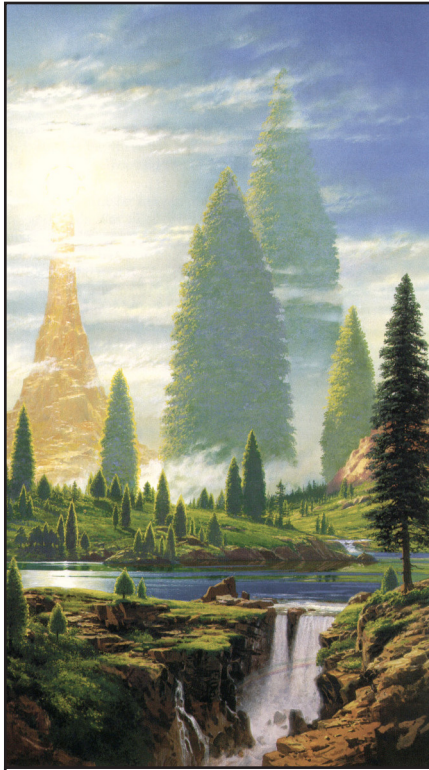


# Tolkien Mythos





Valinor - Realm of the Valar

One of the finest literary writings of our time is the Lord of the Rings Trilogy by J.R.R. Tolkien. In addition to this trilogy, Tolkien wrote many fascinating stories that have captivated readers for nearly a century. One of his masterpieces, though it is not as well known, is *The Silmarillion*, in which he weaves the foundation for all his other tales. It is the *Silmarillion* that provides and illustrates the mythology and legends that are the background for the *Hobbit* and the *Lord of the Rings*. The *Silmarillion* itself has become a mythology worth study and can easily compare to other cultural mythology. In the pages to follow, this essay will compare and contrast briefly the various creation stories and the fourteen major deities of Tolkien mythology to their most direct counterparts throughout Norse, Greek, Egyptian, and Celtic mythologies. This essay will show that Tolkien has created an epic tale that any mythology fan will embrace.

At first glance, the *Silmarillion* appears to have a direct correlation to the Bible. The creator God **Eru Iluvatar** creates from his thought the **Ainur**. The Ainur made a great music before Iluvatar in which several

themes occurred. In the end Iluvatar made visible the music of the Ainur and they watched briefly the history they produced as it unfolded before them. After the vision, the Earth was left and some of the Ainur desired greatly to guide into reality the vision they had seen. Of cultural mythologies little comparison can be made. In Egyptian, Norse, and Greek mythologies in the beginning there was nothing and the first of the gods came from that nothing. Eventually all the gods came from those first. However, Tolkien's creation begins with the supreme god Iluvatar already in existence and creating the Ainur from his thought. This is most comparative to the creation in the Bible. However, in the Bible, God creates everything himself without the aid of the angels. Tolkien, however, allows the Ainur to create unknowingly after giving them a general idea about the theme of the music. A complete Biblical picture of God, his angels, and Lucifer is constructed with the fall of **Melkor** to evil during the music of creation and his attempt to control the music with his great discord. When the music was complete, Melkor was cast out. Also Iluvatar gave great might to **Melkor** and **Manwë** and they were considered the chieftains. However, when Melkor fell to evil, Manwë became the sole leader of the Ainur. This is another direct Biblical comparison to Lucifer and Michael the Archangel. However, the Biblical parallel stops here.

After the creation, fourteen of the Ainur (not counting Melkor who has now been cast out) descend to the Earth to rule it. It is here that they begin to possess traits similar to that of cultural gods. Tolkien even makes a point to state that the people of the Earth referred to the Valar (the name given to the fourteen Ainur who descended to the Earth) as gods. Iluvatar, however, becomes somewhat of a mystery. At first he appears to be portrait of the Biblical God, but after the descent of the Valar he remains remote and only intervenes when the Valar deviate from his plan. The Valar are completely subjective to him, but are allowed to create and rule, as gods, as long as Iluvatar is pleased. However, Iluvatar like God, seems to have an overall plan from the beginning to the end. It is the duty of the Valar to ensure the success of that plan. It is important to note that the Valar are all of good nature and intend no harm or discomfort to any person on the Earth. This is unique when comparing to cultural myths. Most gods live according to their own wealth and prosperity. The Valar live according to the prosperity of the Earth.

**Iluvatar** - the creator of the Ainur and ultimately the Valar. Sometimes called **Eru**. He is the one god and master of the universe. He is the source form which all things are created and renewed. He lives within the realm of Arda (Heaven). It is important to remember that when the Ainur left Arda, many spirits were still there to aid and comfort Iluvatar.

### The Valar in the Beginning of Arda

The Valar where in origin the greatest of the Ainur who witnessed the Vision of Iluvatar and so descended into Eä to fulfill the vision and create Arda. It seems that, in the first beginnings of the World, the four mightiest spirits came down into it; Manwë, Ulmo and Aulë to prepare it for the coming of the Children of Iluvatar, and Melkor to claim it for his own domain. There was conflict between Manwë and Melkor, and Manwë called many other spirits into the World to aid him in his struggle. Among these were the other Valar, and those of lesser order known as Maiar. Melkor then withdrew for a time from Arda to some other hidden place in the deeps of Eä. In time, Manwë and his followers began to achieve their purpose, and make the World ready for the coming of the Children. Seeing this, Melkor grew jealous, and returned to do battle over the fate of Arda. The Earth then saw great upheaval as the rival powers struggled over its destiny (it is thought that the Misty Mountains were raised at this time). Slowly, though, and with great hardship, the Valar succeeded in shaping the World, although everything they created was in some way marred by Melkor.

**Melkor / Morgoth** - The villain of the *Silmarillion* is **Melkor**. Melkor's first comparison is to Lucifer, better known as Satan. In fact, Tolkien writes of Melkor, "From splendor he fell through arrogance to contempt for all things save himself, a spirit wasteful and pitiless." and the book of Isaiah chapter 14 verse 12 says of Lucifer, "How you have fallen from heaven, O morning star, son of the dawn! You have been cast down to the earth, you who once laid low the nations!" Melkor desires to rule the Earth alone and will stretch to any means to accomplish this. His primary task is to destroy or pervert anything that the Valar create. It is in this

way that he can also be compared to the Norse god Loki. Loki was a mischievous god who was jealous of the success and power of the other gods. As the mythology of the Norse aged, Loki became associated with wrong doings and evils. Norse mythology is set apart by Loki from the modern religions. Melkor appears to be a combination of Lucifer and Loki. Melkor is assigned the name of Morgoth by the elves, the Dark Enemy. He had part of the knowledge of all the Valar, but due to his greed and arrogance, it became twisted and evil. Tolkien often points out in the Sillimarian how evil creates nothing, it only takes good works and corrupts them. This is why Morgoth continues to diminish in strength throughout the book to a point where he is afraid of his own creations and is eventually wounded by the elves and ultimately imprisoned by the Valar. Good works make the Valar greater, though they often had to rest after a major creation, while evil works continuously diminish Melkor.



Melkor

**The Valar** - children of Iluvatar who left Arda for earth at the beginning of time. Like the Elves, those Valar who chose to enter the World at its beginning are bound to it until it reaches its destined end; they may not return to the Timeless Halls of Iluvatar. They were created from the thought of Iluvatar. Most closely associated with the Archangels. As spirits, the Valar have no fixed physical form,



Manwë

although they often took the shapes of the Children of Iluvatar. They could, though, assume any form they chose, or cast aside their shape altogether and travel formless and invisible through Arda.

**Manwë** - King of the Valar is Manwë, Lord of the Breath of Arda, and ruler of the winds. Through surveying cultural myths, we find two direct comparisons to Manwë. The Egyptian god Amun was originally a god of wind and ruler of the air and was eventually made supreme god of the entire realm and king of the gods when combined with Re as Amun-Re. Perhaps a better and more descriptive comparison would be the Greek god Zeus. Zeus was originally worshiped as a weather god by the Greeks. Though Manwë is not directly responsible for the weather, both he and Zeus are definitely identified

with the same region of rule. Zeus set his home on Mount Olympus so he could survey all that happened on the Earth. Manwë set his home on Taniquetil, the highest mountain, for the very same reason. Both Mt. Olympus and Taniquetil are gathering places for the gods of both mythologies. Zeus, like Amun, is petty and vengeful and Manwë is not. This personality trait is the most striking difference between the cultural gods and the Tolkien gods and will follow in nearly every example. Manwë is also associated with nobility and sound. **Sulimo** is another of Manwë's names.

**Varda** - Queen of the Valar and spouse of Manwë is Varda. Varda is known as the Lady of the Stars and is most closely associated with stars, but her function seems to be goddess of any type of light source. Varda does not compare to Apollo or any other "light" or "sun" god because she does not lord over nor control the lights. More specifically she creates them and maintains them. In Greek mythology, Astraea was known as the Star-Maiden and also as a goddess of justice. The parallel here appears most notable in their titles, Lady of the Stars and Star-Maiden. However, a more indirect comparison is seen in Astraea's function as a goddess of justice. Varda is Queen of the Valar and is one of the most beloved characters in Tolkien mythology. The elves named her **Elbereth** and called on her by name. This seems to indicate that Varda became a goddess of help or assistance, perhaps of justice. Though it is never stated in Tolkien's writings, it is implied. Varda's association with the stars lends her to another comparison. In Celtic mythology there is the goddess of astronomy, Sirona. The function here is simply the knowledge of the stars and perhaps a designer. Varda definitely fits that description. A false comparison would be toward the Greek goddess Hera. Though Varda is Queen of the Valar, Hera's function and disposition lend no comparison. Also thought of as goddess of light, life and beauty. It is said that Manwë and Varda are seldom parted.

