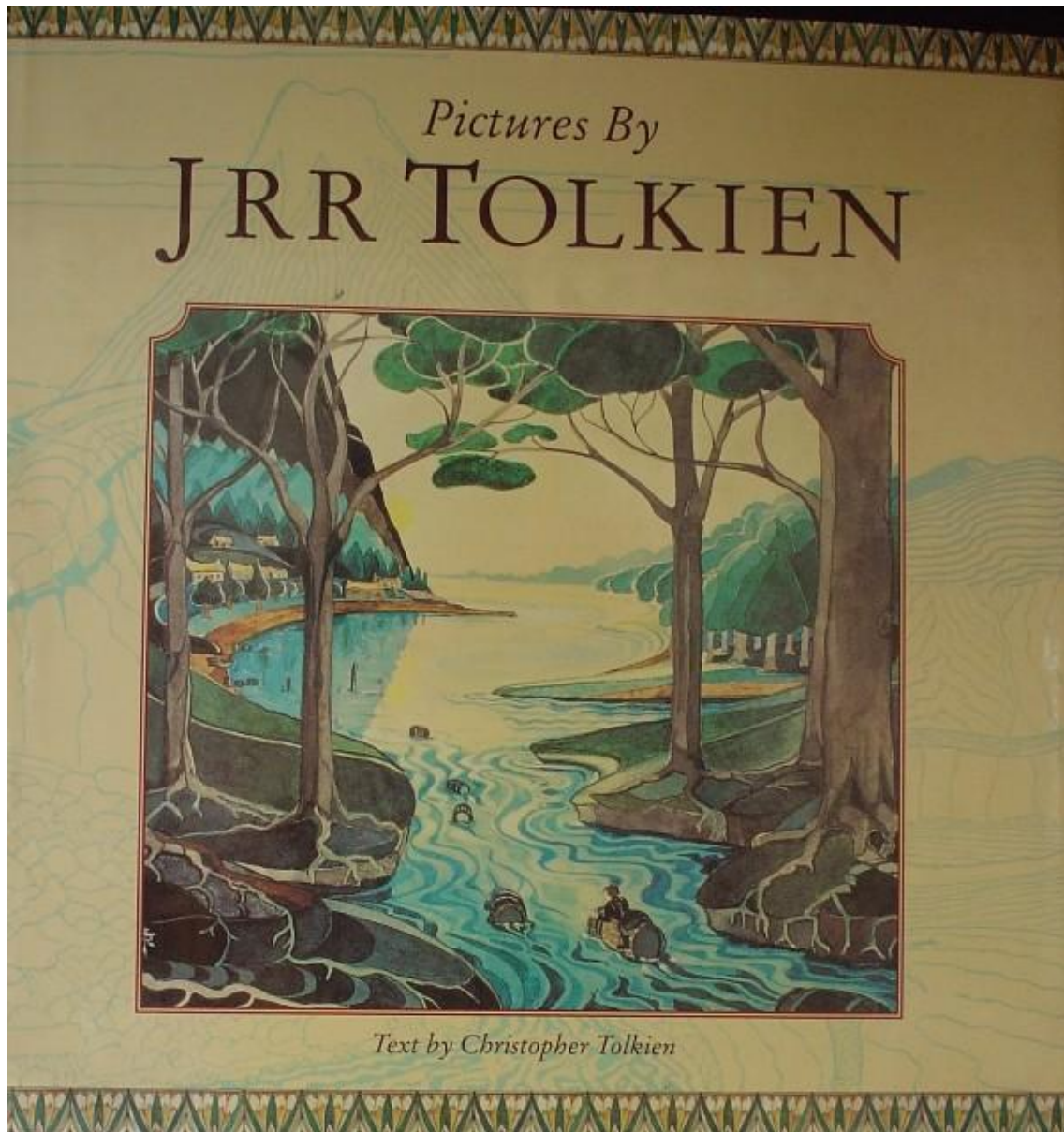


Pictures by J.R.R. Tolkien



Foreword

1. The Hill: Hobbiton-across-the-Water
2. The Trolls
3. The Three Trolls are turned to Stone
4. Rivendell looking West
5. Rivendell looking East
6. Rivendell
7. The Mountain-path
8. The Misty Mountains looking West from the Eyrie towards Goblin Gate
9. Bilbo woke with the early sun in his eyes
10. Beorn's Hall
11. The Elvenking's Gate (I)
12. The Elvenking's Gate (II)
13. Bilbo comes to the Huts of the Raft-elves (I)
14. Bilbo comes to the Huts of the Raft-elves (II)
15. Lake Town
16. The Front Gate
17. Conversation with Smaug
18. Smaug flies round the Mountain
19. Death of Smaug
20. The Hall at Bag-End, Residence of B. Baggins Esquire
21. Old Man Willow
22. Doors of Durin and Moria Gate
23. Leaves from the Book of Mazarbul
24. Moria Gate (The Steps to the East Gate)
25. The Forest of Lothlorien in Spring
26. Helm's Deep and the Hornburg
27. Orthanc and Minas Tirith
28. Shelob's Lair
29. Dunharrow
30. Orodruin and Barad-dur
31. Taniquetil
32. Lake Mithrim
33. Nargothrond (I)
34. Nargothrond (II)
35. Gondolin and the Vale of Tumladen
36. Tol Sirion
37. Mirkwood and Beleg finds Gwindor in Taur-nu-Fuin (entitled Fangorn Forest)
38. Glaurung sets forth to seek Turin
39. Polar Bear had fallen from top to bottom onto his nose
40. Three Dragons
41. Trees
42. Flowering Tree with Friezes
43. Patterns (I)
44. Patterns (II)
45. Floral Designs
46. Numenorean Tile and Textiles
47. Heraldic Devices
48. Elvish Script
49. Code letter to Father Francis

FOREWORD

The primary purpose of this book is to collect together all the pictures (paintings, drawings, designs) by J. R. R. Tolkien which were published in a series of six Calendars from 1973 to 1979, with a gap in 1975.

The first of these Calendars was published in America by Ballantine Books, and while this contained the five paintings that were published in *The Hobbit* it also included some hitherto unknown pictures to illustrate *The Lord of the Rings* (in this book nos. 21, 22, 24, and 30) and a sketch for a painting of the death of Smaug the Dragon over the flames of Lake Town (19).

In 1974 began the series of Calendars published by George Allen and Unwin; and this one also was prepared during my father's lifetime. It contained many of the same pictures as that of 1973, but also a further illustration to *The Lord of the Rings* (25), the painting of Taniquetil (31) - an illustration to *The Silmarillion* done some forty years before the posthumous publication of the book - and a painting (37) which though entitled "Fangorn Forest" is in fact quite certainly of a scene in *The Silmarillion*.

After my father's death Mr Rayner Unwin, Chairman of Allen and Unwin, proposed to me that we should continue the series of Calendars, and we collaborated closely in the selection and presentation of pictures for those of 1976-1979. For *The Hobbit Calendar 1976* the five paintings published in *The Hobbit* were again reproduced, but for the remaining seven months Mr H. E. Riddett was invited to colour the pen and ink pictures; and since then these coloured versions have appeared elsewhere.

For *The Lord of the Rings Calendar 1977* it seemed to us that a precedent had been set by my father's approval of the publication of the unfinished sketch of "The Death of Smaug" in the Calendars for 1973 and 1974, and in addition to finished illustrations, most of which had appeared previously, we included unfinished sketches and rapid vignettes of great interest as an indication of the author's conception of certain places, as Helm's Deep, Orthanc, and Cirith Ungol (26-28). The nature of some of these pictures, and most especially the burnt leaves from the Book of Mazarbul (23), seemed to call for an explanatory comment, and to this Calendar (and the subsequent ones) I contributed notes, some of which reappear in this book.

The Silmarillion Calendar 1978 was mainly illustrated by paintings and drawings done in the late 1920s, when *The Silmarillion* was still young (only two of these, 31 and 37, had appeared previously), and the drawings were coloured by Mr Riddett (34-36). Also included were three examples of Elvish script, and the 'heraldic' devices borne by figures of the First Age, the Age of *The Silmarillion*.

The J. R. R. Tolkien Calendar 1979, the last of the series, was also largely composed of previously unpublished paintings and designs, and included four further illustrations to *The Hobbit* (3, 11, 13, 18, the first of these coloured by Mr Riddett), together with a coloured version of 'The Hall at Bag-End' (20). It showed examples of formal or emblematic dragons, trees, and flowers, presented in decorative arrangements that in some cases combine elements from widely separated times.

As I have said, this book was conceived as a collection of all the pictures that appeared in the six Calendars; but various considerations led us somewhat to extend its scope. In the first place, it seemed desirable to include the original pen and ink illustrations published in *The Hobbit*, facing the coloured versions that Mr Riddett made for the Calendars (2, 7, 8, 10, 12, 15, 16, 20); and this naturally led to the inclusion of the originals of the unpublished pictures coloured by Mr Riddett - these originals (3, 34-36) here appearing for the first time.

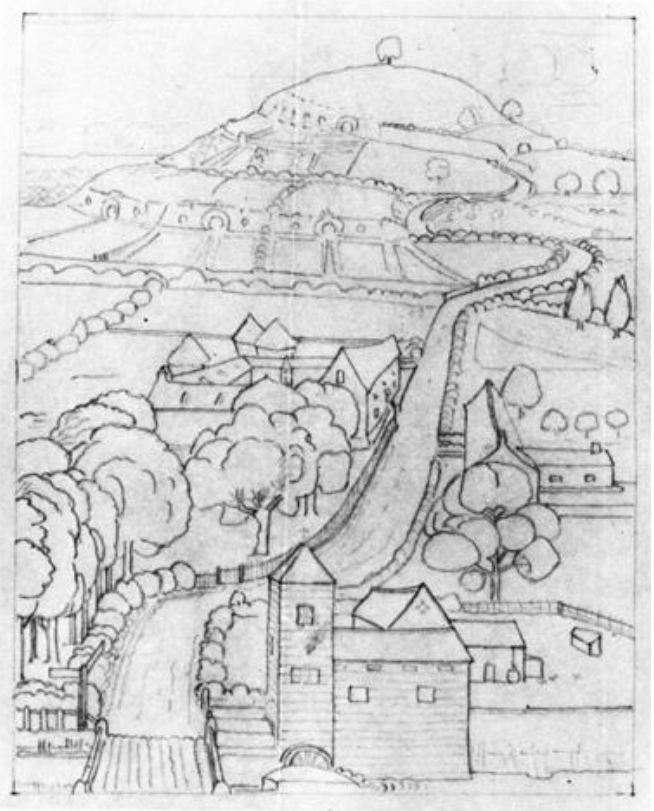
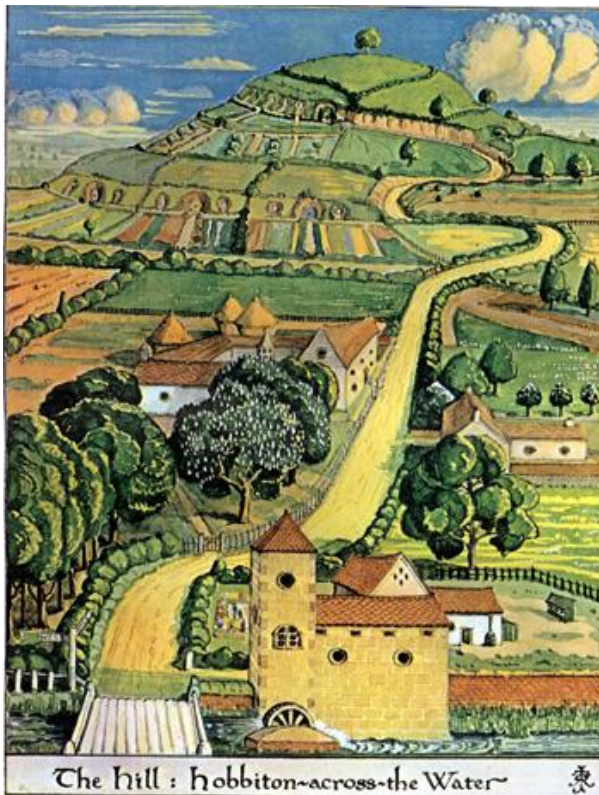
In the second place, a collection of all the pictures from the Calendars necessarily constitutes a fairly complete record of my father's published work (since the majority of them first appeared in the Calendars, while the Calendars included almost everything that had been published previously - the chief exception being the illustrations of *The Father Christmas Letters*). I have therefore more nearly approached completeness by the inclusion of a few things that did not appear in the Calendars: the pen and ink drawing of Hobbiton (1), the Doors of Durin (22), Mirkwood (37), and the tree on the cover of the first paperback edition of *Tree and Leaf* (41). The illustrations of *The Father Christmas Letters* have not been repeated, with the exception of the 1928 picture of the Polar Bear fallen to the foot of the stairs in Father Christmas' house (39), which was used in the 1979 Calendar.

These enlargements of scope are however very minor. The book remains closely related to the Calendars, which were limited (with a few exceptions among the designs in that of 1979) to pictures illustrating *The Hobbit*, *The Lord of the Rings*, and *The Silmarillion*; and the range of my father's pictorial art, especially that of his earlier years, is by no means fully represented here.

Christopher Tolkien



1. *The Hill: Hobbiton-across-the-Water*



The drawing of Hobbiton was the frontispiece to the original impression of *The Hobbit*, 1937, which had no coloured pictures, and it has not been published since. The painting appeared as frontispiece to the second English impression of the same year, and in the first American edition, 1938. It was reproduced in *The J. R. R. Tolkien Calendars 1973* and *1974*, and in *The Hobbit Calendar 1976*.

There are only very slight differences between the two renderings, most notably in the windows of the mill and in the words on the signpost, which in the drawing directs the traveller to Bag-End but in the painting to the Hill.

2. *The Trolls*



The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 2, *Roast Mutton*). The coloured version by H. E. Riddett was made for *The Hobbit Calendar 1976*, and has been used in some illustrated editions of the book.

