ANOR

Issue

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Lent
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EDITORIAL

O! Sweet is the sound of falling rain. March has arrived, bringing the damp and wet, and Lent term is behind us, but don't let that get you down: Anor is here to cheer your heart.[1]

What a productive term it's been: it has left me in the enviable position of having far too much material for just one issue. If your Anor contribution doesn't appear here, be assured it is being kept for Easter term!

Meanwhile, in this issue, we have some fine work on linguistics; a review of the Bodleian exhibition on Tolkien (which you may still be able to catch in Paris); baby name guidance for the concerned parent; the hurried notes of a Shire author fleeing persecution; songs and poetry; and – of course – Consequences.

I wish you all a very pleasant Easter vacation.

Happy reading!

Daeron (Eleanor Smith)

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[1] If a post-colonial reading of the Red Book can be considered cheering: see 'Sharkey Was Right'.

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TOLKIEN: MAKER OF MIDDLE-EARTH

A Report

Samuel Cook

(Editor's note: This came to me in August, and should really have gone in the Michaelmas issue – mea culpa. Let it now stand as a reminder, for those who went, and as a testimony for those who didn't get to go.)

You may have heard that the Bodleian in Oxford is currently running an exhibition on J.R.R. Tolkien's life and work. If you haven't, you have now. It's the most comprehensive exhibition on his life and times in the UK since the 1950s, and isn't likely to be repeated for a good while either. Though it is going to tour to foreign parts[1] after its run finishes in Oxford on 28th October, so if you do miss it here, you might be able to catch it before it's gone for good. As not so much a card-carrying as several-reams-carrying Tolkien fan, I felt it behoved me to go whilst my academic cares were somewhat lightened over the summer.

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[1] It'll be in New York from 25th January to 12th May next year, and there'll be some version of it in late 2019 in Paris too.

So it was that Mark and I set out for Oxford on the 18th August. Clearly, however, the agents of Isengard had got wind of our plans and set about to waylay us almost immediately. The train to London was late and then massively overcrowded. We just made our train at Paddington, in the end, only to find this too was standing-room only. But, we persevered and were slightly surprised to find ourselves alighting at Oxford station at the time we'd expected, if with slightly sorer legs than we'd anticipated.

However, our trials were not yet over. We'd given warning to our Oxford cousins in Taruithorn that we'd be coming, only to receive no response. Clearly, the agents of Isengard had intercepted our communications. As such, the two hours we'd left before we'd booked to attend the exhibition[2], on the assumption we'd have a leisurely bit of pub time with Taruithorn, now looked a little excessive. But, it would take more than that to daunt the doughty men of Minas Tirith. We therefore went and had lunch, which used up one hour, before going to inspect the city's fortifications[3]. We can report that the Oxonian equivalent of Castle Mound is less good than

[2] The exhibition is free, but you have to book a time slot to visit, for which you are charged £1. So it's not free.
[3] By which I mean we wandered round the site of Oxford Castle.

Cambridge's, as you have to pay to go up it and it's on lower ground, so you don't really get much of a view of the city[4]. We then went and acquired dessert from Ben's Cookies[5] in the covered market before killing the final 20 minutes by idly browsing Blackwell's, where we both resisted the temptation to buy ALL THE BOOKS.

It was then finally time to enter the exhibition. It's all in one room and seems surprisingly small when you first enter. But, they've managed to pack a lot of material into the room and it took us just under 90 minutes to get round the whole thing. There are sections on Tolkien's childhood, life and academic work, as well as specifically on *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*, with a particular focus throughout on how the various maps included with the books were derived[6]. There are also some interactive screens and maps, allowing you to hear some samples of Elvish diction[7] and plot the

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[4] Good thing CUSFS makes sure the Sun rises every year, rather than OUSFS.

[5] If you haven't been, you really should go next time you're in Oxford. They're jolly scrum.

[6] Obviously, I very much enjoyed this.

[7] From what I remember, I think they were all Quenya. They're quite useful for clarifying some of the fairly cryptic comments on pronunciation in Appendix E, some of which I'd never been quite sure how to interpret.

journeys of various characters on the map[8]. There are various illustrations and artworks by Tolkien and letters to and from Tolkien, as well as personal memorabilia, and, as a whole, the exhibition gives a good overview of Tolkien the man and author. You come away with a sense of how one man managed to create an entire world.