**Ulmo** - Lord of the Waters, serves as a god of multiple functions. His initial comparison is as a god of the sea. The Greek god Poseidon is the best comparison available. Tolkien wrote that Ulmo was one of the four greatest of the Ainur. He loved the ocean, while Manwë loved the winds. This is similar to the relationship between Poseidon and Zeus. Poseidon, Zeus, and Hades drew lots to see what part of the Earth each would have dominion over. Zeus was given the air and sky; Hades the underworld; and Poseidon the seas. Poseidon is a more noble sea god than Aegir (Norse), Amathunta (Egyptian), or Mannann (Celtic). The other three sea gods are very carefree and almost careless. Poseidon is very thoughtful and methodical, as is Ulmo. However, Tolkien gives Ulmo a unique charac-



Ulmo



teristic. The god of the sea is also the god of the weather, unlike other myths that have the god of the air as god of the weather. In this case, it can be said that Ulmo is a god of ALL waters. He sends rain from the ocean to the land. This is an aspect that is unique and has no comparison. Ulmo is one of two Valar that do not have a spouse. Ulmo was also listed as next to Manwë in might and closet in friendship. There are also allusions to Ulmo having strong interest in music and having some powers over sound and music. This is seen in the **Ulamarri**, great horns made from giant white shells that play the music of the seas. These were created by Ulmo and carried by him.

**Aulë** - god of metal and earth though he does not have a distinct title, and even his job description is somewhat vague. He is best described as Lord of Substances. It is he that forms mountains, precious stones, and caverns. He is also a metal worker and creates armor and weaponry. It is Aulë that created the dwarves because he wanted have his own children to learn his craft. Most myths break Aulë's job into several gods. However, the best comparison available is the Greek god Hephaestus. Hephaestus is best known as the god of fire, especially blacksmith's fire. He was the patron of craftsmen, principally those working with metals. However, he also became the god of volcanoes. Due to this last trait,



Hephaestus is Aulë's closest comparison. Aulë is the last of the most powerful of the Ainur, which also include Melkor, Manwë, and Ulmo. Dwarves are pretty much his only followers and he is listed as the teacher of the Noldor, which is why they created so many wonderful items. Aulë seems to delight in making. He is next strongest to Ulmo.

**Yavanna** - Aulë's spouse is Yavanna. These two compliment each other in that Aulë is god of earth and Yavanna is goddess of vegetation. Her delight is in trees, but she is described as creating all growing plants. She is the Giver of Fruits and Queen of the Earth. Only one comparison is found across cultural mythology, the Greek goddess Demeter. Demeter is the Greek Earth goddess who brings forth the fruits of the earth, particularly the various grains. She taught mankind the art of sowing and plowing so

they could end their nomadic existence. Demeter provides a good description to Tolkien's Yavanna. They are very similar in nature and appearance. She is described as tall, clothed in green and help next to Varda in reverence. Sometimes she is called **Kementári**.

**Oromë** - Tolkien created a god that is somewhat unique and difficult to find a comparison. His name is Oromë and he is the Hunter of Fell Beasts. He delights in horses, hounds, and forests, which is typical of the British huntsman. However, Oromë differs from other hunter gods in that he only hunts the perverted beasts of Melkor and can best be described as an exterminator. Oromë is solemn and performs his task with the utmost grimness. For this reason a slightly different approach was made to determine Oromë's comparison. Vidar, in the Norse mythology, is the god of silence and revenge and is the second strongest of the gods. This comparison is weakened by the fact that Vidar is not necessarily a hunter. None-the-less, Oromë's disposition lends him to vengeance and silence. Perhaps a closer comparison is found in Egyptian mythology with Anhur. Anhur is the warrior and hunter god. He personified royal warriors and was the champion of Egypt. The comparative characteristic is that Anhur hunted and slew the enemies of Re. Oromë is also concerned with hunting and slaying the enemies of his master. Also, the Greek goddess Nemesis is the goddess of divine justice. She sought to put right the injustices that the humans created. However, she is not a hunter, and her vengeance is directed toward ordinary people. Oromë is also called **Aldaron** and **Tauron the Lord of Forests**. He rides a silver horse called **Nahar** and uses a horn of thunder called **Valaroma** to hunt Morgoth's beasts.



**Vána** - Little is known about Oromë's spouse Vána. She is known as the Ever Young, which might suggest that she was a goddess of youth. In this way she may compare to the Norse goddess Idun, who is the goddess of eternal youth and the custodian of the golden apples of youth. She may also compare to the Greek goddess Hebe, who is also a goddess of youth. However, one of the few descriptions of Vána is that flowers and birds follow her wherever she goes. This characteristic shows that Vána could also serve as a goddess of spring, leading to a comparison with the Greek goddess Chloris. Chloris was the goddess of flowers and the personification of spring. No matter what the comparison, very little is said of Vána in Tolkien's writings.





**Namo** - In each mythology there is a god of the dead in one form or another. Tolkien is no exception. His “Keeper of the Houses of the Dead” is named Namo, and his domain is called **Mandos**. In Egyptian and Celtic myths, the gods of the dead or underworld are very non-descriptive. Norse mythology paints a very vivid, but very evil and dark goddess named Hel. Greek mythology provides the closest comparison to Namo, in Hades. Hades is one of the three Greek gods that drew lots for their domains. He is perhaps more noble and business-like than any other god of the underworld. Namo is a likable character that does not flaunt or lord his position over his charges. He is simply the Keeper of the Houses of the Dead as earlier stated. Though this is quite different from the personality of Hades, Namo is by no means the depiction of evil and nightmares that the Norse goddess Hel implies. This comparison

is far from accurate, but it is the only one available. Namo is also the summoner of spirits and forgets nothing. It is almost a comparison to the collective unconscious as described by Carl Jung. Namo seems to be in touch with all knowledge from all times that have come to pass. He is also prophet to Manwë.

**Vairë** - Namo’s spouse is Vairë and she is known as “**The Weaver**”. At first glance it appears that Vairë weaves events in time. There are two cultural goddesses that perform this duty, the Norse goddess Frigg or Frigga and the Greek goddess Clotho. Clotho is the youngest of the fates and she spins the thread of human life with her distaff. However, upon further investigation, this comparison for Vairë is not accurate. Vairë weaves events into a tapestries that line the halls of Mandos. In

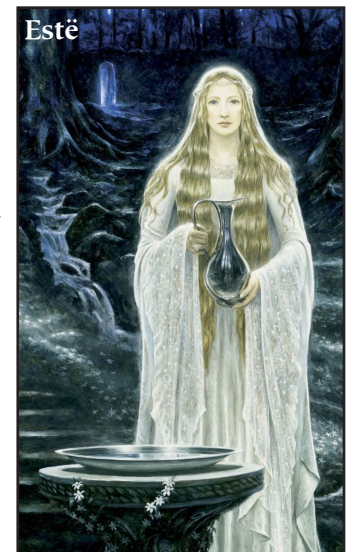


this respect it appears that Vairë fits the role of goddess of history rather than fate. History and record keeping were immensely important to the Egyptians. They had a husband and wife pair of gods devoted to record keeping and writing. Seshet was the Egyptian goddess most associated with writing of histories and names. It is she who records the life of the Pharaohs upon the walls of palaces and tombs. This is a more accurate comparison for Vairë. Even closer is Frigga, depicted as a völva, a Viking Age practitioner of the form of Norse magic known as seidr. Seidr is concerned with discerning destiny and altering its course by re-weaving part of its web. This power could potentially be put to any use imaginable,

and examples that cover virtually the entire range of the human condition can be found in old Norse literature. In the Viking Age, the völva was an itinerant seeress and sorceress who traveled from town to town performing commissioned acts of seidr in exchange for lodging, food, and often other forms of compensation as well. Like other northern Eurasian shamans, her social status was highly ambiguous – she was by turns exalted, feared, longed for, propitiated, celebrated, and sometimes scorned. In this way, Frigga as the Queen of völva fits well for a match to Vairë.

**Irmo** - Namo’s brother and the “Master of Visions and Dreams” is Irmo and he dwells in the gardens of Lorien. Lorien, under the management of Irmo, seems to embody a dream-like state, similar to the Elysian Fields of the Greeks, but Lorien is a place for the living not the dead. Irmo himself is best compared to the Greek god of dreams, Morpheus. Morpheus is the shaper of all dreams and the substance of dreams. Irmo has a similar duty, but it is seemingly confined mostly to his garden of Lorien. Irmo is also considered the **Master Gardener** of Lorien and is sometimes referred to as **Lorien** himself.

**Estë** - Lorien becomes a wonderful, restful, and peaceful place with the addition of Irmo’s spouse, Estë. Estë is called “**The Gentle**” and is healer of hurts and weariness. With Estë Lorien becomes a place of sleep and rest, a place for the weary. Only two comparisons are found for Estë and both deal with healing. First, the Celtic god Dian-Cecht is god of healing and physician to the gods, but he plays little significance in the Celtic mythology. Second is the Norse goddess of healing, Eir. Her name mean means “mercy” while Tolkien writes that Estë’s name means “rest”. Eir knew the secret powers of herbs, but only taught it to women. She was the patroness of health-care workers. Estë did not use herbs but had a healing pool in Lorien where the weary and hurt may lie beside or bathe. However, Estë’s art was not taught but was available for all.



