



## TOLKIEN'S WORLD

Paintings of Middle-earth

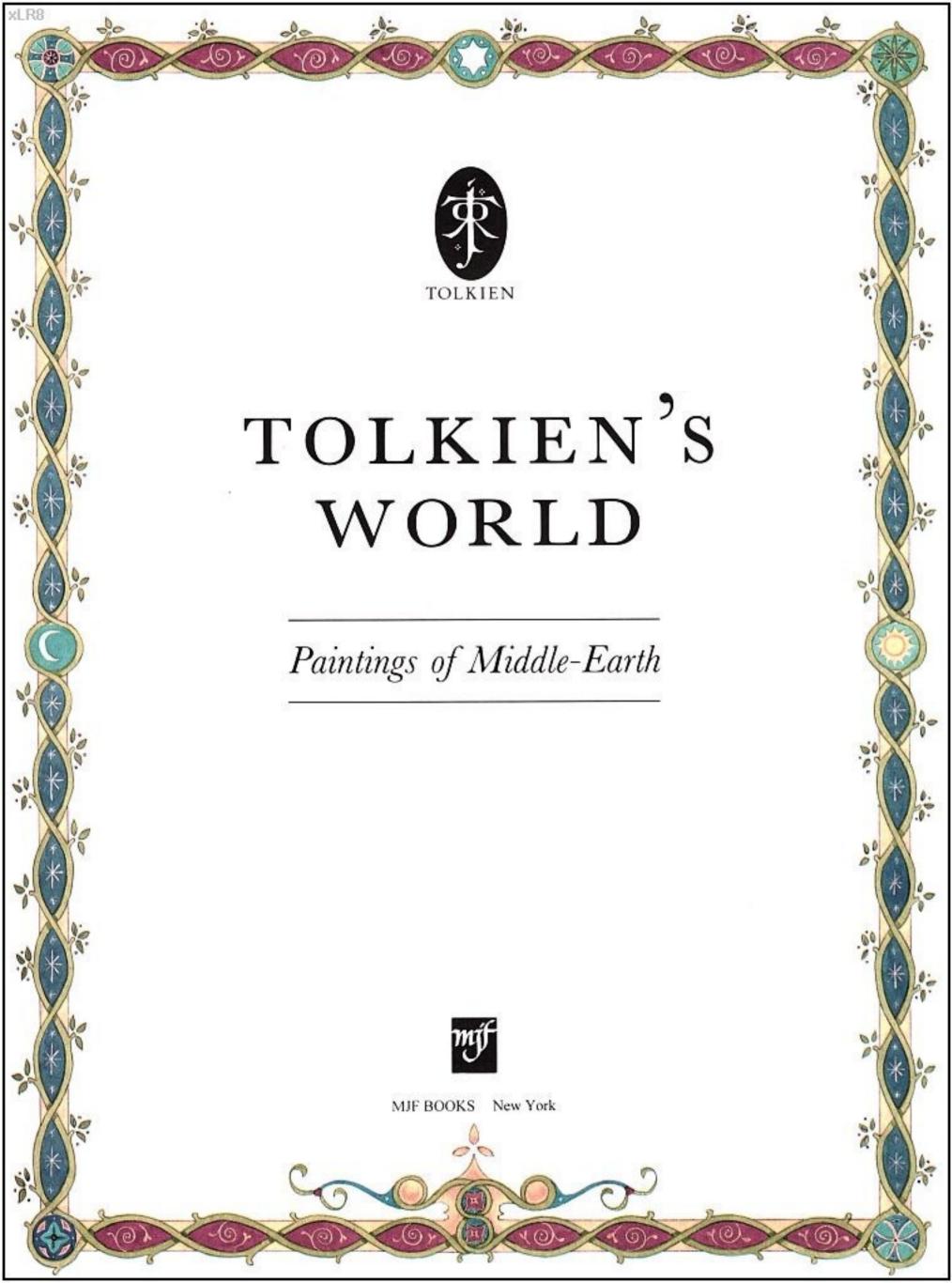
Middle-earth, the world created by J.R.R. Tolkien in his timeless classics *The Hobbit, The Lord of the Rings* and *The Silmarillion*, has been an inspiration for generations of artists.

Now, following the centenary of Tolkien's birth this beautiful volume of artwork is being published to celebrate the legacy of his imagination.

Tolkien's World includes paintings by artists from all over the world - some famous for their interpretations of Tolkien's landscapes and characters, some yet to be famous. From the powerful representations of the darker side of Middle-earth by John Howe, to the evocative mysteries of Alan Lee; from the delightful paintings by Michael Hague from The Hobbit to the strange and compelling vision of Roger Garland; from the engaging simplicity of Inger Edelfeldt's work to the intricacy and dramatic realism of Ted Nasmith — Tolkien's World spans the whole of Middle-earth.

Each painting is accompanied by a page of text drawn from the work that inspired it, describing the scene the artist has chosen to illustrate, and the book also includes a short essay by each of the artists about Tolkien's

influence upon them.



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THE BRANDYWINE RIVER by Roger Garland

John Ronald Reuel Tolkien was born on 3rd January 1892 at Bloemfontein in the Orange Free State, but at the age of four he was taken by his mother, Mary Suffield, together with his younger brother, Hilary, back to England for 'home leave'. After his father's death from rheumatic fever, the family made their home at Sarehole, on the south-eastern edge of Birmingham. Ronald spent a happy childhood in the Sarehole countryside, and his sensibility to the rural landscape can clearly be seen both in his writing and in his pictures.

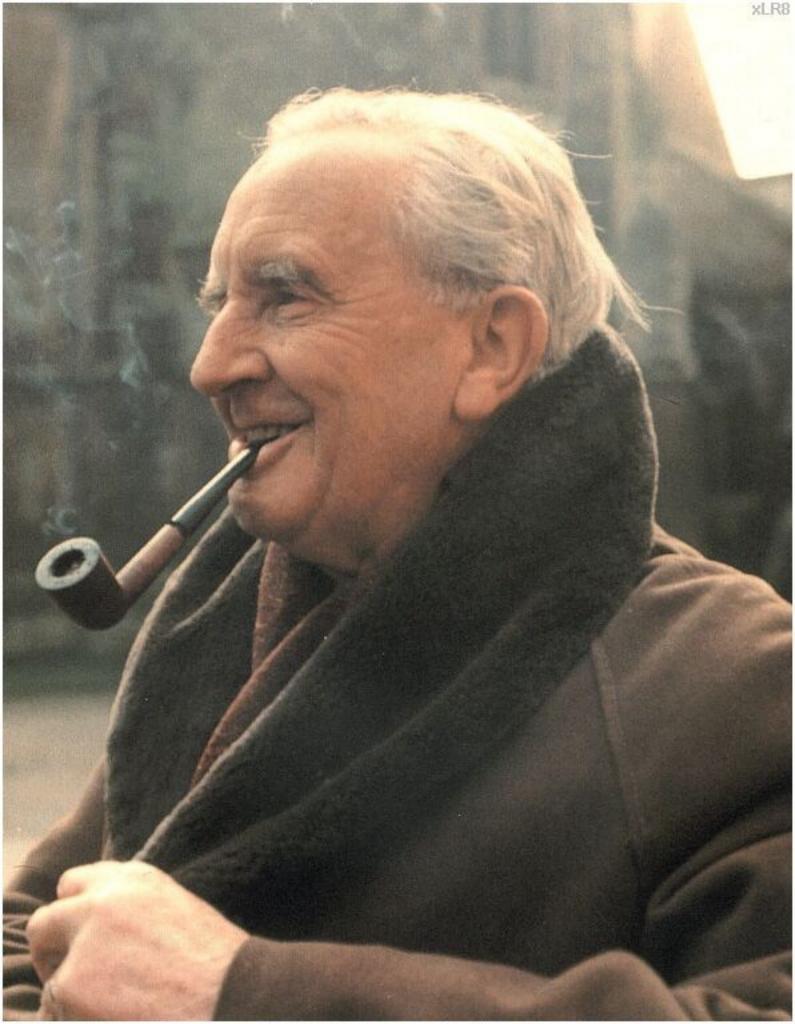
After his mother's death, when Ronald was twelve, he and Hilary became wards of a kindly priest at the Birmingham Oratory. They both attended King Edward's School, Birmingham, where Ronald achieved distinction in Classics, and also encountered Anglo-Saxon and Middle English. At this time also, he began to develop his linguistic abilities by inventing languages which he related to 'fairy' or 'elvish' people.

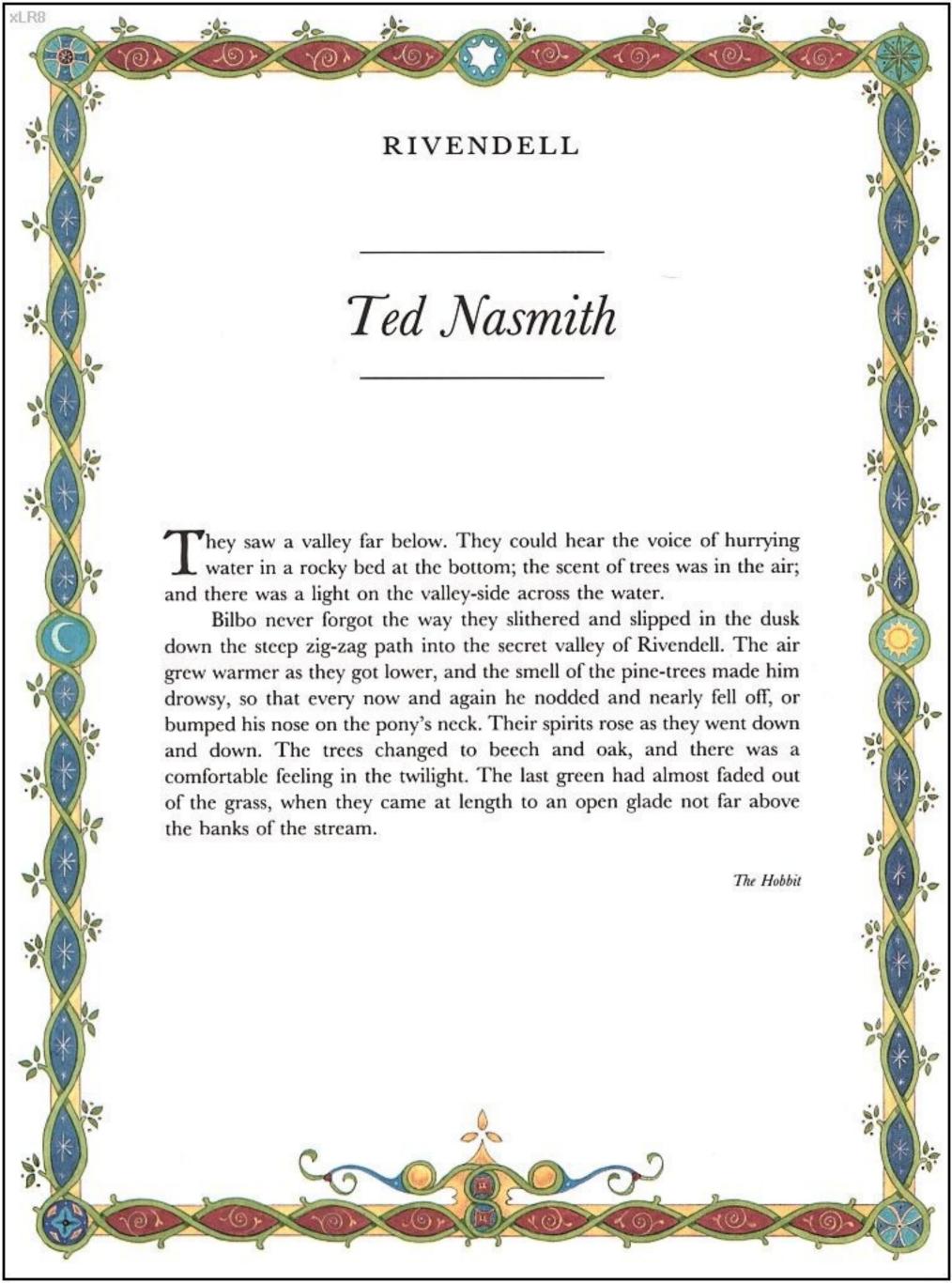
After taking a First in English Language and Literature at Exeter College, Oxford, Tolkien married Edith Bratt, with whom he had formed an attachment when they both lived in the same lodging-house in Birmingham. He was also commissioned in the Lancashire Fusiliers and served in the battle of the Somme, where two of his three closest friends were killed.

After the war, he obtained a post on the New English Dictionary, and began to write the mythological and legendary cycle which he originally called 'The Book of Lost Tales' but which eventually became known as *The Silmarillion*.

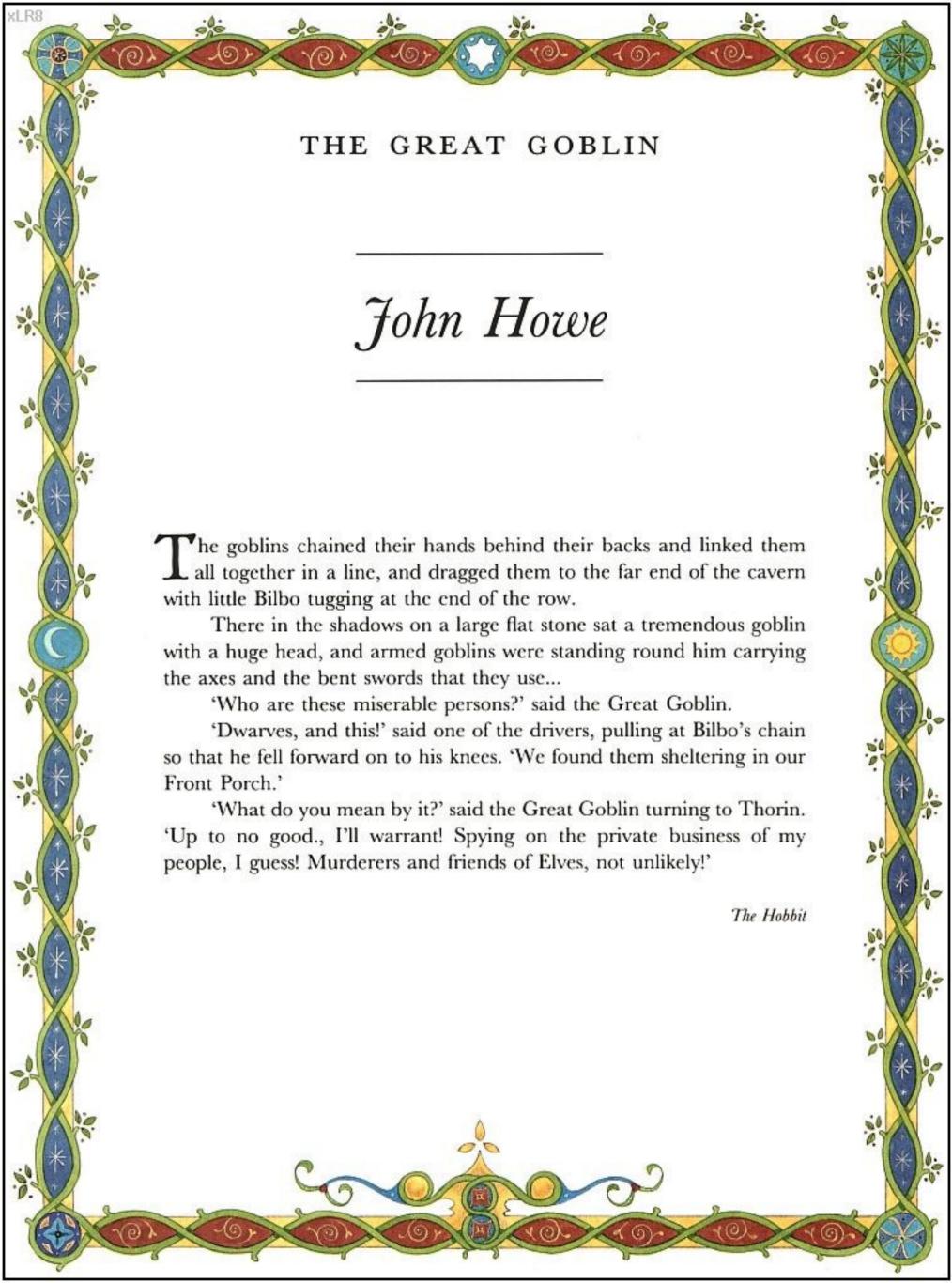
In 1920 Tolkien, now with two children, was appointed as Reader in the English Language at the University of Leeds, a post that was converted to a Professorship four years later. He distinguished himself by his lively and imaginative teaching, and in 1925 was elected Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford, where he worked with great skill and enthusiasm for many years. Indeed he was one of the most accomplished philologists that has ever been known. Meanwhile, his family, now numbering four children, encouraged Tolkien to use his mythological imagination to deal with more homely topics. For them he wrote and illustrated *The Father Christmas Letters*, and to them he told the story of *The Hobbit*, published some years later in 1937 by Stanley Unwin, who then asked for a 'sequel'. At first, Tolkien applied himself only unwillingly to this task, but soon he was inspired, and what he had meant to be another book for children grew into *The Lord of the Rings*, truly a sequel to *The Silmarillion* than to *The Hobbit*. This huge story took twelve years to complete, and it was not published until Tolkien was approaching retirement. When it did reach print, its extraordinary popularity took him by surprise.

