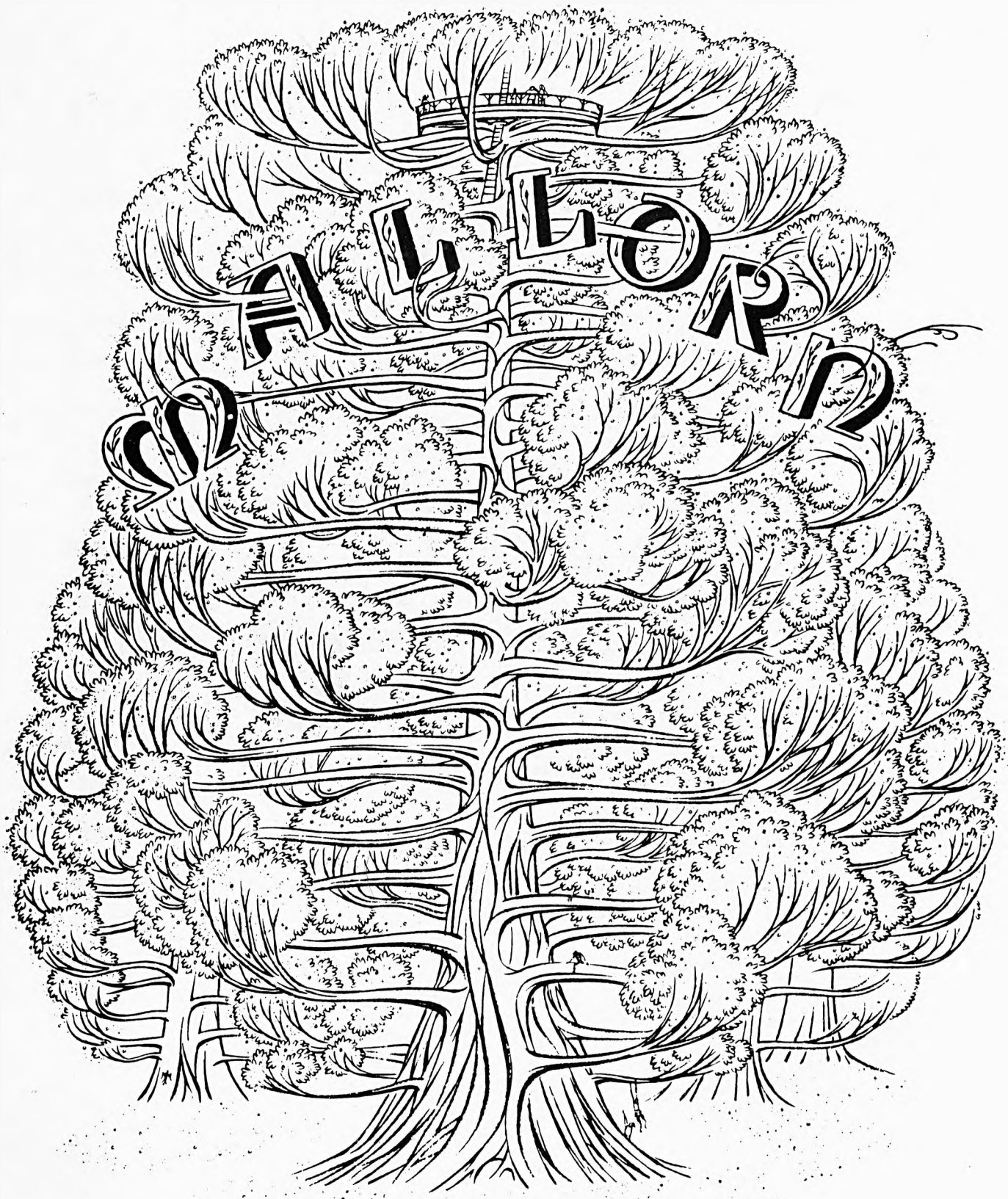
ALLORA

Mallorn 14

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P.S. Please could all future articles or poetry for Mallorn be typed, if at all possible — we have had trouble in the past, as people's handwriting is not always as decipherable as they might like to think!

55, RIDGMOUNT GARDENS,
BLOOMSBURY,
LONDON,
WC1E 7AU.

Hello, friends!

Here is another Mallorn — only five months after the last one! In fact, Mallorn is supposed to be a bi-annual journal, and I hope to be able to keep it as such. However, this does depend on you, to some extent. Although I have had a lot of poetry (some of it really good — please keep it up!), I have had no artwork of any kind and not very many articles, either. I do need material in order to produce a Mallorn. I also need to be able to build up a reserve of material in case of emergencies. So, if you have sent me material and are now puzzled by my saying that I'm running out, that's why. And don't worry, if what you sent was good enough (it usually is!) then it will, sooner or later, go in. Some things do have priority, though, such as reviews of Tolkien's books or Tolkien-related material — an example is the article by Christopher Tolkien in this Mallorn, for which I have been fortunate to get reprint permission.

In this issue is a poem by Andrea Todkill, who is an Australian (the Society spreads a long way!). Her poem is a deliberate attempt at imitating Tolkien's style (it certainly is not a rip-off). It is a very good effort — her first — especially as she is only 15!

The present issue also has a long article by David Masson on the subject of transcribing English into the Tengwar. This is a remarkably complex subject, and David Masson has put forward his own theories concerning it. His article also acts as a start to the linguistic group which is being formed — although I hope it will not take over Mallorn, as it threatened to do this time!

The article on "Middle-earth — a Chessboard?" may be of interest to those who like wargaming (such as myself!). A wargaming and Dungeons & Dragons group is being started in the London area for those interested (see Amon Hen 41).

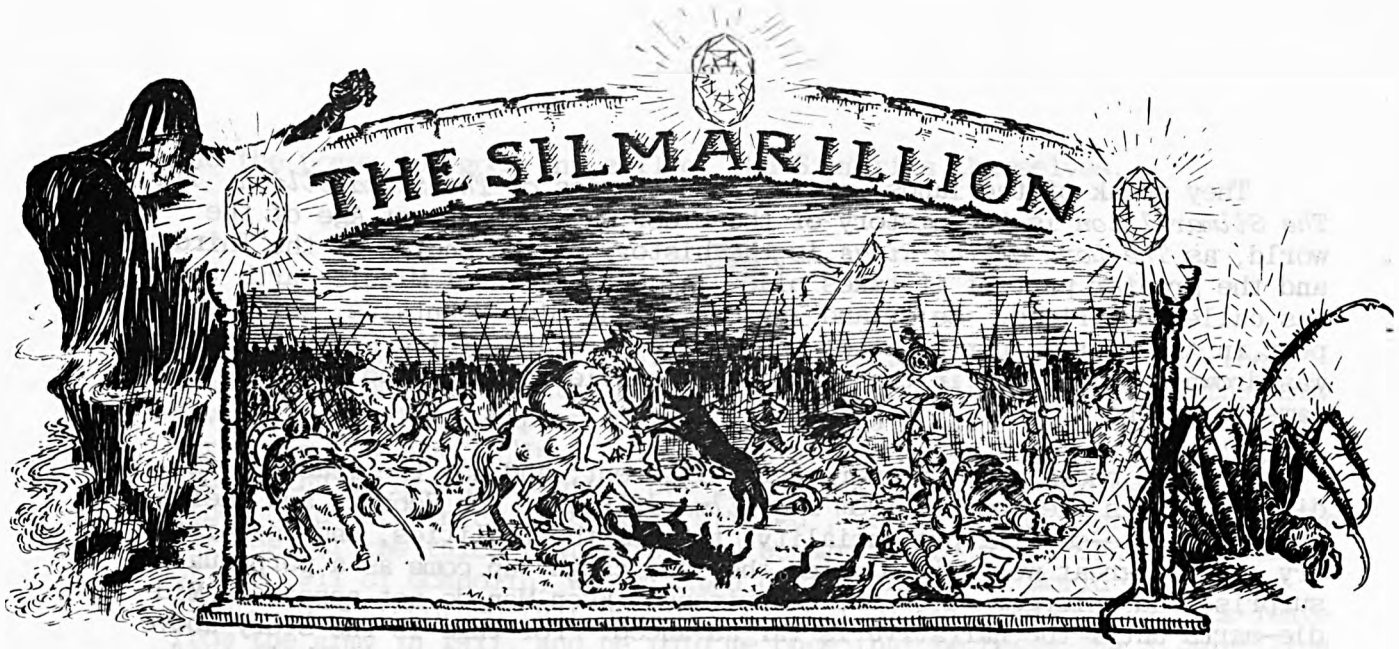
A new feature in this issue is the 'Follow-On' section which is designed to encourage communication through Mallorn without actually having a letters section. There are more details about this in the section itself.

Lastly, my thanks to those whose articles, artwork and poetry were used in this issue; also to Lester Simons for his help with the Tengwar article, and to Steve Pillinger who typed it all up and also did most of the design work in the articles!

I wish you all good reading,

Yours Leafily (!),

Susan Rule



by J.R.R. Tolkien

A Brief Account of the Book and its Making

By

Christopher Tolkien

[This article was originally published by Houghton Mifflin in 1977, and is reprinted here by kind permission of Christopher Tolkien and George Allen & Unwin Ltd.]

