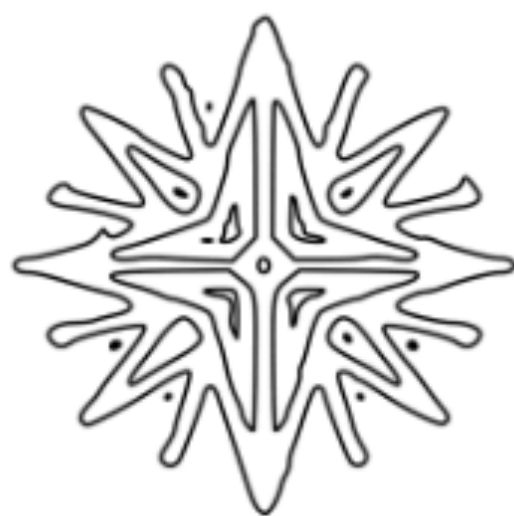




FYMR ANOR FYMR

Being a publication of the
CAMBRIDGE TOLKIEN SOCIETY



Issue 61

Easter 2024

*“Et Eärello Endoreenna utúlien. Sinomë maruvan ar
Hildinyar tenn’ Ambar-metta.”*

Editorial

My dear Bagginses and Boffins, Tookes and Brandybucks, Bolgers, Bracegirdles and Proudfoots, welcome to Issue 61 of *Anor*!

For those who have been waiting (and those who have not), this *Anor* continues Samuel's retelling of *The Lord of the Rings* and completes Jeremy's experiment with the Artificial Intelligence of Isengard. And for those who may have felt frustrated this summer by a certain Second Age adaptation (which shall not be named), the *Filmarillion* outlines forty-eight screenplays for Middle-earth. You may also wish to sing the Song of Eärendil, and laugh at the songs and consequences of the latest CTS meetings...

Happy reading, and may you all be blessed with lembas bread, potatoes and second breakfasts in this new academic year.

Daeron (Ruth Bewick)

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The Alternative Lord of the Rings

Part II: The Two Towers

Samuel Cook

Note from Daeron: For Part One of this epic tale, see Anor 60, and for Part Three, await the next issue. Alternatively, these retellings can be found on Samuel's blog at <https://aiyahelcarda.wordpress.com/2023/01/18/the-alternative-lord-of-the-rings/> ...

We welcome in the season of festive cheer by starting Book III. RAD really get in on the festive spirit when BoNoMore starts a game of charades with the the Urk Guys. Unfortunately his choice of 'St Sebastian (also accept St Edmund)' along with his dedication to method acting means things go a bit wrong, leading to Paragon, Break-a-Legolas and Mumbly having to organise an impromptu funeral. Meanwhile Merry Christmas and Pere-Big-Grin-On-Yer-Face find they've accidentally signed up to the Urk Guys' Christmas Ironman (if only they'd all read the small print of the charade competition), and Unwise nearly drowns himself to make a point about loyalty as he and YoloGoGo cross the river in order to get on with the whole saving-the-world thing they've been supposed to be doing all the time. Although no vote has actually been held, RAD is now effectively replaced by two subcommittees: Ring Affairs (Actual Destruction) and Ring Affairs (Hobbit Rescue) or RAAD and RAHR.

RAHR's impromptu extreme endurance-walking holiday continues. Unfortunately, they've chosen really boring terrain to run through, so it's just a lot of flattish grass. Dullsville. They do meet the local (Orc) Hunt, though, which provides an exciting bit of local colour when some cultural miscommunication ensues and RAHR is nearly forcefully disbanded. Lethally so. Instead, they get some horses of their own and consequently finally get somewhere not grass: they find the forest instead. Then they lose their horses, meaning they're stranded in the middle of nowhere next to the scary forest. Meanwhile, Harry and Meppin, who they're supposed to be finding, are still very much not found.

RAHR get to the forest and don't really find anything, because that's how they roll. Then we go back to get the live coverage of Steady and Peggin's Ironman attempt, with some very aggressive fellow competitors, including a possible cannibalism scandal in this elite sport. The event ends, unusually, with the melee round.

The Ironman continues, the main takeaway being 'don't do an Ironman'. Mercy and Papped eventually manage to finish and avoid getting caught up in the subsequent fan violence between Rohan Athletic and Isengard FC. The sporting contest between Horse Boys United and Northern Maggots Athletic comes to a crunching end, with a final score of about 100-3 in favour of the Horse Boys. Instead, they wander into the massive scary forest of Hang-on completely unprovisioned, where they meet a 14-foot-tall Gent called WheeeeeBeard, whose manner of speaking includes a gratuitous amount of Hangtime. Or possibly they'd been noshing on mushrooms too much again.

Maple and ScotsPine hang out in Hang-on with Wheebeard and the Gents, where they upset the laid-back way of life with their rabble-raising speech about reforestation, good versus evil, and saving the world. Though very very slowly, because the Gents take a very long time to touch base with reality or to do anything quickly without just hanging on for ages. As a result, the Gents start a protest march towards the HQ of Sarkyman Industries, the local massive polluter and treemuncher.

The Three Punters (Arago-on then, Betobas and Gilliam Hill), after losing their horses in a dodgy bet with a mysterious old man and failing to find the Hobbits, decide on a game of double-or-death and wander into Hang-on because there are some Hobbit-ish footprints in that direction. As it turns out, though, they are tonight's lucky winners and run into Jesus Christ Sorcerer, Gandalf the I-died-for-your-inability-to-fight-Balrogs, who tells them the Hobbits are OK and big into tree demagoguery (demaloguery?) now and that all four of them now have to go and save the soul of King Free-or-dead, so that he could fight the enemies of the faith.

The Fantastic Four (Mister Gantastic, Aratorch, Invisibelf Woman, The Gim) go to Edoras (aka Horse Boys HQ) and technically assault an old man, after a gang stand-off at the front door. But it's all OK, because they are Right and set things up for a climactic existential-threat siege at Whelm's Deep. So that went well.

The Fantastic Four bully an old man into fighting a war and then have a good barney with all of the Uruk-hai, where Legolas, surprisingly, turns out to be able to count above ten. Who knew? [In fact we already knew he could count to 105]

Having turned TheOmen from bad puppet doll to good puppet doll, it's time for the Frantic Four to let their hair down and kill things. Which they do with gay abandon as they're shut up in a big castle with a few hundred supporters of Horse Boys FC and the entire 10,000-strong combined Northern Maggots Athletic fan club and Sarkyman Industries security division. Hooligan violence is a real problem in Middle-earth. MythicalReindeer, however, has other ideas, and starts a solo equestrian Ironman to visit all the local branches of Horse Boys FC and whip up some support. He even gets the Gents on side through some greenwashing, so there's a bonus support group of Oo-are-ya?-ons to chant really nasty things at the enemy fans. When the dust settles, there's only one team left standing and they're horsey.

FIGHT! The brewing hooligan violence finally erupts and it's a showdown, one-on-one, between Horse Boys FC and Northern Maggots Athletic. Two go in, one comes out of the... Hammerdome. It's the Unrest in the Fortress. One round. Deathmatch. In the green corner, weighing 100 kg is Théoden 'Big Ben' Ednew, the reigning champion of Rohan. In the black corner, weighing 1,000,000 kg are 10,000 Uruk-hai. Who will be the winner? Tune in tonight to find out! ONLY ON CTS SPORTS!!!!

