

UNIVERSITY OF JYVÄSKYLÄ

**“MORE HARD-TO-REMEMBER
NAMES THAN A RUSSIAN NOVEL”**

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**Special Names, Their Significance,
Types, and Relative Hierarchy in
J. R. R. Tolkien’s *Quenta Silmarillion***

A Pro Gradu Thesis in English

by

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“MORE HARD-TO-REMEMBER NAMES THAN A RUSSIAN NOVEL”
Special Names, Their Significance, Types, and Relative Hierarchy in J. R. R.
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Tutkielman lähtökohtana on perusteltu väite, että J. R. R. Tolkienin romaanissa *Quenta Silmarillion* (1977) erikoisella ja poikkeuksellisen laajalla nimistöllä on erityisen merkittävä asema ja että tätä nimistöä tutkimalla ja analysoimalla monipuolisesti, sekä kvalitatiivisesti että kvantitatiivisesti, voidaan saavuttaa merkittäviä tuloksia koskien romaania kokonaisuutena. Tutkimuksen ensisijainen tarkoitus on tutkia nimistöä etenkin kvantitatiivisesti ja nimien frekvenssejä tutkien rakentaa luokittelu eri nimien merkittävyydestä. Nimistöä käsitellään tästä näkökulmasta ennen kaikkea kokonaisuutena, mutta tarkempaa huomiota kiinnitetään etenkin poikkeuksellisen usein esiintyviin nimiin. Nimistön kvantitatiivisen tutkimuksen perusteella pyritään selvittämään, mitkä romaanin henkilöt, tapahtumapaikat ja ryhmät vaikuttavat olevan merkitykseltään erityisen suuria. Tässä suhteessa romaania tutkitaan toisaalta kokonaisuutena, toisaalta 24 luvusta koostuvana rakenteena. Lisäksi pohditaan mm. laajan nimistön tuottamia ongelmia lukijan näkökulmasta. Tutkimuksen toissijainen tarkoitus on selvittää, voidaanko *Quenta Silmarillionin* kaltaista, usein epätyypillisenä ja vaikeana pidettyä romaania tutkia onnistuneesti perinteisiä ja yksinkertaisia metodeja käyttäen. Lisäksi tutkimuksessa pyritään esittämään myös runsaasti ja monipuolisesti romaanin nimistöön liittyvää kvantitatiivista aineistoa muiden tutkijoiden mahdollista käyttöä ja analyysiä varten.

Romaanin 613 nimestä 36,2 % osoittautuu henkilöiden nimiksi ja 39,3 % paikkojen nimiksi. Peräti 96 % nimistä perustuu täysin tai osittain Tolkienin luomiin fiktiivisiin kieliin. Nimistössä havaitaan olevan erityisen runsaasti harvoin mainittuja nimiä. Peräti kolme neljäsosaa nimistä esiintyy teoksessa korkeintaan 10 kertaa ja näistä runsas kolmannes ainoastaan yhden kerran. Kuitenkin myös erittäin usein esiintyviä nimiä on varsin paljon: yli 50 kertaa mainitaan 39 eri nimeä. Esiintymien määrien perusteella voidaan edelleen esittää arvioita siitä, mitkä ovat esimerkiksi romaanin merkittävimmät henkilöt tai paikat. Henkilöistä erottuu tässä suhteessa ennen kaikkea Melkor eli Morgoth, mutta myös Túrin Turambar, Thingol ja Fëanor. Paikoista merkittävimmät ovat Doriath, Middle-earth ja Valinor. Huomattavan merkittäviksi nousevat myös erilaiset ryhmät, varsinkin haltiat yleensä, Noldor, Valar sekä ihmiset. Henkilöiden, paikkojen, ryhmien, ym. merkittävyyttä arvioidaan ja vertaillaan edelleen sekä lukukohtaisesti että kokonaisvaltaisesti.

Suuri harvoin esiintyvien nimien määrä näyttää todistavan osaltaan sitä, että Tolkien on pyrkinyt *Quenta Silmarillionin* kautta esittämään ja kirjaamaan runsaasti tietoutta varsin tiiviissä muodossa. Eri lukujen pituudet ja nimifrekvenssit vaihtelevat paljon. Pitkillä luvuilla on usein matala nimifrekvenssi, lyhyillä luvuilla taas korkea. Vaikuttaa siis todennäköiseltä, että luvut, joilla on erityisen korkea nimifrekvenssi, ovat myös esitykseltään erityisen tiivistettyjä. Asia vaatii kuitenkin tarkempaa tutkimusta.

Asiasanat: J. R. R. Tolkien, The Silmarillion, Quenta Silmarillion, Legendarium, nomenclature, names, onomastics, quantitative analysis.

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LIST OF ABBREVIATIONS

<i>HMI–HMXII</i>	<i>The History of Middle-earth</i> , vols. 1–12
<i>LJRRT</i>	<i>The Letters of J. R. R. Tolkien</i>
<i>MCOE</i>	<i>The Monsters & the Critics and Other Essays</i>
<i>Sil.</i>	<i>The Silmarillion</i> (Second Edition)
<i>UT</i>	<i>Unfinished Tales of Númenor and Middle-earth</i>

1. INTRODUCTION

“More hard-to-remember names than [in] a Russian novel.”

That is how J. R. R. Tolkien’s *The Silmarillion* was described by one critic, Judith T. Yamamoto,¹ when it was posthumously published in September 1977. Anyone with even a limited knowledge of Russian classics knows that they often do feature a large number of characters with names that are difficult to remember, at least for a non-Russian reader. However, it is doubtful any novel by Dostoyevsky or Tolstoy features nearly as many names, even though they tend to be much longer than *The Silmarillion*, which may well be described as being an average-length novel. Many other critics seem to have struggled with the novel. For instance, Margo Jefferson found the language of *The Silmarillion* “pretentiously archaic and at times nearly incomprehensible”.²

Indeed, *The Silmarillion* quickly earned the reputation of being a difficult book, and this was readily acknowledged by Christopher Tolkien — J. R. R. Tolkien’s son and the editor of *The Silmarillion*. A number of reasons can be and have been stated as to why *The Silmarillion* is difficult, but it may be simply argued that it is in many ways an unusual book, wholly unprecedented yet also very traditional. It is a historical yet entirely fictional narrative, describing the history of a world and its peoples that are fantastic and imaginary. It might be described as being an imitation of various existing mytho-historical records and sagas, yet it is entirely original in that it puts a major focus on a sentient species that is non-human, the Elves. The readers of *The Silmarillion* therefore find themselves in an alien world, surrounded by alien peoples, creatures, events, and concepts, which all tend to carry equally alien, “hard-to-remember” names.

Yet, in spite of its unusual nature, *The Silmarillion* has remained somewhat unresearched, unlike Tolkien’s more popular and accessible *The Lord of the Rings*. Perhaps *The Silmarillion* has been perceived to be less

¹ Yamamoto, 1977, 1680.

² Jefferson, 1977, 114.

authentic, having been published posthumously under the editorship of Christopher Tolkien. More significantly, a few years after *The Silmarillion* was published, more and more writings by Tolkien were beginning to see publication, starting with the *Unfinished Tales of Númenor and Middle-earth* in 1980. It soon became apparent to everyone that the fictional world and all its myths and legends created by Tolkien — which he called the Legendarium — entailed much more than what was presented in *The Silmarillion*. Subsequently researchers of Tolkien's fiction, both amateur and professional, have tended to analyze the Legendarium as a whole rather than limit their studies on *The Silmarillion*. Yet *The Silmarillion* — and particularly its heart, the *Quenta Silmarillion* — arguably remains the most polished, most authentic, and most authoritative of the posthumous publications in spite of the fact that it remained technically unfinished. After all, it was *The Silmarillion* that J. R. R. Tolkien always hoped and intended to publish. Although the version that was eventually published may not be exactly the one that he was striving to achieve, it is by far more “finished” than any of the other writings and fragments that were later published. Ultimately, the debate on which writings should be considered “canonical” or not and to what degree are rather fruitless and pointless from the scientific point of view. Now that the 30th anniversary of *The Silmarillion* is upon us, the time has come to award it the same independent status as, for example, *The Hobbit* and *The Lord of the Rings* and to engage in researching it as such — as a self-contained work of fiction.

At once modern and traditional, *The Silmarillion* may admittedly seem somewhat difficult to approach in terms of research. It could be described as being a work of fiction of the postmodern age. Should we therefore approach it from the postmodern viewpoint? However, it can be equally well described as being a narrative that is intentionally archaic — or perhaps rather an imitation of archaic prose. Should a more traditional approach therefore be adopted? Because of this dichotomy, it could be further argued that *The Silmarillion* is an atypical or unusual work of fiction. If so, should we adopt an atypical, eclectic, or perhaps a completely novel approach to it? Each of these viewpoints seems equally valid and no doubt interesting results can be achieved regardless of which approach is adopted. The real difficulty lies in choosing one. Hopefully future research will feature a variety of different

viewpoints and methods that will result in a fuller picture of *The Silmarillion* reflecting all its complexities.

Indeed, it is almost universally accepted that *The Silmarillion* is exactly that: complex. For instance, the article on *The Silmarillion* in the popular free Internet encyclopedia Wikipedia states this as a fact: “*The Silmarillion* is a complex work that explores a wide array of themes [...]” Because of the nature of the Wikipedia, any user could easily alter and tone down this expression to indicate that the complexity of *The Silmarillion* is a subjective opinion shared by many readers. Yet no one has deemed it necessary, and therefore the complexity of *The Silmarillion* remains stated as an objective truth.

But if *The Silmarillion* is a complex work, should the methods and tools used for examining it be equally complex? That might be the obvious conclusion, but there can be no straightforward answer to this question. It would seem the only way to find out for certain is by trial and error, by adopting and applying one method, complex or simple, and seeing what results it yields.

In this thesis, the *Quenta Silmarillion* is examined through taking a detailed look at one of its aspects: its special nomenclature, i.e., its “hard-to-remember names”. For several reasons, which will be examined in detail later, these names appear to be one of its most unusual and essential aspects. The primary objective of this thesis is therefore to show the importance of the nomenclature of the *Quenta Silmarillion* and to prove that examination of this feature can provide an important key to understanding and further analyzing the work as a whole. The analysis of the nomenclature — or special names, as they will be called in this thesis — will mainly be based on fairly straightforward qualitative and quantitative methods that will involve basic and traditional processes such as classification, counting and statistical analysis of the special names. These relatively simple methods have been adopted intentionally, as the secondary objective of this thesis is to explore whether such elementary methods can yield fruitful results when applied to a complex work of fiction such as the *Quenta Silmarillion*. A further secondary goal of this thesis is to collect, process, and present quantitative data relating

mainly to the special names in such a format that they can be readily used in any potential future research on the *Quenta Silmarillion*, when applicable.

Finally, it is perhaps prudent in this context to consider what J. R. R. Tolkien himself thought about scientific analysis and examination of stories and narratives. In a footnote to his essay "On Fairy-stories", Tolkien briefly comments on the scientific approach as follows:³

[...] the inherent weakness of the analytic (or 'scientific') method: it finds out much about things that occur in stories, but little or nothing about their effect in any given story.

This is certainly a *caveat* that the wise will take into careful consideration. However, it may be argued with equal conviction that such an "inherent weakness" is rather a weakness of individual researchers than of the scientific method itself as a whole, and therefore can be overcome by simply applying the said method to investigating the effects as well and not only their causes. Indeed, the elementary analytic approach of mere identification, classification, enumeration and labelling of the building blocks that make up a given story is of little value if it does not lead to further more insightful conclusions about the subject with the help of such a taxonomy. The virtue of the analytic method is that it can be used to reveal and present the full complexity of a given subject. Identification and classification of data constitutes a necessary step in this process. It is rarely an end in itself, but rather a means to an end. To use the analytic method only to dissect and oversimplify a subject beyond recognition is to abuse it.

³ MCOE 121.

2. BACKGROUND

2.1 J. R. R. Tolkien and His Fiction

John Ronald Reuel Tolkien (b. 3 Jan. 1892, d. 2 Sept. 1973) is arguably one of the most controversial and commercially successful writers of fiction in the 20th century. In the world of literature, a controversial reception is often prompted by a radically innovative and original approach to writing fiction. James Joyce is perhaps the most obvious example of such a radical innovator, his *Finnegans Wake* certainly remaining one of the most controversial novels ever written in the English language, if its language can indeed be identified as English. While *Finnegans Wake* remains largely esoteric and unpopular, Joyce's *Ulysses* is a recognized modern classic, although it too has raised its share of controversy. In a somewhat similar manner, J. R. R. Tolkien's most famous work, *The Lord of the Rings* is now considered by many to be a modern classic, while *The Silmarillion* has become Tolkien's *Finnegans Wake* — an esoteric work that many find difficult to penetrate.

Tolkien's first novel, *The Hobbit*, has been almost universally hailed as a masterful work of children's fiction ever since it was first published. In spite of some obvious stylistic differences, it is the direct precursor of *The Lord of the Rings*. *The Lord of the Rings* is Tolkien's most popular work of fiction, which took the literati by surprise in the 1950's. Most critics found the surprise to be unpleasant rather than pleasant, and defenders of the massive novel were few. It defied straightforward classifications and comparisons. Determined to categorize it, critics likened *The Lord of the Rings* to Ariosto's *Orlando Furioso*, Spenser's *The Faerie Queene*, and Malory's *Le Morte Darthur*,⁴ which are all greatly different works of fiction in spite of certain similarities. For some reason *The Lord of the Rings* is a novel which has always led to rather baffling propositions on behalf of the critics, such as the following by Burton Raffert: "*The Lord of the Rings* is magnificent but [...] it is not literature."⁵ In other words, Tolkien, in ignoring most modern

⁴ *LJRR*, letter 145.

⁵ Isaacs and Zimbardo, 1972, 246.

developments in literature, created a work of fiction of such apparently intentional anachronism and uniqueness that some critics have gone as far as to perceive it as non-literature, whatever that may mean. Some 50 years after the novel was published, *The Lord of the Rings* is more popular than ever, and still shunned by many. After *The Lord of the Rings* was voted the greatest book of the century in a number of polls organized in England during the last few years of the 20th century, many critics were in shock. Some, like Germaine Greer, reacted with frustrated vehemence: “It has been my nightmare that Tolkien would turn out to be the most influential writer of the twentieth century. The bad dream has materialized.”⁶

What is it in Tolkien’s works that has sparked such disparate cries of utter delight and outrage?

The controversy among the critics can perhaps be traced to at least one major source: Tolkien’s radically *archaic* approach to writing fiction itself. It might be claimed that Tolkien actually chose to ignore much of the last thousand years or so in terms of change and development in the writing of fiction, and returned to the time of *Beowulf*, the *Prose Edda*, the *Poetic Edda*, the *Nibelungenlied*, the *Kalevala*, and, ultimately, to Homer and the Bible. This archaic approach is particularly evident in *The Silmarillion*, but *The Lord of the Rings* is also in many ways patently non-modern. However, one of the few concessions Tolkien gave to what might be considered modernity was choosing prose over verse in his major works. Nonetheless, the lyrical poetry incorporated into both *The Hobbit* and *The Lord of the Rings* is an important and peculiar aspect of those works. Remarkably, *The Silmarillion*, a work in many ways closer to the oral traditions of storytelling that underlie much epic poetry, features an absolutely minimal amount of poetry. This is particularly notable for the fact that many of the earlier esoteric works that are more or less closely linked to *The Silmarillion* were originally written in poetic form. A good example of this is *The Lay of the Children of Húrin*⁷: a lengthy alliterative narrative poem written between 1918 and 1925, it later served as the basis for chapter 21 in *The Silmarillion*. Nonetheless, this chapter features no poetry whatsoever.

⁶ Quoted in Shippey, 2001, xxii.

⁷ Published in *HMIII*.

Since Tolkien chose prose over verse, his major works are not written in the historically typical medium of archaic epic legends. However, his archaic approach is clearly reflected in the subject matter, style of writing, and other such issues. Looking at *The Lord of the Rings* as a story set in a world of medieval fantasy, it is one that could have been told almost a thousand years ago. Additionally, Tolkien's characterization lacks the kind of psychological depth so common in 20th century fiction: readers are rarely afforded access to the innermost thoughts of his characters. In Tolkien's works, as in epic poetry, actions and spoken words take centre stage. It is perhaps because of this that even some fans of Tolkien's fiction deem him a brilliant storyteller and creator of a fictional world, but an unremarkable, mediocre, or even bad writer.

Besides archaism, Tolkien has of course been accused of many other things, most notably of triviality, of promoting drably conservative values and offhanded male chauvinism, of paganism, and of escapism. Naturally, the fans tend to perceive the respective aspects of Tolkien's work quite differently: where critics see triviality, conservatism, paganism, and harmful escapism, the fans often see universality, timelessness, creativity, and delightful escapism. No doubt such controversy will persist for as long as there remains an interest in Tolkien's work.

2.1.1 An Elementary Classification of Tolkien's Written Works

Tolkien's written works, published in all manner of publications as evidenced by Carpenter in his bibliography⁸, are great in number and often fragmentary or episodic in nature. It is therefore not only unfeasible, but quite impossible and indeed unnecessary, to present a thorough review and classification of all his written works here. However, a brief and somewhat simplistic consideration of the subject is called for.

An elementary distinction must be made between works of fiction and those of non-fiction. To the researcher of Tolkien's fiction, the non-fiction is naturally of lesser interest, but under no circumstances can it be neglected

⁸ Carpenter, 1977, 266–275.

altogether. 354 of Tolkien's letters were published in 1977 in a collection edited by C. Tolkien and Carpenter, a publication of great importance. Seven essays of great interest were first published in a collection titled *The Monsters & the Critics and Other Essays* in 1983. Also, some fragmentary non-fiction related to the Legendarium, such as unfinished essays on detailed subjects, has also been published in the *History of the Middle-earth* series. Other non-fiction, while not negligible, is of lesser importance to the researcher of Tolkien's fiction. However, it is prudent to mention Tolkien's translations of the Middle English poems *Sir Gawain and the Green Knight*, *Pearl*, and *Sir Orfeo* (first published in 1975), as translation is never a mere scholarly but also a creative task.

All Tolkien's works of fiction fall into two very basic categories: those that belong to the Legendarium and those that do not. Another elementary distinction may be drawn between Tolkien's major and minor works of fiction, and this distinction is fairly unequivocal: his major works are considered to be *The Hobbit* (1937)⁹, *The Lord of the Rings* (1954–55)¹⁰, and *The Silmarillion* (1977), all of which belong to the Legendarium. It is perhaps necessary to point out here, however, that Tolkien initially began writing *The Hobbit* as a children's story which fell outside the Legendarium. It was during the writing process that the Legendarium inevitably invaded the story.¹¹ *The Lord of the Rings*, being a sequel to *The Hobbit*, obviously belonged to the Legendarium from the outset and constitutes a major part of it. Nonetheless, the great bulk of the Legendarium remained unpublished at Tolkien's death, as did the very core of it, *The Silmarillion*. It eventually saw publication in 1977, four years after Tolkien's death, after being edited and prepared for publication by his son, Christopher Tolkien.

There are also two minor works which belong to the Legendarium: a book of poetry titled *The Adventures of Tom Bombadil* (1962) and *The Road Goes Ever On: A Song Cycle* (1967), which is a collaboration with Donald Swann, featuring his sheet music set to Tolkien's poetry. Both are relatively short and shed light on only some small details of the Legendarium.

⁹ A second edition, now considered the definitive edition, which featured some important revisions was published in 1951.

¹⁰ Likewise, a second revised edition was published in 1966.

¹¹ Carpenter, 1977, 182.

All other writings belonging to the Legendarium can arguably be deemed more or less esoteric, as they tend to be unfinished, fragmentary, contradictory and inconsistent, and hence quite difficult and challenging to approach for anyone. Perhaps the most accessible writings are the ones published in the *Unfinished Tales of Númenor and Middle-earth* (1980), whereas the 12-volume *The History of Middle-earth* (1983–1996) series contains works and fragments of varying levels of difficulty, with each title carrying an individual title¹². These thirteen publications were edited and carefully annotated in painstaking detail by Christopher Tolkien. Beyond these there remain works which are either unpublished or which have appeared in more or less obscure publications, mainly those of avid fans and their organizations as well as other societies. All these works may be deemed highly esoteric. However, it is important to note that they are by no means always minor, a good example of this being David Salo's *A Gateway to Sindarin: A Grammar of an Elvish Language from J. R. R. Tolkien's Lord of the Rings* (2004), a 550-page description of a language created by Tolkien.

All other works of fiction fall outside the Legendarium and are minor, both in terms of length and, arguably, importance. Of these only the six widely known and read children's stories warrant mentioning here, three of them published posthumously: *Farmer Giles of Ham* (1949), *Leaf by Niggle* (1964), *Smith of Wootton Major* (1967), *The Father Christmas Letters* (1976), *Mr. Bliss* (1982), and *Roverandom* (1998).

The elementary classification of Tolkien's fiction described above is summarized in Table 1.

¹² The first two volumes of the series, *The Book of Lost Tales, Part I* and *The Book of Lost Tales, Part II*, originally appeared — and often still appear — without the title *The History of Middle-earth*.

Table 1. An Elementary Classification of Tolkien's Fiction

A. Works of the Legendarium
<p>(a) Major Works</p> <ul style="list-style-type: none"> ❖ <i>The Hobbit</i> (1937; 2nd revised edition 1951) ❖ <i>The Lord of the Rings</i> (1954–55; 2nd revised edition 1966) ❖ <i>The Silmarillion</i> (1977 (posthumous))
<p>(b) Minor Works</p> <ul style="list-style-type: none"> ❖ <i>The Adventures of Tom Bombadil</i> (1962) ❖ <i>The Road Goes Ever On: A Song Cycle</i> (1967; with Donald Swann)
<p>(c) Esoteric Works</p> <ul style="list-style-type: none"> ❖ Writings published in <i>Unfinished Tales of Númenor and Middle-earth</i> (1980 (posthumous)) ❖ Writings published in <i>The History of Middle-earth</i>, vols. 1–12 (1983–1996 (posthumous))
<p>(d) Highly Esoteric Works</p> <ul style="list-style-type: none"> ❖ Other fragments and works, mainly published and edited by fans, their organizations, and other interested societies. ❖ All unpublished works of the Legendarium.
B. Minor Works Not of the Legendarium
<ul style="list-style-type: none"> ❖ <i>Farmer Giles of Ham</i> (1949) ❖ <i>Leaf by Niggle</i> (1964) ❖ <i>Smith of Wootton Major</i> (1967) ❖ <i>The Father Christmas Letters</i> (1976 (posthumous)) ❖ <i>Mr. Bliss</i> (1982 (posthumous)) ❖ <i>Roverandom</i> (1998 (posthumous)) ❖ Other works not of the Legendarium, published and unpublished.

2.1.2 The Legendarium

Although *The Silmarillion* was published posthumously and although the book itself is a much shorter work than *The Lord of the Rings*, from Tolkien's own point of view it was always at the centre of what he considered to be his *magnum opus*. For him, *The Silmarillion* was the heart of what he called the *Legendarium*, which is an enormous *gestalt* work consisting of a variety of myths, legends, histories, and fictional facts about a wholly fictional world and its fictional peoples, cultures, languages, and so on.

It is difficult to say when exactly Tolkien first conceived his Legendarium: Randel Helms dates the beginning of *The Silmarillion* to the legend of Earendel (later changed to Eärendil) which Tolkien first conceived perhaps in 1913¹³. But at least during its early stages, the Legendarium grew gradually, almost impulsively, without an overriding master plan, as the product of an entertaining, private pastime.

However, if one were to trace the very beginnings of the Legendarium, it might be said that it and, hence, *The Silmarillion* began to form the moment Tolkien fell in love with languages.

Humphrey Carpenter traces this love back to Tolkien's very childhood and teenage years¹⁴: not only was Tolkien fascinated with real languages early on, but he also found time to invent elementary secret languages he used with his younger cousins — first something called Animalic, then, later on, Nevbosh. In other words, his love of languages evolved into a love of *inventing* languages. His first more serious inventions were mere trifles, such as coming up with new lexical items for the Gothic language, but ultimately he began inventing his very own artificial languages from scratch. Unlike his predecessors, such as Johann M. Schleyer, creator of Volapük, and Ludwik L. Zamenhof, creator of Esperanto, Tolkien was not interested in any widespread practical application of his languages. For him, creating languages was a private, intellectual and artistic pursuit. It involved a creative process he found endlessly pleasurable. It was of course immediately obvious to Tolkien that any fictional language must have native speakers, i.e., a fictional people. This

¹³ Helms, 1981, 1.

¹⁴ Carpenter, 1977, 45–47.

was effectively the starting point of a kind of chain reaction or, rather, a snowball effect: the fictional language of a fictional people had to reflect their fictional culture which existed in a fictional world. Any fictional culture, to be believable and interesting, must have a fictional history complete with fictional myths and legends about fictional heroes and gods. And it goes without saying that a fictional world must have diversity: one language, one people, and one culture is simply not enough: it is only natural that there are several of them and that there is some kind of interaction between them. And this is how, essentially, Tolkien's "snowball", the *Legendarium*, gradually grew in size and complexity.

Naturally, the actual process was never just a haphazard chain reaction. For instance, Tolkien was of the opinion that what his own country, England, lacked was a mythology all of its own, preserved as literature. He commented on this in a letter written in 1950:¹⁵

I was from early days grieved by the poverty of my own beloved country: it had no stories of its own (bound up with its tongue and soil), not of the quality that I sought, and found (as an ingredient) in legends of other lands.

This lament was the other important starting point for the *Legendarium*, as Tolkien began to build his own mythical continuum of legends for England. His intention, however, was not to create a mythical history of England or of English people, but rather of a fictional world in the English *language*, however replete that world would be with fictional languages of its own.

So, Tolkien's "snowball" grew and went through several changes as he kept writing. Gradually, he began to consider the possibility and feasibility of publishing the *Legendarium* in some form. By this time it had become a massive, multifaceted, and complicated collection of manuscripts and notes, both finished and unfinished. To give it a form suitable for publishing, Tolkien would need to produce one fairly concise, accessible, and unified work. To this work he gave the name *The Silmarillion*.

¹⁵ *LJRRT*, letter 131.

2.1.3 *The Silmarillion and the Quenta Silmarillion*

In 1945, Tolkien was working hard on *The Lord of the Rings*, but at the same time he was constantly thinking about how to get *The Silmarillion* published. In a letter written in March 1945 to Stanley Unwin, his publisher, Tolkien was very frank and honest about his own wishes: “Of course, my only real desire is to publish ‘The Silmarillion’”¹⁶. However, already by this time he had also grown quite pessimistic about his possibilities of fulfilling this desire, as in the very same letter he described *The Silmarillion* to be in “the Limbo of the great unpublishables”. Five years later, little had changed: *The Lord of the Rings* was still awaiting publication, and in Tolkien’s mind — and in reality — it had become deeply connected to *The Silmarillion*, as Tolkien stated in another letter to Stanley Unwin:¹⁷

It [*The Silmarillion*] has captured *The Lord of the Rings*, so that that has become simply its continuation and completion, requiring the *Silmarillion* to be fully intelligible — without a lot of references and explanations that clutter it in one or two places.

Ridiculous and tiresome as you may think of me, I want to publish them — *The Silmarillion* and *The Lord of the Rings* — in conjunction or in connexion.

But Tolkien himself realized how impossible this idea was: *The Lord of the Rings* alone was already such a large and complex novel that complicating and extending it further with something like *The Silmarillion* was obviously out of question for any publisher.

And so the work on the *Legendarium* and *The Silmarillion* continued: when he had the time, Tolkien was constantly thinking about it, polishing it, revising it, changing it, and trying to reach the point where he could deem it fit for publishing. But he had many other concerns constantly distracting him, and he became more and more exasperated. In a letter to Clyde S. Killby, dated 18 December 1965, Tolkien made this evident:¹⁸

The Silmarillion is quite different [from *The Lord of the Rings*], and if good at all, good in quite another way; & I do not really know what to make of it. It began in hospital and sick-leave (1916–1917) and has been with me ever since, and is now in a confused state having been altered, enlarged, and

¹⁶ *LJRRT*, letter 98.

¹⁷ *LJRRT*, letter 124.

¹⁸ *LJRRT*, letter 282.

worked at, at intervals between then and now. If I had the assistance of a scholar at once sympathetic and yet critical, such as yourself, I feel I might make some of it publishable.

And so Tolkien continued his labour of love until his death in 1973. He never quite finished *The Silmarillion* and he never witnessed its publication. Many have wondered why in the end it proved impossible for Tolkien to complete the work. One of them is Professor T.A. Shippey: “[...] *The Silmarillion* was very largely in existence from 1937 on; was also known to be in existence, and very much in demand! Why, then could Tolkien not finish his legends of the First Age off?”¹⁹ Many different explanations have been considered by Professor Shippey, Humphrey Carpenter (Tolkien’s biographer) and others, but it is perhaps the answer offered by Christopher Tolkien, J. R. R. Tolkien’s son, that remains the most convincing.²⁰

As the years passed the changes and variants, both in detail and in larger perspectives, became so complex, so pervasive, and so many-layered that a final and definitive version seemed unattainable.

It is also quite conceivable that the great amount of time and energy spent on *The Silmarillion* prevented Tolkien from finishing it: the work had become too close and important to him, too much of a part of himself, to be relinquished. After all, once published, it would be significantly more problematic to alter it in any way.

Ultimately, it was Christopher Tolkien, who took upon himself the task of compiling and editing the final text of *The Silmarillion*. It was a task that he afterwards described as being “difficult and doubtful”²¹. *The Silmarillion* was finally published in 1977, almost exactly four years after the death of its author.

The Silmarillion, as a publication, essentially consists of five individual yet connected parts, each carrying a separate title and a descriptive subtitle. They are the following:

¹⁹ Shippey, 1992, 202.

²⁰ *Sil.* viii.

²¹ *Sil.* ix.

