OTHER MINDS

The Unofficial Role-Playing Magazine for J.R.R. Tolkien's Middle-earth and beyond

OTHER MINDS

Magazine
Issue 5, March 2009

The next Issue of *Other Minds* is not themed, every contribution is eligible!

Submission deadline for *Other Minds #6* is April 5 2009

CONTENTS

MAIN FEATURES

OTHER FEATURES

Editorial: Back for good!

Here we go! It has been an awfully long time since OM4 came out. It has, of course, been much too long, and we apologize sincerely for the single most massive delay in the history of *Other Minds* – a full four and a half months! The causes were health issues, technical problems and some organizational shortcomings (now resolved). Fortunately, this is now history and we can assure you that it will never happen again!

Now for the content – again we have a good selection of contributions to please you.

First up is noted Tolkien scholar Michael Martinez' essay about the beliefs and schools of thought behind many of Tolkien's later ideas concerning the cosmogony of his creation. In exploring the depth that Tolkien envisioned for his world, Martinez also explains the subtle but strong links to our world whilst cautioning against the mistake of viewing them as a mock history, seeking to squeeze Middle-earth into the timeframe of our historical world.

Our co-editor Hawke Robinson offers The second contribution in this issue. It deals with the influence Tolkien had on the awareness and acceptance of the early-medieval *Beowulf* poem as art among his and our contemporaries. Enjoy this fascinating essay on one of the inspirations for Middle-earth!

Our third piece is the final installment of the discussion of a possible layout of Imladris, whose first part was published in OM Issue 1. It provides useable aids to gamers, detailing the surroundings of the hidden vale and provides options for the issues raised in *Other Minds*, Issue #1.

We then move on to another gaming-related topic – genuine and correct "Tolkienish" names. These are more often than not in short supply – as many of us know. Here two heroes, noted Tolkien scholar Chris Seeman and famous Tolkien linguist David Salo, step up to rectify the names found in ICE's MERP publication *Minas Ithil*.

Leaving linguistics, we move on to a topic which *Other Minds* hopes to cover more often in the future: Miniatures geared for Middle-earth, and especially those produced by Mithril since 1987. In the days of MERP,

these ranges were often matched to provide interlocking depth through simultaneous MERP publications and releases of accompanying miniatures. The overarching theme of this excellent overview is that symbiosis of very different kinds of gaming aids.

Finally, an addendum to last issue's article on the Dwarven Mansions: 'An addition to *A Brief History of the Dwarven Mansions*' deals with some issues that came in feedback and clarifies some misunderstandings or things that were not at first addressed properly. Now these matters should be clearer!

After all is said and done, we are proud to be back and we are certainly here to stay. Due to the current delay, we have not followed our normal rhythm for quarterly issues at the end of January, April, July and October respectively, but we are now ready to get back on track. So, expect the next issue of *Other Minds* at the end of April. Due to this short deadline, please hurry if you have a submission ready that shall be considered. The long delay will at least have the benefit of bringing you two issues of OM in short succession!

For the *Other Minds* team
Thomas Morwinsky
March 2009

Tolkien and Transformational Thought

by Michael Martinez
(michael.martinez@xenite.org)
© 2009
per the terms of the CC license: ⓘ ⑨ ⓪

J.R.R. Tolkien's conception of his world – Arda – underwent many changes throughout its long development from the first versions in 1920s right up to 1972 shortly before his death. With the passing of the years, the idea of music as a template for the whole fate and history of the world grew ever stronger in Tolkien's vision. This transformational thought in which the Music of the Ainur served as the template upon which further events in the history of Arda are based pervades the whole design. This is however not entirely new, and Michael explores the parallels between this transformational school of thought for Middle-earth (or Arda in general) and real-life theories (e.g. classical antiquity) where music plays an integral part in the destiny and history of the world.

Enjoy these highlighting thoughts how all is connected and came into being even in Tolkien's cosmology.

CORE

As J.R.R. Tolkien's vision of what we call Middle-earth approached its final form, he emphasized in a new way a theme that had previously only appeared as an incidental accoutrement to his stories. During the 1930s, Tolkien repositioned music as the primary source of inspiration for Eä, the universe that Ilúvatar created to show the Ainur how Melkor's rebellious initiatives had their source in Ilúvatar's thought and could only contribute to his final purpose.

The transformation of the basic conflict story into a tale told through music irreversibly committed Tolkien's thought to the path of expressing power through music. The Music of the Ainur thus foreshadowed many things which occurred within Eä's boundaries, but because the Ainur were themselves only reformatting the basic principles Ilúvatar had taught them, the new things Eä might experience could only rise from Ilúvatar's own thought.

For all intents and purposes, the Ainur (and the Children of Ilúvatar — Elves, Dwarves, and Men) were guided by the themes of the Ainulindalë, both those contrived by the Ainur (loyal and rebellious) as well as the new theme Ilúvatar introduced. Ancient Greek philosophy held that the laws of sound were closely related to the laws of human behavior.

To the Greek mind, as shaped by Pythagorean thought, the universe resonated with harmonics and forms that could be understood through both mathematics and music. In fact, music students are still taught today there is a close relationship between mathematics and music. At some point, as he developed a more robust cosmogony for Middle-earth, Tolkien seems to have realized that the classical ideas of harmony, form, and their expression through mathematics would be a necessary addition for his own mythology.

The Greeks of course did not entirely own the concept of the universe being guided by music. In Chapter 38 of the Book of Job (NIV), God asks Job: "Where were you when I laid the earth's foundation? Tell me, if you understand. Who marked off its dimensions? Surely you know! Who stretched a measuring line across it? On what were its footings set, or who laid its cornerstone while the morning stars sang together and all the angels shouted for joy?"

Many people have noted the similarity between the Job reference to angels singing as the world is created and the music of the Ainur (prior to the creation of the universe). But this passage also draws upon the metaphor of constructing a building with a foundation. Architects have measured foundations and other portions of great monuments for thousands of years, at least as far back as the construction of the great pyramids of Egypt (2,000 years before Job).

Classical literature from the roots of civilization to the Roman era shares a common theme of man existing at a level below other creatures who were themselves either the offspring or creation of yet more ancient beings. Although Tolkien's Middle-earth is widely recognized as reusing themes drawn from Germanic tradition, he grounded his mythology in the concept of a transitional phase from the Divine creation of the world to the Human domination of a diminished Earth.

Greek philosophy (and mythology) held that the world had passed through several ages dominated by specific metals. The Golden Age was the earliest and most glorious time of creation, when men were nearly perfect and obedient to the gods. Hebrew thought, which shaped the Bible, also held that man had fallen from a state of grace - when Adam and Eve were cast out from the garden of Eden. The world became corrupted and the beauty of Eden has long since been lost.

The decay of the world implies that it must end at some time. Greeks, Hebrews, and Germans (as well as many other peoples) all held that the world must indeed end some day. The Norse Ragnarrok—commonly translated as 'Twilight of the Gods', but per-

haps better translated as 'Doom of the Gods' or 'fate of the Gods' as Snorri Sturlusson made a translation error (as well as Richard Wagner, who made the 'Twilight of the Gods' popular through his 'Ring of Nibelungen' opera cycle)—describes the world's end through the deeds of the gods, but other mythologies correlate the end of the world more with the deeds of men than with the deeds of others.

Tolkien left the end of Time an ambiguous and ill-defined event in his cosmology, but because he acknowledged that The Lord of the Rings is essentially a Catholic work he implied that Middle-earth's end is described in the Bible. This ambiguity is consistent with Tolkien's subtle patterns of transformational concepts. He begins with a specific idea but advances it stage by stage through a transformation, ultimately producing something unexpected.

Tolkien's transformations are characteristic both of his prose (as when he introduces a character to a scene through vagueness and provides a gradual transition to clarity) and of his mythical processes. He initiates the cosmological procession through the music of the Ainur, but by the end of the Third Age of the Sun the music has receded into the distant past, and is now superseded by an ongoing story—a tale that even humble Sam Gamgee realizes includes him as well as the great heroes and leaders of ancient times.

Sam may not understand complex music in its deepest forms the way Elves and Valar should, but he understands story-telling. Hobbits love to swap tales, even in their most ordinary settings. Several hobbits listen intently as Sam's father, Gaffer Gamgee, tells the brief tale of how Frodo Baggins came to live with Bilbo Baggins. The Gaffer's tale is just one melody contributing to a greater theme, but he cannot see it. The music has been transformed to a series of events that only a few Hobbits share with each other.

Tolkien's classical inferences manifested themselves in several other ways. For example, beginning with the Ainur, he divided mythologically important peoples into threes in some way: the Ainur became divided into those who stayed with Ilúvatar, those who became the Valar, and those who became the Maiar (although Melkor was later expelled from the ranks of the Valar); Elves were divided into three kindreds; the Edain were divided into three "houses"; Hobbits came in three body shapes; Arnor was divided into three kingdoms; and so on.

In ancient thought, three dominated philosophy and mythology in many ways. There were often three primary gods and three primary forms of matter (Earth, Air, and Water) associated with those gods. The historical peoples Tolkien drew upon for inspiration often became divided into three groups. For example, the ancient Greeks described themselves as three tribes: Dorians, Aeloians, and Ionians. The Romans described Gaul as consisting of three parts; Tacitus said there were three groups of Germanic peoples (North, West, and East); and the Anglo-Saxons have traditionally been associated with three tribes (Angles, Saxons, and Jutes).

But music became the foundation of Tolkien's connection with the classical world. Describing himself as a classicist, Tolkien was most interested in events and languages prior to the modern era (circa C.E. 1500). Philology led Tolkien through the ancient Germanic languages to the medieval languages of northern Europe and the literature those languages produced. He could not have overlooked the profound impact that music had upon the philosophy of medieval Christian Europe.

Although western Europe lost most of its ancient scientific knowledge through the four centuries lasting from about CE 600 to 1000, the Roman Church preserved as much of the ancient Greek and Roman knowledge as was sufficient to teach the basic principles of Art, Literature, Music and Architecture. Church leaders developed profound works in all four fields, reshaping western civilization with modes of thought that persist even today.

21st Century fantasy artists emulate classical and medieval styles in painted glass, manuscript illuminations and highly stylized maps and documents.

As early Church fathers struggled with the concepts of sin, enlightenment and redemption, modern psychologists, evangelical teachers and New Age writers bring the tradition of personal introspection forward into new genres.

Even Phil Specter's Wall of Sound (based on playing multiple instruments in layered unison behind the layered voices of multiple singers) advances the mesmerizing orchestrated sound of Gregorian Chants.

And many modern cathedrals have updated the concepts developed by medieval architects for the trademark cathedrals of European cities.

Tolkien adapted these four modes of philosophical expression throughout his Middle-earth literature, blending ancient and medieval elements almost seamlessly. Elvish art is more highly developed and stylized, achieving elements of perfection much like ancient Greco-Roman sculptors and artisans. Elven loremasters create songs of power and lore to shape the world around them, or to observe it, or to preserve its memory. The Númenóreans write great books on history, geography, astronomy, healing, mathematics and other topics. And they preserve romantic tales (in pseudo-medieval tradition) of princes and heroes.

Even architecture receives Tolkien's attention. Elvish architecture is more rounded; Dúnadan architecture is massive; Hobbit architecture is both rustic and sophisticated compared to the crude architecture of Rohan and the Northmen. Each culture expresses its values and its thoughts through its art, literature, music and construction.

Each society the reader meets in Middle-earth shares one or more songs, one or more artistic experience, one of more musical interlude, and many examples of architecture. We know the types of songs Hobbits in the Shire sing. We know how they adorn their clothes and their homes. We know what they write about. We know how their various styles of homes and buildings evolved.

We can say much the same about the Elves of Rivendell, the Northmen of Dale, the Vales of Anduin, and Rohan; even the Ents sing for us, open their homes to our curious exploration, and reveal the way they shape their world through memory and natural construction.

Herodotus was the first ancient writer to care about how local peoples thought of themselves and their histories. Tolkien's books contain folksy interludes like Herodotus' accounts of foreign lands. For no seeming purpose, except to reveal that the Egyptians had feelings and ambitions the same as Greeks and other peoples, Herodotus recounted a legend of two brothers who robbed their father's own tomb. Tolkien also invents asides and local stories, such as the tale of how Baldor son of Brego vowed to explore the Paths of the Dead and never returned.

There is music in Tolkien's story. The theme is vivid and clear for those who hear it

with their hearts, just as ancient and medieval philosophers believed the universe could be perceived. One need not understand the words to feel their power. One need not hear the instruments to hear the music. One need not hear the voices to appreciate the power of the choir's words.

Middle-earth represents the final transformation, from Music, Art, and Construction to literature. We cannot hear, see, or feel the relics of Middle-earth but we know they are there, real, inviting, but lost forever. I think that is so because Tolkien did not simply decide to tell a story. He chose instead to develop a philosophy for his stories, tying them not only to his invented languages but also to the invented passions of the peoples he imagined.

Standing on the shore of the sighing ocean we can almost hear the sad beauty of Maglor's unending lament, if only because Tolkien explained the reason for that lament so well that we can understand why an Elf would so abandon himself. And gazing at the sky we can see Eärendil's star with the full knowledge that it had once given Sam Gamgee both hope and the inspiration to realize that his story was only a smaller part of a much larger tale.

THE TOLKIEN EMAIL LIST

The eldest of the lists

This Tolkien discussion group has existed since the First Age before the world was made round.....

Join and contribute
Our list has existed since the early 1990s with many members who have been here for years beyond count....

Now we have moved to Google and have become a private Google Group.

To request to subscribe to this group, please visit the following page:

http://groups.google.com/group/tolkien_list/subscribe

or contact rossiele@yahoo.com

(Elena Rossi, ½ Listowner)

Tolkien's Impact on Beowulf

by W.A. Hawke Robinson
(hawke@rpgresearch.com)
© 2009
per the terms of the CC license: ⓘ Ⓢ Ⓞ

Other Minds co-editor Hawke Robinson details the effect that Tolkien the linguist had on literary perceptions of the Dark Age poem Beowulf. *The influence of Tolkien's argument for its style being literature and the poem itself a work of art cannot be overestimated. Hawke fills a big gap here for readers who have so far focused solely on Middle-earth; Tolkien's discussion of* Beowulf *his own thinking on 'fairy stories', and the poem directly inspired his own creative work. A fascinating read!*

Ⴗ
CORE

The medieval poem Beowulf is generally well-known in some advanced elementary schools, many high schools and most undergraduate level English courses worldwide. Most people, excluding Tolkien scholars, do not really know much about J.R.R. Tolkien beyond his popular books *The Hobbit* and *The Lord of the Rings*, and are completely unaware of the significant impact he has had on the English language and literature in general. Many, including even some English majors and instructors, are unaware of the close relationship that J.R.R. Tolkien had with Beowulf becoming accepted as a work of art by the academic literary community.

Beowulf is a poem over 3,000 lines long from sometime between the seventh to tenth century A.D. Beowulf was written in Anglo-Saxon (Old English) by an anonymous English author, but the story it tells is placed in Scandinavia with a quasi-historical fantasy-like setting. It is only by chance that we are even aware of this composition after its surviving the "Dark Ages", and the single unique manuscript narrowly escaped destruction by a fire in the eighteenth century (Heaney x).

J.R.R. Tolkien is most well-known by the general public for his books *The Hobbit* and *The Lord of the Rings*. He is known to a lesser extent by more dedicated Tolkien fans and scholars for his posthumous works, which were edited and released by his son Christopher Tolkien; *The Silmarillion*, *The History of Middle-earth* series, *Roverrandom*, *Tales from Father Christmas*, *The Children of Húrin* and many others. In literary circles he is also known for his translations of the Middle-English poems "*Sir Gawain and the Green Knight*", "*Pearl*" and "*Sir Orfeo*". Tolkien worked as Professor of Anglo-Saxon at Oxford University from 1925 to 1945, then as Professor of English Language and Literature and was a fellow of Merton College from 1945 until he retired in 1959.

Tolkien had an absolute love of languages, especially as expressed through philology which is the study of the meaning, history and evolution of words, language and literature. Among his numerous accomplishments he is highly respected as a master philologist. On Tolkien's singular comprehension and appreciation of poetry and language, his one-time friend C.S. Lewis anonymously wrote for Tolkien's obituary in 1973 that his "'unique insight at once into the language of poetry and into the poetry of language … distinguished him from all other philologists.'" (Carpenter "Biography" 138).

