Gandalf gave Thorin a key with a long barrel and intricate wards, made of silver. Thorin hung it around his neck on a fine chain, under his jacket. A detail — but details win authenticity prizes, sometimes.

Starting out on the Adventure, I suppose they all looked much the same — except for Bilbo, who was "wearing a dark-green hood (a little weather-stained) and a dark green cloak borrowed from Dwalin. They were too large for him, and he looked rather comic." (I take this to mean that the hood wasn't attached to the cloak. They came both ways in medieval times.) And Gandalf, the showoff, was "very splendid on a white horse." But then you can't get horses into a convention hall, anyway...

One of the problems with costuming from the Ring books is that you not only have to choose a character, but also a time or occasion. Bilbo starting out looked quite different from Bilbo climbing out of the river with a cold in his nose; and that Bilbo is quite different again from Bilbo in his mithril coat under the Mountain.

Now the adventure is well started; we have come to the Last Homely House. Elrond, the master of the house, was "as noble and as fair in face as an elf-lord, as strong as a warrior, as wise as a wizard, as venerable as a king of dwarves, and as kind as summer." See what I mean about Tolkien's descriptions? In Vol. I we get a bit more help: "His hair was dark as the shadows of twilight, and upon it was set a circlet of silver; his eyes were grey as a clear evening, and in them was a light like the light of stars."

Enter the villain — Gollum. "Dark as darkness, except for two big round pale eyes."...large feet...long fingers...only six teeth...once a hobbit-like creature, I believe, but lean and withered and furtive now. Gollum would be a challenge indeed.

Beorn: "a huge man with a thick black beard and hair, and great bare arms and legs with knotted muscles. He was clothed in a tunic of wool down to his knees, and was leaning on a large axe." Although Beorn is supposed to be a shape-changer, we never quite see him in his bear shape.



...The Elves of Mirkwood, dressed in green and brown, with their "woodland king with a crown of leaves upon his golden hair... some were harping and many were singing. Their gleaming hair was twined with flowers; green and white gems glinted on their collars and their belts; and their faces and their songs were filled with mirth." In his cavern home, the Elvenking wore a crown of berries and red leaves, and held a carven staff of oak.

Not many of you will try to costume as Smaug — but I can't help describing him to you in all his glory. Smaug is a favorite of mine (and of the good Professor's, I suspect).

"There he lay, a vast red-gold dragon, fast asleep; a thrumming came from his jaws and nostrils, and wisps of smoke, but his fires were low in slumber. Beneath him, under all his limbs and his huge coiled tail...lay countless piles of precious things...with wings folded like an immeasurable bat, turned partly on one side... his long pale belly crusted with gems and fragments of gold from his long lying on his costly bed... Up he soared blazing into the air and settled on the mountain-top in a spout of green and scarlet flame."

Nearly to the end of The Hobbit, Thorin gives to Bilbo the mithril coat which later saves Frodo's life in the Mines of Moria. It was "a small coat of mail, wrought for some young elf-prince long ago. It was of silvered steel and ornamented with pearls, and with it went a belt of pearls and crystals. A light helm of figured leather, strengthened beneath with hoops of steel, and studded about the brim with white fangs, was set upon the hobbit's head."

And we get another glimpse of the dwarves — Durin's warriors — almost the last descriptive passage about them in the saga. "Each one of his folk was clad in a hauberk of steel mail that hung to his knees, and his legs were covered with hose of a fine and flexible metal mesh... in battle they wielded heavy two-handed mattocks; but each of them had also a short broad sword at his side and a round shield slung at his back. Their beards were forked and plaited and thrust into their belts. Their caps were of iron and they were shod with iron, and their faces were grim."

I have come nearly to the end of my allotted space, and have only just looked through The Hobbit. The rest will have to wait for another installment, if Greg will be so kind as to give me the room. Before I sign off, though, I'd like to say a few words about costuming in general.

Some purists will tell you that only maidens wore their hair free-flowing in medieval times; wives and mothers (generally a synonymous term) covered their hair. But Tolkien speaks of "Galadriel tall and white...in her hair was a circlet of flowers". In general, Tolkien's characters have long and flowing hair (the men's, too, though more short than that of the women, I suppose); and it was not confined, with the exception of Eowyn when she rode to war.

I am told I have too feminine a taste in fabrics. That's natural — but I'm not convinced it's true. I'd make most Tolkien costumes in velvet, brocade, cloth of gold — whatever was available in exotic fabrics — except, of course, in the case of the hobbits, Strider, or for that matter any of the Nine Walkers while on their journey. Men wore soft or metallic-threaded fabrics in bright colors in the Middle Ages, quite as much as women did; and to me the period of the book is analogous in many, many ways to the Middle Ages.