To a majority, perhaps, of those who are familiar with his name, J.R.R. Tolkien means "Hobbits". But many would say rather "Middle-earth", and by this they refer to that great imagined country, peopled by Elves, by Dwarves, by Ents, by men of different cultures, and by Orcs, through which the Fellowship of the Ring passed on its quest; peopled also indeed by Hobbits, in one small region called the Shire. It is a rich landscape, of mountain ranges, plains, forests, rivers, but richest of all in its past: its ancient roads and ruined cities, old battlefields and vast works of stone, named in many different languages. Yet there are frequent suggestions in *The Lord of the Rings* of an ever deeper past, of lands and cities that cannot be found on the map that accompanies the book: a past nonetheless that some of the persons in the story speak of as having known and seen with their own eyes. Thus Elrond, whose memory reaches back so far as to astound Frodo the Hobbit, speaks to him of "the glory of the Elder Days and the hosts of Beleriand"; and Treebeard the old Ent sings of ancient forests where he once walked — "but now all those lands lie under the wave".

They speak of the lands, cities, and stories of *The Silmarillion*. For *The Silmarillion* is the history of the Elder Days, the First Age of the world, as *The Lord of the Rings* is the history of the ending of the Third; and the greater part of it takes place in that region of Middle-earth that was called Beleriand. Beleriand lay beyond the Blue Mountains, which appear in the extreme northwest of the map to *The Lord of the Rings*; but it was drowned by the sea in the cataclysmic battle in which the First Age came to an end.

The two books are, however, very different; and not the least of the differences is the absence from *The Silmarillion* of the Hobbits and their cheerful, pipe-smoking provinciality, to whom the realities, and the history, of the great world into which they are caught up come as a perpetual surprise and enlargement of their horizons. Even Men do not appear in Middle-earth until the narrative is far advanced. For this is the story above all of the Elves, and it is seen largely through Elvish eyes: their tradition of their origins and their account of their peculiar and separate fate. *The Silmarillion* is indeed the central stock of that great imaginative enterprise from which *The Lord of the Rings* was derived; for the Elves were there from its beginning, and in them are to be discerned some of the primary aesthetic and philosophical convictions of its author.

Again, whereas the entire action of the story of *The Lord of the Rings* takes place within a span of twenty years and possesses great narrative urgency — the pressure and fear of the immediate and unknown event — *The Silmarillion* traverses long ages; and its elegiac air and tone might be described in my father's own words about the Old English poem *Beowulf*, when he wrote that "its maker was telling of things already old and weighted with regret, and he expended his art in making keen that touch upon the heart which sorrows have that are both poignant and remote".

The Silmarillion does indeed begin at the beginning, with the Elvish myth of the creation of the world, and it tells of great wars fought out at the beginning of time, when Morgoth, the power of evil incarnate in the world, sought to wrest the mastery of Middle-earth from the Gods — for in *The Silmarillion* appears a pantheon, scarcely glimpsed in *The Lord of the Rings*, whose powers and natures are uniquely conceived. The story then passes to the birth of the Elves in Middle-earth and their summoning by the Gods to dwell with them in their paradise of Valinor in the far West, beyond the sea. There follows the making of the Silmarils, the jewels of light, greatest of all the achievements of the Elves, and the theft of them by Morgoth; the rebellion of the Elves against the Gods; and their departure from Valinor and return to Middle-earth to wage war against the Dark Lord.

From here on (again to quote from my father's essay on *Beowulf*) "Disaster is foreboded; defeat is the theme". *The Silmarillion* chronicles the ruinous history of the Elves in Beleriand, the failure of their arms and their courage either to regain the Silmarils or to defend what they have achieved, and the destruction one by one of their great redoubts, by fire from without and treachery from within. Through the complex narrative run many interwoven strands: the workings of the curse of the God on the rebellious Elves, and of the blasphemous oath taken by the maker of the Silmarils and his sons, in which they laid claim to them forever; the mysterious operations of the sea-god Ulmo to devise a new hope out of ruin;

and the power for good and evil of the Silmarils themselves.

I have implied that *The Silmarillion* is an essential part of the long story that ended with the departure of the Ringbearers from the Grey Havens in the last chapter of *The Lord of the Rings*. That story began a very long time ago. "In a hole in the ground there lived a Hobbit" was the beginning of the Hobbits; but it was certainly not the beginning of "the world into which Mr. Baggins strayed", as my father expressed it. The earliest of the tales that afterward became *The Silmarillion* (the story of the Fall of Gondolin) was written during the First World War. Long afterward he recorded that he wrote it "out of my head" during sick-leave from the army in 1917, and he told me once that he began *The Silmarillion* "in army huts, crowded, filled with the noise of gramophones"; indeed some lines of verse in which appear the Seven Names of Gondolin are scribbled on the back of a paper setting out the chain of responsibility in a battalion. This story, and those that followed it during the next years, are still in existence, written rapidly in battered notebooks that are often only decipherable with patience and a magnifying glass.

At the time of his death fifty-six years later it was still unfinished. For nearly twenty years after the publication of *The Lord of the Rings* in 1954-55 he had continued to work on "the matter of Middle-earth", until it had reached a luxuriance that was beyond his declining energies to order. Thus *The Silmarillion* is at once the precursor of and the sequel to *The Lord of the Rings* — a curious situation, for which he himself, when badgered for a definition of the relation between the two books, coined the highly uncharacteristic word "prequel"!

Nevertheless, *The Silmarillion* as now to be published goes back to those earliest versions in most of the essentials of its conception: the Gods in the West beyond the sea, the secret city of Gondolin hidden behind its encircling mountains, the forest kingdom of Doriath, the stronghold of the Dark Lord in Angband in the North; while many of the legends, the Two Trees of Valinor, whose light was imprisoned in the Silmarils, the first awakening of the Elves in Middle-earth, the stories of Beren and Lúthien and of Túrin Turambar, survived with little really fundamental change from those early writings. As time passed they became a permanent element in my father's mind: they were not as completed things, from which an author passes on to new and separate creations, but sources of imaginative energy throughout his life, a stable body of legend, life-giving, to be explored for new meaning and capable of new interpretation. (When in *The Lord of the Rings* Aragorn on the hill of Weathertop attempted to ease the fear of his companions by telling them the story of Beren and Lúthien, he was indeed telling them an old story, and not one got up to give a fictitious air of antiquity.) And they could lend themselves to different treatments: to longer and shorter versions; to ample poems in various metres, which might again be reduced to prose (as is the case with the story of Beren and Lúthien in *The Silmarillion*); or they could be represented as annals in the learned chronicles of people living long after.

But if this "mythology" became authentically based in an imagined

And they fled North together And Ne Numbled His Pride And suffered Her To Ride upon him in The fashion of A steed Even As the Orcs did At Times on Great Wolves Thus they made good speed for Nuan was swift And Tireless.

[SILMARILLION P.173/4]

past (to which in later writing the great figures of the Third Age look back with awe) and therefore in a sense detached from himself, it was nevertheless the product of his own imagining — and in great part the imagining of his youth. Moreover, it was never published, and therefore never received a form fixed and irrevocable outside his own manuscripts. Thus he was free, being both creator and interpreter, to develop it, to devise new detail, to suppress old motives and to discover new ones. I say 'discover', because that is how he himself saw it; as he said once, "Always I had the sense of recording what was already 'there', somewhere; not of 'inventing'." In notes that he wrote as private discussions or 'thinking aloud', he often spoke as if the solution to a problem could best be found by penetrating more deeply into the matter, as if some contradiction could best be resolved in terms of what was already known — far more rarely did he treat his work autocratically, saying "This won't do" or "I must get rid of that". Yet it was subjected to close critical examination, and things wouldn't do, and things were got rid of — but usually by subtle transformation rather than by outright rejection, so that the study of the growth of these legends can seem not unlike that of those of actual peoples, the product of many minds and generations.

By the time of my father's death the amount of writing in existence on the subject of the Three Ages was huge in quantity (since it extended over a lifetime), disordered, more full of beginnings than of ends, and varying in content from heroic verse in the ancient English alliterative metre to severe historical analysis of his own extremely difficult languages: a vast repository and labyrinth of story, of poetry, of philosophy, and of philology. By no means all of this was *The Silmarillion* proper, of course; that had a definite narrative structure. But it was in the process of expansion; 'waves' of revision passing over it had petered out or been overtaken by other waves, leading to frequent lack of coherence, and many parts existed in parallel versions, often divergent at essential turns in the story.

To bring it into publishable form was a task at once utterly absorbing and alarming in its responsibility toward something that is unique. To decide what that form should be was not easy; and for a time I worked toward a book that would show something of this diversity, this unfinished and many-branched growth. But it became clear to me that the result would be so complex as to require much study for its comprehension; and I feared to crush *The Silmarillion* beneath the weight of its own history. I set myself, therefore, to work out a single text, by selection and arrangement. To give even an impression of the way this has been done is scarcely possible in a short space, and it must suffice to say that in the result *The Silmarillion* is emphatically my father's book and in no sense mine. Here and there I had to develop the narrative out of notes and rough drafts; I had to make many choices between competing versions and to make many changes of detail; and in the last few chapters (which had been left almost untouched for many years) I had in places to modify the narrative to make it coherent. But essentially what I have done has been a work of organisation, not of completion.