1) *Ainulindalë* — *The Music of the Ainur*: A short narrative describing the mythic creation of the world by the highest creator god called Eru or Ilúvatar together with the angelic beings called the Ainur.

2) *Valaquenta* — *Account of the Valar and Maiar according to the lore of the Eldar*: A short work that introduces and describes concisely the Ainur: the Valar, whom Tolkien calls the “Powers of Arda”²², and the Maiar, the servants of the Valar.

3) *Quenta Silmarillion* — *The History of the Silmarils*: The history of the elves in the First Age, consisting of 24 chapters and several mythical and legendary narratives.

4) *Akallabêth* — *The Downfall of Númenor*: A recount of important events that take place in the Second Age on the island of Númenor. It is essentially Tolkien’s own peculiar adaptation of the Atlantis myth.

5) *Of the Rings of Power and the Third Age* — *in which these tales come to their end*: This is a concise summary of major historical events that take place in the Second and Third Age. It also covers events described in more detail in *The Hobbit* and *The Lord of the Rings*.

It is necessary to say something about the titles, which are mostly not in English. *Ainulindalë*, *Valaquenta* and *Quenta Silmarillion* are in Quenya, an elven language, while *Akallabêth* is Adûnaic, a human language. In fact, the subtitles are given in order to translate, explain, or expand of the primary titles: *Ainulindalë* means ‘Music of the Ainur’ or ‘Music of the Holy Ones’²³, *Valaquenta* is ‘Account of the Valar’ or ‘Account of the Powers’²⁴, and *Quenta Silmarillion* is ‘History of the Silmarils’²⁵, the Silmarils being three powerful jewels created by the famous elf called Fëanor. *Akallabêth* means ‘The Down-fallen’²⁶ or ‘She-That-Is-Fallen’²⁷.

²² *Sil.* 25.

²³ *Sil.* 314.

²⁴ *Sil.* 353.

²⁵ *Sil.* 346. *Quenta* comes from *quen-*, ‘to say, speak’, and therefore a strict and pedantic translation of the word might be ‘oral account’. *Silmarillion* is the plural genitive of *Silmaril*. *The Silmarillion*, in its printed and published form, rather oddly, has always carried the somewhat inappropriate definite article in its title, effectively rendering it ‘The of the Silmarils’.

²⁶ *Sil.* 314. *Akallabêth* is *Atalantë* in Quenya, an obvious reference to the Atlantis myth.

²⁷ *HMIX* 312.

In his foreword to *The Silmarillion*, Christopher Tolkien describes the *Quenta Silmarillion* as being the “*Silmarillion* proper”.²⁸ The reason for this is simple: while the Silmarils are arguably objects of great significance in the history of the elves and play an important part in the *Quenta Silmarillion*, they are not even mentioned in the other parts of *The Silmarillion*. In an undated letter to Milton Waldman, Tolkien also mentions another alternative title to the *Quenta Silmarillion*, calling it the *History of the Elves*.²⁹ In the same letter, Tolkien makes it eminently clear that, from his perspective, *Quenta Silmarillion* is *The Silmarillion*.

Concerning the *Ainulindalë* and the *Valaquenta*, Christopher Tolkien points out that they are “indeed closely associated with *The Silmarillion* [i.e. the *Quenta Silmarillion*]”³⁰. Tolkien himself also states in his letter to Waldman that he considers the *Ainulindalë* to be a necessary prequel to the *Quenta Silmarillion*. As for the *Valaquenta*, it is effectively an expansion or elaboration of the *Ainulindalë*, although it was originally, in an earlier form, the first chapter of the *Quenta Silmarillion*.³¹

In the Foreword, Christopher Tolkien also states that the *Akallabêth* and *Of the Rings of Power* “are (it must be emphasised) wholly separate and independent”³². If that is so, why were they included in a work titled *The Silmarillion*? Because, he explains, it was his “father’s explicit intention”³³. Indeed, Tolkien tells Waldman that the *Akallabêth* and *Of the Rings of Power and the Third Age* are “the essential background to *The Hobbit* and its sequel”³⁴. They were therefore to be published together with the *Quenta Silmarillion* in order to tie it more or less seamlessly to those works already published. Christopher Tolkien also further elaborates that the two works complete the mythical history so that the *The Silmarillion* effectively encompasses it wholly from the creation of the world to the end of the Third Age³⁵, including events described in *The Hobbit* and *The Lord of the Rings*.

²⁸ *Sil.* viii.

²⁹ *LJRRT*, letter 131.

³⁰ *Sil.* viii.

³¹ *HMX* 142.

³² *Sil.* viii.

³³ *Sil.* viii.

³⁴ *LJRRT*, letter 131.

³⁵ *Sil.* viii.

Were the two works not included, *The Silmarillion* would merely cover events until the end of the First Age.

Bearing all this in mind, Christopher Tolkien's claim that the *Akallabêth* and *Of the Rings of Power and the Third Age* are wholly separate and independent could be easily argued against. Although from the point of view of the author and the editor, and also in terms of textual history, his claim is undoubtedly true, the general reader is unlikely to perceive the different sections of the book so decisively "separate and independent", no matter what *caveat* is provided in the Foreword. The five works are published in conjunction and are chronologically as well as thematically contiguous, and for these reasons alone may easily be perceived as constituting a single or serial narrative and read as such. Indeed, the question of independence and interdependence is one of the most peculiar issues relating to the Legendarium and to all the different works of which it comprises. Many of Tolkien's works may be considered as either independent narratives or as the constituent parts of the multifaceted high-level narrative that is the Legendarium. Thus, to the reader of Tolkien's works, who customarily progresses from *The Hobbit* to *The Lord of the Rings* to *The Silmarillion*, even these three major works hardly appear as "wholly separate and independent". Of course, *The Silmarillion* does not explicitly presuppose acquaintance with *The Hobbit* and *The Lord of the Rings*, but as Professor T.A. Shippey has stated, "probably ninety-nine people out of a hundred come to *The Silmarillion* and the *Unfinished Tales* only after reading *The Lord of the Rings*"³⁶. Therefore most readers quite readily and naturally perceive the interconnection between the three works, the narratives of which do in fact overlap in many ways.

Nonetheless, regardless of whether we consider the five works included in *The Silmarillion* independent or not, its core, even in its published form, remains the *Quenta Silmarillion*. This becomes obvious enough merely by considering roughly the relative lengths of the five different works included:

³⁶ Shippey, 1992, 201.

WORK	# OF PAGES ³⁷	RELATIVE LENGTH
<i>Ainulindalë</i>	10 pp.	3.4 %
<i>Valaquenta</i>	10 pp.	3.4 %
<i>Quenta Silmarillion</i>	224 pp.	76.7 %
<i>Akallabêth</i>	26 pp.	8.9 %
<i>Of the Rings of Power...</i>	22 pp.	7.5 %

The Silmarillion also features several different aids that Christopher Tolkien decided to include at the end of the book in order to assist its readers. They are the following:

1) “Tables” (5 pp.): Four (or, technically, five) family trees, describing the relations of some of the main characters, followed by a chart titled “The Sundering of the Elves”, which gives the main divisions of the different types of elves.

2) “Note on Pronunciation” (2 pp.): A rough guide on how to pronounce words in the elven languages (Quenya and Sindarin).

3) “Index of Names” (42 pp.): A descriptive index of the great number of mostly non-English names that occur in the five works. Consisting of 788 entries, the index is extensive enough to be called a miniature encyclopaedia of the Legendarium.

4) “Appendix: Elements in Quenya and Sindarin Names” (11 pp.): A concise, alphabetically arranged guide to 180 words and word stems in the two elven languages.

5) “Map of Beleriand and the lands to the north” (2 pp.): A map of the region where most of the events described in the *Quenta Silmarillion* take place.

6) “The Realms of the Noldor and the Sindar” (1 p.): Another map, showing roughly the locations of different kingdoms of the elves. It is placed between the pages of chapter 14 of the *Quenta Silmarillion*, “Of Beleriand and Its Realms”, where it thematically belongs.

In his Foreword, Christopher Tolkien states that he has “not burdened the book further with any sort of commentary or annotation”³⁸. The textual

³⁷ For these page counts, the 2nd edition of *The Silmarillion* published by Houghton Mifflin in 2001 was used.

³⁸ *Sil.* ix.

history of the book and the works included themselves are of such great complexity that incorporating annotations or commentary, however extensive, would not only have been possible but undoubtedly desirable to some readers. But Christopher Tolkien's goal was to edit the work in a manner that would "produce the most coherent and internally self-consistent narrative"³⁹ — in other words, a readable text presented with no extensive editorial commentary. This admission led Randel Helms to conclude that "*The Silmarillion* in the shape that we have it is the invention of the son not the father."⁴⁰ Christopher Tolkien later refuted this claim by stating that it was "a serious misapprehension to which my words have given rise"⁴¹. He was adamant: *The Silmarillion* was his father's creation, and he himself merely prepared it for publication. Later Christopher Tolkien immersed himself in the veritable sea of manuscripts his father had left behind and ultimately produced the 12-volume *History of Middle-earth*, a major part of which relates to *The Silmarillion* in one way or another. Perhaps he did this partly to show that whatever editorial influence he had exerted on *The Silmarillion*, it was of very little significance when one considered the total gargantuan mass of the *Legendarium*.

Six years after the publication of *The Silmarillion*, Christopher Tolkien felt the need to acknowledge the difficulties inherent in *The Silmarillion* in his Foreword to *The Book of Lost Tales, Part I*.⁴²

The Silmarillion is commonly said to be a 'difficult' book, needing explanation and guidance on how to 'approach' it; and in this it is contrasted to *The Lord of the Rings*. In chapter 7 of his book *The Road to Middle-earth* Professor T. A. Shippey accepts that this is so ('*The Silmarillion* could never be anything but hard to read', p. 201)

Remarkably, in *The Road to Middle-earth*, Shippey himself states that the main aim of chapter 7 of the book in question is "to indicate as far as possible how *The Silmarillion* in particular should be read"⁴³. In 1965 J. R. R. Tolkien was seeking "a scholar at once sympathetic and yet critical"⁴⁴ to help him

³⁹ *Sil.* viii.

⁴⁰ Helms, 1981, 94.

⁴¹ *HMI* xv.

⁴² *HMI* vii.

⁴³ Shippey, 1992, 202.

⁴⁴ *LJRRT*, letter 282.

render *The Silmarillion* publishable. In the end that scholar turned out to be his own son, Christopher Tolkien. And here we have Professor Shippey, another scholar who is most certainly “at once sympathetic and yet critical”, attempting to render *The Silmarillion*, in essence, more readable! In fact, already before him in 1981, Randel Helms in his book *Tolkien and the Silmarils* bluntly stated that “*The Silmarillion* is J. R. R. Tolkien’s most complex and challenging work” and that his book “attempts to provide a way through its difficulties”.⁴⁵

It appears, then, that there is a considerable consensus among scholars and readers that *The Silmarillion* is a difficult book and a challenge to the reader. But why and how is it difficult?

Perhaps the most significant difficulty is presented by the complex episodic and fragmentary structure of the multi-layered narrative. This is in many ways a direct result of the work’s tangled textual history. Although the book has a clear beginning in the creation of the world, there are several other beginnings in the book, and consequently several middle parts and several endings. There are also a number of by-plots, the length of which varies greatly as does their relation to the main plot, which itself is structurally by no means simple. In fact, *The Silmarillion* in some ways resembles a historical narrative and therefore does not always seem to follow a clearly discernible narrative trajectory. Difficulties of this kind were acknowledged by Christopher Tolkien:⁴⁶

A complete consistency (either within the compass of *The Silmarillion* itself or between *The Silmarillion* and other published writings [by 1977] of my father’s) is not to be looked for, and could only be achieved, if at all, at heavy or needless cost. Moreover, my father came to conceive *The Silmarillion* as a compilation, a compendious narrative, made long afterwards from sources of great diversity (poems, and annals, and oral tales) that had survived in a long tradition; and this conception has indeed its parallel in the actual history of the book, for a great deal of earlier prose and poetry does underlie it, and it is to some extent a compendium in fact and not only in theory.

It is not wholly clear here whether Christopher Tolkien is talking about *The Silmarillion* as published or the *Quenta Silmarillion*. He could be talking of either one or both, as acknowledging that the *Quenta Silmarillion* as well as

⁴⁵ Helms, 1981, ix.

⁴⁶ *Sil.* viii.

The Silmarillion are “compendious narratives” is certainly one of the keys to understanding them. Were *The Silmarillion* not a work of such great length, it might be said to be a summary of the Legendarium. It and the *Quenta Silmarillion* comprise of a number of important mythic, legendary and historical narratives of the Legendarium which are recounted concisely in prose. These narratives are, more often than not, based on longer earlier works, which in many instances were modified in the process. Chapter 23 of the *Quenta Silmarillion*, titled “Of Tuor and the Fall of Gondolin”, serves as a suitable example of this kind of an underlying subnarrative with a complex textual history.

In the introduction to the *Unfinished Tales of Númenor and Middle-earth*, Christopher Tolkien traces the roots of this particular legend:⁴⁷ “My father said more than once that ‘The Fall of Gondolin’ was the first of the tales of the First Age to be composed”. He dates the earliest manuscript of the basic narrative to 1916. The tale was “substantially emended” around 1919–1920, then compressed for *The Silmarillion* around 1926–30, and later further altered to “bring it into harmony with altered conceptions in other parts of [*The Silmarillion*].” Around 1951, J. R. R. Tolkien began writing an “entirely refashioned account”, titled “Of Tuor and the Fall of Gondolin”, which he later abandoned. This version of 1951 was eventually published in its unfinished state in *Unfinished Tales of Númenor and Middle-earth*, where it takes up over 34 pages. In *The Book of Lost Tales, Part II*, Christopher Tolkien gives a more complete account of the extremely complex textual history of the tale⁴⁸, followed by an early, complete version of the tale that takes up more than 45 pages. The version ultimately published in *The Silmarillion*, taking up less than 8 pages, is therefore but a passing glance into a legend that J. R. R. Tolkien could well have turned into a massive epic — albeit perhaps not quite as massive as *The Lord of the Rings* — had that been his passion.

The *Quenta Silmarillion* is therefore not only a “compendious narrative”, consisting of a number of subnarratives, but also a *condensed* narrative.

⁴⁷ *UT*, 4–6.

⁴⁸ *HMI*, 148–151.

2.2 Tolkien Research

Over the past few years, the field of Tolkien studies has exploded, partly because the field has become more widely accepted and appreciated in the academic world. Another major catalyst has been Peter Jackson's movie trilogy based on *The Lord of the Rings* which has resulted in a greatly increased interest in Tolkien. This in turn had led to the publication of a large number of new studies on Tolkien's life and works, ranging from the blatantly popular to the eminently scientific. However, many new books position themselves somewhere between the two poles, to the grey area of semi-scientific research. Indeed, within Tolkien studies, the line between academic and popular research is becoming increasingly blurred: several publications appear to adopt the approach of an academic study, but upon closer examination fail to fully conform to scientific standards. Such books are mainly aimed at the general readership, or the semi-serious Tolkien enthusiasts, rather than researchers. On the other hand, the more serious Tolkien enthusiasts form a fairly critically-minded community that is quick to warn against wasting time, money, and energy on books that are mere thinly disguised reiterations of previous publications or otherwise of questionable value. It is perhaps because of such diligence that the works of "popular science" have lately become increasingly insightful and therefore more difficult to dismiss altogether by serious researchers.

Often one of the keys to understanding a work of fiction is knowing the author. A great number of biographies of J. R. R. Tolkien have been published, but the only authorized biography remains Humphrey Carpenter's *J. R. R. Tolkien — A Biography* (1977), which stands head and shoulders above all others. Of all the biographers, only Carpenter has been given full access to Tolkien's unpublished writings as well as to family archives, not to mention the cooperation of Christopher Tolkien and other family members. The only point of criticism is the lack of references, although quite extensive notes on sources have been given. Nonetheless, the work remains an important source for all researchers. Of related interest is Carpenter's *The Inklings: C. S. Lewis, J. R. R. Tolkien, Charles Williams and Their Friends* (1978). Most other

biographies are generally deemed to be largely derivative, commercial, or otherwise of negligible importance.

A large number of books, articles, and theses have been written on Tolkien's literary works, especially after the Peter Jackson movies. *The Hobbit* has been of great interest to those doing research on children's literature, but obviously the work of greatest fame, *The Lord of the Rings*, has received most attention. Tolkien's Legendarium as an amorphous whole has been the focal point of more esoteric research, but it may be said that *The Silmarillion* as the very core of the Legendarium has been somewhat neglected during the publication of the massive 12-volume series, *The History of Middle-earth*.

Before the publication of *Unfinished Tales of Númenor and Middle-earth*, Randel Helms wrote his *Tolkien and the Silmarils* (1981), which still remains one of the most important generic treatises on some of the most essential aspects of *The Silmarillion*. However, plenty has been written about the many themes, aspects, and subnarratives that can be found within the Legendarium — and hence also often within *The Silmarillion*. Many researchers have shown a keen interest in Tolkien's sources for the Legendarium. For example, a number of studies have been written about which myths or epic poems, such as the *Kalevala* and the *Edda*, have influenced the stories, to what extent, and in what ways. A good example of such study is Riitta Hassinen's *Kalevala-vaikutteet J. R. R. Tolkienin tarinassa Turin Turambar* (1988) ['Kalevala Influences in the Story *Turin Turambar* by J. R. R. Tolkien'], which looks at the connections between Tolkien's tale of Túrin Turambar and that of Kullervo in the Finnish national epic *Kalevala*. David Day's *Tolkien's Ring* (1994) represents a more popular look at Tolkien's sources. The seminal study of the Legendarium as a whole remains Tom Shippey's *The Road to Middle-earth — How J. R. R. Tolkien created a new mythology* (1982, 2nd ed. 1992), which looks at many other issues as well. Shippey has also quite recently written a more generic vindication or defence of Tolkien's fiction, *J. R. R. Tolkien: Author of the Century* (2000). A recent study of the creation of the Legendarium is Verlyn Flieger's *Interrupted Music — The Making of Tolkien's Mythology* (2005).

Many researchers have chosen specific themes or issues which they examine by looking at one, some, or all of the three of major works by Tolkien.

Such studies include David Harvey's *The Song of Middle-earth: J. R. R. Tolkien's Themes, Symbols and Myths* (1985), Paul Nolan Hyde's *Linguistic Techniques Used in Character Development in the Works of J. R. R. Tolkien* (1986), Richard L. Purtill's *J. R. R. Tolkien: Myth, Morality, and Religion* (1984), Verlyn Flieger's *Splintered Light, Logos, and Language in Tolkien's World* (1983) and *A Question of Time: J. R. R. Tolkien's Road to Faërie* (2001), Dieter Petzold's *J. R. R. Tolkien: Fantasy Literature als Wunscherfüllung und Weltdeutung* (1980), and numerous others. Some collections of articles have also been published, such as *Tolkien: New Critical Perspectives* (1972), edited by Neil D. Isaacs and Rose A. Zimbardo, and *J. R. R. Tolkien: Six Decades of Criticism* (1981), edited by Judith A. Johnson. Furthermore, in 2004 West Virginia University began to publish a new scholarly series titled *Tolkien Studies: An Annual Scholarly Review* under the joint editorship of Douglas Anderson, D. C. Drout, and Verlyn Flieger. It is notable for the fact that it is the first scholarly journal dedicated specifically to Tolkien studies.

Some researchers have focused on the Christian aspects in Tolkien's works. Tolkien himself was a devout Catholic — a fact which contrasts with the apparently heathen mythology of the *legendarium*. The relatively recent seminal work in this field is Joseph Pearce's *Tolkien: Man and Myth* (1998). Other recent titles representative of this approach include Kurt Bruner and Jim Ware's *Finding God in The Lord of the Rings* (2001) and Mark Eddy Smith's *Tolkien's Ordinary Virtues: Discovering the Spiritual Themes of The Lord of the Rings* (2002). These are all more or less popular treatises. *The Silmarillion*, apparently largely neglected by these authors, is clearly the more difficult work from the point of view of this Christian approach. The main concern of these writers appears to be pointing out Tolkien's essentially Christian world-view and ethics behind the fantasy that on the surface seems to have more in common with non-Christian myths.

To the world of science, perhaps the most problematic aspect of Tolkien research is the amateur research done by the most eager fans. These writers are usually consummate experts of all things Tolkien, but their approach is often not scientific in the strictest sense. It is perhaps this fan-based 'tolkienology', coupled with the commercial success of Tolkien's works,

which has estranged so many researchers from Tolkien. However, to the more ardent fans, nothing in Tolkien's works is too small to be put under the microscope. They often publish their articles on the Internet or in various journals, the most important of which include *Mythlore*, a quarterly journal of The Mythopoeic Society, *Mallorn: The Journal of the Tolkien Society*, and *The Minas Tirith Evening-Star: Journal of the American Tolkien Society*. The problem with these journals is that they are usually not refereed journals, no matter how great the expertise of the writers, and as such are not readily available or even usable in science. *Mythlore*, however, with its 85th issue transformed into a peer-reviewed journal in 1999.

The most important and most respected refereed journals on Tolkien, however, are *Vinyar Tengwar* ('News Letters') and *Parma Eldalamberon* ('The Book of Elven-tongues'), published by the Elvish Linguistic Fellowship (E.L.F.) which is a special interest group of The Mythopoeic Society focussing on languages invented by J. R. R. Tolkien. The importance of this group and of their publications is due to the fact that since 1991, through Christopher Tolkien, they have had access to various unpublished notes and manuscripts that Tolkien wrote in and about his invented languages. Many of these have already been edited and published in the two journals mentioned above. From the point of the literary studies, the journals are of limited interest, but the study of Tolkien's many language has become in and of itself an area of research which some take extremely seriously. The languages are often perceived to be consummate works of art by their own right. E.L.F. also has a strong Internet presence. On their Internet website, maintained by Carl F. Hostetter, they also publish an online journal titled *Tengwestië* ('Language').

Tolkien fandom also thrives on the Internet, and so does the study of Tolkien's languages in particular. In this respect, perhaps the most notable and valuable websites on the Internet are Ryszard Derdzinski's (a member of the E.L.F.) *Gwaith-i-Phethdain — Fellowship of the Word-smiths* and Helge Fauskanger's *Ardalambion — Of the Tongues of Arda, the invented world of J. R. R. Tolkien*. There are several others that are certainly not without merit but need not be mentioned here.

With respect to the field of narratology, researchers have been mainly interested in *The Lord of the Rings*. For instance, Dorothy Elizabeth Klein

Barber has written a treatise called *The Structure of The Lord of the Rings* (1986), and Hannu Hiilos a thesis titled *From a Known World into a Fabulous One: Narrative Strategy in Book One of J. R. R. Tolkien's The Lord of the Rings* (1988). However, it seems thus far *The Silmarillion* has been somewhat neglected as a narrative whole.

In general, *The Silmarillion* is relatively rarely considered in its own right and more often as merely the façade behind which one can find the “true” Legendarium. Researchers have had few qualms about studying *The Hobbit* and *The Lord of the Rings* as isolated from the Legendarium and its study, which has led to a situation where these pertinent connections have been left somewhat unexamined. With *The Silmarillion*, the problem is the opposite, as examination of the work as such has become increasingly more rare. Figuratively speaking, *The Silmarillion* is now often seen, essentially, as merely the tip of the great iceberg that is the Legendarium: while it is the most visible part of it, the truly fascinating massive foundations are lurking beneath the surface. This is, however, a somewhat misguided view. *The Silmarillion* is not the tip of an iceberg. It is rather like a plaster sketch of a gigantic statue that was left unfinished, and therefore warrants examination in its own right.

There is therefore a gap in the research of *The Silmarillion* that I will attempt to partly fill in this thesis by examining a feature that is very central to *The Silmarillion*, concentrating on the *Quenta Silmarillion*. *The Silmarillion* is a highly unusual work of fiction, in some ways modern, in other ways premodern — in some ways even postmodern. One could therefore approach it from any number of angles. In my thesis I have, quite on purpose, adopted a rather simple and straightforward approach to examining a specific aspect of the work, i.e. the special names. I have done so in order to discover whether such a highly unusual narrative can be examined fruitfully by using fairly traditional and simple tools or whether more complicated ones are required.

3. ANALYSIS

3.1 Introduction: From One Word to *The Silmarillion*

Talking of the origins of *The Silmarillion*, Randel Helms states that it “began with a word, with language compelling and strange to the ear: *Earendel*”⁴⁹. It is probably too simplistic to say that *The Silmarillion* began with this single word, but it is true that *Earendel* was a word that came to have a great importance for Tolkien. He came across it reading the Old English poem *Crist* by Cynewulf (ll. 105–109):⁵⁰

Eala Earendel, engla beorhtast,
ofer middangeard monnum sended,
ond soðfæsta sunnan leoma,
torht ofer tunglas, þu tida gehwane
of sylfum þe symle inlihtes!

‘Oh Earendel, angel brightest, / over middle-earth unto men sent, / and steadfast beam of the Sun, / bright above the stars, every season you / illumine forever with your light.’⁵¹ In *Crist*, Earendel is apparently the so-called morning star (i.e. the planet Venus) and in this case it is probably a symbol representing John the Baptist. The etymology of the word (‘dawn, ray of light’) itself is somewhat uncertain. Tolkien was fascinated by the poem.⁵²

I felt a curious thrill, as if something had stirred in me, half wakened from sleep. There was something very remote and strange and beautiful behind those words, if I could grasp it, far beyond ancient English.

In late 1914, those lines from *Crist* eventually inspired Tolkien to write a poem titled “The Voyage of Earendel the Evening Star”, and so the first myth of *The Silmarillion* and the *Legendarium* was born. The myth of course later evolved further, just as the word Earendel evolved into the Quenya word Eärendil with the meaning ‘Lover of the Sea’⁵³. It is also probable that *Crist* was the immediate source of inspiration behind Tolkien’s concept of the

⁴⁹ Helms, 1981, 1.

⁵⁰ Jebson, 1995.

⁵¹ Translation by the author of this thesis.

⁵² Quoted in Carpenter, 1977, 72.

⁵³ *Sil.* 325.

Middle-earth, although the Miðgarðr of Norse mythology obviously affected it as well.

It is appropriate to repeat here the famous story of how *The Hobbit* came to be. According to Tolkien it all began when he was marking School Certificate exam papers:⁵⁴

One of the candidates had mercifully left one of the pages with no writing on it (which is the best thing that can possibly happen to an examiner) and I wrote on it: “*In a hole in the ground there lived a hobbit*”. Names always generate a story in my mind. Eventually I thought I’d better find out what hobbits were like. But that’s only the beginning.

So, it may be concluded that the word *hobbit* was the germ from which sprang *The Hobbit* and that from *Earendel* sprang *The Silmarillion*. Tolkien perceived in every name and word the seed of innumerable stories — and so, to him, language and literature were inseparable in a very real sense. However, to his great dissatisfaction, in the world of science the separation of the two was well underway, which constantly disturbed him during his professional career. In his valedictory address, delivered in Oxford in 1959, Tolkien made a very powerful statement lamenting and opposing this development.⁵⁵

I have a hatred of *apartheid* in my bones; and most of all I detest the segregation or separation of Language and Literature. I do not care which of them you think White.

In general, such segregation does not exist in Tolkien’s works, and this is arguably most evident in *The Silmarillion*, as it is absolutely brimming with names like *Earendel*.

3.2 The Concept of Special Names in *The Silmarillion*

Naming as a process or phenomenon has been defined in different terms by different scholars. For instance, Kelsie B. Harder considers it to be a fundamental function of language:⁵⁶

⁵⁴ Quoted in Carpenter, 1977, 175.

⁵⁵ “Valedictory Address”, *MCOE* 238.

⁵⁶ Harder, 1986, iii.

Naming began at the dawn of language. Individuals, being separate entities, required labels which can only be communicated through sound — language. [...] The process is universal, since everyone has a name, in fact, many names.

W. F. H. Nicolaisen also sees naming in primarily linguistic terms, defining it as “the process by which words become names by association”, further observing that the “end-product, the name, frequently loses its lexical meaning”.⁵⁷ James Valentine has defined naming in more philosophical terms, arguing that naming “is central to questions of identity”, as names “proclaim who we are and who we are not”.⁵⁸ Valentine considers naming to be a “form of power”: on one hand, names “can be forced on recipients against their will”, but on the other hand, people may be denied the right to a name.⁵⁹ Writers of fiction may be seen as wielding this power of naming absolutely in their work.

However, Kelsie B. Harder argues that the “specificity of names will not allow [...] flights of fantasy, since names are rooted in the culture, somewhat fixed in connotation and societal restraints”⁶⁰. Even writers of fiction are usually expected by their readers to observe these limits, at least partially. However, if the peoples, cultures, and societies that occur in a work of fiction are all nothing but products of “flights of fantasy”, all such limits to naming disappear. Writing *The Silmarillion*, Tolkien was therefore free to name his characters, places, and other entities as he wished, the only real restraint being his own imagination. All other limits set by cultures, societies, and languages are merely apparent, since they were all set by Tolkien himself. Thus, a reader of *The Silmarillion* is constantly confronted by novel and alien names and is expected to study and consider them carefully — and is even invited to examine their etymology. If one does not pay careful attention to these names, it is easy to lose track of who is who and what is what. However, processing such names is not always a simple task to the reader. The very first sentence of *The Silmarillion*, which is the first sentence of the *Ainulindalë*, serves as a telling example of the kind of difficulties every reader must face and endeavour to overcome.⁶¹

⁵⁷ Nicolaisen, 1986, 246.

⁵⁸ Valentine, 1998, 2.1.

⁵⁹ Valentine, 1998, 3.1, 2.1.

⁶⁰ Harder, 1986, iii.

⁶¹ *Sil.* 15.

There was Eru, the One, who in Arda is called Ilúvatar; and he made first the Ainur, the Holy Ones, that were the offspring of his thought, and they were with him before aught else was made.