This keen interest in, and innate aptitude with, language began during Tolkien's early childhood and continued throughout his life. Shortly after fighting in the trenches of The Somme in World War I, Tolkien worked on the Oxford English Dictionary from 1919 to 1920, where his employer, Dr. Henry Bradley stated that Tolkien had an "unusually thorough mastery of Anglo-Saxon … I have no hesitation in saying that I have never known a man of his age who was in these respects his equal." (Carpenter "Biography" 108). Many of Tolkien's students in following years who participated in his classes on Anglo-Saxon thought Tolkien's dramatic rendition of Beowulf in its original tongue the most "unforgettable experience" (Carpenter "Biography" 138).

There have been many books and essays written on Tolkien and his works that note the influences of, or parallels between, Beowulf and Tolkien's *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*. Only a handful of writings actually acknowledge, or are even aware of, the significant impact Tolkien had on Beowulf's acceptance as a poem worthy of artistic literary consideration.

Prior to Tolkien's "epoch-making" November 25 1936 lecture Beowulf: The Monsters and the Critics (Heaney xi), Beowulf was generally only studied, and rather negatively criticized, by the literary community as an ancient curiosity for its philological, sociocultural, or historical indications, likely destined for relegation to dusty shelves in the back-room of literary archivists (Zombardo and Isaacs 140). Most literary scholars up to that time ignored, ridiculed, or at least according to Tolkien misunderstood, the artistic literary quality of the poem (Tolkien "Monsters" 2).

Many critics complained that Beowulf was not historically accurate enough and was too much of a "'fairy-tale' about dragons and monsters" (Shippey "Author" 163). Tolkien, however, believed that this "so-called 'fairy story' [is] one of the highest forms of literature" (Tolkien "Letters" 220). Tolkien was frustrated that the community focused on the factual content and what was lacking from the document rather than on the piece as a work of art itself (Tolkien "Monsters" 4).

The impact of this lecture by Tolkien on Beowulf can not be understated. In the introduction of his bilingual translation of Beowulf published in 2000, Seamus Heaney the Irish Nobel prize winning writer and poet stated that "It is impossible to attain a full understanding and estimate of Beowulf" without having referenced Tolkien's lecture (xi). Heaney indicated that "when it comes to considering Beowulf as a work of literature, there is one publication that stands out…changed the way the poem was valued and initiated a new era – and new terms – of appreciation…" (xi).

In his lecture Tolkien stated that Beowulf should be seriously appreciated by not only both historian and theologian, but also by the English teacher for a number of reasons including the sheer size and poetic design of the work, the "high tone, sense of dignity, alone is evidence in Beowulf of the presence of a mind lofty and thoughtful." (Birzer 34.) He also pointed out that, despite our current modern distortion of legend-memory, very few older tales actually included dragons, and those that did should be paid close attention because of that scarcity and the significance attributed to dragons in those times.

Another oft-quoted piece from Tolkien's lecture was his "Man and the Tower" allegory, in which he implicated the ancient ruins a man built his tower from, equated to the ancient oral stories from which the Beowulf poet may have built the poem. This tower was later subsequently torn down by his "friends", representing the dissectionist critics focusing on all the "flaws" in the poem. Then the man's "descendants", critics such as Ker and Chambers, wished he had restored the old ruin rather than built the tower, hoping for an historically accurate epic story instead of a "fairy-tale" (Shippey "Author" 162-163).

The voices of some critics arguing against Tolkien's points continued to clamor for some years after Tolkien's lecture was published, but those voices slowly faded into the dust of history, and the (unsung) proof of Tolkien's impact lives on to this day in the curriculum of English courses worldwide.

Works Cited

Tolkien, J.R.R. "Beowulf: The Monsters and the Critics". Sir Israel Gollancz Lecture. 25th Nov. 1936.

Tolkien, J.R.R. The Letters of J.R.R. Tolkien. Ed. Humphrey Carpenter. Boston: Houghton Mifflin Company, 2000.

Heaney, Seamus. Beowulf: A New Verse Translation Bilingual Edition. New York: W.W. Norton & Company, 2001.

Carpenter, Humphrey. J.R.R. Tolkien: A Biography. Boston: Houghton Mifflin Company, 2000.

Zimbardo, Rose A. and Isaacs, Neil D. Understanding the Lord of the Rings The Best of Tolkien Criticism. Boston: Houghton Mifflin Company, 2004.

Shippey, Tom. The Road to Middle-earth. Boston: Houghton Mifflin Company, 2003.

Shippey, Tom. J.R.R. Tolkien Author of the Century. Boston: Houghton Mifflin Company, 2000.

Birzer, Bradley J. J.R.R. Tolkien's Sanctifying Myth. Delaware: ISI Books - Intercollegiate Studies Institute, 2003.

References Bibliography

Kocher, Paul H. Master of Middle-earth, The Fiction of J.R.R. Tolkien.
Beowulf: 187,189,193
The monsters and Critics: 193

Zimbardo, Rose A. and Isaacs, Neil D. Understanding the Lord of the Rings The Best of Tolkien Criticism. Boston: Houghton Mifflin Company, 2004.
Beowulf: 123,135,136,220
Disguised hero: 126,128-29,137
Ending of: 125
Fate in: 52,55,190
Germanic vs. Christian influences on: 195-97,200,212,232
Monsters in: 54,108,131,140-42
Sword in: 131
Uncle-nephew relationships in: 137
Monsters and critics: 6
Beowulf "The monsters and the critics" on Christian vs. angl-saxon ethos: 54-56, 177,179
on christian vs. germanic ethos: 196,197,199,231,232
on hero's journey from youth to age: 166
on monsters: 140-142
on nothern imagination: 144
Ryan on: 106-109

A Tolkien Compass, edited by Jared Lobdell
Beowulf: 28,29,38,49,95,119,121,123

The Letters of J.R.R. Tolkien, Edited by Humphrey Carpenter © 2000, Houghton Mifflin Company Boston * New York
Fairy-stories: 30, 144, 153, 192, 193, 252, 316,377
adult genre: 209,298,310
one of the highest forms of literature: 220
contain moral and religious truth: 100,144
allegory: 145
eucatastrophe 100
Brothers Grimm: 26
fairy-tale quality of Grendel 242
Tolkiens own works: 26, 30, 31, 144, 216, 219, 232, 252, 288, 297, 298, 310
wishes to write this kind of story and no other: 297
proposed films of LR: 261, 274
Beowulf (Letters);30, 31, 43-6, 72, 105, 134, 201, 241-2, 312, 314, 369, 438
discussion of 241-2
source for the Hobbit: 30, 31
Beowulf (trans. Tolkien) 438
Beowulf and the Finnesburg Fragment see prefatory Remarks

Humphrey Carpenter. J.R.R. Tolkien: A biography, Houghton Mifflin Company, Boston * New York © 2000
Beowulf: 42, 54, 104, 114, 122, 137, 138, 143-4, 171, 179, 182, 184, 196

Tom Shippey. The Road to Middle-earth, © 2003 Houghton Mifflin Company Boston New York
Beowulf: 3-4, 5, 7, 10, 13, 17, 20, 21, 22, 23, 33, 38, 41, 53, 54, 57, 70, 71, 76, 78, 80, 86, 87, 90, 92, 124, 125, 126, 147-48, 151, 153, 160, 169, 170, 178, 182, 191, 198, 199, 201, 205-6, 208-9,211,222,228,234,238,246,274,308,344-45.
Beowulf: An Introduction(Chambers): 344
Beowulf: The Monsters and the Critics: 3,5,26,44,76,90,199,209,228,334

Tom Shippey. J.R.R. Tolkien Author of the Century, © 2000 Houghton Mifflin Company, Boston * New York
Beowulf: 8,39,62,85,88,115,146,169, 183,283,315.

Thoughts On Imladris, Part Two

by Thomas Morwinsky
(tolwen@gmx.de) © 2009
per the terms of the CC license: Ⓘ ⑤ ⓪

Ever since the publication of 'Thoughts on Imladris' *in Issue 1 of* Other Minds, *there had been a need to substantiate all the ideas and conclusions of that essay into a map of Rivendell's immediate surroundings that the prospective Gamemaster might use in his campaign.*
This has been achieved now with this area map. I hope you find it useful as much as I had fun in making it!

HOUSE

In *Other Minds, Issue 1* I wrote about the possible whereabouts and layout of Imladris (aka Rivendell) and promised a later follow-up which would put some flesh on the then dry bones. It is intended to provide some graphic information about the surroundings of Rivendell and possible solutions to the problems mentioned in the first part of this treatment of Imladris. Naturally, this installment is less academic in nature and rather more orientated towards a concrete application of the topics discussed in part one.

This second part is not intended as the final answer on the subject, as there are still some points left for discussion. It is however sufficiently developed to be published. Of course not everything is clearly defined by Tolkien and Imladris is no exception. The topics that are quite diffcult to grasp are dimensions: How far exactly is the Ford of Bruinen away from Rivendell proper? Questions like these need to be answered in such an essay as this, and I chose a solution that seemed just right to satisfy the various needs.

The map assumes a temporal setting of mid-Third Age. While the geographical features change little of course, the vegetation does, so the depicted foliage areas are not representative for all periods of Rivendell's habitation.

From the ford to Rivendell

The distance of the Ford of Bruinen to the Last Homely House is one of the most pressing questions. We have Gandalf's testimony in *The Lord of the Rings*:

This is of course not helpful in deter-

> "… Elrond has cured you: he has tended you for days, ever since you were brought in.'
> 'Days?' said Frodo.
> 'Well, four nights and three days, to be exact. The Elves brought you from this where you lost count … But it [the shard of the Morgul-blade] could not be found until last night.' "
> **LotR.Many Meetings**

mining the distance. It is helpful though in gauging an minimum distance. Frodo was found on the eastern side of the ford after the defeat of the Nazgûl on October the 20th and subsequently brought to Rivendell by the Elves. This allows us to narrow down the time: Gandalf's words can only fit if he does not include the morning of the 24th (when Frodo awakes) in his count. This is sensible since Gandalf speaks of days (probably meaning full ones) in which Frodo was tended by Elrond until he found the shard. This sets the start of Gandalf's count on the night between October, 20th and 21st. For the distance from the last resting place on the west side until Frodo's delivery to Elrond on the night of said night we have a full day. On the beginning of the 20th the Company began their march early and still had some distance to cross:

> The hobbits were still weary, when they set out again early next morning. There were many miles yet to go between them and the Ford, and they hobbled forward at the best pace they could manage.
> **LotR.Flight to the Ford**

The "many miles" that were to go before reaching the ford is the crucial part here. The Hobbits had to walk by foot which limits their radius. The quote also says that they rose early in the morning and probably left their resting place soon thereafter . Sunrise on this date is at about 6:40 and sunset at 17:30. The Hobbits might well have started at the beginning of dawn (about 30 minutes before sunrise). If we assume a distance of about 10 miles as "many miles", the Hobbits could have reached the ford at about 9:30. That leaves about 8 hours of sunlight plus six and a half hours of darkness for the Elves to bring Frodo back to Rivendell in time, so that the time-count of Gandalf still works.

The distance on the accompanying map has a distance of about 33 miles from the ford to Elrond's house (as the wolf runs) if using the the roads/tracks shown there. This is a distance easily coverable by an elven horse in a hurry, even if we allow some delay due to more difficult terrain.
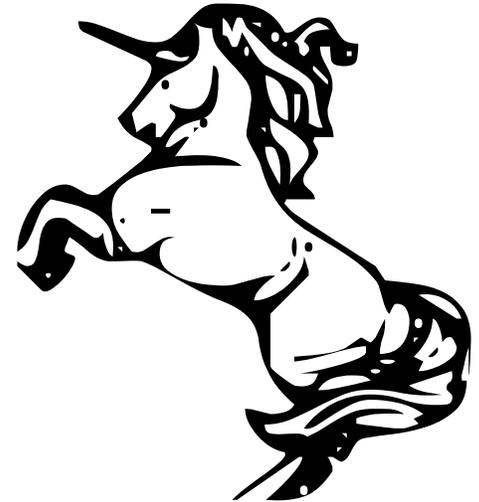
Vegetation

The vegetation around Rivendell can be characterized as Highlands, cf. *The Ring goes South* for a mention of the high moor above the vale. Consequently, the vegetation should be coarse and rough, consisting of hardy plants like the said moor and coniferous trees. Accordingly, the forested areas on the map must be seen as consisting of such trees.
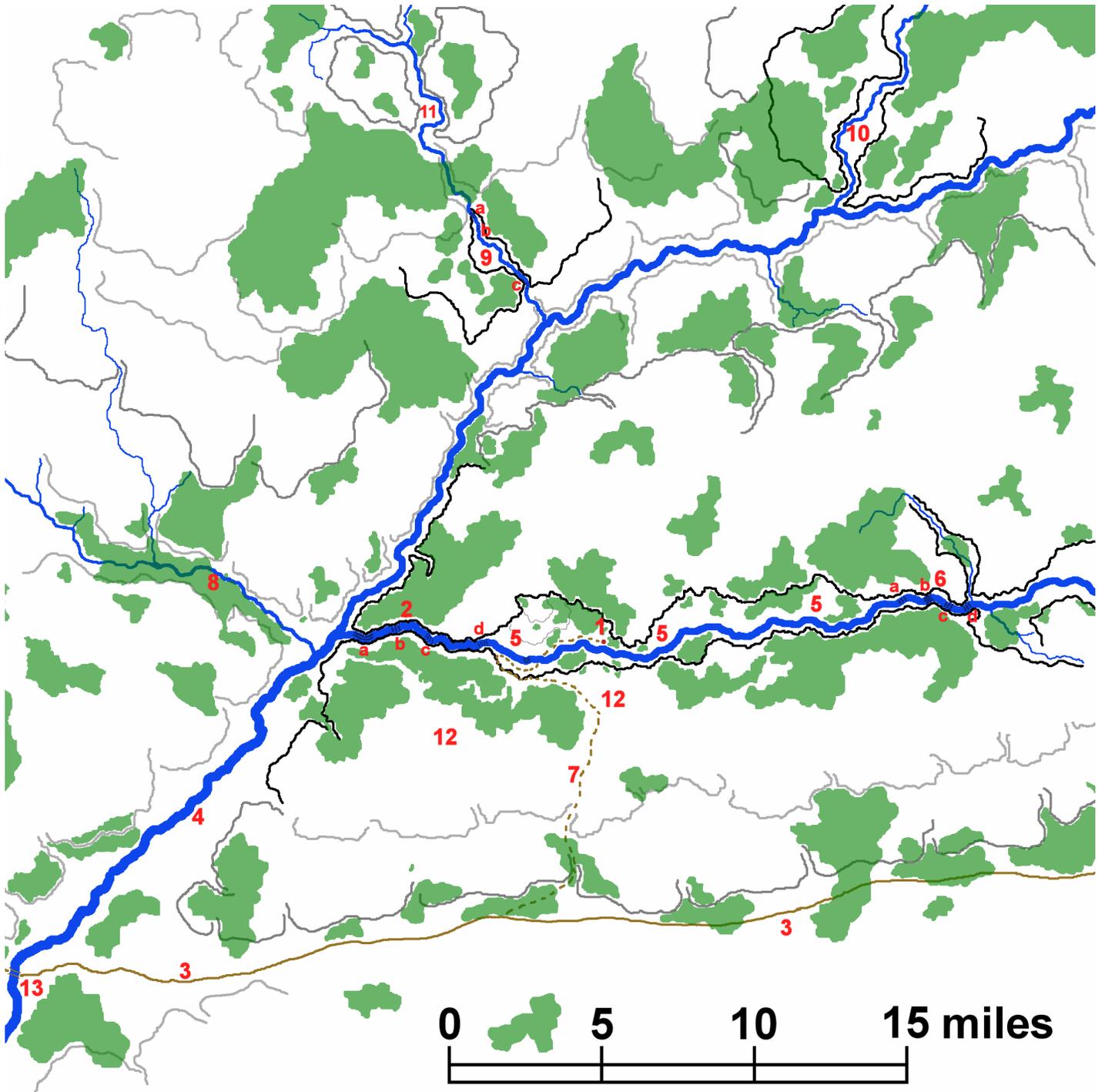
Legend to the map

The following table lists all the numbers depicted on the map (see next page). Each entry comes with a short description of its relevance or importance to Imladris.

The 'fake' vales which can be used for deceiving an invader mentioned in the first installment of this article in *Other Minds, Issue #1* are noted as such in the table.