At the end of the book are given, according to my father's expressed intention, two short separate works. The first of these, *The Downfall of*

Númenor, is an 'Atlantis' legend. The Men that were faithful in the war against Morgoth were granted as reward a great life span on the island of Númenor, set in the seas between Middle-earth and Valinor, the land of the Gods; but they cast away their gift in the attempt to escape from death, being deceived by Sauron, at first the agent of Morgoth and afterward himself the supreme power of evil in the world, the Lord of the Rings. The last king of the Númenoreans sailed with a great armada against Valinor, in an insane attempt to conquer the Undying Lands; but a great chasm opened in the sea, and Númenor on the edge of the rift toppled down into the abyss and was swallowed up. After that cataclysm there was no dwelling-place of the Gods on earth, for Valinor was "taken into the realm of hidden things"; and if Men sailed west over the sea they came no nearer to the land of the Gods, for the world was made round. "And those that sailed furthest but set a girdle about the Earth and returned weary at last to the place of their beginning; and they said: 'All roads are now bent.'" Only to the lingering Elves of Middle-earth was it granted to sail away on the "straight road", and come into the True West.

The second of these short works is called *Of the Rings of Power*. In this is recounted, in the manner of *The Silmarillion*, the great events of the later Ages; and by its inclusion the War of the Rings is placed in the context of the whole history of the Eldar, the High Elves, in Middle-earth. The book thus concludes with a greater finality than does *The Lord of the Rings*, although both end at the same point, with the departure of the white ship from the Grey Havens; for this is indeed the end of the story.

> *"In the twilight of autumn it sailed out of Mithlond until the seas of the Bent World fell away beneath it, and the winds of the round sky troubled it no more, and borne upon the high airs above the mists of the world it passed into the Ancient West, and an end was come for the Eldar of story and of song."*

magic

Hobbits still dwell in the west of the world.
Treasures there are where the dragons lie curled.
Elves are hidden in the forests of Dawn,
Awaiting a new age, the coming of Morn.
Magic lies, unknown, in Man's midst.
Perhaps heroes still sleep in the east of our minds.

Gordon MacLellan

Follow-On

This is a new section in Mallorn. *As you may know,* Mallorn *does not have a letters section. However, I do get letters, some of which include replies to articles; I have therefore decided to include in the present* Mallorn *two of the article follow-ons that I have received. Obviously this section depends very much upon editorial discretion: it may not always appear — and this depends on the response. Any replies to be included must have a definite point to make, relating to a particular article. It should, ideally, be longer than a sentence, but not long enough for a full article. Given these points, 'Follow-On' should continue. Now it's up to you!*

LotR Translations

In Mallorn 13 *I suggested that foreign readers might like to comment on translations of Tolkien's works in their own languages, following on from Denis Bridoux's article on the French translations. Here is an interesting response from A. Appleyard:*

The Dutch translation of *LotR*, entitled *In de Ban van de Ring*, was published in 1978 by Spectrum (Utrecht/Antwerpen). Some notes follow:

A significant mistranslation occurs in the chapter 'The Battle of the Pelennor Fields': the Nazgûl-lord, in the English original, says, "Come not between the Nazgûl and his prey! Or he will *not* slay thee in thy turn...."; the Dutch, however, has, "Kom niet tussen de Nazgûl en zijn prooi! Of hij zal je op zijn buurt doden...." — omitting the italicised *not* in the English. As regards the 2nd-person pronouns ['you'] used in this passage, it is interesting that Éowyn uses *gij* (dialectal/biblical/poetic), while the Nazgûl uses *jij* (intimate/condescending, like French *tu*).

Names that are in English have been translated into Dutch. A few examples are: Names of species — Hobbit/Hobbits; Elf/Elfen [*elf* also means 'eleven']; Dwerg/Dwergen; Ork/Orks; Ent/Ents. Hobbit names — Baggins = Balings; Merry = Merijn; Pippin = Pepijn; the name 'Gamgee' is gone and Sam Gamgee = Sam Gewissies; Brandybuck = Brandebok; Bullroarer Took = Bullebas Toek (Dutch *oe* = English *oo*); Hobbiton = Hobbitstee; Brandywine = Brandewijn; Michel Delving = Grotedelft; Tookborough = Toekburg; Bywater = Bijwater; etc. The Shire = de Gouw ('the region'); Bree = Breeg (from Celtic *brig-*, 'high'); Chetwood = Kijtbos (Celtic *cêto-*, Welsh *coed*, 'wood', 'forest'); Archet = Boog — a mistake! (*boog* = 'arch', 'bow'; but I think the name is from, e.g., Welsh *ar coed*, 'by the wood', and should therefore be something like *?Arkijt*). Names of Men — Strider = Stapper; Barliman Butterbur = Gersteman Boterbast; Wormtongue = Slangtong (*slang* = 'snake'); Ranger = Doler ('wanderer', 'err-er/one who errs'[!]). Other names — Shadowfax = Schaduwvacht; Sting = Prik; Hollin = Hulst (but in the Book of Mazarbul remains as 'Hollin'); Quenya = Quenyaans; Sindarin = Sindarijns; Sharkey = Sjappie (but the footnote re *'sharkû'* is still there).

Word-play: This is the prime pest of translators; *LotR* is luckily al-

most free of it. But some instances are: the G-rune on the packets standing for 'Gandalf/grand' — here 'geweldig' is used ('mighty/terrific/awful/enormous'); the G-rune on Galadriel's box ('Galadriel/gardening') — 'gaarde' is used (poetic for 'garden'). In the ride of the Rohirrim: "'What is afoot?' 'Anything that can remain so.'" (play on 'afoot', = 'going on' or 'on its feet'); here the Dutch has, "'Wat er gaande is?' 'Alles dat er gaande kan zijn.'" (roughly, "'What is going on?' 'All that can keep going [on].'").

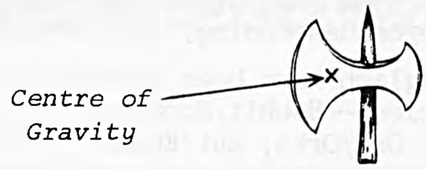
Poetry: The alliterative verse is translated as alliterative. Sometimes the metre and alliteration suffers in the interest of accurate translation; but the translator may not have completely understood Anglo-Saxon alliterative verse: in one case, "as *w*ind in the morning. *W*ar was kindled" becomes "als *w*ind in de morgen. Oorlog ont*w*aakte" ('War awoke'), with the alliterant letter incorrectly on the second rather than the first strong beat of the second half-line ('Ont*w*aakte oorlog' would correct this).

A. Appleyard

Gimli's Axe

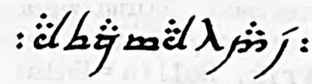
In his article on this subject in Mallorn 13, *Jonathan Simons maintained that since a double-bladed axe would have been impractical, Gimli's axe must have been single-bladed. Ashfaq Mashhadi here puts forward a contrary view.*

All who I have asked have told me that they (like myself) had received the impression that Gimli's axe was double-edged. However, our Chairman's article proved that an axe with two equal-sized blades would be difficult to swing. But what if one were smaller than the other? Thus:



If the axe was designed thus, it would still keep the centre of gravity between the shaft and the larger cutting edge. Also, more to the point, in a backswing the smaller edge would be more useful than an armour-punch, since in pitched battle Gimli aimed at necks rather than midriffs.

As for greater danger of laceration, I doubt that a mail-wearing Dwarf, experienced at carrying an axe, would be likely to injure himself on his own axe when he wore it.

 *

[Ashfaq Mashhadi]

*(Writer's own tengwar.)

J.R.R. Tolkien, Scholar and Storyteller: Essays in Memoriam

edited by MARY SALU and ROBERT T. FARRELL

Ithaca & London: Cornell University Press, 1979.
325pp. $25.00/£15.00.

This is a collection of essays by some of J.R.R.Tolkien's colleagues and students, all of whom are scholars in their own right. Most of the essays reflect Tolkien as 'scholar' rather than 'storyteller', and as such provide a valuable insight (for those who have read only his fiction) into the kind of thinking and subject-matter with which his professional life was concerned.

The book is in three parts; the first contains *The Times*'s obituary on Tolkien, a memoir by S.R.T.O. d'Ardenne, and the script of Tolkien's valedictory speech (here printed for the first time) on the occasion of his retirement from the Chair of English Language and Literature at Merton College, Oxford.

The *Times* obituary notice had been written long before by C.S.Lewis, a fact first revealed in Carpenter's *Biography*, though not stated in the present volume; indicating (it must be said) a sizeable gap between its preparation and its publication.

The Valedictory Address to the University of Oxford, 5th June 1959, is quintessentially Tolkien in the number of ideas presented in so small a space, in the brilliant darts of allusion and metaphor, in the trenchant expression of his own views (Tolkien was never one to be coy about his prejudices), and in the characteristic humour, as he reviews his lengthy efforts at trying to bridge the gap between 'language' and 'literature'.

D'Ardenne's "The Man and the Scholar" recalls Tolkien both as teacher and as friend for over forty years. Once, Tolkien took her breath away by describing precisely what must be the pronunciation of 'beau' in her own Eastern Walloon dialect, although he had never heard her say the word. Interestingly, she makes a reference to Tolkien's "verse translation of *Beo-*

wulf", something we may all hope one day to see.