I hope this article might have been of some help to you. Have fun!

—Felice Rolfe

AN ENGLISH CERTAR 27 MODE

The problem of diverse modes of writing with one set of characters, often discussed with regard to the Tengwar, is no less acute with the Certar. Not only are there numerous Elvish and Dwarvish modes set forth in Appendix E--systems of assigning values to the consonantal signs-- but furthermore, there seem to be almost as many ways of indicating English vowels with the eleven vowel-runes as there are users of the Certar. For this reason I propose a phonetic mode of writing English with Certar, incorporating a vowel-system based on the Simpson or Seidman classification of vowels for the Tengwar, and depending almost entirely on the Angerthas Moria for the consonants. (The Angerthas Moria are less logical than the older Angerthas Daeron; nevertheless, it is the Moria system that is followed in the title-page and tomb inscriptions, and by most Certhists of my acquaintance.) The consonant-system of a Certar-mode is almost totally independent of the vowel-system, unlike the Tengwar (cf. the mode of Beleriand); so it is possible to use the Angerthas Daeron for consonants and this system for vowels in the same mode.

P p	T t	h ch	K k	M kw(qu)	L l	h beet	A cod
R b	F d	K j	F g	E gw	S s	H bait	T ado
A f	1 th	A sh			Z z		
A v	7 dh				> h	A bite	A ought
B m	Y n		X o			A coin	X foot
B mb	* nd	M nj	X g			I bit	A sound
Q w	↑ rl	Q y ³				H bet	I but
Q wh		Q hy ^{2,3}				A bat	X boat
T ps	A ts						X boot

1 I make no distinction between hard and soft "r" in this system, nor do I account for "r-colored" vowels. Those who wish to might use a sign ^ after a vowel to indicate "r-coloring", thus: beer RY^ ; bear RH^ ; bower RWH^.

2 "H" as in "huge".

Of course, those who want may use Cirth not included in this table if they feel inclined to represent non-English sounds, or use other signs for contractions.

3 I have invented four Cirth: a new "y" to free Y for the vowel-system; a new "hy" for similarity to "y" and symmetry with "w"/"wh"; and a "bite" and a "sound" because there was none available.

MARK MANDEL

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 (T), 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 SIL MARILLION 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 and 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" editions 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 hardcover 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^a(H)on, H₁ = H-5 or, H = H₁ + 5

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

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

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

My deathless curse on the editor if he prints those equations wrong. The symbol \div 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, publish 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), $F_A = 1.05F \div 3$ or, $F = 0.95F_A - 2$

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

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

Book 2 (p.231 on), $F_B = 1.24F \div 3$ 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, $T = 0.92T_A \div 5$

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

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

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, $R = 0.90R_A \div 6$

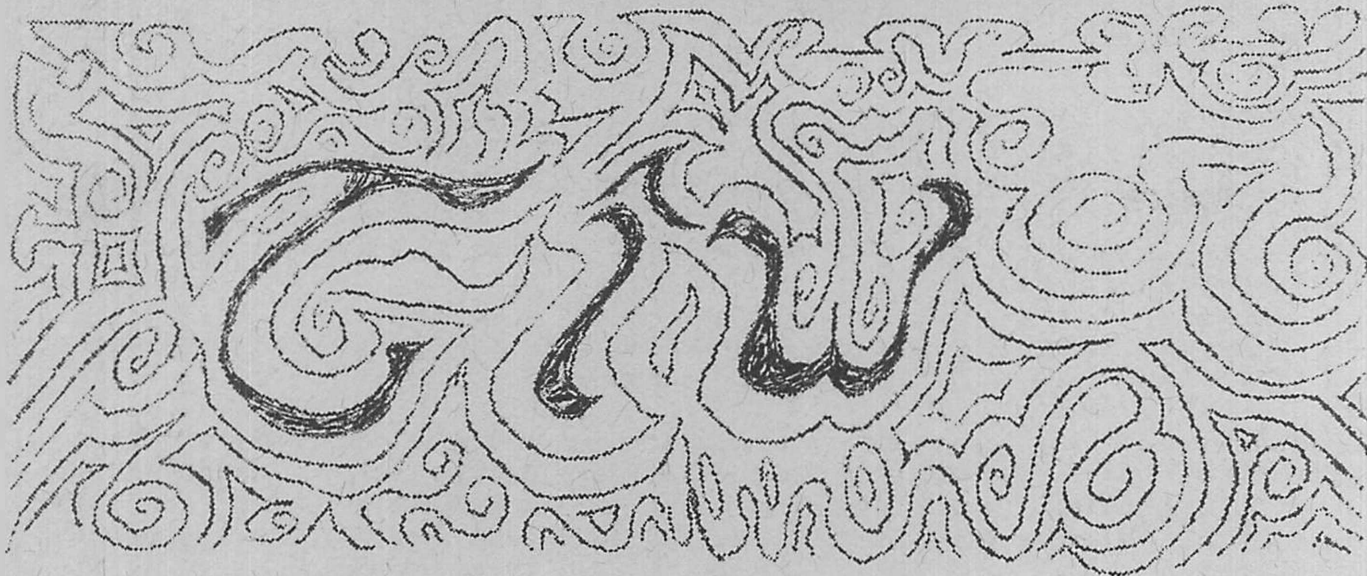
Book 6 (p.173 on) $R_A = 1.13R - 11$ or, $R = 0.89R_A \div 10$