After retirement, Tolkien and his wife lived first in the Headington area of Oxford, then moved to Bournemouth, but after his wife's death in 1971, Tolkien returned to Oxford and died after a very brief illness on 2nd September 1973, leaving his great mythological and legendary cycle *The Silmarillion* to be edited for publication by his son, Christopher.

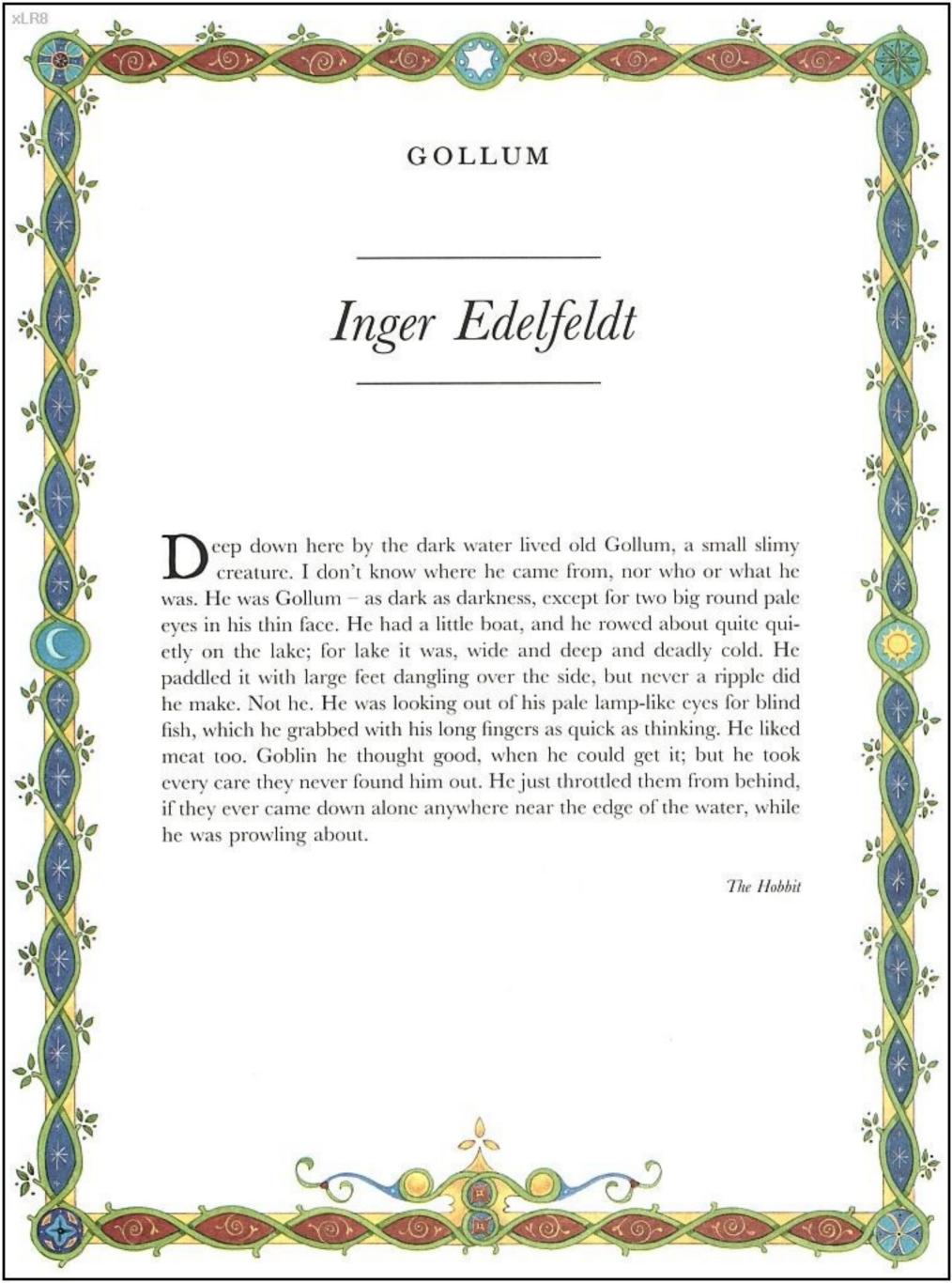




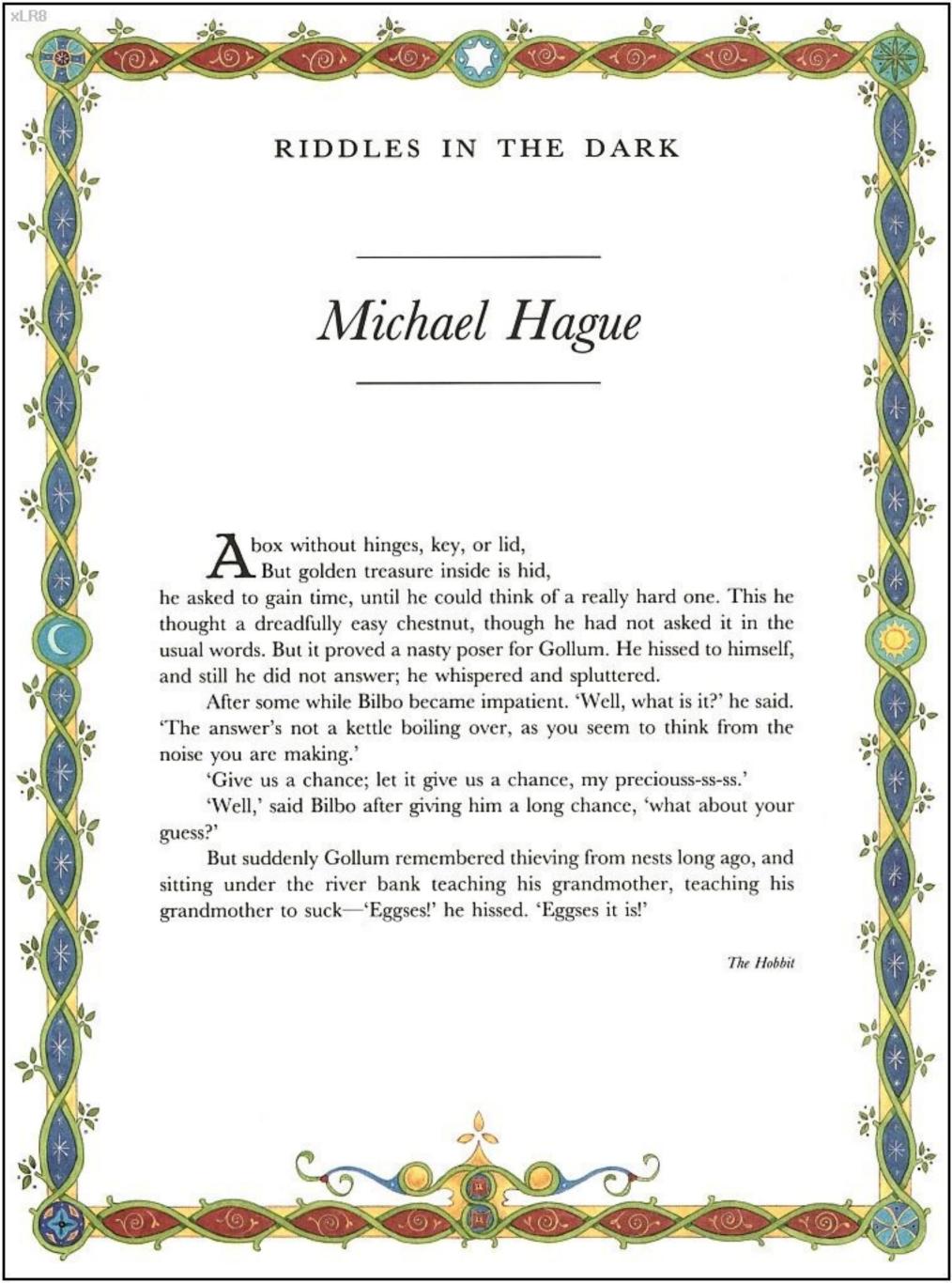




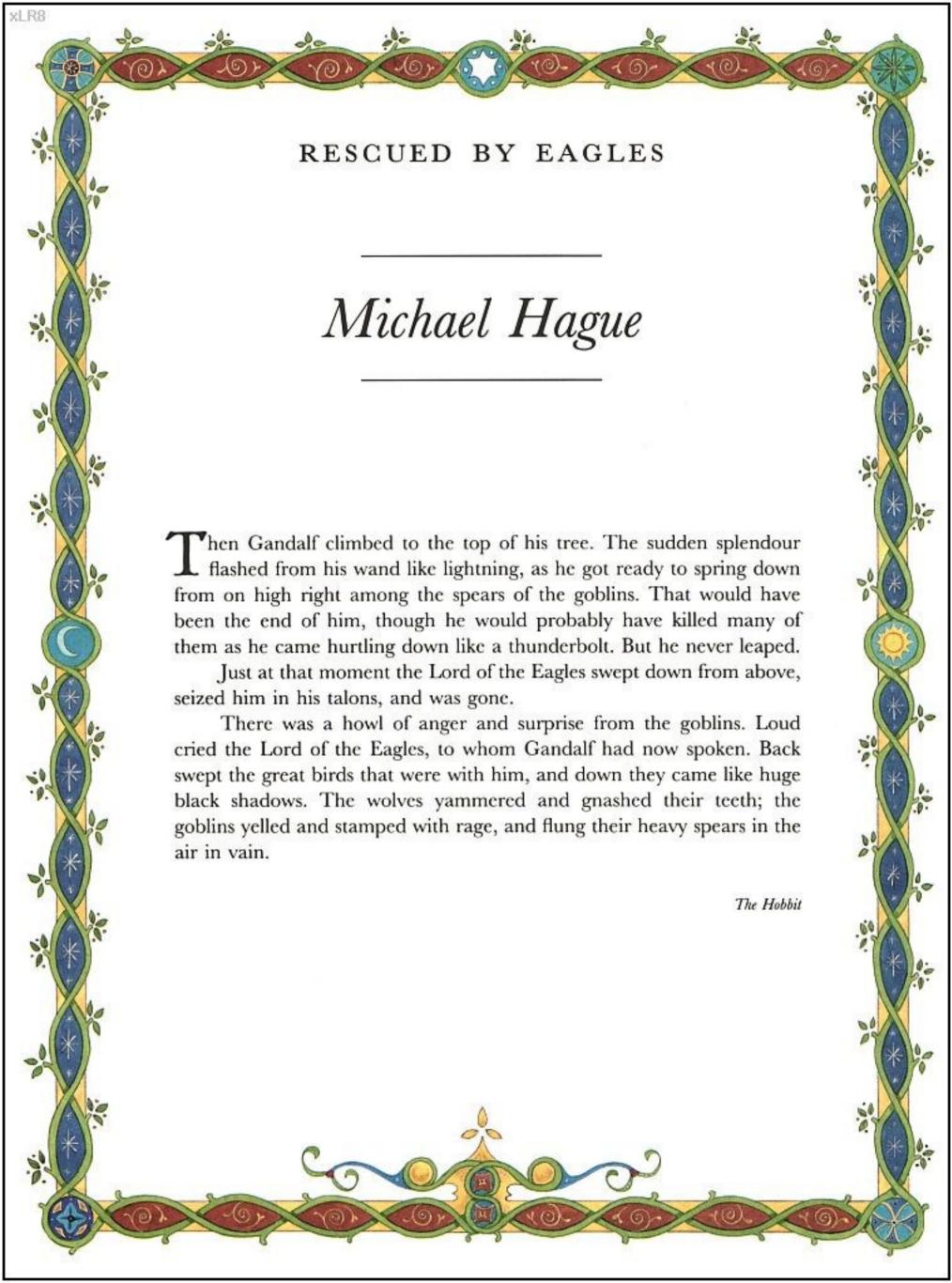