3. *The Three Trolls are turned to Stone*



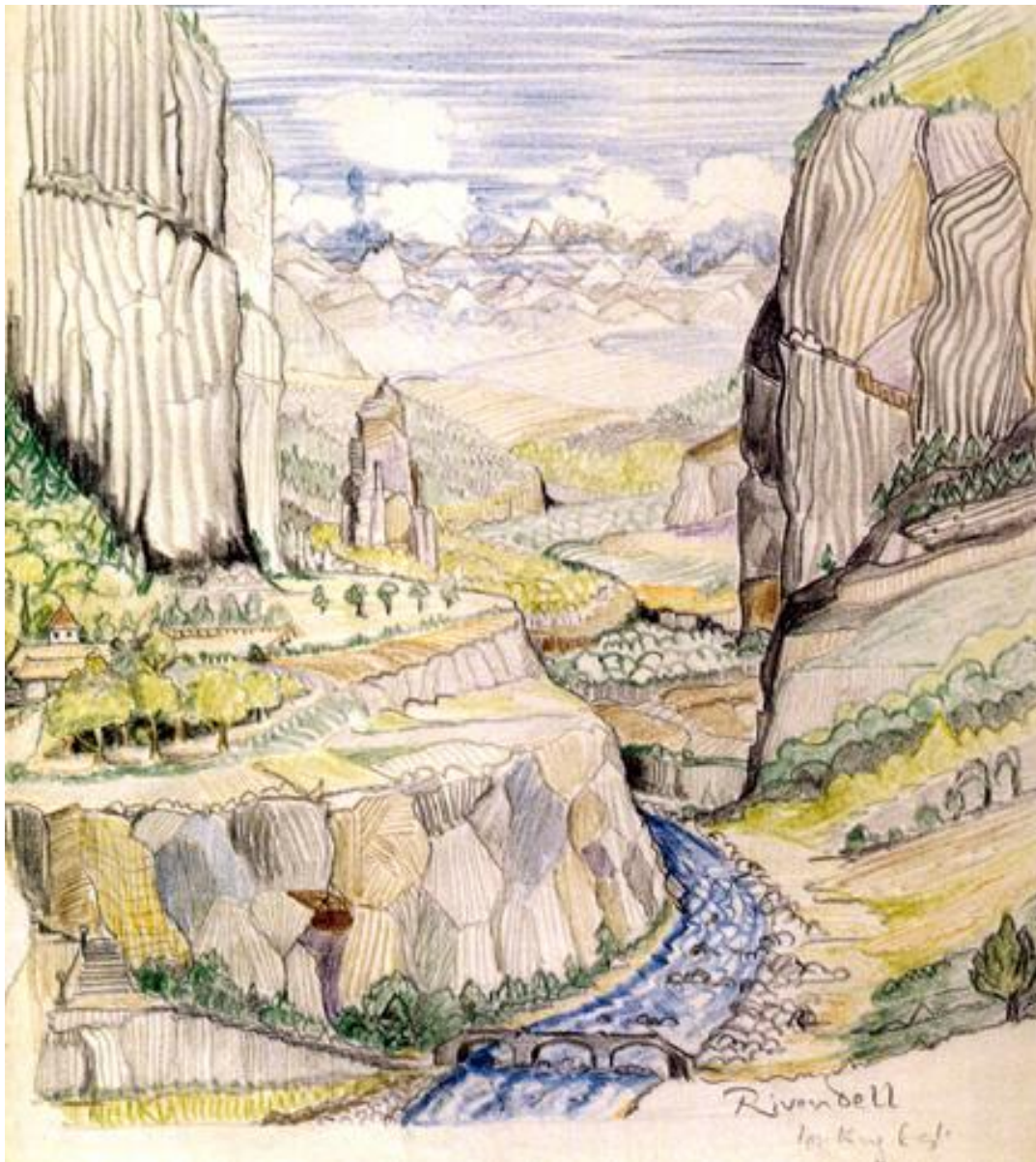
This drawing to illustrate Chapter 2 of *The Hobbit* has not been previously published, but the coloured version by H. E. Riddett appeared in *The J. R. R. Tolkien Calendar 1979*.

4. Rivendell looking West



This unfinished crayon sketch was published in *The Lord of the Rings Calendar 1977* where it was truncated at top and bottom.

5. Rivendell looking East



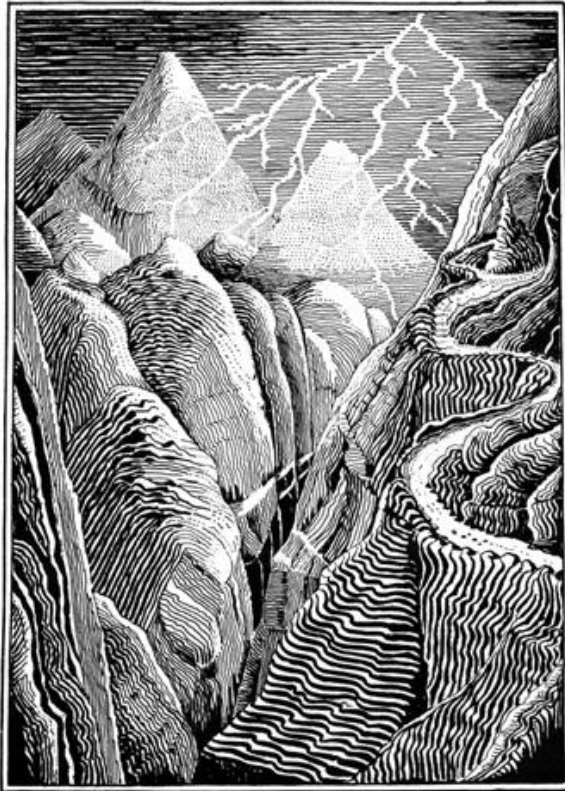
An earlier conception of the view of Rivendell looking east towards the Misty Mountains than in the watercolour (no. 6). This picture was published in *The Lord of the Rings Calendar 1977* where it was much truncated at the top.

6. Rivendell

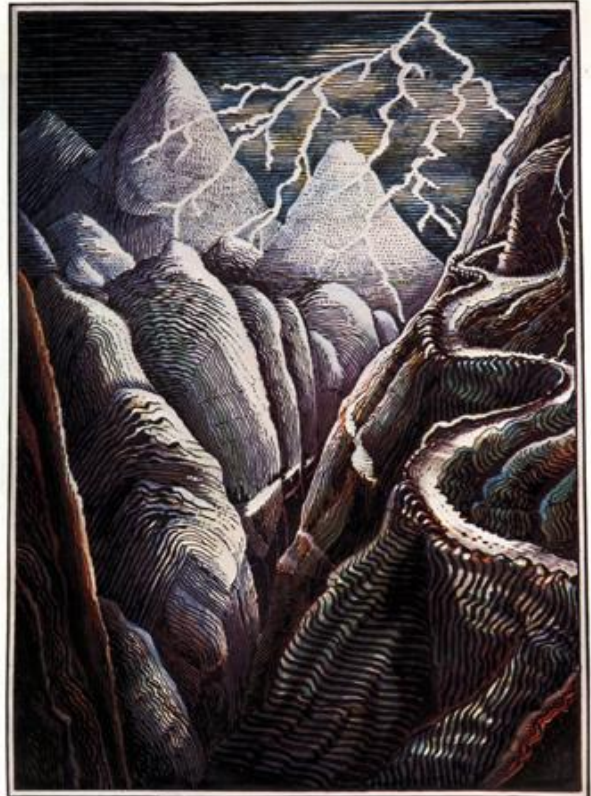


Not used in the original impression of *The Hobbit*, 1937, which included no coloured illustrations, this painting appeared in the second English impression of the same year, and in the first American edition, 1938. In the American edition the title 'Rivendell' within the decorative border was removed (on which J. R. R. Tolkien commented: 'I cannot imagine why they have spoilt the Rivendell picture by slicing the top and cutting out the ornament at the bottom'), but both reproductions carried the printed caption 'The Fair Valley of Rivendell' ('Hidden somewhere ahead of us is the fair valley of Rivendell where Elrond lives in the Last Homely House', Chapter 3, A Short Rest). The painting was reproduced in *The J. R. R. Tolkien Calendars 1973 and 1974* and in *The Hobbit Calendar 1976*.

7. *The Mountain-path*



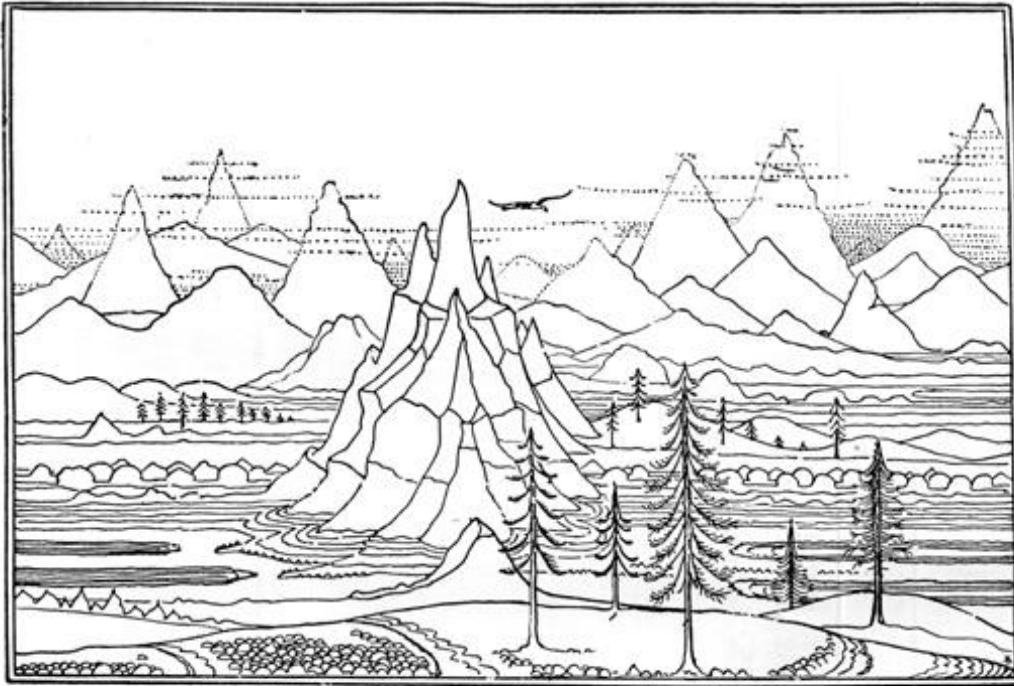
The Mountain-path



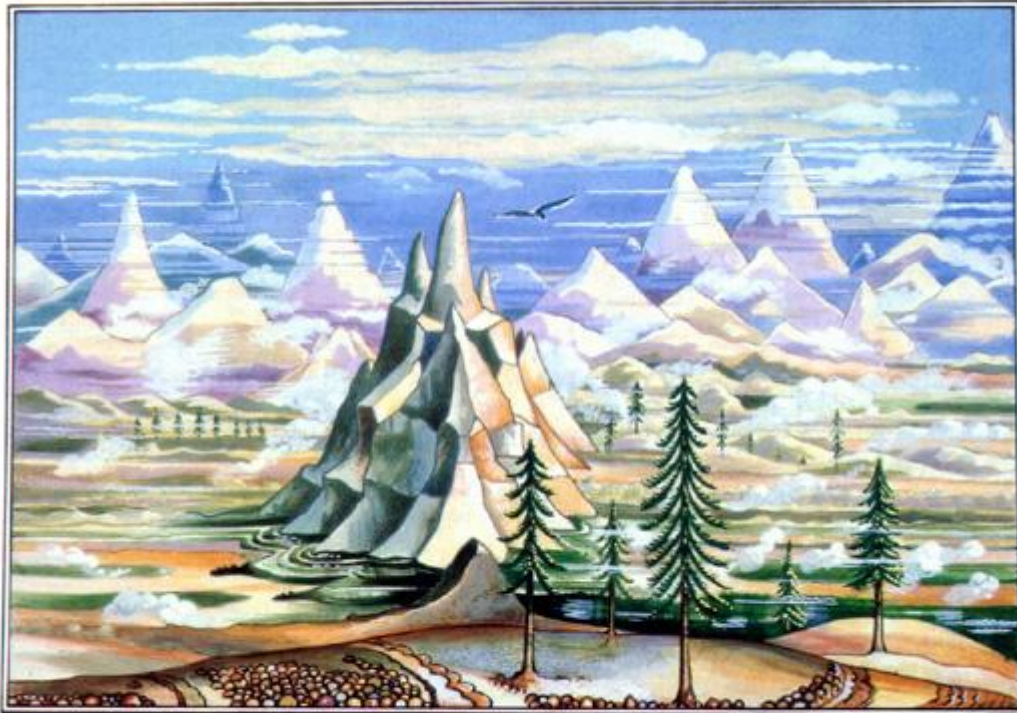
The Mountain-path

The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 4, *Over Hill and Under Hill*). The coloured version by H. E. Riddett was made for *The Hobbit Calendar 1976*, and has been used in some illustrated editions of the book; it was also used for the jacket of the American edition of *The Silmarillion*.

8. *The Misty Mountains looking West from the Eyrie towards Goblin Gate*



*The Misty Mountains looking West from the
Eyrie towards Goblin Gate*



*The Misty Mountains looking West from the
Eyrie towards Goblin Gate*

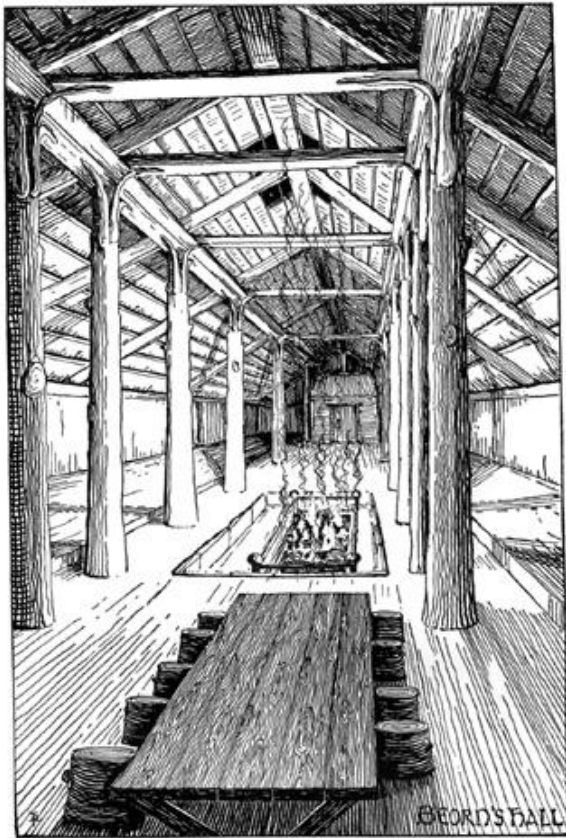
The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 6, *the Frying-Pan into the Fire*). The coloured version by H. E. Riddett was made for *The Calendar 1976*, and has been used in some illustrated editions of the book.

9. *Bilbo woke with the early sun in his eyes*



This painting, to illustrate the first words of Chapter 7 of *The Hobbit* (*Queer Lodgings*), was not used in the first English impression to contain coloured pictures, but appeared in the first American edition, 1938. It was reproduced in *The J. R. R. Tolkien Calendars 1973 and 1974* and in *The Hobbit Calendar 1976*. The eagle was inspired by the painting of a Golden Eagle by Archibald Thorburn.