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

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

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

Appendices revised from earlier editions



MUSIC IN MIDDLE EARTH

THIS WAS ALWAYS ONE OF THE MOST POPULAR SUBJECTS IN ENTMOOT'S LETTER COLUMN. IT ALL STARTED IN THE FIRST ISSUE WITH THIS COMMENT FROM

HARRY WARNER, JR.

"Bruce Pelz has published several musical settings of Tolkien poems. They consist of the vocal line and indication of the chords that should accompany the song, not a fully-written out accompaniment. It would be interesting to discover how many different notions exist on what kind of music the Ring poems should get. I imagine that most Tolkien fans would expect something simple, folksongish in character. but i don't remember much reference to musical instruments in the Tolkien novels, certainly the situations under which most songs were sung pre-vented accompaniment, and does this mean the songs should be set as unaccompanied songs? Should they be sung in four-square rhythm to fit the regularity of the meter, or should they have irregularities like most old folk songs? Should the settings sound in general like the folk music of some part of the British Isles to go with the English allusions in the literary side of the Tolkien books? Should they be sung by men at all, since such tiny creatures as hobbits undoubtedly had high-pitched voices from short vocal chords?"

THAT SINGLE PARAGRAPH GENERATED A GREAT DEAL OF RESPONSE, REVEALING THAT THIS WAS A SUBJECT NEARLY ALL THE READERS HAD THOUGHT ABOUT A GREAT DEAL AND, IN SOME CASES, FELT VERY STRONGLY ABOUT. HERE ARE SOME OF THE COMMENTS THAT APPEARED IN ENTMOOT #2:

BANKS MEEBANE,

I got a copy of ENTMOOT at the Midwestcon, and it interested me considerably, since I am a Tolkien fan. 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.

-/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 moved emotionally by them-- a case in point being KZB'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; many 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 left over 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 are 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./

FRED HOLLANDER,

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' 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 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 Middle Earth.

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./-

CUYLER MARNELL BROOKS, JR.

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 Lórien. There is no specific mention that I can remember of the Hobbits having instruments, but I would expect them to have simple ones. Everything else being equal, the Hobbits' voices would be higher-pitched than men's voices, due to their smaller size. However, I get the impression that the Hobbits are somewhat more heavy-set than the average man. Mere size is not everything; after all, women's voices are more high-pitched than men's 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. 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 would guess that their voices were a pleasant middle pitch.

WITH THE INTRODUCTION OF THE MATTER OF THE PITCH OF THE HOBBITS' VOICES, THE DISCUSSION CONTINUED IN ENTMOOT #3:

JUNE M. KONIGSBERG,

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."

HARRY WARNER, JR.