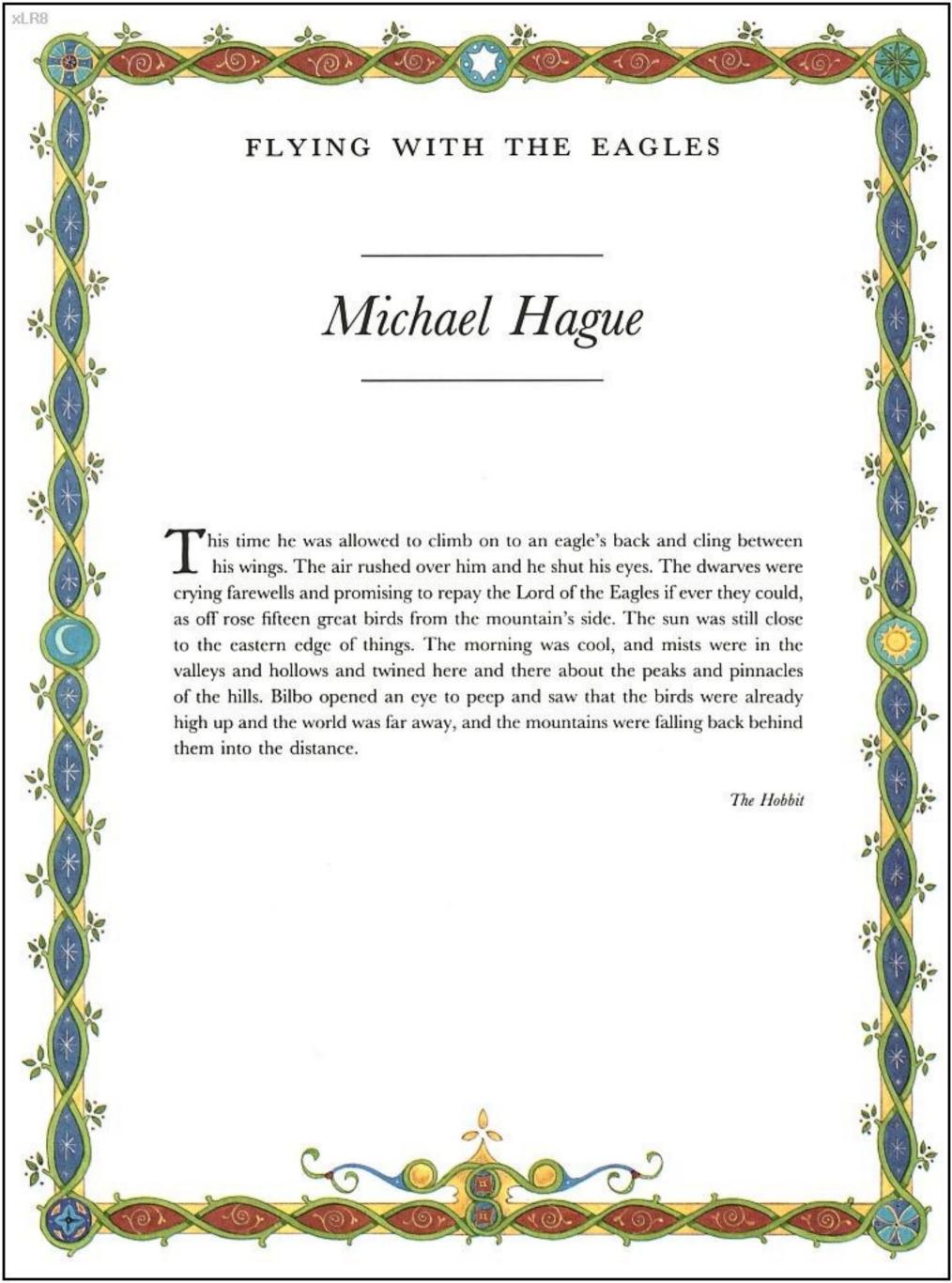




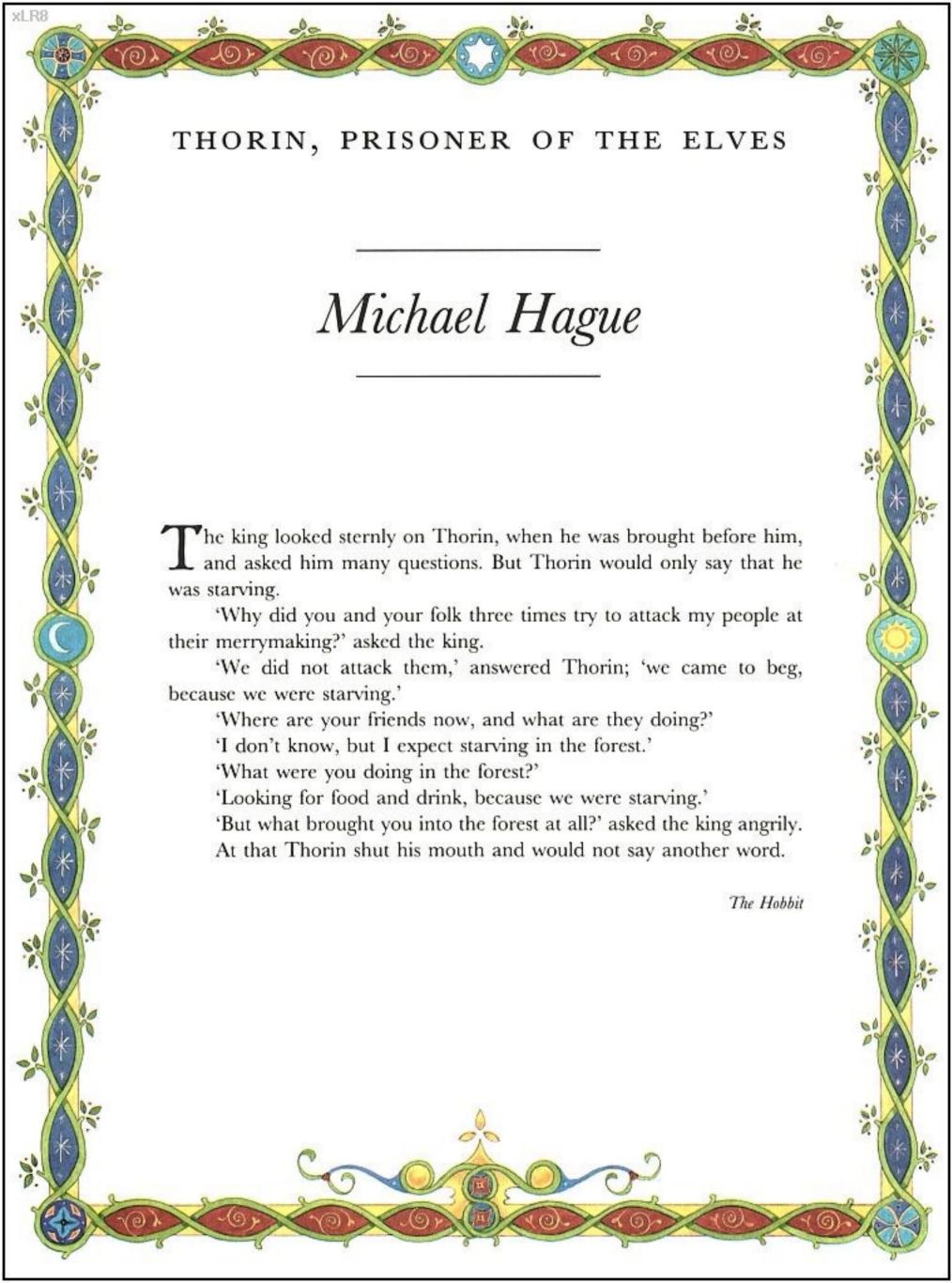




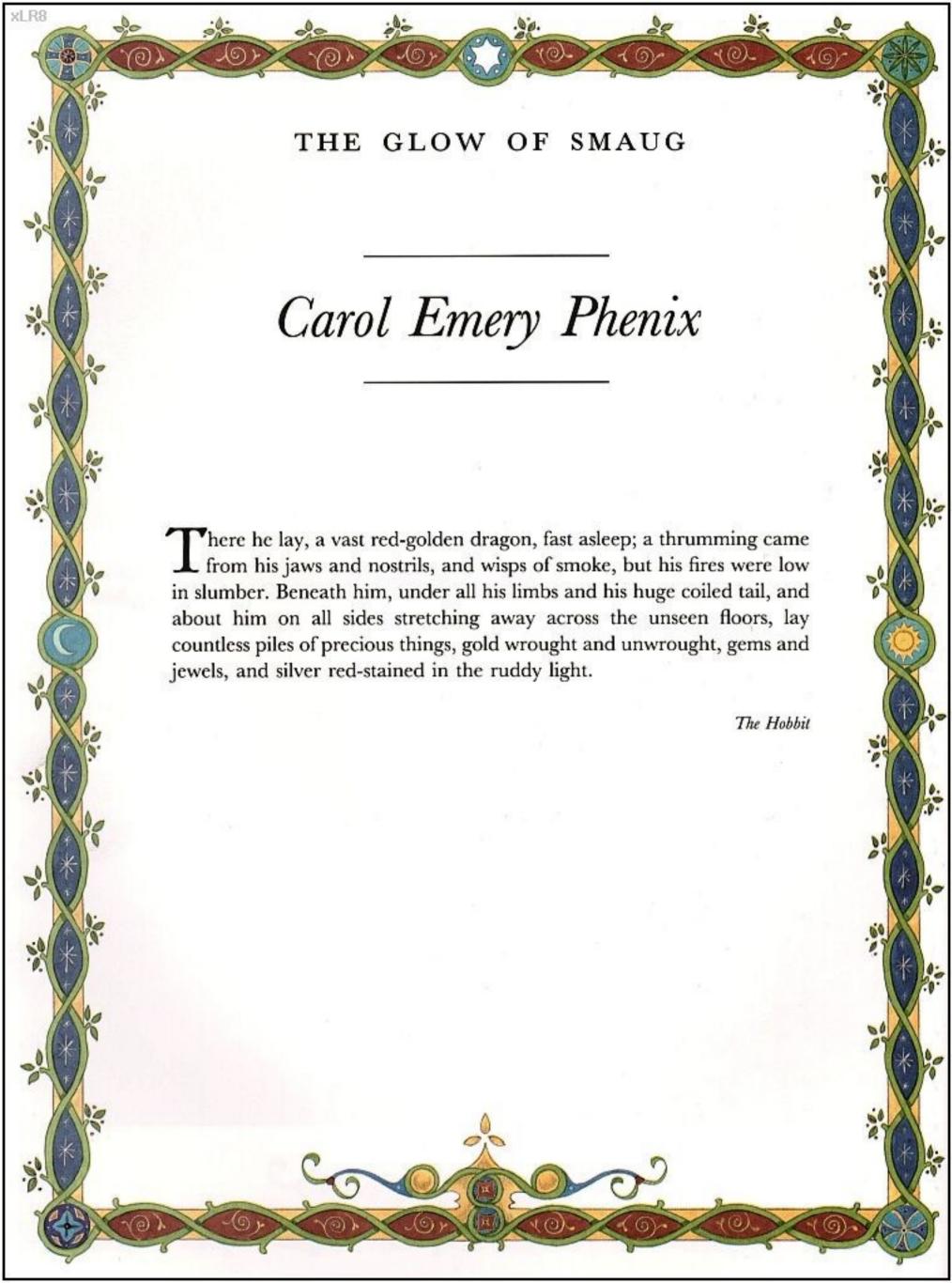




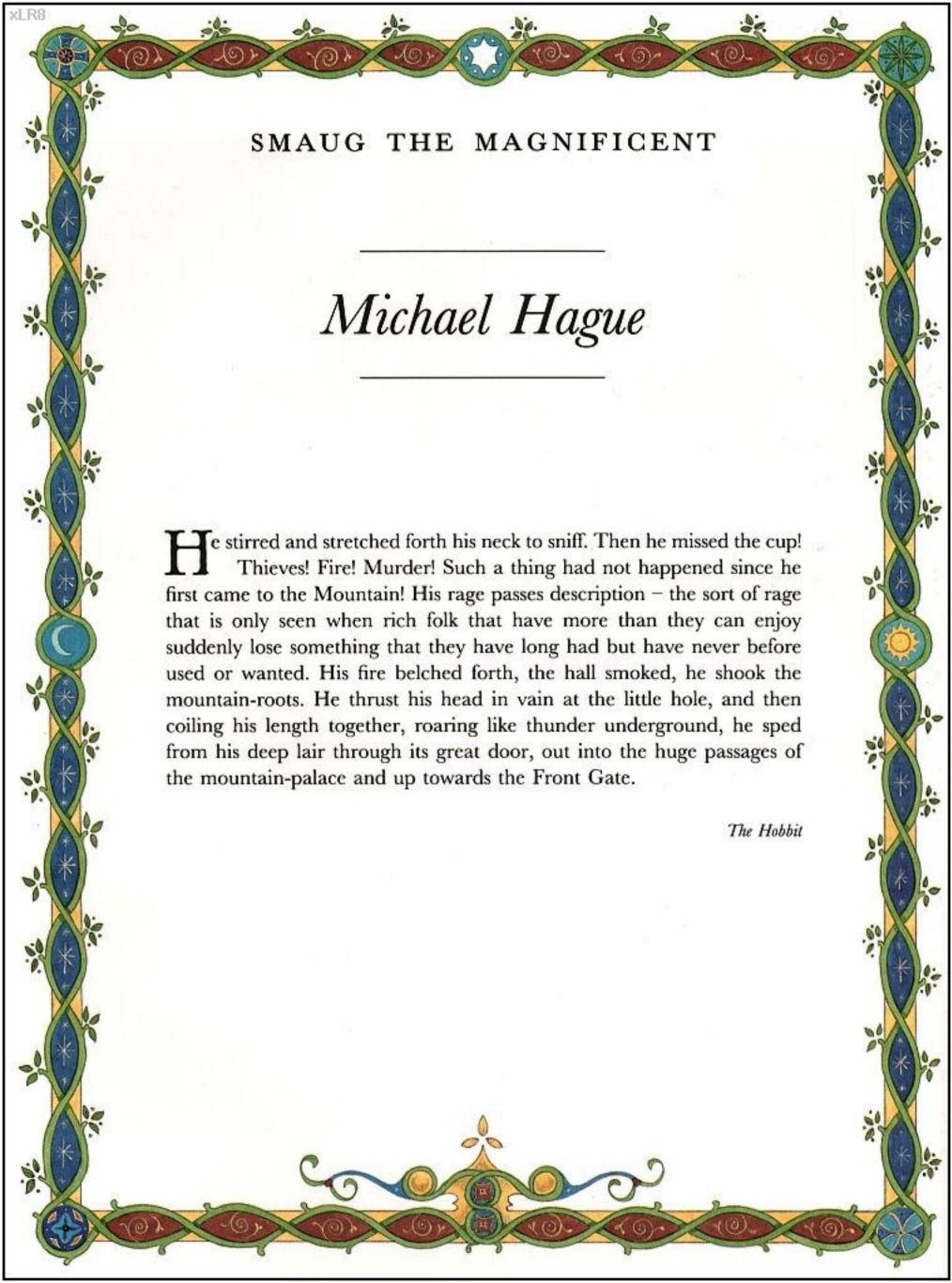


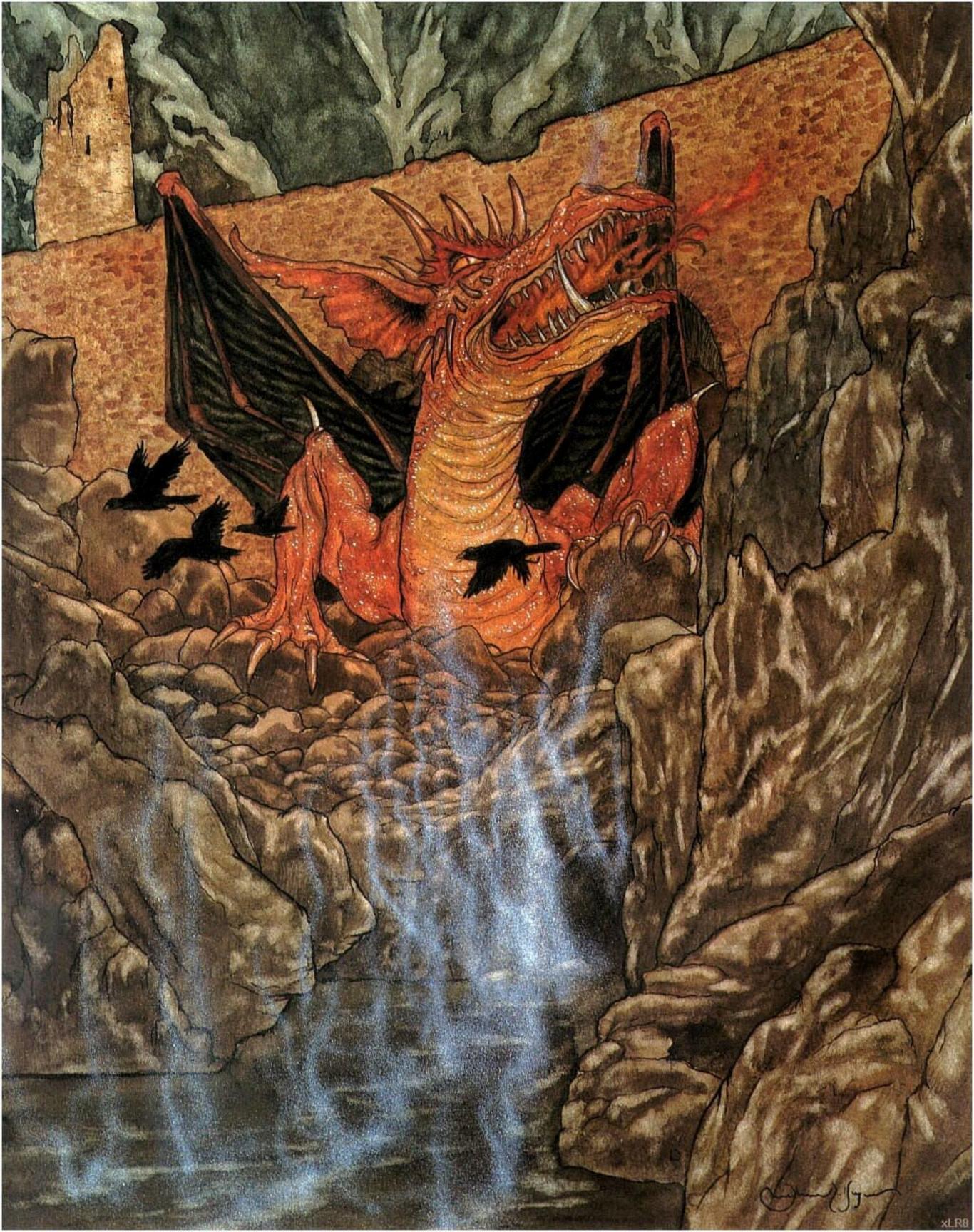