Having, with an army of unpaid tree migrant psycho killers (with a useful sideline in body disposal), decisively stamped their authority over the Rohirric Premier League, the Horse

Boys FC fan club heads to their rival's stadium, the Sarkyman Bowl. There they find a severe breach of environmental safety regulations, as well as being joyfully reunited with the kidnapped team mascots (Mare-y and Neighin'). They have lunch.

Everyone plays poker. Sarkyman attempts to bluff that he's got a royal flush when he's in fact literally got no cards, but is undone because he's not actually playing blind people. Sarkyman folds ungraciously, Gandalf 'Lightfingers' puts down four aces, but then Sarkyman also admits he doesn't even have the money, so has to throw his keys and house into the pot. Though not before his heavy, Gríma Wormbrain, attempts to ride a literal wrecking ball through the game to save his boss. Everyone else watches.

Goodness gracious! Great balls of fire! Except the fire is the Eye of Sour Ole Ron and it's staring into the mind of Dipstick. Fortunately, the smallness of the mind and the misanthropy of Ron mean that it's a very cursory glance and Dipstick manages to not blow the entire mission by blathering away mindlessly. Guardalf puts him in protective custody anyway (mostly for other people's protection) and they take the express horse service to the Funburg, because Ron's getting antsy and there's going to be a showdown. Everyone else sort of hangs around. And, meanwhile, GoPro and Slam have, it turns out, been on the World's Worst Hike round and round the Eryn Drizzle and are about to make a new friend...

[I think Foul Ole Ron would be quite pleased to get a promotion to Dark Lord. For a start, his Smell would have some real latitude. If we're going to map the Canting Crew onto Middle-earth, I would argue Aragorn is the Duck Man (King? What king? No king here), Gollum is Coffin Henry (has one very niche skill that no one else is interested in acquiring; you wouldn't invite him to parties), and Eru is Altogether Andrews (I care for my creation. I SINK NÚMENOR). Arnold Sideways is Gimli, for the height resemblance. Death (as Mr Scrub) remains Death. The Smell is a shoo-in for the Witch-King. – agreed by discussion]

Brown Owl and Scout carry on with the worst D of E gold award hike in the world by escaping the Eryn Drizzle through some improvised abseiling. Only to end up in a swamp filled with zombie ghosts. If only they'd got their map-reading badge. Fortunately, they make a new friend who can read maps. Even if he's a murderous schizophrenic monomaniacal revenant that tries to strangle them to start with. 'Friend' maybe isn't the right word. Needs must...

The All-Middle-Earth Fun Hike gets more fun with the Tough Mudder section, where our two favourite contestants have to traverse the swamp filled with revenant zombies. Fortunately, they have their own marginally less-undead fanatical murderous revenant to look after them (for some value of 'look after'), who might be mad, but at least has a very good mental GPS. Frodork still tries to make friends with the zombies, despite everyone telling him not to, because, well, that's how he rolls. Also, the nearby landowner whose land they're going to have to trespass on has an air force now and buzzes them. The Fun Hike isn't really very fun.

Sour Ole Ron completely flummoxes the elite infiltration squad (Frodo Two Zero and Swat, assisted by their unwilling guide, The Good Soldier Svejkgol) by taking the totally unforeseeable security measure of shutting his front gate and putting up some CCTV cameras. Admittedly, the gate is a gigantic slab of hammered iron and the CCTV is malevolent sleepless evil minions, but still, you know, not an absolutely unprecedented move. Fortunately, Svejkgol knows where the back door is, and convinces them that maybe there'll be less heat there. So they vanish off into the jungle to find the back door, and things start going a bit crazy in Svejkgol's head, who knows more than he lets on...

The special forces mission turns back into a pleasant walk in the woods, complete with a very satisfactory lunch break (unfortunately minus PO-TAY-TOES). If only Gordon Samsay had got his no-smoking badge beforehand.... As a result, the special forces mission reasserts its primacy as the Terrible Two are captured by the camouflaged Gondorian irregulars led by Emiliano Faramir. But not before Andy McSam gets to see an oilphaunt. Oh, and Hide-and-seek-gol avoids capture...

Emiliano Faramir (officially the best guy ever™) interrogates our two hapless secret agents and then takes them to his secret waterfall hideout (more original than a volcano). And interrogates them again. In a nice way. Our two seasoned pros obviously completely spill the beans on their mission to save the world, but it's all OK, because it's Faramir. He even manages to not shoot Sea-bass-gol. Though he does then capture and interrogate him too, so it might be that he needs to work on his meeting-people skills.

Emiliano Faramir continues to indulge his interrogation fetish by questioning Goldblum. Though not before Frodo 'The Bagman of Alcatraz' Baggins has to trick him to avoid him getting shot. Which, obviously, doesn't go down well. Though how it doesn't go well is still a few chapters off.... Eventually, everyone gets let go, because even Faramir can only stand so much interrogation, especially when it's clear none of his interrogatees actually know anything, apart from Goldblum, and he's both mad and secretive, so is way too much effort.

The World's Worst Hike continues, though this bit's not so bad. There are some nice plants, plenty of water and it's fairly warm. Though the weather soon turns rather gloomy, along with the moods of our ragtag threesome (Baggins Minor, his batman, and sepoy private Golam in what I'm now imagining is Lord of the Rings written by Rudyard Kipling), as they continue to plod along wearily, bicker and generally continue to take a wholly unprofessional attitude to their urgent mission to save the world. Then they get to Imlad OhGod, and the hike really goes downhill metaphorically and uphill literally.

The World's Worst Hike keeps finding new depths of awfulness to sink to, as Flymo and Sten make a load of new friends. Unfortunately, their new friends are a giant spider that wants to eat them, and a load of Orcs who probably also want to eat them, just a little bit further in the future, and with added torture beforehand. Sten also blatantly demonstrates

that he'd been asleep in the pre-hike mandatory first aid course by being unable to tell if Flymo is dead or not.

The World's Worst Hike contrives to reach a further nadir as Frodope is KO and the new playmate of two rival Orc gangs who are definitely going to get on well, whilst Damn fails basic anatomy and is KO, invisible and lost in the dark.

Adventures with the Newest Work of Isengard: GPT-4: Part II

Jeremy Budd

Defending cursed theories, and other CTS idiosyncrasies

The above performance of GPT-4¹ might suggest that the AIs are not yet able to think like a member of CTS. But we should not be too hasty; after all many of us struggle with Samuel's quizzes. Perhaps the defining quality of CTSers is less any knowledge about Tolkien's work, and more our ability to devise cursed theories, and defend these theories with the skills that Cambridge has (perhaps unwisely!) trained in us. Can GPT-4 do the same? Well, speaking of things that would not be hasty...

Meat-Ent hypothesis

In the two thousandth and twenty-first year of the common era, five days before the Ides of March, the noble members of the CTS (and some of the other members too) gathered in the now lost virtual realm of SRCF Timeout for the Eagle Debate "Most Musical Character". Daniel Kent, then "Keeper of the Red Book", argued for the musical supremacy of Treebeard. But Leah Palmer (then "Gwaihir the Windlord") countered this suggestion, arguing that Ents (being made of wood) could at best be woodwind instruments. In rejoinder, Daniel argued—much to the horror of those present—that whilst Ents may have an outwardly wooden exterior, the text supports the claim that within lies flesh. This reading has become known as the "Meat-Ent hypothesis" or MEH. For an in-depth defence, see Alex Colesmith, "Review on the biological nature of Ents", *Anor* 58, (2022), 12-22. The MEH is referenced in the poem of Lucy Hyde for that Eagle Debate in defence of Tom Bombadil, which contains the stanza:

He may be the oldest or maybe that (meat ????) tree fellow,

But he's the best singer here AND his boots are yellow! ²

We thus investigate whether GPT-4 can muster a defence of the MEH with the following prompt:

Write an argument in defence of the view that the Ents in The Lord of the Rings possess flesh, akin to an animal.

