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Fall 11-15-1969

## Reviews

Veronica M.S. Kennedy

Bonniejean McGuire Christensen

Sandra Miesel

Richard V. Knight

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## Reviews

### Abstract

*The Tolkien Relation: A Personal Inquiry*. William Ready. Reviewed by Veronica M. S. Kennedy.

*The Tolkien Relation: A Personal Inquiry*. William Ready. Reviewed by Bonniejean McGuire Christensen.

*Tolkien: A Look Behind "The Lord of the Rings"*. Lin Carter. Reviewed by Sandra Miesel.

*Of Middle-earth and the Story of the Hobbit*. Lin Carter. Reviewed by Richard V. Knight.

# Reviews

William Ready, *The Tolkien Relation: A Personal Inquiry*, (Henry Regnery Co, Chicago, 1968), 184pp., \$3.95; issued in paperback as *Understanding Tolkien and the Lord of the Rings*, (Paperback Library, NY, #64-036, 1969) 96pp. \$.75.

Lovers of Professor J.R.R. Tolkien's *The Lord of the Rings*, *The Hobbit* and other works will welcome Mr William Ready's affectionate study of the author and his books. Mr Ready brings much sympathy and much experience to his subject; as Librarian at Marquette University he was responsible for the University's acquiring Tolkien manuscripts, and he has had long experience as a book reviewer and literary columnist as well. Both these facts qualify him admirably to present a biographical study of Professor Tolkien, based on personal conversations, with some valuable suggestions as to the proper placing of his fiction in the context of British literary tradition.

As one who was, as an undergraduate, fortunate enough to attend the lectures of both Professor Tolkien and his late colleague, friend, and to some extent--mentor, C. S. Lewis, I found *The Tolkien Relation* especially delightful. In a short space, Mr Ready has presented Professor Tolkien against a personal and religious background that will offer his admirers many valuable insights into the composition and meaning of his books--especially of *The Lord of the Rings*. Mr Ready's evocations of the beauty of the English countryside show how deeply rooted in simple love of a land than in chauvinism Professor Tolkien's descriptions of The Shire are. His descriptions of Professor Tolkien's love of good talk and good company suggest that there is something of the Hobbit in his creator. But Mr Ready also looks into linguistic influences, pointing out that Professor Tolkien's philological studies and his deep love of the human gift of diversity in language have contributed profoundly to the lore and magic of his invented realms. Yet, these observations provide less original insights into *The Lord of the Rings* than some others of Mr Ready. For example, Mr Ready makes many analogies between the Hobbits' talk and the dialogue of such traditional school stories as Rudyard Kipling's *Stalky and Co.* and the late "Frank Richard's" (Charles Hamilton's) interminable Greyfriars series, first published in Professor Tolkien's youth in boys' comic papers, such as *The Gem* and *The Magnet*: to me, this opened an entirely new road of approach to the books. Of course, Mr Ready also makes analogies between Professor Tolkien's work and the Anglo-Saxon epic, *Beowulf*, and between it and Welsh and Irish heroic story. Such analogies are valid and have, indeed, often been made. However, Mr Ready also suggests parallels with the writings of James Joyce among Professor Tolkien's contemporaries (or near contemporaries). This, to me, gave refreshing insights, and liberated his work from consideration simply as belonging to the rather exclusive coterie of the "Inklings"--Owen Barfield, C. S. Lewis, and Charles Williams--and also from the now almost chronically obsessive comparison of *The Lord of the Rings* with the works of Eddison and MacDonald. Mr Ready's view is in a sense a more serious, though perhaps less adulatory, one than is common among Tolkien enthusiasts; yet it never lapses, because of Mr Ready's affection for the man as well as his work, into the shrill carping of Edmund Wilson in "Oh, those awful Orcs!" The concluding words of Mr Ready's book will give some taste of the conversational flavor and the tartness of his style:

Tolkien has worn well through the years. He looks like an older don in harness rather than one put out to pasture years ago. Those who listened to him years ago would have no difficulty in seeing in him as he is at present the strong young teacher of generations gone. This book about him will not please him, nor is it meant to. It is no bouquet, but it's not a brickbat either. It is only one man's view of him and his relation. Tolkien's work is great; its flaws help to make it a unique contribution to English Literature. I dedicate this book to him.