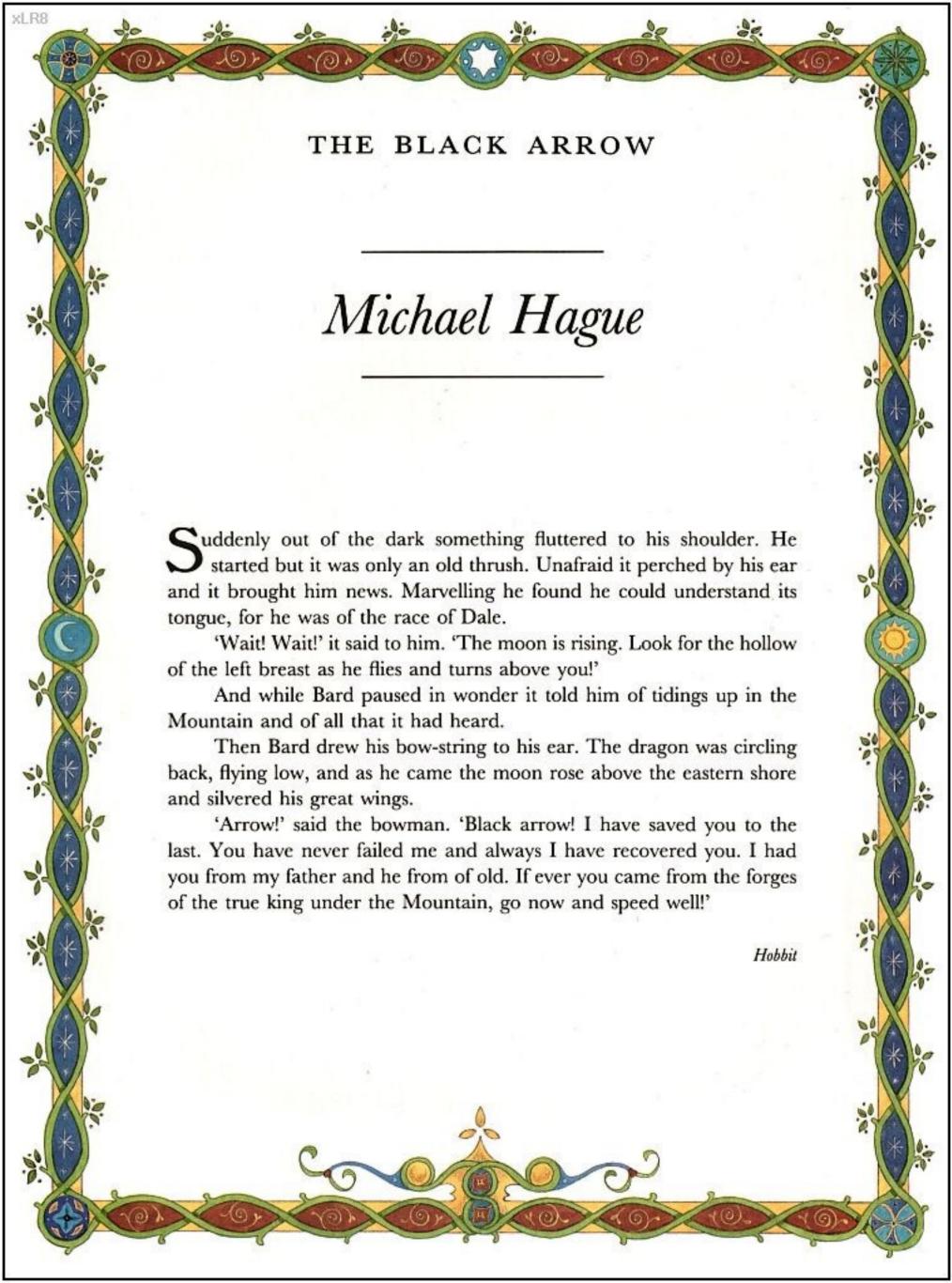




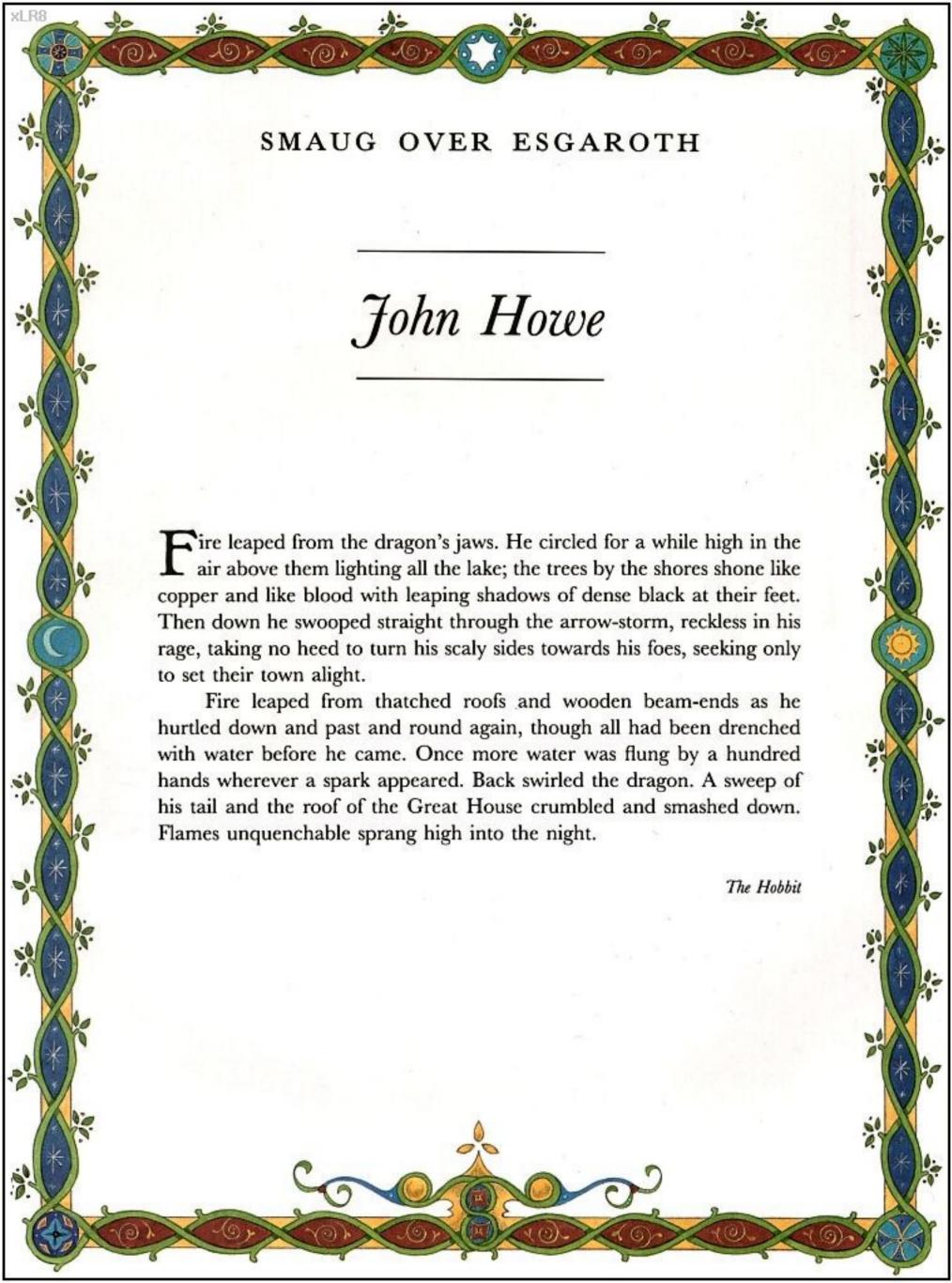




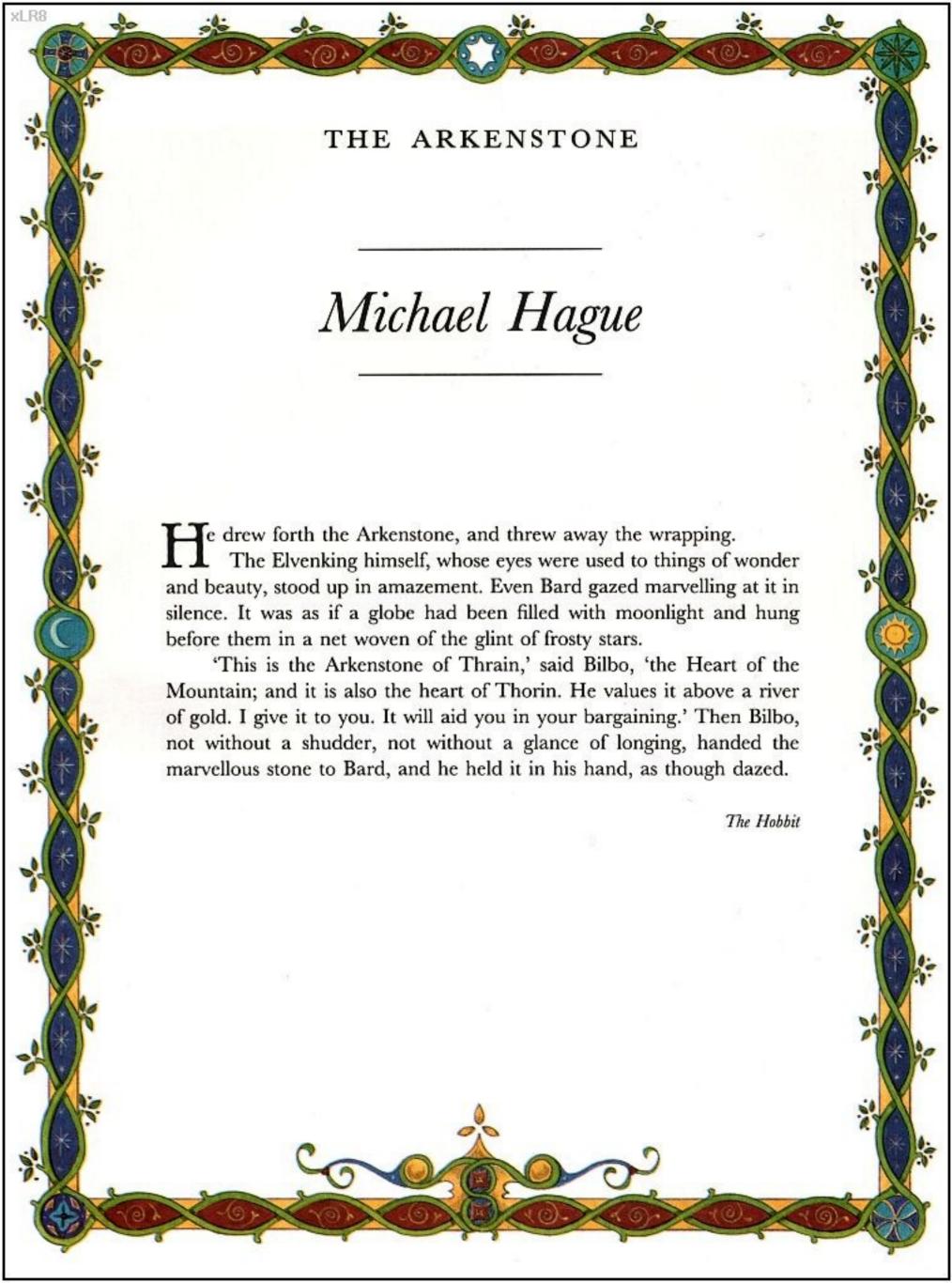




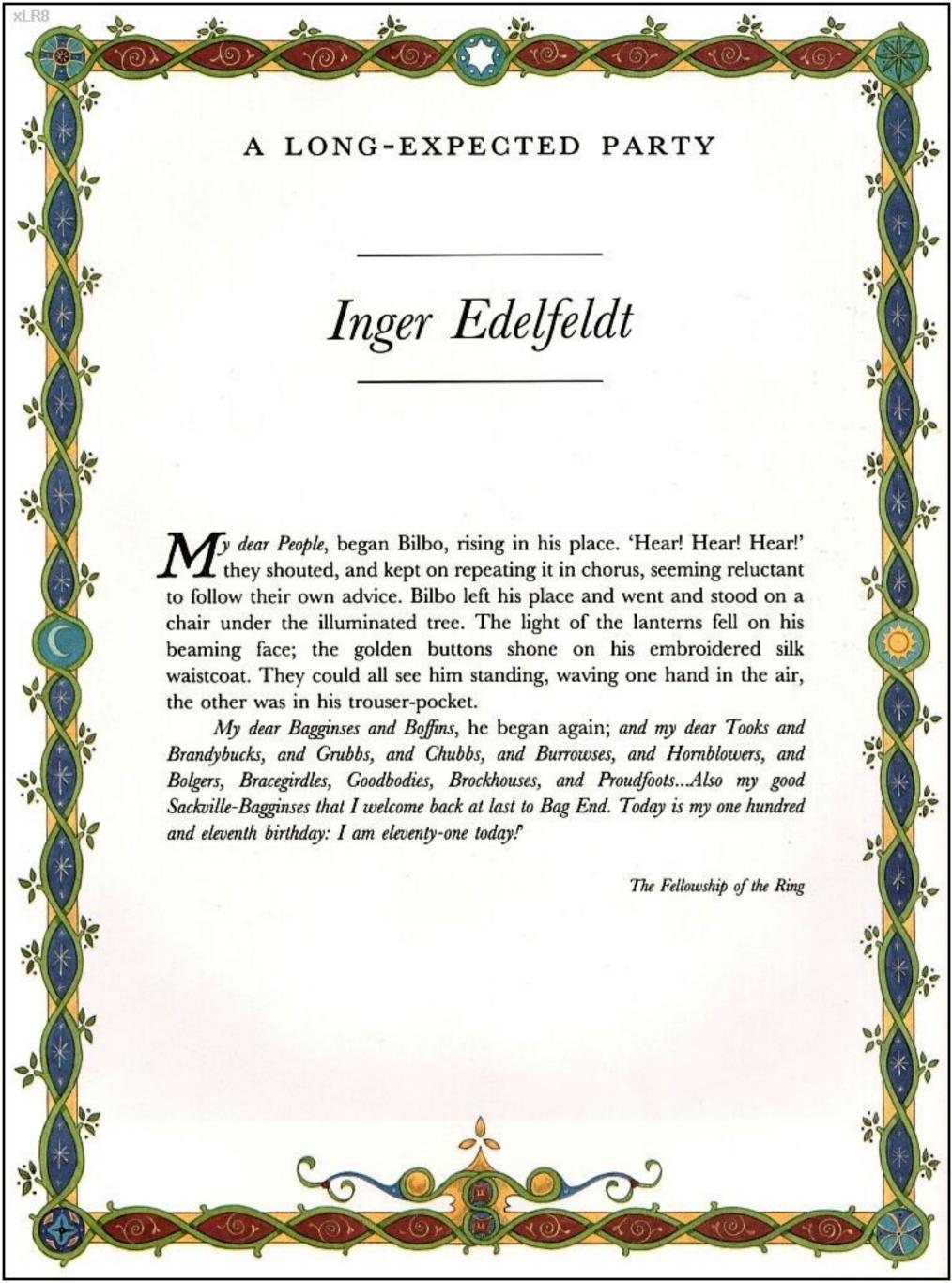




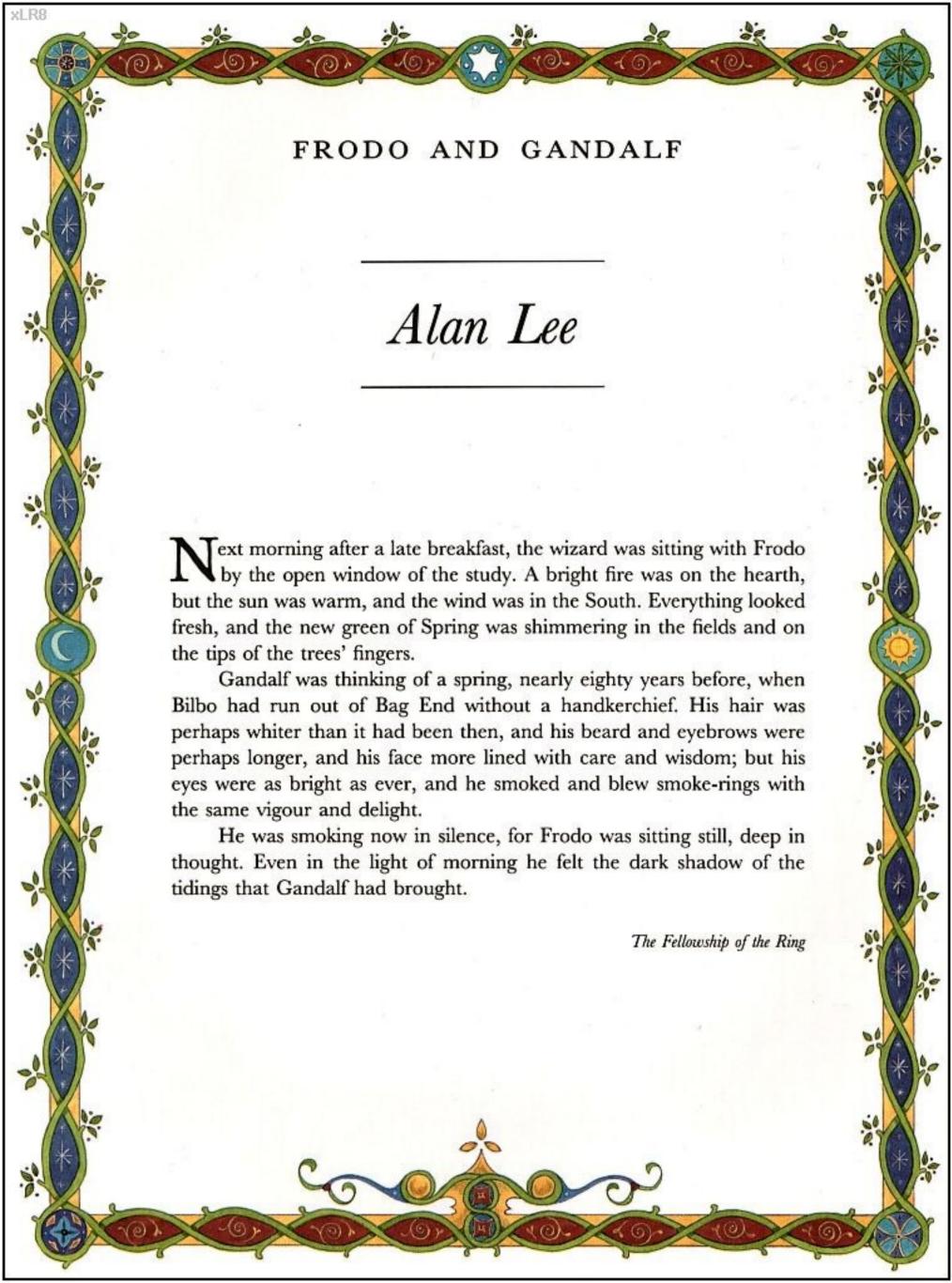




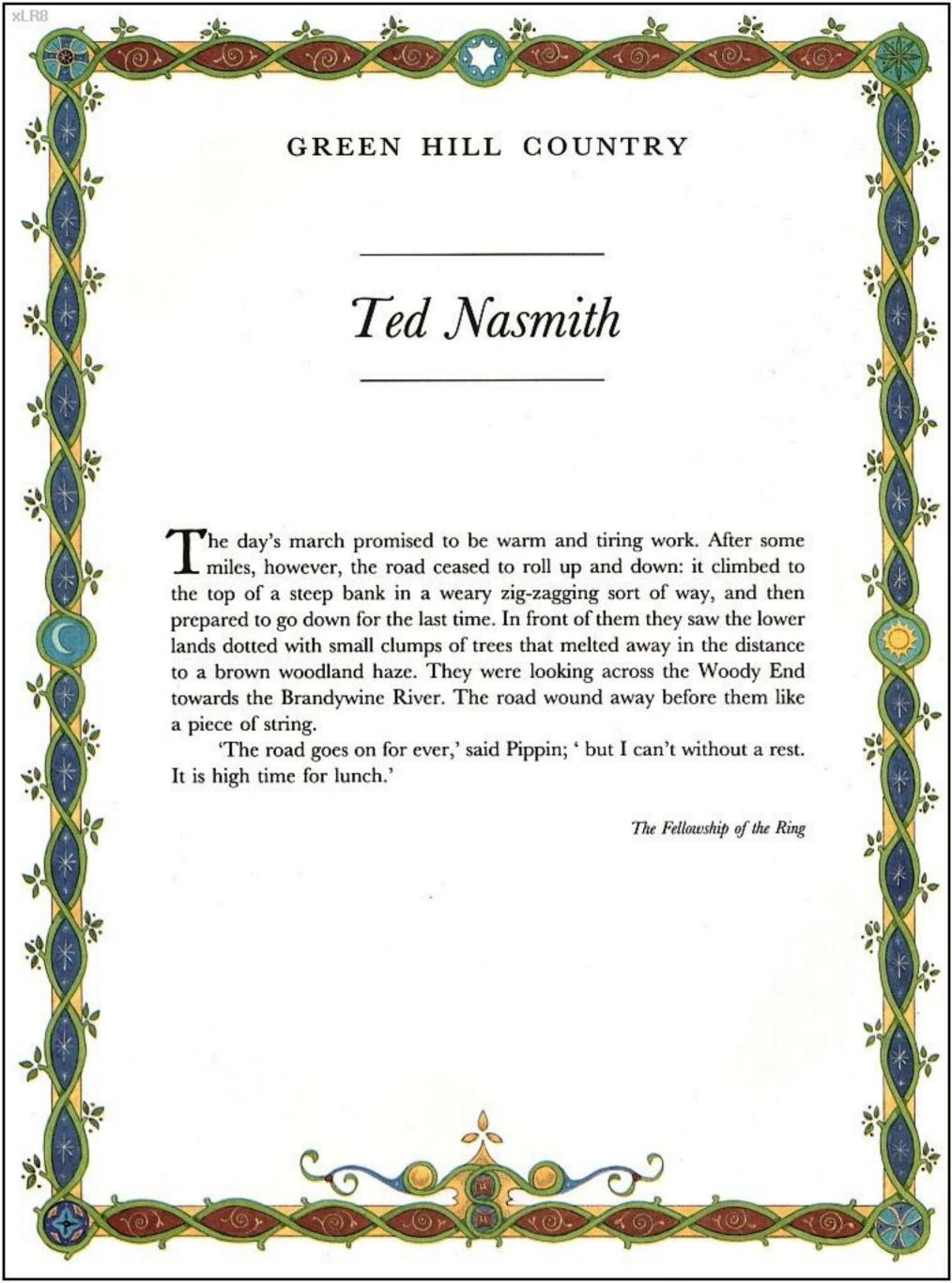