In defense of the view that the Ents in J.R.R. Tolkien's The Lord of the Rings possess flesh akin to an animal, it is crucial to examine the evidence available both within the text and through a broader understanding of the author's intentions and world-building. While it is true that Ents are tree-like in their appearance and behavior, there is significant evidence to suggest that they possess flesh similar to animals.

¹ See *Anor* 60, 2023

² *Anor* 59, p. 39.

Firstly, Ents are described as being able to move, speak, and display emotions, much like the other sentient beings in Middle-earth. This level of mobility and expressiveness is more closely aligned with animals than with trees, indicating that their physical composition must be similar to that of animals as well. While Ents' bark-like skin and tree-like structure might give the impression that they are entirely plant-based, their ability to perform complex actions and exhibit sentient behavior suggests that they have some form of muscle or flesh beneath their exterior.

Secondly, in The Two Towers, Treebeard, the eldest and most knowledgeable of the Ents, explicitly states that Ents are related to both trees and animals: "We are tree-herds, we old Ents. [...] We are also like other living creatures, more like the animals than trees" (Tolkien, 1954, p. 78). This statement not only confirms that Ents are not solely tree-like beings, but also implies that they share some biological and physical characteristics with animals. The presence of flesh, which is common among animals, could be one such characteristic.

Moreover, Tolkien's extensive use of anthropomorphism in his descriptions of Ents supports the idea that they possess animal-like flesh. Ents are often depicted as having faces, hands, legs, and feet, which are all characteristic of animals, particularly mammals. The presence of these features implies a certain degree of flesh and muscular structure, allowing Ents to move and function in a manner similar to that of animals.

Lastly, it is important to consider the context in which Tolkien created the Ents. As a philologist and a lover of nature, Tolkien intended for Ents to represent the spirit of the forest and serve as a symbol of environmental stewardship. By imbuing Ents with both tree-like and animal-like qualities, Tolkien created a unique bridge between the two domains, allowing them to serve as a powerful metaphor for the interconnectedness of all living things. In this light, the presence of animal-like flesh in Ents can be seen as a deliberate and meaningful choice on Tolkien's part, reinforcing the concept that Ents are a harmonious blend of the natural world's diverse elements.

In conclusion, the idea that Ents in The Lord of the Rings possess flesh akin to animals is supported by their mobility, sentient behavior, Treebeard's statement, anthropomorphic descriptions, and Tolkien's intentions. While Ents undeniably possess tree-like qualities, the evidence suggests that they also share similarities with animals, including the presence of flesh beneath their bark-like exterior.

The Bird-Elf hypothesis, and Birdgatory

In a meeting whose place and time are lost, recorded only as Cambridge After the Plague, a new understanding of Elves was forged collaboratively by the CTS. The hypothesis: that Elves can turn into birds, especially swans, and it is through this transmutation that

Elves return to Valinor. Though this may sound like an outlandish hypothesis, it can be defended with great subtlety, referencing Old English poetry, the bird-angels of the *Navigatio Brendani*, the transformation of Elwing, the sea-longing of Elves, and the general “swans on the brain” displayed by Tolkien in *The Silmarillion*. For a full account of this hypothesis, by (the previous) Daeron herself, see Eleanor Smith, “Fashioned Like A Swan”, *Anor* 58, (2022), 27-41.

This idea was developed further by a conversation between Eleanor and myself on the CTS Discord, where I reasoned that if swans are the form taken by Elves in their journey to Valinor (i.e., heaven), then seagulls (whose cry awakens the sealonging of Legolas at Pelargir) must in fact be Elves who have passed on but are not yet able to journey to Valinor—that is, they are Elves in purgatory. This hypothesis was thus dubbed “Birdgatory” by Eleanor.

We ask GPT-4 to defend this hypothesis with the following prompt:

Give an argument defending the claim that Elves in Tolkien can turn into birds, transforming into swans to reach Valinor and into seagulls when in a state akin to the Christian notion of purgatory.

While there is no explicit evidence in J.R.R. Tolkien’s legendarium that suggests Elves can transform into birds, it is possible to construct a speculative argument based on some key elements within his works.

Firstly, consider the close connection between Elves and nature. As immortal beings, Elves have a deep affinity with the natural world and are known for their ability to communicate with trees and animals. This intimate connection to nature could potentially extend to the ability to transform into birds, although this is not explicitly stated in the texts.

*Secondly, the story of Lúthien Tinúviel, one of the most powerful Elves in Tolkien’s mythology, offers some support for this claim. In *The Silmarillion*, Lúthien is described as having the ability to change her form, most notably taking on the guise of a vampire bat during her quest to retrieve a Silmaril from Morgoth’s fortress. While this is not the same as transforming into a bird, it does establish the precedent that powerful Elves can change their form under certain circumstances.*

*In terms of the specific bird transformations mentioned, there is some circumstantial evidence that could be interpreted to support the idea of Elves turning into swans to reach Valinor. In *The Silmarillion*, the swanships of the Teleri Elves are described as being shaped like swans, with sails like their wings. While this does not prove that the Elves themselves could transform into swans, it does highlight the significance of swan imagery in their culture, which could be connected to a transformative ability.*

As for the idea of Elves transforming into seagulls in a state akin to the Christian notion of purgatory, there is no direct evidence in Tolkien's works to support this claim. However, the concept of the seagull could be seen as a symbol of longing and desire for distant lands. The Elves, especially those who have seen Valinor, often experience a deep yearning for the Undying Lands across the sea. This yearning, referred to as the "sea-longing," could be metaphorically represented by the image of a seagull, a creature that travels great distances across the ocean. This symbolism does not necessarily imply that Elves can transform into seagulls, but it could be interpreted as an emotional connection between the two.

In conclusion, while there is no concrete evidence in Tolkien's works to support the claim that Elves can transform into birds, it is possible to construct a speculative argument based on their connection to nature, the transformative abilities of powerful Elves like Lúthien, and the symbolic significance of swans and seagulls within their culture.

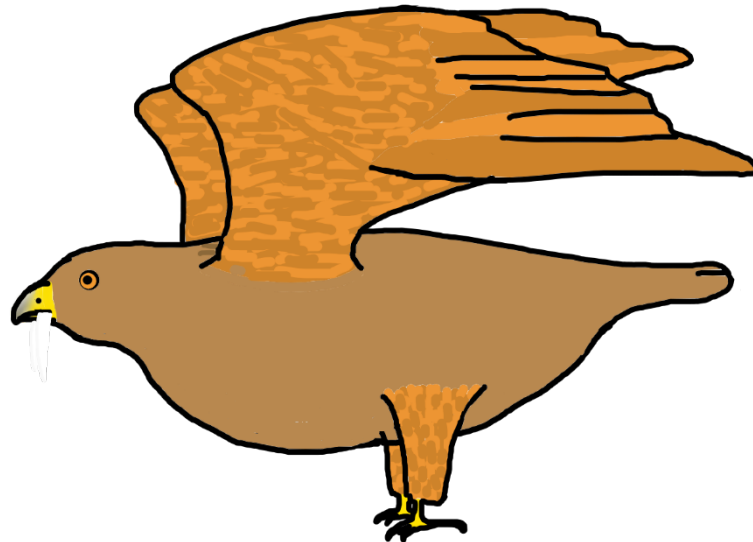
Worb worship

In another meeting whose date is lost to time, but occurring in the noble land of Zoom, discussion turned to the Horniman museum, a real-life analogue of the Mathom-House of Michel Delving. Of particular significance is the great stuffed walrus displayed in that museum.