With this first sentence we are already introduced to four alien names and to the concepts that they refer to: *Eru*, *Arda*, *Ilúvatar*, and *Ainur*. These four names are unfamiliar even to people who have read *The Hobbit* and *The Lord of the Rings*, as none of them is mentioned in those books. The reader of *The Silmarillion* can of course pause here, after the very first sentence, and refer to the “Index of Names” for definitions, which will yield the following information (page references given in the index are omitted here):

<i>Eru</i>	‘The One’, ‘He that is Alone’: Ilúvatar. [...] also in <i>Children of Eru</i> . ⁶²
<i>Arda</i>	‘The Realm’, name of the Earth as the Kingdom of Manwë. [...] ⁶³
<i>Ilúvatar</i>	‘Father of All’, Eru. [...] ⁶⁴
<i>Ainur</i>	‘The Holy Ones’ (singular <i>Ainu</i>); the first beings created by Ilúvatar, the ‘order’ of the Valar and Maiar, made before Eä. [...] ⁶⁵

It is evident that we can learn fairly little more from these definitions alone. Instead, we are confronted by four more alien names: *Manwë*, *Valar*, *Maiar*, and *Eä*. At this point the reader may choose to ignore these new alien names or to look them up in the “Index of Names”. A third option is to further explore the alien names of the first sentence and, effectively, to dig even deeper by referring to the “Appendix: Elements in Quenya and Sindarin Names”, which will optimally lead to the discovery of the following four entries:

<i>er</i>	‘one, alone’, in <i>Amon Ereb</i> (cf. <i>Erebor</i> , the Lonely Mountain), <i>Erchamion</i> , <i>Eressëa</i> , <i>Eru</i> . ⁶⁶
<i>ilúvë</i>	‘the whole, the all’ in <i>Ilúvatar</i> . ⁶⁷
<i>atar</i>	‘father’ in <i>Atanatári</i> (see <i>Atani</i> in Index), <i>Ilúvatar</i> . ⁶⁸
<i>aina</i>	‘holy’ in <i>Ainur</i> , <i>Ainulindalë</i> . ⁶⁹

⁶² *Sil.* 329.

⁶³ *Sil.* 317.

⁶⁴ *Sil.* 336.

⁶⁵ *Sil.* 314.

⁶⁶ *Sil.* 358.

⁶⁷ *Sil.* 360.

⁶⁸ *Sil.* 356.

⁶⁹ *Sil.* 355.

Thus the reader will learn a little bit more information about the names, although nothing can be readily found relating to *Arda* in the “Appendix”. Of course, once again several new alien words are introduced to us. In this case all the words are in the language called Quenya.

It is not difficult to understand how already at this point an impatient reader might be inclined to give up on the book. Certainly, if the reader is not at all interested in learning more about *Eru*, *Arda*, *Ainur*, and other such concepts, it is difficult to maintain interest in the book. Of course, this is true of most novels: if we are not intrigued by the characters and interested in them, we also find it difficult to be interested in their fate and events surrounding them, and this often renders an entire novel uninteresting for us. However, *The Silmarillion* is rather exceptional in this respect for several reasons.

One reason is the sheer number of alien concepts, which is quite staggering: in the “Index of Names”, there are a total of 788 entries. Roughly speaking, some 40 % of the entries define place names. A little over one third of them define character names. The rest are names of objects, groups of people, battles, literary works, and so on. This means that reader of *The Silmarillion* must process hundreds of character and place names while reading the book, which is certainly not an easy task for anyone. What makes this even more difficult is the fact that most of the names are entirely alien and imaginary and therefore not encountered outside Tolkien’s works. Simply put, there are no Toms, Dicks, or Harrys in *The Silmarillion* — but there is Fingolfin, Fingon, and Finrod. The mere strangeness of names such as these can make them more difficult to identify and to remember, and as there are literally hundreds of them, any given reader is more than likely to feel the need to refer to the “Index of Names” time and time again while reading the book.

The places and their locations are also similarly alien. Furthermore, except for *Of the Rings of Power and the Third Age*, the locations described in the book are for the most part previously unknown to the readers of *The Hobbit* and *The Lord of the Rings* as well. Because of this, the “Index of Names” and in particular the maps that are provided in the book are of utmost importance to understanding where events take place.

Considering the number of words created for and used in *The Silmarillion*, it is evident that words were important to Tolkien. Although he was deeply interested in words of natural languages, he especially loved words that he himself created, as they were based on his own subjective aesthetic sensibilities. In general, he enjoyed *euphony* in languages, the beauty of spoken words, and once stated that “the human phonetic system is a small-ranged instrument [...]; yet it is an instrument, and a delicate one”⁷⁰. Tolkien’s love of euphonious words was not just a casual entertainment; it was a passion and an intellectual pursuit that was deeply embedded in his heart:⁷¹

The basic pleasure in the phonetic elements of a language and in the style of their patterns, and then in a higher dimension, pleasure in the association of these word-forms with meanings, is of fundamental importance. [...] [This pleasure] is simpler, deeper-rooted, and yet more immediate than the enjoyment of literature. [...] It can be strongly felt in the simple contemplation of a vocabulary, or even in a string of names.

Tolkien sought to incorporate such elements of linguistic pleasure in his own literature, and this is particularly evident in *The Silmarillion*, where his personal taste in euphony is ever-present through the almost poetic interplay of words in English and in Tolkien’s own languages. Here is a short sample of such interplay:⁷²

At once Oromë and Tulkas sprang up, but even as they set out in pursuit messengers came from Eldamar, telling that Melkor had fled through the Calaciryra, and from the hill of Túna the Elves had seen him pass in wrath as a thundercloud.

As for strings of names, they can also be found in *The Silmarillion*. For instance:⁷³

The sons of Hador were Galdor and Gundor; and the sons of Galdor were Húrin and Huor; and the son of Húrin was Túrin the Bane of Glaurung; and the son of Huor was Tuor, father of Eärendil the Blessed. The son of Boromir was Bregor, whose sons were Bregolas and Barahir; and the sons of Bregolas were Baragund and Belegund. [...]

It cannot be denied that such strings of names serve to give the readers some basic information about characters and their genealogical relations, albeit in a

⁷⁰ “A Secret Vice”, *MCOE* 218.

⁷¹ “English and Welsh”, *MCOE* 190.

⁷² *Sil.* 72.

⁷³ *Sil.* 148.

form that makes the information rather difficult to grasp and to remember. Such strings of names are of course a customary and recurring element in many mytho–historical narratives, such as the Old Testament and the Norse sagas, where they most often provide genealogical information in a concise manner. Tolkien was clearly fascinated and affected in many ways by such strings. Indeed, numerous dwarf names that occur in *The Hobbit* and *The Lord of the Rings* as well as that of Gandalf, one of the most central characters in the two novels, derive directly from a string of names in the Norse poem known as *Völuspá*.⁷⁴ However, it seems that one of Tolkien’s main objectives for using strings of names — perhaps *the* main objective — is to simply stir linguistic pleasure in the reader through the euphony of the names themselves as well as their alliterations and rhymings. Of course, in order for the reader to fully experience and appreciate this potential euphony, the text has to be read aloud and attempt must be made to pronounce the alien words. Only this will breathe such lists into life and reveal fully Tolkien’s love of euphony. Most readers will undoubtedly require some assistance if they are to pronounce the names correctly, and it is of course for this reason that the section titled “Note on Pronunciation” has been provided at the end of the book. The reader is further instructed to see the Appendix E of the *The Lord of the Rings* “for full information on the subject”⁷⁵.

A quick glance at a single page of *The Silmarillion* is enough to reveal that the work features a great number of *special names*. The term *special name* is used here to refer to capitalized names in the textual body of the work which also occur and are defined in the “Index of Names”. It might be furthermore argued that most of such names in *The Silmarillion* are alien and/or mysterious and thus warrant the attribute “special”. However, not every special name is *alien* — alien in the sense that they are names deriving from an *alien* language, such as Quenya or Sindarin — although a great majority of them are. Some of the special names are *non-alien*, such as the *Father of Dragons*, *Elder Days*,

⁷⁴ The correspondences are obvious, as is clear from the following list (a name used by Tolkien is given first, followed by a corresponding name, in parentheses, as it occurs in the *Völuspá*): Thorin (Þorinn), Óin (Óinn), Gloin (Glóinn), Dwalin (Dvalinn), Bifur (Bifurr), Bofur (Bafurr), Bombur (Bömburr), Kili (Kili), Fili (Fili), Dori (Dori), Nori (Nori), Ori (Ori), Durin (Durinn), Dáin (Dáinn), Náin (Náinn), Thrór (Thrór), Frór (Frár), Fundin (Fundinn), Gandalf (Gandálfr).

⁷⁵ *Sil.* 310.

and the *Blessed Realm*, which often sound rather mysterious and require some explanation. There are also *partly alien* special names, such as the *Worm of Morgoth*, the *Havens of Sirion* and *Children of the Ainur*, where part of the name is in an alien language. Sometimes seemingly ordinary words in *The Silmarillion* occur with a capital initial, as in *Men* or *Trees*, and from this capitalization alone we can deduce a certain special significance: *Men* means the race of Men (as opposed to Elves, Dwarves, Orcs, etc.) and *Trees* refers to extraordinary trees, in most cases the *Two Trees of Valinor*. Such practice of capitalization is widespread in *The Silmarillion*, but it also tends to be somewhat inconsistent. For instance, eagles are presented as sentient creatures in the *Legendarium* who have a special relationship with Manwë, one of the most powerful divinities in Tolkien's fictional world. As such, their name is often capitalized in *The Silmarillion*: "And the Eagles brought news of much that passed in those days to the sad ears of Manwë."⁷⁶ However, equally often it is not: "[...] as with the eyes of the eagles of Manwë"⁷⁷. Such inconsistencies can presumably be traced back to Tolkien's original manuscripts, where instances of variable orthography are understandably common. Therefore, even after a great deal of editorial work — mainly by Christopher Tolkien — such apparent discrepancies are still to be found in the re-edited second edition of *The Silmarillion* published in 1999. Nevertheless, the large number of capitalized words remains one prevalent aspect of the work that is immediately noticeable to anyone even at a passing glance.

Let us examine a randomly opened page of the *Quenta Silmarillion*, page 111.⁷⁸ Out of the 490 words on that page, 67 words, or about 13.7 %, carry a capital initial letter, not including the occurrences of the personal pronoun "I". Only 14 of those words occur in sentence-initial position, two of them being proper nouns that would be capitalized in any position. The rest, 53 words, are also proper nouns. There are therefore 55 capitalized proper nouns, which amounts to 11.2 % of all the words on that page. This is a remarkably large number, even though the number of actual proper noun phrases is slightly smaller. Indeed, it would not be amiss to say that *The*

⁷⁶ *Sil.* 110.

⁷⁷ *Sil.* 64.

⁷⁸ The 2nd edition of *The Silmarillion* published by Houghton Mifflin in 2001 was used for this example.

Silmarillion is a work of proper nouns, and this is a very significant aspect of the work. Let us consider briefly the function and characteristics of proper nouns in fiction.

When we encounter a proper noun in a work of fiction, very often we require no explicit exposition or definition, because the proper noun itself can already tell us many things. Such deductions are usually based on our own cultural knowledge. As an example, let us consider an imaginary work of fiction that begins with the sentence “Hermann fell down”. From the proper noun Hermann alone, most western readers can probably already make some educated guesses: Hermann is probably a human being, most likely a male. There is a good chance that he is German or perhaps Austrian and can speak German. We may also be tempted to assume that the work of fiction is quite likely set in Germany or Austria. All these things we may assume from the name alone. Of course, it is possible that all our assumptions are incorrect. Unlikely though it may be, Hermann may turn out to be an American female hamster named after Hermann Hesse, mistakenly thought to be male. Nonetheless, it is remarkable that we can assume so many things based on a proper noun alone. However, the more alien or exotic a proper noun is, the more exposition and definition it demands. If an imaginary work of fiction began with the sentence “Rithisak fell down”, prospective readers might not be expected to know that Rithisak is a male Cambodian name, unless the work was intended for a wholly Cambodian audience, and therefore the writer would perhaps feel the need to state this information about the character at some point more explicitly. Similarly, a writer might not feel the need to explain that Paris is the capital of France, a country in western Europe, but it might be necessary to inform the readers that Kâmpóng Cham is a city in Cambodia, which is located in South-East Asia, surrounded by Thailand, Laos, and Vietnam. Of course, if the city of Paris was introduced in a children’s book, the writer might assume that some exposition is necessary. The amount of exposition and definition therefore depends on how much the writer assumes the reader to know about the proper nouns.

In the case of *The Silmarillion*, every proper noun is in some way alien and thus requires a great deal of exposition. And as was stated before, *The Silmarillion* as a condensed representation of a fictional history features a

great deal of names of individuals, peoples, places, objects, etc., that require such exposition. It is for this reason, of course, that Christopher Tolkien has decided to include the “Index of Names” in *The Silmarillion*, as it is, besides an index, a kind of miniature encyclopaedia. Doubtlessly its main function is to assist the reader to tackle a difficult book full of names, but it does further emphasize the importance of these special names that are mostly quite alien to the reader. A great majority of the special names are words in a language invented by Tolkien (mainly in the elven languages Quenya and Sindarin), and thus the reader is also offered the “Appendix: Elements in Quenya and Sindarin Names”, compiled, according to Tolkien, “for those who take an interest in the Eldarin languages”⁷⁹. However, it may be argued that it is also included to support the alien special names and to lend them more believability by effectively certifying and illustrating how such names are not simply arbitrary strings of phonemes but have firm foundations in carefully constructed languages and cultures. It is clear that this has also made them more interesting to some readers, as more than a few people have indeed developed an avid interest in the “Eldarin languages”. As Tolkien was a passionate linguist, keenly aware of the complexities of natural languages, coming up with fanciful imaginary names unrooted in a language and lacking etymology was not acceptable to him. Tolkien argued that “the making of language and mythology are related functions” and that creating a “hypothetical historical background” for an artificial language was “a necessary thing [...], both for the satisfactory construction of the word-form, and for the giving of an illusion of coherence and unity to the whole”⁸⁰. He was therefore eager to provide his readers with detailed information on his names and to elaborate on their constituent morphemes. In *The Silmarillion*, most of such information is given in the “Index of Names” and the “Appendix: Elements in Quenya and Sindarin Names”. With such aids, words which are initially alien and incomprehensible in terms of their meaning and etymology, gradually become more and more familiar to the inquisitive reader. As a result of this an enthusiastic fan of Tolkien’s works may well know more about the etymology and meaning of the name *Ilúvatar* than his own name!

⁷⁹ *Sil.* 355.

⁸⁰ “A Secret Vice”, *MCOE* 210.

It has been established therefore that the special names in *The Silmarillion* are of great significance and interest as an integral and important aspect of the work, warranting detailed analysis and research. Because such special names are very numerous, it is reasonable to expect that a primarily quantitative analysis incorporating some qualitative analysis may shed light on significant aspects of the work. Quantitative analysis of the special names of *The Silmarillion* is a particularly valid approach, as it can be argued that special names, especially character names, tend to occur very frequently in the work. There appear to be two main reasons for this.

Firstly, it seems to be a stylistic choice. For instance, the strings of names, the genealogies, and the many alternative names for characters are typical elements of *The Silmarillion*. The same elements are also commonly found in most of the mytho–historical narratives that greatly influenced J. R. R. Tolkien. Christopher Tolkien was once confronted with the accusation that *The Silmarillion* is “like *the Old Testament!*”⁸¹. This comment was no doubt prompted at least partly by the strings of names and other such common features found in the two narratives.

Secondly, special names tend to be used out of practical necessity. For instance, there are such a great number of characters in *The Silmarillion* that it is often necessary to use names rather than deictic pronouns in order to make it absolutely clear which character is referred to at a given time.

It can be argued that special names of great weight and importance tend to occur particularly frequently. For example, the name *Túrin* is repeated no less than 13 times on the third page of chapter 21 (‘Of Túrin Turambar’)⁸² of the *Quenta Silmarillion*. Examination of the frequencies of different special names can therefore also reveal the relative importance individual characters, places, groups, concepts, etc., and this kind of analysis is the focus of this thesis.

⁸¹ *HMI* ix.
⁸² *Sil.* 200.

3.3 Introduction to the Analysis of Special Names of the *Quenta Silmarillion*

I have limited the main focus of my research to the *Quenta Silmarillion*, the *Silmarillion* proper, which constitutes the main part of *The Silmarillion* both as a work of fiction and as a publication.

The main research methods employed in this thesis are essentially quantitative in nature. It is worth noting that quantitative approaches are rather rarely adopted in literary research. Indeed, Pat Hudson has observed that while in linguistics quantitative methods are used widely and frequently, they are virtually absent from literary studies, as researchers of literature tend to stay away from numbers and prefer qualitative approaches.⁸³ Perhaps this state of affairs may be seen as yet another reflection of the “segregation or separation of Language and Literature” that Tolkien so passionately fought against.⁸⁴ Indeed, Hudson claims that qualitative and quantitative approaches are frequently seen by researchers as incompatible: “Too often the choice of research approach — between qualitative and quantitative — is seen as an either/or question.”⁸⁵ As a result, proponents of the opposite sides rarely see eye to eye with each other, but rather tend “to misunderstand, to caricature and to talk past the other.”⁸⁶ Hudson goes on to argue that computational and statistical methods, in spite of their unpopularity in the field literary research, can be and have been used successfully in researching various aspects of literature.⁸⁷ That such methods can be very useful in stylistic analysis also has been amply demonstrated by Leech and Short.⁸⁸ Although in this thesis the special names of the *Quenta Silmarillion* are examined mainly by using quantitative methods, some qualitative approaches are also employed in an effort to achieve a fuller understanding of the subject.

The first step in the quantitative analysis of the special names (i.e., mainly capitalized names in the textual body of the work which also occur and

⁸³ Hudson, 2005, 133.

⁸⁴ “Valedictory Address”, *MCOE* 238.

⁸⁵ Hudson, 2005, 140.

⁸⁶ Hudson, 2005, 140.

⁸⁷ Hudson, 2005, 144–152.

⁸⁸ Leech & Short, 1981, 111–117.

are defined in the “Index of Names”) of the *Quenta Silmarillion* was to count the number of different special names. The “Index of Names” essentially lists 788 entries defining the same amount of names. However, not all of these 788 names occur in the *Quenta Silmarillion*. Furthermore, many of the entries, in addition to the main name, list other, alternative names. The alternative names, lacking individual entries, are often quite problematic and of very marginal importance, with many approaching common nouns. An extreme example of this is one alternative name to *Belegaer* which is sometimes simply called *the Sea*. Each of such alternative names was considered subjectively and very strictly, until only 10 of them were included to the group of “special names”, thereby expanding it to include 798 names.

All special names were then subjected to a simple preliminary analysis by dividing them into three separate categories: character names (various names and aliases of fictional characters), place names (locations within the fictional world), and other names (names of groups of people, languages, objects, events, etc.). Each category was further subdivided into three different types: alien names (names representing a language other than English), non-alien names (names in English), and partly alien names (names partly in English, partly in an alien language). This yielded a total of nine categories:

1. Character names:
 - a) Alien character names (e.g. *Melkor*)
 - b) Non-alien character names (e.g. *Elder King*)
 - c) Partly alien character names (e.g. *Worm of Morgoth*)
2. Place names:
 - a) Alien place names (e.g. *Anfauglith*)
 - b) Non-alien place names (e.g. *Lonely Isle*)
 - c) Partly alien place names (e.g. *Mountains of Aman*)
3. Other names:
 - a) Alien other names (e.g. *Telperion*)
 - b) Non-alien other names (e.g. *Ring of Doom*)
 - c) Partly alien other names (e.g. *Sickle of the Valar*)

Occurrences of all the special names in the *Quenta Silmarillion* were then counted, marking subtotals for each chapter. This was done in order to determine which special names occurred in which chapters and how many times. The full numerical data of this count can be found in Appendix 1. The results of the count will be analyzed and discussed in more detail in the following Sections.

Once the total number of occurrences for each special name in all chapters had been counted, it became possible to further analyze the numbers by looking at the frequency of special names and dividing them into various groups based on frequency, e.g. special names occurring only once, less than 10 times, more than 100 times, more than 200 times, and so on.

All these calculations are summarized in Tables 2 and 3.

3.4 Elementary Quantitative Analysis of the Special Names

Dividing the special names into the three categories of character, place, and other names yields the first significant discovery, as is shown in Table 2: place names are more numerous than character names in *The Silmarillion* and in the *Quenta Silmarillion*. In *The Silmarillion*, 318 of the 798 special names (i.e. 39.8 % of them) are place names, while 284 (35.6 %) are character names. 613 (76.8 %) of the 798 special names in *The Silmarillion* occur in the *Quenta Silmarillion*, and 241 (39.2 %) of them are place names, while 222 (36.2 %) are character names. The difference is not particularly great, but the sheer number and ratio of place names indicate how significant the geographic and spatial aspect of the work is: on one level it is of course a story that progresses from one cardinal function to the next, describing *what* events occur, but it also places great emphasis on its setting, describing *where* those events occur. Dividing the special names into alien, non-alien and partly alien, it becomes clear that a large majority of the special names are alien in nature: 82.8 % of the special names in *The Silmarillion* and 83.4 % of the ones that occur in the *Quenta Silmarillion* are alien. Notably, over 96 % of character names are alien, while just under 80 % of place names are alien. This is to be expected, as

Table 2. Quantitative Summary of the Types of Special Names

<i>The Silmarillion</i>				
	Special Names	Character Names	Place Names	Other Names
Total names	798	284 (35.6 %)	318 (39.8 %)	196 (24.6 %)
Alien	661 (82.8 %)	275 (96.8 %)	253 (79.6 %)	133 (67.9 %)
Non-alien	115 (14.4 %)	8 (2.8 %)	54 (17.0 %)	53 (27.0 %)
Partly alien	22 (2.8 %)	1 (0.4 %)	11 (3.5 %)	10 (5.1 %)
<i>Quenta Silmarillion</i>				
	Special Names	Character Names	Place Names	Other Names
Total names	613	222 (36.2 %)	241 (39.3 %)	150 (23.4 %)
Alien	511 (83.4 %)	214 (96.4 %)	192 (79.7 %)	105 (70.0 %)
Non-alien	81 (12.6 %)	8 (3.6 %)	38 (15.8 %)	35 (23.3 %)
Partly alien	21 (3.3 %)	0 (0 %)	11 (4.6 %)	10 (6.7 %)
N.B. Percentages given in parentheses have been calculated in relation to the total number of the specific type of special names, given in the first cell of each column.				

names must necessarily reflect the linguistic environment where they occur. In human interaction in general, personal names are not ordinarily translated or otherwise interpreted or explained, but *The Silmarillion* provides some elementary tools in its Appendix for doing this. Place names often carry a more clear and pertinent meaning and are therefore easier to translate.

However, 79.7 % of the place names in the *Quenta Silmarillion* are nonetheless wholly alien. The group labelled as “other names” consists of such things as group, concept, and object names, among others, which perhaps can be more readily and sensibly expressed in English, but a clear majority of them — 70 % in the *Quenta Silmarillion* — remain alien. For reasons explained earlier, Tolkien wanted to incorporate as much of his artificial languages as possible into *The Silmarillion* without making this aspect

excessively burdensome to the reader, and therefore it does not come as a great surprise that most of its special names are indeed alien and untranslated.

3.5 Special Names and Their Relative Levels of Importance

The most significant deductions can be made by looking at the frequencies of individual special names. Arguably, the more times a special name occurs, the more weight and importance it carries in the work in question. Conversely, special names which occur only a few times in all likelihood cannot refer to characters, places, or other entities that are of great importance in the work. Looking at the number of occurrences of individual special names in the *Quenta Silmarillion*, it becomes evident that the majority of the special names are individually of minor importance.

Of the 613 special names that occur in the *Quenta Silmarillion*, 27.9 percent, 171 special names, occur only once. Obviously, this is a remarkably large figure. For the special names belonging to the group “other names”, the figure is particularly large, 37.3 percent. Looking at the number of special names that occur two times in the work, we find that there is a dramatic drop at this point. Of all special names, approximately 12.4 percent (76 special names) occur twice. For character names and place names, the figure is a little lower, 11.3 and 11.6 percent, respectively, while for other names it is somewhat higher, 15.3 %. Arguably, whether a special name occurs once or twice is of very little consequence, as any special name that occurs so few times cannot be of great importance to the narrative. However, there is nonetheless one significant difference between the two: the number of special names that occur once (171) is significantly higher than the number of special names that occur twice (76).

Such clear intervals were used in building a system where special names were assigned into levels based on relative importance. Each level is therefore distinguished from adjacent levels by clear intervals in the number of special names of certain frequency. Because of the clear interval between the number of special names that occur once and those that occur twice, names

Table 3. Quantitative Summary of the Frequencies of Special Names in the *Quenta Silmarillion*

Occurrences	Special Names	Character Names	Place Names	Other Names
1	171 (27.9 %)	51 (23.0 %)	64 (26.6 %)	56 (37.3 %)
2	76 (12.4 %)	25 (11.3 %)	28 (11.6 %)	23 (15.3 %)
3	48 (7.8 %)	13 (5.9 %)	26 (10.8 %)	9 (6.0 %)
4	36 (5.9 %)	22 (9.9 %)	4 (1.7 %)	10 (6.7 %)
5	40 (6.5 %)	14 (6.3 %)	21 (8.7 %)	5 (3.3 %)
6	36 (5.9 %)	12 (5.4 %)	18 (7.5 %)	6 (4.0 %)
7	16 (2.6 %)	6 (2.7 %)	6 (2.5 %)	4 (2.7 %)
8	15 (2.4 %)	2 (0.9 %)	12 (5.0 %)	1 (0.7 %)
9	12 (2.0 %)	4 (1.8 %)	7 (2.9 %)	1 (0.7 %)
10	10 (1.6 %)	2 (0.9 %)	5 (2.1 %)	3 (2.0 %)
11	13 (2.1 %)	4 (1.8 %)	6 (2.5 %)	3 (2.0 %)
1–10	460 (75.0 %)	151 (68.0 %)	191 (79.3 %)	118 (78.7 %)
11–20	57 (9.3 %)	15 (6.8 %)	27 (11.2 %)	15 (10.0 %)
21–30	28 (4.6 %)	18 (8.1 %)	5 (2.1 %)	5 (3.3 %)
31–40	14 (2.3 %)	7 (3.2 %)	5 (2.1 %)	2 (1.3 %)
41–50	15 (2.4 %)	11 (5.0 %)	2 (0.8 %)	2 (1.3 %)
51–60	4 (0.7 %)	2 (0.9 %)	2 (0.8 %)	0 (0 %)
61–70	6 (1.0 %)	5 (2.3 %)	1 (0.4 %)	0 (0 %)
71–80	3 (0.5 %)	1 (0.5 %)	1 (0.4 %)	1 (0.7 %)
81–90	0 (0 %)	0 (0 %)	0 (0 %)	0 (0 %)
91–100	6 (1.0 %)	3 (1.4 %)	1 (0.4 %)	2 (1.3 %)
1–50	574 (93.6 %)	202 (91.0 %)	230 (95.4 %)	142 (94.7 %)
51–100	19 (3.1 %)	11 (5.0 %)	5 (2.1 %)	3 (2.0 %)
101–150	12 (2.0 %)	5 (2.3 %)	6 (2.5 %)	1 (0.7 %)
151–200	4 (0.7 %)	3 (1.4 %)	0 (0 %)	1 (0.7 %)
over 200	4 (0.7 %)	1 (0.5 %)	0 (0 %)	3 (2.0 %)

N.B. Percentages given in parentheses have been calculated in relation to the total number of the specific type of special names in *Quenta Silmarillion*, as given in Table 2.

occurring once are assigned into their own level designated as “Negligible”.

Examining the percentage of special names occurring three times — 48 names, 7.8 % of all special names — it is obvious that there is another clear drop at this point, but is not nearly as great as that between special names occurring once and those occurring twice. However, the next obvious and dramatic drop occurs between the number of special names occurring six times (5.9 %) and those occurring seven times (2.6 %). These observations are supported by the graph given in Figure 1. It is therefore suitable to assign special names that occur two to six times into a level of importance designated as “Minimal”.

There is another drop, albeit not a very dramatic one, between special names occurring 11 times (2.1 %) and those occurring 12 times (1.3 %).