**Tulkas** - Perhaps most prominent in all mythologies are the various gods of war. Tolkien, indeed, also had a god of war whose name was Tulkas. Tulkas was known as “**The Valiant**” and laughed continually during a fight. However, due to the personality of Tulkas, he cannot be compared to the Greek god Ares, the Egyptian god Menthu, or any of the many Celtic war gods because of their pettiness in nature and their disregard for order and justice. There is one cultural god that stands out as a god of war and justice, the Norse god Tyre. Tyre was the precursor to Odin who eventually took his place as god of war. Unlike other gods of war Tyre fought wars justly and to right wrongs. Tulkas, though carefree seemingly, only fights against Melkor to correct injustices. Both Tulkas and Tyre are consid-



ered to be the bravest of their order and they make for the most accurate comparison of any of Tolkien's gods. He is also called **Astaldo** and **Valiant**. He lives for the moment. He is described as "faster than all things" and is "golden of hair". Listed as little help as a councilor but a heartier friend could not be found.



**Nessa** - The spouse of Tulkas and sister to Oromë, is yet another of the Tolkien gods that remain obscure with few distinguishing characteristics. The extent of Nessa's description is that she loves dancing and deer and the only event she is seen is at the wedding of Nessa and Tulkas in which Tolkien states she danced before all the Valar. With only this brief glimpse of Nessa she appears to serve somewhat of an entertaining or distracting role. In Greek mythology there are a group of goddesses with a similar duty, The Graces. The Graces were Greek goddesses of gracefulness and the charms of beauty. The gods were delighted when they danced to Apollo's Lyre. They were young, beautiful, modest, and perfectionists of gracefulness. Their names meant splendor, mirth, and good cheer. If Nessa's connection with deer is interpreted as a symbol of her gentleness, gracefulness, and modesty then Nessa becomes a Tolkien version of the Graces.

**Nienna** - Last of the Valar, and perhaps the most eluding of all, is Nienna. Nienna resides alone with her grief and lives to perfect it. She is the Tolkien goddess of Mourning and continually mourns the evils of Melkor. Through her mourning she teaches those that would learn patience, sorrow, and wisdom. When searching for a comparison only gods and goddesses of wisdom could be found, though none could compare to any of Nienna's other characteristics. Interestingly enough, there are no major deities of mourning in the four cultural mythologies covered here. In light of such information, it becomes accurate to state that Nienna is completely unique in Tolkien mythology and becomes the most evasive to understand through comparison. She is stated as mightier than Estë and that she dwells alone.

**The Maiar** - Tolkien created another group of beings whose duties were to help and serve the Valar. They are called the **Maiar** and can also be referred to as the demi-gods or angels of Tolkien mythology. Tolkien writes that the Maiar are of the same order as the Valar but of less degree. There are only a few of these that are

named in Tolkien's writings, such as: **Melían**, tender of trees that flower in Irmos garden, served both Estë and Vána; **Ilmarë**, the handmaid of Varda; **Eönwë**, the banner-bearer and herald of Manwë, mighty squire and knight; **Ossë**, vassal to Ulmo, master of seas that touch the shore; **Uinen**, spouse of Ossë, lady of the seas whose heart lies in all waters; and **Olórin**, wisest of the Maiar who loved the elves. There were Maiar that served Melkor as well and these have appeared extensively and dramatically in the Lord of the Rings trilogy. They are the **Valaraukar**, or **Balrogs**, "scourges of fire"- one of whom Gandalf faced on the bridge of Khazad-dûm; and **Gorthaur**, also known as **Sauron** "the Cruel", Lord of Werewolves. Sorcerer of Shadows and Phantasms, who is the chief enemy in the Lord of the Rings (He was corrupted to Melkor's chief servant form being a servant of Aulë). There are two other specific Maiar of which have very distinct comparisons in Norse mythology. **Arien** is Lady of the Sun and it is she who guides the sun through the sky. **Tilnon** is the steersman of the Moon. Tolkien writes that Tilnon is enamored by the beauty of Arien and tries to draw close to her. It is for this reason that on occasion both the sun and the moon can be seen during the day. Occasionally Tilnon will come too close and be darkened by her brightness for a time, or come even closer blocking the light of Arien from the Earth. In Norse mythology there is a similar tale of Sol and Mani. Sol rides through the sky in a chariot pulled by horses. She is chased during the daytime by the wolf Skoll who tries to devour her, just like the wolf Hati chases her brother at night. An eclipse would occur if the wolves ever caught Sol or Mani and the people would make a great noise to try to scare the wolves away. Also it is important to note that both Arien and Sol are female, and Tilnon and Mani are male. The correlation between the two myths is rather uncanny and Tolkien seems to have borrowed from the Norse.

**The Balrogs** - This race of fire demons were corrupted by Melkor from the Maiar called the **Valaraukar**. The greatest of them was called **Gothmog**, the captain of all the Balrogs, trained by the great dragon Glaurung. Also called the "**Flame of Udûn**" by Gandalf or **Valarauko** in a singular form. They were unquestioned ser-



The flame of Udûn

vants of Morgoth and Sauron and always brought in exclusively to kill strong opponents to Morgoth's plans. In the Sillmarillion it is stated that they were the most righteous of the Maiar, and burned with spiritual light. Morgoth took this burning light and corrupted it to burn like fire. It is a lesson to the righteous that those who think they own the truth can be easily corrupted.

**The Dragons** - In Middle-earth, dragons were created by Morgoth the Enemy. The first to appear was **Glaurung**, an **Uruloki** or fire-drake, known as the "father of dragons." Emerging from Angband too young, he soon thereafter went back into hiding with Morgoth. When he next appeared at the Battle of Sudden Flame, however, he led the charge into the battlefield, clearing the way for the Balrogs. In the next major battle, Unnumbered Tears, his "strength and terror" was "great indeed." Azaghal, however, wounded Glaurung, preventing him and "his brood" from destroying all of the Noldor on the battlefield. Later **Glaurung** displayed an ability to control Turin for a time with a "binding spell" using his "lidless eyes." With the fall of Norgathrond, the dragon gathered the wealth of Felagund together in a heap and rested upon it in the innermost hall, taking time out only to route Mablung's elves and put a spell on Nienor.

Ultimately, Glaurung was killed by Turin when he snuck up and stabbed the dragon in the belly while he was crossing a river. After Glaurung's death, his brood continued to play a role in the battles of the First Age, participating in the fall of Gondolin. During the defense of Thangorodrim at the end of that age, Morgoth used a new kind of dragon that could fly. The mightiest of these dragons, **Ancalagon the Black**, was slain by Earendil. During the Third Age, the Dwarves tangled with cold-drakes in Ered Mithrin, north of Mirkwood, and with the death of Dain I, Durin's Folk were forced to flee. Nearly two hundred years later **Smaug**, a winged dragon, took Erebor, removing the last of Durin's Folk from the region. Smaug, said in The Lord of the Rings to be "the greatest dragon of his day," is similar in many respects to Glaurung. He procures and defends a hoard. He breathes fire. He also has a soft underbelly, which, like Glaurung, proves his undoing, even though he wears a coat of jewels over it, with just one defect, "a large patch in the left breast as bare as a snail out of his shell," through which Bard the Bowman sends an arrow of slaying to kill the great beast. When Bilbo meets and talks to Smaug in The Hobbit, the dragon makes it clear that he has keen smell, hearing, and perhaps some other intuitive sense: "I smell you and I feel your air. I hear your breath." Unlike Glaurung, who is lidless, Smaug has a "drooping lid" over his left eye. Like Glaurung, however, the thin, piercing ray of red from his roving eye put Bilbo "in grievous danger of coming under the dragon-spell." Presumably, had Smaug been able to see Bilbo, he would

have gained control of him much as Glaurung did over Turin and Nienor. Although Smaug had a dwarf-like love of gold and other treasure, and little desire to be far from them, he was a serious danger to all the free peoples of Middle-earth. **Scatha** is the core of a story told only as an anecdote about the Northman hero Fram, who slays the dragon and recovers a hoard taken from the Dwarves. Scatha's death does not end Fram's tale, however, for the Dwarves demand that he return their hoard and he refuses, so they kill him (or arrange for his death). Because no other dragons are mentioned in The Lord of the Rings, one might conclude, as Tolkien's proofreader, Naomi Mitchison, did, that there were no more dragons after Smaug.

In a letter to her (25 April 1954), Tolkien responded: "Dragons. They had not stopped; since they were active in far later times, close to our own." Tolkien goes on to say that perhaps one sentence in the trilogy might be misleading: "there is not now any dragon left on earth in which the old fire is hot enough." To Tolkien, however, the statement implies "that there are still dragons, if not of full primeval stature." As "On Fairy-Stories" makes clear, it would have been unthinkable for Tolkien to have done away with dragons altogether. Tolkien offers no other information about dragons within the bounds of his stories about Middle-earth except for a poem called "The Hoard" in his book of poetry, The Adventures of Tom Bombadil. The unnamed dragon plays an intermediate role in the story, taking his hoard from an old dwarf and dying in turn at the hands of a young warrior. Still Tolkien does provide yet another encounter with a dragon, presumably outside of the framework of Middle-earth in a story called Farmer Giles of Ham. In this story, a common farmer, Giles, first encounters a lost giant, whom he accidentally routes. The giant then informs one of his neighbors of his adventure, a dragon named **Chrysophylax Dives** (alias **Chrysophylax the Bold**), who visits the land the giant found to eat sheep, cows, and humans. Because he was considered a very courageous man after the incident with the giant, Giles is eventually forced into confronting the dragon. In this encounter his luck

holds again and he manages to defeat a fairly cowardly Chrysophylax with the help of a special sword, **Caudimordax** or "**vulgarly Tailbiter**." The dragon bargains for his life, but despite his promise, he does not return with treasure. Forced to confront the dragon still again by his king, who plans to confiscate the treasure, Giles survives an attack, killing most of the king's knights, and once again gets the best of Chrysophylax, who brings back part of his treasure for Giles and helps him defend it in revolve against the undeserving king. Chrysophylax is very similar in many respects to Smaug. He can fly and breath fire. He gathers and defends a hoard. He does not, however, seem to have the ability to bind others with spell. Rather he bargains, blusters, whines, and bullies depending on the circumstances. He has no honor, since he rarely intends to keep a promise, but he can act benevo-





lently out of friendship, which he gradually develops with Giles. He also has a sense of irony and a sense of humor.