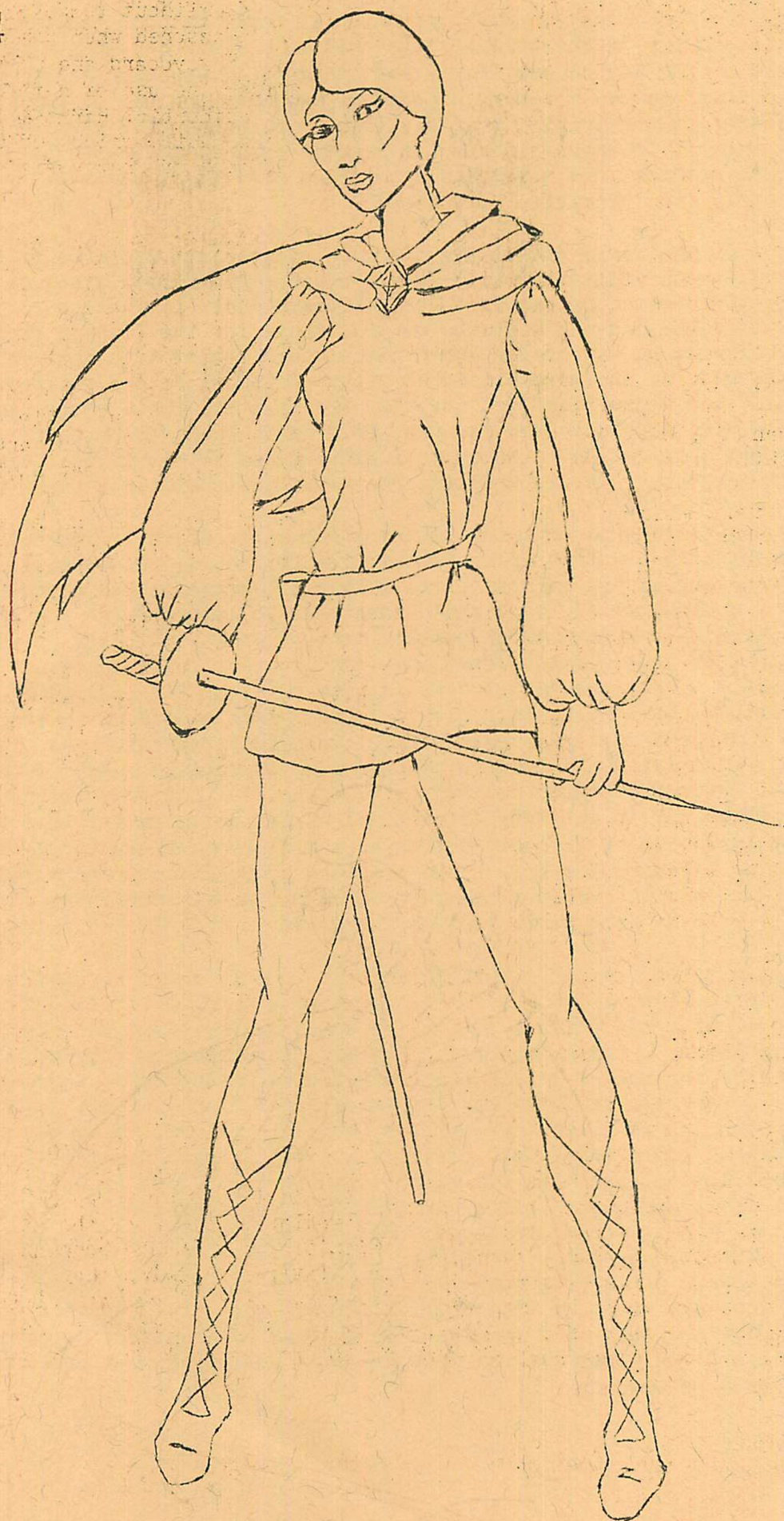
To think out the question of musical settings requires first of all some decisions on basics. How authentic should we be? If we search through the novels for every morsel of information about music in Middle Earth, and apply the findings to the music we create for the songs, should we also seek authenticity 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 harmony 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 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.

Incidentally, anyone who is interested in more sophisticated musical versions of the Ring poetry might like to see how Brahms handled a set of poems vaguely reminiscent of those Tolkien wrote. He composed for voice and piano 15 poems by Ludwig Tieck, a German author. They were interspersed originally by Tieck in his prose version of a 12th century Provence legend about a young man's adventures in the age of chivalry. The voice sings fairly simple melodies, frequently sounding as if it were derived from folk melody, while the piano provides quite complex accompaniments. Dietrich Fischer Dieskau recorded the whole batch on a Decca lp that has been out of the catalog for a long time but really ardent thinkers about music for Tolkien might find it in a library or college record collection, and it could conceivably be available on one of the European labels that are imported by large stores but aren't listed in the Schwann catalog. The original German poems have much more the flavor of Tolkien than the English translation; but there is the major difference that Tieck was writing about a struggle for the sake of a woman's love instead of an effort to save a people from evil and the songs reflect this romantic goal in a way that you won't find in Tolkien's poems.



PROLEGOMENON TO A VARIORUM TOLKIEN

35

BANKS 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 Emladris 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 typo 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 "vânier". 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.

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 (489); 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, Eomer, in reminding Théoden of the injuries done him by Saruman, mentioned the death of Hama his door-ward but not that of Théodred his son; Théodred now has been added.