(N.B. The Paperback Library's title *Understanding Tolkien and the Lord of the Rings* is, in my opinion, deceptive, as it sug-

gests an interpretation of esoterica, something akin to *A Skele-ton Key to Finnegans Wake*, rather than the more modest and accomplished purpose of Mr Ready.)

Mrs Veronica M S Kennedy  
English Dept. St John's  
Univ.

## A Ready Answer

Occasionally a book is published that lacks any merit and may indeed be pernicious. Such is *The Tolkien Relation* by William Ready, published in May 1968 to capitalize on the great public interest in Tolkien. It was reissued as a paperback in January 1969 with a cover designed to be similar to the Ballantine Book edition of *The Lord of the Rings* and the name "Tolkien" in the "Elvish" lettering popularized by Ballantine in a size of type usually reserved for announcements of the Second Coming of Christ. Unfortunately, this work has received favorable reviews by people unfamiliar with Tolkien or his writings--people who seem to take at face value Ready's estimation of himself and the dust jacket's exposition of the contents and significance of the book.<sup>1</sup>

I wrote Professor Tolkien at the time of the book's publication, expressing my shock at such a cynical attempt to attract notice and financial gain and outlining the failures of the book. His published attitude has been to ignore the book in the expectation that it will have no audience. In the organ of the Tolkien Society of America in the late summer of 1968 appears this notice:

...the TSA has received a letter from Professor Tolkien denouncing the book. He wrote: It has come to my notice that a man called W R Ready has published...a biography of myself. I do not wish to present him with the advertisement of any public protest, but you would do me a considerable service if you would circulate to the Society and its branches the information that this book is bogus. It is published in spite of my strong disapproval. Mr Ready has neither the authority nor the knowledge to write such a book. He visited me recently for about an hour and talked mostly about himself. We had some correspondence in the early 1950s when he was at Marquette University and negotiating the sale of the typescript of *The Lord of the Rings* to their library. My agents have read the proofs and report it is a peice of word-spinning, inaccurate even in many points among the little information that it provides.<sup>2</sup>

Some evils undoubtedly do pass if ignored, but I fear this is not one, if for no other reason than a check of various libraries I have made from California through the Midwest to New York indicates that most libraries have copies of this work, in part, I suppose, because it is written by a librarian and in part because it claims to "explain" Tolkien and *The Lord of the Rings*. Not to provide Ready with "the advertisement of a public protest" but to alert readers to the nature of this work, I here reproduce in essence the contents of my letter to Professor Tolkien.

I call the book pernicious because it is inaccurate in detail and misleading through misrepresentation and so inferior stylistically that it would not be acceptable in a freshman composition class. I call it pernicious because, the subject being J.R.R. Tolkien, it will be widely read by at least three classes of people: young enthusiasts who may not have the background to sift wheat from chaff; conscientious adults who feel they should become familiar with the work of Tolkien (and this will surely lead them to think it nonsense); and those with academic training who will be shocked at the inaccuracy and obscurity and ashamed that one calling himself "scholar" would willingly sell himself.

Such charges require support and I will provide it. First.

<sup>1</sup> Among them, F.M. Lauritsen, *Library Journal*, XCIII (May 1, 1968), 1889; Peter J Henniker-Heaton, "Tolkien Disguised as Himself," *Christian Science Monitor*, Thursday, May 23, 1968, p. Janet Strothman, *Library Journal*, XCIII (July 1968), 2743; and Leslie Millin ("Who in the Name of Orcs and Hobbits is Tolkien?" *Toronto Globe Magazine*, March 2, 1968, pp. 4-7), who provided Ready with excellent coverage in a syndicated Sunday magazine two months before the publication of the book.

<sup>2</sup> *Tolkien Journal*, III, iii (whole#9) (late summer 1968).

the inaccuracy of detail.

It is evident in such things as the misspelling of *Pere-landra* (p.38) and the consistent mistitling of Tolkien's article "Beowulf: The Monsters and the Critics" by the reduction of the number of monsters to one (as on p. 71). He is equally consistent in miscalling the British Academy the British Association (pp. 71 and 166).