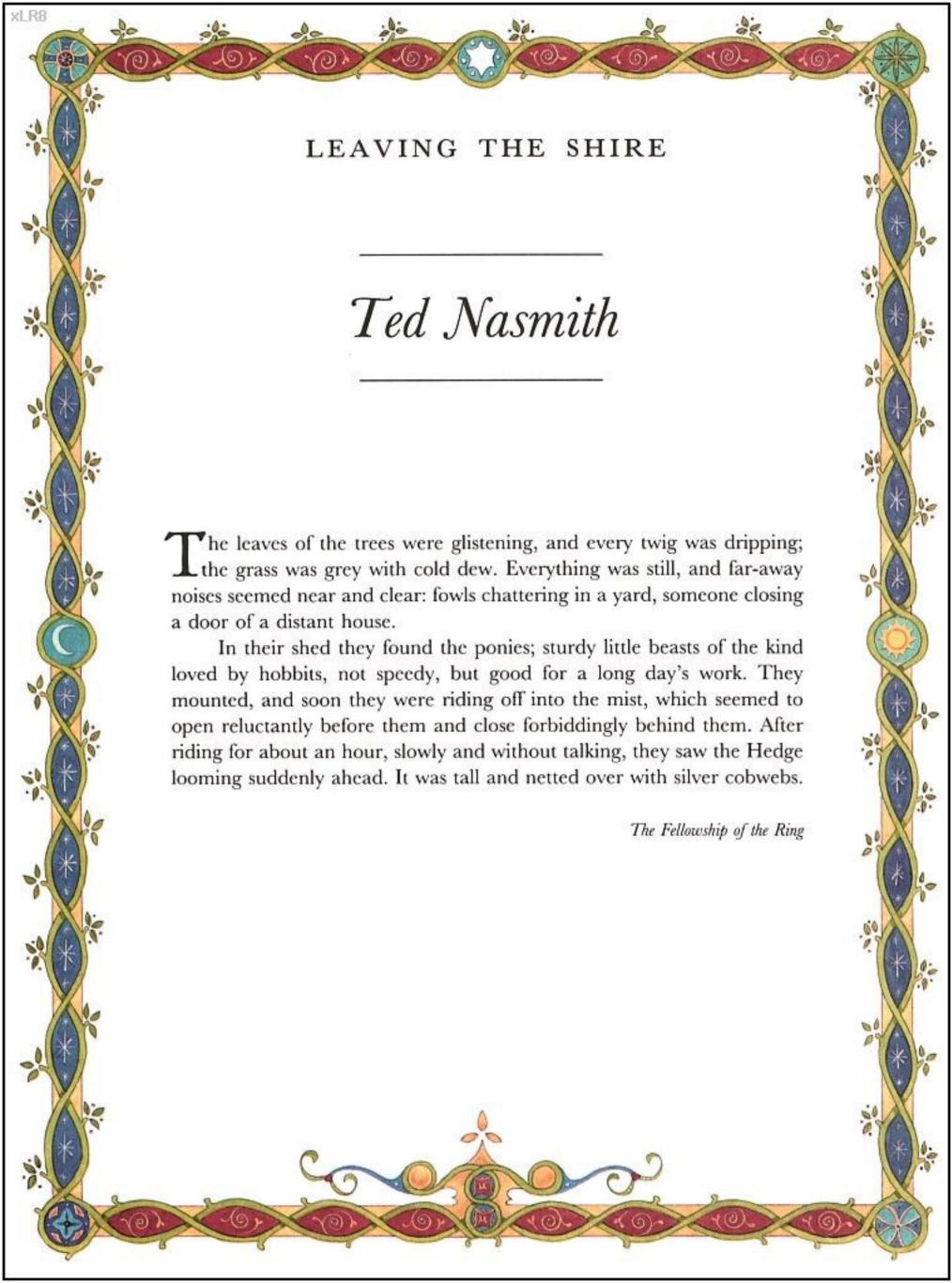




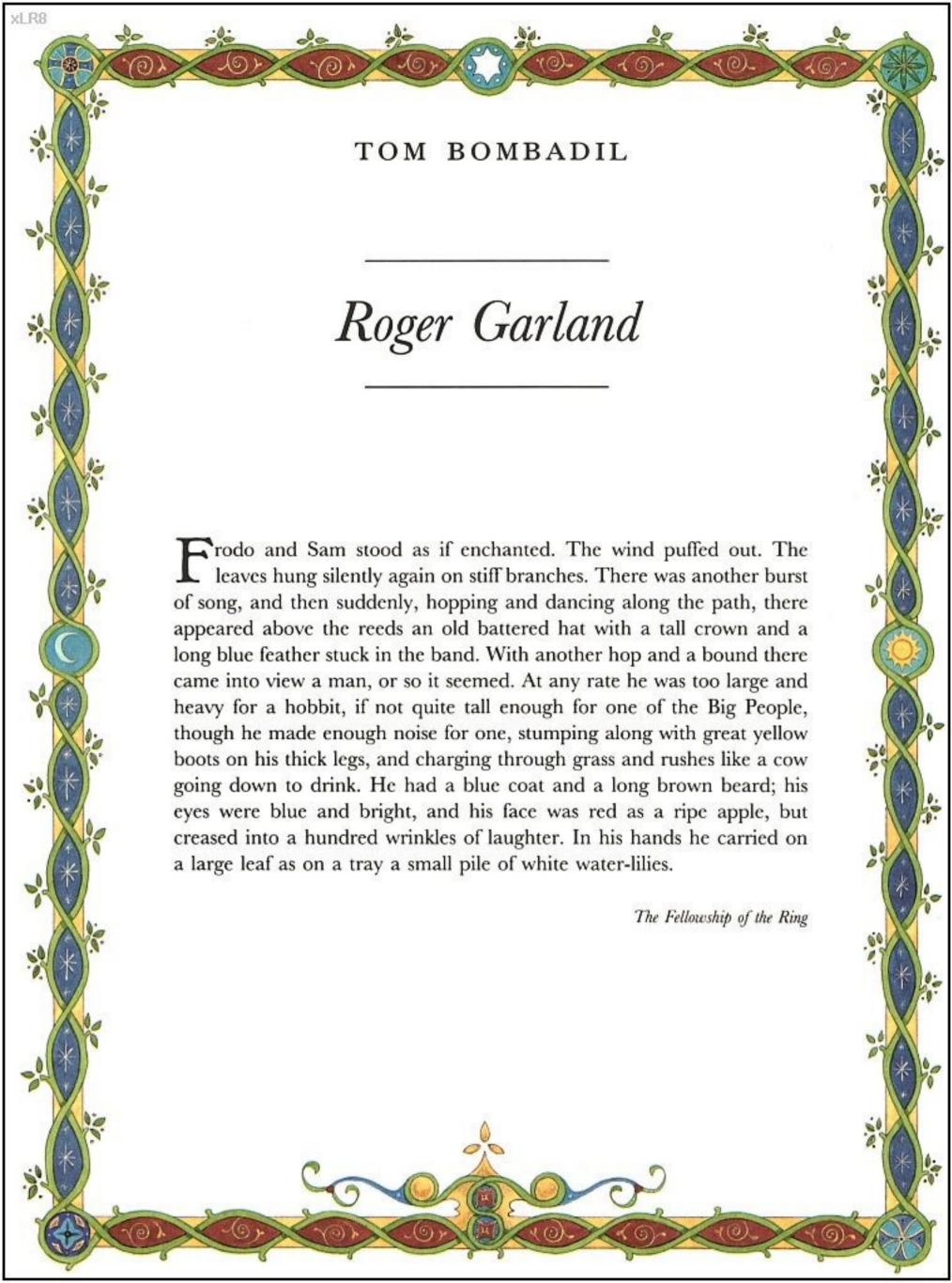




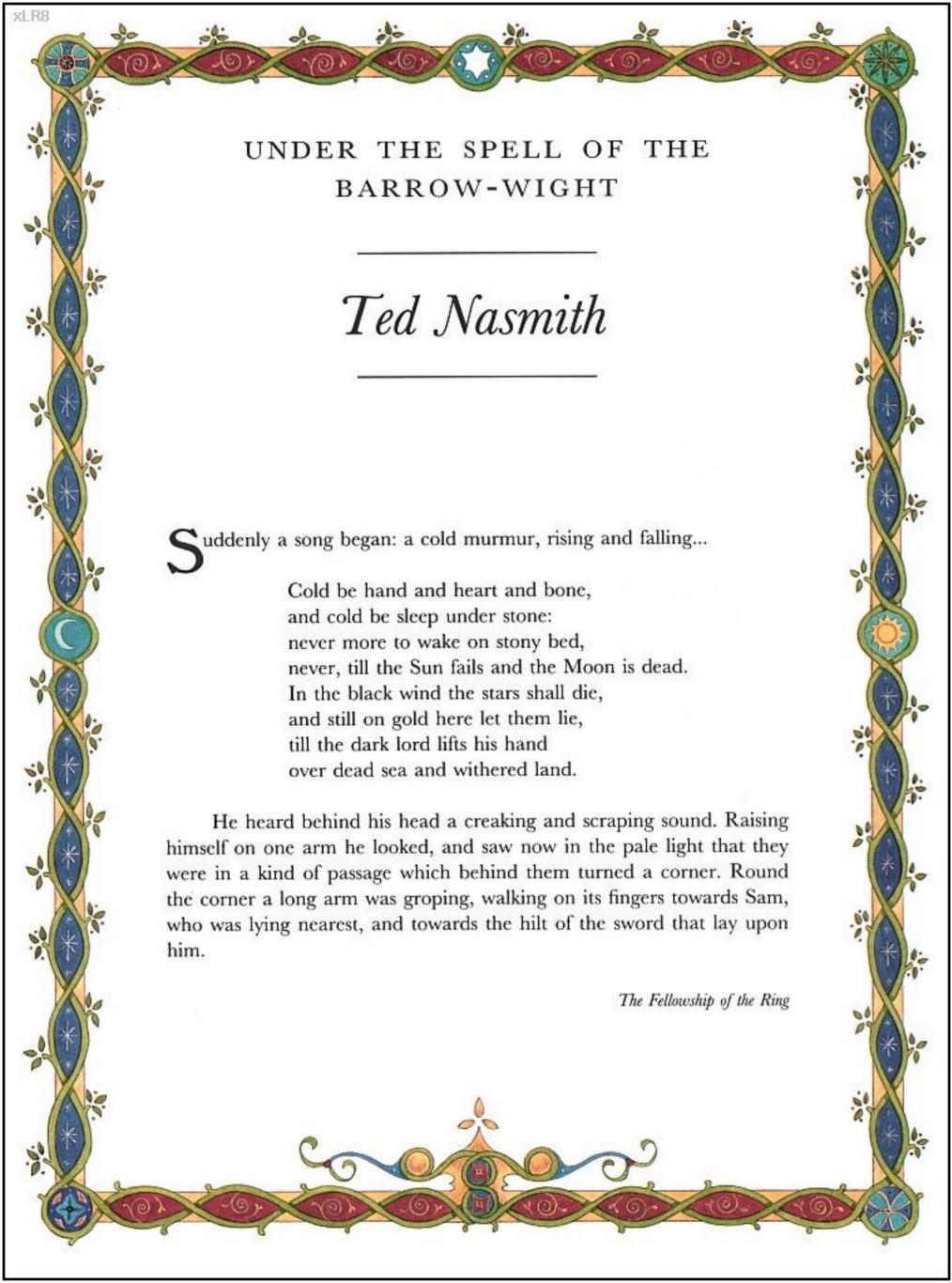




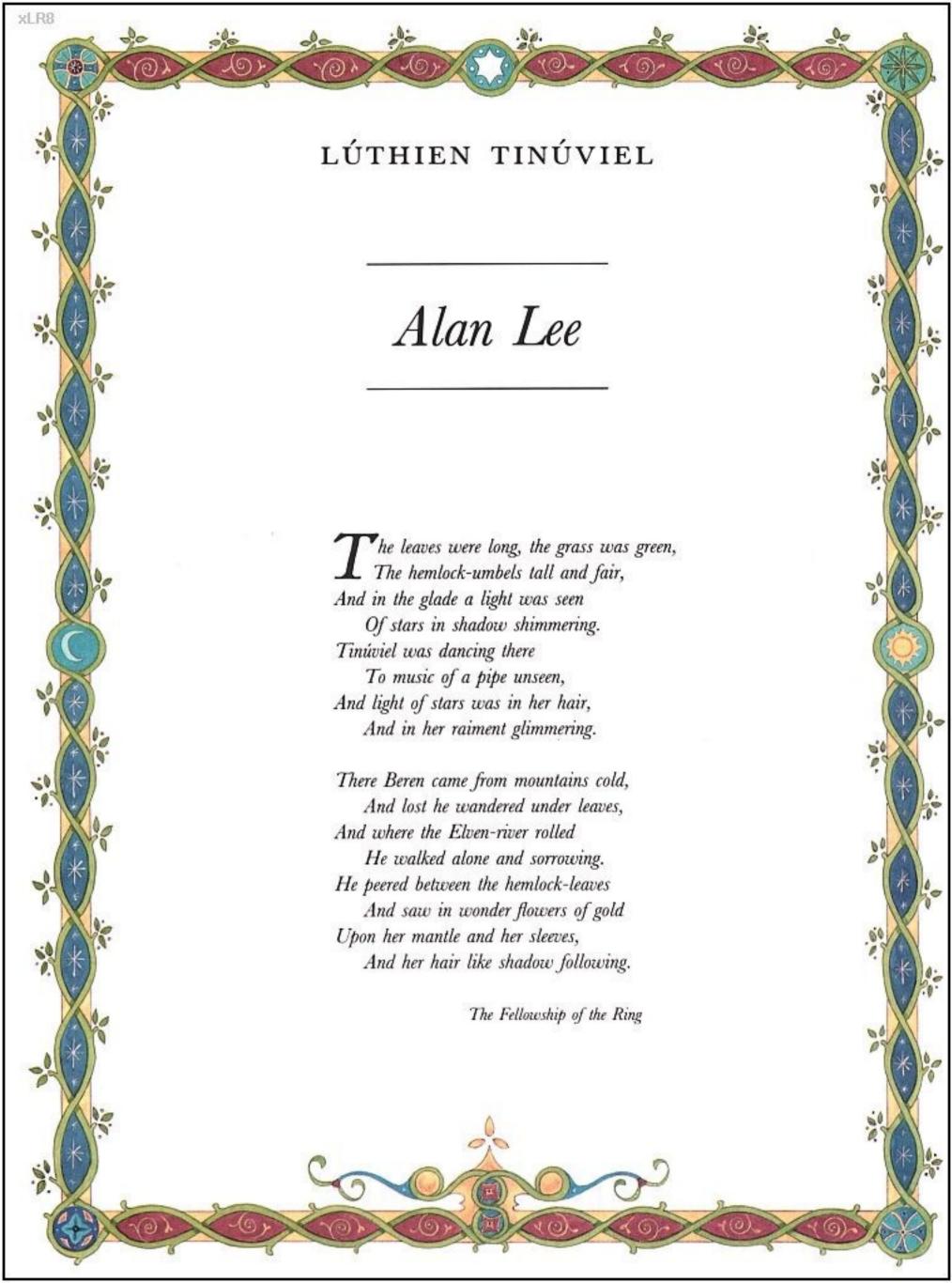




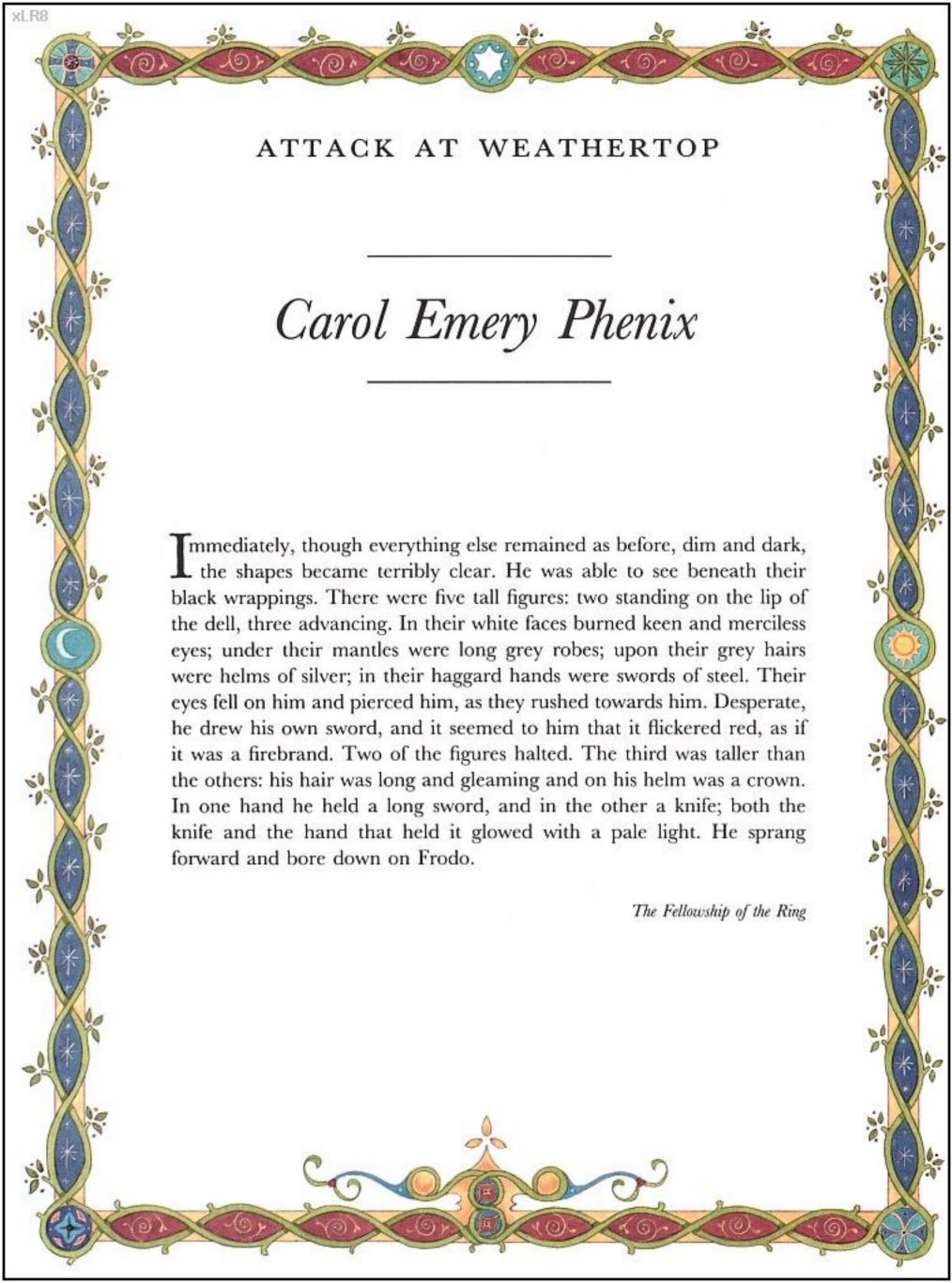