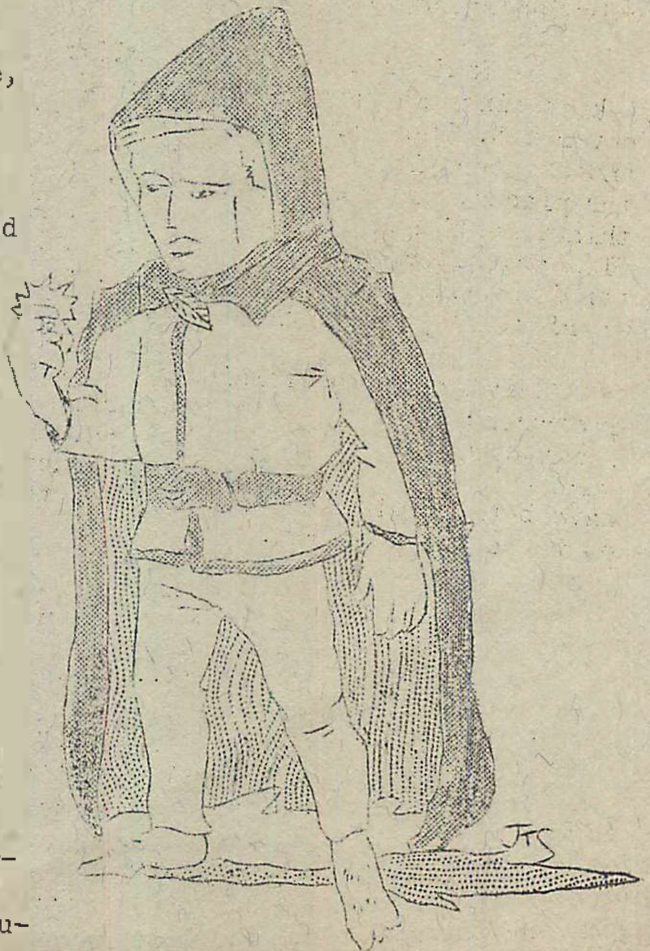
The stylistic changes for the most part involve the substitution of a word or phrase that must have seemed more felicitous to Tolkien. On I-127 (164) where formerly Frodo found "drowsiness attacking" him beside Old Man Willow, now he finds "sleep overwhelming" him. On II-244 (308) the Towers of the Teeth are no longer "at" but "thrust forward from" the mouth of Cirith Ungor. 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 near 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 (492) 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).

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 in "-her", and as mentioned above Queen Tar-Vanimeldë 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 Romendacil II (who served as regent for the first two, his father and uncle); Romendacil's son married Vidugavia's daughter (we now learn that her name was Vidumavi) starting the Kinstribe. On III-349 (435) additional material fills in the history of Rohan from Fréalof to Folcwine, and the confusion over the name of Brytta-Leofa is cleared up -- it seems that Brytta was called Leofa 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% 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 (497) 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 has the hard-cover 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.

ART CREDITS

COVER.....Jim Bogart

Janet Bigglestone.....34

Diana Studebaker.....3

Joe Staton....21, 37, 42

Bjo Trimble.....25

BACK COVER.....William J. Reynolds

THE PASSING OF THE ELVEN-KIND

A song in the mode ann-thennath by

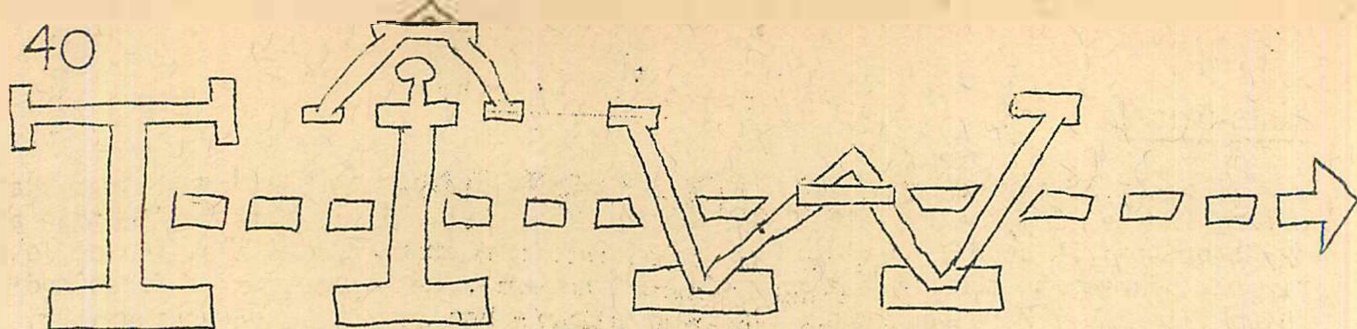
TED JOHNSTONE

O'er all the lands the fair folk trod,
The final eventide has come,
And those who wandered, silver-shod,
Have faded from the changing land.
The march of man has pushed them from
Their forest lands and verdant sod
Until at last they must succumb
To forces they cannot withstand.