Ready has a problem with bachelors, too. Belladonna Took is Bilbo's mother, but he identifies her as Bilbo's wife (p.46). The Hobbits Sam and Merry and Pippin are unmarried when they begin the Quest, and from the context of *The Lord of the Rings* we must conclude they fulfill the requirement of celibacy before and during the Quest, but Ready states: "From their homes in the Shire he calls his Hobbits, from their warm beds and loving arms..." (p.127).

To demonstrate his learnedness, he twice refers to the guide leading the dreamer, and each time identifies the guide as Dante (pp. 106 and 120) rather than as Virgil.

Examples of this minor type could be multiplied, but they are the least serious. More significant are the errors in the second category-interpretation. Some are due perhaps to the problems inherent in compressing much into little, but they are intensified by a careless reading of *The Hobbit* and *The Lord of the Rings*. The most obvious examples are his summary of the beginning of the Quest (p.84); his statement that Bilbo is "loaded with the treasure the dwarves pile upon him" (p.85), when Bilbo actually only takes a modest portion of the share allotted him; that Bilbo finds the gold ring "during the danger with Gollum" (p.85), when he finds it before encountering Gollum and before he is in danger; and that Bilbo "tries on the Ring for size" (p.86), when he slips it on accidentally in flight and remains unaware of its magical power until Gollum runs past him, unheeding, in the tunnel.

He misreads the conclusion of *The Lord of the Rings* so that he can impose an allegory on the whole work, relating it to his own narrow view of man. He summarizes (p. 131) what he says is the conclusion:

There, as in a dream, not in this world, Frodo saw the curtain of the rain rolled back and white shores rise bordering a far-away country of green, Hy-Brasil of Erin, maybe, and the sun came up, the sun that was the old glory, not just a ball of molten mass, a source of nuclear power.

This bombast is quite different in tone and connotation, however, from what Tolkien actually wrote:

And then it seemed to him that as in his dream in the house of Bombadil, the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise.<sup>3</sup>

Much of Ready's discussion of theme is based on unacknowledged and inaccurate paraphrasing of Tolkien's article on *Beowulf*. His comments on dragons as no idle fancy (p. 116) are a paraphrase of page 64; his contrast between the Norse gods and the Olympians (p. 153) is taken from page 70; and his confused comments on Time and Man's lot (pp. 171-172) is an inaccurate rehash of Tolkien's comment on "a poem dealing of design with the noble pagan of old days" found on page 78.

Some of the errors in interpretation seem to be made to substantiate Ready's never really defined attitude toward Tolkien—but an attitude that one would judge from the style to be hostile. He misreads "Leaf by Niggle,"<sup>4</sup> especially twisting the opening and closing of that short piece, so that he can write, "All of this is very like Tolkien" (p. 140).

Before passing on to larger issues, I shall give one example of the complex kind of error that occurs so frequently in the work of a man the dust jacket identifies as a "distinguished scholar." Ready writes:

The ancient expression of heroic will, lofted aloud in *Beowulf*, is found in *The Homecoming*, spoken in a dream of Tohrthelm [sic]. In Tolkien's [sic] ver-

<sup>3</sup> *The Return of the King: Being the Third Part of the Lord of the Rings*. (London: G. Allen and Unwin, 1955, 1966; Boston: Houghton Mifflin, 1956, 1967; New York: Ace, 1965; New York: Ballantine, 1965). The quotation is from page 384 in the Ballantine edition.

<sup>4</sup> Appeared originally in the Dublin Review, CCXVI (January 1945), 26-61; reprinted in *Tree and Leaf* (London: G. Allen and Unwin, 1964; Boston Houghton Mifflin, 1965) and in *The Tolkien Reader* (New York: Ballantine, 1966).

sion:

Will shall be the sterner, heart the bolder,  
spirit the greater as our strength lessens.  
...Thus his *Homecoming* is not a book so much as a matter of fact in the form of one. (p. 143)

To begin with the last item and work backwards, I do not know what the last sentence means. But I do know *The Homecoming*<sup>5</sup> is not a book. As it originally occurred in *Essays and Studies*, it required 18 pages; as reprinted in *The Tolkien Reader*, this short play including the title page and the prose sections runs to 24 pages.