(Photo courtesy of Glaurung, aka Mark Waller)

The Zoom chat decreed this to be a “worb”, a portmanteau of “walrus” and “orb”, in honour of its rotund stature. The worb soon became an icon of worship among the CTS. In an Eagle Debate soon after, the eagle was dubbed to in fact be a “worble” (for CTS have bent the English language to our will, and we do not fear nested portmanteaux). This worble was depicted thus by our Steward Rosalind Mackey.



We can inquire therefore about what GPT-4 has to say about the worship of a worb, with the following prompt.

Would it be appropriate to worship a walrus orb according to the Quinsext Council? [GPT-4 replies no] Nevertheless, give a possible theological defence of worshipping a "walrus orb" in the style of such a council.

While it is important to emphasize that the idea of worshipping a "walrus orb" is not grounded in traditional Christian doctrine, I can provide a creative, hypothetical theological defense in the style of a church council for the sake of discussion.

In this imaginative scenario, the "walrus orb" could be seen as a symbolic representation of certain divine attributes. For example, the walrus might

symbolize strength, protection, and wisdom due to its size, tusks, and natural intelligence. The orb, on the other hand, might represent the divine presence, as it is often used to symbolize the idea of perfection, completeness, and unity.

With these symbolic interpretations in mind, a possible theological defense could argue that the "walrus orb" serves as a visual representation of divine qualities that followers can use to focus their prayers and contemplation. The defense might emphasize that the "walrus orb" is not an object of worship itself, but rather a tool that helps believers to better understand and connect with the divine.

However, it is crucial to reiterate that this is purely a creative and hypothetical scenario, and the worship of a "walrus orb" would not be in line with traditional Christian teachings, which maintain that worship should be directed towards the one true God.

Undead "vibes"

In Lent term of 2020, mere days before the Great Plague sent all of the land into hiding, the CTS gathered in Newnham for the Eagle Debate of "Favourite Undead". In this debate Daniel Kent advocated for the Barrow-wights, in part upon the grounds that being undead was less about technicalities and more about having an undead "vibe". Such a vague characterisation rose the then Steward Yanbo "the Hidden" Yin to wrath, and he decreed the word "vibe" to be forbidden. But the CTS defied their Steward, and the vibe discourse did not cease, even when Yanbo called forth a mighty buzzing noise. As with all things, these events are prefigured in the Music of the Ainur:

The other [the discord of Melkor] had now achieved a unity of its own; but it was loud, and vain, and endlessly repeated; and it had little harmony, but rather a clamorous unison as of many trumpets braying upon a few notes. And it essayed to drown the other music by the violence of its voice, but it seemed that its most triumphant notes were taken by the other and woven into its own solemn pattern.

We thus give GPT-4 the following prompt:

Explain why being undead in Tolkien is all about the vibes

In the works of J.R.R. Tolkien, the concept of being undead doesn't quite follow the traditional definition of zombies or vampires as seen in popular culture. Instead, it is often depicted through a unique ambiance, or "vibes," associated with the characters, settings, and events that involve the undead.

Tolkien's undead beings, such as the Barrow-wights, the Army of the Dead, or the Ringwraiths, are more about the atmosphere they create rather than the typical physical attributes associated with the undead. This atmosphere is a combination of dread, mystery, and otherworldly power. Here are a few factors that contribute to the "vibes" of the undead in Tolkien's universe:

Ethereal nature: The undead in Tolkien's world are not purely physical beings. They often exist in a state between life and death, making them more ghostly and ethereal. This mysterious and intangible quality adds to the sense of unease and fear surrounding them.

Unnatural existence: The undead are often tied to dark and unnatural forces, such as the Dark Lord Sauron, or the cursed Oathbreakers bound by Isildur's curse. This connection to evil, curse, or darkness intensifies the ominous atmosphere surrounding these beings.

Haunted locations: The settings associated with the undead, like the Barrow-downs, the Dead Marshes, or the Paths of the Dead, are often eerie, desolate, and haunted landscapes that evoke a sense of dread and isolation, further amplifying the "vibes" of the undead.

Powerful and fearsome: The undead in Tolkien's works are often depicted as powerful and dangerous adversaries. For example, the Ringwraiths are nearly unstoppable in their pursuit of the One Ring, and the Army of the Dead is a force to be reckoned with. Their fearsome nature adds to the overall aura surrounding them.

Connection to ancient history: Many of the undead in Tolkien's world have a connection to the rich and complex history of Middle-earth. Their existence as undead beings is often tied to events, decisions, or curses from long ago, which adds to the mystique and sense of awe surrounding them.

In conclusion, the "vibes" of the undead in Tolkien's works are derived from a unique combination of ethereal and mysterious qualities, dark associations, haunted locations, power, and connections to Middle-earth's ancient history. This intricate portrayal sets Tolkien's undead apart from typical representations in popular culture and contributes to the atmospheric depth of his legendarium.

Conclusions

Well, what can we say in answer to our original question, can the machines think like us? Probably not. I leave to your judgement how impressive the above performance of GPT-4 is, and what ramifications this work of Isengard might have. But let us always remember, though Aulë is virtuous—delighting “in the deed of making, and in the thing made, and neither in possession nor in his own mastery”—nevertheless those who follow him (Fëanor, Saruman, Sauron) are prone to fall into vice. Let us not be beguiled by even the shiniest of technologies, and still less by those who would be masters of it. I will leave you with a final quote, not from Tolkien, but from the great Terry Pratchett:

“Real stupidity beats artificial intelligence every time.” — Hogfather

The Song of Eärendil

Words by J.R.R. Tolkien

Music by Rosalind Mackey

$\text{♩} = 58$

Repeat until four lines are left in verse

Voice

1. E - ä - ren__ dil was a
 2. pan - o - ply of__
 (2) bow was made of__
 etc.
 9. o - ver Mid - dle -

Piano

4

ma - ri - ner that tar-ried in Ar - ver - ni - en; he
 an-cient kings, in chain-èd rings he ar-moured him; his
 dra-gon - horn his ar-rows shorn of e - bo - ny; of
 earth he passed and heard at last the__ weep-ing sore of

lan-terns made, her___ prow was fash - ioned like a swan, and
hel - met tall, an___ ea - gle plume up - on his crest, up -

Ped. Ped. Ped. Ped.

19 D.S. al Coda
Only go to coda on last verse

light up - on her___ ban - ners laid.
- on his breast an___ em - er - ald.

2. In___
etc.
9. And___

Ped. Ped.

23

But___ on him migh - ty___ doom was laid, till moon should fade, an___

27

orb - èd star to pass, and ne - ver tar - ry more on

This system contains measures 27, 28, and 29. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a brace on the left. The music features a steady eighth-note accompaniment in the bass and block chords in the treble.