No more the fair Galadriel
Will sing in green Lothlórien;
The empty halls of Rivendell,
Deserted, silent, thick with dust,
Recall the empty hours when
They stood as lonely citadel
Against the coming age of Men,
But fell, as Elrond knew they must.

The shadows of the fading age
Grew long across the fields of gold;
The Elven-lords, each silent, sage,
Had left the flow'ring mallorn trees.
For them the world was growing old —
Though mankind saw a turning page —
The fair folk left their last freehold
And passed beyond the Sundering Seas.

And Círdan wrought them ships which bore
Them from the Havens o'er the sea
And watched them sail for fairer shore
And leave the world of mortal man
In which no place for them could be.
And in this world they stay no more,
But dwell in Elvenhome the Free,
As fair as when the world began.



CUYLER WARNELL (NED) BROOKS

Banks Nebane's article is excellent, certainly much more interesting than mine. I wish I knew that much about the LOTR. There seems little to choose between "omentiarmo" and "omentiarmo", but it seems to me that "avanier" is more musical where it appears in the poem on p. 489 of the Ballantine FOTR than the corresponding original "vanier".

Your stenciling of the tengwar for my poem is great. Even tho the poetry isn't much, the comparison of the tengwar and the certar is very good. The tengwar are much shorter, besides being more beautiful. An ideal language for poetry.

HARRY WARNER, JR.

What does Middle Earth mean? I don't recall any flat explanations 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 short-hand 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 presumable 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./-

MARK MANDEL

The name "Middle-earth" is probably, as you say, an East-West geographical allusion; however, Pippin mentions "Middle-earth and Over-heaven and...the Sundering Seas" (II-204), so it might possibly be (also?) vertical.

Those tiw in Ned Brooks' poem were well and handsomely drawn, though the Certh were kind of scraggly. But those dots aren't necessary-- they're not even part of the characters. Tolkien put them in the chart only to separate the different temar: labials, dentals, palatals, gutturals, gutturals /w, assorted other consonants, vowels, and more miscellany.

TED JOHNSTONE

Got Entmoot 3 today. Most awfully pleased to see someone of your talent carrying on the good work. Banks Nebane's Prolegomenon was the basis of what could be quite a valuable piece of scholarship. Is he going to do a detailed analysis?

The poem on p.4 is good in everything but choice of meter. The four-beat is essentially cheerful and bouncy, and quite inappropriate. However, there are a number of very sad melodies in this meter; a felicitous marriage could surely be arranged. Lemme see what I can come up with.

I doubt if anyone is interested, but I might as well say that of all the characters in the Ring trilogy, the Ents fascinate me most. (I hesitate to say they are my favorites; it sounds so stupid.) Their psychology is much like that of the Istari, but adapted to their particular characteristics. The expression of Treebeard's: "Hoom", is one I have been using for some time now because it is so wonderfully expressive and rich. It seems to me that research into the Ents and their language could prove valuable. Perhaps I'll do it myself.

Your representation of the Feanorean on page 22 is extremely beautiful. Congratulations on a job excellently done. The Angerthas, however, are wretched. As you may or may not know, John Boardman and I worked out a method for playing Diplomacy based in Middle-Earth. The map for this, with a sketch of the rules, was published in a previous Graustark,

DAINIS BISENIEKS

The first thing that deserves comment is Dave Hall's letter. By and large, I agree with it. Look: LoR is the book I have read more times than any other. It is, as they say, not a book but a world, and I have not been able to resist filling in details out of my knowledge of something I'm fond of. "The Watcher in the Water and Others" (I Palantir 3) was more of a put-on, an exercise in style. But my interest in the coinage of the ancient world (reawakened by a prolonged stay in Israel) led me to consider the coins mentioned here and there in the books and to invent credible (I hope) details: who coined them, when, where, etc. The results are scheduled to appear in NIEKAS. No doubt when I see my article there I will not be happy with it; and I'll be tempted to improve on it. But, by and large, I would make no radical changes. I believe that's the way it would really have been.