Part Two of the collection contains ten essays on aspects of English literature ranging from *Beowulf* to Chaucer. It should perhaps be noted that, excellent as all these pieces no doubt are, they will make heavy going indeed for any reader not already acquainted with their subject-matter (as they did for the present author).

A.J. Bliss, in "*Beowulf*, Lines 3074-3075", demonstrates, with the help of linguistic analysis, that Beowulf suffered damnation for plundering a treasure-hoard which he did not know had been cursed by its previous owners; while P.J. Frankis, in "*Laȝamon*'s English Sources", stresses the use made by Laȝamon of Aelfric's *Homilies*.

"God, Death, and Loyalty in *The Battle of Maldon*", by Fred C. Robinson, reveals the true measure of the loyalty and courage of Byrhtnoth's men: they choose to fight their Viking enemies rather than flee them — despite not only their leader's initial error of giving the enemy fighting-room, and the cowardly example of their superior officers (who leave quickly), but also the uncertainty which current religious belief entailed concerning their fate after death. When one died there was believed to be virtually a physical struggle between angels and demons for possession of one's soul — a struggle which the demons might well win if one had committed sins one had forgotten about. This lesser uncertainty was laid against the background of a greater religious doubt: that God should allow so many present evils at all. Despite this, Byrhtnoth's men remain loyal to the end.

E.G. Stanley explores the meaning of one word in "*Geoweorþa:* Once Held in High Esteem"; Ursula Dronke shows the conscious skill of the unknown storyteller in "Narrative Insight in *Laxdaela Saga*"; and J.A.W. Bennett traces the history in medieval times of the Socratic counsel 'know thyself' in "*Nosce te ipsum:* Some Medieval Interpretations".

In "Chaucer's Man of Law and His Tale: The Eccentric Design", Robert T. Farrell shows the Man of Law's 'uncertain hope' in salvation contrasted with the unquestioning faith of his story's heroine, Constance; however his sensitivity to and experience of human nature help to produce a skilful portrait of her.

Douglas Gray examines the concept of *'pite'* in his article "Chaucer and 'Pite'", showing that it embraced both pity and dutiful compassion, the hallmarks of a noble and generous soul.

In "Make Believe: Chaucer's rationale of Storytelling in *The House of Fame*", Geoffrey T. Shepherd shows that for a story to be successful it must, at least in terms familiar to Chaucer, possess both *sooth* — those generalisations derived from ordinary human experience and universally accepted as true — and *trouthe*, which comes from the creditworthiness of the storyteller.

Rosemary Woolf's "Moral Chaucer and Kindly Gower" inverts the traditional formulae "kindly Chaucer" and Chaucer's own "moral Gower" by showing that whereas Gower was often over-indulgent to his character's sins, it was Chaucer who took a sharply defined moral stance with regard to his own characters.

Part Three of this book will probably be of more interest to Tolkien Society members than the foregoing essays, since its three pieces concentrate their attention on Tolkien's fictional writings.

Derek S. Brewer, in "*The Lord of the Rings* as Romance", distinguishes the novel, which is concerned with surface realism, from the romance, which (in common with folklore, myth and dream) uses symbolism to convey underlying significances. One major and characteristic theme is the passage from untried youth to maturity, innocence to experience as it were, with everything that this entails: conflict with parents and discovery of sexuality, for example. Another major theme is the passage to, and confrontation with, death (and indeed Tolkien himself once said that *The Lord of the Rings* was about death).

Romance, in this sense, has become submerged during recent history, with, as it happens, the fairy-story meeting the still-felt need; and it is the work of a modern defender of the fairy-story, *The Lord of the Rings* by Tolkien, that meets this need by providing a narrative of great symbolic power. Here the archetype of the Quest is used, but with a paradoxical twist: the Ring must be destroyed, not found; and even so, Frodo does not accomplish the Quest. This is done by Gollum, his *alter ego*, whose actions at this point hint at an overarching Providence. Among the themes treated symbolically in *The Lord of the Rings* are self-sacrifice; the confrontation with and final acceptance of death, not only as an end but as a release and blessing; the coming to terms with grim reality that leaving the Shire represents; and the monsters of parental domination to be overcome.

At another level, Brewer has a complaint to make against the story: the main characters, the Companions of the Ring, get off too lightly. Apart from Boromir they survive to lead long and happy lives. Perhaps if Merry had died in stabbing the Nazgûl-king, if Gimli had fallen in battle, and if Sam Gamgee, struggling with Gollum, had fallen into the Crack of Doom, then this aspect of the plot would have been much more convincing.

"The Gospel of Middle-Earth according to J.R.R. Tolkien" by William Dowie discusses the absence of specific religious references in *The Lord of the Rings*, although the book still conveys a sense of religiosity (at least, to Dowie). Drawing upon Eliade, the author sees the universe, the world of matter and of change, as being a divine creation, and its multifarious phenomena as manifesting "the different modalities of the sacred in the very structure of the world and of cosmic phenomena". Tolkien's world has its special places, regions of especial sacredness which, indicating the non-homogeneity (hence moral relativity) of space, serve as paradigms of creation itself; the Shire, Rivendell, Lórien, Rohan and Gondor, for example, are sacred areas to be defended against the forces of chaos which would reduce all space to sameness. *The Lord of the Rings* possesses the sacrality of the natural, not the institutional; as Tolkien observed: "the religious element is absorbed into the story and the symbolism" of the book.

Finally we come to Tom* Shippey's "Creation from Philology in *The Lord of the Rings*", which mainly explores Tolkien's assertion that his story was "primarily linguistic in inspiration". Although many critics have chosen

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*In this collection, just "T.A.".

to disregard this, Shippey finds that it was certainly true for some elements of the story. It seems to be the case that both the characteristics and, sometimes, the actual names of the various races that inhabit Middle-earth derive from long and weighty consideration of the philological history of the names used, as well as the history of such races in folklore and early literature. Tolkien's dwarves owe more of their character to the *Prose Edda* than to the O.E.D. (whose original, rather deprecatory, entry had only *dwarfs* as the plural). Elves in legend have a reputation not only of beauty and beneficence, but also of malice and danger, a dichotomy reflected in the O.E.D. history of the usage of *elf*. Tolkien actually attempts to account for this in his description of the Rohirrim's suspicion of all things elvish. *Orc* and *ent* are words which do not exist in English today, but which might have done so had their Anglo-Saxon originals in *Beowulf* survived. Perhaps the most interesting word here is *hobbit*: it has no Anglo-Saxon original (although Tolkien invents one — *'holbytla'*, or 'hole-dweller'). The new invention of the word reflects the new invention of the race. Some have said that *hobbit* owes something to *rabbit*; perhaps so, since *rabbit* has no Old English equivalent, only 'recently' appearing in the thirteenth century.

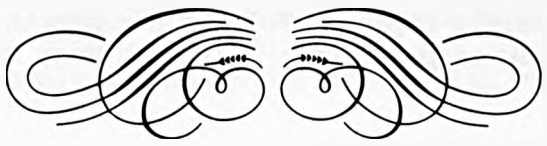
Such techniques on Tolkien's part seem to give his book a unique depth and consistency; similar techniques are applied to such things as place-names and proverbs: they are carefully suited to the peoples who live in such places and use such proverbs.

Shippey then turns to the question of the absence of religion from *The Lord of the Rings*, and finds that Tolkien did much as he considered the author of *Beowulf* to have done: that is, he imbued the story with an ultimately Christian outlook, but rooted out all specific religious references. In the background of *The Lord of the Rings* there are hints of a providence-behind-events and a survival after death, but these remain only hints.

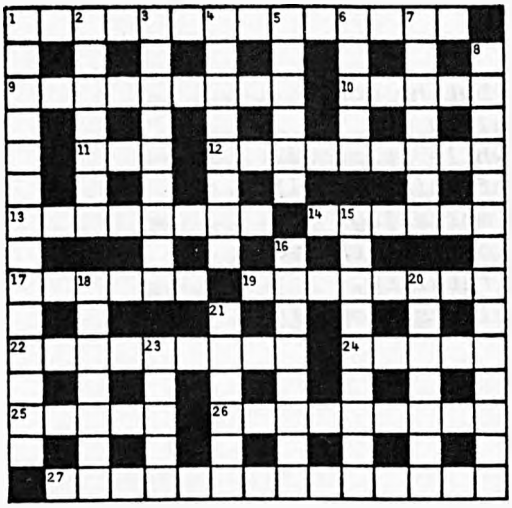
Shippey's essay, like the previous two, is obviously pre-*Silmarillion* (as can be seen from the discussions of religion in Tolkien's writings), but valuable nonetheless. Another feature shared by these essays is that they come from scholars active in areas of study in, or adjacent to, Tolkien's own field of learning, and give the impression (especially in Shippey's case) of taking an 'inside look' at what Tolkien was up to.

Ending with a select bibliography of Tolkien's writings by Humphrey Carpenter, this collection of essays can well stand as a companion volume to *English and Medieval Studies*, Tolkien's seventieth birthday *festschrift*, and is a fitting tribute to its subject's many-sided genius.

Charles E. Noad



Morgothword ...a slightly Fiendish Crossword!



NOTES on the Elvish items in this Crossword:

(1) Clues given in italics indicate words or phrases (but not proper names) in one of the Eldarin languages: Quenya or Sindarin is specified by (Q.) or (S.).