However, if you've read all of *History of Middle-earth*[9] you won't see anything here you didn't already know about[10]. This is an exhibition aimed at the general public or, at most, fairly casual Tolkien fans. So don't be disappointed if you're in the super-fan category and felt that you already knew all of it. The value of the exhibition for you is seeing the physical copies of some of the documents Christopher bangs on about in *HoME*. His dad's handwriting really is quite illegible, even in what might be termed 'good' copies of documents. The original maps really are very tatty, in a way the reproductions in *HoME* can't quite convey. The layers of annotations really are

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[8] Turns out they walked a lot. Who knew?

[9] In which case, congratulations. It's a bit of a slog sometimes, isn't it?

[10] With one exception: there was a list of Hobbit linear measures that I don't remember being referenced anywhere, of which the base unit is the toe-nail, equivalent to half an inch. Because of course. It then proceeds upwards in powers of 12 because, also, of course. You sometimes wonder if Tolkien was consciously self-parodying.

extremely complicated. You come away with a much better sense of quite just how much effort Christopher must have had to put in to compile anything vaguely sensible that told the history of his father's creative process, let alone 12 volumes of it. So, that's quite interesting.

Overall, then, the exhibition has something for any level of Tolkien fan, so, if you find yourself with a free day sometime between now and October and you can get to Oxford, do go and pay it a visit.

And, of course, on the way back, the trains were overcrowded and delayed again. Morgoth's will is still very much at large in the world…

VALARIN AND ELDARIN INFLUENCES IN THE BLACK SPEECH

Jamie Douglas

We are told that Sauron devised the Black Speech in the Dark Years, inscribing it in its ancient form on the One Ring made in c. 1600 of the Second Age (LOTR, Appendix B: 1120; Appendix F: 1165-66). This inscription is the only example we have of Ancient Black Speech, making any investigation of its history or properties difficult beyond speculation. However, some speculations are more plausible than others. This brief article will consider the possibility and plausibility of the idea that in devising the Black Speech, Sauron borrowed certain elements from languages he would probably have been familiar with, namely Valarin (as spoken by the Valar and Maiar) and the Eldarin languages (in particular, Quenya or its ancestral form).[1]

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[1] In some of his earliest thinking on the relatedness of languages in Middle-earth, Tolkien suggests that the language of orcs, *Orquian*, is descended from the language of the Valar, *Valya*, through Melko (see McIlwaine 2018: 51). Foster (1978: 48) was one of the earliest to suggest that "The Black Speech was probably based to some extent on Quenya, and was perhaps a perversion of that language", though he does not provide evidence.

The Ring inscription is given below on a morpheme-by-morpheme basis (the transliteration and translation are from LOTR: 271-2; the gloss is based on https://eldamo.org/index.html, which is based on information from *Parma Eldalamberon*, to which I do not have access).

ash   nazg   durb-at-ul-ûk
one   ring   rule-PTCP-3.PL.OBJ-all
'one ring to rule them all'

ash   nazg   gimb-at-ul
one   ring   find-PTCP-3.PL.OBJ
'one ring to find them'

ash   nazg   thrak-at-ul-ûk
one   ring   bring-PTCP-3.PL.OBJ-all
'one ring to bring them all'

agh   burz-um-ishi krimp-at-ul
and   dark-PTCL-in   bind-PTCP-3.PL.OBJ
'and in the darkness bind them'

Here, I will focus on *nazg* 'ring', *burz* 'dark', *durb-* 'rule', *ishi* 'in', and *-ûk* 'all', and their possible origins in other languages.

Let us first consider *nazg* 'ring'. Helge Kåre Fauskanger, creator of Ardalambion (https://folk.uib.no/hnohf/), an excellent resource on Tolkien's languages, notes that Black Speech *nazg* 'ring' resembles the second element of the Valarin *mâchana-naškâd* (aka the *Máhanaxar*) meaning 'Doom Ring' (WJ: 401), where the Valar sit in judgement. He also notes that, according to Pengolodh, "the effect of Valarin upon Elvish ears was not pleasing" (WJ: 398). If Sauron's purpose was to devise a language antithetical to Elvish languages, Valarin would thus have provided a convenient resource.