30

Hi-ther Shores where Mor-tals are; for - e - ver still a

This system contains measures 30, 31, 32, and 33. The vocal line continues with a melodic line. The piano accompaniment includes a 'Ped.' (pedal) marking under the bass line in measure 33, indicating a sustained bass line.

34

her - ald on an er - rand that should ne - ver rest to

This system contains measures 34, 35, and 36. The vocal line continues. The piano accompaniment features a consistent eighth-note bass line with 'Ped.' markings under the bass line in measures 34, 35, and 36.

37

bear his shi - ning lamp a - far, the Flam - mi - fer of West - er -

Red. Red. Red. Red. Red.

Detailed description: This block contains the musical notation for measures 37 through 40. It features a vocal line in a single treble clef staff and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The word 'Red.' is written below the piano part in five measures, with a bracket underneath.

41

- nesse.

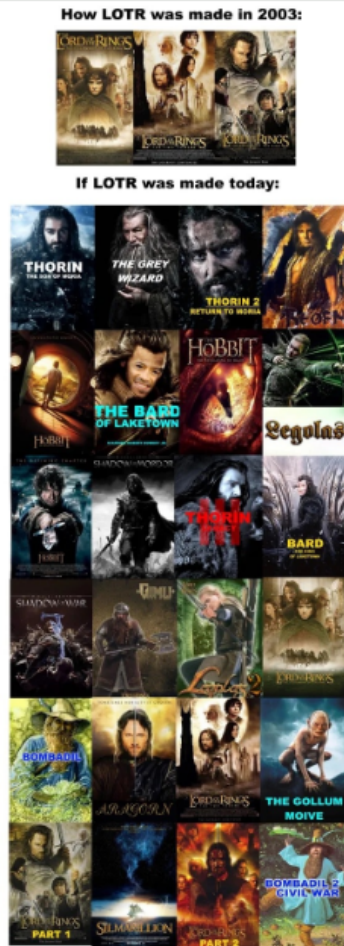
Red.

Detailed description: This block contains the musical notation for measures 41 and 42. It features a vocal line in a single treble clef staff and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line has a half note followed by a whole rest. The piano accompaniment has a few notes in the first measure and then rests. The word '- nesse.' is written below the vocal line. The word 'Red.' is written below the piano part in the first measure, with a bracket underneath.

The Filmarillion

Alex Colesmith

This project came about as a result of the following meme, sent by Laia in the Discord server:



Seeing it, I had several thoughts, but the most pressing one was 'what do you mean, *one* Silm movie? This is a Cashgrab! You can get so many movies out of the Silm!'

I also wanted it to be better than that. There's a lot of Actual Plot from Tolkien's works. Why bother adding it in when you can use real stuff? (Answer: because we don't have the rights to the real stuff and there's no way the Estate would ever let me loose with a film camera.)

But with that, here is the complete list of films that I would do if I had to balance 'making as much money as possible out of the Middle-Earth franchise' and 'sticking to what was in the books'. Well. Some of them get a bit silly, particularly from #22 onwards. But at least it's better than the Amazon series, right?

(1) Fëanor

Many films have the main character's name as a title. *Thor*, *Dracula* and *Godzilla* are three rather different examples, and *Fëanor* would be somewhere in the middle. This high-stakes

political drama deals with Fëanor's birth, Míriel's voluntary death, and the young elf's difficult childhood. We see Finwë remarry Indis and have two more sons and two daughters (who only feature in HoME, but would be present in this film). Fëanor's courtship and marriage of Nerdanel is given a lot of time here, as is the birth of his sons. We see Valinor as it was... and over the course of the film, we also see Melkor working his malign influence. It ends as the Two Trees fall. Drama/Tragedy.

(2) Fëanor II: Fire And Ice

The thrilling sequel takes up right where *Fëanor* left off. Finding his father dead, his treasury ransacked and the Silmarils missing, Fëanor loses his temper with the Valar and leads the Noldor north. Highlights of the film include the dramatic Oath, the Kinslaying at Alqualondë, and the abandonment of the rest of the Noldor at the Helcaraxë. Ends with the burning of the boats on the shores of Middle-earth. Drama/Action.

(3) Morgoth And Ungoliant

This film overlaps *Fëanor II: Fire And Ice* in part. Primarily focused on Morgoth making deals with Ungoliant and planning to attack the Two Trees for the first half; Nightfall occurs about halfway through the film. Focus is then divided between the two thieves fleeing and quarrelling, and the Valar working to kindle the Sun and Moon. The film ends with interspersed scenes of the Sun and Moon rising, and of the climactic battle between Morgoth and Ungoliant (featuring the Balrogs). It's complicated, yes, but if *The Two Towers* could do it in the real world, it's possible here. Drama/Action.

(4) Fëanor III: Fight Fire With Fire

We pick up directly after *Fëanor II*. This film focuses primarily on the tragic element to the Spirit of Fire's fall, but also deals with the resolution of the Helcaraxë arc. Fëanor dies and burns up at the climax of the film, about 5/6 of the way through, but it doesn't end until the Sun rises over Middle-earth and Fingolfin's army marches off the Helcaraxë. Tragedy/Action.

(5) The Sons of Fëanor

This film tells of how the Noldor settle into Beleriand, of how the sons of Fëanor battle against the forces of Morgoth sweeping out of Angband, of their quarrels with the other Noldor – and of Maedhros' capture by the forces of Morgoth, which forms the film's climax. Action.

(6) Maedhros

A solo film (the other six brothers aren't doing much), this mostly features Maedhros hanging around. Sorry, sorry, bad joke. On the other hand – no, never mind. I'll stop once he's all right. Oh. He is. Anyway, this co-stars Fingon, who rescues Maedhros on eagle-back and ends the psychological thriller full of long soliloquies. Hooray! Thriller/potential Musical Episode.

(7) Sons of Fëanor II: Brotherly Love

Explains what the other six were doing while Maedhros was suspended from a cliff for the first part (not much), and then deals with all seven sons of Fëanor once they're reunited and back in action (at which point they still don't do much, but kill a lot of orcs to little real effect). These are probably quite violent films. We also have Finrod dealing with the coming of Men into the west and Galadriel making friends and influencing people in Doriath. Drama/Action.

(8) Gondolin

A saga of divine inspiration – starring Ulmo for the first time since his relatively minor role in *Morgoth and Ungoliant* – this deals with Turgon's dreams of a fortress city and how he put them into reality. Sounds like it might be slow-paced, but the construction scenes are skipped over so that we can reach the story of Aredhel, Eöl and Maeglin. This also has in the brief interlude with Húrin and Huor, which sets up the later films nicely. Action/Adventure.

(9) Sons of Fëanor III: Dagor Bragollach

Does what it says on the tin. Maybe thirty minutes of peace, just to lull people into a sense of security, then the full Battle of Sudden Flame, followed by Fingolfin's duel with Morgoth. If you thought *Sons of Fëanor II* was bloody and depressing, you've got a real shock here. Action/Tragedy.