(2) Where a Quenya or Sindarin phrase does not actually occur in that form in Tolkien's writings (i.e., has been constructed on the analogy of a similar word or phrase), the degree of 'dubiousness' is indicated by one or two question marks preceding the clue.

Thus if the required word were, say, lumbuli *("shadows" - cf. the singular* lumbule *in Galadriel's Lament), on the analogy of* lasse-lassi *("leaf"-"leaves"), the clue might be given simply as: "?Shadows (Q.)". Occasionally, however, something even more dubious (though conceivable) might be given: so that the clue "??Tree-land (S.)" might be used to indicate the rather speculative word* 'Galadhien' *(a Sindarin description of Fangorn Forest?) - on the analogy of* Ithilien *and* Anórien *("Moon-land" & "Sun-land").*

(But note that queries at the end of a clue are used according to the normal crossword conventions, i.e. to indicate a degree of general 'unexpectedness' about the clue as a whole.)

(3) Frequent reference to Jim Allan's Introduction to Elvish *(esp. p.15) - if possible - and/or to the Appendix to QS on 'Elements in Quenya and Sindarin Names' (p.355ff.), is highly recommended. You Have Been Warned!*

CLUES ACROSS:

1. *Jewel of an Elvish Trade Union? (S.) (6,1,7.)*
9. Where Isildur left his youngest son. (9.)
10. Holy-woman(?), helper of the dark lady in the land of echoes. (5.)
11. *Lower growth for a year? (Q.) (3.)*
12. "A short, crook-legged creature", unwitting deliverer from slaughter by the Whiteskins. (9.)
[13. See 6 down.]
14. *??Hellish. (S.) (6.)*
17. Break stone to find this somewhat prolific, quadruply-great uncle of the Magnificent. (6.)
19. = One of 26 across.
22. *?One of the companions of Melian. (Q.) (9.)*
24. *Those that* tintilar ómaryo airetári lírinen. *(Q.) (5.)*
25. Half of the Hunters: one out of seven. (5.)
26. *Far-sighted contributions to the technology of Middle-earth. (Q.) (9.)*
27. Description of Fangorn in springtime? (3,2,9.)

CLUES DOWN:

1. More than an enchanting item of a Queen's clothing. (6,2,6.)
2. 'Mighty King', slain on Amon Sûl.
3. *?Of the Kindler. (Q.) (9.)*
4. The second of that name took the tenth top county office; and sired a large, loud, and notable Orc-router. (8.)
5. *?Deep valleys. (S.) (6.)*
6 & 13-across: Gruesome event that provoked a slaying of heralds. (5,2,6.)
7. Oldest. (7.)
8. Where the Rising of the Sun and Moon is sung: ____ ____ ____. (2,3,9.)
15. *??"Land of 'Fell Fire'": possible description of an area of northern Dorthonion in the Sudden Flame. (S?) (9.)*
16. Gil-galad's snow point: the tip ____ ____. (2,6.)
18. *?Of wings. (Q.) (7.)*
20. Where the members of 1-across pursued their trade. (7.)
21. Where Sauron cast the Friend of Men. (2,1,3.)
23. *Famous dog leaves??! (Q.) (5.)*

Devised by **Steve Pillinger**

the wood-wraith

A hermit dwelt, in days of yore,
Within a forest, black as coal,
For threescore years - and nevermore
Saw he a mortal. Scrabbling
For meagre meals in drift and hole,
While hair and beard grew long and hoar,
At last he felt his dying soul
Departing from him. Babbling,

He told the forest that he would
- If given immortality -
Ward off intruders while it stood.
His last breath left him, bubbling.
And then, from aged mortality,
The Wraith arose to guard the wood
With callous, cruel fatality,
The lives of travellers troubling.

Long years beyond, at close of day,
Three mortals to the woods drew nigh,
Pursued by foes, they would not stay
For sake of old wives' mumbling.
They passed dark borders, running by,
Tore down the boughs that barred their way.
The injured wood's indignant sigh
The Wraith stirred with its grumbling.

"Fulfill thy bargain!" came its call,
"Despoilers come!" The forest's cry
Demanded blood - "Destroy them all!"
Rage rushed through branches, rumbling
The Wraith-lord vowed, "Then they will die!"
He promised the destroyers' fall -
"They flee in vain - their throats will dry,
Their minds in madness crumbling."

The Wraith approached them, looked upon
Them while they spoke of forest lore.
With eldritch fog he drove them on
In senseless terror yammering.
"They'll taint the woodhalls nevermore."
He watched them stumbling on and on,
They ran until they could no more,
Their desperate heartbeats hammering.

But what was infinitely worse
Than weariness or deadly fear -
They all were racked with raging thirst -
They heard a distant bubbling.
"Water!" they cried, "Some must be here!"
Their ears bewitched by spectral curse,
They staggered onward, far and near,
And then collapsed and, grovelling

Exhaustedly upon the ground,
They slept at last and never knew,
It was the Wraith's dark home they found.
They tossed in nightmares shivering.
The Wraith at length drew closer to
His wood-wove home in hollow round.
He thought, "I will be rid of you!"
With silent hatred quivering,

He gazed upon them, cursed their sleep
For profaning his darkling den,
Then glided forth, his prey to meet -
Their eyes blinked open, glistening.
"Here will you die - doomed, craven men!"
He fled them then on unseen feet
And left them wakened, once again,
In forest nightshade listening.

He saw them leave the grotto black,
They meant never to come again.
The Wraith considered turning back,
But shadowed their way, following.
Behind them, drifting long, and then -
A thought that stopped him in his track!
Remembering, once, he was of men,
He moved on slowly, sorrowing.

The life that he had left behind!
The rushing hours, the fleeting years,
Thoughts locked away long in his mind
Behind his eyes were quavering.
The ancient memories, joys and fears,
Seared his cold heart - for these, his kind,
New pity tortured him with tears.
His death resolve was wavering.

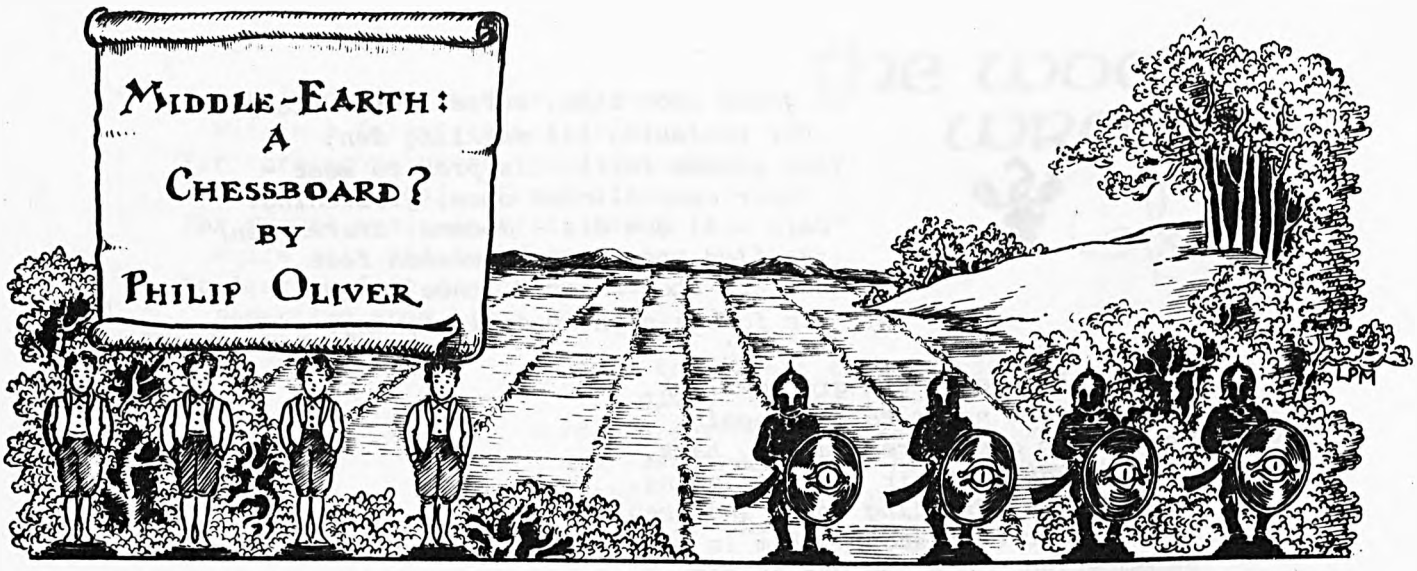
"They shall be free!" the spectre cried,
Not wishing to torment them more,
He sped his pace and reached their side,
Appearing to them, shimmering,
A fire-fly floating on before,
He lit their way to the outside,
Until at last they could be sure
They saw bright waters glimmering.

Through woven boughs to open sun
They ran, rejoicing to be free,
All pleased to leave, save only one,
Who stood by wood-marge listening.
"To you who saved us all," cried he,
"We owe so much for what you've done!"
The Wraith beneath a writhen tree
Appeared in marsh-glow glistening.

Said he, "Leave thee my dark domain!
Begone and let no man return!"
For in the woods he must remain,
Though years fly swiftly scattering.
To gloaming gloom he e'er must turn,
And, wrung with long despair and pain,
In solitude his fires burn,
His warm heart hopeless shattering.