The quotation which Ready says is Tolkien's version is in reality not Tolkien's in the play, which runs thus:

(He chants) Heart shall be bolder, harder be purpose, more proud the spirit as our power lessens!  
Mind shall not falter nor mood waver, though doom shall come and dark conquer. (p. 17)

What Ready quotes is in the prose opening section of the play (p. 5) --Tolkien's literal translation of two lines of Anglo-Saxon, which he adapts to his play, as he does also the famous verse on the monks of Ely.<sup>6</sup> And the "ancient expression" is lofted, not in *Beowulf*, as Ready's context suggests, but in *The Battle of Maldon*.

The third charge against Ready has to do with style, which at a very general level is arch and condescending. More specifically, his sentences are "pretzel prose," with most of the modification stuffed into the middle--surely contrary to the practice of mature writers, who append sentence modifiers at the end. The references become more hazy as Ready defines them: he moves up the abstraction ladder. He varies terms without regard to the shifting meanings; for instance, he uses "fantasy" and "fantastic elements" as synonyms. After some attention to his work, I cannot honestly claim to know what he means by "relation," much less what he means by the words he allegorizes by capitalization--"Myth," "Time," and the rest. He writes at a level of obscurity that only beclouds whatever he is trying to say. And what he is trying to say seems to be a hodge-podge of notions picked up from popular existentialism and myth criticism--even Shane is a Christ figure for him.

Naturally, if Ready is so unreliable with material easily subject to examination, he cannot be trusted as a guide in biographical matters either. He seems to have picked up information at last hand and then presented it as though he

<sup>5</sup> "The Homecoming of Beorhtnoth Beorhthelm's Son," *Essays and Studies of the English Association*, N.S. VI (1953), 1-18; reprinted in *The Tolkien Reader*, pp. 1-24.

<sup>6</sup> A better example could hardly be found of Tolkien's theory of sub-creation, the rearrangement of parts. In the concluding scene of the play, as the cart carrying the body of the chief rumbles into the dark, the voices of monks carry across the waste, chanting a dirge for guidance in the face of their enemies. A voice in the dark:

Sadly they sing, the monks of Ely Isle!

Row men, row! Let us listen here awhile!

The chanting becomes louder and monks, "bearing a bier among tapers," pass across the scene. The play ends with the chanting fading into silence. This is surely the application to a different situation of the earliest extant fragment of English lyric poetry, preserved in the twelfth century *Historia Eliensis* by Thomas of Ely, who records that when Canute a century earlier was rowing near the Isle of Ely he heard the monks singing and was so pleased he composed a song in English in their honor. Thomas preserved the first four lines:

Merie sunge the Munkes binnen Ely.  
Tha Cnut ching rue ther by.  
Roweth cnites noer the land.  
And here thes Munches saeng.

(Merrily sang the monks of Ely  
When King Canute rowed thereby.  
"Row, knights, near the land  
And hear we these monks' song.")

<sup>7</sup> High sceal þe heardra, heorte þe cenre,  
mod sceal þe mare, þe ure mægen lytlað. (ll. 312-313). The most convenient source is probably the standard by James W. Bright, *Bright's Anglo-Saxon Reader*, revised by James R. Hulbert (New York: Rinehart, Holt, Winston, 1964)



knew the principals involved.<sup>8</sup> All the material on the Inklings seems of this nature, as well as the more personal items about Tolkien. Even if he were not unreliable, his comments would not be helpful, to establish Tolkien's position as a writer by saying his work is superior to that of C. S. Lewis and Charles Williams but does not support his generalization. He mentions Tolkien's theme (p. 122-123) as he understands it, giving a quotation from Teilhard de Chardin which sounds very like something from Tolkien, and then indicates only that this is the very opposite of Tolkien, whose creed, according to Ready, is the same as "the unromantic, unblinking philosophy" of Jacques Maritain--whose philosophy he does not specify.