Of course, there is no knowing if Tolkien really intended this to be the case. However, further evidence suggests that, even if Black Speech *nazg* is not derived from Valarin *naškâd*, Tolkien may have subconsciously created both words from the same real-world source. In relation to *nazg*, Tolkien writes: "it remains remarkable that *nasc* is the word for 'ring' in Gaelic […] It also fits well in meaning, since it also means, and prob[ably] originally meant, a *bond*, and can be used for an 'obligation'" (Letters: #297). Tolkien states that there was no *conscious* connection at the time of creation between *nazg* and *nasc*, but writes "it is thus probable that *nazg* is actually derived from it [*nasc*], and this short, hard and clear vocable, sticking out from what seems to me (an unloving alien) a mushy language, became lodged in some corner of my linguistic memory" (Letters: #297). I submit that, if *nasc*

was lodged in Tolkien's linguistic memory and yielded *nazg* (albeit subconsciously), it seems plausible that *nasc* subconsciously yielded the Valarin *naškâd* as well, particularly given that none of the Black Speech, Valarin or Gaelic were to Tolkien's (and by extension, the Elves') linguistic-aesthetic taste. Fauskanger's proposal for *nazg* having a Valarin origin would thus seem to be a plausible legendarium-internal rationale corresponding to a real-world creative and subconscious influence from Gaelic.

Let us turn now to *burz* 'dark' and *durb-* 'rule'. Fauskanger notes that *burz* is "vaguely similar" to the Eldarin root √MOR 'black, dark' (cf. *Mordor*, *Moria*, *Morwen*, *Morthond*, *Moriquendi*, etc.), but does not elaborate. Unpacking this statement, it should be noted that the phonemes /b/ <b> and /m/ <m> are not as different as they may first appear.[2] Phonologically speaking, /b/ and /m/ are both voiced, bilabial stops, differing only in that /b/ is an oral stop whilst /m/ is a nasal stop. Oral stops are generally considered to be 'stronger' or less 'sonorous' than nasal stops, meaning a change of /m/ to /b/ would be a case of fortition ('strengthening'), which would be in line with the desired aesthetic contrast between the harshness and hardness of Black Speech on the one hand and the beauty and softness of Elvish languages on the other. In this vein, consider

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[2] Phonological representations are enclosed in //, orthographic representations in <>, and phonetic representations in [].

also Black Speech *durb-* 'rule', which bears a resemblance to the Eldarin root √TUR 'victory, mastery, control, power'. /d/ and /t/ are both (oral) dental stops, differing only in that /d/ is voiced whilst /t/ is voiceless. However, a change of /t/ to /d/ would be one of lenition ('weakening') rather than fortition.

Now consider the /u/ of *burz*. If *burz* is derived from √MOR, this /u/ must derive from an Eldarin /o/. There is some evidence to suggest that this may be plausible. /o/ is said to be rare in the Black Speech (LOTR, Appendix E: 1156) and /e/ seems to be entirely absent (not only for Ancient Black Speech, but in all Third Age descendants of the Black Speech as well, including various orc-names and the curse uttered by a Mordor-orc (LOTR: 466)). /e/ and /o/ are both mid-vowels (as opposed to the high-vowels /i/ and /u/, and the low-vowel /ɑ/), so it seems fair to say that the Black Speech lacked or disfavoured mid-vowels. Now, /i/ and /e/ are front vowels (articulated with the tongue towards the front of the mouth), whilst /u/ and /o/ are back vowels.[3] Therefore, if borrowing an Eldarin word containing a mid-vowel, we might expect the Black Speech to replace that mid-vowel whilst preserving the 'front' or 'back' property of that vowel, i.e. Eldarin /e/ and /o/ would become /i/ and /u/ respectively. Is there any

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[3] Since there is only one low vowel in Tolkien's languages, namely /ɑ/, this vowel can be sufficiently defined by being 'low', and need not be specified as 'front' or 'back'.

independent reason to suppose this? Consider *ishi* 'in'. Fauskanger notes that *ishi* looks similar to the Quenya locative case suffix *-ssë*, also meaning 'in', for example, *Lóriendessë* 'in Lórien'. If Sauron borrowed *-ssë*, we might expect this to have become *-ssi* in Black Speech with the /i/ then triggering palatalization of /s/ <s> to /ʃ/ <sh>. What about independent cases of Eldarin /o/ becoming /u/ in Black Speech? Consider the Black Speech *uruk* 'orc' on the one hand, and Quenya *orco* 'orc' and Sindarin *orch* 'orc' on the other, which are stated to be related (LOTR, Appendix F: 1165). If *uruk* is derived from the Eldarin root √ÓROK 'goblin' (as stated in LR: 379), this would indeed suggest that /o/ in Elvish languages becomes /u/ when borrowed into the Black Speech. However, elsewhere Tolkien suggests that *uruk* is derived from the Eldarin root √RUKU 'dreadful shape' (as stated in WJ: 389), yielding Ancient Quenya *urko* and Ancient Sindarin *urug*, with the *o*-forms in 'Modern' Sindarin being a separate development which then later influenced the vowel in 'Modern' Quenya (WJ: 390), in which case the /u/ of *uruk* would simply be preserving an original Eldarin /u/.