**Monsters Created by Morgoth** - Morgoth being of the strongest and brightest of the original Ainur created at the beginning of time, had powers that crossed into the greatness of all the Valar, but it was evil and twisted within him by his greed and thirst for power. With his abilities he created many twisted and evil creatures spawned with his dark will. It is note-worthy to see that all of his creations were wrought with the good creations of the original making of Middle-earth and Iluvatar. **Ungoliant** is that she lived in a dark ravine in Avathar, located in Aman.

Taking the form of a monstrous spider, she both craved and hated light. Spinning forth "dark nets of strangling doom" from the light that she sucked up, her abode was well hidden from the other inhabitants of Earth. Morgoth, however, was aware of her existence. Seeking her help after fleeing from Valinor when he had been revealed as the instigator of the unrest of the Noldor, he plotted his revenge with her. Initially hesitant at first, because of her fear of the great wrath of the Valar, she only agreed to help Morgoth after he said to her: "Do as I bid; and if thou hunger still when all is done, then I will give thee whatsoever thy lust may demand. Yea, with both hands." Cloaked in the 'unlight' that she spun, Ungoliant and Morgoth made their way to Valinor unseen, helped by the fact that it was festival time; for the Vanyar, Noldor, and Maiar were gathered to feast with the Valar upon Taniquetil, in the halls of Manwe. Coming to the great mound Ezellohar where the two trees Telperion and Silpion grew, Morgoth smote each tree. Sucking up the sap that poured forth, Ungoliant went from tree to tree and poisoned their roots when she sucked them dry--they withered, and died. Thirsting still, she went to the Wells of Varda and drank them dry. Escaping north to the wastes of Araman, Morgoth and Ungoliant eluded the pursuit of Orome and Tulkas, eventually crossing the grinding ice to come back to Middle-earth. As they neared Angband, Ungoliant, sensing that Morgoth wished to elude her and escape without fulfilling his promise, stayed him. Demanding that he give her all the treasure that he had stolen from Formenos, he refused, for he would not give her the simarils, which he claimed for himself. However, as she had swollen to an enormous size, strengthened by the great many jewels that Morgoth had begrudgingly given to her to sate her hunger, she rose up against Morgoth. Casting her cloud of 'unlight' around Morgoth, she meant to strangle him in a "web of clinging thongs." At that time, Morgoth cried out and "sent forth a terrible cry...the great-

est and most dreadful that was ever heard in the northern world." Answering the cry of their former master, the Balrogs swiftly came to Morgoth's aid. Using their whips of flame to tear apart the webs of Ungoliant, they drove her back. Fleeing south into Beleriand, Ungoliant bred with other spider creatures beneath Ered Gorgoroth, in a valley that became known as the Valley of Dreadful Death. Where she went afterwards no one knows. She met her end, according to some, when her famine became so great that she could only satisfy it by devouring herself.

**Races of Morgoth** - Morgoth created the orc races from the dark elves, Trolls from stones, dragons and many other forms of monsters like **Ungoliant** from the creatures of earth and the Maiar he lured to him over time through lies and treachery. He also created many magical weapons for fighting. He created Grond, a hammer of force later wielded by Sauron. Many swords and shields, but all perverted to protect him and his minions. He also wore black iron armor and a black pointed crown which he put the simerils on after he stole them.



**The Ring Wraiths** - Dark and deathless Creatures were another of Morgoth's domain. Though the Ring wraiths were created by Sauron, Morgoth's servant. In the beginning the greatest of the elves created the nineteen rings of power. They were given to leaders of men and Sauron created the one ring to rule all other rings. By subjugating all the owners

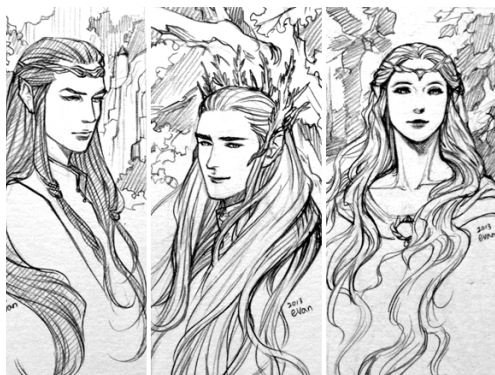
of the rings to Sauron's will, they eventually became the Ring-Wraiths or **Nazgul**. Their lives and power became bound to Sauron's via the One Ring; as Sauron grew or diminished in power, so too did the Nazgûl. Also called the **Black Riders**, **Úlairi**, **The Nine** and the **Nine Servants**. These corrupted men were forced to serve Sauron forever, even death could not save them from being his thralls.

Only two of the Nine were ever named: the **Witch-king of Angmar** and **Khamûl the Easterling**.

*"Three Rings for the Elven-kings under the sky,  
Seven for the Dwarf-lords in their halls of stone,  
Nine for Mortal Men doomed to die,  
One for the Dark Lord on his dark throne  
In the Land of Mordor where the Shadows lie.  
One Ring to rule them all, One Ring to find them,  
One Ring to bring them all and in the darkness bind them  
In the Land of Mordor where the Shadows lie."*



## Races of Middle-Earth



**Elves** - There are many races of elves. The first born are called the **Eldar**. They are immortal, but can succumb to wounds or illness. Then there are many descendants after them like the **Noldor**, **Avari** or Dark Elves, the Gray Elves, Wood Elves and Sylvan Elves. In general, elves are very much like men, but are

lighter of frame, beautiful of features and much more graceful. Combined with their long lives, moral nature and fine skills, they can create fantastic and magical works.

**Noldor:** These are the tallest of the Elves who came to Middle-earth. They are usually dark-eyed and dark-haired. They are the most gifted of all the Eldar in the use of magic and craft.

**Sindar:** Also called the Gray-elves, the Sindar are fair of face and light-skinned. They are famous linguists and shipwrights. They have an undying love for the sea and sea-emblems appear upon their heraldry and decorative motifs.

**Sylvan:** These are the most populous of the Elven groups of Middle-earth and inhabit forests and woods. They are as tall or smaller than men and have brown hair and tanned complexions. Their communities are usually ruled by a Sindarin aristocracy.

**Avari** - Dark Elves whose name means Unwilling. They did not answer the call of the Valar and Melkor used them to create the race of orcs.

**Numenorean men**- Those inhabitants of the island of Numenor and their descendants in the realms in exile in Middle-earth (Amon and Gondor). Having sided with the Eldar and the Valar in the war against Morgoth, they afterward occupied a privileged position in being friends and allies of the Elves, from whom they learned much wisdom and craft. and with whom they even occasionally formed marriage unions. Thus some elvish blood ran in their veins, which resulted in their having a taller more noble stature than other men. Like the Noldor they were usually dark eyed and black haired.

**Western men** - The most numerous people by far in Middle earth, the western men, constituted most of the subject peoples of the Numenorean realms in exile. Usually brown haired but varying from blond to black, they made up most of the

important human sub groups in Middle-earth. Amongst the most famous of these sub-groups are the **Rohirrim** (the horselords of Rohan), the **Dunlendings** (the tribal groups of eastern Eriador) who were allied to **Saruman**, the **Gramuz**, (the **Woodmen of Mirkwood**) and the **Rhovanion** folk of Laketown.

**Easterlings** - Inhabitants of the vast steppes to the east of Rhovanion the word Easterling is a generic term for all those nomadic peoples inhabiting the lands between and beyond the Iron hills and the sea of Rhun. Recruited in large numbers by Sauron for his two wars in Middle-earth, they are generally small and swarthy and are matchless riders and horse-archers. The most important groupings (constituting the westernmost of the easterling peoples), are the **Sagath** and the **Logath**.

**Haradrim** - These are a great desert people inhabiting the great wastes that lie south of the enclosing mountains of Mordor. Though their populations are small in the northern reaches of their realm, in the far south they have great and populous cities from which the Dark-lord recruits many of his great armies. They are a darkskinned and noble people. They fight with scimitars and are fond of bright colored loose-fitting garments.



**Dwarves** - Like the stone from which **Aulë** created them, the Dwarves are tough and resilient. Their power of endurance is legendary, suffering both battle and deprivation with fortitude and equanimity. They have a great affinity for the rocks and caverns beneath the earth and prefer to live below ground than above. Their great skills are in the mining and fashioning of rock, in the cutting of jewels and the working of precious metals for which not even the Elves are their peers. Dwarves are invariably bearded, and wear heavily cowled cloaks. They are shorter in stature than men but compensate for this by their stocky build. Their preferred weapon is the battle-axe, and Dwarven armies are invariably clothed in fine mail and helms of great craftsmanship. Most famous of all the Dwarven peoples are the descendants **Durin** the deathless, who built both the fabled city of Moria and the kingdom under the mountain at Erebor. They are amazing stone workers, hard working and long lived. However, when they pass from this world, no one knows to where they go.



**Hobbits** - Peace loving and un-warlike, the Hobbits of Middle-earth live generally quiet, unadventurous lives. Since their great migration into Eriador they have settled in The Shire, which was bestowed upon them by the crown of Amon, and in which most of them are quite content to live out their simple rustic lives. They are amongst the smallest of Middle-earth's peoples, both in population and in physical size (standing anything between 2 and 4 feet in height) and isolate themselves as much as possible from the wider world outside the confines of the shire. Their reluc-



tance to mix amongst the larger races has led them to develop remarkable skills in moving in silence and in the techniques of evasion. Hobbits are generally brown and curly haired, and prefer greens and browns to brighter colors. By many other races they are referred to as **Halflings**, a slightly derogatory term, because of their short stature and slightly xenophobic nature.