"Why didst thou not our bargain keep,"
The forest asked, "and kill the men?
And why dost thou now sigh and weep?"
He gazed on black woods morrowless.
"I will not kill for thee again.
I pity men, and long for sleep."
"Then thou shalt die!" "No, live again!"
The Wraith departed, sorrowless.

Andrea Todkill
— 'LINDORIEL' —



Being a chess player myself, I noted with interest the following passage:

> "The board is set, and the pieces are moving. One piece that I greatly desire to find is Faramir, now the heir of Denethor. I do not think that he is in the city; but I have had no time to gather news. I must go, Pippin. I must go to this lords' council and learn what I can. But the enemy has the move, and he is about to open his full game. And pawns are likely to see as much of it as any, Peregrin son of Paladin, soldier of Gondor. Sharpen your blade!"
>
> (*The Return of the King*, page 32.)

Pippin may be a pawn in this battle, but what of middle-earth as a whole? I believe a direct parallel could be drawn, although there will be problems which I will outline later.

My arrangement would be as follows:

The *knights*, those pieces constantly probing the defences, I would say were the two great warriors and brothers, Boromir and Faramir.

The *rooks*, those corner-stones of middle-earth, the turrets of hidden majesty, must be the Eldar, Elrond Half-elven and Círdan the Shipwright.

The *pawns*, warriors, always in the thick of it, must be people like Brand, Elrohir, Elladan, Éomer, Erkenbrand, Dáin Ironfoot, Gimli and Legolas.

The *bishops*, those elegant pieces cutting a dash across middle-earth, ready to bring aid to all parts of the board, must be those fellow-Númenoreans Prince Imrahil and the Elessar Telcontar, Aragorn.

The *queen?* Obviously a character having a great influence on the strategy and very much involved with the scheme of things: undoubtedly Galadriel.

Finally, the *king*. The piece often in the battle and always influencing it. The piece which above all others is the target of attack: Gandalf.

There are, of course, problems with this. For instance, there would be many 'sides' led by independent leaders: Brand, Dáin Ironfoot, Treebeard, Thranduil and Ghân-buri-Ghân would tend to go their own way even though they have the same aim. And no doubt you will all have your own scheme of things, depending on what place and time you pick. I chose a general approach (hence the absence of Saruman: pieces are not yet allowed to change sides in a game

of chess!). Indeed, separate pieces and strategies could be found for each battle, where the people I mentioned might not appear, but others take their place.

But what of the black pieces? A parallel is difficult here. Undoubtedly Sauron and the Lord of the Nazgûl must be the witch king and queen. The Lieutenant of the Tower may be one bishop; the Balrog could be the other (I note "The Balrog" by Kevin Young, *Amon Hen* 23). The eight other ringwraiths could be the pawns. Finally the knights could be the platoons of Minas Morgul, and the rooks the bastions of Cirith Ungol and Barad-dûr.

Prof. Tolkien was a very subtle writer, and I have no doubt that when he wrote the passage quoted above, he fully meant us to ask the question, "Who is moving the pieces?"

Solution to 'MORGOTHWORD':

ACROSS

1. *Gwaith-i-Mírdain:* "People of the Jewel-smiths" — Noldor of Eregion under Celebrimbor (QS 286).
9. *Rivendell:* See QS 295.
10. *Aerin:* [*aer-* = 'holy': cf. Allan's Sindarin dictionary, p.71]; the 'dark lady', of course, is Morwen — cf. QS 198.
11. *Loa:* Cf. III.385.
12. *Grishnákh:* Cf. II.50.
14. *udûnen:* *-en* is a Sindarin adjectival ending, like English *-ish*: see Allan's Sind. dict., p.77. Thus if *udûn* = 'hell', then *udûnen* = 'hellish' (?perhaps).
17. *Marroc:* See Brandybuck family tree, *LotR* Appendix C.
19. *A Far-Seer.*
22. *lomelinde:* 'a nightingale', singular of *lomelindi*, indexed in QS. Cf. Allan, p.15.
24. *eleni:* "stars", that "tremble in the song of her voice, holy and queenly": lines 6-7 of Galadriel's Lament.
25. *Amras:* twin brother of Amrod — together known as 'the Hunters' (e.g. QS 153); one of the seven sons of Fëanor.
26. *Palantíri.*
27. *Ent in Tasarinan:* Cf. Song of Treebeard [Fangorn], II.72.

DOWN

1. *Girdle of Melian:* Cf. QS 97.
2. *Arveleg:* [*Ar + beleg*, 'king mighty': see relevant entries in QS appendix, p.356]; cf. III.320.
3. *Tintallë:* Genitive of *Tintallë*, on the pattern of *lassëo* — cf. Allan, p.15 again.
4. *Isengrim [II]:* See Took family tree, *LotR* Appendix C. ('Orc-router', of course, = Bandobras Took.)
5. *imlaid:* Plural of *imlad* on the pattern of *perian/periain* ('halfling/-s'); cf. Allan p.62ff.
6 + 13-across: *Death of Gelmir:* Cf. QS 191.
7. *Iarwain* [Ben-adar], ancient name of Tom Bombadil (I.278).
8. *in the Narsilion:* Cf. QS 99.
15. *Dor-Aegnor:* 'Land of Aegnor' [whose name means 'Fell Fire': cf. QS index, p.341]. Aegnor held the northern slopes of Dorthonion during the *Dagor Bragollach* ('Battle of the Sudden Flame'): QS 120.
16. *of Aeglos* [spelling as in QS rather than LotR]: *Aeglos* = 'Snow-point' (QS 313).
18. *ramaron:* Genitive of *ramar*, 'wings', on the pattern of *aldar/aldaron* ('of trees')[Allan, p.15]
20. *Eregion.*
21. *in a pit:* cf. QS 171; the 'Friend of Men', of course, = Finrod Felagund.
23. *lassi:* 'leaves' (cf. line 1 of Galadriel's Lament). [Apologies for the ghastly pun!]

Quettar · ÷ · Words

In Amon Hen *41 there was an appeal, to those interested, for starting a Linguistic Group within the Society. This appeal also said that* Mallorn *would have linguistic articles: here, as promised, is one such, by David Masson. In it, he presents his theories on writing English in Tengwar. I hope that this article will be appreciated and enjoyed, and that it will also get the group off to a good start. If anyone wishes to reply to the article — further developments, ideas, criticisms, etc. — they are very welcome to send them in to* Mallorn, *where they may well be used for the group.*

'Quettar': *a Quenya plural noun meaning 'words'! This title was suggested by David Masson.*

English in Fëanorean

by David Masson

Tolkien in Appendix E to *LotR* denies final authority to the quasi-'Gondorean' makeshift inscription on the title-pages, and says a transcription system "adequate phonetically" could be devised using the Fëanorian system. The Fëanorian script was intended to be used for any language, giving different values as required to the abstract forms, and was applied more or less phonetically in each case.

This article proposes two particular transcription systems for English, labelled A and B. It was composed after consultation with Lester Simons, who kindly corrected me on some points.

English is of all tongues peculiarly difficult to transcribe: its spelling relates its words to each other and to those in other languages past and present, as well as to those in its own past, but it is pronounced in a great variety of ways, none of which corresponds at all well to any common world phonetic values of the letters (including those on Middle-earth, and Ëa generally, as transcribed by Tolkien into Roman script); and moreover its unstressed vowels are severely modified and reduced. We have in transcribing it to compromise and to avoid ambiguities.

A system made to fit British 'Received Standard' English would be reasonably suitable for most varieties of world English (though very doubtfully for Australian), but *not* for North American English, which in partic-

ular would need different treatment of some vowels. Most British dialectal pronunciations would also have to be ignored. Individual cases are always arguable, but the sound-values given in writing should usually be those when each word-*constituent* (morpheme) — *not* merely the whole word — is given its maximum permissible stressing; otherwise, in such a language, chaos will result. (Exceptions would be 'the', 'a'/'an', 'and', and possibly 'to', 'of', which might anyway be abbreviated or signed.) The values should therefore be only approximately phonemic, or so-called 'morphophonemic', with very occasional special indications of the word-stress-accent. Thus in Britain, 'a substantive' could be spelt /ə sʌbstəntiv/[1] to save us accenting /ə sʌ́bstantiv/; spelling 'the saxifrage' /ðə saksifriǰ/ (or /-freyǰ/), 'monotonous' /monotonəs/[2], 'diatoms' /dayətomz/, 'scherzo' /skeətsow/[3], and 'the process processes precessionally' /ðə prówses prowsésiz prisešənəli/ (but in American, /ðə prásəs prosesəz priyséšənæliy/). The consonants are the bones of a word, the vowels are its flesh. Most of Tolkien's modes emphasise the bones, and provided the skeleton bears a recognisable affinity with those of other words and languages, I consider that in view of the greater sonority of vowels we have to reflect their normal phonetic values rather than the peculiarities of English linguistic history, so that to select /iy/ (pronounced 'ee') for the vowel in 'spite', /ay/ (pronounced 'aye', 'I') for that in 'pate', /ow/ (pronounced 'owe') for that in 'pout', and so on, would be a piece of unhelpful parochiality which is *not* "adequate phonetically".