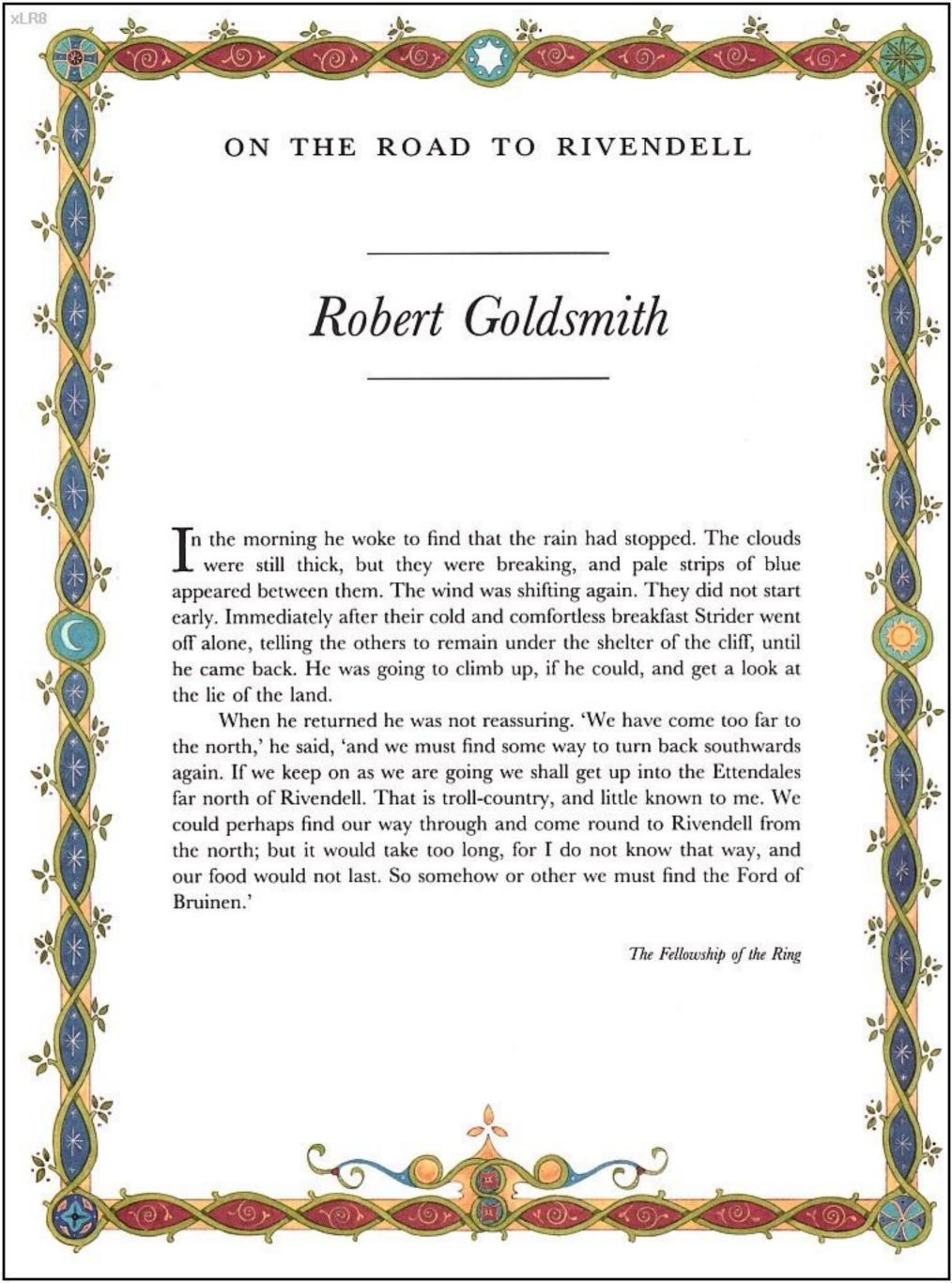


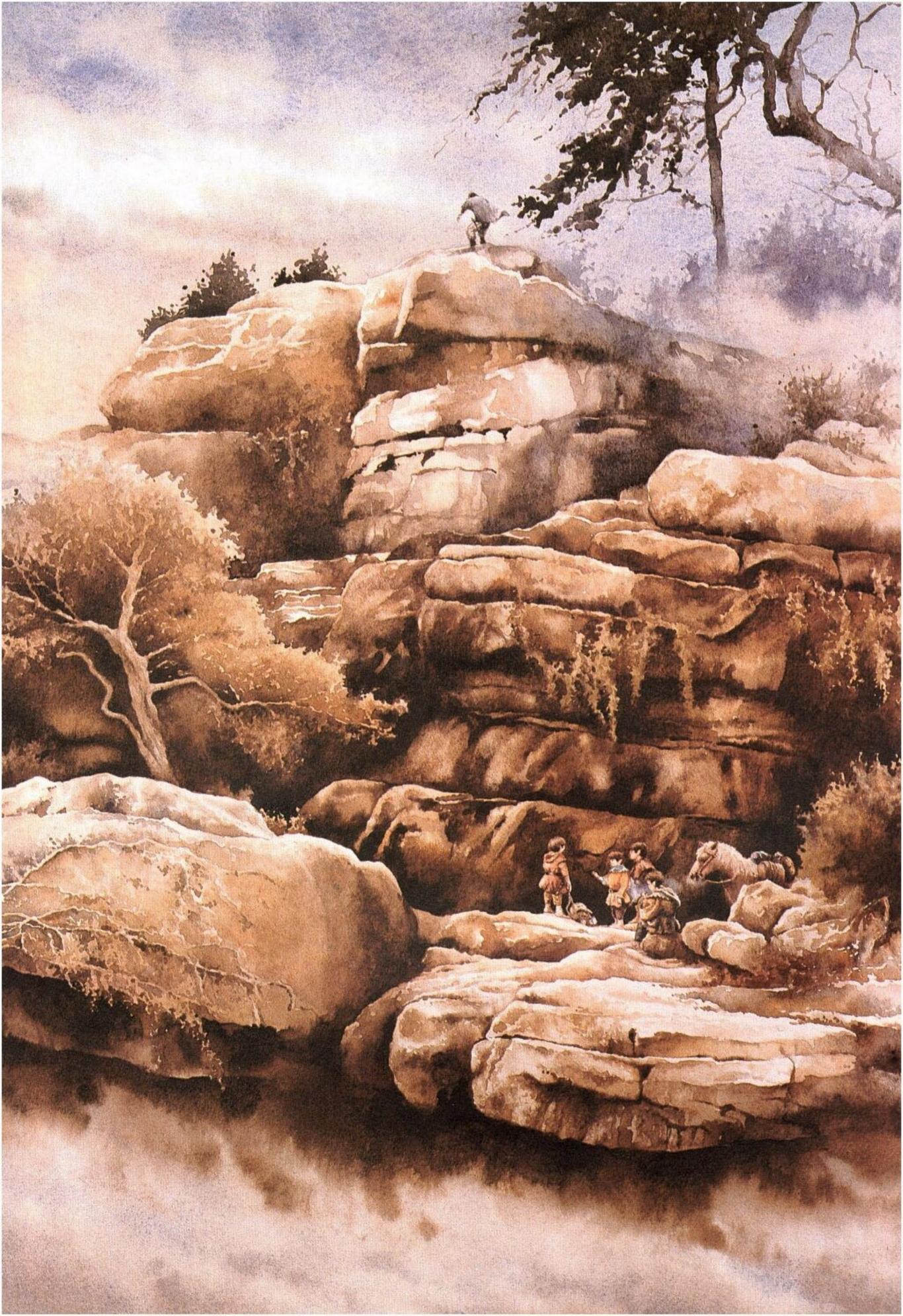


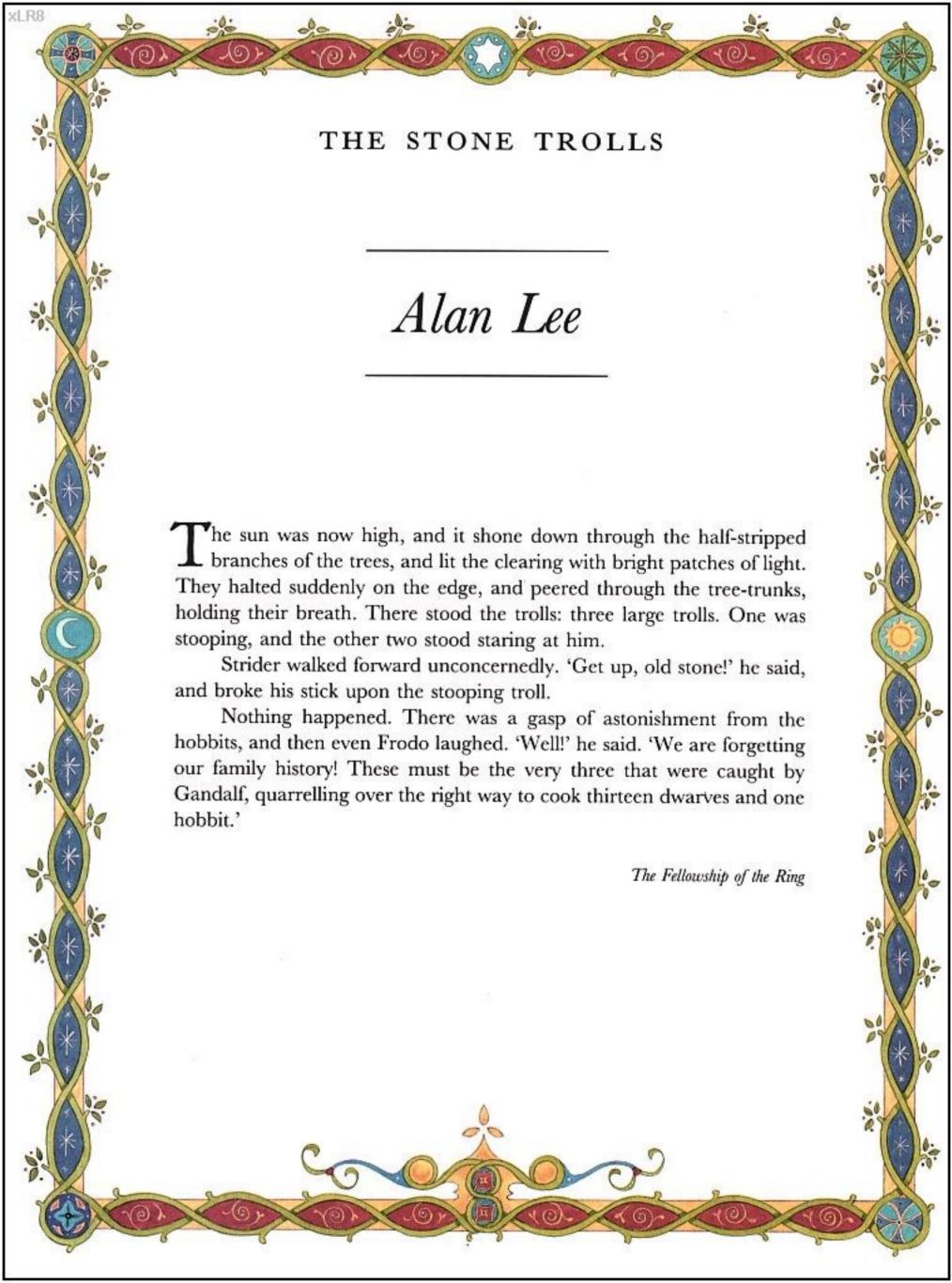




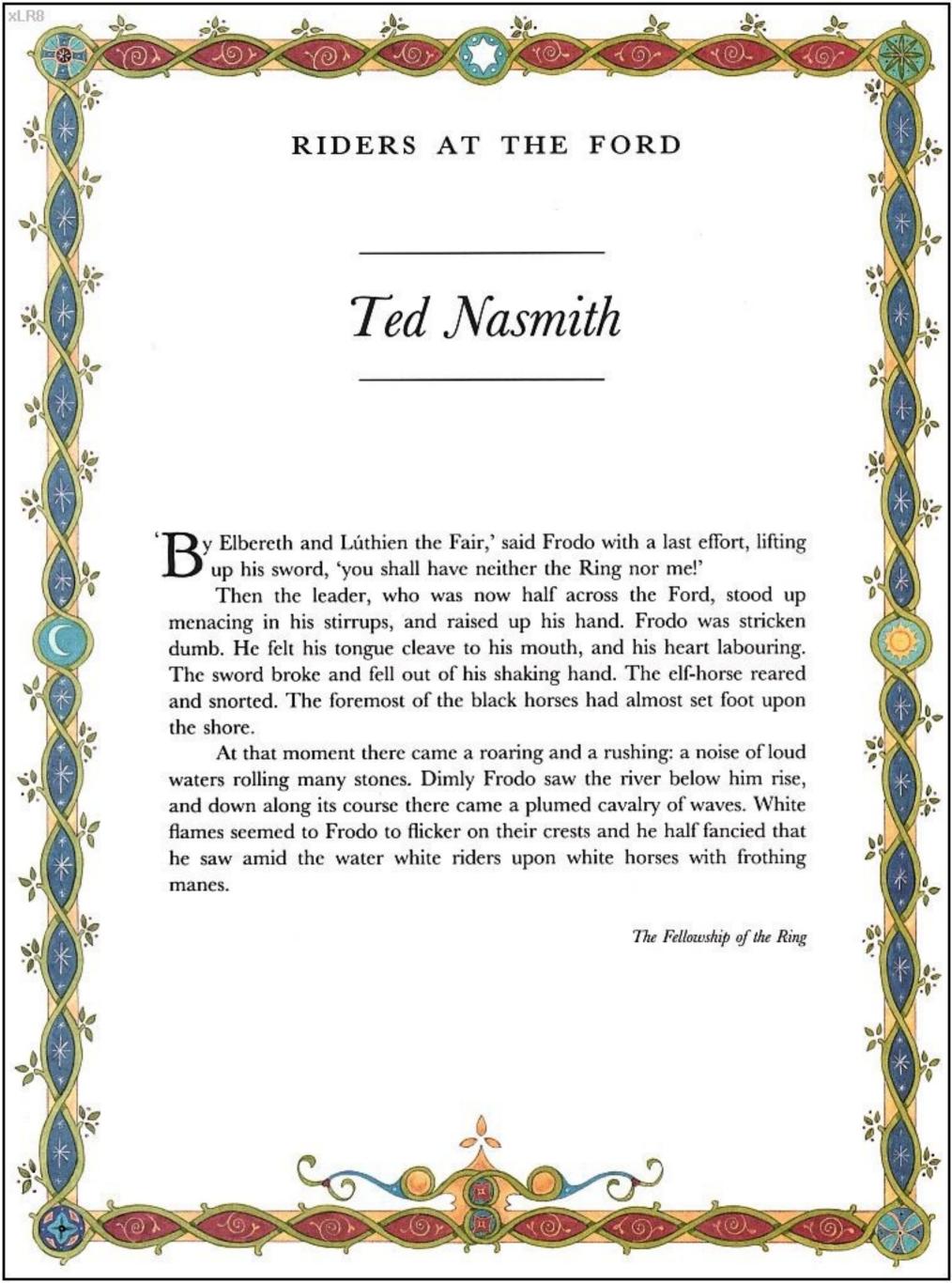




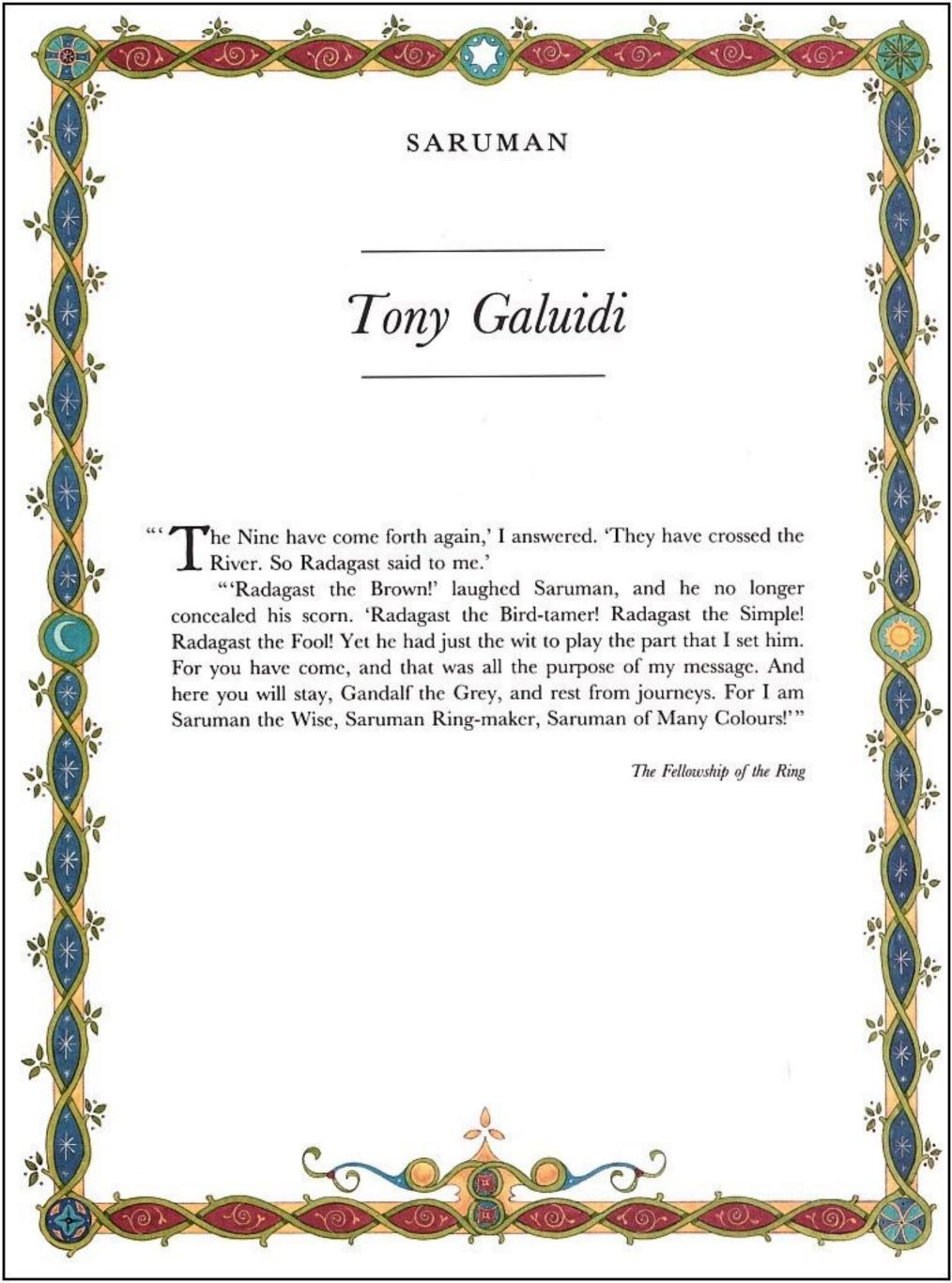




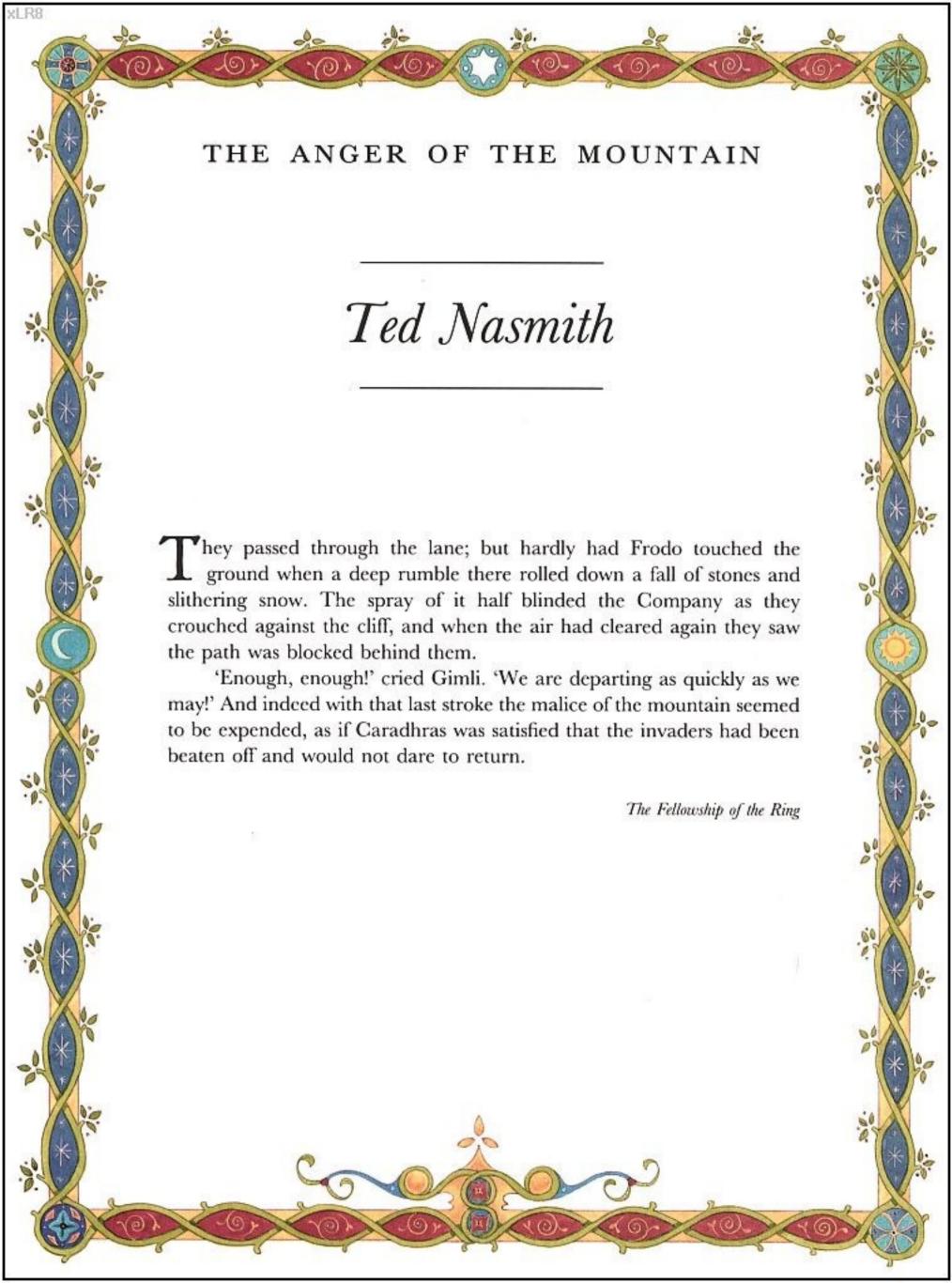