**Orcs** - The orcs are probably the most numerous of all the races of Middle-earth. Dark-grey in color with eyes like red coals. The true orcs are a terrifying parody of the Elves to whose graceful countenance they are a distorting mirror-image. With long arms and claw like hands they lope rather than walk, with a distinctly simian gait. Chaotic by nature these creatures can only be welded into a community or an army by the brute force and cruelty which is their common currency. Almost invariably the largest Orcs become their tribal leaders. They show mercy neither to their enemies nor to their own weaker brethren, who they will bully and brutalize just as stronger orcs will in turn bully and brutalize them. Like the Haradrim they fight with scimitars as their principle weapon, but are also skilled with bow and other missile weapons. Their great weakness as fighting troops is their inability to function in sunlight, which has serious debilitating effects upon them. In addition to the true orcs, there are in the third age two sub-groups, the **Uruks** and the **Half-orcs**. The former are the result of Sauron's selective breeding of those true orcs possessing the greatest size and intelligence and less aversion to sunlight; The result is a man sized creature who can function in daylight as easily as a man. The half-orcs or **Peryrch** are the product of Saruman's diabolical experimentation in cross-breeding Uruks with unfortunate Dunlending captives. The half-orcs display a virtually human intelligence, while retaining the hardness of the orcs. They make superb soldiers and are used extensively by the wizard of Orthanc.

**Wizards** - Came to Middle-earth c. III 1000. They were of the race of Maiar. The word 'Wizard' has a very specific meaning in Tolkien; it is intended as a translation of **Istari** (wise-ones), and applies only to those Maiar who came to Middle-Earth in



the Third Age. The word's more general use, for any person who works magical acts, does not apply in this context. All the wizards followed an order of color magic. It often seemed that according to the title various conclusions could be made. The title of White seemed to be the most powerful, encompassing all of the colors while the title of many colored as applied to Saruman after his fall would indicate a lesser statue. Gandalf the Grey seemed to indicate both his love of fire (smoke) magic while at the same time alluding to his mysterious nature and his closeness to white. Brown and Blue wizards were also written of in the Tolkien books. The color in their title also was a strong descriptor of the Valar they followed. They all had many names dependent on the languages spoken where they were known.

#### **An Alternative Theory on Gandalf** - From a forgotten Manuscript:

I am Gandolf, the obscurely known and all but forgotten brother of Gandalf. You may know my brother from The Hobbit, at least, you may think that you know him.

My brother is the eldest by ten minutes of us two. Our birth occurred as the evening star rose on Calà-Me[May first] as the first Beltane\* fires flickered as beacons on the hills on a night a very long time ago. We are thus children of the goddess' rebirth. Our mother, Gwerghsys, was human and of royal blood and bore us apart from all humans in a grove of Sycamores. She told us later that, until the last night, she never saw our father, named Gwyn An Lagas [White of Eye] for he was spyrys[færie], and he wooed her invisibly at night. She told us that after the last time that our father knew her, our mother absently rubbed one eye with her hand that had touched whes-has-gos\*, or some drops of their lovemaking. As a result, she gasped at the sight of a vague shape she now saw withdrawing from her. Our father stopped at the sound of recognition, for it is forbidden for humans to see færie. He loved her too much to pluck out her offending eye, as is the custom



of that folk; instead, he touched her pregnant stomach, winked at her, and vanished forever. Both my brother and I immediately spoke to our father from our mother's womb and thanked him for sparing her.

We bear his prykys[marks], I in my right eye, Gandalf in his left, to this day. We were born with kennen-genesygeth [birth cauls] and with rich, full heads of hair: Gandalf silver blond, gwyn [white]; I du[black]. Our mother says that when I cried, Gandalf's hair turned black, and mine white at Gandalf's. She says that my hair lightened if she lay me on a dark blanket, just as my brother's darkened when laid on a fair one. For these reasons, our mother often failed to distinguish us correctly. At twelve years and one\*, our hair turned gray\* immediately after we initiated ourselves to our lifes' art in the solempnyta-delleth[wizardry], and no one could tell us apart, without lie or boast, from that day. Even I, who am cledhek[left-handed], and my brother who is dyghowyas[right-handed], became dorn-dheu [ambi-dexterous], on that day. We were born at a time of great superstition. It was commonly believed that gevellow[twins] were the product of the supernatural. If the common folk were to discover that one of the twins were light and the other dark, they would interpret it...wrongly – I submit as we were spawned of evil.

Considering our birth cauls, the marks in our eyes, our ceaselessly changing hair, and an invisible father that could not come forth in the flesh, our mother feared for our lives, hid me, sent me away, the dark one, as an infant to her homelands, and kept her eldest at her breast. As you can see, the world only knows of her one son, Gandalf\*. My mother's gave me to her Mammeth[midwife] and my wet nurse, who took me away on my first mid-summer's eve, and raised me in the west country. Penpystryor-Ughel [head wizard] of the ancient Dumnoni, was my tutor until we were of age, at which time my brother and I reunited.

On our twelfth year and a day, my brother and I vowed to act as one, but apart. We chose to be that one persona that every one called Gandalf. This arrangement has proved very successful for us because 'Gandalf' can be in different lands at the same time, or 'Gandalf' can be one place today and show up an impossible distance away on the next. This only furthers our (Gandalf's) reputation as a wizard.

Of the two of us, the last born is kensa[alpha], and the first born dewetha [omega], curiously. It was, in fact, I who arranged for the little party at Bilbo's house; I who gathered the dwarves together; I who marked Bilbo's door with my stick lorgh-hüda[wizard's wand]; and I who made the dwarves show up in ones and twos in Bilbo's parlor. It was also I who conceived the idea of, and I who nominated, Bilbo the Burglar. I was with the party at the beginning, and I must say that nothing was amiss when I left them. You can believe it when I say that my eldest brother came in at the end and took all of the glory and credit, because that is what he did, and that is his gwyar[role].

Again, it was I (I who love tanow-creft [fireworks]) who many years later arranged for Bilbo's birthday party, and it was I who set Frodo off on his reverse quest to return the bysow-onen[one-ring]. I conceived the plan to destroy Sauron by destroying the arweth-peller[Talismans] that Bilbo had inadvertently brought back. You can believe me again that Gandalf played his part, especially at the end,

after I had set up the entire affair, because that is how it truly happened.

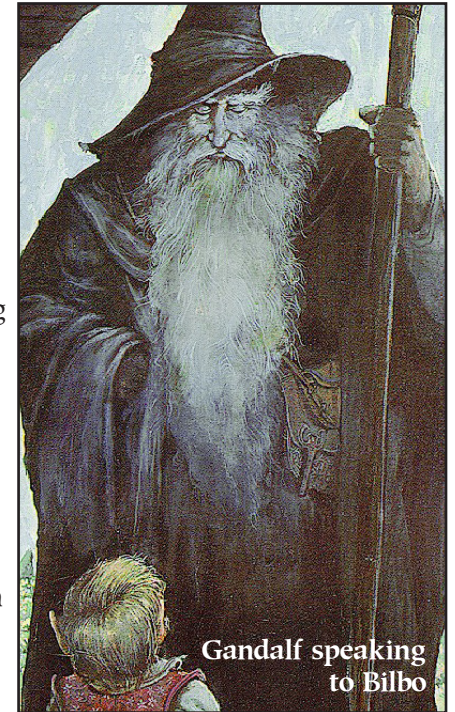
For those who are interested, the first principal of our magic is that the sum total of our art always equals nyns-üs-na-he[zero]. Yes, we know about nil, about no thing, about that which is every thing. In fact, we never create anything, we merely perform dygemyskyš. If we want fire, we disentangle elemental fire from the remaining elements. We are very good at the art of pointing humans and the simple folk towards the fire and distracting them away from the little storm of rain, wind, and mud somewhere in the corner of their attention.

We understand the duality of the world's opposites, that there is no light without dark, for example. Dark is no better; dark is no worse than light – neither can exist in and of itself; both need the other in order to be at all. Both polarities also need that which is both it and its opposite as their higher context of their existence. Order cannot exist without chaos; in without out; left without right; fire without ice. And fire, for example, must exist within a logically prior state that includes both fire and ice. This I demonstrated in spectacular fashion by consuming a large cube of ice in Bilbo's punchbowl with a tansys [conflagration] of bright blue fire emanating apparently from my finger (if one had been alert to tap some innocuous nearby stones, the stones would have crumbled to dust from their intensely brittle frigidity). I still receive requests for this feat as recently as tomorrow.

It follows from this cunning that in order to create good means that we must separate the good, from that which is both good and evil and yet neither the process of necessity also must create evil. It was very frustrating to us at first, then liberating when we saw this as a limitation no more. We see many of our fellows fail trying to embrace only good and expel evil. They are doomed to failure and many fall victims to the evil they inevitably create.

The writer Tolkien has told you of Gandalf as a single being, that is our brotherly agreement and our pact. What Tolkien will not tell you is that 'Gandalf' has never died or perished, even though we may be discarnate for centuries. None of us die; who we really are ever dies; who we really are cannot die; we are prest a-vew [eternal]. The name Gandalf is best interpreted technically in our art as I am that; and Gandolf as that am I. You may recognize the similarity to the Hebrew ineffable name I am that I am or I am. We are, therefore, I am that am I.