10. *Beorn's Hall*



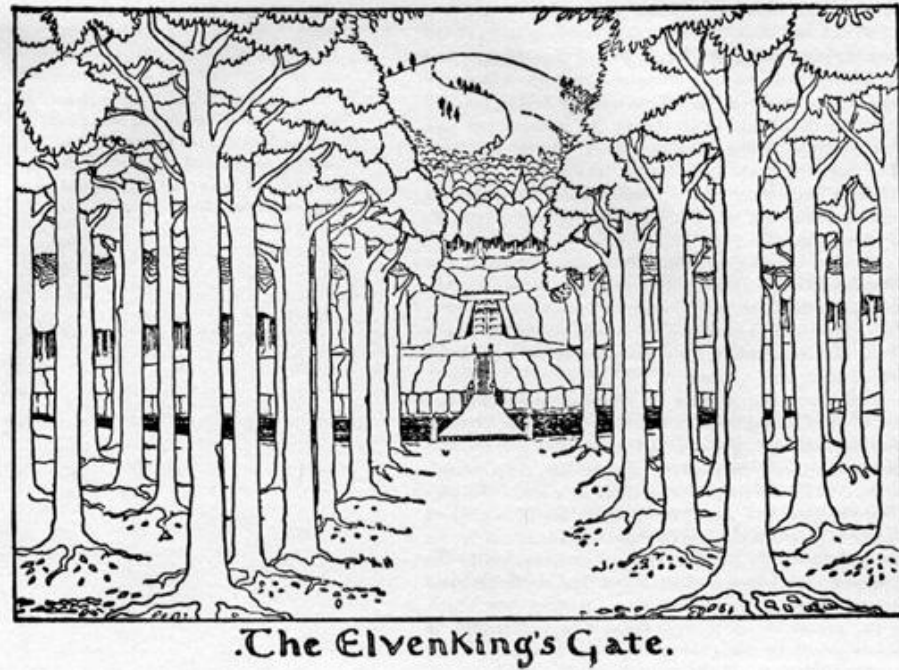
The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 7, *Queer Lodgings*). The coloured version by H. E. Riddett was made for *The Hobbit Calendar 1976*, and has been used in some illustrated editions of the book.

11. *The Elvenking's Gate (I)*



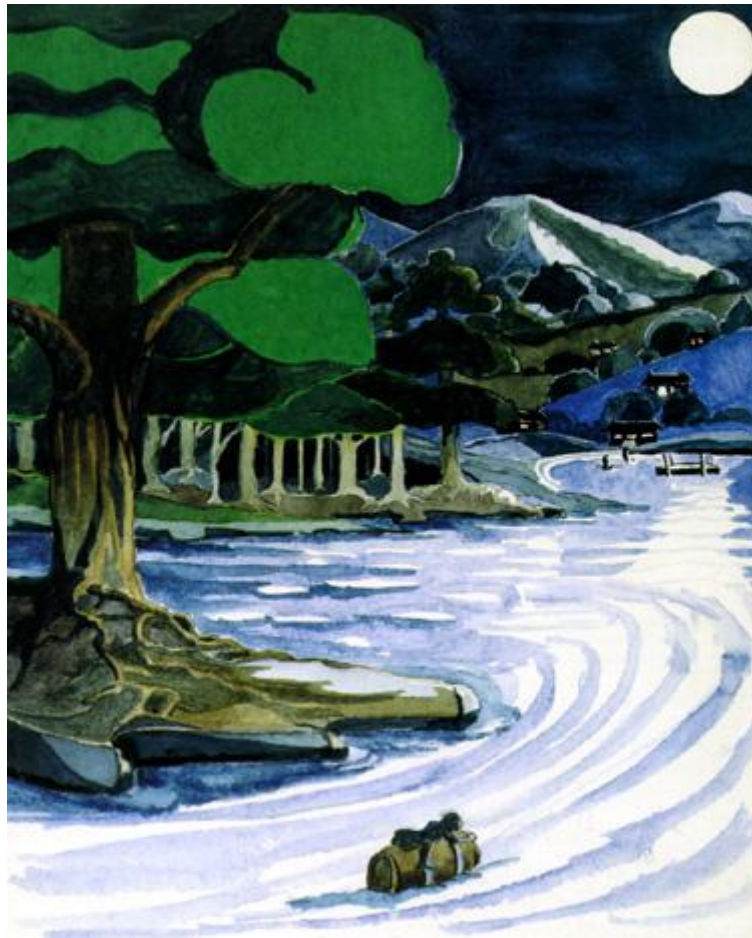
An unfinished painting to illustrate *The Hobbit*, Chapter 9 (*Barrels out of Bond*). It was published in *The J. R. R. Tolkien Calendar 1979*. See no. 12.

12. *The Elvenking's Gate (II)*



The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 9, *Barrels out of Bond*). The coloured version by H. E. Riddett was made for *The Hobbit Calendar 1976*, and has been used in some illustrated editions of the book.

13. *Bilbo comes to the Huts of the Raft-elves (I)*



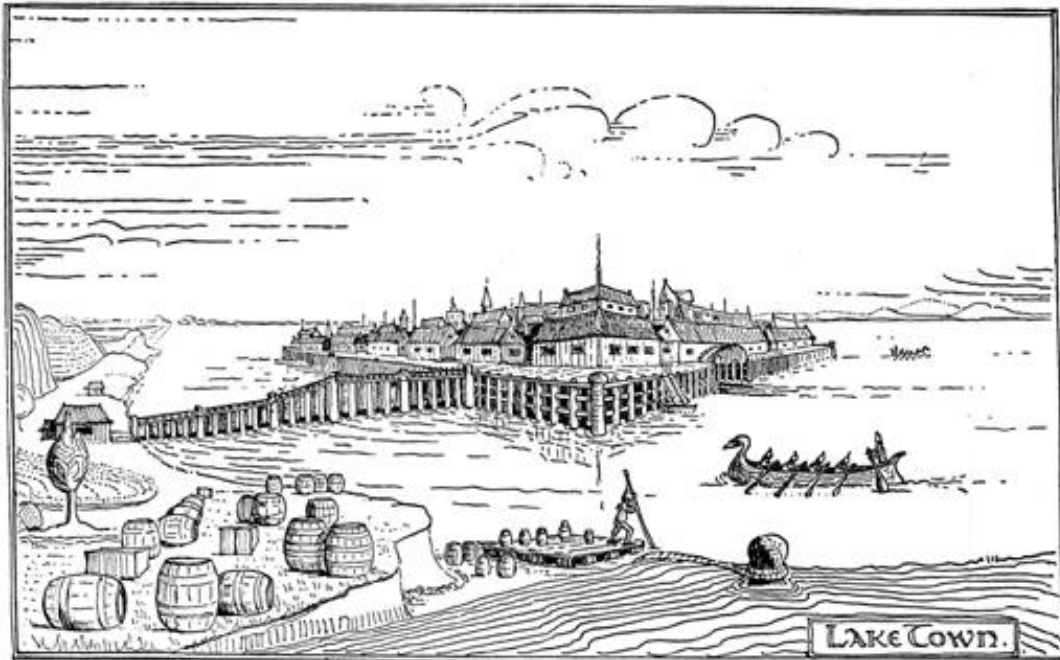
This painting, with the inscription 'Sketch for the Forest River, Hobbit Ch. IX', shows Bilbo's arrival on the barrel by the light of the full moon, whereas in the painting published with the book the sun has already risen (see no. 14). In the text the barrels arrived at the village of the Raft-elves while it was still dark: 'There was a dim sheet of water no longer overshadowed, and on its sliding surface there were dancing and broken reflections of clouds and stars.' This picture was published in *The J. R. R. Tolkien Calendar 1979*. The paper of the original is torn on the lower left-hand side and a blue underlay shows here.

14. *Bilbo comes to the Huts of the Raft-elves (II)*



See no. 13. Not used in the original impression of *The Hobbit*, 1937, which included no coloured illustrations, this painting appeared in the second English impression of the same year. It was the only one of the five submitted that was not used in the first American edition, 1938. In a letter written to the American publishers in March 1938 J. R. R. Tolkien, while approving their use of 'the Eagle picture' (no. 9, omitted from the first English impression to contain coloured illustrations), said that he was sorry that they had not selected 'the River-picture, in which on the whole the amateur artist caught the imagined scene most closely'. In the second English impression the picture carried the printed caption 'The dark river opened suddenly wide' (from Chapter 9, *Barrels out of Bond*). The painting was reproduced in *The J. R. R. Tolkien Calendars 1972 and 1974* and in *The Hobbit Calendar 1976*.

15. *Lake Town*

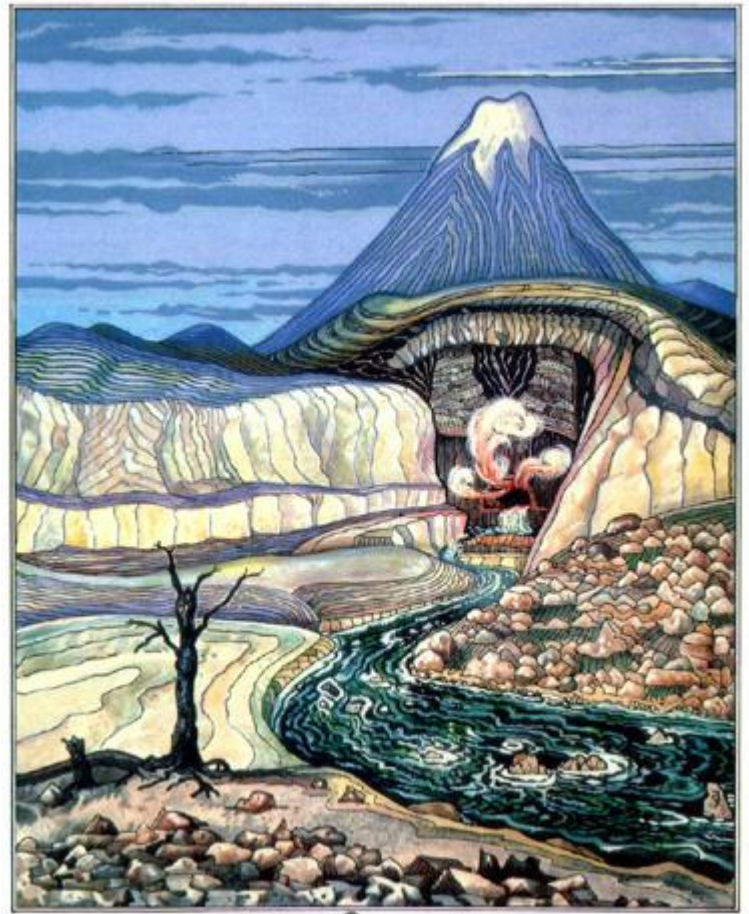


The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 10, *A Warm Welcome*). The coloured version by H. E. Riddett was made for *The Hobbit Calendar 1976*, and has been used in some illustrated editions of the book.

16. *The Front Gate*



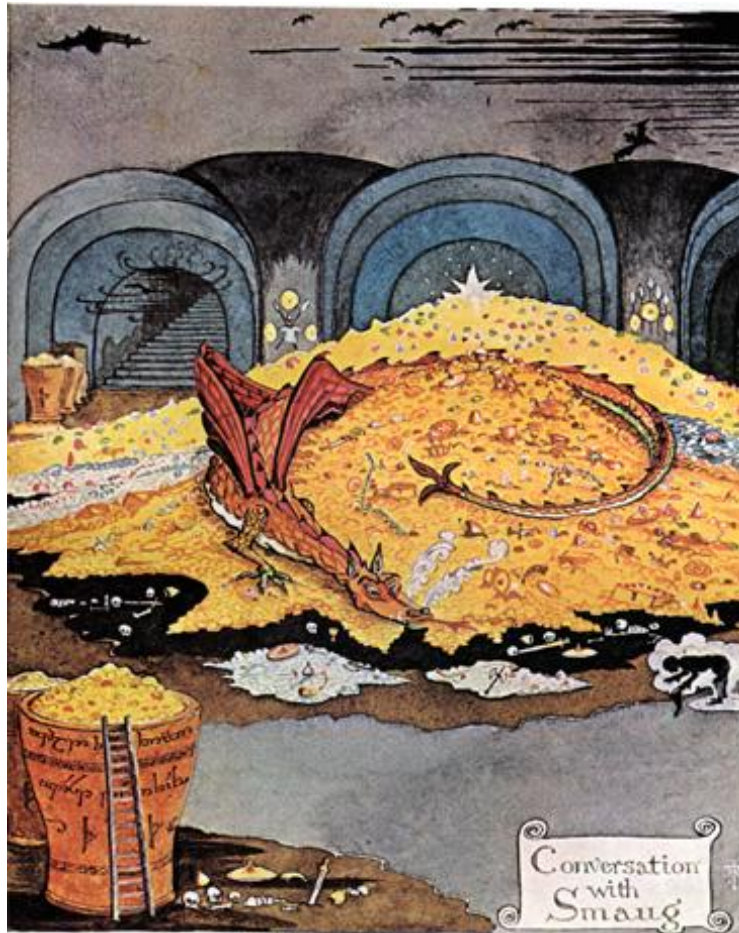
. The Front Gate .



. The Front Gate .

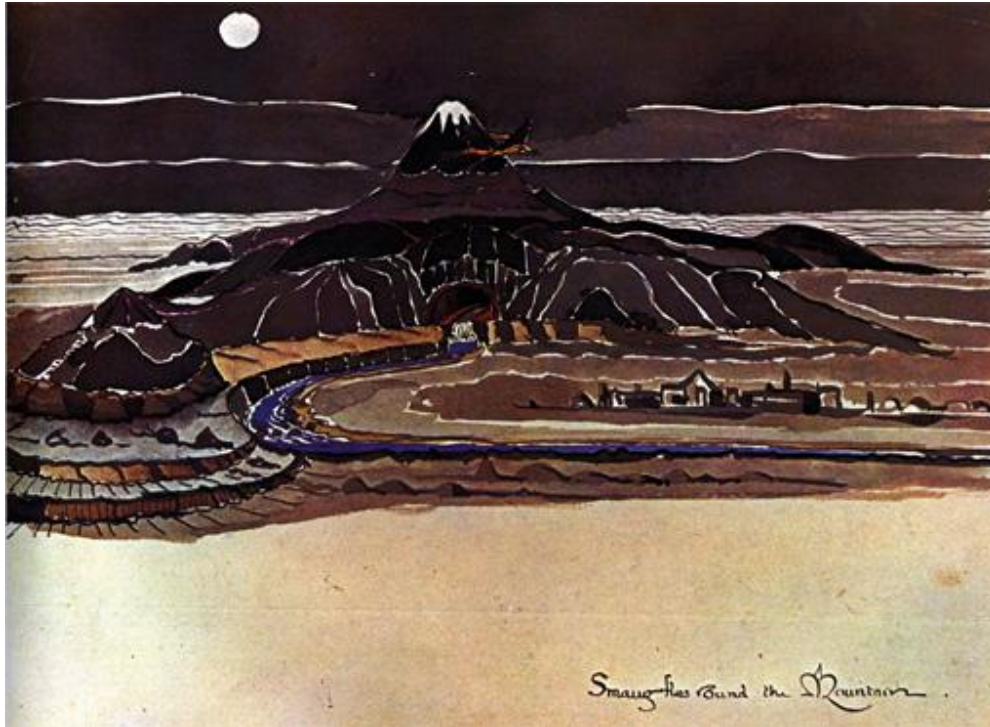
The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 11, *On the Doorstep*). The coloured version by H. E. Riddett was made for *The Hobbit Calendar 1976*, and has been used in some illustrated editions of the book.

17. Conversation with Smaug



Not used in the original impression of *The Hobbit*, 1937, which included no coloured illustrations, this painting appeared in the second English impression of the same year and in the first American edition, 1938. In the American edition the title and the J. R. R. T. monogram were obliterated; but both reproductions carried the printed caption 'O Smaug the Chiefest and Greatest of Calamities' (Bilbo's words to the Dragon, Chapter 12, *Inside Information*). The painting was reproduced in *The J. R. R. Tolkien Calendars 1973 and 1974* and in *The Hobbit Calendar 1976*.