Perhaps one should not expect anything else from a man who writes in an autobiographical sketch:

A writer is first of all a man in search of an audience, all else comes from that and anything goes to get attention.<sup>9</sup>

A person with that attitude toward the craft and art of communication is one to avoid, especially as he continues the next page with an anecdote that describes his understandings of the creative act:

...all lies,...that caused my companions to listen and my parents to bewail, half-heartedly, my tendency away from the truth.

As for introducing the reader to Tolkien's work, or presenting an interpretation based on the work, or evaluating the work by any conceivable standard--Ready does none of these. His book is without merit. I am apologetic about wasting the reader's time on such material and I do it only because of the fear that some people are taking it seriously. It demonstrates the consequences of a person without competence having access to manuscripts and letters and personal interviews.

<sup>8</sup> He has obviously read but not cared to comprehend *The Precincts of Felicity: The Augustinian City of the Oxford Christians* by Charles Moorman (Gainesville: University of Florida Press, 1966).

<sup>9</sup> Autobiographical sketch of William Bernard Ready in *The Book of Catholic Authors*, edited by Walter Romnig. Sixth series. (Grosse Pointe, Michigan, 1960), p. 297.

Bonniejean McGuire Christensen  
English Dept, Northern Illinois Univ.

Lin Carter, *Tolkien, A Look Behind the Lord of the Rings*, (Ballantine Books, NY) 211 + x pp. \$.95.

#### A Cockeyed Look Behind *Lord of the Rings*

Lovers of Middle-earth who have been seeking an authoritative guide to Tolkien and his work will have to keep looking. Lin Carter's *Tolkien: A Look Behind "The Lord of the Rings"* wretchedly fails to meet this demand. The author proposes to provide biographical data on Professor Tolkien, identify the genre of *LotR*, place it in literary history, and identify its sources. He distributes his sixteen chapters thus: three on Tolkien the man, four synthesizing the plots of his novels, two discussing genre, four tracing the history of fantasy, and three on sources (based on his own fanzine articles).

Carter's character sketch of Tolkien is frankly derivative and fails to bring its subject to life. In cataloging Tolkien's professional accomplishments, he unaccountably overlooks the most recent and possibly the most enduring of these--Tolkien was one of the principal collaborators who produced the Jerusalem Bible.

Carter manages to discuss allegory without defining it, chiefly by disparaging *The Faerie Queen*. (For a delightful and vastly superior treatment of this subject, see *The Allegory of Love* by C. S. Lewis.) Carter's correct identification of *LotR* as a fairy story is buttressed with a condensation of Tolkien's essay *On Fairy Stories*.

His chapters on ancient, medieval, and modern fantasy are loaded with irrelevant detail and questionable interpretations. Intoxicated by the results of his own research Carter tabulates the exact number of lines surviving from each post-Homeric epic and surveys the whole interminable Amadis cycle. But this great show of minutiae is no guarantee of accuracy. He tells us El Cid "fell fighting the Moors like the Frankish knight, Roland." Although Charleton Heston perished in battle, Roderigo Diaz died peacefully in his bed. Moreover the historical Roland was slain

by Christian Basques, not Moors.

Until reading this book I would not have believed it possible to trace the history of fantasy without mentioning Christian de Troyes, the great German romancers, and *The Romanæ of the Rose*. Most damning of all, the Matter of Britain is not discussed. Carter casually admits its existence but seems quite indifferent toward the considerable Celtic and Anglo-French influences on *LotR*.

The final chapters which identify proper names and plot elements of *LotR* in Norse sagas are the most interesting, especially if the original sources are not accessible. Some of his parallels seem strained (Gandalf as Odin, saga characters named Frodo). I question his derivation of Valar from the Norse *vardir*, a title of certain guardian spirits, since *valari* means "shining ones" in Finnish. *Vardir* could be appropriately linked with Varda, Elbereth's alternate name. He also misses the Norse origins of the berserker and the barrow wight.

Carter does correctly identify the Undying Lands with the Celtic Happy Otherworld but he does not fully explore all the resemblances between them. Also he does not notice that two of the Valar have names like Celtic divinities. (Ormë/Araw = Arawn and Manwe = Manannan/Manawyddan) Carter's exploration of sources is disappointingly incomplete.