British English Consonants and Semivowels

There are no *phonetically* double consonants in English, such as there are in Italian, Magyar, Finnish, and the Elvish languages. The true phonemic consonants are (using phonetic symbols where necessary, with the more usual spellings in parentheses): p, b, f, v, m; t, d, θ (*th* as in 'thin'), ð (*th['dh']* as in 'this'), s, z, n; č(*ch*), ǰ (*j*, soft *g*), š(*sh*), ž (*s* as in 'vision'); k, g (hard), kh (as [correctly] in 'lo*ch*')[4], ŋ (*n(g)* as in 'ring', 'singer', 'ri*n*k'); r (where it *is* pronounced), l; also h; and to these we may add the semivowels and glides: ʍ(*wh*), w, y (assuming that *wh* is distinctively pronounced). There is no point in dissecting č, ǰ into their phonetic constituents as tš, dž; or, probably, in dissecting ʍ(*wh*) into h plus w. Another glide possibly distinguishable from its corresponding vowel ə would be the murmur-glide as in 'theatre', 'real', 'peer', analogous to the glides -y, -w in 'toy', 'tow', ('toil', 'toll').

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[1] Using /ə/ here and throughout for any unresolved murmur vowel, and /ʌ/ for the vowel in 'putt'. For further details of the symbols used here, see the following sections on consonant and vowel phonemes. Slashes / / usually indicate phonemic 'spellings'.

[2] It is noted later that a symbol /ɒ/ could be used to represent the short 'o'-sound in 'monotonous', in which case we would have /mɒnɒtɒnəs/.

[3] The -r- in 'scherzo' is of course not pronounced in British English.

[4] The proper phonetic symbol for this sound is /x/; /kh/ is used here, however, to avoid confusion with *'x'*, the letter of the alphabet, which of course is phonetically [ks].

American Consonants and Semivowels

The American tendency to weaken *p*, *t*, *k* after the stress but in the middle of a word so that they sound like *b*; *d*, *r* or zero; and *g*, respectively, can be ignored as non-phonemic. The 'thick' *l* more widely used in American English can likewise be treated as normal. The *r* should always be reproduced (ignoring Bostonian, etc.), and the *wh* always be distinguished.

British Vowels

The simplest arrangement of phonemes and phoneme-complexes is to posit simple phonemes /i, e, a, o, u/ as in 'pit', 'pet', 'pat', 'pot', 'put', and perhaps two others, /ʌ/ as in 'putt' and /ə/ as in 'p$\underline{o}$tato', 'sof$\underline{a}$'; but to treat all other vowels as combinations of these phonemes with semivowels and similar glides. Thus under /i/ we have /iy/ ('peat') and /iə/ ('theatre', 'real', 'peer', 'pier'); under /e/ we have /ey/ ('pate') and /eə/ ('pair', 'pear', 'pære'); under /u/ we have /uw/ ('boot') and /uə/ ('poor'), to which we could add /yuw/ ('repute') and /yuə/ ('pure'); under /o/ we have /ow/ ('boat' — some would class this as /əw/), /oə/ ('pore', 'pour'), a possibly doubled vowel phoneme /oo/ ('port', 'for', 'paw', 'bought'), /oy/ ('boy'), and perhaps /oiə/ ('coir'); under /a/ we have /ay/ ('bitɛ', 'spite'), /aw/ ('pout'), possibly doubled /aa/ ('pa', 'father', 'part'), /aiə/ ('pyre'), and /auə/ ('power'). Under /ə/ we also have the possibly doubled /əə/ ('pert', 'bird', 'spurt').[1]

Dialect Vowels

It is impossible to cater for dialects; for instance the Irish [pəünd] or Australian [peənd][2] for 'pound' cannot be represented in general orthography. Scots distinguish between *ir*, *er* and *ur* as, roughly, containing the Scottish (pure-vowel) equivalents of /i/, /ey/ and /ʌ/ (the vowel in 'putt'); but to reflect this in transliteration would be very confusing!

American Vowels

These are distinguished from British (etc.) mainly (1) by the substitution of /ə/ for many unstressed /i/'s and some other vowels (as in 'habit', 'missile', 'roses': /habət/, /misəl/, /rowzəz/, rather than the British /habit/, /misayl/, /rowziz/); (2), by the frequent occurrence of ə-glides after simple vowels before a consonant, which is considered phonemic by A.A.Hill, but ignorable in an orthography; (3), by having /a/ for the 'pot' vowel and relegating the 'pat' vowel to a lone category /æ/; (4), by having stressed /ə/ for the 'putt' vowel; and (5) by having /uw/ for /yuw/ in most places. There is also, (6), the American pronunciation of words like 'temporary', with stress on the last syllable but one, and ending /-eəriy/; also, (7), forwarded stress in words like 'detail' (/də-

[1]It is possible, but not convenient, to consider the standard vowel of 'putt' as an /a/ and to relegate that of 'pat' and conceivably that of 'pot' to other, lone phonemes, which we may write as /æ/, /ɒ/, respectively.

[2]Square brackets for actual *phones*.

téyl/). All such differences, except (2), need reflecting in an orthography. [Note that Australians, etc., also tend to have (1).]

System α — *TENGWAR WITH VOWEL TEHTAR*

Since many English vowels have a following glide or semivowel, it is easiest to make the vowel *tehta* denote the vowel *before* the consonant or semivowel above whose *tengwa* it is written, and to use *yanta* for *-y* as well as *y-*, *úr* for *-w* as well as *w-*, and something for the ə-glide. To go with *úr* I use *hwesta sindarinwa* for *wh*. Some vowels may need *tehtar* not shown by Tolkien, who avowedly only illustrated the most frequent forms; I have therefore added a short horizontal bar (see below), and for America a Greek single-curved circumflex. The nasal-plus-stop values in Quenya are very useful in English, and I would personally extend them into a complete system with the normal use of single and double bows; but to do so in a regular way consistent with the rest of the structure involves adopting a systematic set of letters distinct from the regular (e.g. Sindarin, Gondorean?) symbols, for the fricatives f, v, θ, ð, (s, z,) š, ž, kh which occur in English. We have therefore to bring in the grades with tall-plus-deep stems. (An alternative not illustrated below would be, since English has no double consonants requiring a bar, to use Tolkien's long bar or reversed *tilde* over the stop consonant here to indicate a preceding nasal — as in Beleriand.)

We may distinguish the *r* which is dropped in British English ('pair', 'pert', etc.) from the *r* that is never dropped ('rap', 'parent', etc.), by using the two *r*-letters *rómen* and *óre*. Equivalent *tehtar* for the vowels ʌ ('putt') and ə ('p̲otato', 'sof̲a') must be found, and here I would use the grave accent [`] and the short bar [-], respectively. To chime with *hwesta sindarinwa*, I prefer *halla* to *hyarmen* here for *h* (and to avoid confusion with *yanta*), while other simple stem letters are the 'short carrier' to carry *simple* word-end (and certain other) vowels, and the deep stem like an undotted *j* for the post-vocalic ə-glide (to carry the vowel *tehtar*). (An alternative here would be to exchange values for the short stem and deep stem.)

Table of Consonants and Semivowels (A)

t d	θ(th) ð(dh)	s  z 	n	nt  nd	l  r  (r̥) 	
p b 	f  v 		m	mp mb 		ʍ *(wh)* w

[Continued...]

[Table of Consonants & Semivowels, cont.]

č *(ch)*	š *(sh)* 		nč/nš		
ǰ *(j)* 	ž *(zh)* 		nǰ *(-nge)* 	y 	−(ə) [or]
k  g	kh  *['loch']*	ŋ  *(n[g])*	ŋk ŋg *[ngg]*	h 	

Table of British Vowels (A)

[illustrated in sample words]

(Dot:)

pit  peat  {peer / pier} 

happy  real 

(Acute:)

pet  pate {pair / pare / pear}

(Left hook:)

put  boot  poor  pew  pure 

(Right hook:)

pot  boat  {pore / pour} 

{ paw  / bought / port  }

boy 

coir 

[Continued...]

[Table of British Vowels (A), cont.]

(Circumflex or 3 dots:)

pat  pout power  pa  spite 

part  pyre 

(Grave:)

putt

(Short bar:)

potato pert

sofa  bird

spurt

Alternatives: (a) Exchange the values of and ; or (b) leave as it is, but double it [ɲ] for the ə-glide and substitute , , for the doubled *tehtar* over . (Three dots will do for the circumflex, but are harder to write quickly.)

*American Variants (A)**

peer pair, etc.  poor  pore, etc.  port 

real

coir

pert, etc. 

[ap]púrt[enance] -- *(if stress accent necessary)*

pot pout power pa, paw spite

part pyre

*To distinguish word-pairs like 'ferry'/'fairy', the ə-glide letter may have to be retained in American English to carry the vowel-*tehta* wherever it comes in British English.


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pat  *[as before]* potential  [putt  ?]

N.B.: A Greek curved circumflex is here used for American /a/, leaving the angular circumflex or three dots for /æ/. Alternatively, a grave accent could be used for /æ/, since it is no longer needed for /ʌ/, the 'putt' vowel; so that the American /a/ can be represented in the same way as the British.

Note on syllabic l, m, n, r (A)

All British or American instances of unaccented non-diphthongal pronunciations of *-al, -il, -ile, -ol, -ule, -ul, -el, -le*, whether they seem to carry a phonetic vowel before the *l* or not, are best treated phonemically as /-əl/ () [e.g. /batəl/ ('battle')], except when it is essential to record the morpheme-vowel as if it were fully stressed. Similarly with syllabic *-en/-an/-on, -er/-or/-ar*, and *-om/-em/-um* ('battling' is analogous to 'battening', 'battering', 'bottoming').