18. *Smaug flies round the Mountain*



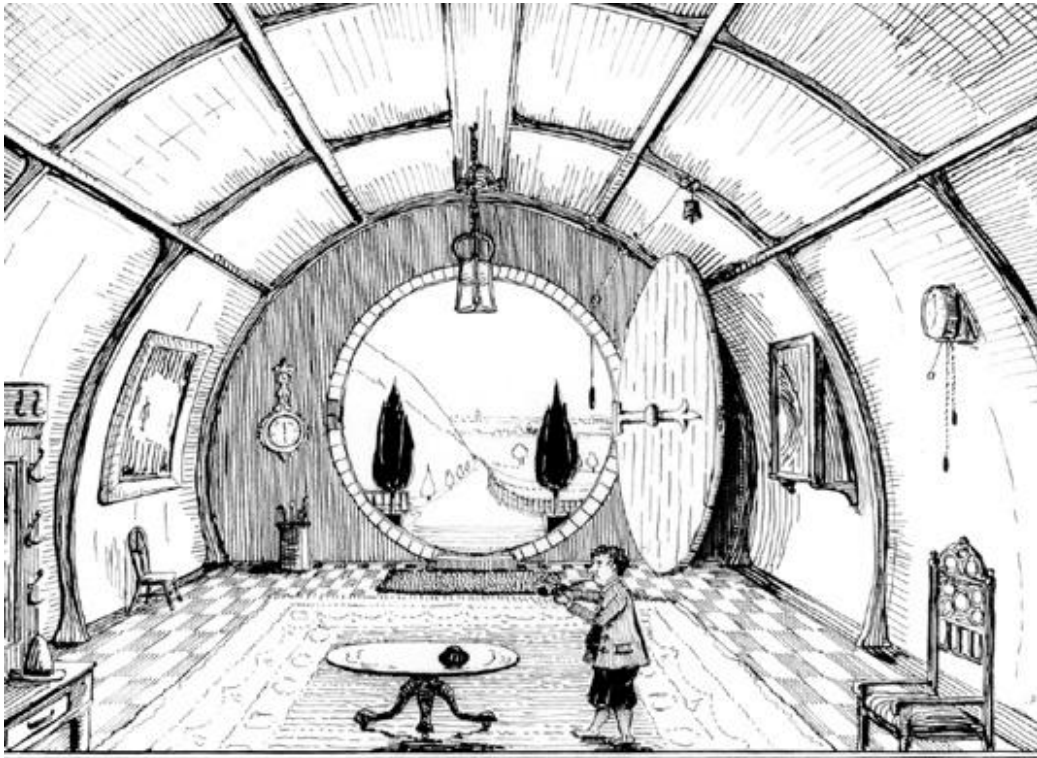
This painting of the Lonely Mountain, which shows the ruins of the town of Dale in the bend of the Running River, was published in *The J. R. R. Tolkien Calendar 1979*.

19. Death of Smaug



This sketch of the arrow shot by Bard the Bowman finding its mark in the Dragon's belly above burning Lake Town (*The Hobbit* Chapter 14, *Fire and Water*) was published in *The J. R. R. Tolkien Calendars* 1973 and 1974. The writing on the left side of the picture reads: 'The moon should be a crescent: it was only a few nights after the *New Moon* on Durin's Day'; in the left-hand bottom corner: 'Dragon should have a white *naked* spot where the arrow enters'; and at the bottom: 'Bard the Bowman should be doing something after release of arrow at extreme left point of the piles.'

20. *The Hall at Bag-End, Residence of B. Baggins Esquire*



*The Hall at Bag-End, Residence of
B. Baggins Esquire*



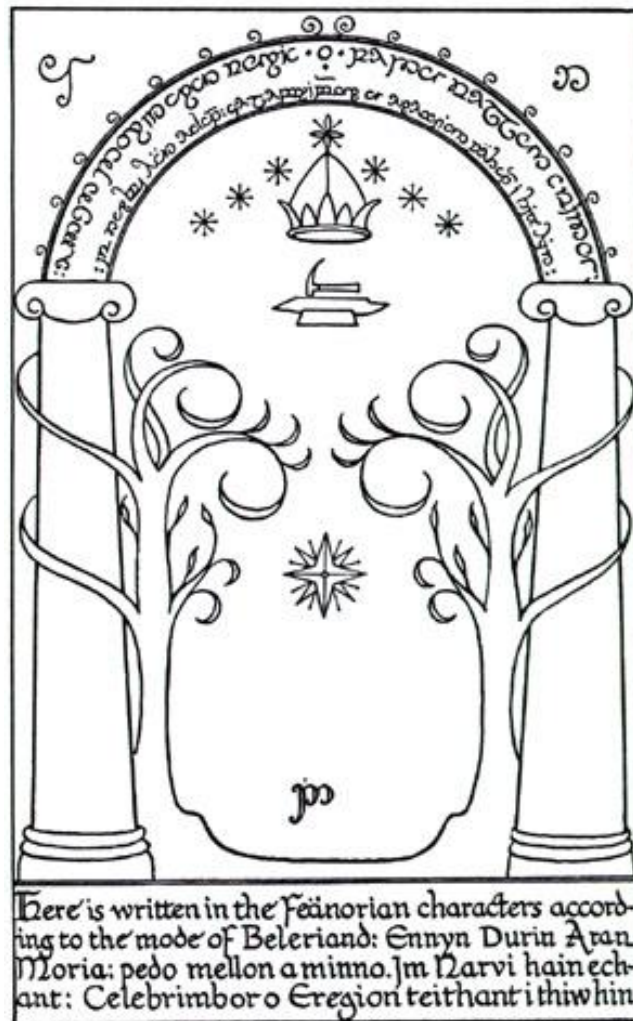
The original was published in the first impression of *The Hobbit*, 1937 (in Chapter 11, *On the Doorstep*). The coloured version by H. E. Riddett was first published in the English De Luxe edition and in a new edition of the Dutch translation (both 1976), and appeared also in *The J. R. R. Tolkien Calendar 1979*.

21. Old Man Willow



Crayon drawing to illustrate the description of the great willow-tree in *The Fellowship of the Ring*, Book I, Chapter 6, *The Old Forest*: 'Enormous it looked, its sprawling branches going up like reaching arms with many long-fingered hands, its knotted and twisted trunk gaping in wide fissures that creaked faintly as the boughs moved.' It was published in *The J. R. R. Tolkien Calendars 1973 and 1974*; a somewhat enlarged reproduction with a part of the picture excluded appeared in *The Lord of the Rings Calendar 1977*.

22. Doors of Durin and Moria Gate



Crayon drawing of the West Gate of Moria, on the western side of the Misty Mountains, by which the Fellowship of the Ring entered the Mines: cf. *The Fellowship of the Ring*, Book II, Chapter 4, *A Journey in the Dark*: 'Beyond the ominous water were reared vast cliffs, their stern faces pallid in the fading light: final and impassable.' It was published in *The J. R. R. Tolkien Calendars 1973 and 1974*, and in *The Lord of the Rings Calendar 1977* (slightly truncated at top and bottom).

The drawing of the Doors of Durin above is reproduced from the same chapter of *The Fellowship of the Ring*, where the words on the arch were thus translated by Gandalf: The Doors of Durin, Lord of Moria. Speak, friend, and enter. I, Narvi, made them. Celebrimbor of Hollin drew these signs.' It was only when Gandalf perceived that *pedo mellon a minno* should be translated 'Say "Friend" and enter', and uttered the word Mellon, that the Doors opened.

The Book of Mazarbul, found by the Fellowship of the Ring in the Chamber of Mazarbul in Moria, recorded the fortunes of the people of Balin the Dwarf. 'It had been slashed and stabbed and partly burned, and it was so stained with black and other dark marks like old blood that little of it could be read.' These facsimile pages were published in *The Lord of the Rings Calendar 1977*, accompanied by the following note on their interpretation:

I.

This page of the Book of Mazarbul exemplifies the late form of the Angerthas, called 'the usage of Erebor'. This use would be expected in a kind of diary, written, hastily and without attempt at calligraphy or meticulous consistency of spelling, by Dwarves coming from Dale. Almost all the runes can be interpreted by reference to the section on the Cirth in Appendix E to *The Lord of the Rings*, where also the modifications of the Angerthas Moria made by the Dwarves of Erebor are briefly described.

The Book of Mazarbul was written in Westron, the Common Speech, which in the pages here reproduced is represented, as throughout *The Lord of the Rings*, by Modern English. In writing the Common Speech the Dwarves tended to blend its customary spelling with certain phonetic usages: for they did not like to use any letter or rune in more than one value, nor to express a simple sound by combinations of letters. In representation of this, it will be found that the spelling here is not on the basis of one runic sign for each Modern English letter; for example, the word *chamber* in line 13 is spelt with only five runes, there being a rune for *ch* and a rune for *mb*.

In the transcript that follows these features are not indicated. It may be noted that the word *the* is represented by a short vertical stroke; the word *of* by the rune for *v*; and (often) the word *is* by the rune for *Z*. There are also single signs for *ai*, *ay*; *ea*; *ew*; *oa*; *ou*, *ow*. The rune in the top right-hand corner is the numeral 3.

The passage in *The Lord of the Rings* in which Gandalf reads out these pages will be found in *The Fellowship of the Ring*, Book II, at the beginning of Ch. 5, 'The Bridge of Khazad-du^m'. It is possible to make out a little more of the text than Gandalf was able to do in the Chamber of Mazarbul.

1 We drove out orns from the great gate and guard

2 (r)oom and took the first hall: we slew many in the br

3 (i)ght sun in the dale: Flo'i was killed by an arr

4 ow. He slew the great chiefta(in) Flo'i

5 under grass near Mirrormer(e). came

6 ken

7 (w?)e repaire(d)

8

9 We have taken the twentyfirst hall of northen

10 nd to dwell in There is g(ood) air.
11 that can easily be
12 watched..... the shaft is clear
13 Balin has set up his seat in the chamber of Maz
14 arbul ga(th)ered
15 gold.....
16
17 wonderful (lay?) Durin's Axe.sil
18 ver helm Balin h(a)s ta(k)en them for his own
19 Balin is now lord of Moria:

* * * * *

20 today we found truesilver
21 wellforged hel(m)....
22 n. .coat m(ade7) all of purest mithril.
23 Iin to seek for the upper armouries of the third deep
24 go westwards to s..... to Hollin gate

* * * *

II.

Gandalf paused and set a few leaves aside. 'There are several pages of the same sort, rather hastily written and much damaged,' he said; 'but I can make little of them in this light. Now there must be a number of leaves missing, because they begin to be numbered *five*, the fifth year of the colony, I suppose. Let me see! No, they are too cut and stained; I cannot read them. We might do better in the sunlight. Wait! Here is something: a large bold hand using an Elvish script.'

'That would be Ori's hand,' said Gimli, looking over the wizard's arm. 'He could write well and speedily, and often used the Elvish characters.'

'I fear he had ill tidings to record in a fair hand,' said Gandalf.

The Fellowship of the Ring, Book II,

Ch. 5, 'The Bridge of Khazad-du^m'.

This page is written in the later or Westron convention, in its northern variety, in the application of the Elvish signs to the Common Western Speech. The script can be interpreted from the information given in Appendix E to *The Lord of the Rings*; but the following points may be noted. The vowels are expressed not by *tehtar* but by separate letters, *a*, *e*, *o*, *u* being represented by the *tengwar* 24, 35, 23, 22 respectively (see the table in *The Lord of the Rings*, Appendix E), and *i* by an *i* undotted or with an acute stroke above. For *y*, as in *many* line 9, a *j* is used, and for *w* both *tengwar* 22 and 25; but the diph-thongs *ou*, *ow* (as in *sorrow* line 3, *dou(b)t* line 13) and *ew* (as in *slew* line 9) are expressed by a curl over the first element, and *ay* (as in *day* line 4) by two dots over the *a*-letter, *e* is often indicated (as in *alone* line 6, *Silverlode* line 10) by a dot placed under the preceding letter.

A bar over a consonant is used to show that it is preceded by a nasal, as in *went* line 6; and a double consonant may be expressed by a bar beneath the latter, as in *barred* line 13. For double *l* *tengwa* 28 is used.

The runic figure at the bottom of the page is the numeral 5.

1 r arz (probably for *ars*, the end of *years*?)

2 since ready

3 sorrow (y)ester

4 day being the tenth of november

5 Balin lord of Moria fell

6 in Dimrill Dale: he went alone

7 to look in Mirrormere. an orc

8 shot him from behind a stone. we

9 slew the orc but many more ca.....

10 p from east up the Silverlode

11 we rescued Balin's b(ody)

12re a sharp battle

13 we have barred the gates but doubt if

14 can hold them long. if there is

15 no escape it will be a horrible fate (to)

16 suffer - but I shall hold

III.

The last page of the Book of Mazarbul. The runes employed are the same as those on the first of these facsimiles, though the hand is different and the shapes differ in detail. The last line is in the same Elvish alphabet as that used on the second page.

1 We cannot get out: we cannot get out

2 they have taken the bridge and second h

3 (a)ll. Fra'r &. Lo'ni & Na'li fell the

4 re bravely wh(ile the) rest retr..... ..

5 Ma(zarb)ul. We still ho.....

6 g: but hope u..... n..... (O'?)ins p

7 arty went 5 days ago but (today) only

8 4 returned: the pool is up to the wall

9 at Westgate: the watcher in the water too

10 k O'in - we cannot get out: the end com

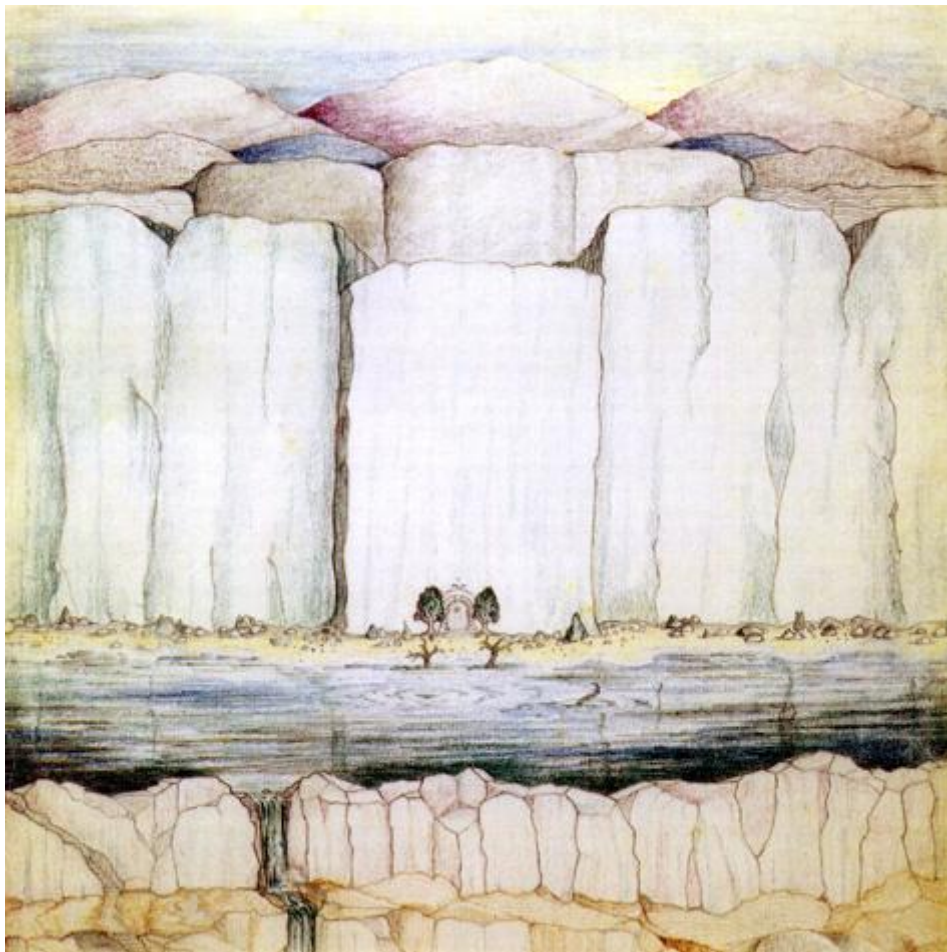
11 es soon we hear drums drums in the deep

They are coming

24. Moria Gate (The Steps to the East Gate)



Crayon drawing of the steps leading up to the Great Gates of Moria on the eastern side of the Misty Mountains; cf. *The Fellowship of the Ring*, Book II, Chapter 5, *The Bridge of Khazad-dûm*: 'Out of the Gates they ran and sprang down the huge and age-worn steps, the threshold of Moria.' This picture was published in *The J. R. R. Tolkien Calendar 1973*.