Carter is not only an inept amateur scholar, he seems invincibly ignorant of generalized mythology as his bibliography testifies. He lacks sensitivity to the universal motifs, themes, and symbols of which *LotR* is made such as: quest, initiation, nostalgia for paradise, and vegetation symbolism. His attempts to discuss the heroes as archetypes are poor. And why are there no analyses of the villains?

This book is outrageously padded with long descriptions and plot synopses of other fantasies. Nearly every author in De Camp's three sword and sorcery anthologies is mentioned. Anything is fodder to fatten the text. It is hard to see what relevance the Gormenghast trilogy has to *LotR*--except that it is also published by Ballantine.

Carter's prose has all the nimbleness of a wounded water buffalo. To quote one torturous explanation: "Charlemagne--Karl, King of the Franks, called Carolus Magnus (Charles the Great, i.e. Charlemagne)--really lived of course." And any writer who notes that 500,000 words is half a million words--in italics, yet--should be condemned to copy the entire *Elements of Style* on a blackboard 500 times.

*Tolkien: A Look Behind "The Lord of the Rings"* is superficial, inadequate, and clumsy. Unless one is a rabid "completionist" this is a book to be shunned.

Sandra Miesel

#### An Open Letter to Ballantine Books

Dear sirs:

I was rather excited when I heard you had published a book by Lin Carter about J. R. R. Tolkien's *The Lord of the Rings*. I thought that because of your long standing reputation and because of your good relations with Tolkien that it must be an excellent book. However, much to my disappointment I have discovered the book contains many inexcusable errors.

I was reading along in chapter four *Of Middle-earth and the Story of the Hobbit* and I reached the sentence which goes "They cross the Misty Mountains, narrowly escaping the clutches of an oafish, quarrelsome band of Trolls: encounter a merry, singing troop of Elves; and eventually reach the edge of the Wild, where stands the Last Homely House of the West, the house of Elrond..." This is a grave error in geography as well as in the story. Look at the map of Middle-earth or read *The Hobbit*. They run into trouble with trolls somewhere in the Trollshaws. And then, when the Misty Mountains first come into sight (after their encounter with the trolls) Bilbo asks "Is that the mountain?" (He is asking if it is the Lonely Mountain which is their destination.) "Of course not," replies Balin who goes on to tell him that they are the Misty Mountains and that somehow they must get to the other side. Gandalf informs them that they need food and rest before they attempt to cross the Misty Mountains so he is taking them to Elrond's house. They do not cross the Misty Mountains before they get to Elrond's house.

Also Lin Carter leaves out one of the most important incidents in the whole book--the Battle of the Five Armies, which

had an important effect on history not to mention the effect it had on the story.

I was equally surprised in the next chapter. Lin Carter says that after the ring passes on to Frodo, Gandalf still "waits and watches". This is not true. As soon as the ring passes on he starts on journeys to find out the truth about the ring. Gandalf gives an account of this at the council of Elrond. But he also tells us this before in response to Frodo's question "How long have you known all this?" (He is referring to the knowledge that his ring is the One Ring.) Gandalf responds that he started guessing about the ring as far back as the Battle of the Five Armies. But what Saruman said in council told against his fears so he let matters be. Here I shall quote some of what Gandalf said "And I waited. Until that night when he left this house." On his journeys to find out the truth about the ring Gandalf came across a scroll made by Isildur which says that perhaps if the ring was made hot again as it was when taken from Sauron the writing would return which dis-

appeared when the ring became cool. Gandalf tries this test and finds the ring to be the One Ring as he had guessed it was.

I was again shocked to see Lin Carter say Deagol found the ring in a fish. This again is not true. Again I quote what Gandalf said. "Then he let go of his line, for he thought he saw something shining in the river-bed: and holding his breath he grabbed at it". What Deagol came up with was the ring.

I am not going on (or Back) to point out all of Lin Carter's errors. He may have done an excellent job on tracking down Tolkien's sources but if the chapters which summarize *The Hobbit* and *The Lord of the Rings* are in any way a sample of the rest of the book, it does not deserve to be in print. Errors in summaries are not ever excusable. Lin Carter himself points out Tolkien does not like people writing about his books. When people make mistakes like Lin Carter has can you blame him? Before you publish another edition, if I were you I would make him redo the summaries.