#	description
1	***Elrond's house in the hidden vale***
2	***The Western boundary*** ***a: The Lower Falls*** This waterfall is the primary barrier into the vale from the west. It has a height of about 30m and fills almost the whole gorge. ***b: lower rapids*** These rapids form a formidable barrier of the river; covering about 2.5m of height difference. ***c: upper rapids*** These are much tamer rapids, with a height difference of only about 1.5m. ***d: The Upper Falls*** It is this small waterfall (about 5m height) whose water Frodo hears when he wakes up after his rescue from the Ford of Bruinen.
3	***Great East Road***
4	***Bruinen river***
5	***Vale of Rivendell***
6	***The Eastern boundary*** ***a: lower eastern rapids*** These constitute the eastern end of easy access in the vale of Rivendell. ***b: waterfall at narrowest eastern point*** This is the de facto end of the valley. Similar to the western fall, it fills almost the whole width of the valley at this point. ***c & d: upper eastern rapids*** These form the far eastern barrier to access into the valley from the East.
7	***Hidden Path to Rivendell*** This is the usual way to Rivendell and used in *The Hobbit* as well as *The Lord of the Rings*.
8	***Shallow vale on creek*** This is a narrow and heavily wooded vale eligible as a 'fake' vale if the need arises.
9	***Steep northern vale*** This is one of the two primary 'fake' vales for deceiving an invader.
10	***Steep northeastern vale*** This is the second major vale used for deceiving (and ambushing) a sizeable invading force.
11	***Middle northern vale*** This is another potential vale for deceiving invaders.
12	***High Moor south of Rivendell*** The high moor described in *The Lord of the Rings* above Rivendell (ch. *The Ring goes South*).
13	***The Ford of Bruinen***

Proposed Area map of Rivendell

0   5   10   15 miles

Geographical explanations

{ The features denoted by a black line represent a steep decline (e.g. a cliff) of about 80-100m (260-330 feet) on the drawn side and with a a more gentle slope on the open.

{ The middle grey features represent a less high cliff of about 50-70m (165-230 feet) in height.

{ The light grey lines indicate a cliff of about 20-50m (65-165 feet) in height.

EÄ
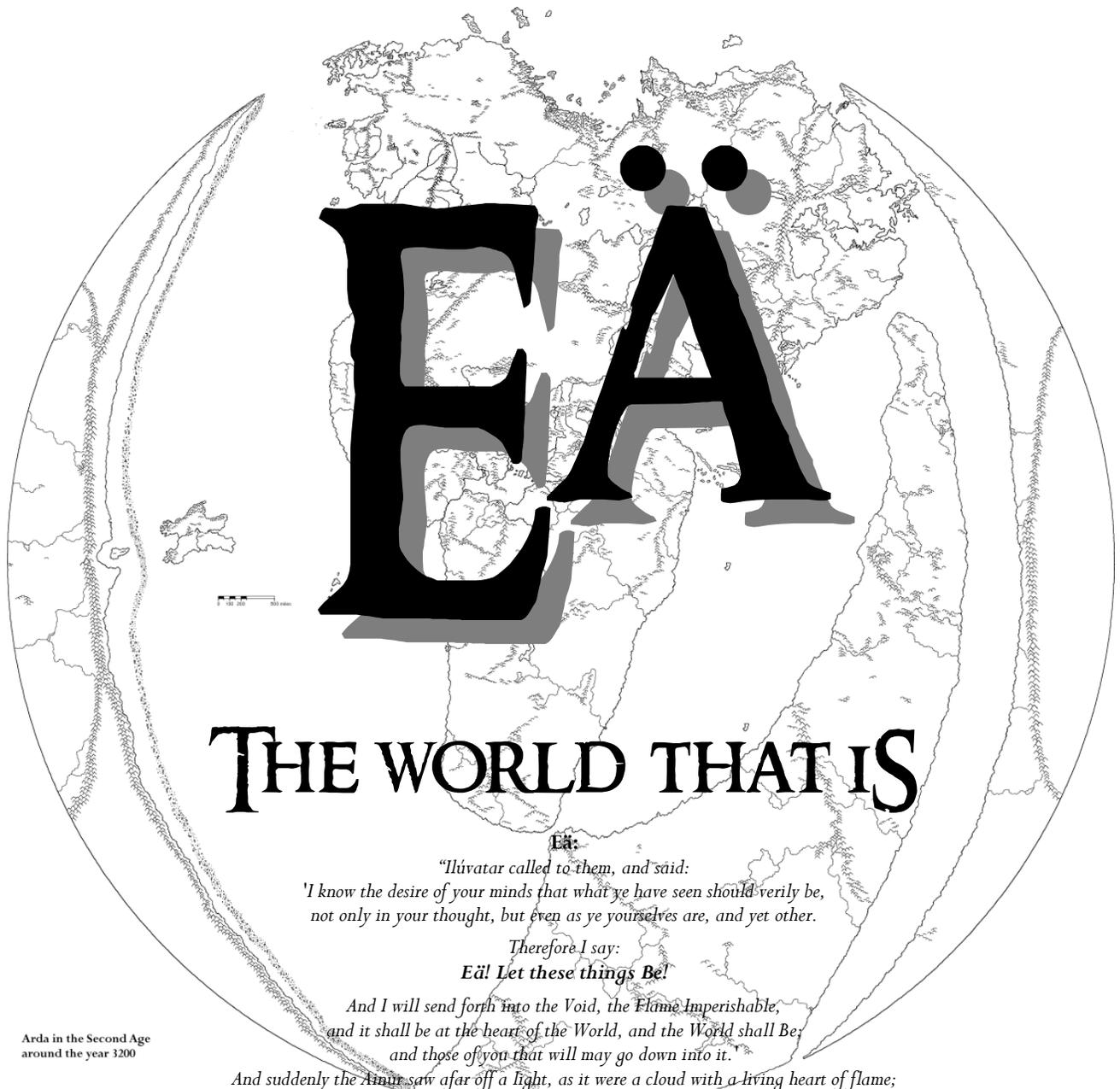
THE WORLD THAT IS

Eä:

"Ilúvatar called to them, and said:
'I know the desire of your minds that what ye have seen should verily be,
not only in your thought, but even as ye yourselves are, and yet other.

Therefore I say:
Eä! Let these things Be!

And I will send forth into the Void, the Flame Imperishable,
and it shall be at the heart of the World, and the World shall Be;
and those of you that will may go down into it.
And suddenly the Ainur saw afar off a light, as it were a cloud with a living heart of flame;
and they knew that this was no vision only, but that Ilúvatar had made a new thing:
Eä, the World that Is."

--J.R.R. Tolkien, The Silmarillion, Ainulindalë (The Music of the Ainur).

The Eä RPG system is dedicated to role playing gaming in J.R.R. Tolkien's universe.

Eä d20 is currently well along in it's development with the "Races & Cultures" tome nearing completion. Eä d20 is the adaptation of the Open D20 (D&D 3.5) role-playing gaming system modified to more accurately fit the "feel" of Tolkien's Middle-earth.

Tomes of lore include:

- Races & Cultures (near completion)
- Magic in Middle-earth (core mechanics complete, conversion charts in progress)
- Destinies & Lore (Classes, Skills, Feats, etc. - in early stages)
- Creatures & Monsters (Ancalagon through Zigurim) (planned)
- Valar & Maiar (Includes Vala, Maia, Istari, Lords and Characters of Renown) (planned)

Find details and downloads at: www.earpg.com

Arda in the Second Age
around the year 3200

Minas Ithil Name Glossary

by Chris Seeman and David Salo
(cjseeman@webperception.com)
© 2009
per the terms of the CC license: ⓘ ⓢ ⓓ

Names are at the core of Tolkien's creation. If you look at the History of Middle-earth *series, you can see how Tolkien constantly refined the names to make them as fitting as possible to the current level of development in his invented languages. He spent a great part of his efforts in making this naming consistent and homogenous (even if he was not always successful). Within the MERP series there was not always the same level of concern for detail and consistency, so Chris Seeman (with the help of noted Tolkien linguist, David Salo) has stepped up to the task of revising the erroneous or misspelt names found in the MERP series. We hope that this article on the names in the* Minas Ithil *module will not be the last of its kind!*

OPTIONAL

Like Tolkien, one of my secret vices is fiddling with names. Tolkien's invented languages are the heart of his mythology, and provide a rich and euphonious aural setting for fantasy role playing games. Unfortunately, this linguistic wealth has not always been exploited to its fullest potential in the MERP series. This is due to two factors. The first, understandably, is that the majority of MERP authors were not Tolkienian linguists. The second factor has been a lack of readily available and **reliable** resources and tools (dictionaries, grammars, etc.). Ruth Noel's error-ridden *Languages of Middle-earth* has done incalculable damage to the general public's understanding of the Eldarin tongues. One of my objectives when I served as the assistant MERP series editor was to rectify this situation, and now in the aftermath I press onward with my project of making the names appearing in the MERP modules as close as possible to Tolkien's intentions (laid out in Appendix F of *The Return of the King*).

What you are looking at is the first stage of that project as applied to Mark Rabuck's *Minas Ithil* module. (I say "first stage" because it is not entirely finished; words that have not yet been evaluated are marked with an asterisk*.) On hand with the linguistic know-how is David Salo, who has helped me on a number of MERP-related projects. What we have tried to provide is an alphabetical index of all non-English words that appear in *Minas Ithil*, providing translations where possible and amending the forms where necessary or desirable. The first word in each entry represents the form of the name as it actually appears in the module. A ">" symbol indicates an alteration we have made. In all cases, the word in **bold** is the "correct" form.

Two general principles that have guided our modifications:

1) According to Tolkien, Sindarin was the language of the Dúnadan nobility of Gondor, whereas Quenya names were reserved exclusively for members of the royal house. All Quenya names not referring to royalty have therefore been Sindarized.

2) The language of the Northmen during the mid-Third Age (when most MERP modules are set) was "translated" by Tolkien using Gothic, so we have retrojected Old English forms to Gothic.

A

Aeglinnach [? Aegliniath] > **Narliniath**
  S. "Fire Pools"

Aelfred > **Albareth**
  Goth. "Counsel of Elves"

Aelfric > **Albarík**
  Goth. "Ruler of Elves"

Aelfwyn > **Albawini**
  Goth. "Friend of Elves"

Akallabeth > **Akallabêth**

Alkallin (13)*

Aludor > **Alagdor**
  S. "Impetuous King"

Amon Din > **Amon Dîn**

Amon Ithil
  S. "Hill of the Moon"

Andril
  S. "Long Brilliance"

Andyeth (13)*

Anglach
  S. "Ironflame"

Angon
  S. "Iron Commander"

Anithil > **Ithilion**
  S. "Grand Moon"

Anket/Enkit > **Andeket/Andeketi**
  Q. "Long sword/Long swords"

Argondhir > **Argonhir**
  S. "Royal Stone-lord"

Ariel > **Eiriel**
  S. "Noble Maiden"

Arienwen > **Anorwen**
  S. "Sun-woman"

Arkíron/Arkyrin*
  Ad. "Battle"

Artargen/Artargaen > **Ardirgon/Ardirgonnath**
  S. "High Captain"

Ascarnil > **Asgaril**
S. "Rushing Star"

Astirian > **Arthirion**
S. "Son of a Noble Lord"

Augon Tar Celegwaith > **Pannon i–Beichor**
S. "Great Court of Merchants"

Avromil > **Amarvil**
S. "Love for the Earth"

B

Belethrind > **Canath e-Bereth**
S. "Queen's Quarter"

Bellereg (13)*

Benhar*
S. "Copper Bit"

Bergaurand > **Norothrad**
S. "Giant-track"

Boranglim > **Boronglin**
S. "Steadfast Glance"

Breldiar*

Byttir > **Baitr**
Goth. "Bitter"

C

Camagal > **Cammagol**
S. "Sword of the Hand"

Caenesta > **Caenest**
S. "Heart of Earth"

Carrac > **Carach**
Gaelic. "Cunning, Sly"

Cathfiar*

Celebarn > Argeleb?*
S. "Silver Royal"

Celebras
S. "Silverhorn"

Celebrind > **Canath i Miriain**
S. "Quarter of Coins"

Cerisan > **Caranthan**
S. "Red Shield"

Colmorwe > **Colvorwen**
S. "Reddish-dark Woman"

Corvagin > **Coruvegil**
S. "Cunning Sword"

Cúpalanhil > **Haegúnir**
S. "Far Bowman" (interpreting the above as cú+palan+hil)

Curocdíl > **Curudan**
S. "Skilful Craftsman"

D

Dalinvar > **Dolembar**
S. "Head of the House" (i.e. Dol-e-mBar)

Dallarandil > **Arandal**
S. "Kingsfoot"

Dindamil > **Dínemil**
S. "Silent Affection"

Dorandrand > **Doronthan**
S. "Oakenshield"

Dorian > **Dorant**
S. "Gift of the Land"

Dorias > **Dorlas**
Haladinic. (a name from ancient legend whose meaning is now dark)

Dorien > **Dorion**
S. "Son of the Land"

Doronvil > **Dorommil**
S. "Love of Oaks"

Dregorsgil > **Gildregad**
S. "Star of Flight"

Drinbar > **Dringnor**
S. "Hammer of Fire"

Dringin > **Dringor**
S. "Hammerer"

Drinian > **Nírion**
S. "Man of Tears"

Dromíl > **Borommil**
S. "Steadfast Love"

Dunnarth > **Diuzananth**
Goth. "Beast-bold, Warrior-bold" (< OE Deornoth)

Durbil > **Durbilin**
S. "Dark Arrow"

Durgin > **Durgon**
S. "Dark Commander"

Dúril
S. "Nightflame"

Durvar > **Durbar**
S. "Dark Dwelling"

E

Earnlindë > **Aerlinneth**
S. "Woman of the Sea-song"

Edainrind > **Canath in Edain**
S. "Quarter of the Edain"

Eithelrind > **Canath in Eithil**
S. "Quarter of Wells"

Eket/Ikit > **Eket/Eketi**
Q. "Sword/Swords"

Elatar
Q. "Father of the Star"

Elemir
S. "§Star-jewel"

Elglin > **Silmë**
Q. "Starlight" (Elglin is perhaps thought of as a compound of el 'star' + glin 'gleam or glance of the eyes', though the proper form of such a compound would be "ellin" and would probably be metaphorical, comparing stars to eyes. The Sindarin for starlight is *gilith*.)

Ennyn Tindomë > **Ennyn Uial**
S. "Gates of Twilight"

Erin*
S. "Gold Crown"

Eriol
S. "Solitary Man"

Ervorn
S. "Lone Dark One"

Estë > **Estel**
S. "Hope"

Ethan ([per]et + han)*

F

Faiwen > **Faewen**
S. "Spirit-woman"

Fargilien > **Faerilien**
S. "Maiden of the Star of Radiance"

Farin > **Faron**
S. "Hunter"

Fëawen > **Faerwen**
S. "Spirit-woman"

Fen Rómen > **Fen Amrûn**
S. "Portal of the Dawn"

Feonwe > **Feinwen**
S. "White Woman"

Fimaglariel > **Egleriel**
S. "Maiden of Glory"

Findarfin > **Finnarphen**
S. "Hair-nobleman"

Finnim
S. "White Hair"

Fondil > **Fondir**
S. "Man of the Clouds"

G

Galadil > **Galadir**
S. "Man of Light"

Galwénë > **Galwen**
S. "Woman of Wealth"

Gastmorgath*

Gavinar > **Gwaenor**
S. "Storm of Fire"

Gedrin > **Gilrod**
  S. "Star-commander"

Gerdon > **Gardhon**
  S. "Man of the Region"

Gerlon > **Gelron**
  S. "Wandering Joy"

Gevas > **Gelvir**
  S. "Jewel of Joy"

Gilwë > **Gilwen**
  S. "Star Woman"

Glutan (58)*

Godwin > **Gudwini**
  Goth. ?