We both recognize that the only reality, the only true substance, and the only sawor[essence] of all is the totally subjective reality that is simply I am. All



Gandalf speaking  
to Bilbo



duality, the life of opposites that we all live in every day, springs from a reduction, a contraction, a separation of this singularity. The I am can separate itself into honen[self], and aral[other]; or into I and that, but it remains always the that just as it remains the I. I am that am I is the experience of the I am recognizing itself in all existence and non-existence.

As our brother and Self the bard Taliesin sings:

I am the reconciler.  
I hold the opposites in either hand  
And, without letting them approach,  
Allow them to comingle.  
In the moment of reconciliation  
I am the centre,  
The tree at the storm's heart,  
The reflection of the true night,  
An alembic of light and dark.  
... [fragment illegible] ...  
My words themselves  
Are a balance and a blending  
Of wisdom and folly.  
... [fragment illegible to the end]

The author of these pages had the good fortune to discover the above manuscript fragment rolled inside another much longer manuscript. This outer manuscript was housed originally in an obscure library said to be frequented by Geoffrey of Monmouth. Both manuscripts are believed to have been acquired by the fabulous Miskatonic University in Arkham, Massachusetts on August 20, 1890.

Most of the outer manuscript is damaged and badly stained as if it had spent a considerable time below ground or in a musty place. The inner scrap was folded in two with its writing surfaces facing each other; the ink appearing to have partially bonded the two halves together, rendering the last part of the MS illegible. To the casual eye, the fragment could easily appear as merely a blank scrap of parchment. The outer manuscript had several feet of blank parchment at the end, and it was here at the very end that the author noticed the scrap when he unrolled the original fully.

The hand of the inner fragment is different than that of the outer and is slanted slightly to suggest the author may have been left-handed. Close scrutiny of the MS reveals faint blue lines ruled precisely nine millimeters apart by today's measurement, which the original scribe appears to have disregarded almost completely.

The outer manuscript was tied by two pieces of maroon colored cloth ties, badly decomposed, each end clipped precisely at an angle of fifty-one degrees, and tied in a curious and fiendishly difficult knot to untie even in its advanced state of decline, at precisely the third points of the rolled up scroll.

Unfortunately for modern scholars, the wing that housed this fragment and

the curious collection of which it was a part, along with the whispers amongst the eldritch caretakers of arcane connections to rituals long since abandoned – the G. O. Lovecraft Wing – burned completely to the ground in a freak thunderstorm out an otherwise cloudless and moonless night on March 15, 1937, closing forever further examination of this remarkable document.

### Continuation of the Races of Middle Earth -



**Ents** - Little is known of the beginnings of this race. They are tree folk, protectors of the forest and slow to action. But once in motion, very little can be done to stop them.

**Trolls** - Just as the orcs may be thought of as a grotesque caricature of the Elves, so the Trolls may be considered a similar counterpart to the Ents. Created by Morgoth in the mists of prehistory, the Trolls true nature is closely connected to the stone from whence they come. Like the Balrogs they are a leftover from the hideous creations created by Morgoth in preparation for his war with the Valar, and like his other progeny survive as an evil remnant in the 'third age. No longer numerous, they can nevertheless still be encountered in the wild lands of Rhudaur and Arnor, and amongst the mountain fastnesses of the north. They are of low intelligence but are dangerous by virtue of their great strength and fondness for cruelty. Their low intelligence quotient means that they lack any real social cohesiveness. Most live in solitude or at most in small family groups. Their weaponry consists in cudgels made from large animal bones, wood or flint.

**Goblins** - Another name for **Orcs**. Often, its is used as a racial term to refer to all the non-man followers of Morgoth or all the mortal races created by him. Sometimes referred to as **Goblinoids, Dark Races, Corrupted Ones** and **Goblin Skins**. Some passages Tolkien will use goblins and in other readings he uses orcs. It really did not seem to make much difference to the others who interacted with them, it was always a bad relationship.

**Wargs** - Large Wolf-like Dogs that were trained by the Goblin races as mounts, like humans use horses, but much more evil and aggressive. They were taught to be strong, fast and mean from birth.





## A Synopsis of Tolkiens Works:

"Music of Ainur" by breathing



The Silmarillion is not a traditional, single-text novel, but a collection of five separately titled texts, the "Ainulindale," "Valaquenta," "Quenta Silmarillion," "Akallabeth," and "Of the Rings of Power and the Third Age." These texts are the distillation of decades of imaginative work and mountains of notes accumulated by J. R. Tolkien.

It is complex, with an index of names, tables of genealogies, maps, and scholarly apparatus on pronunciation and formation of names of places and characters. The "Ainulindale" (music of the Ainur) and the "Valaquenta" (account of the Valar) establish a creation myth, in which Ilúvatar sings the universe into being. A choir of Ainur attend Him, each a separate theme of His thought in the universal harmony. Melkor, along with Manwe the most powerful of the Ainur, revolts, singing an individual, discordant theme, choosing cold, darkness, and evil. The other Ainur remain faithful. Even Melkor's discords are absorbed into the creation of Arda, or Ee, "the World that Is." The "Quenta Silmarillion" follows with its tales of how fifteen of the

Ainur, led by Manwe, chose to dedicate themselves to the shaping of Arda and preparation for the coming of the "Children of Ilúvatar," the Elves, Men, and Dwarves. Each of these good Ainur, or Valar, rules some aspect of the world. Melkor, the fallen angel, also takes up residence in Arda, awaiting the birth of the new peoples and twisting the work of the Valar.

### The Age of the Trees:

The Valar choose the far West of the flat world, Valinor, lighting it with two huge lamps in endless day, beginning a harmonious and symmetrical creation. Melkor, in jealousy, casts down the lamps, throwing the Spring of Arda into darkness and turmoil. In the battle that follows, the lands are rent and tumbled, and Melkor is forced into concealment but fortifies himself in the fortress of Utumno with his attendant demons, the Balrogs. Yavanna, ruler of the growing things, returns light to Valinor by singing into life two wondrous Trees, Telperion and Laurelin, which glow with their own cyclical light. From the dew of Telperion, the angel Varda (Elbereth) forms the stars which light the twilight of Middle-earth. In impatience for the appearance of the Children of Ilúvatar, Aule, forms the Dwarf sires and then gives them, in penitence, to Ilúvatar, who accepts them as foster children but leaves them to sleep under the mountains of Middle-earth until after the awakening of his First Born, the Elves.

### The First Age:

During the Years of the Trees the First Age of the Children of Ilúvatar begins, at the Awakening of the Elves. From the first appearance of the Elves, singing in the starlight of Middle-earth, the fascination of the immortals with these creatures of Arda is complete. The Elves are not bounded by early death, as Men will be, but by the life of Arda itself, continuing, unless destroyed by injury or terrible woe, until the end of their world. To protect the Elves from Melkor, the Valar war against him, casting down Utumno and confining the Enemy in inescapable prison for three long ages. Many of his evil creations remain in Middle-earth, however, and the Valar invite the Elves to leave the starlit lands and walk in the light of the Two Trees in Valinor. Many Elves do complete the long journey

to Valinor, among them the Noldor, led by their king, Finwe. Many Elves also remain in Middle-earth. Chief among these is Elwe, or Thingol (which means "grey-cloak"), who falls in love with Melian the Maia, even as he journeys toward Valinor and chooses to remain with her, establishing the Elven kingdom of Doriath in Middle-earth. They will be the parents of Luthien Tinuviel.

During the ages of imprisonment of Melkor, Sauron, his lieutenant, is active in Middle-earth, but in general there is peace and great bliss for the Elves and Valar, who teach many skills to the Elven smiths and poets. Melkor, on passing the term of his imprisonment, appears reformed, joining the Valar in Valinor yet spreading discord through a veil of lies. The son of Finwe, Feanor, a master smith, distrusts Melkor and, fearing evil in the future, gathers light from the Two Trees, fashioning it into three marvelous gems, the Silmarils. Feanor is fiery, proud, and independent. He is unwittingly drawn into the trap of Melkor's lies and rebels against the Valar. Melkor reveals himself in open attack against Valinor, aided by Ungoliant, a devouring force of evil in the shape of a monstrous spider. It sucks the life from the Two Trees, casting the world into darkness, and then she helps Melkor kill Finwe and steal the Silmarils. Feanor and his seven sons swear an oath to Ilúvatar to avenge themselves and recover the Silmarils from anyone who might withhold them, setting this goal above any other and thus shaping the subsequent history of their people.

Led by Feanor and his sons, a host of Elves prepares to leave Valinor, against Manwe's advice. Fingolfin, Faeanor's younger half brother, follows him reluctantly and finds that the hot-blooded Feanor has forced a battle against the Teleri, Elven shipmakers and sailors who live on the coasts of Valinor facing the East and Middle-earth. Feanor takes enough ships for his own followers, sails to Middle-earth, and burns them, abandoning Fingolfin. The Elves under Fingolfin and his sons continue on foot through vast northern wastes, crossing the frozen sea with much suffering to arrive in Middle-earth after Faeanor on the very day when the Moon first rises over Arda. Though the history of the Noldor people returning thus to Middle-earth is hidden from Thingol and the other Elves of the twilight, their



arrival is troubling. Nevertheless, the Elves welcome the newcomers, who establish new realms in opposition to the Dark Lord. Melkor, renamed Morgoth by Feanor, makes use of the confusion of his enemies to prepare for battle. He is checked, however, by the rising of the new Sun, a power of light which throws his own hosts into disarray. Feanor marches against Morgoth and forces battle but, although victorious, dies, his body falling into ash as the fiery spirit leaves it. His sons survive and continue to strive to recover the Silmarils. The Valar cast Melkor into the void, never to return, although there is a prophesy that he will return after he finds a way out of the void...