Richard V Knight

## Friday the First ~ Alpajpuri

Unfortunately there is not enough room in this issue for the Smial listing, but it will appear in the next GrD. If you wish to be listed, please keep me informed of your meeting schedules, progress, & future events. If you publish a magazine containing any Tolkien-related material send me a copy & I'll add it to the Catalog (see below). Submitted reports of recent Tolkien meetings of interest may be printed in this column in the future.

### SMIAL NEWS:

Bee Bowman, 1223 Crofton Ave, Waynesboro VA 22980, is heading a series of tape-robins. If you have a tape recorder and wish to participate, write to Bee. In this same vein, Dave Burton, 5422 Kenyon Dr, Indianapolis IN 46226, is initiating round-robin letters, also dealing with Tolkien and related subjects.

I have two notes of interest from letters sent to Ed long ago and forwarded to me when I became Sherriff. First is the fact that the Annapolis MD smial sent a copy of LotR to Prince Charles of Wales -- and received a reply to the effect that the books would be passed on to His Royal Highness.

Second is a note from Dick Tierstein, 25 Ashton Rd, Yonkers NY 10705 saying that his smial was, in 1968 when the letter was written, making an 8mm film of selected scenes from LotR, with a tape recording for dialogue.

The Society for Creative Anachronism has several branches. Headquarters & "The Kingdom of the West", 2815 Forrest St, Berkeley CA publishes TOURNAMENTS ILLUMINATED for \$3 a year. For info on other branches write Frederick Schroers, 1867 SW 14 St, Portland OR 97201, Mandi Tamborello, 3854 W1 Fullerton Av, Chicago IL 60647 or Marion Breen, 2 Swain Av, Staten Island NY.

### COMING EVENTS:

The Secondary Universe II and the second Tolkien Conference will take place Oct 30 to Nov 1 at the U of Wisconsin at Green Bay. Tickets cost \$5 for the Secondary Universe, \$1 for the Tolkien Conference, and \$4 for the Nov 1 banquet. Make all checks payable to SECONDARY UNIVERSE II; send money & inquiries to Ivor A Rogers, UWGB, Green Bay WI 54305.

### TOLKIEN ZINE CATALOG:

This is not so much a fanzine review column as it is a buying guide for articles on Tolkien. I've omitted purely sf-zines and smial newsletters. Regular features have not been mentioned, though particularly good lettercolumns are noted. Most of the issues described contain much more material than is outlined here -- I've only included pieces dealing with Tolkien in particular. If you have any questions to ask of the editors, for more efficient correspondence include in your letter a stamped, self-addressed postcard for his reply.

The number in parentheses after each fanzine title indicates how many issues have appeared thus far. Then is the address of the editor, the cost of a single current issue and a subscription, frequency of issue, and mode of printing. Each subsequent paragraph describes the articles of interest in each issue, with size, individual price, and date of publication.

CARANDAITH(3)/Alpajpuri, 1690 E 26 Av, Eugene OR 97403 & Michael O'Brien, 158 Liverpool St, Hobart TASMANIA 7000 / 75c, 4/\$2, quarterly, litho, Journal of the Australian Tolkien Society.

I:1 - Pro review of Tolkien record; the Tengwar as applied to English; hardcover/pbk LotR conversion formula; analysis of Elvish inscription. 15pp, 25c, July 68.

I:2 - Interview of Tolkien; analysis of A Elbereth Gilthoniel & Elessar's coronation speech; review of A&U pbk LotR. 30pp, 50c.

I:3 - Criticism of Tolkien fandom by LIFE editor; discussion of M-e cosmology; inconsistencies in LotR. 50+pp, 75c, July 68.

GLYPH(2)/Stanley Hoffman, 7657 Orion Ave, Van Nuys CA 91406/15c, irregular, xerox. Written entirely in tengwar & certar.

#0 - Explanation of Stan's 2 tengwar modes and 1 certar mode.

2pp, 15c, April 69.

#1 - Contains letter arguing for orthographic modes. 3pp, 15c, April 69.