Finally, it is straightforward to say that the /r/ in *burz* (and *durb-*) is preserved from the original Eldarin, though it is possible that the exact pronunciation of /r/ differed somewhat – a trilled R in the Eldarin languages, a uvular R in Orcish languages (LOTR, Appendix E: 1148). But what about the final consonant – /z/ in *burz* (and /b/ in

durb-)? It could be that these consonants were added to the borrowed Eldarin roots to make them compatible with some aspect of Black Speech morpho-phonology, but this is purely speculation with no forthcoming supporting evidence of any kind. Therefore, whilst it is possible that *burz* is derived from √MOR (and *durb-* from √TUR), this could simply be coincidence; though from Tolkien's creative perspective, it is perhaps remarkable that such 'chance' similarities should exist at all when the available lexicon of the Black Speech is so limited.

The last morpheme I will consider is *-ûk* 'all'. On the Ardalambion website, Alexandre Nemirovsky makes the intriguing suggestion that *-ûk* is effectively an aspectual suffix meaning something like 'fully, completely' rather than a pronoun, which he assumes Tolkien would have transliterated as a separate word. However, pronominal clitics are very common in the world's languages and in familiar European language families, including Greek, Slavic and Romance, so I do not find this reasoning very compelling. Nonetheless, there may be something in the idea that *-ûk* derives from a form meaning 'complete'.

Whilst Nemirovsky relates Black Speech *-ûk* to Hurrian-Urartian *ok*, a verbal form meaning 'fully, truthfully, really', a relation to the Elvish languages seems equally possible involving the Eldarin root √KWA 'complete' (WJ: 392). I think there are two possible candidate sources.

The first candidate is the suffix *-kwā*, which Tolkien writes is added to nouns to turn them into adjectives, similar to English *-ful* but retaining more of the meaning 'completely' (WJ: 392). Interestingly, in the corresponding note (WJ: 415, note 31), Tolkien writes that this *-kwā* suffix is usually found in Eldarin languages in the form *-ikwā* or *-ukwā* (or a form with nasal infixation), but remarkably "the forms using *u* were mainly applied to things heavy, clumsy, ugly or bad". In other words, many Eldarin languages had an adjectival suffix *-ukwā*, meaning something like 'completely', that had negative connotations for the Elves (and positive connotations for Sauron presumably). It is thus possible that Sauron adopted this as a suffix for the Black Speech, so that a closer rendering of the Ring inscription might be 'One Ring to rule them completely, One Ring to find them, One Ring to bring them completely, and in the darkness bind them', in the spirit of Nemirovsky's suggestion. A change of *-ukwā* to *-ûk* is not implausible: in the history of many Indo-European languages, Proto-Indo-European /k^w/ or /kw/ became /k/ – a change that would have been well-known to Tolkien – and the loss of the final (long) vowel could help to accommodate this suffix to the favoured consonant-final morpheme structures of the Black Speech (note that of the thirteen distinct morphemes in the Ring inscription, only one, *ishi* 'in', ends in a vowel). What remains unexplained on this account, however, is why *-ûk* has a long vowel /u:/ <û>, whilst *-ukwā* has a short /u/.

The second candidate is Eldarin/Quenya *ilqa* 'everything, all', pronounced /ilkwa/. *Ilqa* derives from the root √IL 'all' (LR: 361) and I think plausibly √KWA as well. The challenge for this account is to explain how *ilqa* becomes *-ûk*. The loss of the final (short) vowel and the change of /kw/ <q> to /k/ <k> could receive the same explanation as above, so the issue is really how to derive Black Speech *-û* from Quenya *il*. I believe this can be done quite straightforwardly. In many varieties of English (including Standard British English), /l/ is pronounced differently depending on whether it appears in a syllable onset or syllable coda. Consider carefully the pronunciation of /l/ in *leap* /lip/ and *peel* /pil/, paying particular attention to what the back of the tongue is doing. In *leap*, where /l/ is in syllable onset position, the back of the tongue is quite low resulting in a so-called 'light L' [l]. This pronunciation of /l/ is generally the only one found in Elvish languages (LOTR, Appendix E: 1148). In contrast, in *peel*, where /l/ is in syllable coda position, the back of the tongue is raised towards the soft palate or velum resulting in a so-called 'dark L' [ɫ]. The back of the tongue is similarly positioned when pronouncing /u/, so producing a dark L tends to give the preceding vowel some so-called 'u-colouring', i.e. the vowel becomes more /u/-like.[4] Given the absence of dark L in Elvish languages,