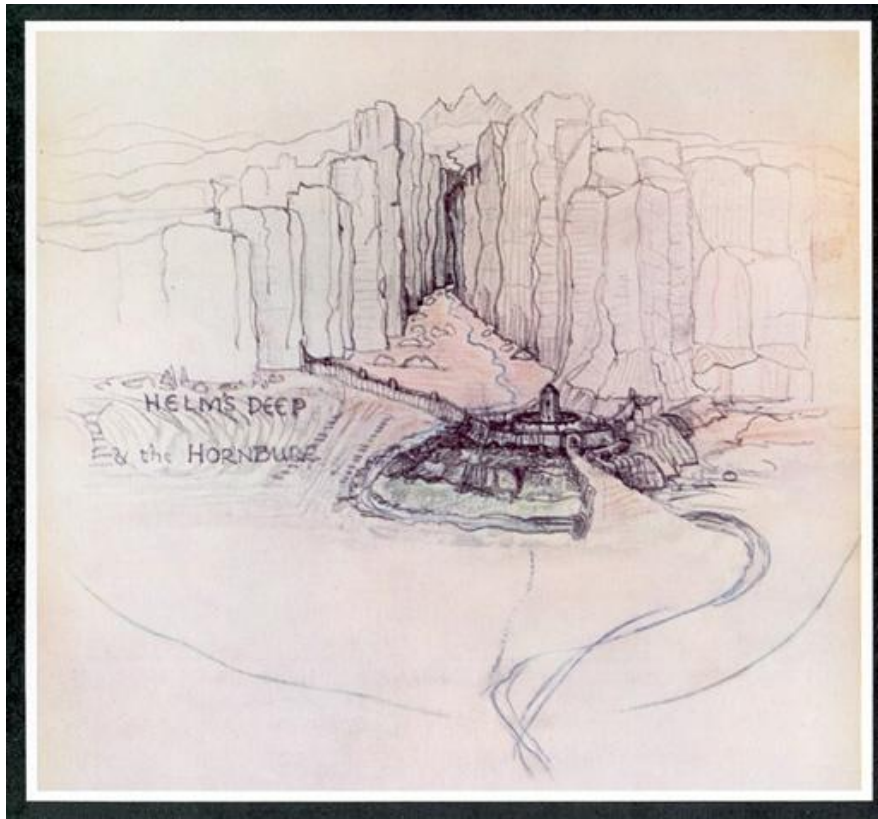


25. *The Forest of Lothlórien in Spring*



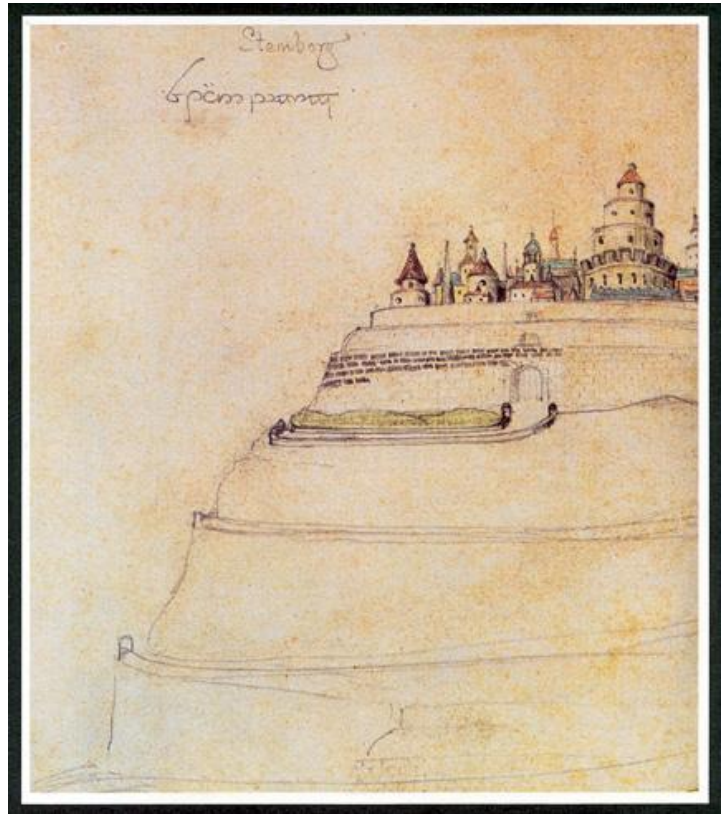
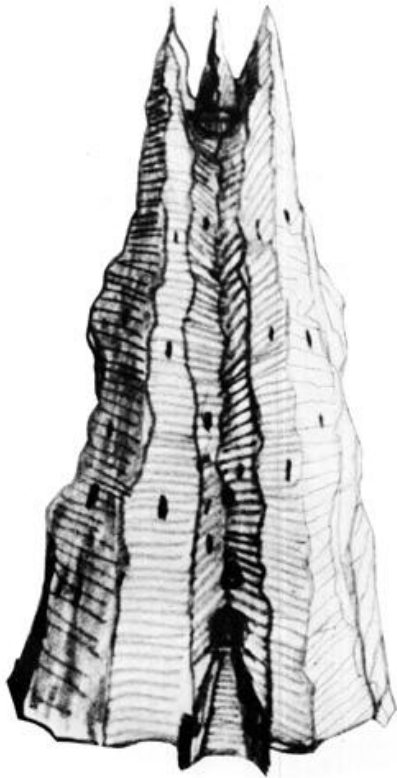
Crayon drawing of the mallorn trees of Lothlórien; cf. *The Fellowship of the Ring*, Book II, Chapter 6: 'There are no trees like the trees of that land. For in the autumn their leaves fall not, but turn to gold. Not till the spring comes and the new green opens do they fall, and then the boughs are laden with yellow flowers; and the floor of the wood is golden, and golden is the roof, and its pillars are of silver, for the bark of the trees is smooth and grey.' This reproduction is as published in *The J. R. R. Tolkien Calendar 1974*; an enlarged reproduction, with some of the picture including the title cut out, appeared in *The Lord of the Rings Calendar 1977*.

26. *Helm's Deep and the Hornburg*



This sketch was done on a page from an examination script, and partly over the handwriting itself; in the reproduction (published in *The Lord of the Rings Calendar 1977*) the writing has been removed. A description is given in *The Two Towers*, Book III, Chapter 7, of *the Horn-burg on the Hornrock*, the gorge of Helm's Deep, and the Deeping Stream.

27. Orthanc and Minas Tirith

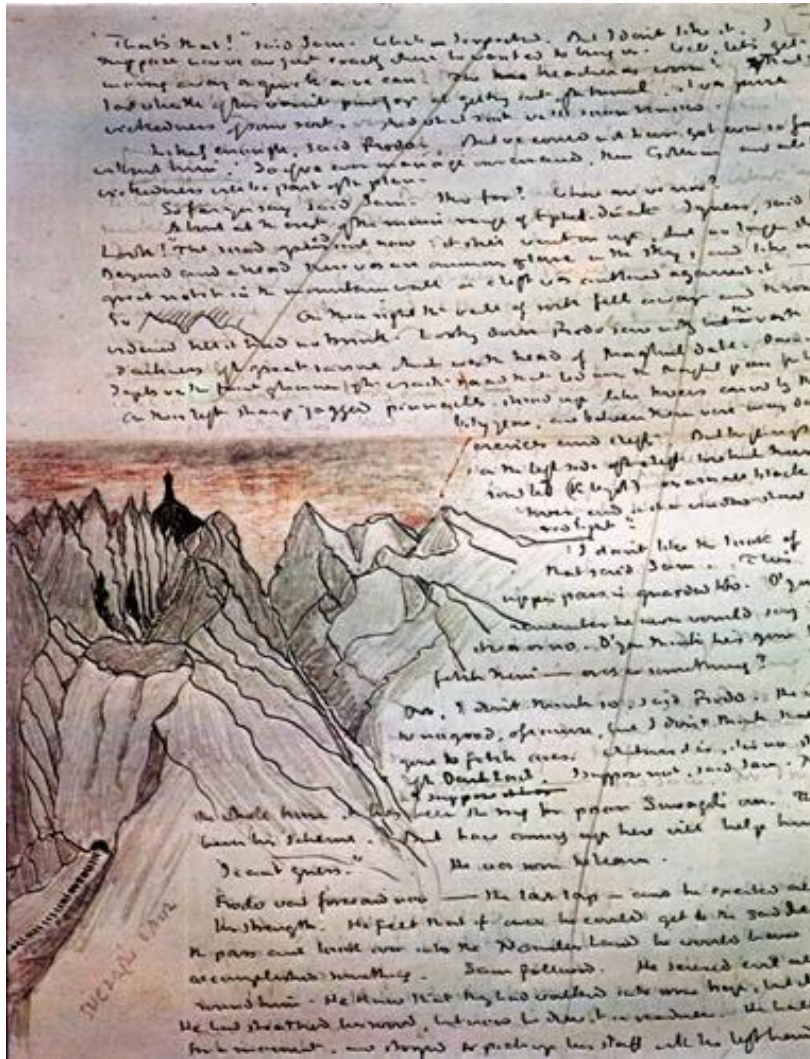


These two sketches were published together in *The Lord of the Rings Calendar 1977*. The illustration of Orthanc, the tower of Isengard, is one of several different conceptions sketched by J. R. R. Tolkien, but this agrees best with the description in *The Two Towers*, Book III, Chapter 8, *The Road to Isengard*: 'A peak and isle of rock it was, black and gleaming hard: four mighty piers of many-sided stone were welded into one, but near the summit they opened into gaping horns, their pinnacles sharp as the points of spears, keen-edged as knives.'

The unfinished picture of Minas Tirith is entitled *Stanburg* in Feanorian (Elvish) letters, and *Stanburg* and *Steinburg* in Roman letters (only the latter visible in the reproduction). *Stanburg* is Old English (and *Steinburg* Old Norse), meaning 'Stone-fortress, Stone-city';

Minas Tirith was called 'Stone-city' by the Woses (the Wild Men of the Woods in the White Mountains) in *The Return of the King*, Book V, Chapter 5, though its usual name in Rohan (as translated into Old English) was *Mundburg*, 'Guardian-fortress'.

28. Shelob's Lair



This sketch was published (but with less of the manuscript page shown) in *The Lord of the Rings Calendar 1977*, together with the following note:

The writing accompanying this picture is a fragment of an early draft of the passage in *The Two Towers* (Book IV, Chapter 8, *The Stairs of Cirith Ungol*) in which is described Sam and Frodo's first sight of the Tower of Cirith Ungol. In this draft Gollum had already disappeared at this point in the story.

29. Dunharrow



The original of this picture in crayon bears a note on the back: 'No longer fits story'. It was published in *The Lord of the Rings Calendar 1977*, accompanied by the following note:

This picture of the Firienfeld and the climbing road marked at each angle by the carved Pukel-men was done at a time when the conception of the Dark Door (leading to the Paths of the Dead) was somewhat different from the description in the published work. There it is said: 'Dividing the upland into two there marched a double line of unshaped standing stones that dwindled into the dusk and vanished in the trees. Those who dared to follow that road came soon to the black Dimholt under Dwimorberg, and the menace of the pillar of stone, and the yawning shadow of the forbidden door.' (*The Return of the King*, Book V, Chapter 3, *The Muster of Rohan*). In the picture there is no sign of the dark wood (the Dimholt), or the pillar of stone; it seems that the Dark Door lies in the cleft at the end of the double line of stones across the Firienfeld.

30. Orodruin and Barad-dur



The sketch of Orodruin (Mount Doom) was done on a rejected page of the manuscript of *The Return of the King*, Book VI, Chapter 3, *Mount Doom*. In the original the tongue of flame at the cone of the mountain is coloured red, and beneath the words visible in the reproduction is written 'Mt Doom from the North'. In this sketch is seen the 'long sloping causeway that led up on to the Mountain's eastern side', carrying Sauron's Road from Barad-dur up to the dark entrance of the Sammath Naur, the Chambers of Fire. It was published as an inset to the painting of Barad-dur in *The Lord of the Rings Calendar 1977*.

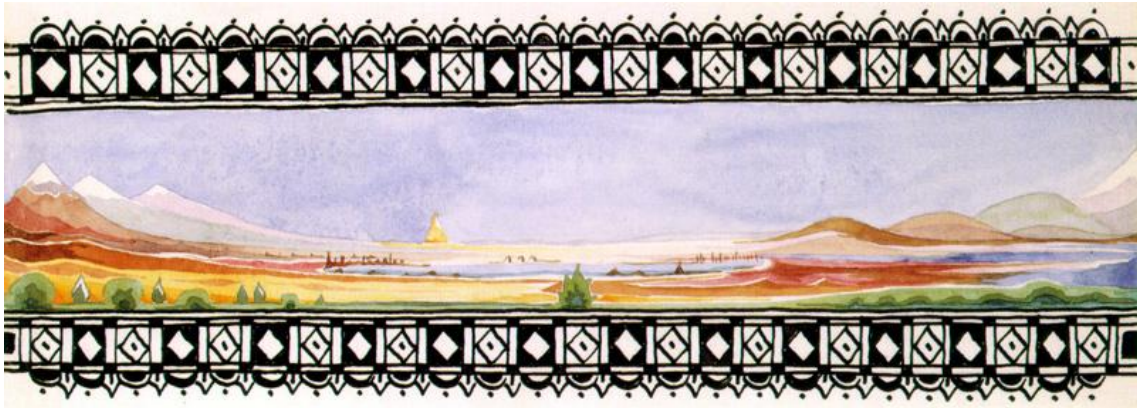
The painting shows a door on the eastern side of the fortress with Mount Doom to the westward. It was published in *The J. R. R. Tolkien Calendars 1973 and 1974*, and again in *The Lord of the Rings Calendar 1977* in a slightly enlarged and truncated reproduction together with the sketch of Orodruin as an inset.