Gondlókil > **Gonglug**
  S. "Stone Dragon"

Gondmithlad > **Talath Mithondren**
  S. "Greystone Plain"

Gorfon*

Gredelnar/Gredalnar*

Gwathrind > **Canath Wathren**
  S. "Shadowy Quarter"

H

Halamír > **Halmir**
  S. "Hidden Jewel" (or an ancient name of Haladinic origin, meaning uncertain)

Han ?
  S. "Mark"

Hannar > **Hannor**
  S. "Fire of Understanding"

Harbdo (8)*

Harrots (12)*

Hasmir (Half-Southron merchant)*

Henduralmir > **Hendur**
  S. "Dark-eyed"

Herindë > **Híriel**
  S. "Daughter of the Lord"

Herthien
  S. "Maiden of the Lord's Household" (herth being a body of armed troops under a hîr)

Herubeth > **Hirbeth**
  S. "Master's Word"

Herunnë > **Heryn**
  S. "Lady"

Heruvin > **Hirwain**
  S. "New Master"

Heruvorn > **Hirvorn**
  S. "Black Master"

Hervondar > **Hirvund**
  S. "Bull of the Lord"

Hethluin > **Hithluin**
  S. "Blue like Mist"

Huon
  S. "One who barks like a Dog, Yelper, Braggart, Boaster"

Hyarmadil > **Harvellon**
  S. "Friend of the South"

I

Iâruin > **Amon Iáruin**
  S. "Mountain of the Burning Gulf"

Ilmarë > **Ilvar** [S. form of Illmarë]

Ithilwaith
  S. "Folk of Ithilien"

J

Jerrin > **Pedhrin**
  S. "Lackwit"

Jorregil > **Iorvegil**
  S. "Old Sword"

K

Kalin > **Calendir**
  S. "Green Man" (or keep extant form as a Southron name)

Karvien > **Curwion**
  S. "Son of Skill"

Keridan > **Caredan**
  S. "Maker of Works"

Kerina > **Círien**
  S. "Ship-maiden"

Kesha > **Ceveth**
  S. "Earth-woman"

L

Lad Mithond (See "Gondmithlad")

Lagrena > **Lachren**
  S. "Flaming" (or **Lachwen** S. "Flame-woman")

Laminar > **Norlam**
  S. "Echo of Flame"

Laurelach > **Glorlach**
  S. "Flame of Golden Light"

Linnod
  S. "a short verse or stanza of a longer song"

Lok Menelram > **Rammas Cúmenel**
  S. "Wall of the Bent Heavens"

Loëndë* (Q.), lómë* S. "Dusk" (12)

Lorenda > **Glórien**
  S. "Golden Maiden"

Lorgil > **Glóril**
  S. "Star of Golden Light"

Lorin > **Glóren**
  S. "Golden"

Lothan ([nim]loth + han)*

M

Malanor*
  S. "Orb, Sun"

Malloth
  S. "Goldflower"

Marnavin > **Mornivon**
  S. "Dark-faced One"

Melloriel Sindbar > **Melloriel Thimbar**
  S. "Beloved Golden Maiden of Thimbar (Grey-home)"

Melmereth > **Melvereth**
  S. "Dear Rejoicing"

Men Melgilrim > **Men i-Meneldirnath**
  S. "Way of the Astronomers"

Men Rivil
  S. "Rivil Way" (Rivil is the name used for a small river in *The Silmarillion*; its meaning is unknown.)

Men Tumuial
  S. "Twilight Valley Way"

Merhast > **Maechast**
  S. "Penetrating Axe-stroke"

Merial > **Mereniel**
  S. "Joyous Maiden"

Minadil > **Minasdil**
  S. "Pinnacle (Horn) of the Tower"

Mírien
  Q. "Jewel Maiden"

Mîrkano > **Mirgon**
  S. "Jewel Commander"

Morvegil*

Morwen
  S. "Dark Woman"

Mûmakili (17)*

Myarnil > **Minernil**
  S. "First Prince"

Mytum > **Maethrom**
  S. "Horn of Battle"

N

Nan Requain > **Nan Rechbin**
  S. "Vale of Knights"

Nantarb (14)*

Neldorn > **Neldor**
  S. "Beech" (or **Neledhorn** S. "Triple Tree")

Nimloth
  S. "White Tree" (a silver coin)

Nimril
S. "White Brilliance"

Nolúlairion > **Parma Úlairion**
Q. "Book of the Ringwraiths"

O

Ormendel > **Orvellon**
S. "High Friend"

Ostoher > **Osthir**
S. "Master of the City" (Astyanax)

Othar/Othari > **Othron/Othryn**
S. "Warrior/Warriors"

Otharin > **Othnir**
S. "Man of Battle"

P

Palanwë > **Cenedwen**
S. "Woman of Sight"

Palomarë > **Palammir**
S. "Far Jewel"

Palvano > **Parvon**
S. "Bookman"

Peredhil > **Peredhellen**
S. "Half-elven"

Peridrac*

Peret*
S. "Copper Half"

Q

Quenandil > **Quenyandil**
Q. "Friend of Quenya"

R

Rammor Gond > **Rammas Morondren**
S. "Wall of Black Stone"

Ranland > **Landrandir**
S. "Wide Wanderer"

Rath Iaurandir
S. "Old Pilgrim's Street"

Rath in Eithil
S. "Street of the Springs"

Rath Miraelin
S. "Street of Jewelled Pools"

Raukothan > **Parma Raucoron**
Q. "Book of Demons" (or **Rauconolmë**
Q. "Demonology")

Requain > **Rechbin**
S. "Knights"

Rian > **Rían**
S. "Queen" (literally 'gift with a crown', 'gift' perhaps originally meaning 'one given in marriage')

Ringmír > **Ringmir**
S. "Cold Jewel"

Rhûnenuir > **Dagorwaith Rhúnen**
S. "Eastern Army" (This suggests to me the eastern host of an army split up into two or three sections—say the western (Annui), central (Nethren) and eastern (Rhúnen) armies. But if the implication is "an army operating in the eastern theatre", perhaps better would be **Dagorwaith e-'Rhûn** S. "Army of the East.")

Rofyr > **Raubyand**
Goth. "Reaver"

Rond Fëabar Gwain > **Nurbethrond Wain**
S. "New Council Hall" (*nurbeth* means 'deep speech'—a term used in ancient England for the discussions between the king and his council.)

Rómen > **Amrûn**
S. "Dawn"

Rómendorgil > **Rhúnoril**
S. "Star of the Eastland"

Romin > **Romdir**
S. "Man with a Trumpet"

Rophirë > **Rochíril**
S. "Horse-lady"

Rûmenna > **Rhunwen**
S. "Woman of the East"

Rumena > **Rhúneth**
S. "Woman of the East"

Rynd Paramhyrrath > **Themais i-Pharvirath**
S. "Halls of the Book-lords"

S

San Jarrin (Southron)*

Sarien > **Sernien**
S. "Stone-maiden"

Seregonwen
S. "Woman of Stoneblood" (seregon is the name of a plant)

Serindë > **Therin**
S. "Broideress"

Sinabaud (14)*

Sondinwë > **Thanwen**
S. "Shield-woman"

Sterrendei*
W. "Orgilion"

Sulinwë > **Súlinwen**
S. "Woman of the Song of Wind"

T

Taerwen > **Taenwen**
S. "Woman of the Mountain Peak"

Talathorn
S. "Tree of the Plain"

Tamb*
S. "Bronze Penny"

Tar-Palantír > **Tar-Palantir**

Targen/Targaen > **Dirgon/Dirgonnath**
S. "Captain"

Tatharond > **Tathrond**
S. "Willow-hall" (<*Tathrarond)

Tathiné > **Tathordis**
S. "Willow-woman"

Telagar > **Telengaur**
S. "Last Wolf, Final Wolf" (that is, the wolf on the trail of the other wolves)

Telerid > **Teleréd**
S. "Last Heir"

Terrien > **Tarrion**
S. "Lofty Prince"

Thangwil > **Tangwë**
S. "Man with Bowstring"

Thoril > **Thuringil**
S. "Hidden Star"

Tírien
S. "Watchful Maiden"

Tirithos > **Ostirith**
S. "Fortress of Guarding"

Tonekil > **Dolguin**
Sindarized Goth. "Foolhardy" (Tolkien is German toll-kühn 'foolhardy', literally 'crazy-brave' and formerly (if the name goes back far enough into history) 'foolish-brave' or even 'dull-sharp'. The English equivalent might be Dullkeen (Old English Dolceen, Dwalceen); Tolkien occasionally signed himself Oxymore (from Greek for sharp-dull). Unfortunately appropriate words for the elements, or even the single meaning 'foolhardy' are not found in Sindarin. A Sindarized form of a 'Proto-Germanic' form of Tolkien's name would come out as Dolguin.)

Trenten/Trenton > **Tiridon**
S. "Tall Watch"

Túan Dor-brannidor > **Tuan Barandor**
S. "Gift of Vigor (from) the Brownland"

Tuar > **Tulgus**
Goth. "Steadfast"

Tubrin (13)*

Turin > **Túrin**
S. "Victory"

Turjomil > **Turgomil**
S. "Affection for Turgon"

Turwen
S. "Woman of Mastery"

U

Ulidan > **Uilend**
S. "Ever Sweet of Voice" (or, if sufficiently villainous, **Uldan** "Evil-worker")

Uthrin > **Uithorn**
S. "Eternal Eagle"

V

Valgorn > **Balgorn**
S. "Divine Valor"

Valhad*

Varadja. "?"

Vilyatir > **Gwilidir**
S. "Watcher of the Air"

Y

Yendílwë > **Írien**
S. "Desirable Woman"

"Then Ilúvatar said to them: 'Of the theme that I have declared to you, I will now that ye make in harmony together a Great Music. And since I have kindled you with the Flame Imperishable, ye shall show forth your powers in adorning this theme, each with his own thoughts and devices, if he will. But I will sit and hearken, and be glad that through you great beauty has been wakened into song.'"
- Ainulindalë (The Music of the Ainur)
The Silmarillion
by J.R.R. Tolkien

Listen to music by the many musicians around the world
inspired by the works of J.R.R. Tolkien.

Middle-earth Radio make available four different Internet radio streams dedicated to the audio and music inspired by the works of J.R.R. Tolkien.

You can tune in 24 hours a day, 7 days a week from anywhere in the world where you have an Internet connection, with your favorite streaming media player.

And when you hear a piece of music you like, be sure to support the musicians by purchasing their music (if applicable).

See the lengthy list of inspired music at the Tolkien Music website: www.tolkien-music.com

Tune in today and listen at:

www.middle-earthradio.com

Mithril and MERP

by Chris Seeman
(cjseeman@webperception.com)
© 2009
per the terms of the CC license: Ⓘ Ⓢ Ⓞ

Since 1988 MERP was accompanied by many themed series of miniatures done by Mithril Miniatures (http://www.mithril.ie). These miniatures were most often inspired from Tolkien's works directly, but there were also a substantial number of minis taken from ICE's MERP series. The latter are the focus of this reference, giving you a vision of what has been produced as a gaming aid for role-players in Middle-earth.

HOUSE

Many people (perhaps the majority) collect and enjoy Mithril for its own sake. The range offers a panoramic vista of well-known races and personalities from Tolkien's mythology, so that a familiarity with *The Hobbit*, *The Lord of the Rings* and *The Silmarillion* is usually a sufficient basis for identifying and understanding the miniatures. A number of figures, however, derive only secondarily from Tolkien's writings, being inventions of authors who contributed to Iron Crown Enterprises' *Middle-earth Role Playing* (MERP) series.

Mithril was born as a support product for MERP, and so many of its early numbers—about 40 in all—refer specifically to characters found only in the MERP books (commonly referred to as "modules"). The MERP series is now out of print and its Mithril-related modules are becoming increasingly hard to find. To spare you the labor of tracking these down, the following notes have been assembled to help guide you through the Mithril-MERP connection in chronological order. 'MH' denotes the *Mithril Handbook* published by Mithril.

RACES OF MIDDLE-EARTH II (M16-M25)

Sagath Warrior (M17)

"Sagath" is the name of an Easterling tribe from the eastern shores of the Sea of Rhûn. "They are precursors of the great migrations that begin with the 'Wainrider' invasion of T.A. 1851….Most are deeply-tanned and have straight black hair and brown eyes (NM.4)." They first appeared in ICE's *Northern Mirkwood* module, but were more fully described in its successor, *Southern Mirkwood* (pp. 23-24), which describes their attire as follows: "Cloaks spun from vividly-patterned linen serve to protect against harsh winds. Most folk also wear fur hats with ear-flaps, or fur-

covered, skull-cap helms….woolen tunics and rough-leather pants which cover the leg to just below the knee. Boots made of fur and wrapped with leather and sinew help protect the lower leg from the ravages of riding." **Illustrations:** *Riders of Rohan* p. 16-17.

Sagath Animist (M18)

Southern Mirkwood describes Sagath religion as "a curious combination of animism and reverence for the Black Master. Day to day life centers around the belief that certain objects are 'alive' and have souls, just as all plants and animals. Red stones (e.g., garnets) are thought to be particularly strong animals who do not get around very well. During the night, however, the dormant 'beasts' are about, and traditional Sagath priests note (with considerable fear) that the quiet spirits dominate the darkness. Up until recently this meant that the Sagath rarely ventured outside the protective mantle of the fire-light during the night; but this has now changed. Warrior priests now pass most of their waking hours after dark, for this is the time of the Black One, and his servants are then strongest (p. 24)."

RIDERS OF ROHAN (M26-M31)

Éothraim Prince (Huithyn) (M26)

"Éothraim" is the name which the early MERP modules gave to the mid-Third Age Northman ancestors of the Rohirrim whose deeds Tolkien recounts in Appendix A of LotR. "Huithyn" denotes "high thane." These names, though invented, are inconsistent with the linguistic principles of Tolkien's world laid out in Appendix F. The names are derived from Old English forms, but intentionally distort them. Tolkien, by contrast, used genuine Old English names to represent the language of the late-Third Age Rohirrim. The names he gave for their mid-Third Age progenitors were in Gothic (cf. UT.311). The correct Gothic equivalent of Éothraim would be *Ehwathrumi* "Horse-host" while "huithyn" should be *hauhathign* "high

thane."

THIEVES OF THARBAD (M32-M41)

Thieves of Tharbad is an adventure module set just after the Witch-king's invasion of TA 1409, which resulted in the demise of the last royal prince of Cardolan. The module (and most of the figures designed to support it) focuses on the succession crisis and political power struggle among the surviving rulers of Cardolan that follows in the wake of this disaster.

Princess Nirnadel (M32)

The only surviving child of the royal line of Cardolan, and therefore the object of many ambitious suitors in the wake of the Witch-king's invasion. "She is a grave young woman of sixteen years….still physically immature, with her late mother's grey eyes and dark hair (p. 8)." Nirnadel's name is not a valid Sindarin form. It appears to have been modeled on *Nerdanel* (a name from *The Silmarillion*). In the 2nd edition *Arnor* module her name was amended to *Níriel*.

Dirhavel the Alchemist (M33)

Dirhavel is a Tharbadian alchemist of noble lineage. He is of "nearly-pure Dúnadan blood and looks it, for he is nearly ninety years old and is still in his prime….[he] habitually wears blue or violet (p. 14)." **Illustration:** *Thieves of Tharbad* p. 10.

Silmarien the Mage (M34)

Proprietor of Silmarien's Used Clothing, a shop in Tharbad. Disguised as an old crone by day, Silmarien is in reality "a tall and sternly beautiful woman" from an ancient family of Rhudaur whose lands fell to the Witch-king around TA 1360. Silmarien came to Tharbad to escape her enemies and now secretly brings aid to all who fight against Angmar. (M34 appears to depict Silmarien in her undisguised form.) *Silmarien* is a Quenya name (possessed by the first ruling queen of Númenor) and is therefore inappropriate for a Dúnadan noble. The 2nd edition *Arnor* module amended her name to its proper Sindarin form: *Silivrien*. **Illustration:** *Thieves of Tharbad* p. 19.

Cardolanian Hîr (M39)

Hîr is the Sindarin word for "lord." In *Thieves of Tharbad* and subsequent MERP modules it is used as the official title for the lesser princes of Cardolan. These rule estates outside of Tharbad.

Tardegil, the Army Captain (M40)

Tardegil commands the remnants of the Cardolanian army based in Tharbad. A Dúnadan, he is distantly related (and unswervingly loyal) to the royal house. "He is a much-scarred and grizzled veteran of wars against the Witch-king's realm as well as against Cardolan's "elder brother," Arthedain….including the long pinkish scar on his neck, from the dagger of an Arthedainian regular during a brawl in the King's Rest Inn in Bree shortly before the outbreak of the most recent war (p. 8)."