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[4] Tolkien writes that "The Eldar would probably have transcribed English *bell, fill* as *beol, fiol*" (LOTR, Appendix E:

it is possible that this pronunciation was disfavoured by the Eldar, and so perhaps favoured and selected by Sauron for the Black Speech, in the same vein that uvular R was considered 'distasteful' by the Eldar (LOTR, Appendix E: 1148).[5] If so, we might expect *ilqa* /ilkwa/ to become *ulk* /ulk/, with /l/ being a dark L and causing /i/ (a high, front vowel) to become /u/ (a high, back vowel) via u-colouring.

Finally, we have to account for the loss of /l/ and the lengthening of /u/. One solution is the common process of so-called 'compensatory lengthening', the lengthening of a vowel when an adjacent consonant is lost. We could say that in Black Speech /l/ is lost in a position preceding a consonant, causing compensatory lengthening of the preceding vowel, i.e. *ulk* /ulk/ would become *ûk* /uːk/. /l/ preceding a vowel or a word boundary, however, is not lost, hence we still find *-ul* and *-ulûk* (rather than *-û* and *-ûûk*). Alternatively, we could say that dark L becomes a vowel, an instance of L-vocalisation. This is found in many varieties of English, famously Cockney (think of the pronunciation of *bottle*), and is highly stigmatised. A

1148), with the *o* likely representing dark L's colouring effect on the preceding vowel.

[5] Craig Daniel, on Ardalambion, says it is known that Black Speech /l/ and /r/ are pronounced at the back of the mouth, consistent with the idea that Black Speech uses dark L, but no references are provided and I could not verify this claim.

vocalised dark L typically becomes something like /o/ or /u/, thus turning *ulk* /ulk/ into *ûk* /u:k/. Therefore, whilst it remains possible of course that *-ûk* and *ilqa* are entirely independent of one another, I have described a scenario in which the Black Speech could plausibly have borrowed and adapted *ilqa* to its own sound patterns and pronunciations to yield *-ûk*.

To summarise, I have identified some independent arguments that may lend support to proposals made elsewhere, and have tried to elaborate on some of the more promising observations that I have come across, whilst also advancing some novel suggestions of my own. Although we cannot say for certain that any forms found in the Ring inscription were derived from Valarin or Eldarin sources, some proposals seem at least possible (if not plausible) without making unreasonable or outlandish assumptions or speculations.

Abbreviations

Glosses

3 = third person; OBJ = object; PL = plural; PTCL = particularising suffix; PTCP = participial suffix

Books

Letters = The Letters of J.R.R. Tolkien

LOTR = The Lord of the Rings

LR = The Lost Road and Other Writings

WJ = The War of the Jewels

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Ardalambion: https://folk.uib.no/hnohf/

Eldamo: https://eldamo.org/index.html

SHARKEY WAS RIGHT

A Post-Colonial Reading of the Red Book

Various members of the society, ed. Cici Carey-Stuart

A harried account by a threatened author…

The Red Book *was written by Frodo, a ruling drug baron. Written to make the Shire and Hobbits and the main characters in particular seem nice. History is written by the elite: the subaltern voice is erased, and the slave trade and mass execution of lower Hobbits is lost to time.*

"It's like reverse Whack-A-Mole, the moles pop out and whack you."

Shire is under-populated for its size (18,000 square miles – assuming a low population density of 10 per square mile, still gives us nearly 200,000 hobbits, which seems far too high for how it's described)

Has massive area of land, extremely fertile and good for farming

But very few settlements, all small, very few Hobbits implied

Even though hobbits live to over 100 and have large numbers of children each (at least, the major families detailed in Appendix C seem to frequently have large broods)

What is happening to the population?

Masses of them are being killed off

Class system – elite ruling class, servants, peasants

Lots of peasants sold into slavery with the dwarves, who provide metal and metalwork in exchange.

The peasantry that aren't sold as slaves are being sacrificed to various sources such as Tom Bombadil/Smaug in return for protection. Also, being culled off every few years in general. Their bodies fertilise the land and slowly their skeletons raise the Shire above the rest of Middle Earth

> If a second great flood came, only the Shire would survive

Every few years, the servant class become degraded to peasants, and the lowest of the elite (the latterborn children) become the servant class. Hence, Frodo has no siblings.