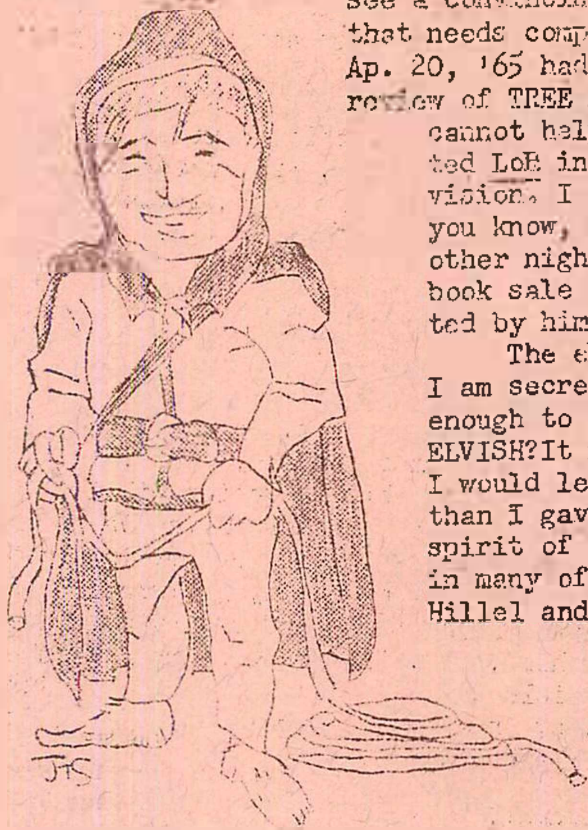
That is the kind of writing of which I approve; a labor of love founded on knowledge. The chemistry of hithlain has been added to my stock of knowledge about Middle Earth. But the notion that the Brown Lands are the result of any sort of atomic weapon - no. That is one of the things I do not wish explained. All that anyone could do is transfer a vague idea of modern science and the jargon of science fiction to Middle Earth, where it does not belong. For another example...one of the things that I shall never want to know is the atomic number of mithril. Is the difference clear? If anyone, out of a knowledge of his craft or hobby, can illuminate some obscure corner of Middle Earth, then and only then will I be grateful for his contribution.

Yes, and I also approve the few genuinely witty verses of the Orcs' Marching Song. Most of the others are too, well, orkish for my taste. I have written a verse to incorporate a dreadful pun that came to me:

Wormtongue he rode up, but he didn't stay to sup,
In the flood he soaked his coat and pants;
Hobbits stayed and ate, and I heard them loudly state
That it wouldn't be a picnic without ents.
And that leaves me feeling that I've shot my bolt.

-/Ouch! That's great; easily good enough to be included in the "official" version of the song. By the "few genuinely witty verses" I presume you're referring to Dean Dickensheet's, and this beats any of his. For the uninitiated, the Orcs' Marching Song is a song based on the tune to the Jesse James song, with about 14 different verses by various fans, a perennial favorite whenever fans meet./-

About so much of the material in ENTMOOT and other zines I have deep misgivings. I don't believe the verses can ever rise above the level of pastiche. I have yet to



see a convincing portrait of any of the people in the story; that needs competent artists, first of all. National Review Ap. 20, '65 had some well-drawn hobbits to go with a two-page review of TREE AND LEAF, but they looked too elfin. Skinny. I cannot help feeling that Harnes Bok could have illustrated LoE in a way that would violate nobody's private vision. I can just see Bok's version of the pukel-men... you know, the characteristic texture of his rocks. The other night I dreamed, and in color too, of finding at a book sale an old first edition of TOM BOMBADIL illustrated by him.

The elvish script game I have not yet begun to play. I am secretly wondering when the demand will be great enough to justify the publication of BASIC INTRODUCTORY ELVISH? It might even replace Esperanto, whaddaya think? I would learn Elvish, really, with perhaps more devotion than I gave to Hebrew (until I went to Israel). The spirit of the songs of Rohan will be found, in my opinion, in many of the Hebrew songs on "Songs of the Exodus" by Hillel and the Sons of Galilee. No connection, none whatsoever, with the movie. Unfortunately, the record (Kapp KL-1174) is no longer available.

Elvish song? I vote for the singing of Theodore Alevizos on "Songs of Greece" (Tradition TLP 1037) and another, now unavailable record. Please, all you fans, go out and buy this record! I want to create a demand for Alevizos. While you're at it,

pick up a recording of Leos Janacek's "Sinfonietta" or his Slavonic Mass, both available on several recordings. It is music completely without schmaltz - there, that's the best thing I can briefly say about it.

BRUCE ROBBINS

Middle-Earth is a Scandinavian term meaning simply "World of Men", thus clearly placing Tolkien's world on Earth; I presume to think before the dawn of history. I got this datum from Lin Carter's masterpiece of scholarship in XERO 7-9. I have written Lin for permission to reprint it with additional observations by me. So far I have had no reply.