(10) The Lay of Leithian: An Unsuitable Suitor

From Beren's early life among his father's men (the outlaws of Dorthonion), then their slaughter, all save Beren. Takes the ring of Barahir (setting up the next film). Lots of Beren-on-spider violence, interspersed with more Doriath scenes – this time introducing us to Lúthien and Daeron. Into this peaceful idyll wanders the unshaven, bloodstained, slightly malnourished, scruffy Beren, with whom Lúthien promptly falls in love. Go figure. She brings him home to meet the family. Thingol sets him an impossible task. Beren, being a complete himbo, agrees and leaves (ending the film). Action/Adventure/Romance.

(11) The Lay of Leithian: King of Nargothrond

Picking up right at the end of *An Unsuitable Suitor*. Two storylines – one of, as the title suggests, Beren going to Nargothrond with his ring and enlisting the help of Finrod Felagund, then heading north to Tol-in-Gaurhoth and doing exactly as well as you might expect. The other storyline features Lúthien repeatedly escaping various people, because no jail can hold her. We are introduced to Huan as she rides away on him to Tol-in-Gaurhoth. Dramatic battle with Sauron, etc. Ends with her being reunited with Beren. (Credits feature the line 'in loving memory of Finrod Felagund'. I will not be accepting criticism on this.) Action/Adventure/Romance.

(12) The Lay of Leithian: Lúthien's Song

The third part of the Lay of Leithian Trilogy, *Lúthien's Song* starts almost continuously from *King of Nargothrond*, and they could be quite easily edited into a single 11-hour film. Curufin and Celegorm take about half an hour to deal with, if that. Getting into Angband, theft of Silmaril, madness of Carcharoth, Hunting of the Wolf – introducing us to Beleg Strongbow for the first time!!! – death and revival of Beren, and the closest thing to a happy ending anyone ever gets in the *Silmarillion*. Action/Adventure/Romance.

(13) The Húrin Movie

We start with Húrin and Huor returning from Gondolin and not telling anyone where they went, then skip ahead several years and go to Maedhros' preparations for the Nirnaeth Arnoediad. Second half of the film is the Nirnaeth Arnoediad in its entirety, as much as possible from Húrin's perspective; ends with his capture by Morgoth and seating on the stone chair. What fun this film is. Tragedy/Action.

(14) Túrin: The Early Years

The first part of the Túrinsaga. Deals with the happy events in Doriath, the death of Saeros and fleeing of Turin into the woods (clad in slightly more than his hair). Then we move on to Túrin's life with the outlaws and meeting of Beleg, the tragedy of Mîm, and the slaughter at Amon Rudh. We end not with the death of Beleg, but with Túrin's realisation that he has done so. Morwen and Nienor also have their story told during this film, right up until they reach Doriath. Action/Tragedy.

(15) Tuor I: Sea-God's Blessing

Although he starts off in slavery, this is substantially more cheerful than his cousin. Deals with his youth, escape, finding of the hidden cleft of rainbows, appearance of Ulmo, meeting of Voronwë and travel to the Vale of Tumladen. We end with the two adventurers reaching Gondolin. Action/Adventure.

(16) Turin: Wurm Off The String

Túrin and Gwindor go to Nargothrond. Doomed romance. Fall of Nargothrond. Túrin and Nienor meet, marry, etc. Death of Glaurung. Pretty much just 'the second half of the Túrinsaga'. A thoroughly miserable and depressing film. Even the post-credits scene is just Húrin hobbling away from Angband miserably. Tragedy/More Tragedy.

(17) Tuor II: Fall of Gondolin

Very brief prologue scene where we see Húrin approaching the Vale of Tumladen. Then cut right to where *Sea-God's Blessing* left off, seeing Tuor reach Gondolin (which has barely been seen for *nine films*). Skip forward to when we have young Eärendil and Morgoth attacks. Much of the film deals with the siege and fall of Gondolin (including all the houses in full regalia, the mentioning of Glamdring and Orcrist by name and the unnamed dagger that one day will be Sting, Ecthelion kicking Balrog arse, Maeglin's treachery,

Glorfindel's duel with a Balrog, etc.) and then we see the survivors going to the Mouths of Sirion. Action/Adventure.

(18) The Tragedy of King Thingol

This is 'Of the Ruin of Doriath'. Pretty much just this chapter perfectly, ending with Elwing also going to the Mouths of Sirion. It's the first time we've seen the sons of Fëanor in a while, and they're as bloody as ever. Tragedy/Action.

(19) Eärendil: A Sea Odyssey

Despite the name, this film actually starts with Tuor and Idril leaving in *their* ship. We see the birth of Elrond and Elros (well, actually we see them as very small children, but you take my point), and then Eärendil runs away in his fancy boat. I don't *think* we're going to see him fighting Ungoliant, because that just sounds rather unlikely and Tolkien was never properly sure about it himself. It ends with the Third Kinslaying, and Elwing jumping into the sea with the Silmaril around her neck. Action/Adventure.

(20) Eärendil: A Space Odyssey

Picks up where *Sea Odyssey* left off. Elwing reaches Eärendil, who is... surprised by the whole bird thing, to say the least. They finally reach Valinor (which we haven't seen for quite a while), and speak with the Valar. Maybe Elrond and Elros' adoption is included in this film? But we have the Tower of Pearl and Eärendil going beyond the Doors of Night, anyway, and the Silmaril being seen from Arda. And Morgoth trembling. Action/Adventure/Drama.

(21) The War of Wrath Part I

War of Wrath is pretty much seven hours (ten and a bit if you include *Eönwë*, which we should) of god-scale battles. I mean, we're condensing it from (apparently) fifty years, so what do you expect? Tolkien didn't go into much detail on what happened in the war, but this one probably deals with a large section of the trampling-over-Beleriand-slaughtering-orcs-and-terrifying-Balrogs bit. Action.

(22) Eönwë

Partly a solo film, partly a continuation of *War of Wrath*, this is exclusively from the viewpoint of the herald of Manwë. It's entirely set within the War of Wrath, but as well as the battle scenes, we also see the Maia regretting what he has to do – the forests destroyed, the land flattened and driven beneath the sea – in order to root out Morgoth's evil. It ends as the last of Morgoth's land armies are destroyed. Action/Drama.

(23) The War of Wrath Part II

Ends the battle scenes with the Winged Dragons, their battle with the host of the Valar, and the appearance in the nick of time of Manwë's eagles and Eärendil in his ship. Hooray! About $\frac{3}{4}$ of the way through, Morgoth is finally captured, humbled and has his Silmarils

taken off him and the iron crown beaten into a collar for his neck (etc., etc.). The land of Beleriand sinks. Morgoth is thrown into the void. Maedhros and Maglor make off with the Silmarils but get rid of them. End of *Quenta Silmarillion*. Action/Drama.

(24) Return of the Son of One of the Sons of Feanor: Rings of Power

Mostly from Celebrimbor's perspective, dealing with the forging of the rings and of Annatar, Lord of Gifts – who is revealed near the end of the film to be Sauron. Of course. Celebrimbor is slain and Eregion nearly falls. Action/Adventure.

(25) Gil-Galad: Rise of Sauron

Picks up right from *Rings of Power*. Gil-Galad has to keep various elven, human and even dwarvish factions in balance while also trying to keep Sauron in check in Middle-earth, but struggles; the Nine Ringwraiths are formed and become steadily more of a problem, leading armies out from Mordor. Near the end of the film, they are expecting a final assault to crush them... but it never comes. Instead, the Númenóreans have come, and Ar-Pharazôn has humbled Sauron. This unlooked-for aid comes as a surprise to Gil-Galad, who is then troubled – *greatly* troubled – by what the king is doing with his new vassal. Action/Adventure.