Nimhir the Regent (M41)

Nimhir is a Dúnadan retainer of the royal house of Cardolan. In the wake of his king's death, Nimhir has become the guardian and regent of Princess Nirnadel.

HALLS OF THE ELVEN-KING (M63-M72)

Queen Arhendhiril (M64)

The wife of King Thranduil of Mirkwood and mother of Legolas. An emissary of King Bard of Dale describes her thus: "The Queen's beauty dazzled me; her hair cascaded about her like a river of silver in torrent….She stood as tall as Thranduil, who was taller than all others present. For Lady Arhendhiril was Sindarin, kin to the House of Thingol through the family of Elmo, his brother in Beleriand. The purity of the Sindarin strain in the Queen was reflected in her silver hair (p. 12)." The name *Arhendhiril* is Sindarin and means "Lady of the Lofty Eye" (*ar* + *hend* + *hiril*).

High Captain of Aradhrynd (M67)

Aradhrynd is an invented Sindarin name for Thranduil's halls (*aran* "king" + *rynd* "halls" = "Halls of the King").

FAR HARAD (M73-M82)

Far Harad was one of the MERP modules dealing with entirely invented lands (beyond the margins of Tolkien's LotR maps). This module focuses on Bozisha-Miraz, a coastal realm some 700 miles south of Umbar. This portion of Far Harad is dominated by two cities: the mercantile metropolis of Bozisha-Dar, ruled by the Council of Regents, and the religious center of Tresti, governed by the clerical Diet of Junast. The Haradrim of this land speak a language called Apysaic (abbreviated "Ap.").

Visi (Foot-Guard & Officer) (M75)

The Visi (Ap. "Superior") are an elite military company that enforces the will of the Regents of Bozisha-Dar. "They wear silvery mail armor and a short white surcoat emblazoned with an orange circle that is punctuated by the silvery image of the Moon, symbol of the King and tribute to the goddess Ladnoca. Their white, leather-faced shields are also emblazoned with the same orange and silver symbol (p. 53)."

Sand-Man (M77)

More properly, one of the Covshek-pust (Ap. "Men of the Waste"), these are the tribal nomads who wander the desert frontiers surrounding Bozisha-Miraz. One of these tribes, the Lushek-pust, is described thus: "They wear open-faced iron helmets and leather lamellar breastplates. Their long, two-piece tan and green surcoats are adorned with small inlays representing their victories (i.e., they "wear their histories"). Their grey and tan, leather-faced target shields are fitted with large onion-shaped bosses (p. 54)."

The Razarac (M78)

The Razarac (Ap. "Destroyer") is a lesser Balrog of Morgoth who stalks the desert wastes called the Mirror of Fire, northeast of Bozisha-Miraz. "Physically, the beast is shaped like a Great Mountain Troll. Its hide is thick, tough, and coarse, giving it the protection of plate armor. For combat, it is armed with fierce talons hand and foot, as well as fangs set into huge and powerful jaws. From the massive shoulders spread leathery wings… (p. 15)." **Illustration:** *Creatures of Middle-earth* (2nd edition) p. 88.

Junast's Guard (M79)

Junast is the mythical hero on which the culture of Bozisha-Dar is founded. His body is interred at the city of Tresti, which is protected by Junast's Guard. "They wear silvery mail armor and a short deep red surcoat emblazoned with a white flower, symbol of the Garden of Junast's Well (p. 53)."

Lesinas (M80)

A *lesina* (Ap. "corpse;" pl. *lesinavi*) is a ghoulish creature that haunts the deserts of Far Harad. Their skin is "desiccated and hardened by the desert sun" and their eyes are

dried (p. 15). They attack the living like mindless beasts, using teeth and fists.

Master of the Tarma (M82)

Tarma (Ap. "darkness") is the name of a once-secret brotherhood of sorcerers devoted to unraveling the mystery of lightlessness. The order was founded under the auspices of one of the Ringwraiths during the Second Age and continues (unbeknownst even to its own members) to be bound up with the will of Sauron.

MOUNT GUNDABAD (M93–M102)

Zalg, the Goblin-king (M93)

Zalg is the Orkish overlord of the Misty Mountains during the mid-Third Age (late 1400s through at least 1640), a descendant of Skorg (Morgoth's Orkish general who became the first ruler of Mount Gundabad at the beginning of the Second Age). Zalg is "a most imposing specimen of Orchood, 6'3" tall, extraordinarily well-muscled, with arms as thick as tree limbs and legs rather less bowed than the Orcish norm. Large, protruding red eyes and long yellowed fangs enhance Zalg's terrifying countenance (p. 29)." Zalg's black plate mail armor is crowned with the Ice Helm, a "high-peaked mithril helmet, bearing horns and studded with diamonds…. Its surfaces have been darkened so as to accentuate the gems, and the helm appears to be a glossy greyish-black (p. 33)." **Illustration:** *Mount Gundabad* p. 27, 28.

Saviga, the King's Consort (M95)

The consort of Zalg is actually not a true Orc but a Half-orc. She was raised in Lake-town, so presumably her human parentage is of Northman extraction (perhaps her mother was raped by an Orc). Saviga was herself captured in an Orc-raid and carried off to Mount Gundabad, where she was given to Zalg as booty. Her strong will and bard's art swiftly elevated her in the Goblin-king's favor, until she became his consort. "Saviga favors her human parentage, but her distinctive Orcish features, including slanting eyes and small fangs, make her exotic-looking rather than ugly. She dresses not in the usual scratchy Orcish garb, but in Mannish-style embroidered gowns (p. 30)." **Illustration:** *Mount Gundabad* p. 27.

Akargûn the Warlock (M96)

Like Saviga, Akargûn is a Half-orc of Northman extraction. His mixed parentage afforded him certain magical talents otherwise beyond the reach of true Orcs. He wields the Coiled Staff, "a metallic rod, twisted in a bizarre corkscrew shape, and capped by a small black crystalline globe—altogether 6' in length (p. 34)." Because his features strongly favor his Mannish heritage, Akargûn can pass for a human when he needs to.

Karagat the High Priest (M99)

Karagat is an ancient, foul, withered Orc who has extended his lifespan by means of spells and blood sacrifices. He bears the Talisman of the Bat, "a large ruby, engraved with the image of a bat, and suspended on a black steel chain (p. 34)" which allows him to transform into a bat. **Illustration:** *Mount Gundabad* p. 31.

Bralg the Insane (M102)

Bralg is one of the two sons of Zalg. "5'10" in height, sparely built, but sinewy, Bralg has an extraordinarily ugly and disconcerting countenance, enhanced by the loss of one eye to a Dúnadan arrow (he now wears a metal patch) (p. 30)." He is called the Insane because of his unbelievably ferocious and bloodthirsty nature - regarded as virtues among the Orcs of Gundabad. In battle Bralg wields Snapper, a "long scimitar with a wickedly hooked end, forged of steel alloy….The blade is 4 ½' long (p. 34)." **Illustration:** *Mount Gundabad* p. 30.

MIRKWOOD II –
THE FOREST DEPTHS

Like Mirkwood I, this range features characters which derive from both the *Northern* and *Southern Mirkwood* modules.

Huinen the Seer (M105)

Huinen first appeared in the 1983 *Southern Mirkwood* module. He is a Noldorin seer who passes a reclusive existence in a hidden fastness on the borders of the Necromancer's domain. Huinen is insane; or, like Hamlet, makes a pretense of being so—the author leaves this ambiguous. The original module provides no clue as to how Huinen got where he is or what his motives are, but the subsequent Mirkwood reissues say that he was once a servant of Oropher (grandsire of Legolas, first king of the Elves of Mirkwood, who fell in the War of the Last Alliance) and that he has long been presumed dead.

The notion of a Noldo in subordinate relationship to a Grey Elf seems rather unlikely, but the scenario may have been suggested by Tolkien's statement in *Unfinished Tales* (p. 258) that Oropher and his folk had once dwelt in southern Mirkwood before they withdrew northward from the encroachments of the Dwarves of Moria and Galadriel's interventions in affairs in Lórien. Perhaps this background was thought to offer a plausible context for Huinen's continued presence in this part of the woods.

MH provides little concrete information about Huinen's appearance. This is rectified by the description given of him in the modules (which M105 follows closely): "…a tall, slender man, 6'10" in height, weighing 200 pounds. The typical Noldo black hair is in this case very curly, and shot with streaks of white; he wears it short in an unkempt mop. He has a long face with large hazel eyes which are sometimes emerald, sometimes deep brown, depending on the light; a small nose above a mouth which usually hangs open."

The second edition *Mirkwood* module lists the following items among the seer's normal attire: a full-length magical cloak (MH: 'He is robed in fine Elven apparel'), a magical ring, a magical headband, a stud earring (emerald set in mithril), and magical leather wrist bracers.

The name Huinen appears to be Quenya 'Dark Water,' which in Sindarin (the language Noldor actually spoke in Middle-earth) would be *Fuinen* and *Mornen* perhaps in the language of the Wood Elves.

Illustration: *Mirkwood* (2nd edition) p. 108.

Arien (Elven Mage) (M106)

Arien first appeared in the 1983 *Southern Mirkwood* module. She was a seeress of the Wood Elves whom the Necromancer seduced to his allegiance. Now she serves as assistant seer to Huinen (M105), but secretly spies upon him on behalf of her true master.

The original module describes Arien thus: 'Arien has long chestnut hair and green eyes; she is 6'2" tall and carries her body with feline grace. A rare beauty even among the Immortals.' To this MH adds: 'Her great cloak is of Elvish make, and allows her to pass as undetected as a fleeting shadow in the gloom of the forest. In her hair, she wears a pure white tailfeather from one of the Great Falcons of Mirkwood, and in her ear is set a ring of pure Mithril. She wears the wide decorated corselet common to the elves, and carries an Elven dagger.'

'Great Falcon' appears on the 'Beasts of Southern Wilderland' statistic table in the original 1983 module and the later reissues, but is nowhere described. A detailed description is found in *Creatures of Middle-earth*: 'Rarely seen despite their huge size, Great

Falcons reside in remoter and higher reaches of the Forest of Mirkwood. (Actually most reside in the Emyn-nu-Fuin, the "Mountains of Mirkwood.") They are mostly untamable, probably due to the difficulty of hooding and confining such a huge bird, even as an *eyas* (fledgling). Great Falcons are surprisingly maneuverable for such large birds, as is necessary for any winged beast that would live in the dense forest. Their light build makes them unable to carry more than around 70 lbs, so they make poor mounts.'

The name Arien is in fact the Quenya name for the Sun, and so would be inappropriate (at least in form) for a Wood Elf. The Sindarin equivalent would be Óriel and the Silvan form might be Anóril.

Lachglin the Animist (M107)

Lachglin* first appeared in the 1983 *Northern Mirkwood* module. Lachglin is an evil animist (i.e., one who channels the power of Morgoth to work magic) serving the Necromancer of Dol Guldur. It is Lachglin who is made largely responsible for the darkening of Mirkwood, as well as for the ensorcellment of the Enchanted River (which Thorin and Company cross in Chapter VIII of *The Hobbit*). He lives in a secret fortress in the Mountains of Mirkwood called Sarn Goriwing, a pillar of rock (rather like Tol Brandir in LotR) that rears itself in the midst of a huge waterfall near the source of the Enchanted River. Lachglin's chief minion is Slyardach, the 'Silent Shadow' (M108).

Lachglin's origin is given contradictory treatments in the MERP series. The main descriptive text in the original module makes him of Easterling extraction, being related to the royal house of Nûrad. This is a region invented by ICE which lies just east of Mordor on their continent map (H-I 16). The culture and appearance of the Nûriags (a 'fierce' people) have never been described in any of the MERP supplements, though *Lords of Middle-earth II* relates them to the Variags of neighboring Khand.

However, the NPC table at the end of *Northern Mirkwood* identifies Lachglin as one of the Edain. This may have been a simple slip of the pen, or it may have been a silent editorial move (not followed through with) to account for the Sindarin form of Lachglin's name. In the subsequent editions of Mirkwood the Nûrad reference was deleted and the NPC table identification was changed to 'Dúnadan', but no origin story was substituted to fill the gap.

In *Empire of the Witch-king* (1989), Lachglin's name appears on a list of members of a far-flung Sauronic assassin-cult known as the Mor-Sereg (which actually appeared, less fully described, in *Northern Mirkwood*, though at that stage Lachglin had not yet been associated with it). On this list Lachglin is identified as a "Black Dúnadan." Since the epithet "Black Númenórean" is used frequently in this module, it may be that by "Black Dúnadan" is meant one of the Faithful Dúnedain (i.e., of Arnor or Gondor) who has gone bad, rather than one born into the allegiance of the Dark Lord. If this is the case, it may be that Lachglin was now conceived to have come originally from Arthedain and to have eventually worked his way into the service of the Necromancer. (See comment about the telescope below.) Whatever chain of events is to be imagined for Lachglin's career, the evolution of the "Lachglin tradition" in the MERP series suggests rather strongly that his initial Easterling identity had been consciously rejected and altered to a Dúnadan one.

The Mirkwood modules assign the following items to Lachglin's person: a cloak, a dagger (of Elf-slaying), a ring (for storing power), a magical orb (of plant control), and another ring (of invisibility). To these MH adds 'a wand of power by whose magic the "Silent Shadow" is commanded and contained. Its tip is fashioned like an unfurling flower bud, and it was originally made by the wise ones of Arthedain, and subsequently captured with much other treasure by the Witch-king in his campaigns against the northern Kingdom.' This story was probably suggested by Lachglin's telescope, described thus in the Mirkwood modules: 'The enchanted device was devised in Arthedain and stolen in one of the Witch-king's early campaigns.' MH also adds to Lachglin's gear 'a talisman about his neck with an inset ruby,' and provides further description of the animist's cloak, whose fur trim 'is made from the pelt of the Red-wolf or "Draucaran" [should read *Draugaran*]….a setting red sun, decorates the corners of his robe.'

Apart from M107, no artistic rendition of Lachglin exists. Sarn Goriwing [should read *Sarn Gorwing*], however, has been given ample illustration in the Mirk-wood modules, the Middle-earth Collectible Card Game, and even on the cover of one of the short-lived Middle-earth Quest Book series.

*In *Northern Mirkwood*, this name was spelled *Lhachglin*. MH altered this to Lachglin. The subsequent Mirkwood releases were inconsistent on this point, sometimes changing it to Lachglin and other times not. As a matter of fact, neither spelling is entirely correct, since the 'g' in the *glin* element cannot hold its position and must change to *Lachlin*, which has a slightly different meaning: 'Flame-glance,' rather than 'Flame-gleam.'

The Silent Shadow (M108)

The Silent Shadow (a translation of Sindarin *Dindae*) first appeared in the 1983 *Northern Mirkwood* module. 'Dindae/Silent Shadow' is actually the designation for the kind of creature this is; its individual name is Slyardach (a name of indeterminable origin). The module describes Slyardach as the demonic guardian of the evil animist Lachglin—though some uncertainty as to his exact nature seems to have lingered, since he is classed as 'Demon?' in the Master Military Chart at the back of the same module (whereas *Creatures of Middle-earth* and the reissued editions of Mirkwood confidently place Dindae in the category of demons).

Slyardach is left virtually undescribed in any of the Mirkwood modules (in the reissues he even lacks stats!). The Master Military Chart in *Northern Mirkwood* indicates that in combat Slyardach wields a dagger coated with a deadly poison called Ondohithui (should read *gonhithui*).

Creatures of Middle-earth later developed Slyardach thus: 'A hideous, foggy-looking creature capable of disguising itself in shadows and moving with utmost silence…. Disturbing to look upon because of its vagueness of form (anyone beholding it constantly must strain their eyes as they gaze, convinced that there is something in that mist), this Demon is in addition a sadist given to sneaking up on things and half-strangling them, then leaving them to jump at shadows forever after.'

This description is very much in line with that given by MH: 'His appearance changes as one looks upon him, at one time assuming a human form in the midst of a swirling fog, and at others a presence so vague as to be hardly perceptible.'

Werewolf (M109)

Werewolves are barely mentioned at all in ICE's original 1983 Mirkwood modules, and when they are (*Northern Mirkwood* p. 34), they are not associated with the "forest depths" but with a mysterious vale of the Grey Mountains. Nonetheless, it is almost certain that this single obscure reference is connected in some way with M109, since both it and the MH description utilize the term *Gaurin* to describe these creatures. *The Lord of the Rings* and *The Silmarillion* always call them *Gaurhoth*. *Gaurin* appears in an early version of the "Lay of Beren and Lúthien" (HoMe III.45, 54), but oddly that was not published until 1985, so the author/editor of *Northern Mirkwood* could hardly have known of it and must have come up with the form independently.