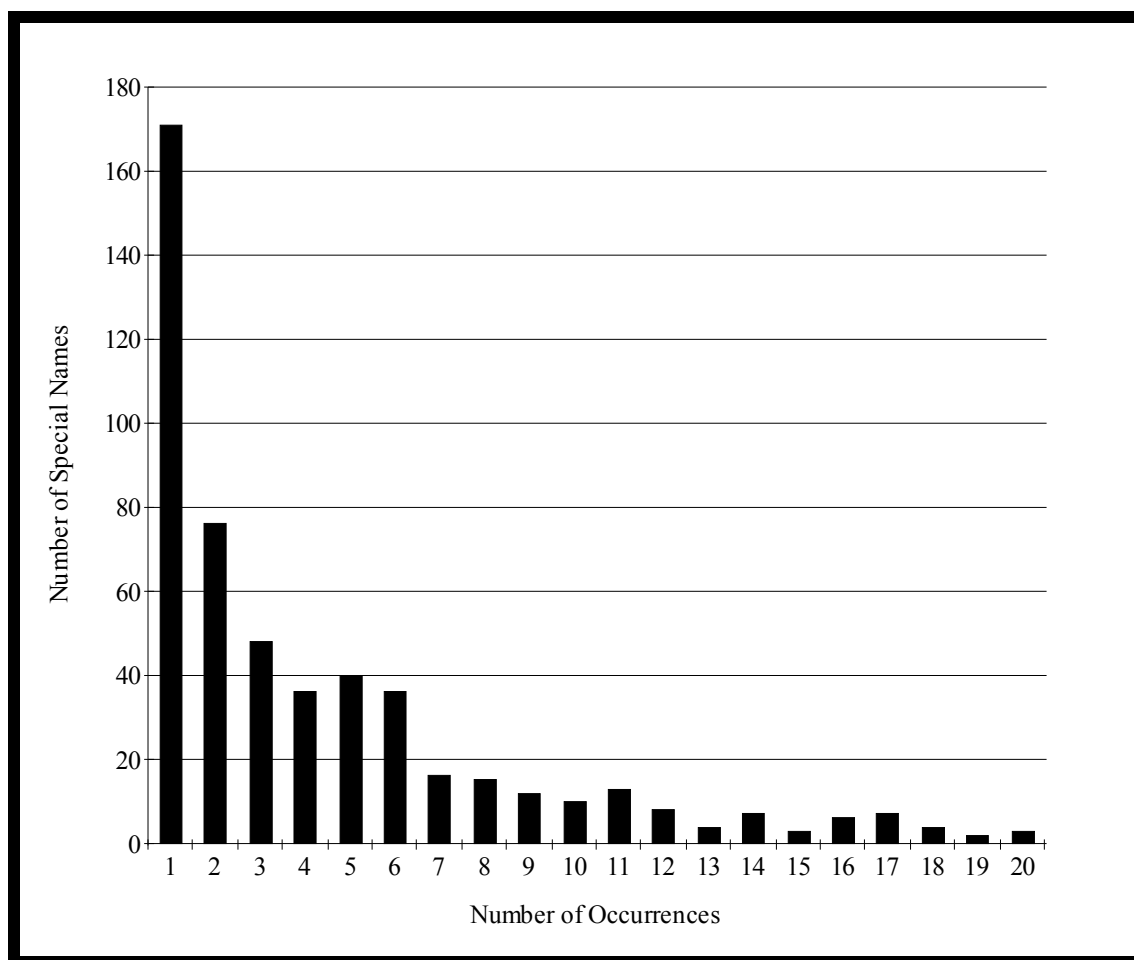


Figure 1. Numbers of Special Names Occurring 1–20 Times in the *Quenta Silmarillion*

However, the numbers of special names occurring 12 or more times remain consistently low. Special names that occur seven to twelve times therefore compose a level of importance labelled “Minor”.

From this point forward the numbers of occurrences become much smaller and more variable: 13 names occur 11 times, eight names 12 times, four names 13 times, seven names 14 times, three names 15 times, etc. In spite of the variation, the numbers of names gradually decrease, as is shown in Figure 2. A clear drop occurs at 26 occurrences, with only one special name occurring 26 and 27 times, and from this point onward the numbers of special names remain consistently low, under four, as is shown in Figure 2 and Table 3. Indeed, 87.6 % of all the special names occur 25 times or less, and therefore the number of special names occurring more frequently is obviously

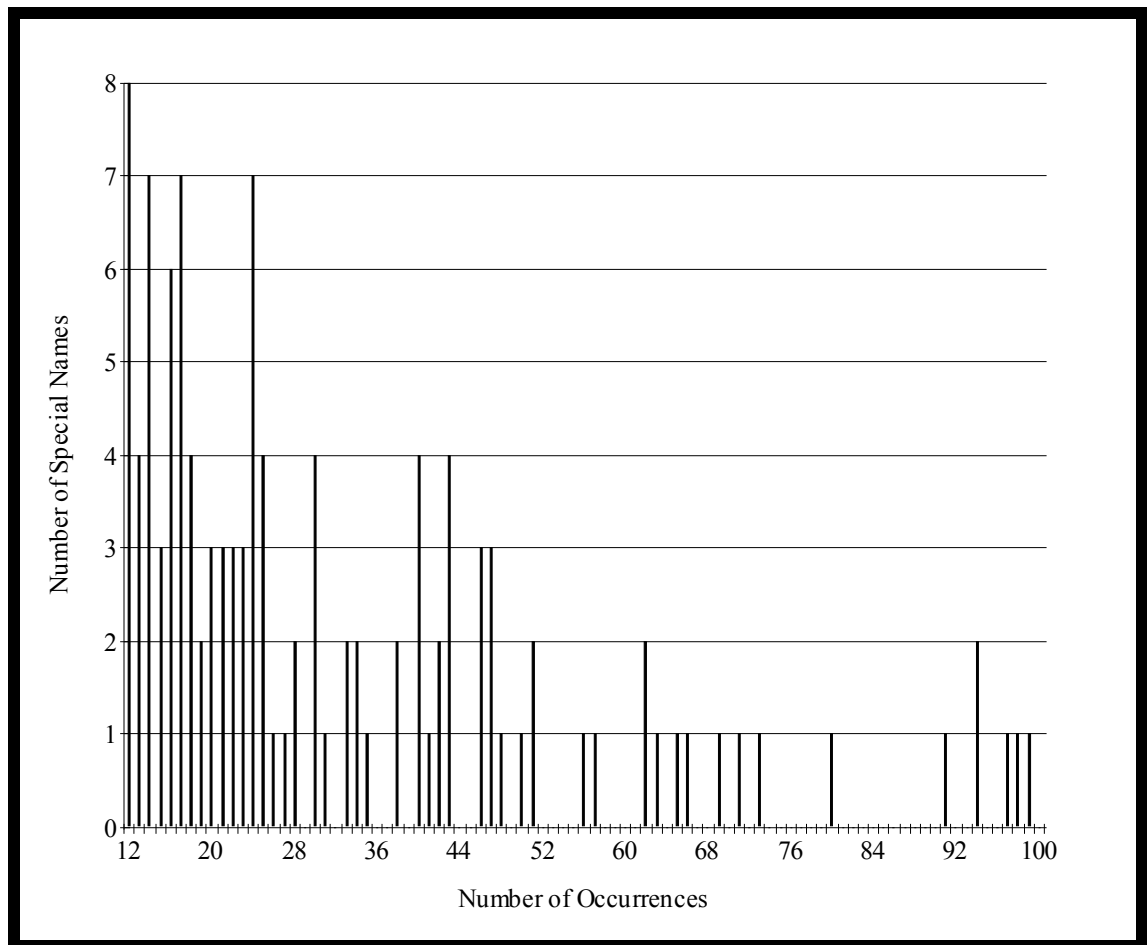


Figure 2. Numbers of Special Names Occurring 12–100 Times in the *Quenta Silmarillion*

small. In spite of the great variation, special names that occur 12 to 25 times therefore compose the level of importance designated as “Low-Moderate”.

The next dramatic drop occurs at 52 occurrences, clearly evident in Figure 2, as no special names occur 52, 53, 54, or 55 times. Therefore, special names occurring 26 to 51 times shall compose another category of importance, “High-Moderate”. After this point the numbers quickly sink very low, with no special names occurring 74–79 times, one name occurring 80 times, no special names occurring 81–90 times, and one name occurring 91 times. Another division could therefore be drawn either before or after the special name that occurs 80 times. However, since the gap following this name is wider than the one preceding it, it is more logical to draw it after the name. Thus, special names occurring 52 to 80 times compose another level of importance, designated as “Major”. Beyond this point, the special names grow extremely scarce, with a significant difference in the number of occurrences between a special name, *Thingol*, occurring 159 times, and another, *Fëanor*, occurring 183 times. Another division is therefore drawn at 160 occurrences, so that those special names that occur 91 to 160 times fall into the level of importance designated as “Great”. Four clusters that correspond to the four levels of importance, as detailed above, can be quite readily discerned in Figure 2: “Low-Moderate” at 12–25 occurrences, “High-Moderate” (26–51), “Major” (52–90), and “Great” (91–180; only a small portion of this range is seen in the figure).

Beyond *Thingol*, occurring 159 times, only six special names occurring a greater number of times remain, and therefore those six names are assigned into their own level of importance designated as “Critical”. Having looked at all the special names and building levels of relative importance based on their respective frequencies, we have now ended up with eight levels of importance, i.e. an octopartite system of relative importance, summarized and detailed in Table 4.

There are of course a number of different approaches that might be considered for building a system that assigns special names into levels of importance. However, an overly mechanistic and straightforward approach will easily result in a misleading system. For instance, if all the special names were simply assigned into five levels of importance with each level containing

Table 4. Special Names in the *Quenta Silmarillion* According to Their Level of Importance (Octopartite System)

Octopartite System				
Level of Importance	Special Names	Character Names	Place Names	Other Names
Negligible (1)	171 (27.9 %)	51 (23.0 %)	64 (26.6 %)	56 (37.3 %)
Minimal (2–6)	236 (38.5 %)	86 (38.7 %)	97 (40.2 %)	53 (35.3 %)
Minor (7–11)	66 (10.8 %)	18 (8.1 %)	36 (14.9 %)	12 (8.0 %)
Low-Moderate (12–25)	64 (10.4 %)	24 (10.8 %)	25 (10.4 %)	15 (10.0 %)
High-Moderate (26–51)	39 (6.4 %)	25 (11.3 %)	8 (3.3 %)	6 (4.0 %)
Major (52–80)	11 (1.8 %)	6 (2.7 %)	4 (1.7 %)	1 (0.7 %)
Great (81–160)	20 (3.3 %)	10 (4.5 %)	7 (2.9 %)	3 (2.0 %)
Critical (161—)	6 (1.0 %)	2 (0.9 %)	0 (0 %)	4 (2.7 %)

N.B. The numbers given in parentheses for different levels of importance indicate the range of the number of occurrences. Percentages given in parentheses have been calculated in relation to the total number of the specific type of special names in *Quenta Silmarillion*, given in Table 2.

the same number of names, the resulting system would in no way reflect the complex distribution of the numbers of occurrences. In such a system, each level would comprise of 122 or 123 special names. Perhaps the greatest problem would be presented by the 171 special names that occur only once. It would not be possible to break this group of names in any logical, sensible manner. Furthermore, at the other end of the spectrum, we would have an extremely expansive and heterogeneous level containing special names of highest importance: it would contain the special name *Morgoth*, occurring 271 times in the *Quenta Silmarillion*, as well as several special names that occur merely 14 times, not all of which would fit into this group of 122 or 123 special names. Of course, through building a system of this kind we would also end up making the absurd claim that a work of fiction with a length of some 250 pages could feature so many special names of uttermost importance,

effectively placing some 60 characters on the same level of prominence and importance. Such a claim would not only be absurd, but patently false.

A more reasonable approach would be to divide the special names into differently weighted levels, but this would also easily lead to arbitrary boundaries between different levels. For instance, if five percent of the special names were assigned into the level of importance designated as “Critical”, a total of 31 names would be included in that category. The special name *Ulmo*, occurring 66 times, would therefore be the last one included in that category while the special name *Fingon*, occurring 65 times, would not be included. To say that there is a significant difference in the importance of these two special names, based on such a minuscule difference in the number of occurrences, would obviously be an unsound argument.

It is therefore clear that any approach beginning with the predetermination of levels of importance would very likely lead to results of dubious value. When the number of occurrences is determined for every special name first, it is possible to examine their actual distribution afterwards and then establish levels of importance by discerning clusters and clear intervals. Such a system is supported by the numbers themselves, unlike any preconceived system imposed upon them.

Of course, even such a process is subjective to a certain degree, and, for instance, the number of levels of importance would undoubtedly vary somewhat, depending on the personal opinion of whoever is doing the analysis and categorization. It may also be brought into question, for instance, whether there is any actual, significant difference between special names occurring once and those occurring twice, especially when contrasted with names that occur more than 100 times. Drawing sharp boundaries between levels of importance is necessary, but also presents the greatest weakness of such a system of categorization. For instance, using the octopartite system, detailed earlier, the line that separates special names of “Minor” and those of “Low-Moderate” importance is drawn between special names occurring 11 and 12 times. Drawing a line here may initially seem arbitrary and nonsensical, but it is nonetheless clearly supported by and based on the distribution of the numbers of occurrences: 50 special names occur 8–11 times, whereas only 22 occur 12–15 times. This is a significant difference, and if we are to draw

boundaries between levels of importance somewhere, then certainly this is one of the most logical places for such a boundary.

Opinions may vary on how many levels of importance should be distinguished. An inordinate quantity of levels certainly may, rather than highlight significant contrasts, simply blur matters further. However, if an initial analysis yields a system consisting of too many levels, it is easy enough to simplify such a system by merging contiguous levels. The analysis of special names in the *Quenta Silmarillion* detailed earlier yielded eight different levels of importance. Based on that octopartite system, alternative systems — quadripartite, tripartite, and bipartite — are detailed in Table 5.

Table 5. Alternative Systems for Categorizing the Relative Importance of Special Names in the *Quenta Silmarillion*

Quadripartite System				
Level of Importance	Special Names	Character Names	Place Names	Other Names
Least (1–6)	407 (66.4 %)	137 (61.7 %)	161 (66.8 %)	109 (72.7 %)
Little (7–25)	130 (21.2 %)	42 (18.9 %)	61 (25.3 %)	27 (26.0 %)
Considerable (26–80)	50 (8.2 %)	31 (14.0 %)	12 (5.0 %)	7 (4.7 %)
Greatest (81—)	26 (4.2 %)	12 (5.4 %)	7 (2.9 %)	7 (4.7 %)
Tripartite System				
Level of Importance	Special Names	Character Names	Place Names	Other Names
Low (1–11)	473 (77.2 %)	155 (69.8 %)	197 (81.7 %)	121 (80.7 %)
Medial (12–51)	103 (16.8 %)	49 (22.1 %)	33 (13.7 %)	21 (14.0 %)
High (52—)	37 (6.0 %)	18 (8.1 %)	11 (4.6 %)	8 (5.3 %)
Bipartite System				
Level of Importance	Special Names	Character Names	Place Names	Other Names
Lesser (1–25)	537 (87.6 %)	179 (80.6 %)	222 (92.1 %)	136 (90.7 %)
Greater (26—)	76 (12.4 %)	43 (19.4 %)	19 (7.9 %)	14 (9.3 %)
N.B. The numbers given in parentheses for different levels of importance indicate the range of the number of occurrences. Percentages given in parentheses have been calculated in relation to the total number of the specific type of special names in <i>Quenta Silmarillion</i> , given in Table 2.				

3.6 Detailed Analysis of the Distribution of Special Names Based on Their Relative Importance

3.6.1 Generic Remarks

By far the most obvious and perhaps the most remarkable result of this quantitative analysis of the special names in the *Quenta Silmarillion* is the large number of special names that occur only once: 171 names, or 27.9 percent of all the special names. This is indeed a notably high figure. An important conclusion can be readily drawn based on this number alone: many of the characters, places, and other entities identified with names in the *Quenta Silmarillion* are arguably of negligible importance to the narrative itself. It would also seem that here indeed lies one of the greatest difficulties of the *Quenta Silmarillion* and the whole of *The Silmarillion*, because the reader's memory and attention will, out of necessity, be burdened by a great number special names that eventually will prove to be of very little consequence to the work as a whole. Indeed, more than every fourth special name encountered by the reader will not be encountered again. The readers, when reading the work for the first time, cannot easily predict which of the special names will indeed prove to be of great importance and which will be of little significance, although the readers may be able make some elementary predictions about this, based on some other factors. Nonetheless, the readers will need to continually process and reprocess such information relating to the special names, to consider and evaluate the relative importance of characters, places, and other entities identified by special names. Arguably, this kind of processing is always inevitable when a narrative features such a great number of characters, places, and other entities.

There are also a great number of special names that occur two times — 76 special names (12.4 %) — and these are, of course, likewise of little importance. The total percentage of special names occurring only once or twice, 40.3 percent of all the special names, is quite staggering. If we further consider special names occurring three and four times, the total percentage rises already to 54.0 %. In the octopartite system of levels of importance,

detailed earlier, the two lowest levels, consisting of special names of “Negligible” and “Minimal” importance — special names occurring 1–6 times — cover 66.4 percent, or almost two thirds, of all special names. This includes 137 character names, 161 place names, and 109 other names, totalling the staggering number of 407 special names. What these numbers arguably imply is that the *Quenta Silmarillion* is indeed a work of fiction that is, in one of its aspects, *encyclopaedic* in nature, being a depository of summary information on characters, places, and other entities of Tolkien’s Legendarium. Special names are often given to identify characters and places that are of no or very little significance to the narrative itself. A good example of this are the strings of names, which often simply give names to the ancestors of the more central characters. Often it appears that information of this kind is included simply to record it somewhere. The fictional teleology *Quenta Silmarillion* is, after all, to record the early history of the Elves (and the Silmarils) and to preserve information that is pertinent to it. There are plenty of comparable, non-fictional, mytho-historical depositories of information, such as the Old Testament, recording the history of the Jewish people, or Livy’s *Ab urbe condita*, recording the history of the Romans. However, for Tolkien this was undoubtedly its factual teleology as well — to preserve as well as to present in a concise and organized form the basic framework of what was an important part of his Legendarium. Of course, as mentioned earlier, Tolkien’s love of euphony is also a contributing factor, but it seems the main reason the *Quenta Silmarillion* features a great number of special names that occur only a few times is because it summarizes a very long and convoluted history and mythology to such a degree that often what we as readers learn about a certain character or place is little more than its name. Such special names, when considered individually and in isolation, are indeed of negligible or minimal importance to the narrative itself, but because their combined total number and “mass” is so great, they must however remain an important aspect of the *Quenta Silmarillion*.

Looking at special names that occur more frequently, we find that since 10.8 % of the special names belong to the level of importance designated as Minor (special names occurring 7–11 times), only 22.8 % of the special names occur 12 or more times and are therefore considered to be of at least

moderate importance to the narrative as a whole. Only 6.0 %, or 37 special names, are of Major, Great, or Critical importance.

Looking at how the three different types of special names are distributed among the eight levels of relative importance also reveals some interesting aspects about them. This distribution is graphically portrayed in Figure 3.

Let us examine the three different types separately. A relatively small percentage of character names, only 23.0 % of them, belong to the “Negligible” category — a minority in that category. On the other hand, a relatively large proportion of character names belong to the “Low-Moderate”,

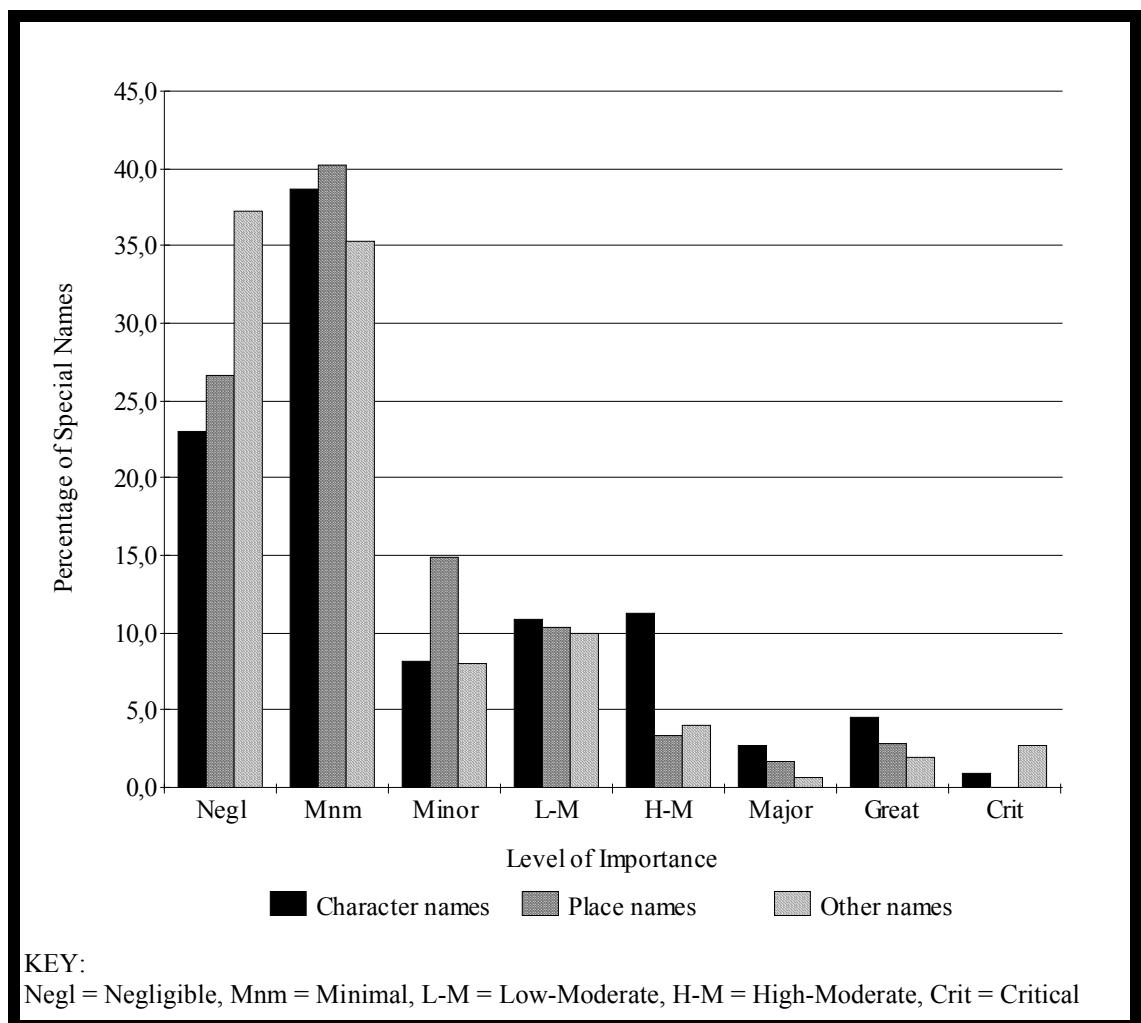


Figure 3. Distribution of Different Types of Special Names in the Eight Levels of Importance

“High-Moderate”, “Major”, and “Great” levels of importance. In the “High-Moderate” category, character names are particularly prominently represented: 11.3 percent of all character names belong to this category, and indeed, out of the 39 names in this category, 25 are character names. However, only two of the six special names in the “Critical” category are character names. From this distribution the unsurprising conclusion can be drawn that character names tend to occur more often than special names of the other two categories.

As for place names, a high percentage of them fall into the “Minimal” and especially the “Minor” categories. Although a relatively small percentage — 8 place names — belong to the “High-Moderate” category, they are still fairly well represented in the “Major” and “Great” levels of importance. In spite of this, none of the place names come even close to reaching the highest, “Critical” level of importance: *Doriath*, the most frequently occurring place name, occurs only 129 times. However, this is not surprising, as it is to be expected that characters, capable of action, rather than static locations tend to play a more prominent role in a narrative.

The type of special names designated as other names is admittedly somewhat non-descript, artificial, and certainly the most heterogeneous of the three categories, and this is reflected in the distribution of such names in terms of relative importance. The highest percentage of them by far belong to the “Negligible” level. A relatively low percentage of other names fall into most of the other levels of importance. However, they are very prominent in the “Critical” category: of the six special names in this category, four belong to the type of other names. As has been noted before, only 23.4 % of all the special names that occur in the *Quenta Silmarillion* can be classified as other names, which further appears to indicate that this type of special names play the least significant role in the narrative when compared to character and place names. However, what renders this conclusion false is that, rather surprisingly, some of the most frequently occurring special names of the work are in fact classified as other names.

Of all the special names, the most interesting ones — the ones that warrant more detailed examination — are of course the special names that occur most frequently. They will therefore be examined next.

3.6.2 The Most Frequently Occurring Character Names

The thirty most frequently occurring character names are listed in Table 6. The *Quenta Silmarillion* features two character names of Critical importance, ten of Great importance, and six of Major importance.

Perhaps the most significant discovery relates to the most frequently occurring character name, *Morgoth*, which occurs 271 times. This makes it the most frequently occurring special name of any type. The second most frequently occurring character name, *Fëanor*, comes far behind with 183 occurrences. *Morgoth* is a rebellious, fallen Vala (angelic creature), bent on domination and destruction of the world. *Morgoth* is also known as *Melkor*, which is the sixth most frequently occurring character name. The name *Morgoth* or *Melkor* occurs 410 times in the *Quenta Silmarillion*, which makes him by far the most frequently occurring character. In the work, he is the highest representative and personification of evil, occasionally simply referred to as *the Enemy* — a term which may or may not include his various allies and servants. He is essentially presented as the *primus motor*, the driving force, behind all that is construed as evil in the world of the *Quenta Silmarillion*. This interpretation is strongly supported by the special name frequencies. *Glaurung*, Morgoth's dragon servant, with 62 occurrences is the second most frequently occurring name of a distinctly evil character. He is also known as *the Father of Dragons*, but this name occurs only two times. Only two names of evil characters are of High-Moderate importance: *Sauron*, the archenemy in *The Lord of the Rings*, occurs 43 times, and *Ungoliant*, Morgoth's gigantic spider servant, occurs 30 times. Considering these numbers, it may therefore be said that the evil, or the enemy, in the *Quenta Silmarillion* is not faceless mass, although it appears to be a mass that tends to hide behind the visage of Morgoth. Interestingly, *Manwë*, the second most frequently occurring Vala name and, it could be argued, Morgoth's diametric opposite, occurs only 94 times. Although he is also known as *Súlimo* (2 occurrences) and *the Elder King* (2),⁸⁹ the total number of occurrences still remains the relatively low, 98.

⁸⁹ Curiously, the "Index of Names" mentions another name for him, *the Ruler of Arda* (*Sil.* 340), but in fact this name does not occur elsewhere in *The Silmarillion*.

Table 6. The 30 Most Frequently Occurring Character Names in the *Quenta Silmarillion*

Rank	Level of Importance	Number of Occurrences	Character Name	Subtype
1	Critical	271	Morgoth	Vala
2		183	Fëanor	Elf
3	Great	159	Thingol	Elf
4		153	Túrin	Human
5		142	Beren	Human
6		139	Melkor	Vala
7		129	Lúthien	Elf/Maia
8		114	Húrin	Human
9		112	Turgon	Elf
10		97	Fingolfin	Elf
11		94	Manwë	Vala
12		91	Melian	Maia
13	Major	71	Maedhros	Elf
14		69	Felagund	Elf
15		66	Ulmo	Vala
16		65	Fingon	Elf
17		62	Beleg	Elf
17		62	Glaurung	Dragon
19	High-Moderate	51	Celegorm	Elf
19		51	Finwë	Elf
21		47	Eärendil	Human/Elf
21		47	Maeglin	Elf
21		47	Yavanna	Vala
24		46	Finrod	Elf
25		43	Curufin	Elf
25		43	Huan	Wolfhound
25		43	Ilúvatar	God
25		43	Sauron	Maia
29		42	Eöl	Elf
29		42	Oromë	Vala

This further illustrates the radically different ways in which the forces of good and evil are portrayed in the *Quenta Silmarillion*. Good is represented by what might be described as a multi-ethnic and multicultural group of a great number of individuals, whereas evil often seems a nameless, amorphous mass of creatures under total submission to their dictator and master, Morgoth.

In a letter to Milton Waldman, Tolkien mentioned an alternative to title to the *Quenta Silmarillion: The History of the Elves*. That this title is at least partly appropriate is supported by the frequencies of character names: half of the 18 character names of Critical, Great, and Major importance are names of Elven characters. However, among these 18 character names there are also three human names, four Vala names, one Maia name, and one Dragon name. It is particularly interesting to look at the five most frequent character names: *Morgoth* is followed by two Elven names — followed by two Human names. It is not explicitly stated in the *Quenta Silmarillion*, as published, who is the fictional recorder or composer of that mythohistory, and the issue of narratorship of the stories published in *The Silmarillion* is in general a complex and problematic one. However, we may safely say that it is certainly implied that the narrative of the *Quenta Silmarillion* is at least based on Elven chronicles. It may therefore be called a “history recorded by the Elves”, but an expression like “history of the Elves” is readily construed as “history about the Elves”. That is somewhat misleading, because while the *Quenta Silmarillion* tends to largely concentrate on Elves, it certainly does not ignore the history of Men, Dwarves, and other peoples. It is perhaps for this reason that the early, alternative title was eventually dropped.

There are 12 character names of Critical and Great importance in the *Quenta Silmarillion*. Based on this data it might be argued that there are 11 characters of primary importance in the narrative, *Melkor* and *Morgoth* being alternative names of one character. Morgoth, as stated, is clearly the most frequently occurring character. Fëanor appears to be the other character of Critical importance, and this comes as no surprise, since he plays a very central role in many of the events described in the *Quenta Silmarillion*. In the “Index of Names”, he is mentioned as the “greatest of the Noldor, and leader

in their rebellion”⁹⁰. The Noldor are the most renowned group of Elves, and the rebellion referred to here is the rebellion against the Valar, which is certainly one of the most central cardinal functions in the narrative. He is also the maker of the Silmarils, and this alone makes him one of the most significant characters in the narrative. He is also known as *Curufinwë*, but this special name occurs only twice in the *Quenta Silmarillion*.

The two names found on the level of character names of Critical importance are, albeit interesting, fairly predictable. They are followed by ten names of Great importance that are, in contrast, more interesting. The first, *Thingol*, occurs 159 times. Thingol is king of Doriath, Doriath being one of the most important Elven kingdoms featured in the *Quenta Silmarillion*. Thingol is also known as *Elwë*, *Singollo*, and *Elu*. The name *Elwë* has 18 occurrences, *Elu* four, and *Singollo* six occurrences in the *Quenta Silmarillion*, giving us a total of 187 occurrences. Remarkably, this character’s name therefore occurs in fact more often than that of Fëanor, although it must be noted here that these four names often occur in pairs: the Sindarin name formula is *Elu Thingol*, which in the Quenya language is *Elwë Singollo*. Nonetheless, Thingol is clearly one of the three most central characters in the *Quenta Silmarillion*. Likewise, his family members have a significant role to play in the narrative. *Melian*, a Maia, Thingol’s wife, occurs 91 times. *Lúthien*, Thingol and Melian’s daughter, occurs 129 times. Her other name, *Tinúviel*, occurs 10 times, yielding a total of 139 occurrences. Furthermore, *Beren*, Lúthien’s human lover, occurs 142 times. He is also known as *Erchamion* (4 occurrences) and *Camlost* (2), yielding a total of 148 occurrences. Beren and Lúthien are characters of seminal importance in the whole of the Legendarium.⁹¹ They are also the “performers” of one of the most important cardinal functions in the *Quenta Silmarillion*, the retrieval of a Silmaril that Morgoth had stolen.