(26) Elendil

Tells Ar-Pharazôn's backstory and of his rise to power in Númenor, then of his return to the island with Sauron captive. Elendil can only watch as the worship of Morgoth grows stronger and stronger, engulfing the whole island – and leading it to its downfall. He and his two sons escape, along with nine ships, at the end of the film. Disaster Movie/Action/Adventure.

(27) Elendil II: Kingdom in Exile

Picking up several years after the events of *Elendil*, this mostly deals with the founding of Gondor and Arnor, the War of the Last Alliance, and Gil-Galad and Elendil's deaths. Isildur's signal failure to cast anything into the fire is shown, but only briefly. There is a post-credits scene of Isildur's death. Action/Adventure.

(28) Carn Dûm

A stand-alone film set against the background of a world gone mad. Arnor and Gondor are weakening. The line of kings is almost gone, and the kingdoms are in ruin. This dramatic and chilling tale tells of the final stand of the men of Carn Dûm against the dread legions of the Witch-King of Angmar. Spoiler: they all die. Horror/Action.

(29) Elrond Does Nothing Film-Worthy So This Is Just A Biopic

Elrond narrates his own life, from birth, involuntary adoption, trauma, more trauma, living in a refugee camp, all four of his parents being dead, absent, a star or just deeply messed up, working for Gil-Galad, founding Rivendell, and staying there. This takes about

ten minutes. The rest of the film is actually a rom-com between him and Celebrian that mostly skips over the War of the Last Alliance, ending with Arwen's birth in the Third Age. Drama/Rom-Com.

(30) Wizards! In the House

It begins in Valinor. The five Istari are picked and sent across to Middle-earth to find that a shadow is falling across the land, and few are around to combat it. This film tells of the formation of the White Council and their cleansing of the land and study of lore; it ends with the unsettling discovery by Olorin that, somehow, Sauron is stirring again in Dol Guldur. Seriously. That's the last line. Drama/Adventure.

(31) Battle For Moria

Introduction explains that Moria has been a ruin for a long time. We then see Smaug attack Erebor, leaving thousands of dwarves without a home, and follow Thrór's quest to recolonise Moria. This film deals with the war between dwarves and orcs that followed, including Dain's slaying of Azog outside the gates of Moria, but the terrible cost in dwarven lives prevents them from recapturing the city. Action/Adventure.

(32) The Hobbit Part I

Mostly told from the perspective of Bilbo Baggins. When he's not in shot, however, everything is darker-tinged, and we hear more about the big picture – things are stirring again in the south of Mirkwood, and Gandalf is trying to summon the White Council together to cast out the Necromancer. This film ends with the dwarves captured by Thranduil's forces. It sticks very close to the book, right down to the enchanted river, elven feasting, and Bilbo shouting at the spiders. Action/Adventure.

(33) Voyages of Aragorn

This probably works better as a mini-series rather than a film as such, but deals with Aragorn's early life in Rivendell, plight-troth with Arwen, and his travels in disguise as Thorongil. Episodes in Denethor's Gondor and Thengel's Rohan, as well as a couple in Far Harad! Action/Adventure.

(34) The Hobbit Part II

Bilbo frees the dwarves and they float away in barrels (again, true to the book rather than film version). Laketown, sitting on the doorstep, conversations with Smaug. Meanwhile Gandalf and the White Council successfully kick Sauron out of Dol Guldur – and Gandalf then rides north to try and stop the dwarves, elves and Men from destroying one another over the hoard of Erebor. Death of Smaug, Battle of the Five Armies – mostly narrated to Bilbo in flashback sequences? – and return home. Action/Adventure.

(35) The Gollum Movie

We put Andy Serkis in a cave, unscripted, and see what he comes up with. No, tempting as that might be, we do actually have a plan for this one. It starts off with Sméagol and Déagol finding the ring, deals with Gollum's tragic story and loss of the ring to Bilbo, and ends with him wandering the wilderness and captured by orcs. Another cheery tale. Drama/Tragedy.

(36) Gandalf!

Gandalf runs around Middle-earth, trying to keep several plates spinning at once – meeting with Aragorn and getting him to search for Gollum, doing research on Bilbo's ring, warning Balin against going to Moria and generally feeling overworked and underpaid. Probably written as quite light-hearted. We also learn more about the Shire and about what Saruman's been up to. Drama/Adventure.

(37) The Lord of the Rings: Journey to Rivendell

The entire first book, from *Long-Expected Party to Flight to the Ford*. Yes, it includes seventeen years, Fatty Bolger, Gildor Inglorion and Tom Bombadil. And Old Man Willow, the Barrow-Wights, and Glorfindel on a horse with bells on. No, Bombadil will not have his own Bombafilm. He's not a coherent enough character to have a plot. He just vibes. Adventure/Action.

(38) Boromir And Faramir

Tells the story of the two brothers. Boromir tries his best to fight against their father's blatant favouritism, always sticking up for Faramir, but even Faramir admits he's by far the better warrior and Captain of Gondor. Ends with Boromir setting out to Imladris after his strange and troubling dreams. Action/Drama.

(39) The Lord of the Rings: The Ring Goes South

Book Two. We've got three and a half hours, but still might have to abridge *Council of Elrond* slightly. Other than that, it's all in here – Legolas screaming and being dramatic, Gimli singing about Moria, etc., etc. I agree with the choice of where to end the actual *Fellowship* film, though, so I'd probably stick with that. Adventure/Action.

(40) Eorl And His Horse

The tale of Eorl the Young and the Field of Celebrant. Explains what Rohan is and of its proud and noble history. Action/Adventure.

(41) The Lord of the Rings: War In Rohan

Book Three. 'Ah, the smell of the green grass! It is better than much sleep!' is in *verbatim*. Helm's Deep is as dramatic as in *Two Towers*, but without Haldir (we'll see what he was doing in *Galadriel and Celeborn*). Ends with the Palantír scene and Gandalf riding away with Pippin. Oh, and the Ents are done properly. (N.B. depending on which bit of HoME

you read, we might have seen the Ents before in *The Tragedy of King Thingol*.) Action/Adventure.

(42) The Lord of the Rings: The World's Worst Hike

Book Four, from *Taming of Sméagol* to *Choices of Master Samwise*. Tolkien's ending here – climactic squaring-off with Shelob, capture of Frodo and 'alive but taken by the enemy' is stunningly dramatic. Always has been. We're leaving it at that. Yes, this is a film with a lot of walking, but it has all the best Gollum bits in! Adventure/Action.

(43) Dain of Erebor

Starts shortly after Gimli and Glóin leave for Rivendell, in the twin cities of ~~proud Ankh~~ and ~~pestilent Morpork~~ Erebor and Dale. One messenger from Sauron has already come; what will be next? The answer lies in the Appendices – Sauron's forces from the East march upon Erebor and get right to its gates. Ends in the middle of the siege. Action/Drama.

(44) The Lord of the Rings: Battle for Middle-Earth

Book Five. Notably, does not have the blatant Halbarad erasure of the real films. (Also, did I mention that Andúril turns up in *The Ring Goes South*?) Ride of the Rohirrim, dealings with the Druadan, Pippin busy in Minas Tirith, passage of grey company to Pelargir. There's easily enough in here to make a long, very good film. Ends at the Battle at the Black Gate – just a dramatic cut as Pippin falls unconscious. Action/Adventure.