31. *Taniquetil*



This watercolour dates in all probability from the same period (1927-8) as the other Silmarillion paintings. It was published in *The J. R. R. Tolkien Calendar 1974*, and again in *The Silmarillion Calendar 1978*. Taniquetil, called also Oiolosse:, Amon Uilos, and Mount Ever-white, was the highest or the mountains that guarded Valinor and the highest mountain of Arda, 'upon whose summit Manwe: set his throne'. In the foreground is one of the white swan-ships of the Telerin Elves who dwelt on the coast of Aman.

32. *Lake Mithrim*



This watercolour, dated 1927, was published in *The Silmarillion Calendar 1978*, together with the heraldic devices of Fe:anor, Fingolfin, Hador, and Ea:rendil, who were associated with the region (Ea:rendil through his father Tuor). In this book these devices have been grouped with others that appeared in the same Calendar (see no. 47). Lake Mithrim lay in the east of Hithlum; about its shores the divided hosts of the Noldorin Elves made their encampments after their return to Middle-earth (*The Silmarillion* Chapter 13, *Of the Return of the Noldor*).

33. *Nargothrond (I)*



This unfinished watercolour of the entrances to the great underground fortress of Finrod Felagund was no doubt painted during the same period as the drawing of Nargothrond, see no. [34](#). It was published in *The Silmarillion Calendar 1978*.

34. Nargothrond (II)

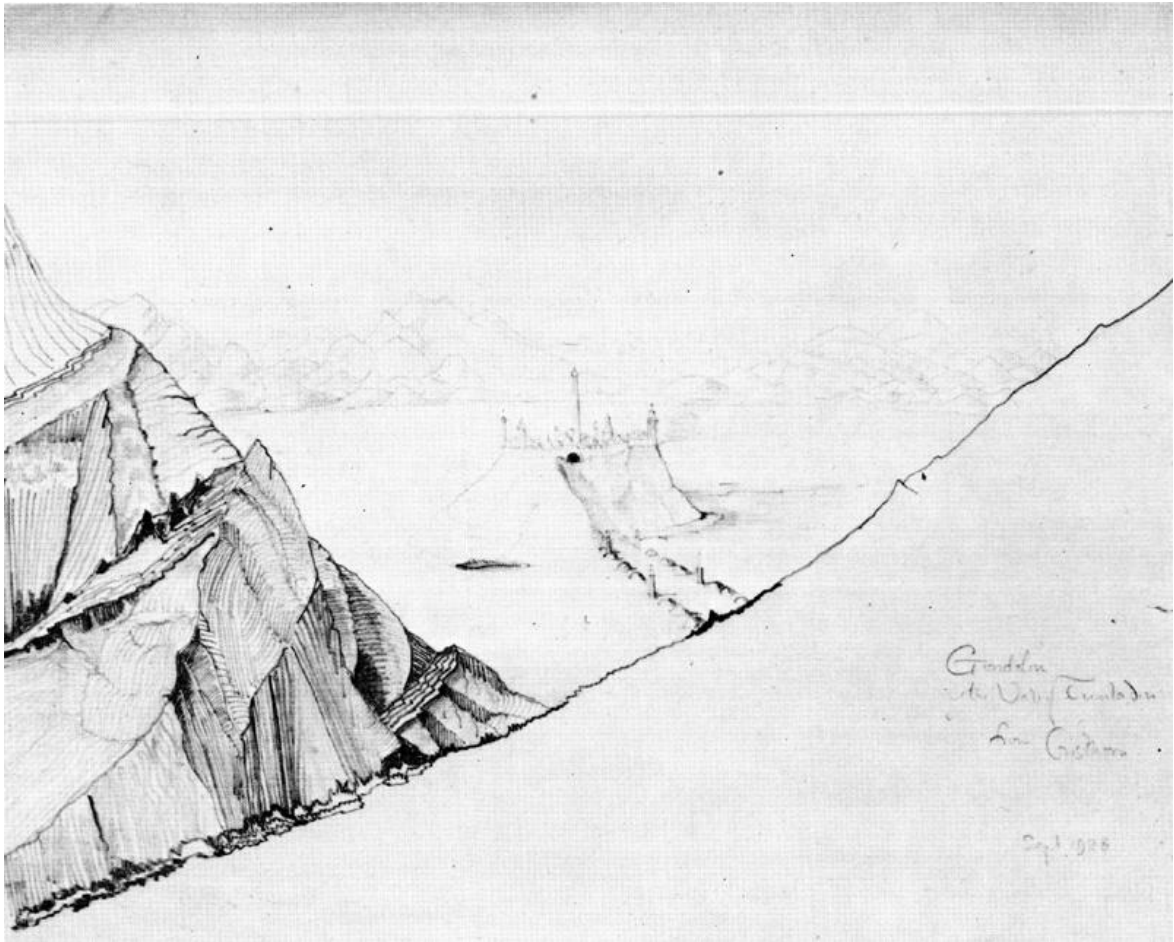


This drawing of Nargothrond, showing a different conception of the doors from that in the watercolour (no. 33), has not been previously published in its original form, but the coloured version by H. E. Riddett appeared in *The Silmarillion Calendar 1978*. The original was done at Lyme Regis in Dorset in 1928. The entrance to Nargothrond is shown as it was before the great bridge of Tu'rín was built over the River Narog (*The Silmarillion* Chapter 21, *Of Túrin Turambar*).

34. *Nargothrond (II) Coloured*



35. Gondolin and the Vale of Tumladen



This drawing, dated September 1928, has not been previously published in its original form, but the coloured version by H. E. Riddett appeared in *The Silmarillion Calendar 1978*. The name Cristhorn, seen in the pencilled title, means 'The Eagles' Cleft'; it was afterwards changed to *Cirith Thoronath*, of the same meaning. Here Glorfindel fought with the Balrog who ambushed those who fled from the sack of the city (*The Silmarillion* Chapter 23, *Of Tuor and the Fall of Gondolin*).

35. *Gondolin and the Vale of Tumladen coloured*



36. *Tol Sirion*



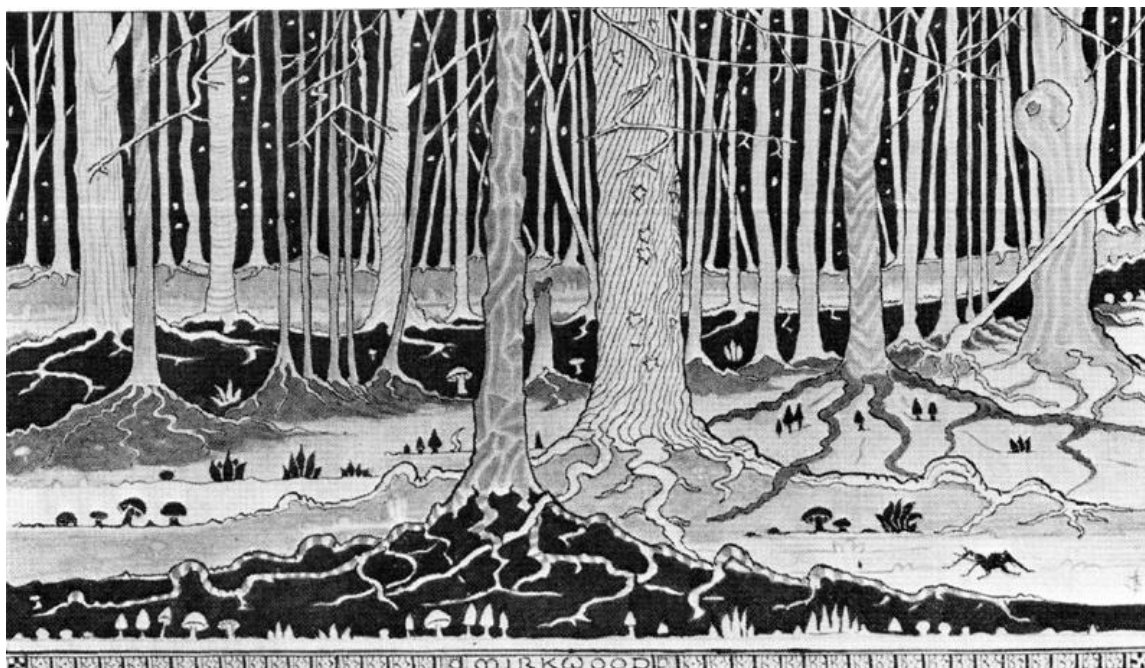
This drawing has not been previously published in its original form, but the coloured version by H. E. Riddett appeared in *The Silmarillion Calendar 1978*. The original, like no. 34, was done at Lyme Regis in Dorset in 1928.

The picture shows Minas Tirith, the watchtower of Finrod Felagund, on the island of Tol Sirion, which after its capture by Sauron was named Tol-in-Gaurhoth, the Isle of Were-wolves. To the left are Ered Wethrin, the Mountains of Shadow, and to the right the western edge of Dorthonion (Taur-nu-Fuin); beyond lies the wide plain of Ardgalen, called after its devastation Anfauglith, and on the far northern horizon is the line of Ered Engrin, the Iron Mountains, with smoke hanging over Thangorodrim.

36. Tol Sirion coloured



37. Mirkwood and Beleg finds Gwindor in Taur-nu-Fuin (entitled Fangorn Forest)



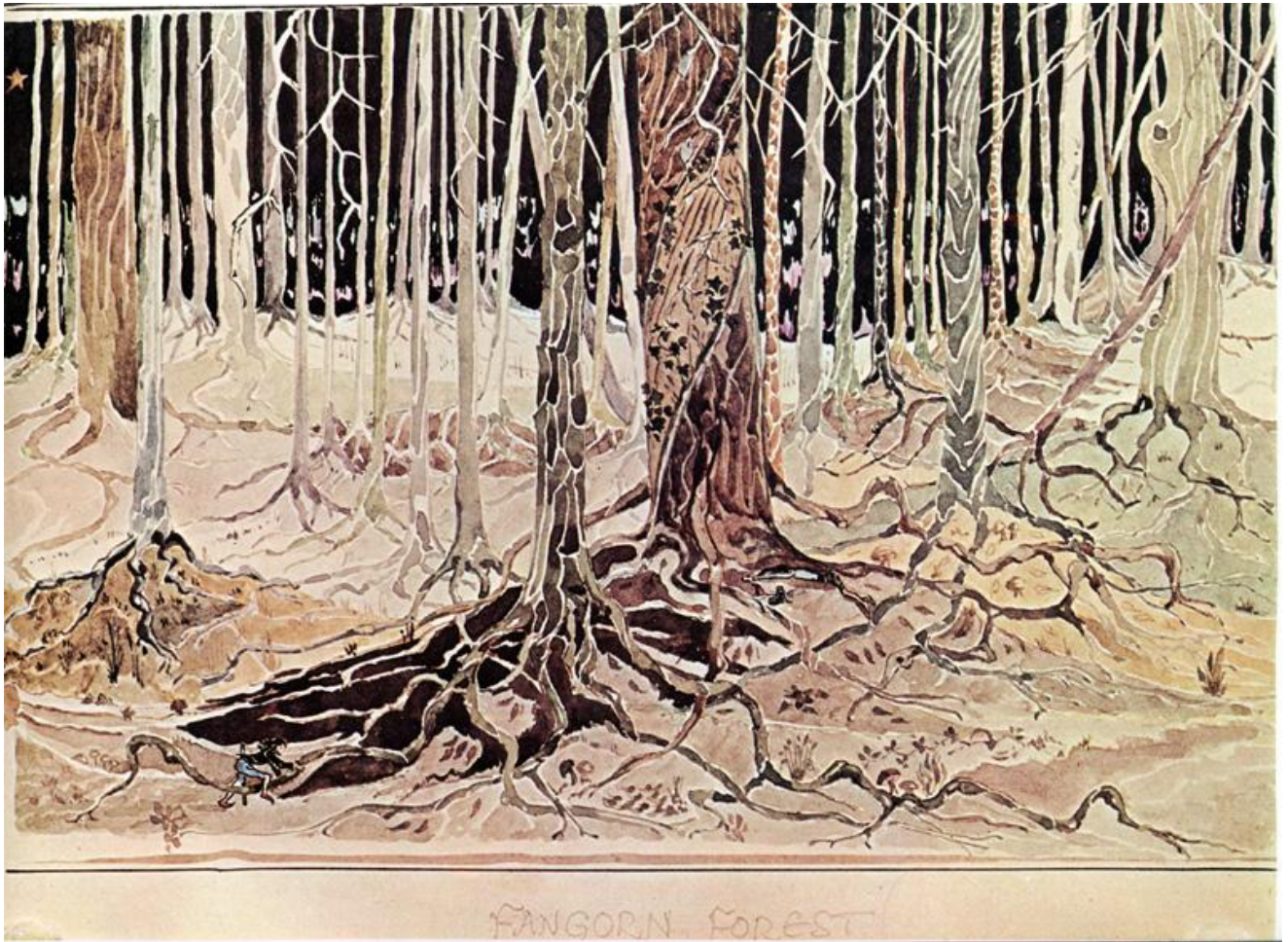
The black and white picture of Mirkwood was published in the first impression of *The Hobbit*, 1937 (in Chapter 8, *Flies and Spiders*, though intended to be the endpaper); the original was given by J. R. R. Tolkien to a friend and cannot now be traced.

The painting on the opposite page appeared first in *The J. R. R. Tolkien Calendar 1974*, and an enlargement of the central area of the picture in *The Lord of the Rings Calendar 1977*, in both Calendars captioned 'Fangorn Forest', as in the title inscription, in the hand of the artist, on the painting itself. In *The Silmarillion Calendar 1978* the same reproduction as in 1977 was used, but this time captioned 'Beleg finds Gwindor in Taur-nu-Fuin'. The reason for this is that while preparing the 1978 Calendar I realised the original significance of the painting.