Túrin, with 153 occurrences, and *Húrin*, with 114 occurrences, are also among the character names of Great importance. Túrin has a number of other, less common, names: *Turambar* (40 occurrences), *Mormegil* (8),

⁹⁰ *Sil.* 329.

⁹¹ They are, for instance, great grandparents of Elrond and distant ancestors of Aragorn, both of whom are highly prominent characters in *The Lord of the Rings*.

Agarwaen (2), *Gorthol* (2), *Wildman of the Woods* (2), and *Neithan* (1). This yields a remarkably large total of 208 occurrences, making him, effectively, the second most frequently occurring character in the *Quenta Silmarillion*. His importance is emphasized by the fact that no other character is known under as many names. His father is also known as *Thalion* (5 occurrences) and as *Úmarth* (2) for a total of 121 occurrences. Both characters may be described as being legendary human heroes, with Túrin being a particularly tragic one. It is interesting to note that while Túrin is not an Elf and not a person of extremely great importance to the history of the Elves, he is obviously one of the most central characters of the *Quenta Silmarillion* and his life story appears to be one of the most significant subnarratives of the work. However, his prominence is largely limited to chapter 21, “Of Túrin Turambar”. This interesting aspect of special names, i.e. their distribution among the 24 chapters of the *Quenta Silmarillion*, will be examined in detail in Section 3.7.

Two names remain among those of Great importance: *Fingolfin* (97 occurrences), half-brother of Fëanor and High King of the Noldor, and *Turgon* (112 occurrences), Fingolfin’s second son and builder of the famous hidden city of Gondolin. Interestingly, in the entry for *Fingolfin* in the “Index of Names” it is stated that “[m]any other occurrences [i.e. apart from the ones listed in the “Index of Names”] of the name of Fingolfin relate to his sons or his people”. In other words, while his name occurs often in the *Quenta Silmarillion*, he may not be as central a character as this would suggest. This would therefore appear to reveal an inherent weakness in the method used for this study. However, *Fingolfin* is clearly an exceptional name in this respect, as no such notice can be found in the “Index of Names” for any other special name. Therefore it may be concluded that this one instance does not invalidate the method as such. Furthermore, since the name *Fingolfin* nevertheless occurs remarkably frequently, it may be argued that this alone emphasizes the relative significance of this particular character.

In addition to these 11 character names, two more are particularly notable: *Felagund* (69 occurrences) and *Finrod* (46), which are two names used to refer to the same character, yielding this character a relatively high total of 115 occurrences. Although these two names are often used in conjunction (*Finrod Felagund*), Finrod clearly must be counted as being among

the most important characters in the *Quenta Silmarillion*, being the founder and ruler of a major Noldor Elven realm, Nargothrond. He is also a nephew of Fingolfin, and hence a cousin of Turgon.

The remaining character names of Major importance warrant brief consideration, most of which have some relation with the more frequently occurring ones. *Maedhros* is Fëanor's eldest son, while *Fingon* is the eldest son of Fingolfin. Naturally, their ancestry alone sets them apart and gives them a major role in the narrative. *Beleg*, a Sindar Elf of Doriath, is also known as *Cúthalion* (7 occurrences). He became a friend of Túrin, by whom he was eventually killed. *Ulmo*, also known as *the Lord of Waters* (6 occurrences), is the Vala divinity of water and oceans. In the *Valaquenta* it is said that he "loves both Elves and Men, and never abandoned them"⁹². In other words, he is more active outside Valinor (the realm of the Valar) than most other Valar, and therefore also plays an important role in the events described in the *Quenta Silmarillion*. Furthermore, *Yavanna* (47 occurrences), the Vala, also rises to the group of major characters, as she is also known as *Kementári* (5).

In summary, the 12 most important characters of the *Quenta Silmarillion* may be divided into the following five groups:

- 1) Morgoth and Manwë
Divine brothers and leaders of the forces of evil and of good, respectively.
- 2) Fëanor, Fingolfin, Turgon, and Finrod
Legendary Noldor Elven rulers and heroes, sharing the same ancestry.
- 3) Húrin and Túrin
Father and son; tragic human heroes of legend.
- 4) Thingol and Melian
The famous ruler of the Sindar Elves and his Maia wife.
- 5) Beren and Lúthien
The legendary romantic and heroic couple.

⁹² *Sil.* 27.

3.6.3 The Most Frequently Occurring Place Names

The thirty most frequently occurring place names are listed in Table 8. The *Quenta Silmarillion* features no place names of Critical importance, seven place names of Great, and four place names of Major importance. In other words, there are a total of 11 place names in the highest three levels of importance, which is significantly less than character names, of which there are 18. The most frequently occurring place name is *Doriath* with 129 occurrences, which places it only on par with *Lúthien*, the 7th most frequently occurring character name.

In Table 8, each place name listed has been given a subtype to further specify the nature of the location. These subtypes are self-explanatory and require no further exposition. Detailed examination will be limited to the 11 most frequently occurring place names, which can be roughly divided into three different subtypes: generic regions, kingdoms, and river:

- a) Generic regions (6): *Valinor, Middle-earth, Beleriand, Arda, Hithlum, Aman.*
- b) Realms (4): *Doriath, Nargothrond, Angband, Gondolin.*
- c) Rivers (1): *Sirion.*

The six names of generic regions essentially correspond to some the main geographical divisions of the setting as a whole and can be represented as forming the following hierarchy:

Table 7. The Main Geographical Divisions Occurring in the *Quenta Silmarillion*

Arda		
Aman	Middle-earth	
Valinor	Beleriand	Hithlum

Table 8. The 30 Most Frequently Occurring Place Names in the *Quenta Silmarillion*

Rank	Level of Importance	Number of Occurrences	Place Name	Subtype
1	Great	129	Doriath	Realm
2		124	Valinor	Generic
3		114	Middle-earth	Generic
4		112	Beleriand	Generic
5		102	Nargothrond	Realm
6		101	Angband	Realm
7		99	Sirion	River
8	Major	80	Gondolin	Realm
9		63	Arda	Generic
10		57	Hithlum	Generic
11		56	Aman	Generic
12	High-Moderate	50	Menegroth	Realm
13		46	Mandos	Other
14		40	Brethil	Forest
15		34	Gelion	River
15		34	Tirion	City
17		33	Dor-lómin	Generic
18		31	Dorthonion	Generic
19		30	Narog	River
20	Low-Moderate	24	Ossiriand	Realm
21		23	Nevrast	Generic
22		21	Ered Wethrin	Mountains
22		21	Thangorodrim	Mountains
24		19	Nan Elmoth	Forest
25		18	Blessed Realm	Generic
25		18	Nogrod	City
27		17	Mithrim	Lake
27		17	Teiglin	River
27		17	Utumno	Realm
27		17	Valmar	City

Here *Arda* (64 occurrences) is the planet itself, a mythical variation of Earth. The two main continents of the planet are *Aman* (56 occurrences) and *Middle-earth* (114). *Aman* is also known as *the Blessed Realm* (18), while three other names occur for the Middle-earth: *the Hither Lands* (10), *the Outer Lands* (7), and *Endor* (2). *Valinor* (124) is the “land of the Valar in Aman”⁹³, i.e. where most of the deity-like Valar reside. It is also known as *the Guarded Realm* (2). *Beleriand* is the name used of a vast area in north-western Middle-earth, and it is where most of the events described in the *Quenta Silmarillion* take place. *Hithlum* (57) — also known as *Hísilómë* (1) — is significantly smaller area northwest of Beleriand that was the site of important early Noldor Elven settlements. As for the river *Sirion* (99), it is one of the most important geographic features in Beleriand as it represents the line that essentially divides the land in half, into West and East Beleriand. It must be noted that a great number of names occur in the *Quenta Silmarillion* that relate to specific parts of the river Sirion, such as *the Falls of Sirion*, *the Gates of Sirion*, and *the Mouths of Sirion*, but I have chosen to count all of these occurrences under the special name *Sirion*, as all of them end with “of Sirion”.

The realms also partly represent major geographical divisions, as *Doriath* (129 occurrences), also known as *the Hidden Kingdom* (7), is a large Sindar Elven realm covering a large part of central Beleriand, while *Angband* (101) — technically a fortress — represents, in effect, the areas far to the north of Beleriand which are not described in great detail or included in the “Map of Beleriand and the lands to the north”. *Nargothrond* (102) and *Gondolin* (80), also known as *Ondolindë* (1), however, represent more specific locations, and cannot be readily explained as major divisions of the geography, although Nargothrond may be seen as the main feature of West Beleriand. *Menegroth* (50), the main habitation and capital of Doriath also rises among the Major locations, when its alternative name, *the Thousand Caves* (7), is taken into account.

Another feasible method to analyze these 11 most frequently occurring place names is to look at how they relate to and correspond to the most frequently occurring character names:

⁹³ *Sil.* 353.

- 1) Middle-earth, Beleriand:
 - a) Doriath: The Sindar Elven realm founded and ruled by Thingol and Melian. Also an important location for their daughter, Lúthien, and her lover, Beren, as well as to Túrin. Menegroth: The capital of Doriath.
 - b) Nargothrond: The Noldor Elven realm founded and ruled by Finrod Felagund. Also an important location in the tragic life of Túrin.
 - c) Gondolin: A Noldor Elven city-kingdom founded and ruled by Turgon.
- 2) Middle-earth, Angband: The dungeon-fortress founded and ruled by Morgoth/Melkor.
- 3) Middle-earth, Hithlum: A region settled and ruled by Fingolfin, High King of the Noldor.
- 4) Aman, Valinor: The realm of Valar ruled by Manwë.

From this analysis it is clear that there is a very clear connection between these most frequently occurring places and the most frequently occurring characters. It is probably too simplistic to make the assumption that one or the other — the character names or the place names — is primary in determining this connection. For instance, it is of course interesting to note that the most frequently occurring place, Doriath, is also connected to the largest number of character names of Critical or Great importance. It certainly cannot be said that these five important characters are important because of their connection to Doriath, especially as many of their most significant activities take place elsewhere. But it also cannot be said that Doriath is a location of importance simply because of its connection to those five important characters. The reasons are several and more complicated. For instance, many other characters are connected to Doriath as well, and it is a fairly large area at the very centre of the area with which the *Quenta Silmarillion* is mostly concerned. Its central location also seems to reflect its importance. Nevertheless, all these factors considered, there is ample support for the conclusion that Doriath is the most important location in the narrative of the *Quenta Silmarillion*.

3.6.4 The Most Frequently Occurring Other Special Names

The 32 most frequently occurring other special names are listed in Table 9. As there are much fewer names of this type than there are of character and place names, the names listed range from names of Critical to those of Minor importance. There are four names of Critical, three of Great, and one of Major importance.

As has been stated before, this a particularly vague and non-descript type of special names, being simply names of things which are not characters or places. As a group of names, it is therefore not readily comparable with the other two types. For this reason, the other special names listed in Table 9 have been further divided into the following four subtypes: a) groups, b) objects, c) trees, and d) concepts. If all special names of this type were to be divided into various subtypes, several other subtypes would of course be required. For instance, among the 118 other special names that fall outside of Table 9 there are names of things such as written works, stars, constellations, battles, and so on. Such further detailed analysis, although interesting, is beyond the subject of this thesis, however. Here only the subtypes of other special names in the five highest levels of importance shall be considered.

In the *Quenta Silmarillion*, there are 29 other special names of Low-Moderate or higher importance. Among these 29 names, there are 23 names of groups, two of objects, three of trees, and one name of concepts. The group subtype is therefore by far the largest and most important subtype. It is composed of all names referring to groups of sentient creatures or peoples, and that is by far the most prominent of these subtypes: seven of the eight special names of Critical, Great, and Major importance are group names, with all the four names of Critical importance being group names. The four group names of Critical importance are also the second to fifth most frequently occurring names of all special names, and are therefore of utmost interest. *Noldor*, with its 265 occurrences, is the most frequently occurring other special name. It is one of the many names of several different subgroups of Elves. *Noldor* is followed by the special name *Elves* with 248 occurrences. It must be noted here that this number includes the occurrences of the singular *Elf* as well as the

Table 9. The 32 Most Frequently Occurring Other Special Names in the *Quenta Silmarillion*

Rank	Level of Importance	Number of Occurrences	Other Special Name	Subtype
1	Critical	265	Noldor	Group
2		248	Elves	Group
3		216	Valar	Group
4		194	Men	Group
5	Great	119	Orcs	Group
6		98	Eldar	Group
7		94	Silmarils	Objects
8	Major	73	Dwarves	Group
9	High-Moderate	48	Teleri	Group
10		46	Two Trees of Valinor	Trees
11		37	Dragons	Group
12		35	Children of Ilúvatar	Group
13		27	Sindar	Group
14		26	Quendi	Group
15	Low-Moderate	24	Naugrim	Group
16		22	Eagles	Group
16		22	Sons of Fëanor	Group
18		20	Balrog	Group
18		20	Edain	Group
20		16	Grey-elves	Group
21		15	Haladin	Group
22		14	Nauglamír	Object
23		13	Eä	Concept
23		13	Telperion	Tree
25		12	Ainur	Group
25		12	Easterlings	Group
25		12	Eldalië	Group
25		12	Laurelin	Tree
25		12	Maiar	Group
30	Minor	11	Black Sword	Object
30		11	Green-elves	Group
30		11	Gurthang	Object

plural. Among the 14 special names in the four highest levels of importance, there are six names which refer solely to Elves and their subgroups. Apart from the name *Elves* (248 occurrences), the word *Quendi* (26) is also used, being the Quenya word common to all Elves. Of the various subgroups, the most frequently occurring ones are *Noldor* (265 occurrences), *Eldar* (98), *Teleri* (48), and *Sindar* (27). The main 17 names used to refer to Elves and their various subgroups are summarized in Table 10 along with the number of occurrences for each name.⁹⁴ There is one more special name of some importance, *Dark Elves* (10 occurrences), which is not included in Table 10 because of the somewhat vague nature of the name. It is perhaps most commonly used as a synonym for *Moriqendi*, but is occasionally used with a different meaning. The total number of occurrences for these 18 different names is 815, which is of course a remarkably high figure.

These numbers may be seen as validating the early alternative title of the *Quenta Silmarillion* used by Tolkien, the *History of the Elves*, and they certainly support Tolkien's own claim that the work's "centre of view and interest is not Men but 'Elves'"⁹⁵ However, various reasons for why this title is somewhat misleading and inaccurate have already been mentioned. Examining the numbers of occurrences shown in Table 10, it is easy to see that the *Quenta Silmarillion* is not equally concerned with all the different subgroups of Elves. Firstly, it is almost solely the history of Eldar Elves rather than of Avari Elves. Of the three different subgroups of Eldar Elves, it is first and foremost concerned with the Noldor, whereas the Vanyar are largely ignored, and the Teleri are obviously of secondary interest. Furthermore, of the Teleri, the Sindar or Grey-elves clearly assume a much more prominent role than the Nandor. To summarize, it appears therefore that the main focus of the *Quenta Silmarillion* as a "history of the Elves" are the Noldor, with secondary and tertiary focus on the Sindar and the Vanyar, respectively. This corresponds with the geographical focus of the work, as it is mainly concerned with Beleriand and the areas closely connected to it, in which area the Noldor and the Sindar are the most powerful and prominent subgroups of Elves. Its

⁹⁴ This chart is based on the chart titled "The Sundering of the Elves" given in *The Silmarillion* (Sil. 309).

⁹⁵ Sil. xv.

Table 10. Major Special Names Used of the Elves and Their Various Subgroups in the *Quenta Silmarillion*

<i>Elves (248)</i> a.k.a. <i>Quendi (26)</i> a.k.a. <i>The Firstborn (10)</i>				
<i>Eldar (98) a.k.a. Eldalië (12)</i>			<i>Avari (5)</i>	
<i>Vanyar (23)</i>	<i>Noldor (265)</i>	<i>Teleri (48)</i>		
<i>Calaquendi (4)</i>		<i>Sindar (27)</i> a.k.a. <i>Grey-elves (16)</i>		<i>Nandor (4)</i>
		<i>Úmanyar (3)</i>		
		<i>Moriquendi (4)</i>		
<td style="text-align: center;"> <i>Laiquendi (1) a.k.a. Green-elves (11)</i> </td>				<i>Laiquendi (1) a.k.a. Green-elves (11)</i>
<p>N.B. The number of occurrences of each special name is given in parentheses. Vertical connections of cells imply inclusion in the corresponding groups, e.g. <i>Calaquendi</i> includes all <i>Vanyar</i> and <i>Noldor</i> as well as some of the <i>Teleri</i>; only some <i>Nandor</i> are <i>Laiquendi</i>, but all <i>Nandor</i> are <i>Úmanyar</i>, which also includes all <i>Sindar</i>. For details, consult the chart titled “The Sundering of the Elves” (<i>Sil.</i> 309).</p>				

secondary concern, in the beginning of the narrative, is Aman, where the Noldor and the Vanyar are the most active. The region of Middle-earth located east of Beleriand is mostly ignored in the narrative, and so are the Elves who live in that area, the Avari. The question of narratorship in the *Quenta Silmarillion* is a problematic one, but there is a rather strong implication that the fictional chronicler or most of the chroniclers are Noldor. This would be a suitable internal explanation as to why the work is mainly concerned with this particular group of Elves.

Nonetheless, the numbers listed in Table 10 clearly indicate that the work is not only concerned with Elves, as the third most frequently occurring

other special name is *Valar* with 216 occurrences, who are also known as *the Lords of the West* (4 occurrences). They are followed by *Men* with 194 occurrences, who are also known as *Hildor* (3 occurrences), *the Aftercomers* (2), *the Followers* (1), and *the Secondborn* (1). Although the Valar, as a group, occur frequently, there are no highly prominent Vala characters apart from Morgoth/Melkor and, to a lesser extent, Manwë and Ulmo. Similarly, although Men (i.e. humans) as a group occurs frequently, there is a distinct lack of prominent individual characters apart from Túrin, Húrin, and Beren. Only these three can be found among the thirty character names listed in Table 6. In contrast, there are 6 Vala names on the list and 14 Elf names.⁹⁶ Of course, it must be noted that there are a very small number of Valar, all of whom are named in *The Silmarillion*, and this makes the group itself very different from that of Elves or Men, for instance. Thus there are few subgroups of Valar and even the most important of them, the *Aratar*⁹⁷, does not even occur in *The Silmarillion*. As for Men, there are no highly prominent subgroups comparable to those of the Elves. The two specific subgroups of Men that occur most often in the *Quenta Silmarillion* are the *Edain* (20 occurrences), also known as *Atani* (4), and the *Haladin* (15), also known as the *People of Haleth* (6).

Based on the numbers of occurrences, a far less prominent role is claimed by *Orcs* (119 occurrences) and *Dwarves* (73), who are also known as *Naugrim* (24), yielding a total of 97 occurrences. Orcs are defined in the “Index of Names” simply as “creatures of Morgoth”⁹⁸, and this sets them apart from the other groups. Not a single individual Orc has been named in *The Silmarillion*. Thus Orcs are essentially represented in the book as faceless and nameless creatures that compose the evil hordes controlled by Morgoth. Apart from Morgoth/Melkor himself, they are the most frequently occurring group or individual character representing the side of evil in the *Quenta Silmarillion*. Among the other special names of Low-Moderate or higher importance, only two other groups of evil creatures occur: the *Dragons* (37 occurrences) and the *Balrog* (20).

⁹⁶ I have here chosen to ignore Lúthien, who is half-Elf half-Maia, and Eärendil, who is half-Elf half-Man.

⁹⁷ The Aratar are mentioned in the *Valaquenta* and include the following eight Valar: Manwë and Varda, Ulmo, Yavanna and Aulë, Mandos, Nienna, and Oromë (*Sil.* 29).

⁹⁸ *Sil.* 345.

One more group name remains to be mentioned among the names of High-Moderate importance, the *Children of Ilúvatar* (35 occurrences), which is a term that covers both Elves and Men. Its relatively high position among the other group names indicates that the special connection that exists between Elves and Men is fairly pronounced in the *Quenta Silmarillion*.

Based on the above analysis of the most frequently occurring group names, the hierarchy of the most prominent types of creatures of the *Quenta Silmarillion* can be summarized follows:

- 1) Primary: Elves
- 2) Secondary: Valar and Men
- 3) Tertiary: Dwarves and Orcs
- 4) Quaternary: Dragons
- 5) Quinary: Eagles and Balrogs

All other types may be considered to be of minor importance as groups, although there are significant individuals representing some of these groups. For instance, although the *Maiar* as a group occur quite rarely (12 times), the Maia called Melian and the half-Maia Lúthien reach the level of Great importance in terms of number of occurrences.

The only object among the most frequently occurring other special names are the *Silmarils* with 94 occurrences. This is of course is not surprising, as the meaning of *Quenta Silmarillion*, and the subtitle of the work, is ‘the History of the Silmarils’. As Tolkien states in his letter to Milton Waldman, the Silmarils are “three supreme jewels” in which Fëanor “imprisoned the Light of Valinor”⁹⁹. That Light of Valinor was radiated by *the Two Trees of Valinor*, which is a special name with the relatively high number of 46 occurrences. They are often referred to as simply *the Two Trees* or even *the Trees*, but here these slightly differing terms are not distinguished, for the sake of simplicity. Their individual names are *Telperion* (13 occurrences), also known as *the White Tree* (2), and *Laurelin* (12), which yields a total of 73 occurrences. As sources of light the Two Trees are, essentially, the

⁹⁹ *Sil.* xvi.

predecessors of the Moon and the Sun, respectively. The very specific connection between the Two Trees and the Silmarils ties them together. The Silmarils contain and preserve the essence of the Trees — their deeply symbolical and significant Light — long after the Trees themselves are destroyed by Morgoth and Ungoliant, which occurs at the end of chapter 8. After this the significance and memory of the Trees is carried on by the Silmarils, and this is also shown by the numbers of occurrences. In first eight chapters, *the Two Trees of Valinor* occur 25, *Telperion* eight, and *Laurelin* six times. In the following 16 chapters, after they have already been irrevocably lost, the Two Trees still occur 21, five, and six times, respectively. There are only two other non-group names among the special other names of Low-Moderate or higher importance, *Nauglamír* (14 occurrences) and *Eä* (13). Compared with the Silmarils and the Two Trees, they are clearly significantly less important. This means that the Silmarils and the Two Trees of Valinor are the only highly important special names apart from the various character, place, and group names, and this sets them apart as highly prominent entities in the narrative itself.

3.6.5 Summary of the Most Frequently Occurring Special Names and Their Referent Entities

Table 11 provides a summary of how the most frequently occurring special names relate to their referent entities, i.e. the characters, places, groups, objects, etc., to which they refer. Special names sharing the same referent entity are listed as groups so that the most frequently occurring name for each referent is given first, with less frequently occurring alternative names, if any, given in parentheses. The number of occurrences given for each referent entity is the total number of occurrences of all the names listed.

The table therefore, effectively, lists all the most important named entities of the *Quenta Silmarillion*, determined according to how many times they are referred to by name, of which there may be many. The same octopartite system of importance is used here for the named entities themselves as has been used for special names. Table 11 lists a total of 40

Table 11. The 40 Named Entities of Critical, Great, and Major Importance in the *Quenta Silmarillion*

Rank	Level of Importance	Number of Occurrences	Main Name (Alternative Names)	Type (Subtype)
1	Critical	410	Morgoth (Melkor)	C (Vala)
2		284	Elves (Quendi, Firstborn)	O (Group)
3		265	Noldor	O (Group)
4		220	Valar (Lords of the West)	O (Group)
5		208	Túrin (Turambar, Mormegil, Agarwaen, Gorthol, Wildman of the Woods, Neithan)	C (Human)
6		201	Men (Hildor, Aftercomers, Followers, Secondborn)	O (Group)
7		187	Thingol (Singollo, Elu, Elwë)	C (Elf)
8		185	Fëanor (Curufinwë)	C (Elf)
9	Great	148	Beren (Erchamion, Camlost)	C (Human)
10		139	Lúthien (Tinúviel)	C (Elf/Maia)
11		136	Doriath (The Hidden Kingdom)	P (Realm)
12		133	Middle-earth (Hither Lands, Outer Lands, Endor)	P (Generic)
13		126	Valinor (Guarded Realm)	P (Realm)
14		121	Húrin (Thalion, Úmarth)	C (Human)
15		119	Orcs	O (Group)
16		115	Felagund (Finrod)	C (Elf)
17		112	Beleriand	P (Generic)
17		112	Turgon	C (Elf)
19		110	Eldar (Eldalie)	O (Group)
20		102	Nargothrond	P (Realm)
21		101	Angband	P (Realm)
22		99	Sirion	P (River)
23		98	Manwë (Súlumo, Elder King)	C (Vala)
24		97	Dwarves (Naugrim)	O (Group)
24		97	Fingolfin	C (Elf)
26		94	Silmarils	O (Objects)
27		91	Melian	C (Maia)
28		81	Gondolin (Ondolindë)	P (Realm)
29	Major	74	Aman (Blessed Realm)	P (Generic)
30		73	Two Trees of Valinor (White Tree, Telperion, Laurelin)	O (Trees)
31		72	Ulmo (Lord of Waters)	C (Vala)
32		71	Maedhros	C (Elf)
33		69	Beleg (Cúthalion)	C (Elf)
34		65	Fingon	C (Elf)
35		64	Glaurung (Father of Dragons)	C (Dragon)
36		63	Arda	P (Generic)
37		58	Hithlum (Hísilómë)	P (Generic)
38		57	Ilúvatar (Eru)	C (God)
38		57	Menegroth	P (Realm)
40		52	Yavanna (Kementári)	C (Vala)

named entities of Critical, Great, and Major importance, of which eight are of Critical, 20 of Great, and 12 of Major importance.

It is interesting to consider the numbers given in Table 11 in relation to the total number of all occurrences of special names in the *Quenta Silmarillion*, which is 8528. There are 1960 occurrences of names of entities of Critical importance, which is 23.0 % of all occurrences of special names. Names of entities of Great importance occur 2231 times (26.2 %), while those of Major importance occur 775 times (9.1 %). In other words, the various names of the 40 entities of Major, Great, and Critical importance occur 4966 times, which covers 58.2 % of all occurrences of special names in the *Quenta Silmarillion*. This high percentage clearly indicates the notable relative importance of these 40 named entities.

Table 12. Entity Types of the 40 Named Entities of Critical, Great, and Major Importance

Entity Type (Subtype)	Total Number of Entities (= Critical + Great + Major)	Total Number of Occurrences
Characters	19 (= 4 + 8 + 7)	2361
Characters (Elves)	8 (= 2 + 3 + 3)	901
Characters (Valar)	4 (= 1 + 1 + 2)	632
Characters (Humans)	3 (= 1 + 2 + 0)	477
Characters (Others)	4 (= 0 + 2 + 2)	351
Places	12 (= 0 + 8 + 4)	1142
Places (Realms)	6 (= 0 + 5 + 1)	603
Places (Generic)	5 (= 0 + 2 + 3)	440
Places (Others)	1 (= 0 + 1 + 0)	99
Other Entities	9 (= 4 + 4 + 1)	1463
Other (Elf Groups)	3 (= 2 + 1 + 0)	659
Other (Non-Elf Groups)	4 (= 2 + 2 + 0)	637
Other (Non-groups)	2 (= 0 + 1 + 1)	167

Table 12 further summarizes the 40 most prominent named entities according to their type and subtype. It shows that Elves both as individual characters and as various groups and subgroups have a largely dominant position in the *Quenta Silmarillion*: the eight Elf characters with a total of 901 occurrences form the most prominent entity subtype among the 40 most important entities, while Elf groups compose the second most prominent subtype with 659 occurrences. However, the third most important subtype are Non-elf groups with 637 occurrences, which means that groups of people other than Elves also have a fairly prominent role in the narrative. It must also be remarked that while the eight most important Elven characters share a total of 901 occurrences, there are 11 non-Elven characters among the entities of Critical, Great, and Major importance, and those characters yield a very high total of 1460 occurrences. Finally, it is prudent to note the great overall importance of the 19 characters of Critical, Great, and Major importance: their names occur a total of 2361 times, which covers 27.7 % of all occurrences of special names.

3.7 Special Names in the 24 Chapters of the *Quenta Silmarillion*

3.7.1 The Chapters and the Special Names in Their Titles

Up until this point, the *Quenta Silmarillion* and its special names have been examined as a whole. However, as has been mentioned before, the work is in fact a compilation of more or less interconnected subnarratives rather than a wholly unified or consistent singular narrative. As Christopher Tolkien has stated, it is “a compendium in fact and not only in theory”¹⁰⁰. In other words, in its own fictional context, it is a work presented as a compilation of various legendary histories. This may be called its “internal” background. At the same time, it is in fact a compilation of various short fictional narratives composed by J. R. R. Tolkien. This is its “external” background. It is therefore necessary

¹⁰⁰ *Sil.* viii.