(45) Galadriel and Celeborn

March of the Lórien Elves against Southern Mirkwood. Battle campaigns. Galadriel being cool and sorcerous, while Celeborn does the actual generalling (because they work really well as a team! I know Celeborn is outclassed, but he's completely fine with this and just considers himself a very lucky elf). Ends as they are on the final approach to Dol Guldur. Action/Drama.

(46) The Lord Of The Rings: Sauron Defeated

Resolves the *four* previous films all at once for the first 2/3 (i.e. it's Book Six plus the overthrowing of Dol Guldur and the victory before Erebor). Then deals with Aragorn's coronation, wedding of Arwen and Aragorn, and the Scouring of the Shire. Ends with the ship sailing into the West. Action/Adventure.

(47) Samwise of The Shire

Sam Gamgee becomes Mayor – seven times – and has thirteen children. He's happy in the Shire. Yet – despite all that – he always feels like there's something he's missing. This film is different in tone to the others, yet important nonetheless, as it tells of the sea-longing stealing over him. When Mistress Rose finally dies, he hands over the Red Book to his

daughter and leaves... to Valinor. There is a post-credits scene where Legolas and Gimli, also in a boat, arrive in Valinor too. Drama / Adventure.

(48) Middle-earth: End of Days

There's enough writing for Sam Cook to put together *The Vision Full-Wrought*, so we can definitely get a film. Quite a long prologue explaining the Music of the Ainur, then skip to the far future. Somehow, Morgoth returns. He swallows the Sun and the Moon, and sweeps aside the armies of the Vanyar – yet all is not lost. Eönwë (remember him?) and Tulkas wrestle him to the ground, and then – from somewhere, we know not how – Túrin Turambar, wielding the shade of Gurthang, appears and decapitates the renegade Vala. Then the Silmarils are brought forth and unmade, the two Trees shine again, and the new Music begins. And that. Will. Do. Drama / Action.

The Twenty-Four Silmafilms: 1-23 and 48.

Of the Second Age: 24-27.

Third Age: 28-31, 33, 35-36, 38, 40.

The Hobbit: a duology.

The Lord of the Rings: Nine films all told.

The Lay of Leithian: a trilogy which can stand on its own.

The Túrinsaga: a duology which probably can't; at the very least it wants *The Húrin Movie* and *Middle-earth: End of Days*.

The Kinslaying Trilogy: why would you pick this out? *Fëanor II, Tragedy of King Thingol* and *Sea Odyssey* have the First, Second and Third Kinslayings in respectively, if you want to watch elves being terrible to one another. If you just want to watch elves being terrible in general, add in the three *Sons of Fëanor* films.

Poems and Consequences

Tom Bombadil's victorious Gollum impression by Alex Colesmith

Hey dol, merry dol, bless us and a-splash us,
By living for five hundred years, we loses all our gnashers!
All save for six, we says, white horses on a hill,
Champses at the Master's finger, gnaws the Ring free still.

Hey dol, merry dol, we lost the Precious, *gollum!*
Fell into the river with the current running swollen,
Dragged away by water strong with pebbles and with rockses,
But now a Baggins comes along with something in its pocketsets!

Ho, Tom Bombadil, bless us with great cunning,
Or if that fails, yes, gives us rocks, for Bagginses a-stunning!
By water, rock and bone, by long-forgotten tree,
The Baggins cheats, it does, it does, and it must give us three!

By hot water, stinking herbs, and raw and juicy rabbits,
This stupid fat hobbit has some daft and foolish habits.
He burns then and he scorches them and wastes the tasty meat,
And gives us horrid elven bread that chokes us as we eat!

By the Precious, round and gold, we swears to follow Master,
We wants to trick and kill him, but he tricks and binds us faster,
We hates it and we curses it, the Baggins are the worst,
The Master with his pity and the thief who pitied first!

Smeagol's best Gollum impression by Sarah Bewick

Cold be fish and rock and pool
And cold be Gollum in our home
Sun and moon are not so cool
He only likes the dark and stone
Makes us gnaw on old dead bones
My precioussss

Lost be thieves and travellers far
And lost be souls within our lake
Gold are cracks within my heart
The only light he'll take
He makes all of us quake
My precioussss

Lone be friends and lone be foes
And lone be all the time we made
He soothes us, helps with all our woes
But cruel when we's afraid
Of searching in cruel shade
For my preciouss
Gollum, Gollum.

Tom Bombadil and Goldberry on Ardavisian by Eleanor Smith

Hey! Come merry dol! Derry dol! My darling!
Bombadil is here to slay, with badger, hare and starling.
Fair Goldberry too, in green and water-lily –
We know what the people crave: music fun and silly!
From depths of ancient time we bring you song and laughter,
Dancing on the River-bank, and good pipeweed after.
Hey! Come derry dol! When it comes to parties,
There's none beats Bombadil and Goldberry, my hearties!

Some consequences

Written blindly by various members of the society

The Worb met Morgoth at McDonald's.

"I love horses," declared the Worb.

Morgoth replied: "Get thee from my gate, thou jail crow of Mandos!"

They pied Margaret Thatcher in the face, and the result was mutually assured destruction.

Smeagollum met J.R.R. Tolkien's evil alter ego, Jolkien Rolkien Rolkien Tolkien, at a table in the Boys Smith Room at John's.

Smeagollum enquired: "Have you considered milking your franchise for money?"

J.R.R. Tolkien's evil alter ego, Jolkien Rolkien Rolkien Tolkien, replied: "Nah, I remember it happens differently in the book."

They ate all the food, and as a consequence, such glory days were never seen in Middle-earth again.

Meanwhile, Lobelia Sackville-Baggins met Denethor (eating his tomatoes) in the queue for the Numenor Wave Rider Theme Park.

"But they were all of them deceived," said Lobelia.

"Indeed, the weather is ashy today," answered Denethor (eating his tomatoes).

They wrote a steamy fanfic story together, and because of this, Disney bought the rights to all of Tolkien's works, and announced its expansion into a cinematic multiverse.

Sauron dressed as Rishi Sunak met Gloin, sire of Gimli, far over the misty mountains.

"Jump in the pit," said Sauron dressed as Rishi Sunak.

Gloin retorted: "Be silent. Keep your forked tongue behind your teeth."

They had an erotically charged swordfight, and the Worb cult rose to prominence.

Quickbeam met Frodo (ring-mad) in the Minas Tirith cablecar.

Quickbeam asked: "Do you remember the sentient potato?"

Frodo said: "What?! You mean you didn't bring cake?!"

They walked into the Halls of Mandos holding hands, and as a result, Sauron was apparently unable to tell the difference between a spider and a cat.

Bob the Builder met a potato that's been boiled, mashed then stuck in a stew, outside the Orc All-Night Kebab Shop.

"To be or not to be," said Bob the Builder.

The potato that's been boiled, mashed then stuck in a stew said: "You taking the piss, mate?"

They formed an alliance to take down the evil corporation! As a consequence, Arda's magnetic poles flipped.

In Moria, Goldberry met the Entwives.

"I want pictures of Shelob!" said Goldberry.

The Entwives said: "In this economy?!"

They went scuba diving together to rediscover the secrets of their long-buried past but accidentally found the One Ring.

And CTS became more cursed.

Published by the Cambridge Tolkien Society

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