Note on grammatical -s *suffixes (A)*

I would suggest using the down-hooked *s*-sign attached to the previous letter but restricting its use to plurals (where it would of course represent both /-s/ and /-z/), including genitive plurals, but *not* for genitive *singulars*: i.e. 'the pens/pots, pens', pots'' (but *not* 'pen's', 'pot's', 'pence'). I would allow it however in words like 'blitz', or 'schmalz' (this probably written  in both British and American).

Note on rare stress-accents (A)

To distinguish the noun 'prócess' from the verb 'procéss', and in other cases where all else fails, I would concede indicating the accent by underlining the operative *tengwar*, in this case  and or  .

System B

'FULL' WRITING AS IN THE MODE OF BELERIAND WITH VOWEL TENGWAR (MODIFIED)

Not all the consonantal values are given in Tolkien's examples, so we have to extrapolate and invent. Since both the *ch*-series and *k*-series need inclusion, unlike Sindarin, we have to use the series with open bows for the first, and take up that with closed bows for the second. Tolkien used *silmë nuquerna* for the *vowel y* in *ennyn*, and I have shortened this to a reversed *a*-letter for the murmur-vowel ə, using a grave accent to differentiate from it the British (and American?) vowel ʌ, as in 'putt', and also to differentiate American æ; I have also echoed the reversed *a*-letter in a *taith* for the murmur-*glide*, analogous to those for *-y* and *-w*. The *teith* for *-w* and prior nasal are both Tolkienian (see Appendix E to *LotR*, not the rendering of *thiw* on Moria West-Gate). The simple nasals have in this mode single bows; and all *r*'s, whether pronounced

or not, must therefore have the tailed *rómen* letter; for the same reason I have had to abandon *wilya* even for pre-vowel *w-* (as well as *úr*, which is a vowel here), and have used instead *esse nuquerna*, which is I hope in the spirit of Tolkien's vowel use of *silmë nuquerna* in this mode. (But I retain his *anna* for *o*, since there is no special English nasal corresponding to the *ch*-series.) The fricative /ʍ/ (*wh*) has to be dissected as *h*-plus-*w*. In line with its corresponding vowel letter — the short stem for *i*, — I have used the deep stem (undotted *j*) for *y-*. As *yanta* is not used here for *y*, it seems best to use *hyarmen* rather than *halla* for *h* in this curvaceous mode, to avoid any confusion with its symbols for *i* and *y-*. An *andaith* is required for certain 'lengthened' simple vowels. Tolkien uses the single dot in this mode solely to pick out a simple vowel letter *a* or *i* occasionally from a letter-part which it resembles, and this would also apply to the deep stem now used for *y-*. A down-hooked *-s/z* sign, if permitted, should follow the same rules as for System A.

Table of Consonants and Semivowels (B)

t d	θ (*th*), ð (*dh*)	s z	n	nt nd ns nz	l r	
p b	f v		m	mp mb mf		ʍ (*wh*), w-
č (*ch*), ǰ (*j*)	š (*sh*), ž (*zh*)			nč nǰ nš nž		y-
k g	kh *['loch']*		ŋ (*n[g]*)	ŋk ŋg (*ngg*)		h

Table of British Vowels (B)

[illustrated in sample words]

happy, pit	peat	*peer, real†, theatre†	

*Add — but not in the words marked †.

[Table of British Vowels (B), cont.]

pet	λ	pate	λ̈	*pair / *pear / *pare	λ̉						
put	o	boot	ō	*poor	ȏ						
		[pew	ȷō	*pure	ȷȏ]						
pot	ɑ	boat	ɑ̄	*pore / *pour	ɑ̉	paw / *port	ɑ́	boy	ɑ̈	*coir	ɑ̈̉
pat	c	pout	c̄	*power	c̉	pa / *part	ć	spite	c̈	*pyre	ć̉
putt	ɔ̈										
p<u>o</u>tato / sof<u>a</u>	ɔ					*pert / *bird / *spurt	ɔ́				

*[See footnote on previous page]

American Variants (B)

p<u>o</u>tĕntial / pr<u>o</u>cĕss	ɑ		
pot / prŏcess	c	paw / pa	ć
pat	ć or λ̀		
putt	ɔ [underline to mark stress.]	*pert / *bird / *spurt	ɔ [underline to mark stress.]

Omit ə-glide *taith* before an *r*, but retain if such pairs as 'ferry'/ 'fairy' need distinguishing; however, write such words as 'power', 'coir', 'pyre' with *two* syllables ending in ɔy.

Special stress-marking (American or British) (B)

As with System A, where stress has to be marked and all else fails, underline the operative *tengwar* (for 'process', ɑ̄ or λ).

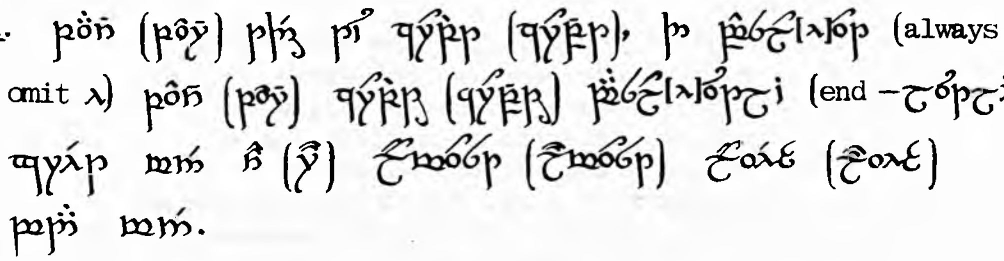
Syllabic l, m, n, r (B)

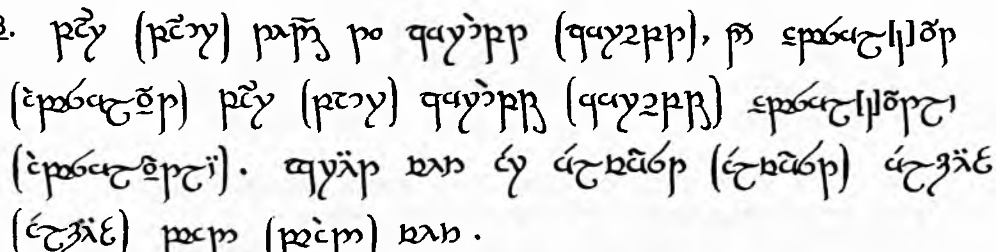
As for System A, treat as /əl/, /əm/, etc., unless the morpheme vowel has to be recorded as though stressed.

Specimen Passages

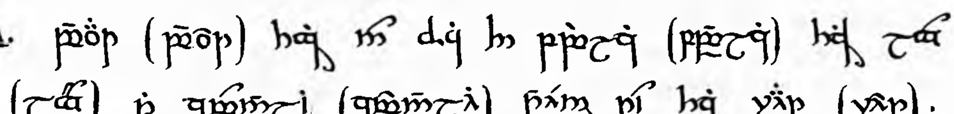
The following two passages may easily be recognised from Lord Acton and Dr Johnson. American equivalents follow each word concerned in ( ). An optional /-y/ is enclosed in [ ].

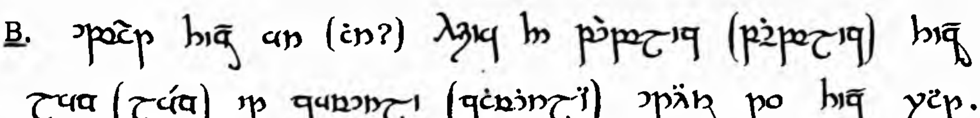
1. *"Power tends...."*

A. 

B. 

2. *"About things...."*

A. 

B. 

Other Languages

Versions of both Systems A and B could be devised for languages such as German, Italian, Spanish, Dutch, Danish, Swedish, Finnish and Magyar. but would need quite different values and sub-systems in many cases; French, on the other hand, would prove particularly difficult. Versions adapted for these languages might be the subject of further consideration in print some time.

Hymn to Eärendil

All hail Eärendil! for Elf-folk and Mortal-kind
sent once to intercede, seeking for grace,
help against hell-powers, from the holy Valar,
Lords of the West; launched from Middle-earth
into darkness and dread, driven by storm,
till you attained to Tirion, told then your errand
from the people oppressed. With their prayers you were freighted,
their tears and their need, in that time of evil.

Now, a messenger once more, to men and Elven-kin
you heralded a new hope. On high in the star-region
the vision of Vingilot, by Varda made glorious,
outshone all the stars, the ship of Gil-Estel.

And still even yet, through the years innumerable,
your brow hallowed with the bright beams
of the Jewel of Fëanor, as on journeys beyond the world
you come and go, then, carrying the tidings
that the Children in their need are never forsaken
by the Powers of Good, there appears in the twilight
the Silmaril, the signal, the symbol of rescue
to Men in Middle-earth whenever Morgoth's legacy
of strife and deceit grows strong again in Arda;
that, when evil seems over-strong in our age of the world,
our hope may reawaken, beholding in your beacon,
still lovely and living, the light of the Two Trees.

All hail Eärendil, most excellent of stars!

Pat Masson

mallorn

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