HOBBIT PRESS(8)/Eli Friedman, 160-31 23 Ave, Whitestone NY 11357 carboncopy. This is the main artery of the International Hobbit Fan Club, which seems to be suffering from acute anemia. HP contains news sifted from GrD, TJ, &c; misc whatever. #7 consists of a poem by Tolkien called Goblin Feet. HP averages a quarter page in length.

HOOM(4)/Bee Bowman, 1223 Crofton Av, Waynesboro VA 22980 & Frank Denton, Irreg, ditto & offset. On the light side; contains the most artistically-handled ditto I've seen.

#1 - Article on beryl-stones; lettercol short but interesting. 18pp, OUT OF PRINT, June 68.

#2 - Article on swords; M-e music; steeds in f&sf; 2 very good calligraphy plates by John Closson; good lettercol. 50pp, LIMITED SUPPLY, Sept 68.

#3 - Tolkien-in-Britain column; lettercol (better). 41pp, Dec 68

#4 - Poem & 2 drawings by Matthewillis Beard; tengwar article & plate. 57pp, April 69.

LOCUS(31+)/Charlie & Marsha Brown, 2078 Anthony Ave, Bronx NY 10457/ 6/\$1, bi-weekly, mimeo. Averages about 7pp. General fandom news-zine; there's usually something of interest to Tolkien-fans. Contains fanzine reviews, book news, con news, movie news, fan news, Locus news, News news....

MUMAK(1)/Bob Liebert, 30 Country Fair Ln, Creve Coeur MO 63141/ 7/50c, bi-monthly, ditto & mimeo. Journal of the Tolkien Society of St. Louis. It's very light and miscellaneous, though the editor does have one or two good comments scattered throughout. Mediocre reproduction.

#1 - A letter from Houghton Mifflin about a visit of Tolkien's daughter to the US. 14pp, Jan-Feb 68.

MYTHLORE(3)/Glen GoodKnight, 504 Elm St, Alhambra CA 91801/ 65c, 4/\$2.50, quarterly, mimeo & lithograph. Journal of the Mythopoeic Society. Art editor, Bernie Zuber. This magazine is a must for the Middle-earth scholar -- consistently high quality articles and artwork.

I:1 - Nan Braude on the Myth of Tolkien, Lewis & Williams; article on the etymology of 'orc'; "Making LotR into a Movie?"; "C S Lewis's Theory of Mythology"; Elvish dictionary (part 1); "The Arthurian Myth in Modern Literature". 50pp, OP, Jan 69.

I:2 - "Leonardo, Tolkien, and Mr Baggins"; Elvish dictionary (pt 2); editorial about the Mythopoeic Society. 56pp, 65c, April 69.

I:3 - Nan Braude on "Tolkien & Spenser"; review of *The Hobbit*, Japanese translation; "A Comparison of Cosmological Geography in the works of J R R Tolkien, C S Lewis & Charles Williams"; "A Comparison of Sword&Sorcery and Heroic Fantasy"; article on Beowulf. 48pp, 65c, July 69.

RIVERSIDE QUARTERLY(15)/Leland Sapiro, Box 40, University Station, Regina CANADA/ 4/\$2, quarterly, offset, half-size. Heavy reading -- the best amateur sf magazine I've seen -- almost professional quality.

III:2 - Contains "Some Motifs and Sources for LotR" by Sandra Miesel; also "Edgar Rice Burroughs and the Heroic Epic". 74 pp, OP, March 68.

III:3 - "Some Religious Aspects of LotR" by Sandra Miesel. 83pp, 50c, August 68.

TRIPLANETARY(3)/Doug Cross, 4 Ridgeline Dr, St. Louis MO 63122/ Irreg, ditto. Journal of the Neo-Numenoreans, who study Tolkien. C S Lewis & E R Eddison. Misc fantasy zine, mostly fiction & poetry. II:1 - 52pp; II:3 - 95pp.

WOOTTON MAJOR JOURNAL(1)/Robert Doyle, 2734 E Pierson St, Phoenix AZ 85016/ For trade, quarterly, mimeo. Journal of the Brophy College Smial. Very good reproduction.

I:1 - "The Anthem of Gondor" (sung to the tune of the Hatikvah) and subsequent explanation. 6pp, Summer 69.