Actually, the copyright situation works for Tolkien in so far as a movie version is concerned. Say, for example, that Disney decided to do his own (sickening) version of THE LORD OF THE RINGS. First, he'll have to follow the plot of the public domain version strictly; any deviation can be interpreted as plagiarism of the copy-writed version. Burroughs fans will remember the Charlton comic JUNGLE TALES OF TARZAN, which was forced to cease publication and destroy all remaining stock. As you may know, the book JUNGLE TALES OF TARZAN is in the public domain. Charlton meant to produce a comic which adhered to the book-- in a couple of minor places they didn't so it was possible to interpret the comic as plagiarizing copyrighted Tarzan books. Secondly, even if Disney does make the movie, not only will he lose the possible profits by not being allowed to show the movie in England and elsewhere, you can be darn sure England will not allow Disney to show any other of his movies in Commonwealth countries until he pays royalties for profits made on the showing of the Tolkien movie in the USA. I think Tolkien is pretty well protected from having his work distorted on the screen in a big way. (Small companies might venture unauthorized Tolkien movies, but their creations would hardly cause the damage Disney could inflict.)

The fifth printing of Ballantine's HOBBIT still has the same old cover, which Tolkien himself has criticised. It has thicker paper too, to make it look worth the outrageous 95¢ price tag--hell, many a 75¢ Ballantine original is longer than THE HOBBIT. The third printing of the Ballantine FELLOWSHIP OF THE RING still has the inscription upside down. Some "Authorized Publisher" Ballantine has turned out to be. And while I'm at it, Ballantine has still not answered Wollheim's open query in YANDRO some issues ago as to what Ballantine is doing with the extra 20¢ per volume they're charging--just exactly how well is Tolkien faring financially by Ballantine? And lest one think it was a noble act on Ballantine's part to publish an authorized edition of Tolkien--they were forced to. Ballantine and Houghton Mifflin have been publishing together for years. Were it not for this liason Ballantine may well have done what Ace did.

HARRY WARNER, JR.

I wouldn't risk any remarks on the controversies over Tolkien languages and penmanship under any circumstances. But one thing occurred to me, time after time as I read through this issue. The arrival of war would kill Tolkien fandom before it affected any other forms of fanec. Everyone mentioned in any Tolkien fanzine would be behind bars as soon as a postal censor saw all those squiggles and unknown words and decided that the whole thing was a clumsy vehicle for concealing the transmission of classified information.

Both Ned Brooks and Banks Mebane give me the strangest sense that Tolkien was an author who lived and died centuries ago, on whom modern scholarship is concentrating in an effort to unearth long-forgotten secrets about meaning. Their research is uncannily like some of the investigation that has been proceeding for the past couple of centuries into Shakespeare and the variations in the earliest editions of his plays. If by some chance Tolkien should be recognized eventually as one of the great writers of all time, studies like these might be the keys toward unlocking mysteries that would be almost impossible to solve a couple of centuries from now. Neither, I notice, mentions the luxury edition of Tolkien that is supposed to exist; but if there is such a thing, I assume that it would be identical in text and pagination with this or that hardcover version, and would vary only in the type of binding and perhaps quality of paper. --/Right you are. Same book, including paper, as the other hardcover editions, black quality binding with gold lettering, and a little gold placemarking ribbon, and it comes in a box with illustrations on it by Pauline Bayne.

The only Hollywood figure whom I'd really want to see tested as a producer or director of Tolkien fiction is Charlie Chaplin. I don't mean that I'd like to have him turn them into comic movies. But I believe that Chaplin is one of the few Hollywood figures who had the intensity of purpose and the courage to be different, to avoid the stereotypes and obvious ways of appealing to the public. If he were young enough, if financing could be worked out, if he were interested, I believe that he would get into the spirit of the Tolkien story and make it something as distinguished and as different from the comedies that we think of when we think of Chaplin as his last two or three full-length movies were different in theme and manner from the skapstick that made him famous.

FRED HOLLANDER

C.S. Lewis, in his Narnia books for children, developed a race of trees which moved and spoke and whose personality varied with the kind of tree that they came from. They were created by Aslan when he founded Narnia, and although their powers diminished as different rulers came to the country, they still existed up to the time of Caspian X. Those were in some way similar to the Dryad and Hamadryads of Latin mythology, and were in fact called by those names, though there is only one instance that I know of where they are mentioned losing their tree form entirely, so they could not have been exactly similar.

**THE
BEST
OF
ENTMOOT**