## The Second Age

During the second age of the imprisonment of Morgoth, the first Dwarves appeared, and Thingol made alliances with them, using their skill as smiths and builders to build the hidden city of Menegroth of the Thousand Caves in Doriath. Two of the Noldor returning from Valinor also build hidden cities, acting on advice from Ulmo, Valar lord of water; Finrod builds Nargothrond, Turgon, the white city of Gondolin. With the rising of the Sun, the first Men appear in Middle-earth, wandering into contact with Elves and Dwarves as they come from the East and South. Some ally themselves with Morgoth, others with the houses of the Elf kings. The "gift" of Ilúvatar to men is their mortality, their freedom from the tie which binds Elves to Arda, yet this gift is a perplexity to the Elves, since their friends and allies among men quickly wither and pass away, while the Elves are tied to the creation of the world.

Dating from a point 590 years after the first rising of the Sun, the Second Age began after Morgoth was defeated in the War of Wrath and expelled from Arda. That war wrought devastation in northwestern Middle-earth; the lands of Beleriand were largely overwhelmed by the Sea, with only the realm of Lindon remaining to the west of the Blue Mountains.

The Second Age was the Age of Númenor; the great island kingdom was created and peopled by the descendants of the Edain in the first years of the Age, and as the years passed, their power grew until it surpassed that of any nation of Men, before or since. They

sailed east, exploring Middle-earth and founding great cities there. Eventually, their power and pride became so great that they challenged the Valar themselves, and were destroyed.

In this age the Elves of Eregion forged many rings, including nineteen Rings of Power. But Sauron had deceived them, for he made the One Ring for himself, which was the master of the rest.

However Sauron's plan failed: the Elves discovered his plot and discarded their Rings until they could be shielded from his influence. Sauron then waged war upon the Elves. During the war, many Elves were killed and the kingdom in Eregion destroyed. Sauron captured all the Rings of Power except the Three and he gave seven of them to Dwarves and nine to Men. But Sauron feared to assail Lindon as the Men of Númenor aided Gil-galad, the mighty elvenking. Throughout the Black Years, or Days of Flight, Sauron gathered to him all the evil things of Days of Morgoth. Hundreds of years later, the Men of Númenor decided to capture Sauron to demonstrate their might. As it is described in *Akallabêth*, Sauron was brought to Númenor as a slave; however, he soon corrupted most Númenóreans, encouraging them to replace their traditional reverence for Ilúvatar with worship of Melkor, or Morgoth, Sauron's previous master. Under Sauron's influence, the Númenóreans decided to challenge the Valar by invading Aman. As a result, Númenor was destroyed and sank beneath the waves.

Only a few survivors left Númenor before it was too late, and led by Elendil the Tall and his two sons Isildur and Anárion, they had settled in Middle-earth. They created realms that were governed in Númenórean style: Elendil ruled over Arnor in the North, and Isildur and Anarion ruled together in the great country of Gondor in the South. However, Sauron survived the disaster, and although he had lost his fair appearance, both he and his One Ring returned safely to his stronghold of old in the land of Mordor.

Years passed, and Sauron, who had renewed his might, decided to attack the new realms while they were still weak. His onslaught failed, however, Elendil, his sons, and the Elven kings fought back. For many years the great coalition (The Last Alliance of Elves and Men, as it became known) besieged Mordor. At last

the host broke through to Sauron's fortress Barad-dûr. Gil-galad and Elendil wrestled with Sauron and were slain; however, they managed to defeat Sauron. Isildur, Elendil's son approached Sauron's body and cut off his finger with the One Ring. In vain Elrond and Círdan tried to convince Isildur to destroy the ring in the fire of Mount Doom where it was made. But Isildur took it for his own and declared that it was his and his folk's, a consolation after the enormous loss of the war (besides the death of Elendil, his father, another of those who perished was his brother Anárion, who was killed during the siege of Barad-dûr). Thus began the Third Age of Middle-earth.

The end of Númenor was not the end of the Second Age, though; a remnant of the Númenóreans led by Elendil escaped its wreck and founded kingdoms in Middle-earth: Arnor in the north and Gondor in the south. They formed a mighty alliance, the Last Alliance of Elves and Men, and marched on Sauron, who had grown great again, assailing the Dark Tower of Barad-dûr. With the first overthrow of Sauron by the Alliance, the Second Age came to its end.

## The Third Age:

The Third Age began a little over four thousand years after the Rising of the Moon in the first year of the First Age. Of the Ages, it is the best known, as the events of *The Hobbit* and *The Lord of the Rings* took place in its later years.

The Third Age began with the first overthrow of Sauron by the Last Alliance, and was marked by Isildur's planting of the White Tree in Minas Anor. It ended more than three thousand years later with the destruction of the One Ring, the final end of Sauron, and the passing of the Ring-bearers over the Sea.

The history of the Third Age is in large part the history of the Dúnedain in Gondor and Arnor. Though both these realms were founded in the late Second Age, it was during the Third that they grew to their greatest heights, and fell to their lowest depths, before being reunited by Aragorn II Elessar.

Isildur himself died soon in a sudden ambush by a band of Orcs near Gladden Fields, and the Ring that had betrayed him was lost in the great river Anduin. Heirs of royal blood were chosen to lead Arnor and



Gondor. For a millennium, both realms enjoyed relative freedom and prosperity. However afterwards, Arnor became subject to attacks from the north-eastern kingdom of Angmar. More and more people fled from the North, and although Angmar was defeated by the beginning of the third millennium of Third Age, Arnor was no more. Its people were scattered, and its royalty decreased in number and fame; however they remained true to their Númenorian descent. They became the Rangers of the North, protecting the paths of the North from the menace that came from the East.

As for Gondor, it prospered for much of the Third Age. However in the beginning of its third millennium, this began to change. Gondor was assailed by Orcs and Men from nearby Mordor. For a long time, no one suspected that the same force that had driven the attacks upon Arnor was now fighting Gondor.

A thousand years earlier, several Wizards had come to the land: Saruman, Radagast, Gandalf, and two Blue Wizards. Although it was unknown to the peoples of Middle-earth, they were emissaries from the West, sent on behalf of the Valar to help them obtain their freedom. For many centuries they were silent, and little was done by them apart from observation and counsel. However as the times darkened, they decided to take action against a mysterious dark force which seemed to dwell in the fortress of Dol Guldur amidst the forest of Mirkwood. During the attack, the force fled to Mordor and was revealed as Sauron, who was thought to have perished. And in the same year, the One Ring was found.

Sauron made war on Middle-earth again, but Frodo the Hobbit went to Mount Doom and destroyed the Ring, defeating Sauron. After this, it was made clear that Gandalf bore the Red Ring, Narya.

### **The Fourth Age:**

The last of the four ages chronicled by Tolkien, and the one about which least is known (including its length).

The Fourth Age was held to have begun with the passing of the Ring-bearers over the sea from Mithlond on 29 September 3021 (Third Age), though in Gondor it was reckoned as beginning on 25 March of the same year (the second anniversary of the Downfall

of Barad-dûr).

With the One Ring destroyed, the Elves are quite somber knowing that their power will not remain in Middle-earth and the beauty of the world will start to slowly wither. While the three rings of power were made for them, without the one ring, the magic of the world will slowly pass along with any whose power is tied to Arda.

Of the history of the Fourth Age we have little more than hints, and nothing at all of any substance after the second century of the Age. Most of what we know is restricted to the Shire and the Reunited Kingdom, which is natural as these two regions were the source of the histories of the Third and earlier Ages.

During this period, the Shire became more important in the wider politics of Middle-earth. By the edict of King Elessar, Men were banned from its borders, but it remained nonetheless a part of the North-kingdom. The Thain, the Master of Buckland and the Mayor of the Shire were all made royal counselors. When this arrangement was made in IV 13, these offices were all held by members of the Fellowship: respectively, Peregrin Took, Meriadoc Brandybuck, and Samwise Gamgee. It's unclear whether this tradition persisted after others took over their roles.

Across the wider lands, a peace descended, and though Elessar still at times rode against distant foes, for the people of the Two Kingdoms this was a time of prosperity and plenty. King Elessar himself gave up his life in IV 120, and was succeeded as High King by his son Eldarion. As time passed, the Shadow of Sauron became a distant memory, and strange cults and societies grew up in Gondor. These were the subject of Tolkien's abandoned sequel to *The Lord of the Rings*, entitled *The New Shadow*: the few pages of the story that he completed can be found in volume 12 of *The History of Middle-earth*.

### **The Prophecy of Morgoth: (5th Age?)**

"Thus spoke Mandos in prophecy, when the Valar sat in judgement in Valinor and the rumour of his word were whispered among all the Elves of the West. When the world is old and the Powers have grown weary, Morgoth, the Black Foe of the World, seeing that the guard sleepeth, shall come back through the

Door of the Night out of the Timeless Void; and all shall be darkness, for the sun he will turn to black, and the moon will no longer shed his light.. But the Host of Valinor shall descend upon him as a searing flame, white and terrible. Then shall the Last Battle be gathered on the fields of Valinor. In that day, Tulkas shall strive with Morgoth, and on his right hand shall be Eönwë, and on his left Túrin Turambar, son of Húrin, returning from the Doom of Men at the ending of the world; and the black sword of Túrin shall deal unto Morgoth his death and final end; and so shall the Children of Húrin and all fallen Men be avenged."