Table 13. Chapter Titles of the *Quenta Silmarillion*

chapter	Chapter Title, followed by a short description
1	Of the Beginning of Days: The earliest history of the world, before the Elves and Men. Struggles against Melkor.
2	Of Aulë and Yavanna: Aulë creates the Dwarves and Yavanna worries about her creations.
3	Of the Coming of the Elves and the Captivity of Melkor: The earliest history of Elves and the war of the Valar against Melkor, who is captured.
4	Of Thingol and Melian: Love between an Elf and a Maia.
5	Of Eldamar and the Princes of the Eldalië: The various groups of Elves and their movements.
6	Of Fëanor and the Unchaining of Melkor: Fëanor in Valinor and Melkor's deceitful plans.
7	Of the Silmarils and the Unrest of the Noldor: Fëanor creates the Silmarils, while Melkor fuels and creates discord among the Elves and is eventually banished from Valinor.
8	Of the Darkening of Valinor: Melkor and Ungoliant destroy the Two Trees of Valinor.
9	Of the Flight of the Noldor: Dissenting Fëanor and his followers leave Valinor.
10	Of the Sindar: The Sindar Elves in Beleriand.
11	Of the Sun and Moon and the Hiding of Valinor: The Sun and the Moon are created to replace the Two Trees. The Valar hide Valinor from the rest of the world.
12	Of Men: Earliest history of Men.
13	Of the Return of the Noldor: Further history of the Noldor. The death of Fëanor.
14	Of Beleriand and its Realms: A description of Beleriand.
15	Of the Noldor in Beleriand: Tensions between the Noldor and the Sindar.
16	Of Maeglin: Maeglin in Gondolin.
17	Of the Coming of Men into the West: Further history of Men.
18	Of the Ruin of Beleriand and the Fall of Fingolfin: A disastrous war fought against Morgoth.
19	Of Beren and Lúthien: The story of the heroic lovers, a Man and an Elf.
20	Of the Fifth Battle: Nirnaeth Arnoediad: Another disastrous war fought against Morgoth.
21	Of Túrin Turambar: The tragic life story of Túrin, a Man.
22	Of the Ruin of Doriath: The destruction of the kingdom of Doriath by the Sons of Fëanor.
23	Of Tuor and the Fall of Gondolin: The destruction of the kingdom of Gondolin by Morgoth.
24	Of the Voyage of Eärendil and the War of Wrath: The story of Eärendil, the final defeat of Morgoth by the Valar, and the final fate of the Silmarils.

to examine it not only as a unified whole, but as a whole that is clearly composed of parts. Of course, identifying those parts is not entirely straightforward. For instance, they might be identified from an internal perspective or from an external perspective. Either approach would require a great deal of work and examination of the textual history and would, out of necessity, rely heavily on the work done by Christopher Tolkien in his *The History of Middle-earth* series. These two approaches would without a doubt produce two rather different results.

However, the *Quenta Silmarillion*, in its published form in *The Silmarillion*, is already divided into parts, which to a certain extent correspond to its internal and external divisions. These parts of course are its 24 chapters, which will be examined next. There are three main reasons for examining these existing divisions rather than attempting to establish and argue some other system of divisions. Firstly, to most readers of the work, the chapters are the most obvious and easily perceived divisions. Secondly, they are the divisions already established and presented by the author, J. R. R. Tolkien, and the editor, Christopher Tolkien, and may therefore be interpreted as authoritative. Thirdly, these divisions are factual in the sense that they do not rely on any subjective interpretations and arguments that could be contested. Each of the 24 chapters carries a title that is highly descriptive in terms of the content of the chapter. The titles also feature a number of special names. For these reasons it is prudent to reproduce them in Table 13, where a very short description of each chapter is provided as well.

It is of some interest to briefly consider what special names occur in these chapter titles. Overall, there are 34 occurrences of special names in the chapter titles, covering 26 different special names. In the following summary the names are listed according to type and the level of importance of the referent entity of each special name:

Character names (15):

Critical:	Melkor (x 2), Turambar, Túrin, Thingol, Fëanor
Great:	Beren, Lúthien, Fingolfin, Melian
Major:	Yavanna
Below Major:	Eärendil, Maeglin, Aulë, Tuor

Place names (8):

Great: Beleriand, Doriath, Gondolin, Valinor (x 2)

Below Major: Eldamar

Other names (11):

Critical: Elves, Noldor (x 4), Men (x 2)

Great: Eldalië, Silmarils

Below Major: Sindar, Nirnaeth Arnoediad

Not surprisingly, more character names occur in the titles than other types of special names. Likewise it is to be expected that the special names occurring in the titles mainly refer to entities of Major or higher importance. It may be argued that the importance of the entities whose names occur in the chapter titles is heightened. Certainly this will increase the likelihood of the readers paying more attention to them and consequently assuming them to be of high importance. It is therefore of interest to consider especially those special names that refer to entities that have already been categorized as being of less than Major importance, because it may be argued that their perceived importance is more acutely heightened for occurring in a chapter title.

Among such entities are four characters, one place, and two other entities. The four character names that occur in the chapter titles are of High-Moderate importance in terms of how many times they occur in the *Quenta Silmarillion*. Interestingly, three of the characters are closely linked. *Maeglin* (47 occurrences) and *Tuor* (38) are cousins and major figures in the history of Gondolin. Furthermore, Tuor is the father of *Eärendil* (47) and the killer of the deceitful Maeglin, who betrayed Gondolin to Morgoth. In other words, all three characters relate to an important location and chain of events within the *Quenta Silmarillion*. *Aulë* (41 occurrences) is also an important figure in the narrative, mainly through his secret creation of the Dwarves. The place name *Eldamar* (14 occurrences), also known as *Elvenhome* (3), is the region of Aman which the Elves inhabited. Although it occurs relatively rarely in the *Quenta Silmarillion*, it is clearly a location of utmost importance in the history of the Elves, representing a kind of lost paradise to the Noldor. The *Sindar* (27), also known as *Grey-elves* (16), as has been established before, are the second most important Elven group of the *Quenta Silmarillion*. That they are

clearly secondary to the Noldor, however, is attested by the fact that the Noldor occur four times in the chapter titles, which is more than any other special name. The importance of *Nirnaeth Arnoediad* is perhaps most heightened for occurring in a chapter title, as this name is occurs only four times in the *Quenta Silmarillion*. It is the name of a particularly disastrous war fought in Beleriand, with several tragic consequences, as is reflected by the meaning of its name ‘Unnumbered Tears’. Few events or chains of events are specifically named in any novel, and this is true of the *Quenta Silmarillion* as well. Furthermore, even when such names exist, they do not necessarily occur particularly often. For these reasons, the relative importance of events cannot be established by simply looking at special names that refer to them. However, it may be argued that any event that is named in the *Quenta Silmarillion* is probably of high importance, as it is quite obvious that minor events are not named at all. It is probably fairly easy for the reader to correctly recognize important events as such, but their possible names are perhaps not. Although *Nirnaeth Arnoediad* is not the most frequently occurring event name in the *Quenta Silmarillion*, the fact that it occurs in a chapter title gives it prominence not shared by any other event name.

3.7.2 Chapter Lengths and Special Name Frequencies

Chapter length in the *Quenta Silmarillion* varies a great deal. For the purposes of this research, I have as carefully as possible counted the length of each chapter at the accuracy of one tenth of a line. The lengths of all the chapters are shown as a graph in Figure 4. The total length of the work is 8,123.9 lines.

Figure 4 reveals several interesting aspects of the *Quenta Silmarillion*. Firstly, it shows clearly that there is an enormous difference in length between the longest and the shortest chapter. The longest chapter — chapter 21, “Of Túrin Turambar” — has 1,115.1 lines, while the shortest — chapter 4, “Of Thingol and Melian” — has only 49.8 lines. In other words, the longest chapter is over 22 times longer than the shortest chapter. In some sense,

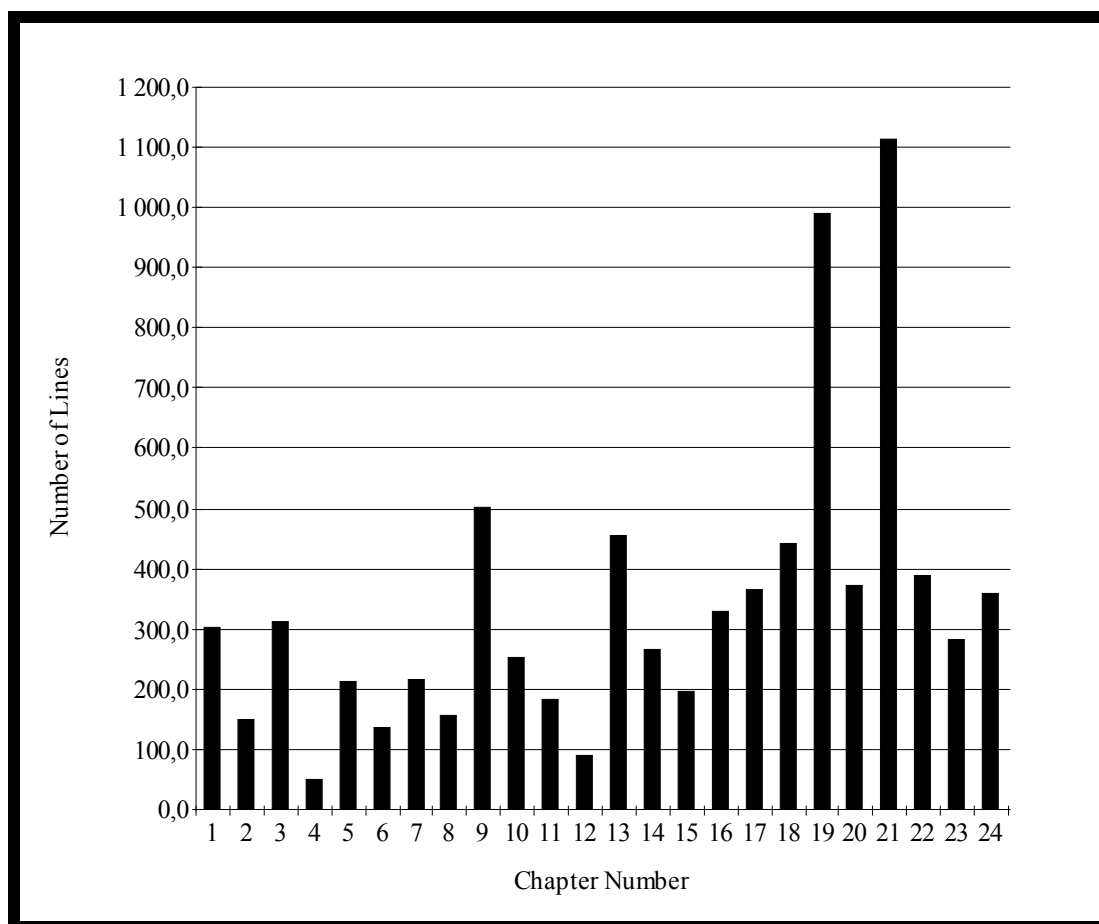


Figure 4. Chapter Lengths of the *Quenta Silmarillion*

all the chapters may be seen as having been given equal status and, therefore, can be interpreted as having equal value. However, since the difference in length between chapter is so significant, this is a somewhat dubious assertion. On the other hand, such an assertion is quite useful when examining special name distribution in terms of how widely or narrowly a particular special name is distributed through the *Quenta Silmarillion* — i.e., whether a special name with a high number of occurrences occurs throughout the narrative or only in a limited number of chapters.

First, let us examine the chapter lengths in more detail. Looking at Figure 4, it is easy to discern that there are two chapters that rise above all others in terms of length: chapter 21, “Of Túrin Turambar” (1,115.1 lines), and chapter 19, “Of Beren and Lúthien” (990.1 lines). Table 14 reveals that these two chapters in fact cover more than 25 % of the total length of the *Quenta Silmarillion*. Based on this, it might be argued that these are particularly

important chapters. Whether it is acceptable to determine chapter importance based on length alone is of course debatable. Nonetheless it is difficult to dispute the obvious observation that the longer a chapter the more attention it requires from the reader in terms of reading time and effort alone. Other long chapters are not quite as remarkably extensive, although chapter 9, “Of the Flight of the Noldor”, is much longer than all the chapters preceding it and the three that follow. The same applies, albeit to a lesser extent, to chapter 13, “Of the Return of the Noldor”. All in all, the six longest chapters take up almost 48 % of the total length of the *Quenta Silmarillion*.

Particularly short chapters are chapter 4, “Of Thingol and Melian” (49.8 lines), and chapter 12, “Of Men” (91.3 lines), followed by chapter 6, “Of Fëanor and the Unchaining of Melkor” (137.3 lines), and chapter 2, “Of Aulë and Yavanna” (149.9 lines). In terms of length alone, it might be therefore concluded that such chapters are of lesser importance. At the same time it might be concluded that the subjects covered in these chapters, although brief, are of some particular interest and importance, as one would not expect a minor subject to demand a whole chapter of its own. It is also of some interest to note that the total length of the last 12 chapters of the book is much greater than the total length of the first 12 chapters. The first 12 chapters cover 2,568.2 lines (31.6 % of the total number of lines) and the last 12 cover 5,555.7 lines (68.4 %). One possible conclusion from this is that the last 12 chapters tend to be more demanding in terms of time and effort required.

However, it is too straightforward and simplistic to assume that long chapters are difficult and demanding and short ones are simple and easy. The great number of different special names has been stated as one reason why *The Silmarillion*, and hence the *Quenta Silmarillion*, is often felt to be a difficult work of fiction to read. It has also been shown that the *Quenta Silmarillion* is a compendious narrative, consisting of a number of subnarratives which are more or less concisely presented in the work. For these reasons it is of value to look at the individual chapters of the *Quenta Silmarillion* and examine the frequency of special names in them. Arguably, the higher the frequency of different special names, the more difficult a chapter is to process to the reader. Furthermore, it may be said that all special

Table 14. The Chapters of the *Quenta Silmarillion* in Descending Order of Length

	Chapter	Lines	Relative Length	Cumulative Length	Most Frequently Occurring Special Name
The Six Longest Chapters	21	1115.1	13.73 %	13.73 %	Túrin
	19	990.1	12.19 %	25.91 %	Beren
	9	501.8	6.18 %	32.09 %	Fëanor
	13	454.0	5.59 %	37.68 %	Morgoth
	18	441.3	5.43 %	43.11 %	Morgoth
	22	388.1	4.78 %	47.89 %	Húrin
	<i>Total</i>	3890.4	47.89 %	—	—
The Six Second Longest Chapters	20	372.5	4.59 %	52.47 %	Morgoth
	17	364.3	4.48 %	56.96 %	Men
	24	357.9	4.41 %	61.36 %	Eärendil
	16	329.0	4.05 %	65.41 %	Eöl
	1	304.0	3.74 %	69.16 %	Valar
	3	312.0	3.84 %	73.00 %	Melkor
	<i>Total</i>	2039.7	25.11 %	—	—
12 Longest Chapters	<i>Total</i>	5930.1	73.00 %	—	—
The Six Second Shortest Chapters	23	282.1	3.47 %	76.47 %	Tuor
	14	265.8	3.27 %	79.74 %	Sirion
	10	251.4	3.10 %	82.84 %	Thingol
	7	217.6	2.68 %	85.51 %	Fëanor
	5	211.6	2.61 %	88.12 %	Noldor
	15	195.5	2.41 %	90.52 %	Turgon, Noldor
	<i>Total</i>	1424.0	17.53 %	—	—
The Six Shortest Chapters	11	184.1	2.27 %	92.79 %	Valar
	8	157.4	1.94 %	94.73 %	Melkor
	2	149.9	1.85 %	96.57 %	Aulë
	6	137.3	1.69 %	98.26 %	Finwë, Fëanor
	12	91.3	1.12 %	99.39 %	Men
	4	49.8	0.61 %	100.00 %	Melian
	<i>Total</i>	769.8	9.48 %	—	—
12 Shorter Chapters	<i>Total</i>	2193.8	27.00 %	—	—

names carry within them minute particles of information, representing characters, places, and other entities. Therefore if a chapter has a high frequency of different special names, that chapter presents information in a concise manner. Readers reading such a chapter will most likely feel that special names and therefore information is thrown at them at a particularly fast rate. Data about such frequency of special names per chapter is given in Table 15.¹⁰¹ The information provided include the total number of different special names in that particular chapter (DSN), the total number of special name occurrences of all the different special names (SNO), and two other numbers pertaining to their frequencies, the FDSN and the FSNO. The table is ordered according to FDSN, which is the frequency of different special names per line in a particular chapter. An FDSN of 1 — which does not occur in any chapter — would therefore mean that, on average, one different special name occurs on every line of the chapter. The FDSN is followed by FSNO, which is the frequency of special name occurrences per line in a particular chapter. An FSNO of 1 means that in that particular chapter there is an occurrence of a special name of some kind, on average, on every line of the chapter.

Table 15 reveals interesting results. Most clearly it shows that there is indeed, to a degree, a relation between chapter length and special name frequency. The chapter with by far the highest FDSN, 0.823, is chapter 4, which is also the shortest chapter of the *Quenta Silmarillion*. Conversely, chapters 19, 21, and 9 — the three longest chapters — have the lowest FDSN. The FDSN of chapter 4, 0.823, is more than seven times higher than that of chapter 19, 0.114. Of course, the relation is not totally straightforward. For instance, since chapter 22 is the sixth longest chapter, one might expect it to have a relatively low FDSN. However, its FDSN is fairly high — the ninth highest, in fact. There is therefore not a direct relation between chapter length and chapter FDSN but rather a tendency. This tendency exists, because the shorter chapters in turn tend to be more condensed, although there are, of course, other reasons for short chapters. Nevertheless, the FDSN numbers do seem to reveal the degree of condensation of the chapters: the lower the FDSN,

¹⁰¹ Information on the *Ainulindalë* and the *Valaquenta* is provided in this table for the sake of comparison.

Table 15. Special Name Frequencies in the 24 Chapters of the *Quenta Silmarillion*

Chapter	DSN	SNO	FDSN	FSNO
4	41	70	0.823	1.406
14	139	364	0.523	1.369
12	43	98	0.471	1.073
5	95	269	0.449	1.271
10	99	299	0.394	1.189
11	67	191	0.364	1.037
15	66	210	0.338	1.074
18	146	507	0.331	1.149
22	126	410	0.325	1.056
20	119	466	0.319	1.251
17	113	409	0.310	1.123
23	85	321	0.301	1.138
6	41	137	0.299	0.998
3	93	345	0.298	1.106
24	105	391	0.293	1.092
8	45	146	0.286	0.928
13	115	490	0.253	1.079
16	75	310	0.228	0.942
1	69	284	0.227	0.934
2	32	128	0.213	0.854
7	45	218	0.207	1.002
9	84	453	0.167	0.903
21	165	1167	0.148	1.047
19	113	845	0.114	0.853
Total	—	8528	—	1.050
<i>Ainulindalë</i>	19	186	0.102	0.632
<i>Valaquenta</i>	65	290	0.255	1.135

DSN: The number of different special names that occur in the chapter.
SNO: The total number of special name occurrences of all the special names in the chapter.
FDSN: Frequency of different special names (i.e., the average number of different special names per line).
FSNO: Frequency of special name occurrences (i.e., the average number of special name occurrences per line).

the more slowly are new characters, places, and other entities are introduced to us.

As for the FSNO, here differences are much smaller and do not directly correspond to differences in FDSN. However, chapter 4 has the highest FDSN as well as the highest FSNO, and the converse is true for chapter 19. Furthermore, the seven chapters with the lowest FDSN have an FSNO below 1.050, which is the average FSNO in the *Quenta Silmarillion*, while the all the five chapters with the highest FDSN have an FSNO of over 1.050. As is to be expected, there appears to be a relation between the FDSN and the FSNO. The FSNO numbers as such do not reveal anything of particular interest about the *Quenta Silmarillion* or its chapters, but they do appear to at least partially support the conclusions about chapter condensation based on the FDSN numbers.

In conclusion it may be said that the distribution of special names in the *Quenta Silmarillion* is uneven, as is the length of chapters. Short and long chapters alternate and so does the frequency of different special and special name occurrences. Short chapters tend to present the reader with special names at a particularly fast pace. Long chapters tend to present a larger number of special names, but at a much slower pace. Therefore the pace at which the reader is expected to absorb and process new information varies a great deal. Adjusting to these changes of pace is certainly one of the difficulties every reader of the *Quenta Silmarillion* must face.

3.7.3 The Most Common Special Names and Their Referent Entities in the 24 Chapters

As is obvious, each chapter is different in terms of which special name occurs in it most prominently. Table 16 shows the most common special names of each chapter in order of number of occurrences. If two or more special names are given in the same cell, this means that those names occur an equal number of times in that chapter. Except for chapter 4, the five most common special names are given for each chapter. The fourth and fifth most common special names for chapter 4 have been left out because there are far

Table 16. The Most Common Special Names in the Chapters of the *Quenta Silmarillion*

Chapter	Most Common	2 nd Most Common	3 rd Most Common	4 th Most Common	5 th Most Common
1	Valar	Melkor	Arda, Elves	Valinor	Manwë
2	Aulë	Ilúvatar, Yavanna	Manwë	Children of Ilúvatar	Dwarves
3	Melkor	Elves	Valar, Oromë	Middle-earth	Quendi
4	Melian	Elwë	Valinor, Middle-earth, Teleri, Nan Elmoth, Elves, Thingol		
5	Noldor	Teleri, Ulmo	Valinor	Middle-earth	Aman, Valar, Finwë, Olwë
6	Finwë, Fëanor	Melkor	Noldor	Manwë	Míriel
7	Fëanor	Valar	Melkor	Silmarils, Noldor	Fingolfin
8	Melkor	Manwë	Ungoliant	Valar, Valinor	Trees, Fëanor
9	Fëanor	Noldor	Valar	Fingolfin	Morgoth
10	Thingol	Beleriand	Melian, Naugrim	Dwarves	Elves
11	Valar	Valinor	Tilion, Arien	Middle-earth	Manwë, Trees of Valinor
12	Men	Elves	Valar, Middle-earth	Morgoth	Noldor, Valinor
13	Morgoth	Noldor	Fëanor, Maedhros	Fingolfin	Angband
14	Sirion	Beleriand, Gelion	Noldor	Finrod	Morgoth, Ard-galen, Dorthonion, Doriath, Nargothrond
15	Turgon, Noldor	Thingol	Galadriel	Ulmo, Melian	Fëanor
16	Eöl	Aredhel	Maeglin	Turgon	Gondolin
17	Men	Eldar	Bëor	Felagund	Elves
18	Morgoth	Noldor	Orcs	Fingolfin	Men
19	Beren	Lúthien	Huan	Thingol	Sauron, Morgoth, Celegorm
20	Morgoth	Fingon	Turgon	Men	Maedhros
21	Túrin	Beleg	Glaurung	Nargothrond	Orcs, Turambar
22	Húrin	Doriath	Thingol, Dwarves	Morgoth	Dior
23	Tuor	Gondolin	Ulmo	Turgon	Morgoth, Maeglin
24	Eärendil	Elwing	Silmarils	Elves, Valar	Men, Valinor, Maglor

too many of them to mention. Indeed, the special names occurring only twice and once are the fourth and fifth most common special names in that chapter. All this is mainly due to the fact that chapter 4 is by far the shortest of all the chapters.

Looking at the most common special names of the 24 chapters, once again one name — or, rather, two — stands out: Melkor, or Morgoth, is the most dominant special name in five chapters, i.e. chapters 3, 8, 13, 18, and 20. Notably, two of these five chapters — chapters 13 and 18 — are among the six longest chapters and four of them are among the 12 longest chapters, which further emphasizes his prominence. Melkor or Morgoth is also the second most commonly occurring entity in two chapters and the third most common in one chapter. Interestingly, there appears to be a recurring five-chapter interval between the instances of chapter dominance of Melkor/Morgoth: 3—8—13—18. Not only does this indicate a fairly even distribution of the two main special names applied to him, but it also appears that his prominence as a character comes in regular waves that may be seen as giving a certain rhythm or pace to the work as a whole. All these observations support the same conclusion: Melkor/Morgoth the most prominent entity in the *Quenta Silmarillion*, in terms of both total special name occurrences as well as special name chapter dominance. However, it is noteworthy that his name does not dominate the three longest chapters — chapters 21, 19, and 9 — which are dominated by the names of Túrin, Beren, and Fëanor, respectively.

Whereas the dominance of Melkor/Morgoth is obvious in Table 16, it is very difficult to determine the overall relative prominence of other special names by simply looking at the table. Hence, in order to facilitate such further analysis, each special name was given points according to its occurrence in Table 16 so that for each position as the most common special name in a chapter, a special name was awarded 5 points, for each position as the 2nd most common special name, 4 points were awarded, and so on. The only exception was chapter 4, from which only the most and the 2nd most common special names were taken into account. The reason for this is the extraordinarily large number of 3rd most and less common special names, which of course is a direct result of the shortness of the chapter. The results of this count are presented in Table 17, where entities are listed in descending order of total

Table 17. Chapter Dominance of Named Entities

Rank	Points	Named Entity	Rank (Total Occurrences)	Rank Difference
1	44	Morgoth (Melkor)	1	↕ 0
2	31	Noldor	3	↑ 1
3	28	Valar	4	↑ 1
4	20	Fëanor	8	↑ 4
5	18	Thingol (Elwë)	7	↑ 2
6	16	Elves (Quendi)	2	↓ 4
7	14	Men	6	↓ 1
8	13	Valinor	13	↑ 5
9	12	Turgon	17	↑ 8
10	11	Manwë	23	↑ 13
11	10	Melian	27	↑ 16
12	9	Middle-earth	12	↕ 0
12	9	Dwarves (Naugrim)	24	↑ 12
12	9	Ulmo	31	↑ 19
15	8	Beleriand	17	↑ 2
16	7	Fingolfin	24	↑ 8
17	6	Túrin (Turambar)	5	↓ 12
17	6	Finwë	41	↑ 24
19	5	Beren	9	↓ 10
19	5	Doriath	11	↓ 8
19	5	Húrin	14	↓ 5
19	5	Sirion	22	↑ 3
19	5	Silmarils	26	↑ 7
19	5	Gondolin	28	↑ 9
19	5	Eärendil	45	↑ 26
19	5	Eöl	(over 45)	?
19	5	Aulë	(over 45)	?
19	5	Tuor	(over 45)	?
29	4	Lúthien, Orcs, Eldar, Maedhros, Beleg, Fingon, Ilúvatar, Yavanna, Teleri, Maeglin, Gelion, Aredhel, Elwing		
42	3	Nargothrond, Arda, Glaurung, Oromë, Bëor, Ungoliant, Galadriel, Huan		
50	2	Trees of Valinor, Children of Ilúvatar, Arien, Tilion		
54	1	Angband, Aman, Celegorm, Dorthonion, Maglor, Dior, Olwë, Ard-galen, Míriel		

Notes on Rank Difference: This column indicates how many positions higher or lower the rank of a particular named entity is in this table when compared to the rank in Table 11.

N.B. When several entities have the same number of points, those entities are listed in the order dictated by the number of total occurrences.

points. In this table comparison is made with Table 11, which lists named entities according to their total number of occurrences in the *Quenta Silmarillion*.

As expected, Melkor/Morgoth has by far the largest amount of points, 44. It has been clearly established that this entity is the most prominent one in the *Quenta Silmarillion* in terms of both total occurrences of its names and chapter dominance. Melkor/Morgoth is followed by Noldor with 31 points, lifting it one position higher in this list when compared to Table 11, which lists special names according to total number of occurrences in the entire *Quenta Silmarillion*. Indeed, the first seven positions in this table are largely occupied by the same names as in Table 11. However, there are some interesting differences.

Firstly, Fëanor occurs in this table four positions higher than in Table 11. He is particularly prominent in chapters 6, 7, and 9. However, his death occurs in the beginning of chapter 13 — which is of course the midpoint in the *Quenta Silmarillion* in terms of chapters — and obviously loses prominence thereafter, although his name is carried on through the special name *Sons of Fëanor* (22 total occurrences). Fëanor's prominence is therefore mainly limited to chapters 1 to 12, although of course the consequences of his actions while alive, especially through the Silmarils, continue to affect the storyline. There are a number of other characters that have highly limited chapter dominance and have a notably low ranking in Table 17. For instance, Túrin has lost 12 positions when compared to Table 11, Beren has lost 10, and Húrin has lost five. This is wholly due to the fact that each of these three characters is notably prominent in only one or two chapters: Túrin in chapter 21, Beren in chapter 19, and Húrin in chapters 21 and 22. This is also reflected in the distribution of the occurrences of their names. For example, the special names *Túrin* and *Turambar* occur a total of 193 times in the *Quenta Silmarillion*, of which 183 or 94.8 % occur in chapter 21. Similarly, *Beren* occurs a total of 142 times, of which 116 or 81.7 % occur in chapter 19. The same applies to *Lúthien*, which has received only 4 points and a strikingly low ranking of 29 in Table 17, even though she is the tenth most frequently occurring named entity in the entire *Quenta Silmarillion*. This is because, like Beren, her prominence is of course largely limited to chapter 19, “Of Beren and Lúthien”.

The low chapter dominance of such otherwise prominent Human characters as Túrin, Húrin, and Beren emphasizes the importance of Elven characters. Furthermore, comparing Table 17 to Table 11, Thingol has risen two positions while Turgon has gained eight. Fëanor, as stated earlier, has risen four positions. Comparing these three important Elven characters with the three important Human characters, we find that the Elven characters have risen a total of 14 positions, while the Human characters have lost a total of 27 positions. This is a significant difference in chapter dominance. Because the three Human characters tend to be prominent in the particularly long chapters, this gives them a high number of total occurrences but a low score in terms of chapter dominance.

Another interesting phenomenon is how some godlike characters apart from Melkor/Morgoth have much greater chapter dominance than overall importance in terms of total number of occurrences. Most notably, Manwë occurs 13 positions higher in Table 17 than in Table 11, Melian 16 positions, and Ulmo 19. Also, Valar, the group name, has gained one position and Valinor, the name of the main habitation of the Valar, has risen five positions. They appear to be largely prominent in the first 12 chapters, after which they tend to give room to other special names as the main focus of the narrative shifts eastward towards Middle-earth and Beleriand in particular.

There are some other characters that have gained a significant number of positions, most notably Fingolfin, Finwë, and Eärendil. Most remarkable of these three is Finwë, father of Fëanor, Fingolfin and Finarfin, who rose 24 positions. Similarly, Eärendil rose 26 positions. However, it must be noted that they only received six and five points, respectively. Five of the six points awarded to Finwë came from chapter 6, while all of the points awarded to Eärendil came from chapter 24. Also, the 19th position is shared by a total of ten entities that were awarded five points, making this position rather crowded. Because of this crowding it is probably prudent not to read too much into the lesser rank losses or gains. However, bearing this *caveat* in mind, the 26 positions gained by Eärendil nonetheless cannot be ignored.