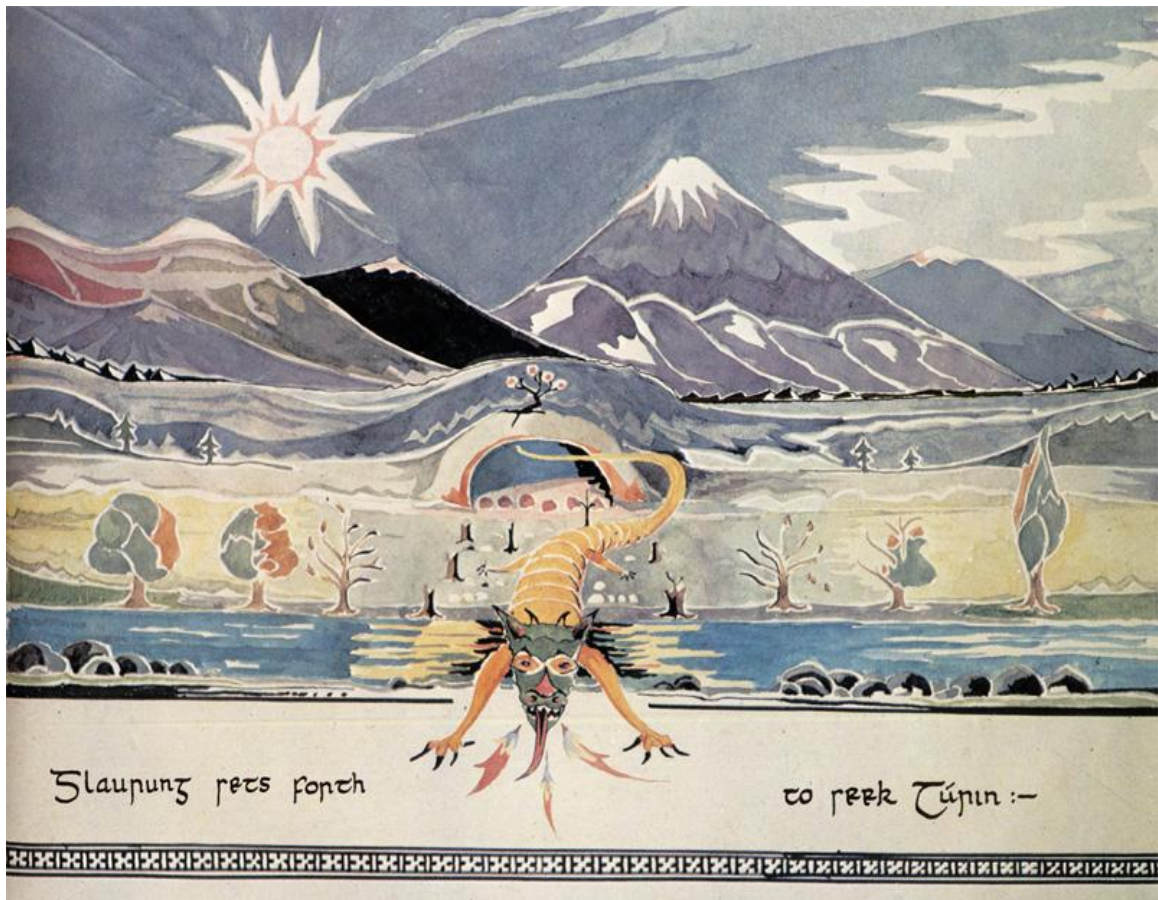
J. R. R. Tolkien stated in a letter of 1937 that the picture of Mirkwood for *The Hobbit* was itself redrawn from a painting made earlier to illustrate the passage in *The Silmarillion* (Chapter 21) where Beleg finds Gwindor in the forest of Taur-nu-Fuin. That painting is beyond question the one reproduced here, despite the title 'Fangorn Forest'. In view of the title the two figures would naturally be taken to be the hobbits Pippin and Merry, straying in Fangorn before their encounter with Treebeard (*The Two Towers*, Book III, Chapter 4). It is clear, however, that this is not so; the figures are elves and not hobbits; and the elf climbing over the tree-roots is Beleg Strongbow of Doriath, bearing his great sword Anglachel (which was afterwards reforged for Tu'rín and from which he became known as the Black Sword of Nargothrond). The other is Gwindor of Nargothrond, lying exhausted after his escape from the mines of Angband, with his lamp beside him.

The only possible explanation is that J. R. R. Tolkien decided that the *Silmarillion* painting could nevertheless be used, in the 1974 Calendar, as an illustration of the hobbits in Fangorn Forest. It was probably done at the same time as the other *Silmarillion* paintings in the late 1920s.

37. (entitled *Fangorn Forest*) coloured



38. *Glaurung sets forth to seek Turin*



This painting, dated 1927, was published in *The Silmarillion Calendar 1978*. The title is in Old English letters, which J. R. R. Tolkien frequently used when writing in a formal style. At the time of the painting the name of the Father of Dragons was Glorund, not Glaurung, and for the reproduction in the Calendar I rewrote the Old English lettering in precisely similar form in order to introduce the name by which the Dragon is known in the published work. The entrance to Nargothrond is here seen as a single arch, unlike the triple doors seen in nos. 33 and 34.

39. Polar Bear had fallen from top to bottom onto his nose

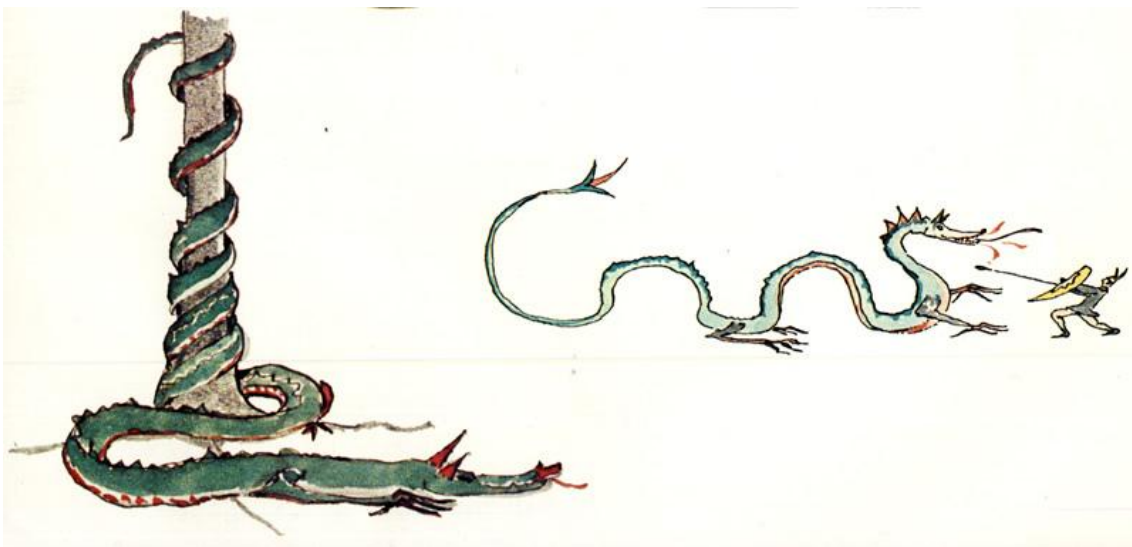


Published in *The Father Christmas Letters*, 1976, and again (with the decorative borders removed) in *The J. R. R. Tolkien Calendar 1979*, this painting of the interior of Cliff House at the North Pole, together with a letter describing the event, was delivered to J. R. R. Tolkien's children at Christmas 1928, and thus belongs to the prolific period of painting from which derive the illustrations to *The Silmarillion* in this book.

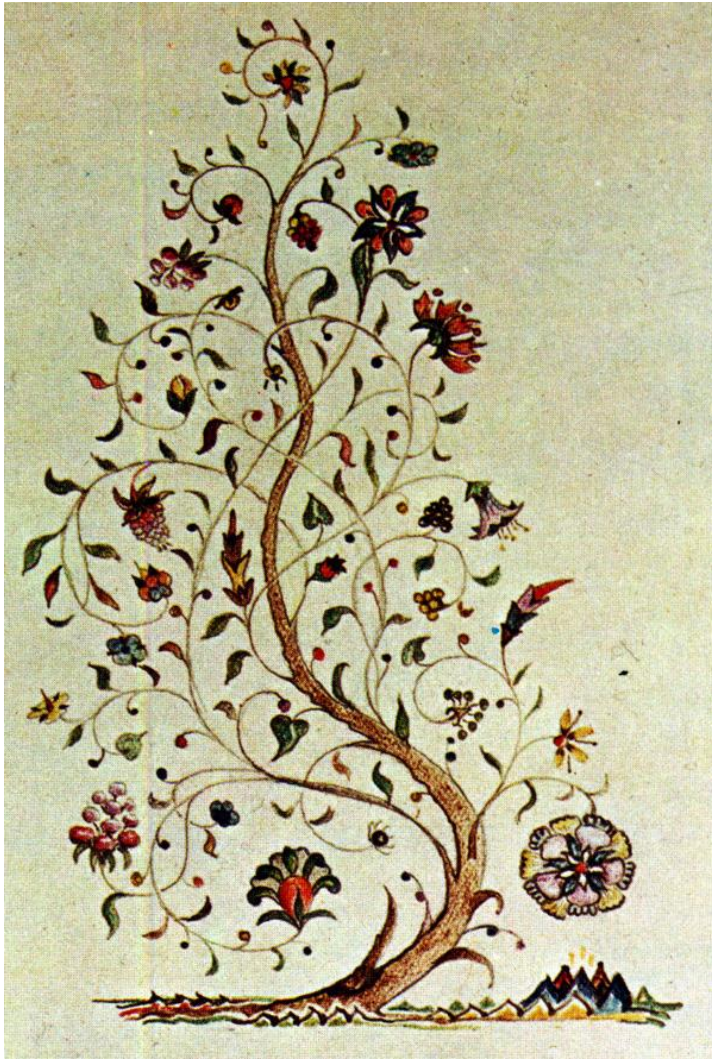
40. Three Dragons



These paintings date from the same period (1927-8) as the paintings and drawings illustrating *The Silmarillion*. Beneath the coiled dragon at the top appear in the original some words from the Old English poem *Beowulf* (line 2561): *hringbogan heorte gefysed*, rendered in J. R. R. Tolkien's translation of the poem 'The heart of the coiling beast was stirred'. The three dragons were published in *The J. R. R. Tolkien Calendar 1979*, but the uppermost (in colour) and the warrior contending with a dragon (uncoloured) were used to illustrate the catalogue of the exhibition at the Ashmolean Museum, Oxford, and the National Book League, London, in 1976-7, and the former, as an embossed design in red, silver, and gold, appears on the cover of the De Luxe edition of *The Hobbit* (1976).



41. Trees

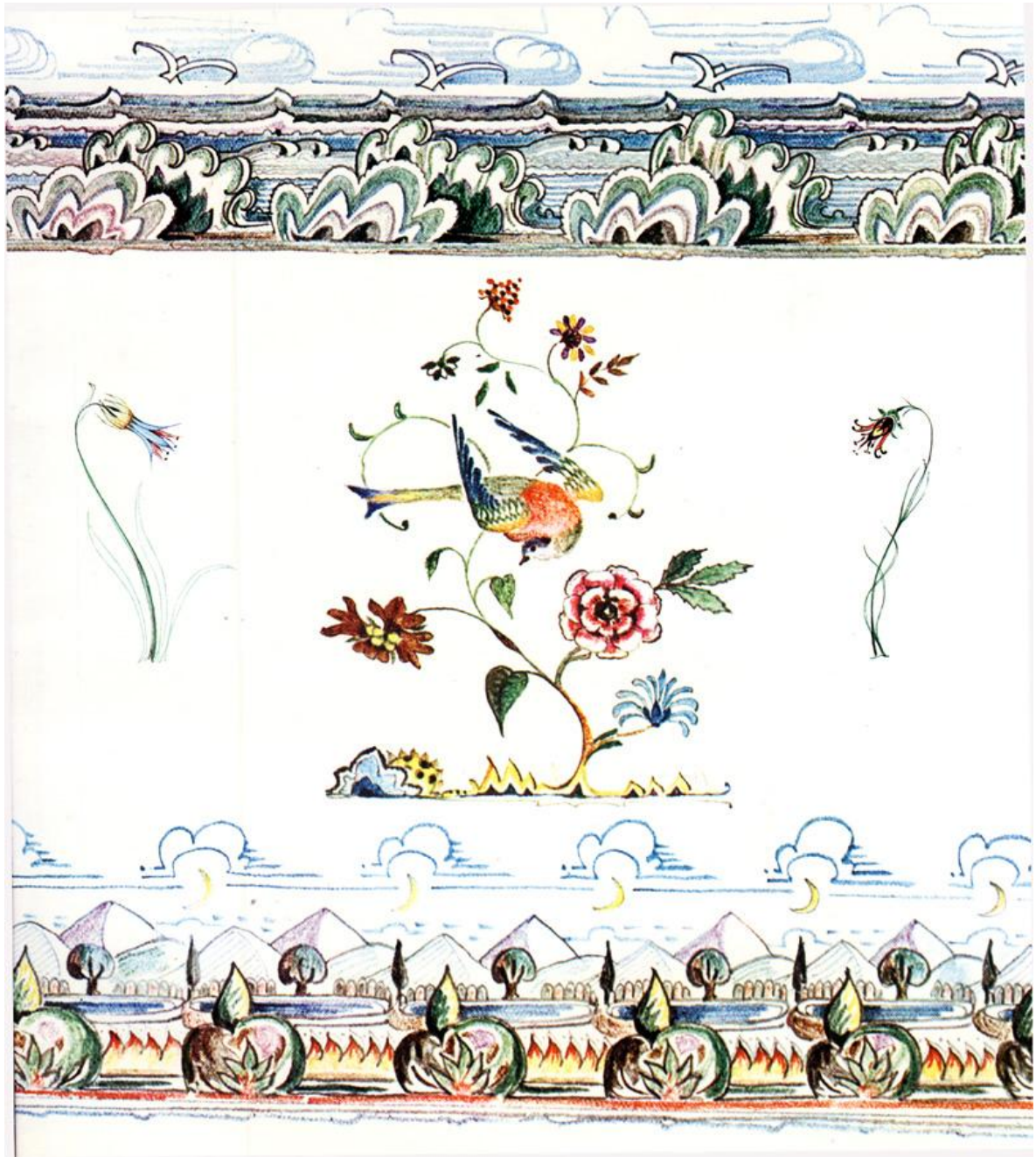


The upper tree on the left bears in the original the title 'The Tree of Amalion', as also does the tree done in crayon on grey paper below it. In these pictures the placing of the flowers and most of the flowers themselves are obviously similar and related; but I believe the lower tree to be much later than the upper, which dates from 1927-8.

On this page is reproduced a third drawing of such a tree, bearing leaves (not flowers) of many different forms, which was done by J. R. R. Tolkien as a cover design for the paperback edition of *Tree and Leaf* published in 1964; and while I cannot cast any light on the name Amalion itself, it is noteworthy that an earlier version of this design was entitled 'The Tree of Amalion. First draft for the cover of *Tree and Leaf*.'

This page of trees was published in *The J. R. R. Tolkien Calendar 1979*.

42. Flowering Tree with Friezes



This page, published in *The J. R. R. Tolkien Calendar 1979*, is made up (with the exception of the two flowers to right and left, which belong with those in no. 45) of much earlier compositions (late 1920s) than the designs reproduced in nos. 43-46. For the flowering tree see the note to no. 41.