A still closer relationship may be seen between the MH text and the entry on werewolves in the subsequent 1988 and 1995 Mirkwood reissues. In both of these, werewolves are associated with the Necromancer of Dol Guldur and are not limited to any one particular locale. Their 6' height (when standing) and black pelt are also mentioned by both descriptions.

Apart from allusion to the upright stature of M109 (following ICE's conceptualization), the MH entry refrains from any speculation concerning the nature of werewolves. Yet even this may be pressing the boundaries of Tolkien's mythology, which gives no hint that werewolves walk on their hind legs. As a matter of fact, there is very strong circumstantial evidence that werewolves and wargs were the same thing in Tolkien's mind: enchanted, quadruped wolves ("werewolf" and "warg" being merely the respective modern and ancient English words approximating his conception of *Gaurhoth*). Also, Tolkien's preferred color scheme for such creatures seems to have been grey, not black.

GHOST WARRIORS (M165-174)

This range is based on ICE's 1990 adventure module of the same name. It comprises a set of three interlocking scenarios set in Dunland sometime during the early 1700s of the Third Age (somewhat later than the normal TA 1640s time setting). The plot centers upon the machinations of an evil Dunlending shamaness named Tughaib who, with the aid of a sorcerous artifact, is raising the dead to do her bidding.

Eribhen & Ruil (M165)

Eribhen and Ruil do not actually figure in the events that play themselves out in *Ghost Warriors*; rather, they form part of its back-story. Eribhen was the teacher of Tughaib, just as Ruil was in turn Eribhen's mentor. This diorama depicts Ruil, an aged Dunlending shaman, instructing the young girl Eribhen in the mystical arts. Eribhen holds the enchanted staff Ghostbane, a gift from Ruil, which enables its wielder to control the spirits of the dead. Neither Ruil nor the staff are evil. It was Eribhen who later betrayed her mentor and put the skills he taught her to evil uses.

The module describes Ghostbane as "an intricately carved length of bleached ash" that glows whitely in the dark (p.10). As a matter of fact, this staff is different from its namesake carried by Tughaib. Although it is widely believed that Eribhen passed the staff on to her evil disciple Tughaib, the truth is that Tughaib received her staff (of identical appearance to the real Ghostbane) as a gift from the Necromancer of Dol Guldur (p. 10). This added deception seems odd because it is not really called for by the internal logic of the plot. In a personal communication, the author, John M. Ferrone, explains the reasoning behind this duplication of staves: "I think I actually got the name and original staff from the *Rolemaster Treasures* compendium. I didn't want to use the original to prevent any crossing of other peoples' campaigns and their use of the same artifact."

One final detail of the diorama with a possible connection to the MERP module are the symbols inscribed on the stone pedestal of the skull at Eribhen's feet. While these have no direct correspondence to anything in *Ghost Warriors*, their style and structure resembles the Dunlendish symbols listed on p. 12.

Tughaib of the Spirits (M166)

Tughaib's epithet is a translation of the full Dunlendish name she bears in the module: Tughaib na Bhainnan ("She-ruler of the Spirits"). Although invented like all of the names in *Ghost Warriors*, its form is intended to resemble Gaelic (compare Bhainnan with Gaelic *bhan* "white").

The acolyte and "spirit-sister" to Eribhen, Tughaib wandered the foothills of the southern Misty Mountains perfecting her sorcerous arts. During her wander-

ings, Tughaib came across a forgotten Dunlending burial ground and used her staff to awaken and dominate the spirits of the dead. Then, holing up in a nearby cavern complex, she began sending out her undead minions to capture the living and bring them back to her lair to be sacrificed to the Dark Lord and turned into more undead. Her goal is to amass an undead army.

Tughaib is described as "a rugged mountain woman whose little amount of Elven blood keeps a blush on her cheek, brightness in her hazel eyes, and strength in her limbs. She has brownish-red hair, and a commanding visage. She avoids wealth and dresses simply in plain beige robes (p. 10)." For a description of her staff Ghostbane, see the commentary on Eribhen & Ruil above.

The remarkable notion that Tughaib, a Dunlending, possesses Elven blood, is nowhere elaborated upon, but the idea may have suggested itself to the author from ICE's previously published *Dunland and the Southern Misty Mountains* campaign module, which features a forgotten mountain stronghold of Elves (expatriates from Eregion), one of whom "has been known to take other forms while in Dunland, which has resulted in some Half-elven children in some of the Dunnish clans (p. 18)."

Illustration: *Ghost Warriors* p. 5.

Walking Dead (M167)

Tughaib has three types of undead under her control. The type first depicted by the Mithril range are the corpses of the hapless Dunlendings taken captive by Tughaib's other minions and sacrificed upon her subterranean altar. "Mingling with the wraiths, the corpses of newly slain Dunmen, reanimated by Tughaib na Bhainnan, brandish sickles, axes, swords and spears….Similar to ghouls, the walking dead remember nothing of their ambitions, hopes, failures and accomplishments before death. They are dominated by a hunger for the life force of others and by the commands of the shaman who created them (pp. 6, 8)."

Chris Tubb's design is clearly influenced by Angus McBride's cover art for the module, which in turn is based on the following narrative: "A pallid Dunman, clad in the plaids of his kin and bearing a spear, emerged with more ghostly warriors at his back. A peculiar phosphorescence lurked in their eyes, and their limbs were strangely heavy (p. 2)."

Ghoul (M168)

The second type of undead controlled by Tughaib are ghouls, "slimy, rotting, animated corpses sporting lengthened teeth and nails. They are easily distinguishable from the newly killed walking dead, whose skin is sunken and pallid, but not filmed over with the muck of disintegrating flesh. The appearance and the touch of the ghouls are both fouler and more dangerous. Dominated by hostility, ghouls rush their victims, while tearing with teeth and nails (p. 10)." The ghouls of Tughaib are distinguished also by their place of origin. Whereas the walking dead are recently captured Dunlendings, the ghouls were summoned from the Under-deeps, the deepest of subterranean caverns. How they got there in the first place is not explained.

Wight of Tughaib (M169)

The third type of undead involved with Tughaib are the unquiet spirits of a Dunlending clan, Faighoin, that took refuge in the caves of the Misty Mountains to escape the Great Plague of TA 1636. There they died, only to be reawakened by Tughaib's sorcery. "The spirits of the warriors who were once members of Clan Faighoin are most accurately described as Barrow Wights. Were it not for the powers of the staff Ghostbane, the wraiths would haunt only their own tombs….Yet, Tughaib na Bhainnan has severed the ties that bind them to their crypts….Sated with the life energy of the many victims…the wights' shadowy forms have grown more distinct. The checks and plaids of the garments they once wore are vaguely visible, as are their sunken faces. Like all Barrow Wights, they wield the weapons buried with them in their crypts long ago (pp. 7-8)."

Menoib, Dunlending Chieftain (M170)

Menoib is the chieftain of the Dunlending clan, Mhaigren, which is being victimized by Tughaib's undead. Although he himself is nowhere described, Menoib's role is to entreat adventurers to aid his people in their affliction and to reward them if they succeed.

Solofhen, Dunlending Shaman (M171)

Solofhen is the shaman of Clan Mhaigren; his role is to provide adventurers with advice (and perhaps magic) to fight the undead menace. He is much more fully described than Menoib: "His hair is sparse, white and tangled; his skin is leathery and creased in innumerable wrinkles; and his trembling limbs barely support his aged body….Dressed in brown robes with a hood over his straggling hair (p. 7)."
Illustration: *Ghost Warriors* p. 6.

Lesser Ghost of the Under-deeps (M172)

The third scenario of *Ghost Warriors* involves a plundering expedition into the Under-deeps of the Misty Mountains, populated by random subterranean creatures. M172-M174 represent a sampling of those creatures. The module offers no descriptions of them.

Qualifiers like "greater" and "lesser" attached to a creature (a convention MERP inherited from *Dungeons & Dragons*) usually connote nothing more than its relative power with respect to other beings of its kind.

Skeleton of the Under-deeps (M173)

In ICE's *Creatures of Middle-earth*, animated skeletons are placed in the same conceptual category as ghouls (except that they have no flesh left).

Cave-Troll of the Under-deeps (M174)

Cave-trolls at least appear in *The Lord of the Rings*, and so some description is available: "A huge arm and shoulder, with a dark skin of greenish scales, was thrust through the widening gap. Then a great, flat, toeless foot was forced through below. (FotR. 338)." In contradiction to this, ICE's *Lords of Middle-earth III* gives them pallid skin, due to their subterranean existence.

FANGORN FOREST (M185-194)

The figures supporting the module *Ents of Fangorn* include all of the Ents named in LotR, but also some invented Elven and Mannish characters who dwell in or near Fangorn's borders.

Tolwen, Elven Healer (M191)

A Grey-elf of Beleriand who became a healer after the War of Wrath and befriended the Ents, Tolwen was tainted by Morgoth during the First Age and this taint was never fully removed from her. Its focus is the sword Gurthiant, which she must bear with her at all times. "Tolwen is 6'3" tall and of slight build. She has light brown hair with red and gold highlights, and pale green eyes (p. 21)." Her robes are threaded with *mithril*.
Illustration: p. 20.

Hundin, The Bandit Chief (M192)

Hundin is an ex-Gondorian soldier of mixed Dúnadan and Northman parentage who has taken up a life of banditry.

Bandits of Tîr Limlight (M193)

There are seven bandits in Hundin's troop. The Gondorian outpost of Tîr Limlight, located some seventy miles from their lair, is their principal target.

FEMALE BANDIT (M194)

Ents of Fangorn speaks of four women who reside in Hundin's camp (one of them Hundin's "lady"), but it does not say that they actually share in their banditry. Rather they appear to be "camp followers," serving the bandits' domestic needs (p. 34).

THE ANCIENT FOLK (M248-257)

Swamp Star (M253)

This undead creature appeared in ICE's *Dagorlad and the Dead Marshes*, briefly described as a "small bright light. Attempts to lure victims into deep water, bogs, or quicksand…(p. 11)."

MISCELLANY

While not directly based on characters invented by MERP, these figures are in one way or another influenced by the MERP series.

Female Warrior (M110)

While the figure itself bears no specific relationship to ICE's Mirkwood modules, the MH's use of the expression 'Eriadorian' to describe this character derives from the earlier MERP conception that the Northmen had migrated eastwards from Eriador into Rhovanion after the First Age. Questionable even at the time, this scenario has now been definitely invalidated by Tolkien's late essay 'Of Dwarves and Men', published in *The Peoples of Middle-earth*. According to this, many of the Adanic peoples had never *left* Rhovanion when they first came to those lands in the First Age. (Others had moved on to Eriador, as is told in *Unfinished Tales* pp. 213-214. This seems to have been the text that prompted ICE's earlier conception.)

Northman Bard (M112)

See comment on M110.

Haradan (M153, M154, M293, M294)

Haradan is the word the early MERP modules use to designate one of the Haradrim. The construction of this word, however, is misapplied. While it is true that *adan* is the

Sindarin word for "man," it was used by the Elves exclusively to mark the Three Houses of the Edain (the ancestors of the Dúnedain) who became their allies in the wars of Beleriand. It was also applied to the Drughu (Drúedain) as they were closely connected with the Edain. With this linguistic background in mind, *Haradan* could legitimately be used only to denote a Númenórean who lived in Haradwaith; but that is not what is meant. An alternate way of rendering a singular form corresponding to "Haradrim" might be *Haradon* "Man of Haradwaith." This was adopted in the later MERP modules.

Female Vampires:
Miruimor & Carangil (M324)

Although these figures are not based on MERP, their names are borrowed from invented characters in a MERP module: *Dagorlad and the Dead Marshes*. In this module, Miruimor is a Black Númenórean sorceress who serves as Sauron's chief minion in the region. Her name is Sindarin in form and appears to be composed of *mírui* "jewel-like" + *mor(n)* "dark." Carangil is a captive "Elvish princess" enslaved to Miruimor. This name is also Sindarin and means "Red Star."

Dáin Huscarl (M369)

This *huscarl* is a both a MERP and real-world term for the linguistically correct "house cheorl" and denotes a 'household troop', usually highly trained and skilled. The term is likely not originally dwarven, but borrowed from the neighbouring Northmen.

The Lord of the Nazgûl (MB279)

The design of this set is based upon Angus McBride's artwork from the cover of the MERP sourcebook *Lords of Middle-earth II* (reused on the cover of *Lord of the Rings Adventure Game*).

Amending "A Brief History of the Dwarven Mansions"

by Thomas Morwinsky
(tolwen@gmx.de)
© 2009

Several questions have been raised regarding some topics in my essay about the dwarven mansions in issue #4 of Other Minds. *This short follow-up is intended as a companion to the original essay, to clarify my positions and make the reasoning easier for readers not deeply involved with the themes of the original publication.*

OPTIONAL

This article is intended as a companion to "*A Brief History of the Dwarven Mansions*" in *Other Minds*, *Issue #4*. The reader is recommended to read this in only association with that essay, or if already familiar with it.

Important Note on basic premises

Some of the features mentioned in *A Brief History of the Dwarven Mansions* and the present thoughts (and other contributions from me) may use certain elements of older RPG developments. Although I use such elements in developing this and other works, it is misleading to believe that this automatically implies the retention of other parts of these ideas as well. For instance, I may retain one element (modified or original; e.g. only a name) and totally abandon everything else connected with it. Thus, former RPG developments are used as a pool of ideas rather than a canon to develop further or adhere to. Such products (e.g. ICE's MERP canon) act purely as inspiration and nothing more. Which elements (if any) are retained is always decided on a case by case basis. **No automatic association of any kind is implied or intended**. Since I deem Tolkien as the single most authorative source, RPG developments are only secondary sources after an exhaustive analysis of Tolkien's works on the matter.

I am aware that this is in opposition to other viewpoints who stress the continuation of these older RPG developments. I acknowledge the reasoning behind it (keeping work already done), though I do not agree with it, simply because in my opinion only Tolkien's thoughts have a definite authority. Other – derivative – writings are always of lesser importance and should be judged according to their concurrence with Tolkien and subsequently their reasoning based on real-world models. Keeping something only because it has already been written (as an end in itself) cannot be a serious argument in my opinion.

Origin of the various mansions

The table on p. 14 of *Other Minds, Issue 4* already lists a lot of information about the mansions listed in the essay. It does not, however, list concise information as to their sources. This is of course helpful to get a better picture of the sources that influenced the final product.

The tables on the next two pages list the additional information. They are similar to the one in *The Dwarven Mansions* to ease navigation and recognition.

Naming

From former communications, I may not have been clear enough in the *Brief History of the Dwarven Mansions* about the names of the eastern Dwarves. All the names listed appear similar to the names of Durinic Dwarves (e.g. Norse-sounding), because these are names that are used in this area (the Northwest as defined and described by Tolkien in *The Hobbit* and *The Lord of the Rings*). In other words, the listed names for the four "eastern" houses are only adopted names used in the 'classic' area of the Northwest. These 'foreign' Dwarves are addressed with these names when Durin's folk mention them to men and elves in the 'classic' Northwest, and they may as a result use them themselves when dealing with men and elves in that region. They are neither known nor necessarily even recognized by the majority of these Dwarves in their homelands, where other 'Outer Names' are used.

It would be good to have such original 'Outer Names' for the 'eastern' tribes as well. This may very well be realized in a future issue of *Other Minds*.

Corrections

In the *Brief History of the Dwarven Mansions* there is the following passage about mansion #4 from the Blue Mountain tribes:

> **Kalbarazûd /**
> **Tumnogoth Iaur (4)**
> This mansion was founded in S.A. 28 by the king of Úri's folk after the ruin of Nogrod in the War of Wrath. It was continually occupied until T.A. 2610 when Úri's line failed and its last inhabitants attached themselves to the mansions of the Longbeards (though keeping themselves as a house apart there).

Unfortunately, this cannot be maintained. In *The Lord of the Rings*, we have the following passage (see next column):

> Beyond the Lune was Elvish country, green and quiet, where no Men went; but Dwarves dwelt, and still dwell, in the east side of the Blue Mountains, <u>especially in those parts south of the Gulf of Lune</u>, where they have mines that are still in use.