Looking at group names, we find that while Noldor and Valar have both gained one position, the Dwarves, a.k.a. Naugrim, have gained a remarkable 12 positions. Elves, or Quendi, have lost four positions while Men

have lost one. From this perspective it seems therefore that Dwarves have a more prominent position in the *Quenta Silmarillion* than suggested by the total number of occurrences of their names, especially when contrasted with Men. Interestingly, Orcs have been awarded a total of only four points (from chapters 18 and 21), and so share rank 29 with a large number of other entities. In Table 11, where entities are listed in order of total number of occurrences, Orcs occur in the 15th position. It therefore seems that while Orcs tend to occur fairly frequently in the *Quenta Silmarillion*, they do not have much prominence in any chapter other than the 18th.

There are some other entities that reached a relatively high rank in Table 11 but have been awarded only four or less points for chapter dominance. Most notable of these are Felagund/Finrod (4 points, 16th position in Table 11), Eldar/Eldalië (4 pts., 19th), Nargothrond (3 pts., 20th), and Angband (1 pt., 21st).

In summary, it is quite clear that there are significant differences in the results when evaluating the importance of special names (and their referent entities) in terms of chapter dominance rather than in terms of total number of occurrences. As the two approaches are both valid and warrant consideration, it would appear to be fruitful to merge the results produced by the two approaches in order to evaluate the overall prominence of named entities in the *Quenta Silmarillion*.

3.8 Overall Prominence of Named Entities

There are of course many ways, both simple and complex, in which the results of the two approaches could be merged. In this case perhaps the most straightforward method shall be adopted, which is to simply add together the two ranks of each named entity determined by total number of occurrences (as summarized in Table 11) and chapter dominance (as summarized in Table 17) in order to produce a score that reflects the overall prominence of that entity. Naturally, the lower the score, the more prominent the entity is. Using this method, equal weight shall be given to total number of occurrences and to

chapter dominance. This is done to produce as objective results as possible, although no doubt several valid arguments might be presented for placing either more or less weight on one of the two approaches. The results are shown in Table 18.

The named entities are divided into levels of prominence, adopting the same approach that was used when determining levels of importance of special names based on total number of occurrences. Similar labels for the levels are also used. However, as here only the 35 most prominent named entities are considered, the lower levels are not established or examined. The highest levels have also been halved to produce such labels as “High-Critical” and “Low-Critical”, with the following scores:

LEVEL OF PROMINENCE	SCORE
High-Critical	2–8
Low-Critical	12–13
High-Great	21–33
Low-Great	36–48
Major	58–(lower limit not established)

The highest ranking named entity in Table 18 is of course Morgoth/Melkor, having the lowest possible prominence score of two, since he is the highest ranking named entity in terms of both total number of occurrences and chapter prominence. Notably, no other character entity has reached the level of High-Critical importance. Only two characters, both Elves, have reached the Low-Critical level, Fëanor and Thingol, both with a score of 12 points. It bears mentioning that Fëanor and Thingol can of course be seen as the main representatives of the two important subgroups of Elves, the Noldor and the Sindar, respectively. Since the Noldor, as a specific Elf group, Noldor, and Elves/Quendi as a generic group are among the four entities of High-Critical prominence, the very high overall prominence of Elves and Elven characters is clearly established. However, Men as a group appear among the three entities of Low-Critical prominence. There are also three notable Human characters among the entities of High-Great prominence: Túrin, Beren, and Húrin. In contrast, there is only one Elf character of High-Great prominence, Turgon.

Table 18: Overall Prominence of Named Entities

Rank	Score	Level of Prominence	Named Entity	Rank Difference
1	2	High-Critical	Morgoth (Melkor)	↕ 0
2	5		Noldor	↑ 1
3	7		Valar	↑ 1
4	8		Elves (Quendi)	↓ 2
5	12	Low-Critical	Fëanor	↑ 3
5	12		Thingol	↑ 2
7	13		Men	↓ 1
8	21	High-Great	Valinor	↑ 5
9	22		Túrin (Turambar)	↓ 4
10	24		Middle-earth	↑ 2
11	26		Turgon	↑ 6
12	28		Beren	↓ 3
13	30		Doriath	↓ 2
14	32		Beleriand	↑ 3
15	33		Manwë	↑ 8
15	33		Húrin	↓ 1
17	36	Low-Great	Dwarves (Naugrim)	↑ 7
18	38		Melian	↑ 9
19	39		Lúthien	↓ 9
20	40		Fingolfin	↑ 4
21	41		Sirion	↑ 1
22	43		Ulmo	↑ 9
23	44		Orcs	↓ 8
24	45		Felagund (Finrod)	↓ 8
24	45		Silmarils	↑ 2
26	47		Gondolin	↑ 2
27	48		Eldar (Eldalië)	↓ 8
28	58	Major	Finwë	↑ 13
29	61		Maedhros	↑ 3
30	62		Nargothrond	↓ 10
30	62		Beleg	↑ 3
32	63		Fingon	↑ 2
33	64		Eärendil	↑ 12
34	65		Angband	↓ 13
35	67		Ilúvatar	↑ 3

N.B. The rank difference given here refers to Table 11, which lists named entities in order of total number of occurrences.

However, among the entities of Low-Great prominence there are three Elven characters but no Human characters.

It is particularly notable that the Valar as a group has reached the level of High-Critical prominence. Of course, it must not be forgotten that the most prominent character of the *Quenta Silmarillion*, Morgoth/Melkor, is also a Vala, albeit an untypical one. The other Vala characters listed in Table 18 — Manwë, with a score of 33, and Ulmo, with a score of 43 — are of much lesser prominence. Melian with a score of 38 remains the only Maia of Critical or Great prominence. However, the importance of the Valar is further supported by Valinor, which is the eighth most prominent entity and, significantly, the most prominent place entity. Two other groups listed, Dwarves and Orcs, are of Low-Great prominence.

Apart from Valinor, there are three other place entities of High-Great prominence: Middle-earth, Doriath, and Beleriand. Only two place entities are of Low-Great prominence: Sirion and Gondolin. The only object entity listed is, unsurprisingly, the Silmarils.

Perhaps the clearest way to briefly summarize the 27 entities of Critical and Great overall prominence is to look at their types and subtypes:

- a) 13 character entities: 6 Elves, 3 Valar, 3 Humans, 1 Maia.
- b) 6 place entities: 2 Elven realms, 1 other realm, 2 generic place names, 1 river.
- c) 8 other entities: 3 Elf groups, 4 other groups, 1 object (Silmarils).

Rather strikingly, 11 or 40.7 % of these 27 entities are distinctly Elven in nature. The Silmarils — the only object entity among the 27 — might also be considered to be Elven, since they were made by the famous Noldor Elf, Fëanor. However, because the light of the Trees of Valinor was captured inside the Silmarils, they have a more universal origin and role and it would be therefore somewhat misleading to label them as simply Elven objects. Nevertheless, the prominence of Elven entities is once again clearly demonstrated by these numbers. This is further emphasized by the fact that the five highest scoring entities of Major importance include four Elven characters and one Elven realm.

4. DISCUSSION AND CONCLUSION

Finally, let us review, summarize, and discuss the main findings of this thesis, as well as consider their implications, paying particular attention to issues that appear to call for further, more detailed research.

Firstly, it was established that the number of special names in the *Quenta Silmarillion* is indeed great. A total of 613 different special names were counted in a work that spans some 220 pages¹⁰², which translates to a rough average of 2.75 different special names per page. This is a solid confirmation of what any reader can and will experience firsthand while reading the work in question. Further analysis of the special names revealed more interesting information. The total number of character names, 222, is quite staggering, and this alone begins to explain why *The Silmarillion* is so widely dubbed a difficult book. However, the total number of place names, 241, is even higher, and this highlights the importance of the spatial aspect of the work. In other words, the *Quenta Silmarillion* is, among other things, a description of a physical world. That world is a purely fictional creation of J. R. R. Tolkien and was therefore almost wholly alien to every potential reader. It was therefore necessary to explain at length what physical features there exist in that world — all the natural formations as well the unnatural ones such as realms and cities. For reasons that have been explained in this thesis, Tolkien also chose to name most of such formations, and hence the great number of place names.

These two aspects — the great number of character and place names — contribute to one primary characteristic of the *Quenta Silmarillion* which might be simply called vastness, in spite of the fact that it could be described as being a middle-length novel. It is certainly a little shorter than *The Hobbit* and much shorter than *The Lord of the Rings*, and yet its scope is much wider. The *Quenta Silmarillion* is concerned with a vast number of people, a vast geographical area, a vast length of time, and, arguably, a vast number of events, many of which have a far-reaching impact on the entire fictional world.

¹⁰² In the second edition of *The Silmarillion*, published by Houghton Mifflin in 2001, the *Quenta Silmarillion* begins on p. 33 and ends on p. 255.

Its focus is not only a handful of major characters, as tends to be the case with most novels, but a large number of characters of various levels of prominence. However, it is not only concerned with individual characters, but also with entire sentient species, peoples, races, and their various subgroups, as well as deity-like creatures. All this is shown by the wide variety of special names that were found to occur relatively frequently.

As the number of occurrences of each individual special name was examined in detail, it was discovered that the numbers vary greatly. For instance, the most frequently occurring character name in the *Quenta Silmarillion* is Morgoth with its 271 occurrences (3.18 % of all occurrences of special names), while 51 character names (23.0 % of all character names) occur only once. Of the remaining 170 character names, 100 (45 %) occur 2–10 times, leaving us with 70 character names with 11–270 occurrences. When considering the characters of any given novel, one is tempted to simply label each character as being either major or minor in terms of prominence. However, such a simplistic approach to the *Quenta Silmarillion* would be misleading. The number of characters and the variation in their prominence is so great that a more complex approach is called for. In this thesis, a fairly mechanistic method was used to examine the prominence of each character, concentrating mainly on the characters that occur relatively often. Such complex criteria as the magnitude of impact of the actions performed by the characters or the relative activeness or passiveness of the characters have not been examined here. However, the validity of the approach adopted in this thesis is supported by the special nature and role of the names themselves in Tolkien's works, which has been commented on in detail earlier.

One of the most interesting results of the quantitative analysis of the special names was the discovery of a remarkably large number of names that received only few occurrences in the *Quenta Silmarillion*. A particularly high proportion of the special names only occur once: 23.0 % of the character names and 26.6 % of the place names. Furthermore, exactly 50 % of the character names and 50.6 % of the place names occur only four or less times. The figure is even higher, 65.3 %, for special names other than character and place names. It is rather tempting to speculate on whether it might be possible to eliminate altogether these apparently unimportant 331 special names and

whether such a process might indeed render the novel less difficult to read. Certainly it would not be difficult to eliminate the 247 special names that occur only once or twice — 40.3 % of all the special names — and thereby almost certainly render the work much lighter to read. However, such an elimination would also deeply alter the very nature of the work itself and result in a radically different novel.

All speculations aside, it is obvious such names are an interesting and significant feature of the *Quenta Silmarillion*. There appear to be three main reasons for including so many special names of apparently negligible importance in the *Quenta Silmarillion*. Firstly, Tolkien had a love of words and euphony which is fully reflected in the creation and inclusion of these names that usually represent the main fictional languages that created for his Legendarium. It was therefore in Tolkien's interests to create and mention names also for characters, places, and other entities that were otherwise of minor or negligible importance. Secondly, the nomenclature in languages that are alien yet plausible lends credibility to the Legendarium, contributing to the solid foundations Tolkien was striving to lay in order to support his fictional world. Tolkien would not allow even minor cracks to appear in this wall of credibility, and therefore even minute details were given names. Thirdly, the *Quenta Silmarillion* was partly written and presented as a depository of information, serving as an important record of names of persons, places, events, etc. From an internal, fictional perspective, it may be seen as a record of primarily historical information preserved by and for the Elves. On the other hand, from the external factual perspective, it is a record of information about the fictional world, created by Tolkien, for himself as well as for his readership. As *The Silmarillion* is, as has been noted, in many ways a summary presentation of the Legendarium, not all personas of interest, for instance, can be explored in great detail. Yet Tolkien rarely neglects to mention their names, thereby at the very least recording the most elementary information about them. Considering these three main reasons for including many rarely mentioned special names in the *Quenta Silmarillion*, it becomes evident that any tampering with such apparently insignificant special names could easily alter the very nature of the work itself. No matter how insignificant and inconsequential a single, once-occurring name may seem, the

overall combined contribution of all such names to the fabric of the *Quenta Silmarillion* is so important that if they were to be removed, the fabric might still hold together, but it would certainly lose much of its colour.

Let us return briefly to Yamamoto's complaint about the great number of "hard-to-remember names" in *The Silmarillion*. In light of the results of the quantitative analysis conducted in this thesis, it may be said that it would not in fact be necessary to remember many of the names occurring in the work in order to understand it or to follow the narrative. Certainly it is quite unnecessary to remember the names that occur only once. The problem lies in the fact that it is at the very least extremely difficult and probably almost impossible for first-time readers to predict which names should be remembered and which will prove to be so unimportant and so rarely occurring that they can be practically ignored. It is also arguably impossible for most readers to have a clear memory of even half the 613 special names that occur in the *Quenta Silmarillion*, not to mention the 798 names of *The Silmarillion* as a whole. Furthermore, although it is fairly easy and indeed quite natural to remember the names which occur very often and to effectively ignore the ones which occur only once or twice, each reader must still tackle with a very large number of special names that fall somewhere in between the two extremes. It is therefore perhaps the 327 special names which occur more than two times but at most 50 times that cause the greatest difficulties. It seems there is no simple and easy way around the obstacle posed by these special names and this quite naturally leads to the kind of frustration that is also reflected in Yamamoto's comments.

Therefore the question still begs itself: In light of this thesis, what, if anything, might be done in order to make the *Quenta Silmarillion* less difficult to read? First, it must be acknowledged that much was already done when *The Silmarillion* was originally published. The "Index of Names", the maps, and other aids provided in *The Silmarillion* all make the readers' task easier. Subsequently a number of encyclopaedias concerning the Legendarium and other reference works — most of them commercially motivated — have been published that may be used in conjunction to assist in the reading of *The Silmarillion*. Furthermore, scholars such as T. A. Shippey and Randel Helms have written commentaries with the express intent of assisting readers in

tackling *The Silmarillion*. In this thesis, levels of importance based on the numbers of occurrences have been established for all special names that occur in the *Quenta Silmarillion*. This information might prove to be helpful to first-time readers, but admittedly presenting and providing it in a readily usable form is rather problematic. Although this is an entirely theoretical and, what is more, a dreadfully presumptuous idea, some of the results of this thesis could be directly incorporated into *The Silmarillion*, so that the level of importance for each special name might, for instance, be provided in the “Index of Names”. A much more straightforward implementation would be to provide a list of principal characters, locations, and perhaps groups in the beginning of the novel. Such a list of course should not be overly long. It might include, for instance, the 12 characters, 8 places, and 7 groups of Critical and Great importance, as given in Table 11. A brief description could be provided for each entity. More complex implementations might be devised for a hypertext version of the novel, such as a colour coding scheme where all the special names occurring in the text would be printed in different colours corresponding to their level of importance. This way the reader would be able to see immediately the relative level of importance of a special name and perhaps process and react to it accordingly. Clicking the mouse on a special name would show the description of the special name as given in the “Index of Names”.

It is naturally entirely impossible to begin to estimate the functionality, potential benefits or problems of such implementations without actually creating different versions of the *Quenta Silmarillion* that incorporate them, followed by experimentation with real first-time readers of the work. Nevertheless, the ideas presented above are of course mere examples of what kind of measures might possibly be taken in order to make the *Quenta Silmarillion* easier to read, and to show that there may indeed be ways to reach that goal. Whether striving toward such a goal is important, practical, or even desirable is of course a moot question.

In this thesis, it was discovered that the special names appear to form clusters based on their number of occurrences. This provided an obvious basis for building an octopartite system of levels of importance for the special names. As has been noted earlier, the most prominent cluster was formed by

special names occurring only once in the work. Interestingly, perhaps the second most prominent group was formed by the most frequently occurring special names, which were subsequently determined to compose the level of importance labelled “Critical”. The data was further explored, whereby eight *named entities* of Critical importance were discovered, each named entity occurring from 185 to 410 times, as shown in Table 11. Although the *Quenta Silmarillion* is a sprawling, multilayered work of great breadth and complexity, spanning a great length of fictional time and history, it can still be said that it does appear to have a rather clear primary focus: the eight named entities that rise far above the remaining 605 special names. Distilling the results even further, it can be said that the three that occur most frequently out of those eight entities form the very heart of the *Quenta Silmarillion*, those three being Morgoth (i.e. Melkor) with 410 occurrences, Elves with 284 occurrences, and Noldor with 265 occurrences. Based on this it might therefore be said that the *Quenta Silmarillion* primarily focuses on Morgoth and the Noldor Elves. Although the title of the work means “The Story of the Silmarils”, it is more concerned with the two parties most closely linked to those objects rather than the objects themselves. The 24 chapters of the work were examined separately in order to determine the level of chapter dominance of each named entity, but the two primary entities remained Morgoth and Noldor. They were also found to be the two named entities with the highest overall level of prominence. One of the most important discoveries must indeed be the extremely high prominence of Morgoth. It is not surprising that he should be among the more important entities, but it is very interesting that no other named entity comes even close to him, neither in terms of total number of occurrences or chapter dominance. It was also determined that all other characters or groups that might be described as evil — i.e., as serving Morgoth — are relatively few and occur relatively rarely. Morgoth therefore is very much the personification of evil or perhaps rather the physical manifestation of evil, and consequently his name becomes almost synonymous with “evil”. This perspective is of course one of the many reflections of the fact that the implied narrator of the work is an Elf (or Elves) or at least non-evil.

Examining the 24 chapters of the *Quenta Silmarillion*, it was discovered that not only the length of the chapters but also the frequency of

different special names in them varies greatly. Chapter 21, “Of Túrin Turambar”, is by far the longest chapter with its 1115.1 lines. It has also the second lowest frequency of different special names, with 0.148 different special names occurring per line. On the other hand, chapter 4, “Of Thingol and Melian”, is the shortest chapter with its 49.8 lines. It has the highest frequency of different special names, with 0.823 different special names occurring per line. To put these results in simple terms, the reader encounters special names previously unmentioned in that particular chapter about 5.5 times more often when reading chapter 4 than when reading chapter 21. It may be argued that the higher frequency of different special names, the more difficult the text is to process, as the frequency of different special names essentially reflects the rate at which new information is provided to the reader. From the data gathered it appears that shorter chapters of the *Quenta Silmarillion* tend to have a fairly high density of different special names, as opposed to the longer chapters, which tend to have a relatively low density of different special names. Based on this a theory may be posited that the frequency of different special names in a given chapter reflects the degree to which that particular chapter has been condensed. This seems to be an interesting postulation and one that deserves to be examined further, although that would admittedly be a difficult and arduous task. One possible approach to examining its validity would be to compare the chapters with other existing writings that relate to those particular narratives. At present it may only be said that the *Quenta Silmarillion* is a summary of a major part of the Legendarium and that some parts of it are clearly more heavily summarized than others. It is however almost certain that the frequency of different special names in a particular part reflects the degree of summarization of that part. However, more evidence and research is required to validate this postulation.

The secondary goal of this thesis was to explore, whether fairly simple and rudimentary research methods can yield fruitful results when examining an arguably unusual work of fiction like the *Quenta Silmarillion*. Considering the results summarized above, it may at least be said that such methods do seem to be of some value. In this case an essential feature of the work, the special names, was examined using a fairly straightforward, commonsense method, leading to several interesting results. A number of

tentative notions and estimations, such as the large number of special names, were not only confirmed, but, more importantly, could be presented and explored in detail, revealing the full complexity of such issues. Other results, including most of the details, were not predictable, and therefore provide new insights into the *Quenta Silmarillion*. Nevertheless, it is obvious that not only simple, rudimentary methods can be used if we are to fully examine the *Quenta Silmarillion*. Such methods seem to work quite well when examining major, basic structures of the work. However, detailed and nuanced research on more intricate aspects would naturally require the use of similarly intricate tools.

Providing a large amount of quantitative data as well as elementary classification and analysis of the nomenclature of the *Quenta Silmarillion*, this thesis is a work of basic research. What has been established and presented here is, therefore, a platform of a kind which might be used as a starting point or a support for further study of various aspects of the *Quenta Silmarillion*. The data presented in this thesis may even provide supporting evidence when examining a particular character of the novel in detail, especially when comparing and contrasting two or more characters. It would also be of great interest to conduct a similar quantitative analysis of *The Lord of the Rings*. Such an analysis would undoubtedly shed light on certain fascinating aspects of that expansive novel, but, perhaps more importantly, it would also provide a fresh new opportunity to compare *The Lord of the Rings* with the *Quenta Silmarillion* — arguably Tolkien's two main works.

Finally, based on this thesis, it may be claimed that thirty years after its publication there can still be found major areas and aspects in *The Silmarillion* that remain largely unexamined. Hopefully the time is now ripe for a renewed interest in this seminal work.

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APPENDIX: Detailed Data on Special Name Frequencies in the *Quenta Silmarillion*, the *Ainulindalë*, and the *Valaquenta*

In the following lists, the number before a colon refer to a chapter number of the *Quenta Silmarillion*. The number that follows the colon gives the number of occurrences of the special name in question in that particular chapter. The number given after the letter “T” is the total number of occurrences of the special name in the *Quenta Silmarillion*. Furthermore, for each special name, the number of occurrences in the *Ainulindalë* (“A:”) and the *Valaquenta* (“V:”) have been counted. When a special name is followed by “– 0”, it is listed in the “Index of Names”, but does not occur in the *Quenta Silmarillion*, the *Ainulindalë*, or the *Valaquenta*.

The special names fall into three separate categories: character names, place names (including natural formations, cities, place-specific statues, etc.), and other names (including groups of people, inanimate object, stars, etc.). Each category is further divided into three subcategories: alien, non-alien and partly alien names.

CHARACTER NAMES:

Alien:

Adanedhel – 21:1 – T:1
 Adûnakhôr – 0
 Aegnor – 5:1, 9:1, 14:1, 18:2 – T:5
 Aerandir – 24:1 – T:1
 Aerin – 21:4 – T:4
 Agarwaen – 21:2 – T:2
 Aldaron – (V:1)
 Amandil – 0
 Amarië – 15:1 – T:1
 Amlach – 17:4 – T:4
 Amras – 5:1, 9:1, 14:1, 17:1, 18:1, 24:1 – T:6
 Amrod – 5:1, 9:1, 14:1, 17:1, 18:2, 24:1 – T:7
 Anárion – 0
 Ancalagon – 24:1 – T:1
 Anfauglir – 19:1 – T:1
 Angrim – 19:1 – T:1
 Angrod – 5:1, 9:1, 13:4, 14:1, 15:2, 18:2, 21:1 – T:12
 Annael – 23:1 – T:1
 Annatar – 0
 Aradan – 17:4 – T:4
 Aragorn – 0
 Aranel – 20:1 – T:1
 Aranwë – 23:1 – T:1
 Aratan – 0
 Arathorn – 0
 Aredhel – 5:1, 16:31, 21:1 – T:33
 Ar-Feiniel – 5:1, 16:3 – T:4
 Ar-Gimilzôr – 0
 Arien – 11:11 – T:11
 Arminas – 21:1 – T:1
 Ar-Pharazôn – 0
 Ar-Sakalthôr – 0
 Arthad – 18:1 – T:1
 Ar-Zimraphel – 0
 Astaldo – (V:1)
 Atanamir – 0
 Aulë – 1:7, 2:22, 3:3, 5:2, 6:1, 7:1, 9:2, 10:1, 11:2 – T:41 (A:3, V:8)
 Azaghâl – 20:3 – T:3
 Balan – 17:1 – T:1
 Baragund – 17:2, 18:3, 21:1, 24:1 – T:5

Barahir – 12:1, 17:2, 18:10, 19:18, 20:1, 21:1, 22:1, 24:1 – T:35
 Baran – 17:2 – T:2
 Bauglir – 12:1, 21:2, 22:1, 24:1 – T:5
 Beleg – 18:2, 19:2, 20:1, 21:57 – T:62
 Belegund – 18:3, 21:1 – T:4
 Bëor – 17:24, 18:5, 19:1 – T:30
 Bereg – 17:5 – T:5
 Beren – 12:1, 14:1, 17:1, 18:3, 19:116, 20:6, 21:3, 22:10, 24:1 – T:142
 Bór – 18:2, 20:2 – T:4
 Borlach – 18:1 – T:1
 Borlad – 18:1 – T:1
 Boromir – 17:2 – T:2
 Boron – 17:1 – T:1
 Borthand – 18:1 – T:1
 Brandir – 21:24 – T:24
 Bregolas – 17:2, 18:3 – T:5
 Bregor – 17:1 – T:1
 Brodda – 21:4 – T:4
 Camlost – 19:2 – T:2
 Caranthir – 5:1, 9:1, 13:6, 14:3, 15:1, 16:1, 17:6, 18:3, 22:1 – T:23
 Carcharoth – 19:17 – T:17
 Celeborn – 13:1, 22:1, 24:1 – T:3
 Celebrimbór – 19:1 – T:1
 Celebrindal – 15:1, 16:2, 23:5, 24:1 – T:9
 Celegorm – 5:3, 9:1, 13:1, 14:1, 16:6, 18:1, 19:32, 20:3, 22:3 – T:51
 Círdan – 5:1, 10:4, 13:2, 14:2, 15:1, 18:1, 20:5, 21:3, 23:1, 24:4 – T:24
 Ciryon – 0
 Curufin – 5:1, 9:1, 14:1, 16:12, 18:1, 19:23, 20:3, 22:1 – T:43
 Curufinwë – 6:1, 7:1 – T:2
 Curunír – 0
 Cúthalion – 21:7 – T:7
 Daeron – 10:2, 13:1, 19:3, 24:1 – T:7
 Dagnir – 18:1 – T:1
 Dagnir Glaurunga – 21:1 – T:1
 Dairuin – 18:1 – T:1
 Denethor – 3:1, 10:4, 14:1 – T:6

Dior – 20:2, 22:16, 23:2, 24:4 – T:24
 Dorlas – 21:9 – T:9
 Draugluin – 19:7 – T:7
 Durin – 2:1 – T:1
 Eärendil – 12:1, 17:2, 23:6, 24:38 – T:47
 Eärendur (1) – 0
 Eärendur (2) – 0
 Eärnil – 0
 Eärnur – 0
 Eärwen – 5:1, 13:1, 15:1 – T:3
 Ecthelion – 13:1, 20:1, 23:3 – T:5
 Edrahil – 19:1 – T:1
 Eilinel – 19:8 – T:8
 Elbereth – 1:1 – T:1 (V:1)
 Eledhwen – 18:2, 21:1, 22:2 – T:5
 Elemmirë – 0
 Elendil – 0
 Elendur – 0
 Elentári – 3:2 – T:2
 Elenwë – 9:1, 16:1 – T:2
 Elrond – 12:1, 24:4 – T:5
 Elros – 24:4 – T:4
 Elu – 4:1, 10:1, 13:1, 22:1 – T:4
 Eluchíl – 20:1, 22:2, 24:1 – T:4
 Eluréd – 22:3 – T:3
 Elurín – 22:3 – T:3
 Elwë – 3:4, 4:4, 5:6, 10:2, 22:2 – T:18
 Elwing – 12:1, 17:1, 22:3, 23:1, 24:24 – T:30
 Emeldir – 18:2 – T:2
 Eöl – 10:1, 16:40, 21:1 – T:42
 Eönwë – 24:11 – T:11 (V:1)
 Erchamion – 19:2, 21:1, 22:1 – T:4
 Ereinion – 18:1, 20:1, 23:1 – T:3
 Erellont – 24:1 – T:1
 Eru – 2:6, 8:3, 9:4, 11:1 – T:14 (A:1, V:5)
 Estë – 6:1, 11:2 – T:3 (V:5)
 Faelivrin – 21:1 – T:1
 Falathar – 24:1 – T:1
 Fëanor – 5:6, 6:14, 7:32, 8:6, 9:55, 10:1, 11:6, 12:1, 13:25, 14:3, 15:8, 16:5, 17:2, 18:4, 19:8, 20:1, 22:4, 23:1, 24:1 – T:183