43. Patterns (I)



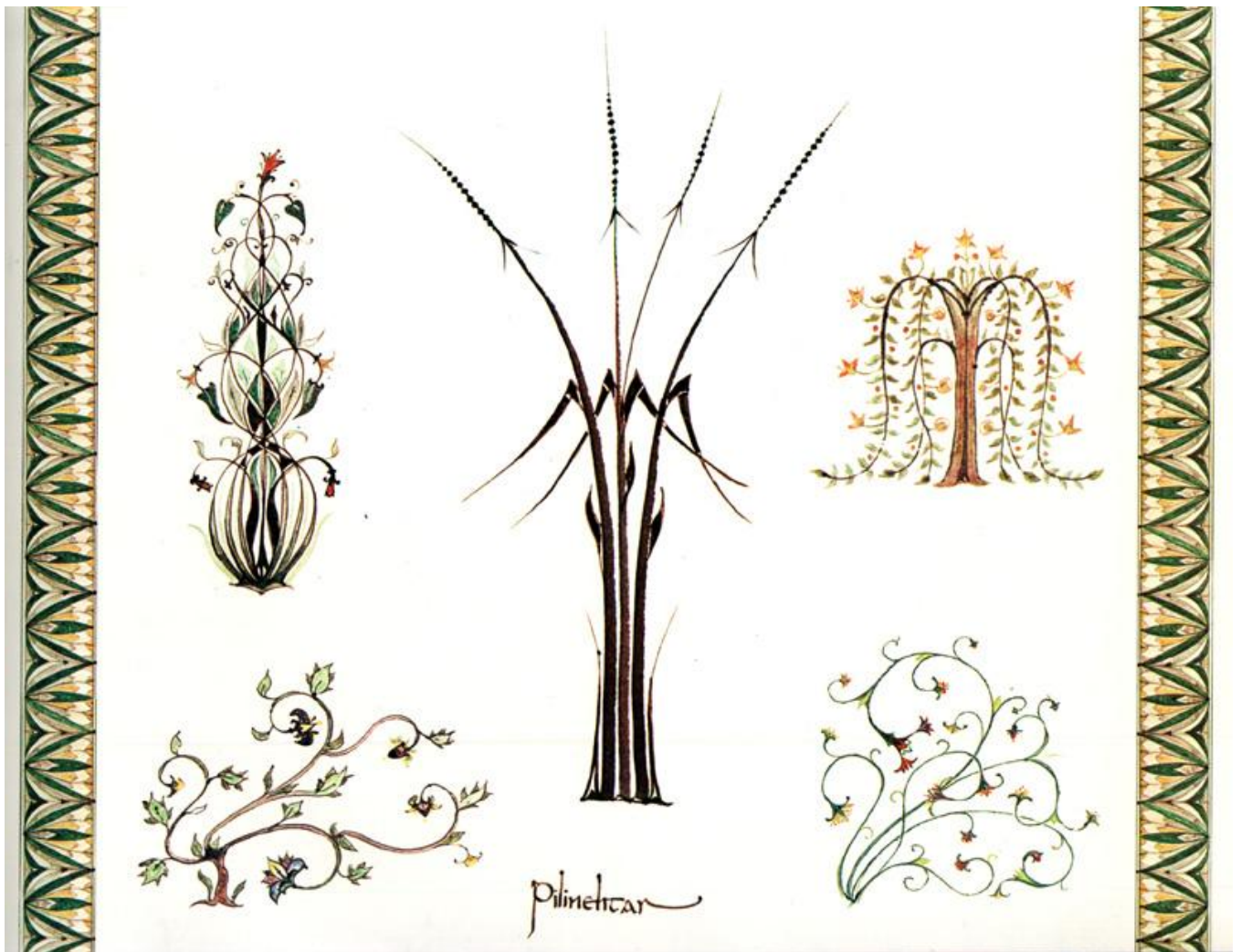
While doing newspaper crossword puzzles J. R. R. Tolkien used to draw patterns such as those, selected from among many, that are reproduced here, previously published in *The J. R. R. Tolkien Calendar 1979*. They date from the 1960s, and are done with coloured ball-point pens. These designs were very frequently of flowers or flowerlike forms; others were friezes, or suggested heraldic devices, belts, or tapestries, and might then be associated with Numenorean works of art or flowers of the imagined world. See nos. [44](#),[45](#),[46](#), and also the Heraldic Devices, no. [47](#).

44. *Patterns (II)*



These designs, like those shown in no. 43, date from the 1960s, and were arranged thus for *The J. R. R. Tolkien Calendar 1979*.

45. Floral Designs



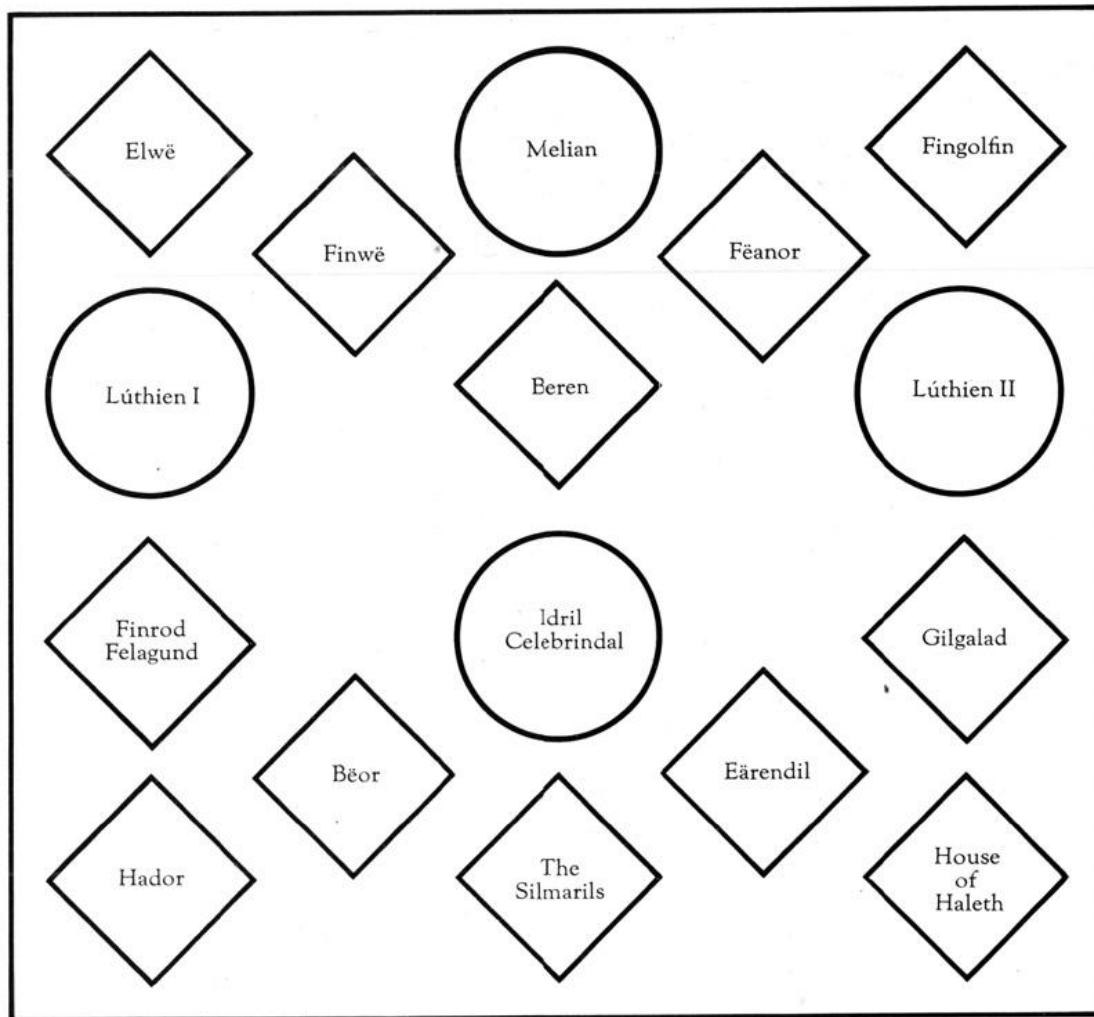
See the note to no. 43. These are late designs, like those in nos. 43 and 44, and like them were published in *The J. R. R. Tolkien Calendar 1979* in this arrangement. The name *pilinehtar* belongs with the plant in the centre, which is one of many similar designs in black ink of slender rushlike or grasslike plants, several of them bearing Elvish names.

46. Numenorean Tile and Textiles



See the note to no. 43. Such artefacts would have been among the precious things saved from the Drowning of Numenor in the ships of Elendil and his sons Isildur and Anarion and brought to Middle-earth, as is told in the *Akallabêth* (*The Silmarillion* p. 276). The Numenorean tile was used as the centrepiece on the back of the cover of *The J. R. R. Tolkien Calendar 1974*, and both tile and textiles as reproduced here appeared in *The Silmarillion Calendar 1978*.

47. Heraldic Devices



See the note to no. 43. Eight of these devices were used on the back of the cover of *The J. R. R. Tolkien Calendar 1974* (those of Finwe: and Earendil in slightly different forms), and all the sixteen here reproduced appeared in *The Silmarillion Calendar 1978* (the second device of Luthien Tinu'viel on the cover of the Calendar, and also on the jacket of *The Silmarillion*), where the following note was given:

Some details of the emblems cannot now be explained, but the following notes draw attention to notable features. The device of Finwe:, first king of the Noldorin Elves, is a winged sun, as that of Elwe: (King Thingol of Doriath) is a winged moon with stars. Those of Finwe:'s sons Fe:anor and Fingolfin are clearly related to Finwe:'s emblem, although in the case of Fe:anor it is natural to associate the flames with the meaning of his name, *Feanaro* 'Spirit of Fire'. Gil-galad's device of white stars is also associated with his name, which means 'Star of Radiance'; but the harp of Finrod Felagund probably derives from the legend (*The Silmarillion* Chapter 17) of his coming upon the first Men to enter Beleriand, and of his singing to them to the accompaniment of a harp that he found in their camp.

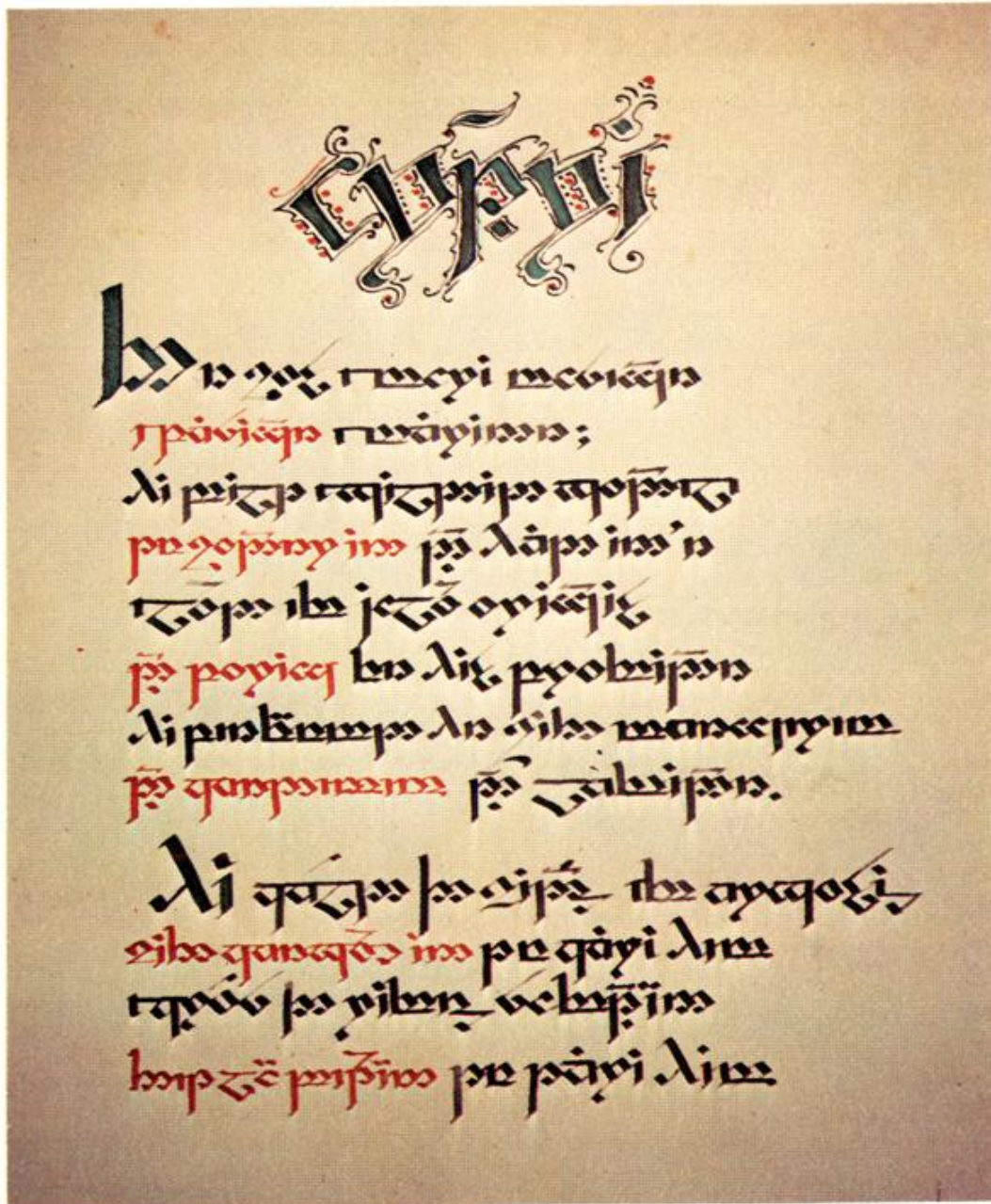
47. Heraldic Devices b



The white flowers that appear in the devices of Lu'thien are probably to be connected with the flowers of *niphredil* that sprang at her birth in Doriath, as is told in *The Silmarillion* Chapter 10. The emblem of Idril Celebrindal (daughter of Turgon of Gondolin and mother of Ea:rendil) is a cornflower pattern, and was named *Menelluin* ('Sky-blue'); this is stated to be an inlaid plaque saved from Gondolin and descending through Ea:rendil and his son Elros to Nu'menor, whence it was saved by Elendil and taken to Gondor. Its influence on Nu'meno'rean circular designs can be seen in the Nu'meno'rean tile (no. 46).

The full description of the emblem in the centre of the bottom row is 'Ancient Emblem representing the derivation of the Silmarils from the Light of the Trees upon Ezellohar', Ezellohar (or Corollaire:) being the Green Mound on which the Two Trees grew in Valinor.

48. Elvish Script



The three pages of Elvish script here reproduced were published in *The Silmarillion Calendar 1978*. In substance they have no connection with *The Silmarillion*, being in fact the beginnings of (versions of) the poems *Errantry* and *The Adventures of Tom Bombadil*. Those at the top and on the left are in the 'pointed' style; that on the right is in 'decorated verse-hand'.

208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

49. Code letter to Father Francis



Code letter from Tolkien to Father Francis Morgan, August 8, 1904 – Ink on paper
Collection of the Bodleian library, Oxford, Ms. Tolkien drawings 86, fol. 1v

Letter to Fr Francis: August, 08th 1904.

Woodside
Cottage, Rednal

(wood S eye D E)
(cottage red-N A L) *

My dear wise old Father Francis
You are too bad
not to come in
spite of Father Dennis
I am so sorry you
did not like the
word "piano" in my
last letter so I...

(M eye deer Ys Owl Fr France hiss)
(U R 2 Bee A D)
(knot 2 "set" O M E inn)
(spit E of Fr D hen I S)
(hyam sew saw rye ...)
(D I D knot L -ike Tea he)
(word pea note inn m eye)
(L -ast letter sow eye)

J.R.R. Tolkien



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* Rednal was the small hamlet outside Birmingham where the Tolkiens stayed in the summer of 1904.