The elite run the Shire for weed plantations (with the slave labour of the peasants). Weed is traded with the outside world for all other goods, and a good deal of gold. The elite are drug barons, essentially.

The Hobbits that live in Bree are servant class traders with the outside world – can't let people enter the Shire, as they would realise what was going on. They are the equivalent of the Dutch on Deshima during Senkoku-era Japan.

Gandalf knows all of this. He doesn't care, he just wants weed. He is Saruman's dealer. Saruman, like most other

weed-smokers, doesn't realise what goes into pipeweed production. Aragorn, as the Ranger looking after the Shire, also knows about the drug state. He gets paid really well, in money and weed, so doesn't care.

> The Valar also know. And are apparently okay with it. (But does Gandalf actually go to Valinor? Or is he "disappeared"? See below)

> The elves just don't care

Hobbits maintain an outer image of cute friendly farmers. No one can enter the Shire because they don't want others to know. The dwarves know, but keep the secret for slaves. Hobbits are discouraged from leaving the Shire so that they won't realise that it is better outside and stay, come back and revolt, escape the peasants' fate, or tell others about the Shire. Much like North Korea.

Discouraged through tales of the horrors of the outside world, and the terrors of adventuring. Bilbo in particular went on his 'adventure' as a trade endeavour (goblins? Beorn? Thranduil? Lake Town?) with the end in sight that if the Company succeeded, massive debt owed to drug baron Bilbo, and if they didn't, trade deal negotiated with Smaug. He wrote up his journey to terrify Hobbits into never leaving.

> How much of is it bullshit? We can't tell, because Bilbo wrote the story. Trolls? People turning into bears? Talking eagles that flew you places? Rivers

that make you forget? Could all just be a massive pipeweed trip.

Sam is servant class, knows that in a few years he'll be executed/enslaved as peasant class. Happy to die for Frodo because he might as well? Or… he's ready to betray Frodo at any moment. Even Frodo can't see through Sam's friendly exterior. Gardeners are assassins for the elite (Wheel of Time apparently). Sam writes the last chapters of the Red Book after Frodo and Bilbo have "sailed to the West", as he "disappeared" them to enable his uninterrupted Mayoral rule of the Shire. Merry and Pippin eventually have to be "disappeared" as well, when they go to "die elsewhere".

> Or – does Frodo actually sail, and goes South to become the new Dark Lord of Mordor with more Hobbit slaves, so that everybody will focus on him and leave the Shire alone?

Smeagol and the River Folk are escaped slaves who've formed a secret community. That's why Smeagol is constantly trying to kill Frodo – and also Sam. Only Smeagol sees through to Sam's true self.

Saruman needs weed because Gandalf won't sell it to him anymore. Goes to the Shire. Sees that it's actually a terrifying dystopian state. Does his damnedest to fix it. Industrial revolution would mean that the Shire could cope with full size of hobbit population, without the peasant culling. The hobbits are not happy with this.

Saruman's fouling of The Water actually attempt to flush out mind-control drugs pumped in by Shire elite.

> Sam sees this in the mirror of Galadriel, knows he has to stop it if he wants to become ruling elite

> When the four hobbit protagonists return, they are securing their position as elite by overthrowing the peasants' revolt (led by Lotho Sackville-Baggins and helped by Saruman)

Saruman killed by Grima (or was he), Grima "accidentally shot" – word cannot get out of the Shire about the true state of Hobbitdom

The Eagles are spreading chem-trails.

Lobelia stealing from Bilbo because attempting to make her family elite (currently servants) so that her children won't be culled as peasants next time

Ring influence:

> EITHER Hobbits are so despicable that the Ring can't influence them at all. They need to destroy Sauron because too much scrutiny on Shire if the Ring stays there (Nazgul, elves, etc.), and also so they can replace him with a Dark Lord under their own control.

OR when the ring got to the river in the Shire, started the devolution into this state, by increasing the hobbit sex-drive and increasing evil totalitarian dystopian tendencies in hobbits

TOLKIEN BABY NAMES: A USER'S GUIDE

James Baillie

So, you've decided to bring new life into the world, and you decided that spawning an army of orcs like a normal person wasn't good enough for you so you're going to have an actual baby. Now, dear reader, comes the real challenge; what to name your new offspring? As a Tolkien nerd you'll want to ensure your child references the Professor's works, but which should you go for and which should you avoid?