LotR.Appendix A – III Eriador, Arnor and the heirs of Isildur
(my emphasis)

As this is supposedly written in the late Third Age by Bilbo and/or Frodo or even an early Fourth Age chronicler, the mines in the southern range of the Ered Luin cannot be abandoned by T.A. 2610. As the Dwarves' presence and prosperity in the southern part of the Ered Luin is stressed, this mansion must be important enough at least on a local (and perhaps regional) level in southern and southwestern Eriador.

Accordingly, this place should be re-envisioned as the last place of the tribes of the Ered Luin which exists throughout the late Third Age and later. It need not to be as big and splendid as Erebor for example. Probably it is quite modest compared to the latter, but a separate mansion nonetheless and economically at least stable as outlined by Tolkien. It is not necessary either, that a king of Úri's line resides here as well. It may well be that his line failed (as told in the *Brief History of the Dwarven Mansions*), but dwarves of his tribe continued to live and prosper here.

Consequently, the maps for T.A. 2810 and later are updated as well and provided in the Appendix of this issue of *Other Minds*.

Table for the First, Second and Third House of the Dwarves					
House	founder	#	name of dwelling	source	notes
1st	Durin	1	Gundabad/ Gunduzbad	Tolkien	
		2	Khazad-dûm/Moria	Tolkien	
		3	Erebor	Tolkien	
		4	Thakalgund	Tolkien/ICE	Indirectly mentioned by Tolkien as Durin's Folk settles in the Ered Mithrin. Named Norr-dûm by ICE in *The Grey Mountains*. Name later corrected in *Other Hands #23*
		5	Barukkhizdín	Tolkien/ICE	Indirectly mentioned by Tolkien as the home of Dáin Ironfoot in the Emyn Engrin. Named Azanulinbar-dûm by ICE in *Northern Mirkwood* and later products. Name later corrected in *Other Hands #23*
		6	Gindabaz*	Tolkien	Unnamed (by Tolkien) dwelling in Dunland after expulsion from Erebor
		7	Azelanduzur*	Tolkien/original	Unnamed (by Tolkien) halls of Thorin (*The Hobbit*, *Unfinished Tales*) in the Ered Luin
		8	Aglarond	Tolkien	Founded by Gimli in early Fourth Age
2nd	Úri	1	Buzdûm-Mazar*	Tolkien/original	Awakening Place in the Ered Luin unnamed by Tolkien
		3	Tumunzahar/ Nogrod	Tolkien	
		4	Kalbarazûd*/ Tumnogoth Iaur	ICE	Originally published by ICE in *Rogues of the Borderlands* and later products.
3rd	Linnar	1	Buzdûm-Mazar*	original	Unnamed awakening place and intermediary home after ruin of Belegost
		2	Gabilgathol/ Belegost	Tolkien	
		5	Barazbizar/ Carn Dûm	Tolkien/OH	Originally established as an old Dwarven mansion by ICE in *Empire of the Witch-king* and the 2nd ed. *Angmar*. Dwarven name (Barazbizar) and history developed in *Other Hands #25* and online essay
		10	Baruk-zigil*/ Mount Gram	Original	Mount Gram named by Tolkien. Idea of origin as dwarven mansion original.
2nd and/or 3rd	Petty Dwarves	6	Nulukkhizdîn/ Nargothrond	Tolkien	
		7	Sharbhund/ Amon Rûdh	Tolkien	
		8	Narukgindín*/ Cameth Brin	ICE	Originally created by ICE in *Hillmen of the Trollshaws* and later products.
		9	Tharâg*/ Bar-en-Ibûn	ICE	Originally created by ICE in *Raiders of Cardolan*

Legend: *: Randomly generated name. These are used until original ones that are well researched according to Tolkien's languages become available

House	founder	#	name of dwelling	source	notes
4th	Sindri	1	Akgundîm*	Tolkien/original	Awakening Place in central Middle-earth unnamed by Tolkien
		3	Gamil-nâla	Decipher	Abandoned after Akallabêth
		4	Sigal-Nâra*	Original	Second home; partly destroyed and occupied by dragons in mid-TA
		5	Nurunkhizdín	OH	First introduced in the *Inland Sea* manuscript intended for publication by *Other Hands*.
5th	Thulin	1	Akgundîm*	Tolkien/original	Awakening Place in central Middle-earth unnamed by Tolkien
		2	Kibil-tarag	Decipher	Occupied by dragon in mid-TA
		6	Buzan*	Original	Modest base for trade and barter, small community to support dragonslayers
6th	Var	1	Baruzkhizdîn*	Original	Awakening Place in eastern Middle-earth unnamed by Tolkien
		2	Nargubraz	Decipher	Ancestral home; abandoned until after fall of Sauron
		4	Narindazdûm*	Original	Colony in contact with Sindri
		5	Garaz-Khamil*	Original	Colony in contact with Sindri
		9	Khalarazûm	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
		15	Námagalûz	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
		10	Narad-dûm	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
		11	Naragul	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
		12	Akhuzdah	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
		13	Azagarbhun*	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
		14	Mablad-dûm	Original/ICE	Place is original; name is taken from an ICE Dwarven site (no similarities between the two beyond that)
7th	Vigdís	1	Baruzkhizdîn*	Original	Awakening Place in eastern Middle-earth unnamed by Tolkien
		3	Baraz-lagil	Decipher	
		6	Baruzdazar*	Original	
		7	Kharukthalad*	Original	
		8	Felbuzad*	Original	

Table for the Fourth, Fifth, Sixth and Seventh House of the Dwarves

Legend: * - Randomly generated name. These are used in their until original ones that are well researched according to Tolkien's languages become available
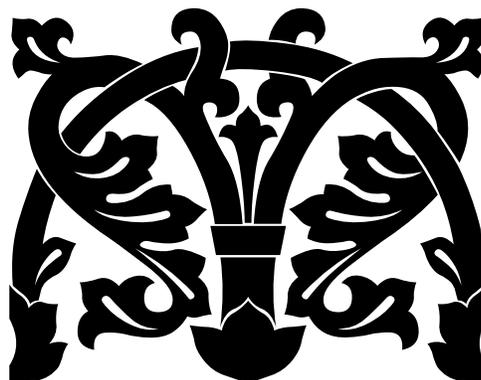
Fineprint

Submissions

You can submit your contributions by sending them via email to

submissions@omzine.org

Please send as plain text for all text contributions. For artwork and maps, please send the files as .PNG or .JPEG/JPG (**please no TIFF or GIF**) at a minimum resolution of 300 dpi and no greater than 600 dpi. If your file is too large to send by email (more than a couple of MB), then you can create an account on the Other Minds website

http://othermindsmagazine.com

and upload your contribution there. Then send us an email notifying us of your submission on the website.

Licensing

We chose to use a Creative Commons Attribution-NonCommercial-ShareAlike license as our default licensing template. If the author does not specify otherwise, every contribution is licensed under said Creative Commons license.
It can be accessed here:

http://creativecommons.org/licenses/by-nc-sa/3.0/us/

Disclaimers

Neither the Editors nor Other Minds Magazine hold themselves responsible for the opinions expressed by the writers of articles or letters in this magazine. The opinions expressed in the articles, columns, advertisements, forums, essays and opinions sections are those of the writers/advertisers and not those of Other Minds Magazine or it's staff. The contents of this magazine are the personal opinions of the authors and do not reflect the opinions of the publisher or editors. To the extent permitted by law, we do not accept any responsibility for any statement in the material contained in this publication. While every effort has been made to correct errors in essay articles before they appear, this magazine may include certain inaccuracies, errors, or omissions. Other Minds Magazine makes no representations as to the suitability, reliability, availability, timeliness, and accuracy of the information in this magazine for any purpose.

Other Minds Magazine is an unofficial fan-based publication (both online and sometimes in print) created for those who love to role play in J.R.R. Tolkien's world of Middle-earth (and beyond) using any game system they wish. This magazine provides original scholarly articles of interest to Tolkien enthusiasts whether they are role playing gamers or not. There is no affiliation between the creators of this publication and any current or previous owners of the Tolkien copyrights, including but not limited Decipher, Mithril Miniatures, The Saul Zaentz Company d/b/a Tolkien Enterprises, the Tolkien Estate, New Line Cinema , or any other Tolkien license holders. This publication is 100% free and Other Minds Magazine does not accept any kind of financial reimbursement in any way. Online issues are available in PDF format at

http://www.othermindszine.org

http://www.other-minds.com
http://www.omzine.org

Advertisements

Any company or producer of products related to role-playing in Middle-earth are invited to submit advertisements free of any charges within the pages of this magazine.

Please contact
advertising@omzine.org

if you have any questions or advertisements you'd like to submit.

Creative Commons License

**Creative Commons
Attribution-NonCommercial-ShareAlike**

THE WORK (AS DEFINED BELOW) IS PROVIDED UNDER THE TERMS OF THIS CREATIVE COMMONS PUBLIC LICENSE ("CCPL" OR "LICENSE"). THE WORK IS PROTECTED BY COPYRIGHT AND/OR OTHER APPLICABLE LAW. ANY USE OF THE WORK OTHER THAN AS AUTHORIZED UNDER THIS LICENSE OR COPYRIGHT LAW IS PROHIBITED.
BY EXERCISING ANY RIGHTS TO THE WORK PROVIDED HERE, YOU ACCEPT AND AGREE TO BE BOUND BY THE TERMS OF THIS LICENSE. TO THE EXTENT THIS LICENSE MAY BE CONSIDERED TO BE A CONTRACT, THE LICENSOR GRANTS YOU THE RIGHTS CONTAINED HERE IN CONSIDERATION OF YOUR ACCEPTANCE OF SUCH TERMS AND CONDITIONS.

a. means a work, such as a periodical issue, anthology or encyclopedia, in which the Work in its entirety in unmodified form, along with one or more other contributions, constituting separate and independent works in themselves, are assembled into a collective whole. A work that constitutes a Collective Work will not be considered a Derivative Work (as defined below) for the purposes of this License.

b. means a work based upon the Work or upon the Work and other pre-existing works, such as a translation, musical arrangement, dramatization, fictionalization, motion picture version, sound recording, art reproduction, abridgment, condensation, or any other form in which the Work may be recast, transformed, or adapted, except that a work that constitutes a Collective Work will not be considered a Derivative Work for the purpose of this License. For the avoidance of doubt, where the Work is a musical composition or sound recording, the synchronization of the Work in timed-relation with a moving image ("synching") will be considered a Derivative Work for the purpose of this License.

c. means the individual, individuals, entity or entities that offer(s) the Work under the terms of this License.

d. means the individual, individuals, entity or entities who created the Work.

e. means the copyrightable work of authorship offered under the terms of this License.

f. means an individual or entity exercising rights under this License who has not previously violated the terms of this License with respect to the Work, or who has received express permission from the Licensor to exercise rights under this License despite a previous violation.

g. means the following high-level license attributes as selected by Licensor and indicated in the title of this License: Attribution, Non-commercial, ShareAlike.

Nothing in this license is intended to reduce, limit, or restrict any rights arising from fair use, first sale or other limitations on the exclusive rights of the copyright owner under copyright law or other applicable laws.

Subject to the terms and conditions of this License, Licensor hereby grants You a worldwide, royalty-free, non-exclusive, perpetual (for the duration of the applicable copyright) license to exercise the rights in the Work as stated below:

a. to reproduce the Work, to incorporate the Work into one or more Collective Works, and to reproduce the Work as incorporated in the Collective Works;

b. to create and reproduce Derivative Works provided that any such Derivative Work, including any translation in any medium, takes reasonable steps to clearly label, demarcate or otherwise identify that changes were made to the original Work. For example, a translation could be marked "The original work was translated from English to Spanish," or a modification could indicate "The original work has been modified.";

c. to distribute copies or phonorecords of, display publicly, perform publicly, and perform publicly by means of a digital audio transmission the Work including as incorporated in Collective Works;

d. to distribute copies or phonorecords of, display publicly, perform publicly, and perform publicly by means of a digital audio transmission Derivative Works;

The above rights may be exercised in all media and formats whether now known or hereafter devised. The above rights include the right to make such modifications as are technically necessary to exercise the rights in other media and formats. All rights not expressly granted by Licensor are hereby reserved, including but not limited to the rights set forth in Sections 4(e) and 4(f).
The license granted in Section 3 above is expressly made subject to and limited by the following restrictions:

a. You may distribute, publicly display, publicly perform, or publicly digitally perform the Work only under the terms of this License, and You must include a copy of, or the Uniform Resource Identifier for, this License with every copy or phonorecord of the Work You distribute, publicly display, publicly perform, or publicly digitally perform. You may not offer or impose any terms on the Work that restrict the terms of this License or the ability of a recipient of the Work

to exercise the rights granted to that recipient under the terms of the License. You may not sublicense the Work. You must keep intact all notices that refer to this License and to the disclaimer of warranties. When You distribute, publicly display, publicly perform, or publicly digitally perform the Work, You may not impose any technological measures on the Work that restrict the ability of a recipient of the Work from You to exercise the rights granted to that recipient under the terms of the License. This Section 4(a) applies to the Work as incorporated in a Collective Work, but this does not require the Collective Work apart from the Work itself to be made subject to the terms of this License. If You create a Collective Work, upon notice from any Licensor You must, to the extent practicable, remove from the Collective Work any credit as required by Section 4 (d), as requested. If You create a Derivative Work, upon notice from any Licensor You must, to the extent practicable, remove from the Derivative Work any credit as required by Section 4 (d), as requested.

b. You may distribute, publicly display, publicly perform, or publicly digitally perform a Derivative Work only under: (i) the terms of this License; (ii) a later version of this License with the same License Elements as this License; or, (iii) either the unported Creative Commons license or a Creative Commons license for another jurisdiction (either this or a later license version) that contains the same License Elements as this License (e.g. Attribution-NonCommercial-ShareAlike 3.0 (Unported)) ("the Applicable License"). You must include a copy of, or the Uniform Resource Identifier for, the Applicable License with every copy or phonorecord of each Derivative Work You distribute, publicly display, publicly perform, or publicly digitally perform. You may not offer or impose any terms on the Derivative Works

that restrict the terms of the Applicable License or the ability of a recipient of the Work to exercise the rights granted to that recipient under the terms of the Applicable License. You must keep intact all notices that refer to the Applicable License and to the disclaimer of warranties. When You distribute, publicly display, publicly perform, or publicly digitally perform the Derivative Work, You may not impose any technological measures on the Derivative Work that restrict the ability of a recipient of the Derivative Work from You to exercise the rights granted to that recipient under the terms of the Applicable License. This Section 4 (b) applies to the Derivative Work as incorporated in a Collective Work, but this does not require the Collective Work apart from the Derivative Work itself to be made subject to the terms of the Applicable License.

c. You may not exercise any of the rights granted to You in Section 3 above in any manner that is primarily intended for or directed toward commercial advantage or private monetary compensation. The exchange of the Work for other copyrighted works by means of digital file-sharing or otherwise shall not be considered to be intended for or directed toward commercial advantage or private monetary compensation, provided there is no payment of any monetary compensation in connection with the exchange of copyrighted works.

d. If You distribute, publicly display, publicly perform, or publicly digitally perform the Work (as defined in Section 1 above) or any Derivative Works (as defined in Section 1 above) or Collective Works (as defined in Section 1 above), You must, unless a request has been made pur-

suant to Section 4(a), keep intact all copyright notices for the Work and provide, reasonable to the medium or means You are utilizing: (i) the name of the Original Author (or pseudonym, if applicable) if supplied, and/or (ii) if the Original Author and/or Licensor designate another party or parties (e.g. a sponsor institute, publishing entity, journal) for attribution ("Attribution Parties") in Licensor's copyright notice, terms of service or by other reasonable means, the name of such party or parties; the title of the Work if supplied; to the extent reasonably practicable, the Uniform Resource Identifier, if any, that Licensor specifies to be associated with the Work, unless such URI does not refer to the copyright notice or licensing information for the Work; and, consistent with Section 3(b) in the case of a Derivative Work, a credit identifying the use of the Work in the Derivative Work (e. g., "French translation of the Work by Original Author," or "Screenplay based on original Work by Original Author"). The credit required by this Section 4 (d) may be implemented in any reasonable manner; provided, however, that in the case of a Derivative Work or Collective Work, at a minimum such credit will appear, if a credit for all contributing authors of the Derivative Work or Collective Work appears, then as part of these credits and in a manner at least as prominent as the credits for the other contributing authors. For the avoidance of doubt, You may only use the credit required by this Section for the purpose of attribution in the manner set out above and, by exercising Your rights under this License, You may not implicitly or explicitly assert or imply any connection with, sponsorship or endorsement by the Original Author, Licensor and/or Attribution Parties, as appropriate, of You or Your use of the Work, without the separate, express prior written permission of the Original Author, Licensor and/or Attribution Parties.

e. For the avoidance of doubt, where the Work is a musical composition:

i. Licensor reserves the exclusive right to collect whether individually or, in the event that Licensor is a member of a performance rights society (e.g. ASCAP, BMI, SESAC), via that society, royalties for the public performance or public digital performance (e.g. webcast) of the Work if that performance is primarily intended for or directed toward commercial advantage or private monetary compensation.

ii. Licensor reserves the exclusive right to collect, whether individually or via a music rights agency or designated agent (e.g. Harry Fox Agency), royalties for any phonorecord You create from the Work ("cover version") and distribute, subject to the compulsory license created by 17 USC Section 115 of the US Copyright Act (or the equivalent in other jurisdictions), if Your distribution of such cover version is primarily intended for or directed toward commercial advantage or private monetary compensation.

f. For the avoidance of doubt, where the Work is a sound recording, Licensor reserves the exclusive right to collect, whether individually or via a performance-rights society (e.g. SoundExchange), royalties for the public digital performance (e.g. webcast) of the Work, subject to the compulsory license created by 17 USC Section 114 of the US Copyright Act (or the equivalent in other jurisdictions), if Your public digital performance is primarily intended for or directed toward commercial advantage or private monetary compensation.