- Felagund – 5:1, 13:2, 14:2, 15:3, 17:19, 18:4, 19:27, 21:7, 22:4 – T:69
- Finarfin – 5:4, 6:1, 7:2, 9:7, 11:1, 13:6, 14:1, 15:3, 16:1, 17:2, 18:3, 19:6, 21:2, 24:1 – T:40
- Finduilas – 21:16 – T:16
- Fingolfin – 5:5, 6:1, 7:12, 8:5, 9:15, 11:1, 13:21, 14:6, 15:2, 16:2, 17:3, 18:19, 20:4, 23:1 – T:97
- Fingon – 5:1, 9:8, 13:14, 14:4, 16:3, 18:6, 19:1, 20:27, 23:1 – T:65
- Finrod – 5:1, 9:3, 13:11, 14:9, 15:5, 17:3, 18:2, 19:5, 21:2, 22:5 – T:46
- Finwë – 3:4, 4:1, 5:8, 6:14, 7:7, 8:2, 9:6, 13:3, 15:2, 16:1, 19:1, 24:2 – T:51
- Frodo – 0
- Fuinur – 0
- Galadriel – 5:1, 9:3, 13:2, 15:12, 17:1, 19:1, 22:1, 24:1 – T:22
- Galdor – 17:2, 18:10, 21:2, 22:1, 24:1 – T:16
- Gandalf – 0
- Gelmir (1) – 20:4 – T:4
- Gelmir (2) – 21:1 – T:1
- Gildor – 18:1 – T:1
- Gil-Estel – 24:1 – T:1
- Gil-galad – 18:1, 20:1, 23:1, 24:3 – T:6
- Gmilkhâd – 0
- Gimilzôr – 0
- Glaurung – 13:3, 17:1, 18:2, 20:3, 21:47, 22:4, 23:2 – T:62
- Glirhuin – 22:1 – T:1
- Glóredhel – 18:1 – T:1
- Glorfindel – 20:1, 23:4 – T:5
- Gorlim – 18:1, 19:8 – T:9
- Gorthaur – 18:1 – T:1 (V:1)
- Gorthol – 21:2 – T:2
- Gothmog – 13:1, 20:5, 23:1 – T:7
- Guilin – 20:2, 21:3 – T:5
- Gundor – 17:1, 18:1, 24:1 – T:3
- Gwindor – 20:5, 21:33 – T:38
- Hador – 17:4, 18:7, 20:6, 21:5, 22:1, 24:1 – T:24
- Haldad – 17:4 – T:4
- Haldan – 17:1 – T:1
- Haldar – 17:4 – T:4
- Haldir – 18:2, 20:4 – T:6
- Haleth – 17:15, 21:2 – T:17
- Halmir – 18:3, 20:2 – T:5
- Handir – 20:1, 21:3 – T:4
- Hareth – 18:2 – T:2
- Hathaldir – 18:1 – T:1
- Hathol – 17:1 – T:1
- Herumor – 0
- Herunúmen – 0
- Huan – 19:43 – T:43
- Hunthor – 21:4 – T:4
- Huor – 15:1, 17:2, 18:5, 20:7, 21:1, 23:4, 24:1 – T:21
- Húrin – 15:1, 17:2, 18:12, 20:17, 21:37, 22:42, 23:2, 24:1 – T:114
- Ibun – 21:3 – T:3
- Idril – 15:1, 16:8, 23:12, 24:4 – T:25
- Ilmarë – (V:1)
- Ilúvatar – 1:9, 2:13, 3:6, 4:1, 6:1, 7:3, 9:3, 12:1, 19:4, 24:2 – T:43 (A:44, V:9)
- Imlach – 17:1 – T:1
- Indis – 5:1, 6:4, 7:1 – T:6
- Ingwë – 3:3, 5:3, 6:1, 11:1, 24:1 – T:9
- Inziladûn – 0
- Inzilbêth – 0
- Irmo – 6:1 – T:1 (V:4)
- Isildur – 0
- Kementári – 1:2, 2:3 – T:5 (V:1)
- Khîm – 21:1 – T:1
- Lalaith – 21:1 – T:1
- Lenwë – 3:2, 10:2 – T:4
- Lindórië – 0
- Lómion – 16:1 – T:1
- Lorgan – 23:2 – T:2
- Lórintol – 17:1, 18:1 – T:2
- Lúthien – 10:3, 14:1, 17:1, 19:104, 20:6, 21:1, 22:10, 24:3 – T:129
- Mablung – 13:1, 19:6, 20:1, 21:17, 22:3 – T:28
- Maedhros – 5:1, 9:3, 13:25, 14:5, 17:2, 18:5, 19:1, 20:18, 22:1, 24:10 – T:71
- Maeglin – 10:1, 16:29, 18:1, 20:1, 21:1, 23:14 – T:47
- Maglor – 5:1, 9:2, 13:3, 14:1, 17:1, 18:2, 19:1, 20:1, 24:13 – T:25
- Magor – 17:2 – T:2
- Mahal – 2:1 – T:1
- Mahtan – 6:2, 7:1 – T:3
- Malach – 17:2 – T:2
- Manwë – 1:12, 2:10, 3:7, 5:3, 6:9, 7:5, 8:12, 9:10, 11:7, 12:2, 13:4, 15:1, 18:1, 19:2, 22:1, 23:2, 24:6 – T:94 (A:8, V:20)
- Marach – 17:6, 18:1 – T:7
- Mardil – 0
- Melian – 4:9, 5:2, 10:15, 12:1, 13:2, 14:2, 15:9, 16:3, 17:4, 18:1, 19:15, 20:3, 21:13, 22:11, 24:1 – T:91 (V:2)
- Melkor – 1:24, 2:4, 3:27, 5:2, 6:12, 7:21, 8:18, 9:11, 10:6, 11:6, 13:1, 14:2, 15:2, 20:1, 21:1, 24:1 – T:139 (A:30, V:16)
- Meneldil – 0
- Mîm – 21:24, 22:4 – T:28
- Minastir – 0
- Míriel (1) – 5:1, 6:8, 7:1 – T:10
- Míriel (2) – 0
- Mithrandir – 0
- Morgoth – 6:1, 9:12, 10:7, 11:5, 12:5, 13:43, 14:8, 15:5, 16:2, 17:6, 18:43, 19:35, 20:37, 21:19, 22:18, 23:14, 24:11 – T:271 (V:3)
- Mormegil – 21:8 – T:8
- Morwen – 17:2, 18:2, 20:1, 21:27, 22:8 – T:40
- Nahar – 1:1, 3:3, 8:1, 10:1 – T:6 (V:1)
- Námo – (V:2)
- Neithan – 21:1 – T:1
- Nerdanel – 6:3, 7:1 – T:4
- Nessa – 1:1 – T:1 (V:2)
- Nienna – 1:1, 6:1, 9:2, 11:2 – T:6 (V:4)
- Nienor – 21:24 – T:24
- Nimloth (2) – 22:4 – T:4
- Níniel – 21:25 – T:25
- Ohtar – 0
- Olórin – (V:2)
- Olwë – 3:2, 4:1, 5:8, 9:5, 10:1, 13:1, 15:1 – T:19
- Orodreth – 5:1, 9:1, 14:1, 18:2, 19:3, 20:2, 21:7 – T:17
- Oromë – 1:4, 3:23, 5:3, 7:1, 8:4, 9:1, 10:1, 11:2, 18:1, 19:2 – T:42 (V:7)
- Ossë – 1:1, 5:7, 9:1, 14:1, 20:1 – T:11 (V:5)
- Pharazôn – 0
- Radagast – 0
- Radhrûin – 18:1 – T:1
- Ragnor – 18:1 – T:1
- Rian – 17:1, 18:2, 21:2, 23:1 – T:6
- Rochallor – 18:1 – T:1
- Rúmil – 6:2 – T:2
- Sacros – 21:4 – T:4
- Salmar – 1:1 – T:1
- Saruman – 0
- Sauron – 3:2, 17:1, 18:4, 19:36 – T:43 (V:2)
- Serindë – 5:1, 6:1 – T:2
- Silmarien – 0
- Singollo – 3:2, 4:1, 5:1, 22:2 – T:6
- Súlimo – 1:1, 9:1 – T:2 (V:1)
- Tar-Ancalimon – 0
- Tar-Atanamir – 0
- Tar-Calion – 0
- Tar-Ciryatan – 0
- Tar-Elendil – 0
- Tar-Minastir – 0
- Tar-Minyatur – 0
- Tar-Míriel – 0
- Tar-Palantir – 0
- Tauron – (V:1)
- Telchar – 10:1, 19:1 – T:2
- Telemnar – 0
- Thalion – 21:2, 22:3 – T:5
- Thingol – 4:3, 10:27, 13:9, 14:3, 15:13, 16:3, 17:4, 18:3, 19:42, 20:7, 21:23, 22:20, 23:1, 24:1 – T:159
- Thorondor – 13:2, 15:1, 18:6, 19:2, 22:3, 23:3, 24:1 – T:18
- Thranduil – 0
- Thuringwethil – 19:2 – T:2
- Tilion – 11:11 – T:11
- Tintallë – 3:1 – T:1
- Tinúviel – 19:8, 22:2 – T:10
- Tulkas – 1:8, 3:3, 6:2, 7:3, 8:2, 9:2 – T:20 (V:4)
- Tuor – 17:2, 21:1, 23:32, 24:3 – T:38
- Turambar – 21:38, 22:2 – T:40
- Turgon – 5:1, 9:4, 13:3, 14:3, 15:19, 16:20, 18:11, 19:1, 20:23, 21:1, 22:9, 23:15, 24:2 – T:112
- Túrin – 17:3, 19:1, 21:145, 22:4 – T:153
- Uinen – 1:1, 5:1, 9:1 – T:3 (V:3)
- Uldor – 18:1, 20:4, 24:1 – T:6
- Ulfang – 18:2, 20:3 – T:5
- Ulfast – 18:1, 20:1 – T:2
- Ulmo – 1:5, 2:1, 3:2, 5:11, 6:1, 9:1, 11:1, 12:2, 13:4, 14:3, 15:9, 18:3, 20:2, 21:2, 23:16, 24:3 – T:66 (A:6, V:17)
- Ulwarth – 18:1, 20:1 – T:2
- Úmarth – 21:2 – T:2
- Ungoliant – 8:11, 9:11, 10:3, 11:1, 14:1, 16:1, 19:1, 24:1 – T:30
- Urthel – 18:1 – T:1
- Vairë – (V:2)
- Valandil – 0
- Vána – 11:1 – T:1 (V:3)
- Vanyar – 1:1, 3:3, 5:7, 6:2, 8:2, 9:1, 11:3, 15:1, 16:1, 24:2 – T:23
- Varda – 1:5, 3:5, 5:1, 7:2, 8:3, 9:2, 11:4, 19:1, 24:2 – T:25 (V:9)
- Voronwë – 20:1, 23:2 – T:3
- Yavanna – 1:11, 2:13, 3:4, 4:1, 5:1, 8:3, 9:7, 10:1, 11:5, 12:1 – T:47 (V:6)

CHARACTER NAMES:**Non-Alien:**

Dark Lord, The – 8:1, 17:4, 22:1
– T:6
Elder King, The – 24:2 – T:2
Father of Dragons, The – 18:1, 20:1
– T:2
Great Worm, The – 20:1, 21:3 – T:4
Greymantle – 3:1, 4:1, 10:1 – T:3
Lord of Waters, The – 21:2, 23:4
– T:6 (V:1)
Strongbow – 21:4 – T:4
Wildman of the Woods – 21:2 – T:2

CHARACTER NAMES:**Partly Alien:**

Worm of Morgoth, The – 0

PLACE NAMES:**Alien:**

Adurant – 14:3, 20:1, 22:1 – T:5
Aeglos – 0
Aelin-uial – 14:2 – T:2
Aglarond – 0
Aglon – 14:2, 16:1, 18:2 – T:5
Almaren – 1:4, 11:1 – T:5
Alqualondë – 5:3, 7:1, 9:6, 12:1,
13:1, 15:2, 18:1, 24:1 – T:16
Aman – 1:4, 3:8, 4:1, 5:8, 6:4, 7:8,
8:3, 9:7, 10:1, 11:2, 13:1, 15:4,
17:1, 24:4 – T:56 (V:2)
Amon Amarth – 0
Amon Erebor – 10:1, 14:3, 18:1 – T:5
Amon Ethir – 21:5 – T:5
Amon Gwareth – 15:1, 16:1, 23:3
– T:5
Amon Obel – 21:3 – T:3
Amon Rûdh – 21:11, 22:1 – T:12
Amon Sûl – 0
Amon Uilos – 1:1 – T:1
Anach – 21:4, 23:1 – T:5
Anadûnë – 0
Andor – 0
Andram – 10:1, 14:2 – T:3
Androth – 23:3 – T:3
Anduin – 3:1, 10:1 – T:2
Andúnië – 0
Anfauglith – 18:2, 19:1, 20:6, 21:3,
22:1, 24:1 – T:14
Angband – 3:2, 9:5, 10:3, 11:1,
13:19, 14:5, 16:2, 17:2, 18:15,
19:14, 20:10, 21:12, 22:4, 23:5,
24:2 – T:101
Anghabar – 16:1 – T:1
Angrenost – 0
Annon-in-Gelydh – 23:1 – T:1
Annúminas – 0
Anor – 0
Araman – 7:1, 9:8, 11:2, 13:2, 23:1
– T:14
Arda – 1:15, 2:4, 3:5, 5:2, 7:4, 8:4,
9:7, 10:3, 11:4, 12:1, 13:1, 15:1,
17:1, 19:4, 20:1, 22:2, 24:4 – T:63
(A:8, V:19)
Ard-galen – 13:4, 14:8, 18:2 – T:14
Argonath – 0
Armenelos – 0
Amor – 0
Aros – 10:2, 13:1, 14:3, 16:2, 17:1,
22:3 – T:12
Arossiach – 14:1, 16:1 – T:2
Arvernien – 23:1 – T:1
Ascar – 10:1, 14:3, 17:2, 22:2 – T:8
Avallónë – 0
Avathar – 8:4, 9:1, 11:1 – T:6

Balar – 3:2, 5:2, 10:1, 14:2, 18:1,
20:1, 23:2, 24:2 – T:13
Barad-dûr – 0
Barad Eithel – 20:1 – T:1
Barad Nimras – 14:1, 20:1 – T:2
Baranduin – 0
Bar-en-Danwedh – 21:5 – T:5
Belegaer – 1:1, 9:1, 23:1 – T:3
Belegost – 10:6, 13:1, 16:1, 20:3,
21:1, 22:3 – T:15
Beleriand – 3:4, 4:2, 5:6, 9:2, 10:16,
12:1, 13:18, 14:15, 15:3, 16:3,
17:9, 18:10, 19:2, 20:4, 21:7, 22:4,
24:6 – T:112
Belfalas – 0
Brethil – 14:1, 17:4, 18:1, 18:6, 19:1,
20:4, 21:20, 22:3 – T:40
Brilthor – 14:1 – T:1
Brithiach – 16:3, 17:1, 18:2, 21:1,
22:2 – T:9
Brithombar – 5:1, 13:1, 14:1, 20:1,
24:1 – T:5
Brithon – 20:1 – T:1
Cabed-en-Aras – 21:5 – T:5
Cabed Naeramarth – 21:1, 22:3
– T:4
Calacirya – 5:3, 7:1, 9:1, 11:2, 24:1
– T:8
Calenardhon – 0
Caragdûr – 16:2 – T:2
Cardolan – 0
Celebrant – 0
Celebros – 21:1 – T:1
Celon – 10:1, 14:1, 16:3, 17:2, 18:1
– T:8
Cirith Ninniach – 23:1 – T:1
Cirith Thoronath – 23:1 – T:1
Corollairë – 1:1 – T:1
Crissaegrim – 14:1, 18:2, 19:1, 21:1,
22:1 – T:6
Cuiviënen – 3:8, 4:1, 9:1, 22:1 –
T:11
Dagorlad – 0
Deldúwath – 18:1 – T:1
Dimbar – 14:1, 16:1, 18:1, 19:1,
21:8, 22:1 – T:13
Dimrost – 21:1 – T:1
Dol Guldur – 0
Dolmed – 10:3, 20:1, 22:1 – T:5
Dor Caranthir – 14:1 – T:1
Dor-Cúarthol – 21:1 – T:1
Dor Daedloth – 13:1 – T:1
Dor Dínen – 14:1 – T:1
Dor Firm-i-Guinar – 20:1 – T:1
Doriath – 4:1, 10:2, 12:1, 13:11,
14:8, 15:2, 16:4, 17:4, 18:5, 19:27,
20:4, 21:29, 22:24, 23:2, 24:5
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Dor-lómin – 9:1, 14:3, 17:1, 18:5,
20:3, 21:16, 22:3, 23:1 – T:33
Dor-nu-Fauglith – 18:1, 19:1 – T:1
Dorthonion – 3:1, 10:1, 13:4, 14:8,
17:2, 18:8, 19:5, 20:2 – T:31
Drengist – 3:1, 9:3, 10:1, 13:3, 14:2,
18:1 – T:11
Duilwen – 14:1 – T:1
Dungortheb – 19:1 – T:1
Dwarrowdelf – 10:1 – T:1
Echoriath – 16:2, 22:2 – T:4
Eglador – 10:1 – T:1
Eglarest – 5:1, 10:1, 13:1, 14:4, 20:1,
24:1 – T:9
Eithel Ivrin – 21:3 – T:3
Eithel Sirion – 13:2, 14:2, 18:2, 20:2
– T:8

Ekkaiä – 1:1 – T:1
Eldamar – 5:5, 6:1, 7:3, 8:1, 9:1,
16:1, 19:1, 24:1 – T:14
Elendë – 5:1, 9:1, 13:1 – T:3
Elenna – 0
Elerrina – 1:1 – T:1
Elostirion – 0
Eryn Beraid – 0
Endor – 9:2 – T:2
Ephel Brandir – 21:5 – T:5
Ephel Dúath – 0
Erech – 0
Ered Engrin – 14:3 – T:3
Ered Gorgoroth – 9:1, 10:1, 14:2,
16:1, 19:1 – T:6
Ered Lindon – 14:4, 16:1, 17:2, 20:1,
22:3 – T:11
Ered Lómin – 13:1, 14:2 – T:3
Ered Luin – 3:2, 10:3, 13:1, 14:2
– T:8
Ered Nimrais – 10:1 – T:1
Ered Wethrin – 13:3, 14:4, 15:1,
17:1, 18:3, 19:2, 20:3, 21:3, 22:1
– T:21
Eregion – 0
Eressëa – 3:1 – T:1
Eriador – 3:3, 10:2, 17:1 – T:6
Esgalduin – 10:1, 14:5, 16:1, 19:6,
21:1, 22:1 – T:15
Estolad – 17:9 – T:9
Ezellohar – 1:1, 2:1, 8:1, 9:2 – T:5
Falas – 5:1, 10:3, 14:1, 18:1, 20:2,
21:1 – T:9
Formenos – 7:3, 8:2, 9:5, 15:1
– T:11
Fornost – 0
Gabilgathol – 10:2 – T:2
Gelion – 3:1, 4:1, 10:4, 13:1, 14:15,
17:3, 18:2, 20:1, 22:6 – T:34
Ginglith – 19:1, 21:1 – T:2
Gondolin – 5:1, 13:1, 15:7, 16:17,
18:10, 19:1, 20:9, 21:1, 22:3,
23:27, 24:3 – T:80
Gondor – 0
Gorgoroth (1) – 19:1, 21:1 – T:2
Gorgoroth (2) – 0
Hadhodron – 10:1 – T:1
Haudh-en-Arwen – 17:1 – T:1
Haudh-en-Elleth – 21:6 – T:6
Haudh-en-Engin – 20:1, 21:1
– T:2
Haudh-en-Nimaeth – 20:1, 21:5
– T:6
Helcar – 3:3, 9:5 – T:8
Helcaraxë – 3:1, 16:1 – T:2
Helevorn – 13:1, 14:1, 18:1 – T:3
Hildórien – 12:2, 17:1 – T:3
Himlad – 14:1, 16:5 – T:6
Himring – 13:1, 14:4, 16:1, 18:2,
19:2, 20:1 – T:11
Hisilómë – 14:1 – T:1
Hithaeglir – 3:1 – T:1
Hithlum – 3:1, 9:1, 13:9, 14:6, 16:2,
17:2, 18:12, 19:1, 20:12, 21:7,
22:2, 23:2 – T:57
Hyarmentir – 8:1 – T:1
Iant Iaur – 14:1 – T:1
Ilmen – 11:3 – T:3
Imladris – 0
Isengard – 0
Ivrin – 13:1, 14:2, 19:1, 21:3, 23:1
– T:8
Khazad-dûm – 2:1, 10:1 – T:2
Ladros – 17:1 – T:1
Lammoth – 9:2, 13:2 – T:4

- Lanthir Lamath – 22:2 – T:2
 Legolin – 14:1 – T:1
 Lhûn – 0
 Linaewen – 14:1 – T:1
 Lindon – 14:1 – T:1
 Loeg Ningloron – 0
 Lórellin – (V:1)
 Lórien (1) – 4:2, 6:4, 10:1, 11:2, 22:1 – T:10 (V:6)
 Lórien (2) – 0
 Losgar – 9:1, 10:1, 13:2, 14:1, 15:2 – T:7
 Lothlann – 14:1, 18:1, 21:1 – T:3
 Lothlórien
 Máhanaxar – 1:1 – T:1
 Malduin – 21:1 – T:1
 Mandos – 1:1, 2:1, 3:3, 5:1, 6:3, 7:5, 9:5, 11:2, 12:2, 13:2, 15:4, 16:1, 17:1, 19:10, 22:1, 23:1, 24:3 – T:46 (V:7)
 Mar-nu-Falmar – 0
 Menegroth – 4:1, 10:9, 13:4, 14:1, 15:1, 19:11, 20:1, 21:11, 22:11 – T:50
 Meneltarma – 0
 Minas Anor – 0
 Minas Ithil – 0
 Minas Morgul – 0
 Minas Tirith (1) – 14:1, 18:3, 21:1 – T:5
 Minas Tirith (2) – 0
 Mindeb – 14:2, 21:1 – T:3
 Mindolluin – 0
 Míndon Eldaliéva – 5:2, 7:1, 9:3 – T:6
 Mithlond – 0
 Mithrim – 13:14, 14:1, 21:1, 23:1 – T:17
 Mordor – 0
 Morgul – 0
 Moria – 10:1 – T:1
 Nan Dungortheb – 9:1, 14:2, 16:1, 19:1 – T:5
 Nan Elmoth – 4:3, 5:1, 10:1, 16:11, 17:1, 21:1, 22:1 – T:19
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 Nargothrond – 13:3, 14:8, 15:3, 17:3, 18:7, 19:21, 20:6, 21:40, 22:9, 23:2 – T:102
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 Neldoreth – 4:1, 10:4, 14:1, 19:2, 21:1, 22:1 – T:10
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 Nening – 14:1, 20:1, 21:1 – T:3
 Nenuial – 0
 Nevrast – 13:3, 14:4, 15:6, 16:1, 20:2, 23:3, 23:4 – T:23
 Nimbrenhil – 24:1 – T:1
 Nivrim – 14:1 – T:1
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 Nulukizdîn – 22:1 – T:1
 Númenor – 5:1, 17:2 – T:3
 Oiolossë – 1:1 – T:1 (V:1)
 Oiomúre – 9:1 – T:1
 Orfalch Echor – 23:1 – T:1
 Orocarni – 3:1 – T:1
 Orodruin – 0
 Oromet – 0
 Orthanc – 0
 Osgiliath – 0
 Ossiriand – 10:4, 13:1, 14:7, 17:3, 18:2, 20:3, 22:4 – T:24
 Ost-in-Edhil – 0
 Pelargir – 0
 Pelóri – 1:4, 5:1, 8:2, 9:1, 11:2 – T:10
 Ramdal – 14:2, 18:1 – T:3
 Rathlóriel – 14:1, 22:1 – T:2
 Rauros – 0
 Region – 4:1, 10:3, 14:1, 16:1, 22:2 – T:8
 Rerir – 13:1, 14:4, 18:1 – T:6
 Rhovanion – 0
 Rhodaur – 0
 Ringwil – 14:1 – T:1
 Rivil – 19:1, 20:2 – T:3
 Rohan – 0
 Rómenna – 0
 Sarn Athrad – 10:1, 17:1, 22:3 – T:5
 Serech – 13:1, 18:1, 19:1, 20:3, 22:2 – T:8
 Sirion – 3:2, 5:4, 10:1, 13:4, 14:26, 15:4, 16:1, 17:4, 18:8, 19:5, 20:7, 21:18, 22:2, 23:6, 24:7 – T:99
 Talath Dirnen – 17:1, 19:1, 21:1 – T:3
 Talath Rhúnen – 14:1 – T:1
 Taniquetil – 1:3, 3:3, 5:1, 8:4, 9:3, 13:1, 24:1 – T:16 (V:1)
 Taras – 14:4, 23:1 – T:5
 Tarn Aeluin – 19:3 – T:3
 Taur-en-Faroth – 14:1, 19:1 – T:2
 Taur-im-Duinath – 14:1, 18:1 – T:2
 Taur-nu-Fuin – 18:1, 19:6, 21:7 – T:14
 Teiglin – 14:2, 17:2, 18:1, 21:11, 22:1 – T:17
 Thalos – 14:1, 17:1 – T:2
 Thangorodrim – 9:1, 10:1, 13:5, 14:3, 18:4, 19:2, 20:3, 21:1, 24:1 – T:21
 Thargelion – 14:2, 16:1, 17:2, 18:1 – T:6
 Tirion – 5:5, 6:2, 7:6, 8:3, 9:6, 11:1, 13:3, 15:3, 19:1, 23:1, 24:3 – T:34
 Tol Eresseä – 5:3, 11:1, 24:2 – T:6
 Tol Galen – 14:1, 20:1, 22:3 – T:5
 Tol-in-Gaurhoth – 18:1, 19:2 – T:3
 Tol Morwen – 22:1 – T:1
 Tol Sirion – 13:1, 14:1, 18:2 – T:4
 Tumhalad – 21:2 – T:2
 Tumladen – 13:1, 15:1, 16:1, 18:1, 19:1, 23:3 – T:8
 Tumunzahar – 10:2 – T:2
 Túna – 5:6, 6:1, 7:2, 9:4, 13:1, 15:1, 24:1 – T:16
 Tûr Haretha – 17:1 – T:1
 Umbar – 0
 Utumno – 1:4, 3:8, 8:1, 9:1, 11:1, 14:2 – T:17
 Valimar – 7:1, 19:1, 24:5 – T:7 (V:2)
 Valinor – 1:13, 3:8, 4:3, 5:11, 6:3, 7:8, 8:8, 9:8, 10:3, 11:13, 12:4, 13:6, 14:2, 15:2, 16:1, 17:2, 18:2, 19:8, 20:1, 21:1, 22:2, 23:2, 24:13 – T:124 (A:1, V:8)
 Valmar – 1:2, 3:2, 4:1, 5:1, 6:2, 7:3, 8:4, 9:1, 11:1 – T:17
 Vinyamar – 13:1, 14:1, 15:2, 23:5 – T:9
- PLACE NAMES:**
Non-Alien:
 Black Land – 0
 Blessed Realm, The – 1:1, 3:1, 5:1, 6:3, 7:1, 8:1, 9:3, 11:2, 12:1, 19:2, 22:1, 24:1 – T:18
 Blue Mountains – 3:1, 10:3, 13:3, 16:1, 17:1, 22:1 – T:10
 Deathless Lands – 0
 Dry River – 16:1, 22:1 – T:2
 Dwarf-road – 17:3 – T:3
 Echoing Mountains – 13:1, 14:2 – T:3
 Elvenhome – 5:3 – T:3
 Enchanted Isles – 11:1, 24:1 – T:2
 Encircling Mountains – 13:1, 16:1, 18:1, 22:1, 23:2 – T:6
 Encircling Sea – 9:1 – T:1
 Ford of Stones – 10:1, 22:2 – T:3
 Gladden Fields – 0
 Great Lands – 0
 Great River – 10:2 – T:2
 Greenwood the Great – 0
 Grey Havens – 0
 Grinding Ice – 13:2, 15:1 – T:3
 Guarded Plain – 19:2, 21:3 – T:5
 Guarded Realm – 8:1, 9:1 – T:2
 Halls of Awaiting – 7:1 – T:1
 The Haven (of the Swans) – 5:1, 9:3, 24:1 – T:5
 Havens, The (1) – 13:2, 14:1, 18:1, 20:3, 24:1 – T:8
 Hidden Kingdom – 13:1, 16:1, 19:2, 21:1, 23:2 – T:7
 Hither Lands – 4:1, 5:4, 23:1, 24:4 – T:10
 Hollin – 0
 Hollowbold – 10:1 – T:1
 Iron Mountains – 13:3, 14:1, 18:2 – T:6
 Land of Shadow – 0
 Land of the Dead that Live – 20:1, 22:1 – T:2
 Land of the Star – 0
 Lonely Isle – 5:5, 11:1, 24:3 – T:9
 Meres of Twilight – 13:1, 14:3, 21:1, 22:1 – T:6
 Mickleburg – 10:1 – T:1
 Middle-earth – 1:10, 2:4, 3:17, 4:3, 5:9, 7:2, 8:1, 9:10, 10:8, 12:6, 13:6, 14:3, 15:1, 16:2, 17:5, 18:2, 19:3, 20:2, 21:7, 22:1, 23:4, 24:8 – T:114 (V:9)
 Mirkwood – 0
 Misty Mountains – 3:1 – T:1
 Mountains of Defence – 11:1 – T:1
 Mountains of the East – 3:1 – T:1
 Mountains of Mist – 10:2 – T:2
 Mountains of Shadow – 13:4, 21:2, 22:1, 23:1 – T:8
 Mountains of Terror – 10:1, 14:1, 17:1, 19:2 – T:5
 Mount Doom – 0
 North Downs – 0
 Outer Lands – 1:2, 3:1, 9:2, 11:1, 24:1 – T:7
 Outer Sea – 1:2, 3:1, 5:1, 11:3, 12:1, 19:1 – T:9
 Rivendell – 0
 Shadowy Mountains – 14:2, 18:2, 19:1, 21:1 – T:6
 Swanhaven – 24:1 – T:1
 Thousand Caves – 4:1, 10:1, 21:1, 22:4 – T:7
 Twilight Meres – 19:1 – T:1
 Undying Lands – 0
 Westernesse – 0
 White Mountain – 0
- PLACE NAMES:**
Partly Alien:
 Bridge of Esgalduin – 16:1 – T:1

Crossings of Teiglin – 17:1, 21:9, 22:1 – T:11
 Fords of Aros – 14:1, 16:5 – T:6
 Greater Gelion – 14:1 – T:1
 Havens of Sirion, The – 23:1, 24:2 – T:3
 High Faroth – 13:1, 14:1 – T:2
 Little Gelion – 14:1 – T:1
 Maglor's Gap – 14:1, 18:1 – T:2
 March of Maedhros – 13:1, 14:1 – T:2
 Mountains of Aman – 1:1, 3:1, 5:3, 19:1 – T:6
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Alien:

Ainulindalë – 3:1, 8:1 – T:2
 Ainur – 1:7, 2:2, 4:1, 21:1, 22:1 – T:12 (A:32, V:4)
 Akallabêth – 0
 Alcarinquë – 3:1 – T:1
 Alcarondas – 0
 Aldudënië – 8:1 – T:1
 Anar – 11:6 – T:6
 Anarríma – 3:1 – T:1
 Angainor – 3:1, 24:1 – T:2
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