This handy guide is here to help, with a small selection (which may be expanded in further articles if there's demand) of the vast constellation of Tolkien names, in order from most to least child-appropriate…

Elanor

It comes across as being a slightly off-the-wall spelling of our esteemed editor's name to anyone not in the know, and as a really cute Tolkien flower reference to anyone who does. This is definitely a win, and comes top of the list.

Samwise

It's a cute reference and if your offspring inexplicably doesn't want to go by a LOTR name forever, it's easily shortened to "Sam". One of the better boy's name options on this list.

Melian

Actually this is a really solid choice. It's simple to pronounce and remember, shortens to 'Mel' easily, and has good in-word connotations. A really good all-round option as far as girls' names go.

Rosie

It's cute, but it gets points deducted because it's not even really a Tolkien name.

Tobold

A little unusual, but has a decent and canonical shortening to Toby, and people will get used to it. This is probably one of your better boy's name options, and a good test for your friends to see if they get the Tolkien reference.

Arwen

OK, so the Tolkien reference is very obvious here, but for girls' names you can often get away with being a bit more left-field, and there are no negative connotations involved, so yeah, this is decent.

Meriadoc

Meriadoc sounds (because it is) nicely Celtic, and so whilst it's a bit unusual it sounds pretty good. It's a bit long, however, and the shortening to Merry risks being a source of teasing for the name's bearer, or just a reason for them to become a massive emo in their teenage years.

Pippin

So whilst Pippin may have an illustrious history among Frankish royalty, it's also the name of the dog from Come Outside. Use this one with caution, unless many of your friends are nerds about medieval France. Since you're reading Anor, there is I guess a good chance that many of your friends *are* nerds about medieval France, so maybe this is actually fine.

Bilbo

The classic Tolkien reference name – nice connotations of homely do-gooder who through cunning and a kind heart gains wealth and renown, but on the other hand this is such an obvious reference that the child will never hear the end of it.

Gandalf

It's just a bit odd to name a baby after an ancient beardy wizard. As much as I'm sure Gandalf would love to have babies affectionately named after him, possibly not.

Aragorn

I think a three-syllable name that's this obviously fantastical doesn't necessarily work so well. The –ara beginning sort of stops working unless you are an Arthedain-line claimant to the throne of Arnor, which you're probably not (if you are an Arthedain-line claimant to the throne of Arnor, I apologise profusely, but also reject your claim because Cardolan was the better successor Kingdom damnit). I'm not really sure what this shortens to either. 'arry, possibly?

Frodo

It's just a bit too obvious and pigeon-holey as a reference, even more so than Bilbo is. Much like Frodo was unwittingly brought up in a situation that would require him to carry the ring, getting a child to carry the name of Tolkien's most famous character may be an excessive burden to bear.

Thingol

Maybe not; you pretty much need to be an elf king to carry this one off. Definitely comes a lot further down the list than his wife.

Olórin

We've already been over why you shouldn't call your child Gandalf, we don't need to do this one again.

Tulkas

A child named this will be referred to as "Talk Ass" for their whole school career. This is probably one to avoid for your kid, unless they're a giant hulking brute of a child who can silence those who mock their name with a steely stare. In other words, Tulkas gets to be called Tulkas.

Boromir

Why are you naming your child after Boromir? You did read the book, right? And don't give me any of that nonsense about it actually referring to the elf, you know *perfectly well* who people will think you were referring to with this one.

Manthor

The baby name *par excellence* for the manly man who wants his manchild to man up in a manly fashion. Calling your child this is probably a form of abuse, and definitely a form of toxic masculinity.

Morgoth

As fun as becoming a world-crushing tyrant with an army of orcs, balrogs, and dragons might potentially be, I'm not sure why this is the naming association you want for your newborn baby. Also, if they get this name they'll probably actually just be condemned to a life of excessive

black eyeliner, skull motifs and lots of depressingly named rock songs.

Mithrandir

Gandalf, stop putting your own name into this, it's taking the biscuit at this point.

Forthwini

There is a point at which proving your knowledge of the history of the Rohirrim goes too far. Naming your child Forthwini is the equivalent of that point being somewhere around the Carrock, whilst you do the full-scale ride of Eorl to the aid of Gondor straight past it and off into the distance.

Groin

…I don't think I need to explain this one.

Túrin

On the plus side, this name will make it sound to everyone who hasn't read the Silmarillion like you're really cultured and named your baby after an Italian city. On the minus side, you named your baby after a mass murderer who was cursed for life, had sex with his sister and then killed himself, what is *wrong* with you, you *monster*.