UNLESS OTHERWISE MUTUALLY AGREED TO BY THE PARTIES IN WRITING, LICENSOR OFFERS THE WORK AS-IS AND ONLY TO THE EXTENT OF ANY RIGHTS HELD IN THE LICENSED WORK BY THE LICENSOR. THE LICENSOR MAKES NO REPRESENTATIONS OR WARRANTIES OF ANY KIND CONCERNING THE WORK, EXPRESS, IMPLIED, STATUTORY OR OTHERWISE, INCLUDING, WITHOUT LIMITATION, WARRANTIES OF TITLE, MARKETABILITY, MERCHANTIBILITY, FITNESS FOR A PARTICULAR PURPOSE, NONINFRINGEMENT, OR THE ABSENCE OF LATENT OR OTHER DEFECTS, ACCURACY, OR THE PRESENCE OF ABSENCE OF ERRORS, WHETHER OR NOT DISCOVERABLE. SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OF IMPLIED WARRANTIES, SO SUCH EXCLUSION MAY NOT APPLY TO YOU.

EXCEPT TO THE EXTENT REQUIRED BY APPLICABLE LAW, IN NO EVENT WILL LICENSOR BE LIABLE TO YOU ON ANY LEGAL THEORY FOR ANY SPECIAL, INCIDENTAL, CONSEQUENTIAL, PUNITIVE OR EXEMPLARY DAMAGES ARISING OUT OF THIS LICENSE OR THE USE OF THE WORK, EVEN IF LICENSOR HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

a. This License and the rights granted hereunder will terminate automatically upon any breach by You of the terms of this License. Individuals or entities who have received Derivative Works (as defined in Section 1 above) or Collective Works (as defined in Section 1 above) from You under this License, however, will not have their licenses terminated provided such individuals or entities remain in full compliance with those licenses. Sections 1, 2, 5, 6, 7, and 8 will survive any termination of this License.

b. Subject to the above terms and conditions, the license granted here is perpetual (for the duration of the applicable copyright in the Work). Notwithstanding the above, Licensor reserves the right to release the Work under different license terms or to stop distributing the Work at any time; provided, however that any such election will not serve to withdraw this License (or any other license that has been, or is required to be, granted under the terms of this License), and this License will continue in full force and effect unless terminated as stated above.
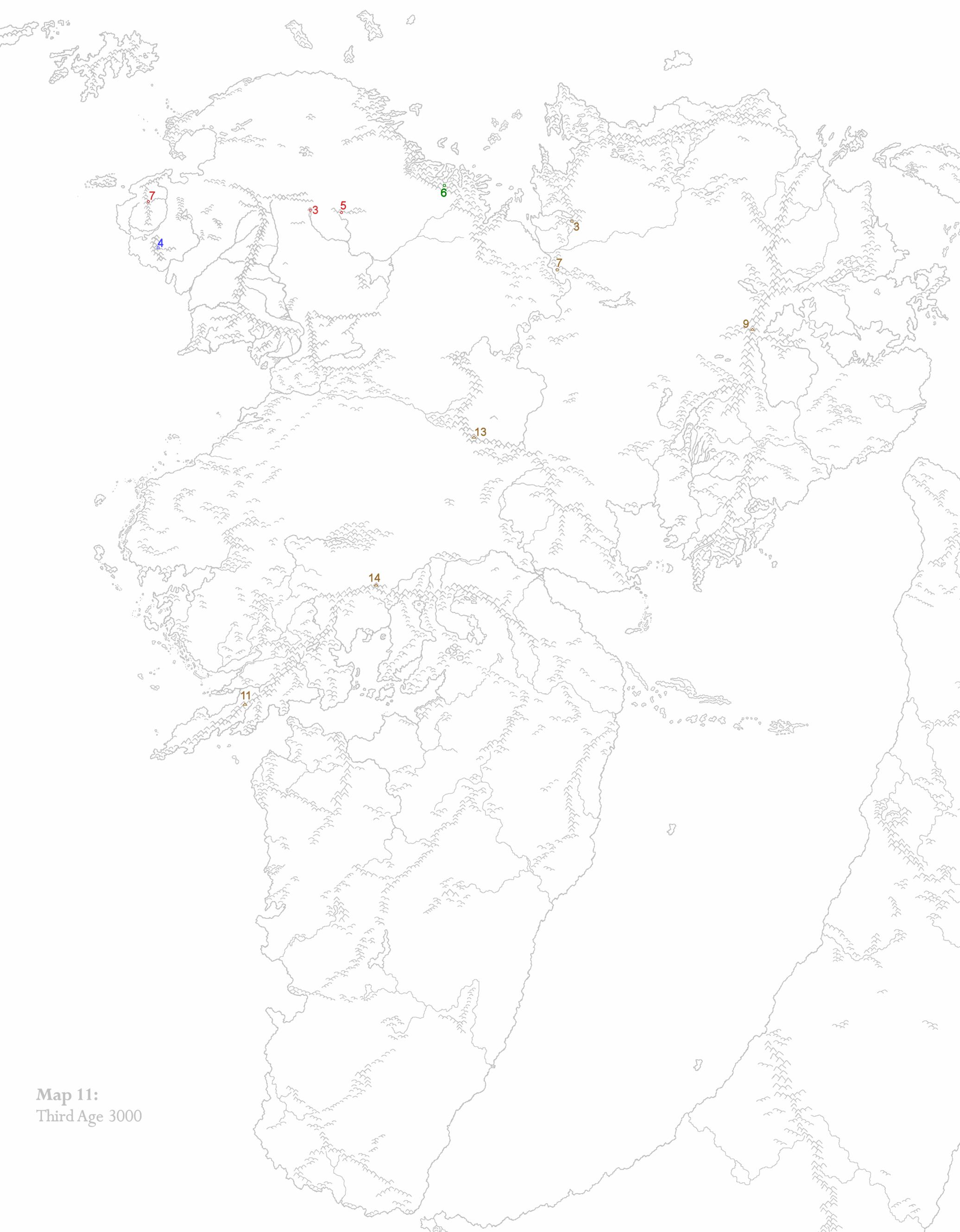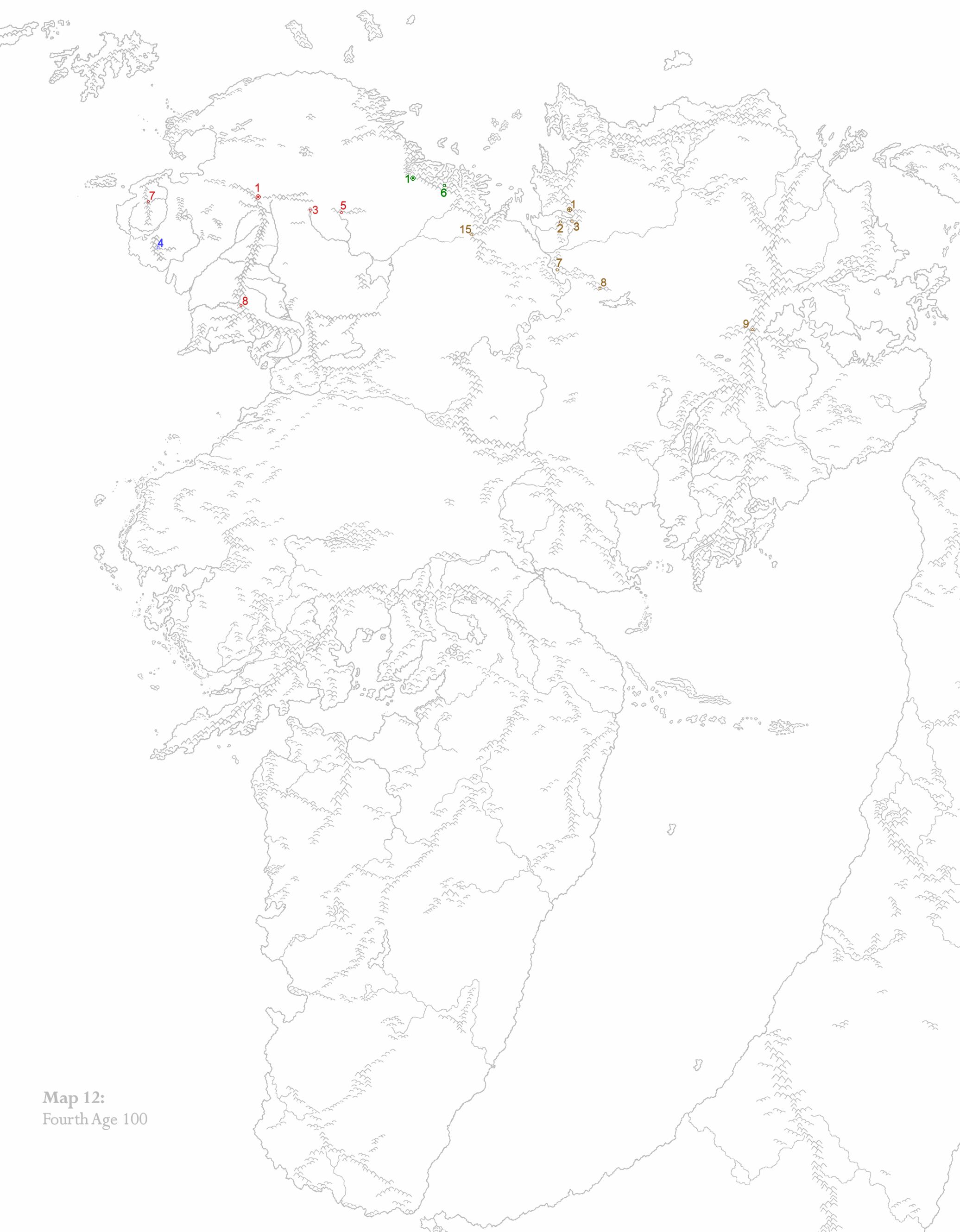
a. Each time You distribute or publicly digitally perform the Work (as defined in Section 1 above) or a Collective Work (as defined in Section 1 above), the Licensor offers to the recipient a license to the Work on the same terms and conditions as the license granted to You under this License.

b. Each time You distribute or publicly digitally perform a Derivative Work, Licensor offers to the recipient a license to the original Work on the same terms and conditions as the license granted to You under this License.

c. If any provision of this License is invalid or unenforceable under applicable law, it shall not affect the validity or enforceability of the remainder of the terms of this License, and without further action by the parties to this agreement, such provision shall be reformed to the minimum extent necessary to make such provision valid and enforceable.

d. No term or provision of this License shall be deemed waived and no breach consented to unless such waiver or consent shall be in writing and signed by the party to be charged with such waiver or consent.

e. This License constitutes the entire agreement between the parties with respect to the Work licensed here. There are no understandings, agreements or representations with respect to the Work not specified here. Licensor shall not be bound by any additional provisions that may appear in any communication from You. This License may not be modified without the mutual written agreement of the Licensor and You.

Appendix:
Maps for *Amending "A Brief History of the Dwarven mansions"*
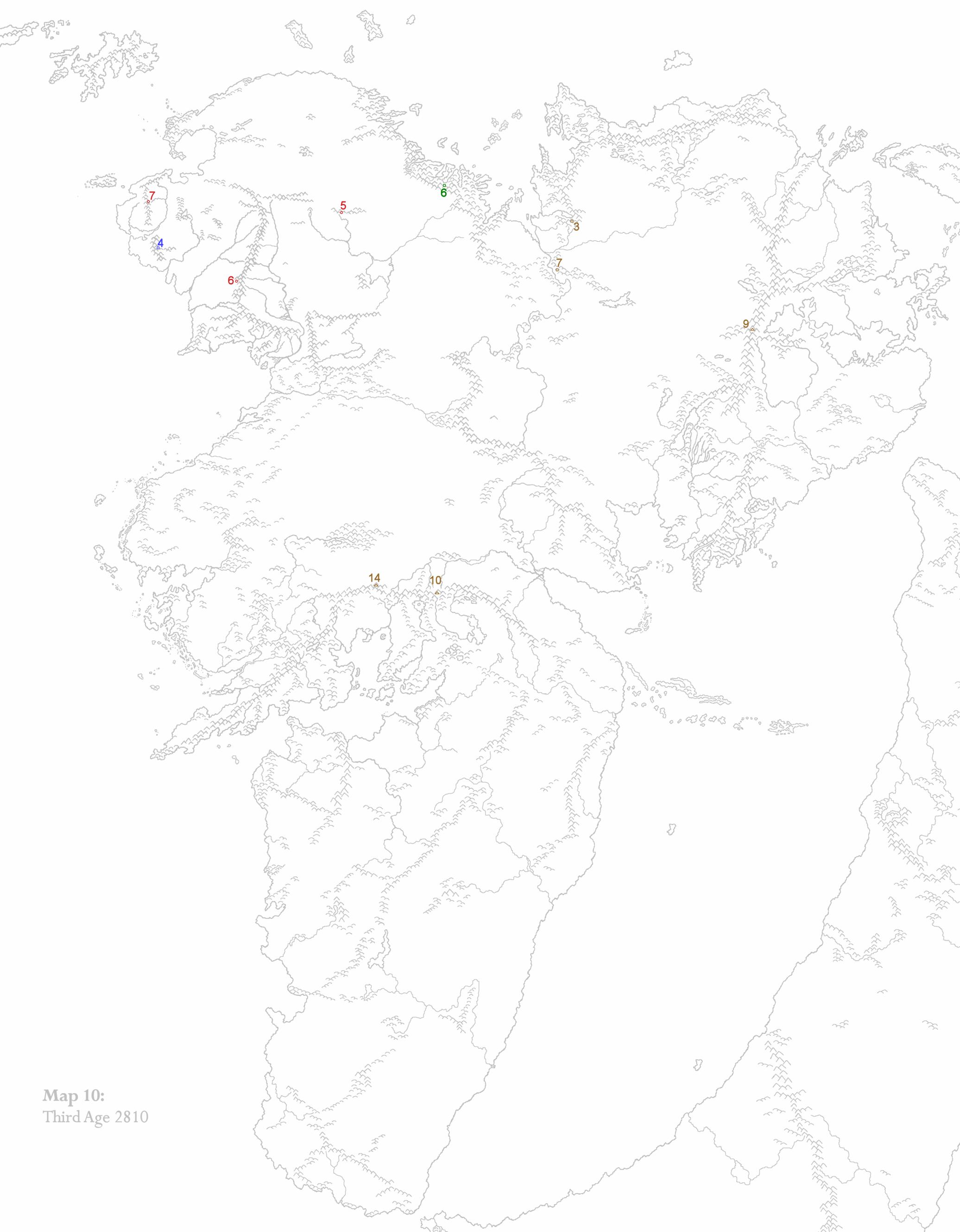
Map 10:
Third Age 2810

Map 11:
Third Age 3000

7

1

3   5

1   6

15

1
2   3

7

8

4

9

8

Map 12:
Fourth Age 100