"Thereafter shall the Earth be broken and remade, and the Silmarils shall be recovered out of Air and Earth and Sea; for Fearon shall surrender them willingly. Yavanna will rekindle the Two Trees, and a great light shall come forth. And the mountains of Valinor shall be levelled, so that the light shall go out over all the world. In that light the Valar will grow young again, and the Elves awake and all their dead arise, and the purpose of Ilúvatar be fulfilled concerning them. But of Men in that day the prophecy of Mandos doth not speak, and no Man it names, save Túrin only, and to him a place is given among the sons of the Valar." -

Following this, there will be a Second Music of the Ainur. This song will sing into being a new world. Men and Elves will sing it with the Ainur. It is unknown what the fate of the old races, or of the old world, will be in the new one. However, it is worth noting that the Dwarves believe that after the greatest battle of all time, they will help the Vala, Mahal, rebuild Arda. For though Mandos prophesied it, even the Ainur do not know anything of the second world or the Second Music. All the Ainur know is that the Second Music will be greater than the First Music.

In all of this the Creator, Eru, will retain His sovereignty and nothing Morgoth nor any evil force could do will be able to threaten his plan in any way.

As Eru said, "And thou, Melkor, shalt see that no theme may be played that hath not its uttermost source in me, nor can any alter the music in my despite. For he that attempteth this shall prove but mine instrument in the devising of things more wonderful, which he himself hath not imagined."



## In Conclusion -

Norse mythology was no doubt the foremost source of inspiration for Tolkien in his writing of "The Lord of the Rings" trilogy, and Much of what you can find in today's fantasy books originates from the Norse mythology. No people in history have ever been so obsessed by the power of rings as the vikings. For the warrior Norsemen the ring was a symbol for wealth, honor, fame and destiny. Even though the "ring" as a symbol was widely spread and had a place in many older cultures, it was the northmen who gave the "ring quest" its ultimate expression and made it the core of their cultural identity. Most of the later stories of "ring quests" comes from Norse mythology.

Rings in Norse mythology (as in Tolkien's) were generally magical rings, forged by elves. These golden rings were symbols of both power and eternal fame. They were also symbols of the highest authority: Destiny, the circle of judgment. The most obvious parallel between Norse mythology and Tolkien's world is the name of the worlds inhabited by humans. Tolkien's "Middle-earth" is a direct translation from the Nordic "Midgård".

The northmen's immortal gods are divided in two classes, Aesir and Vanir, while Tolkien's gods were originally known as Ainur, but became known as Valar in their earthly forms. In both worlds the gods live in great halls or palaces in a world separated from the land of the mortals. The aesir resides in Asgard which can only be reached by crossing the rainbow bridge on valkyrie's flying horses. Tolkien's valar resides in Aman which you can only reach by traveling over "the way" in the elves flying ship.

One difference between the Nordic world and that of Tolkien is that unlike the Nordic world, which has nine worlds; Tolkien's has only two. But on the other hand Tolkien's worlds are far more cosmological and most of the inhabitants in the nine Nordic worlds can be recognized in Tolkien's stories.

Except for the worlds of Midgard and Asgard the Nordic mythology tells of the worlds known as Alfheim and Svartalfheim, the homes of the light elves and the dark elves. These were parallel to the elves in Tolkien's world who are divided in two races: eldar who mostly are light elves and avari who are dark elves. The dwarfs too had their own world in Nordic myth. This was a dark subterranean world of caverns and holes called Nidavellir. It laid beneath Midgard, and the dwarfs constantly worked in their mines. These dwarves have many features that the dwarfs in Tolkien's world has, even though both dwarves and elves in Tolkien's world are clear and individual and their family trees are far more complex.

In the Nordic world the giants had two worlds. Jotunheim and Muspellheim. Jotunheim was home to the stone and frost giants who lived in caves. Their characteristics can be found with the large, stupid and gullible ogres which became trolls in Scandinavian folklore.

However in Muspellheim, live the far more terrifying fire giants. Fire giants are most likely personifications of volcanic forces and once they have escaped Muspellheim it is virtually impossible to stop them. In Ragnarok, the final conflict between gods and giants by the end of time, they played a significant part in the end of the world. In Tolkien's world one can see some things of these hideous titans

in his creation of the balrogs, the fiery "terror demons".

'Valar' is the name given to the fourteen powerful spirits who took physical form and entered Middle-Earth after its creation to give order to the world and combat the evils of Melkor. They dwelt originally on the Isle of Almaren, but after its destruction long ages before the Awakening of the Elves, they moved to Aman and there founded the realm of Valinor. They were named Valar, to the Eldar in Valinor. In Middle-earth, they were known by other names of Sindarin origin; for example 'Elbereth' for Varda, or 'Araw' for Oromë. Their names among Men are said to be legion.

It took years upon years for the mythologies of the Egyptians, Norse, Greeks, and Celts to develop into the format and detail that is available now. Through those years many writers took to the task of writing the oral stories of their culture. However, Tolkien created his mythology solely, giving it much effort and time, eventually becoming his and only his brain child. He not only created the mythology, he created cultures, stories, characters, and even languages complete with dictionaries, grammar, and pronunciation guides. Through his story weaving, Tolkien chanced to write a history of the world, attempting to weave Biblical history with cultural mythology to produce an all inclusive tale that could find support in both the Christian and pagan camps. This was perhaps the greatest literary undertaking ever attempted by mortal man and Tolkien succeeded in such a way that his writings are beloved around the world.

Is it fair to compare Tolkien to cultural mythologies? Yes. Tolkien was actually a distinguished philologist and was professor of Anglo-Saxon and of English language and literature at Oxford University. He knew better than most that mythologies are the stories that bind cultures together and with that he sought to create a new mythology in the realm of literature that has bound literary fans together in a way that not even he could have expected. In the same way the Egyptians, Norse, Greeks, and Celts borrowed from each other, Tolkien simply borrowed from them. It is the familiarity of mythologies that attract fans across the globe. Tolkien did not seek to steal, rewrite, or supplement cultural mythologies. He simply wanted to attempt what has not been done for centuries by any author or storyteller of the least or highest degree of literary competence: create mythology.

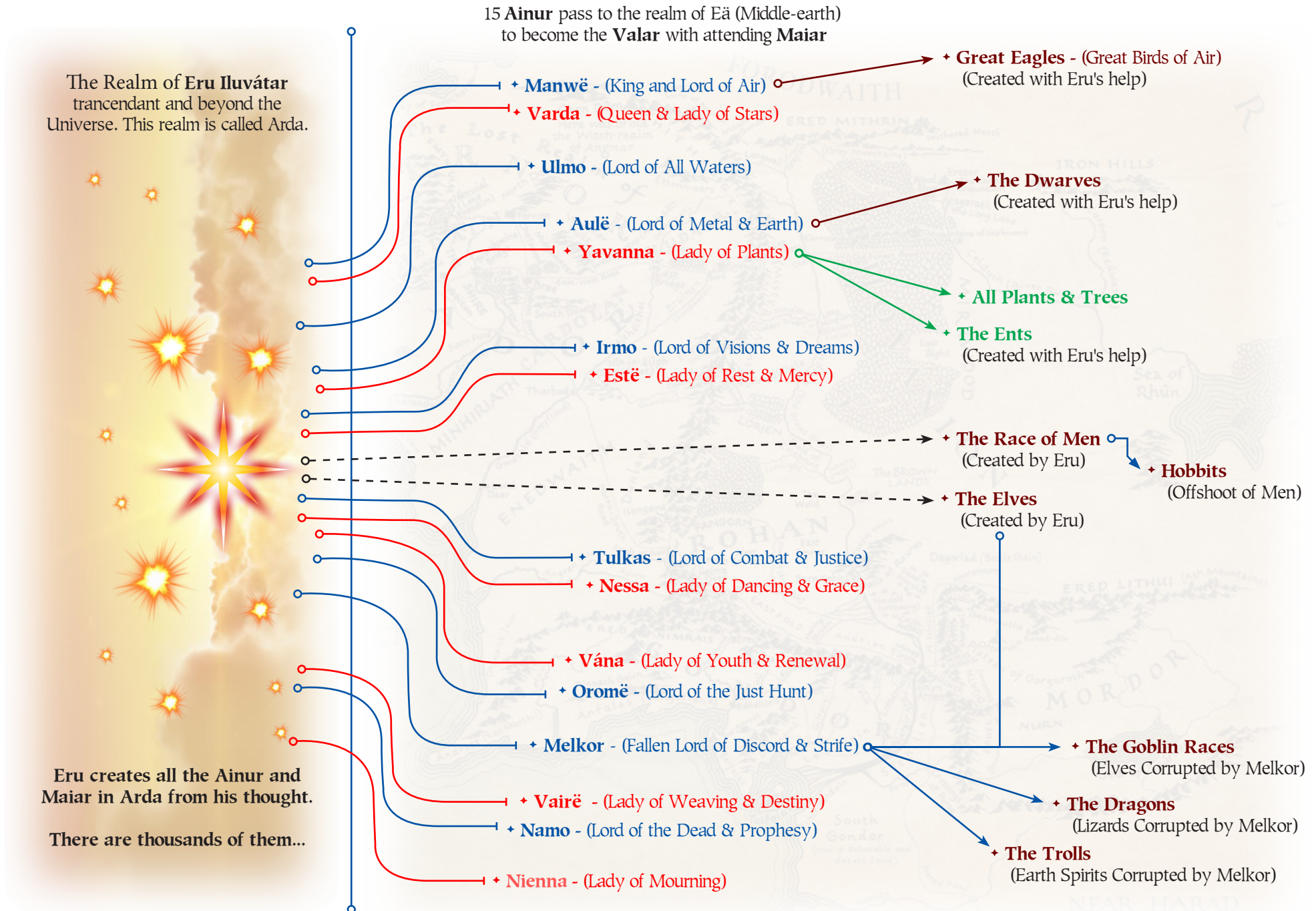
For further reference consult the [Encyclopedia of Arda](#) online.



J. R. R. Tolkien's Mongram



# Geneology of Middle-Earth –





# Geneology of the Elves of Middle-Earth –