Shelob

Proving that not all girl names in Tolkien are actually good for your child – and no, dear reader, your explanations about how clever it is that lob was an old term for a spider will *not* go down well at your spawn's playgroup meetings.

Incánus

SERIOUSLY GANDALF STOP IT.

Teleporno

No.

A GREAT WOLF CAME RAVENING

Samuel Cook

To the tune of 'A Spaceman Came Travelling' by Chris de Burgh[1]. Ideally, you also need to be vaguely familiar with the last few pages of 'Of Beren and Lúthien' in The Silmarillion, *or this might go over your head.*

A great wolf came ravening on a day from afar,
'Twas leagues of distance since his rampage did start,
And into a forest he pointed his path,
And his slot in the wood was a scar, just like a scar.

He followed a stream and came down to a pool,
Where a waterfall fell all a-glittering and cool,
A bright light of silver shone through his drool,
And inside him burned the Silmaril, and they were afraid;

Then the great wolf drank, he cooled his pain great,
And slunk into a thicket where he hid lay,
Whilst Thingol and Beren were blocking his way,
And suddenly the loudest baying filled the air.

And it went Wa Wa…
For Huan being impatient, and wanting to see

---

[1] This may be one of the odder Christmas-inspired things to come out of 2018.

The fell Carcharoth, chased his quarry to ground,
And many were afeared on hearing that sound,
But Anfauglir escaping, Singollo he found,
But Beren came them between and was felled to the ground

Before Huan could the fatal struggle restart.
Now Huan returned and went for his foe's heart,
Even if it would him from his lengthy life part,
And the noise began once again, to a great hound's cry.

And it went Wa Wa; The noise did begin once again
To a great hound's cry,
And it goes Wa Wa; And the Red Maw and Huan did both fall dead;
The Silmaril was returned, returned to Beren's living hand,
Huan said goodbye and Beren's spirit fled far,
Lúthien failed and Thingol thought his jewel dearly bought,
But Beren will live once again, to Lúthien's song.

POEMS AND CONSEQUENCES

Various members of the Society

The poems are from the Michaelmas term Eagle Debate, the topic of which was 'Most Annoying Character'.

Samuel Reinert as 'Elu Blingol':

Alright yo it's Thingol

my homies call me Blingol

I bankroll the whole show

in Menegroth

don't raise my wrath

we safe from Morgoth

cuz Melian the shit

but me, I don't do shit

Got that Silmaril round my neck

better respect don't neglect

you'll get wrecked

Ya Thingol is the best elf

got my daughter on a tree-shelf

only one I love is myself

yeah it's Thingol!

Samuel Cook on Eru Ilúvatar:

There always is a god called Eru

Who everything ever did know

But he didn't tell anyone any of it

And cackled like an omnipotent shit

That really annoying God called Ilúvatar

Brigid Ehrmantraut on the Silmarils:

Twinkle, twinkle little Silmaril

How I wonder where you are

Buried deep in Angband dark

Locked away from tree and lark

Twinkle, twinkle little Silmaril

How I wonder where you are

Twinkle, twinkle little Silmaril

How I wonder where you went

Torn away by spider cruel

To furnish Morgoth's dreadful rule

Twinkle, twinkle little Silmaril

How I wonder where you went

Twinkle, twinkle little Silmaril

How I plot to get you back

Death won't stop my irksome ways

Until the very end of days

Twinkle, twinkle little Silmaril

I refuse to rhyme with Silmaril

A small selection of Consequences:

Tinfang Warble met a horrific unspeakable horror in a Greggs.

Tinfang Warble said, "What lovely hair you have."

The horrific unspeakable horror replied, "Alas!"

They wept, for there were no more worlds to conquer. And as a result, they were sent into the void out of Arda by Eru.

Gothmog met Manwe at the bottom of the deep blue sea, sea, sea.

Gothmog said, "My, what lovely weather we're having."

Manwe replied, "Never!"

They saw a new business opportunity. And as a result, Gothmog became the first leader of the United Nations.

Tar-Anarion met Bill the Pony in the undying lands.

Tar-Anarion said, "I feel a breeze in the east."

Bill the Pony replied, "Is that Anduril in your pocket or are you just pleased to see me?"

They agreed to simply walk into Mordor. And as a consequence, orc suffrage was achieved.

Radagast met Farmer Maggot in Angband.

Radagast said, "Ahoy there matey!"

Farmer Maggot replied, "I could use second breakfast right about now."

They swapped one sock each and as a consequence Radagast had to leave Angband and could never look anyone in the eye again.