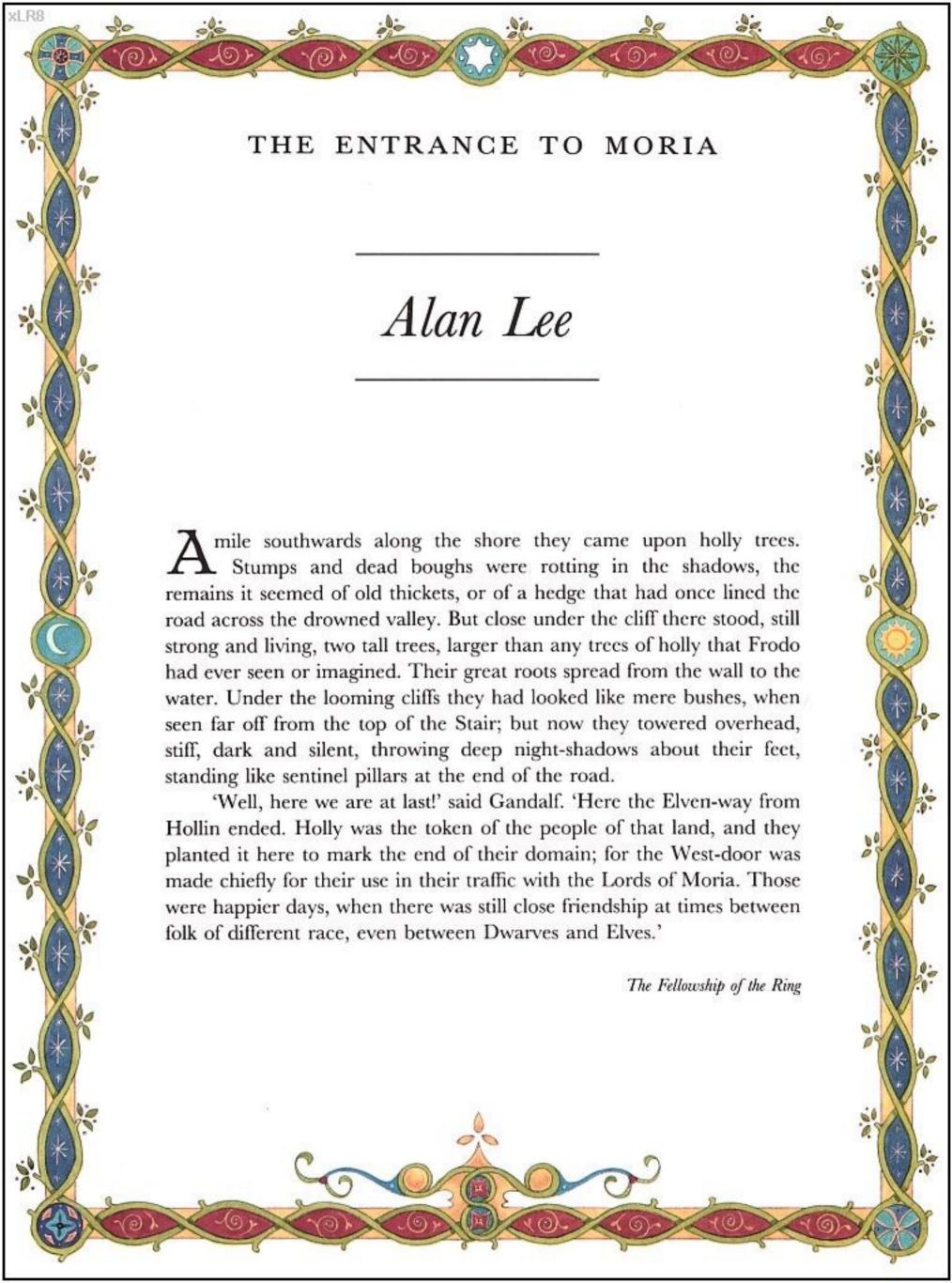




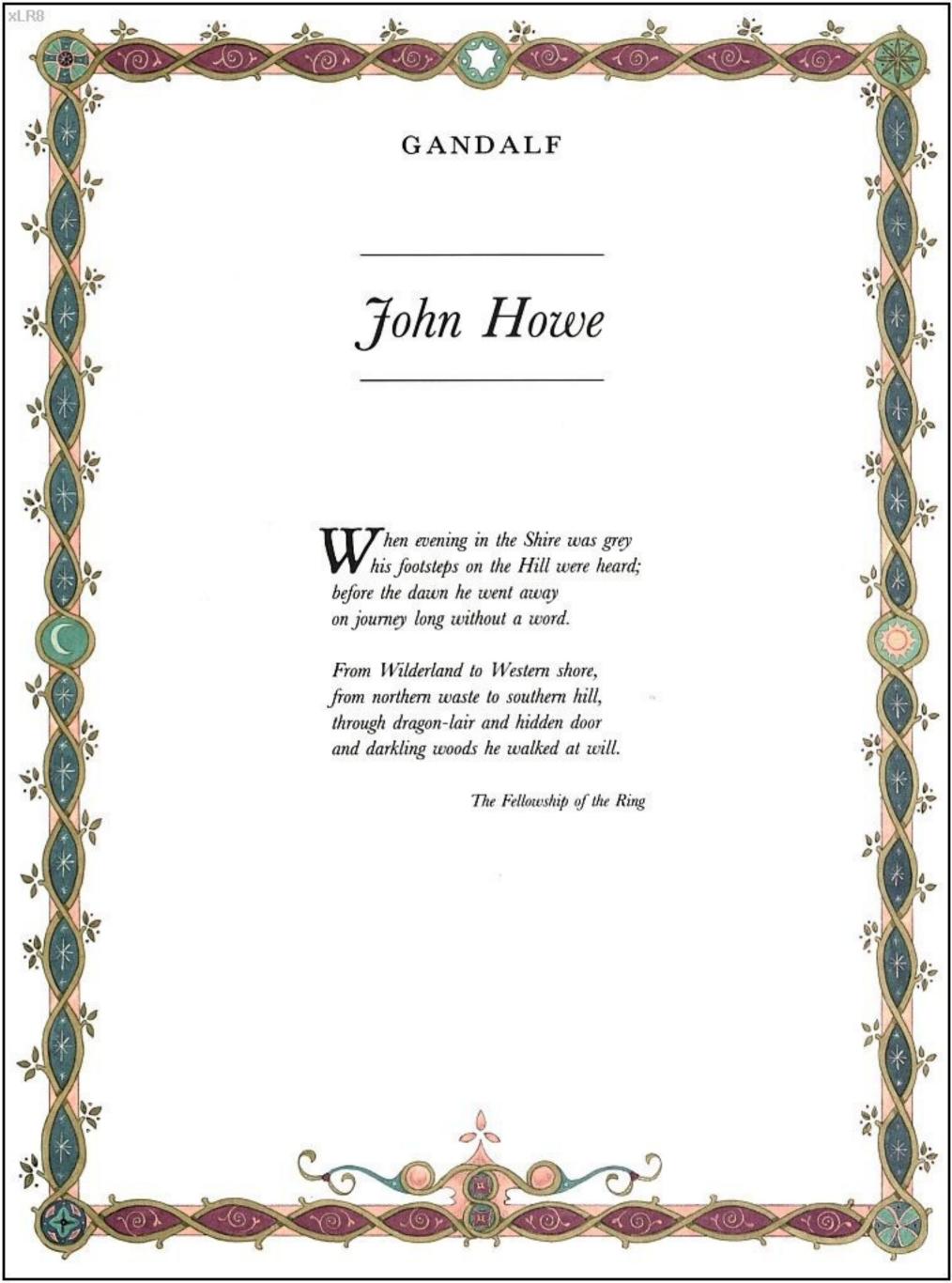




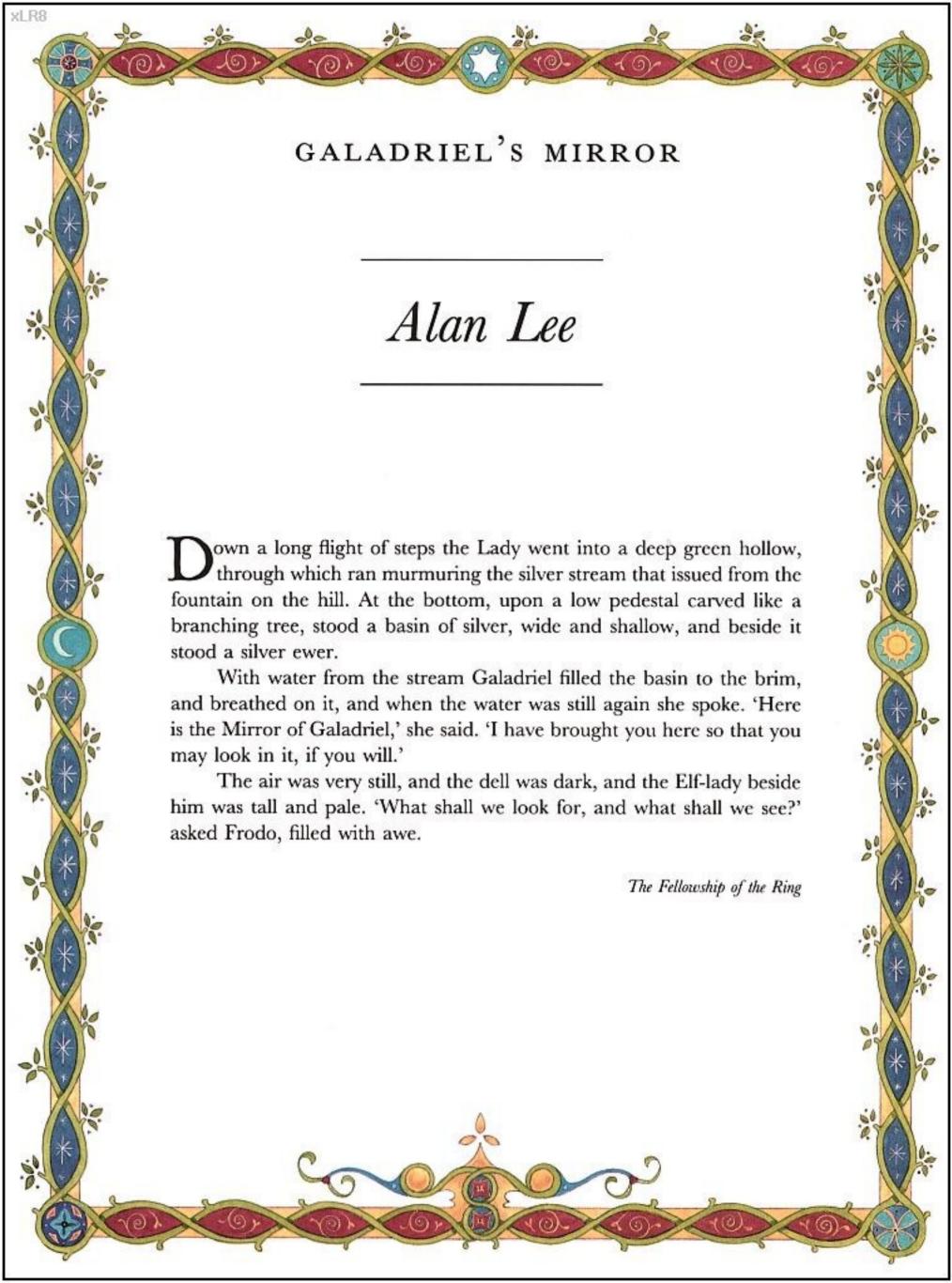




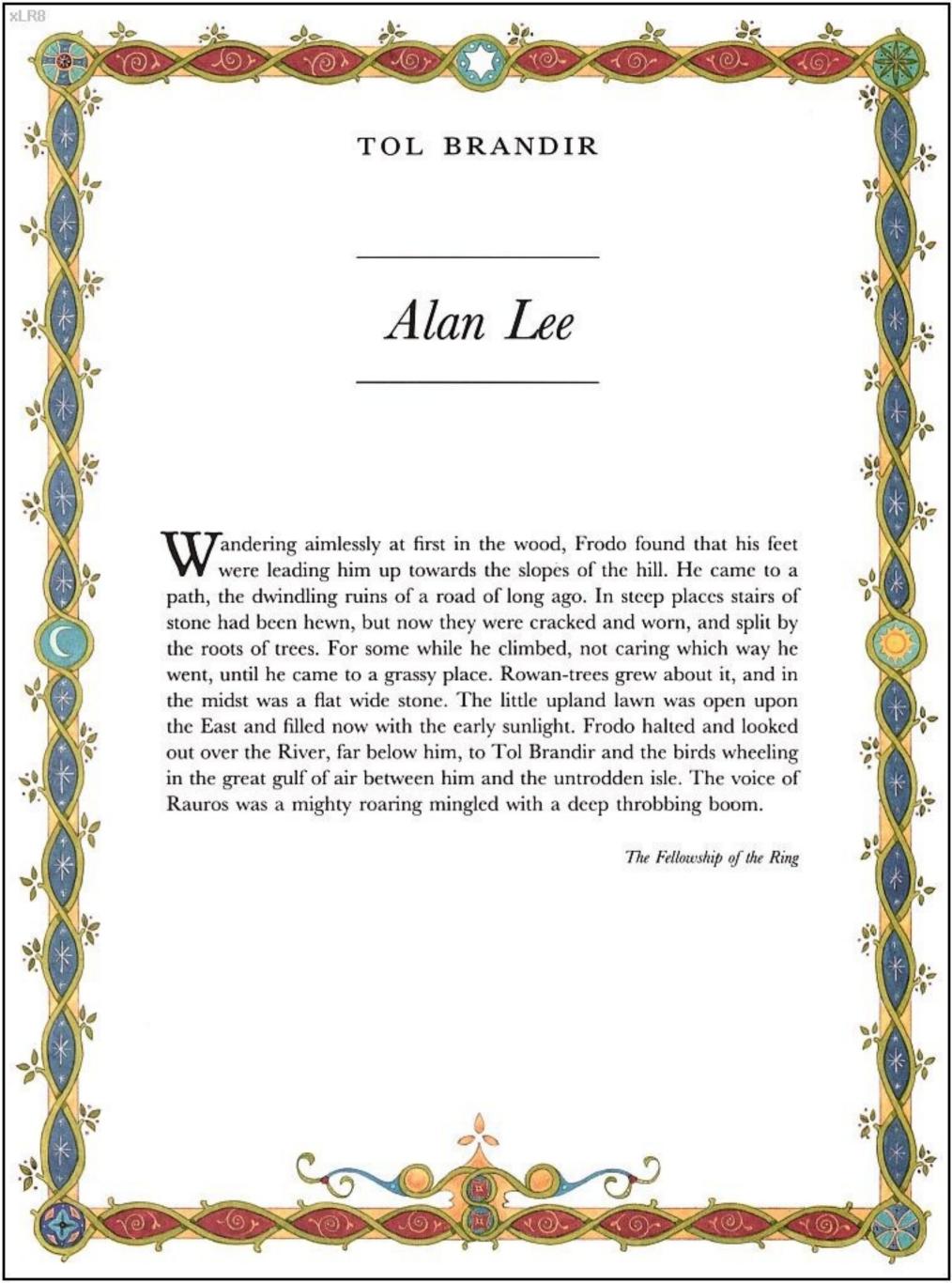


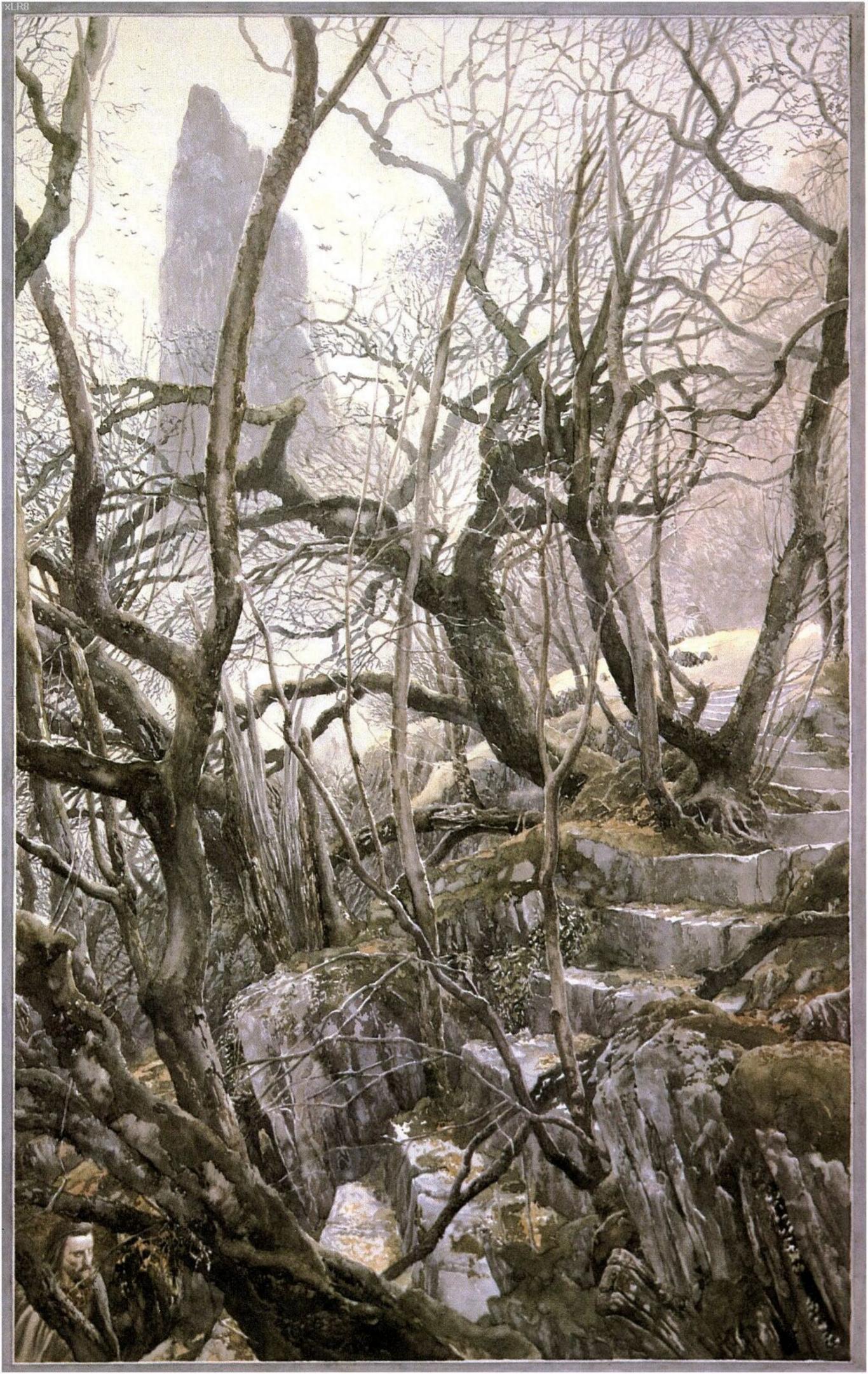


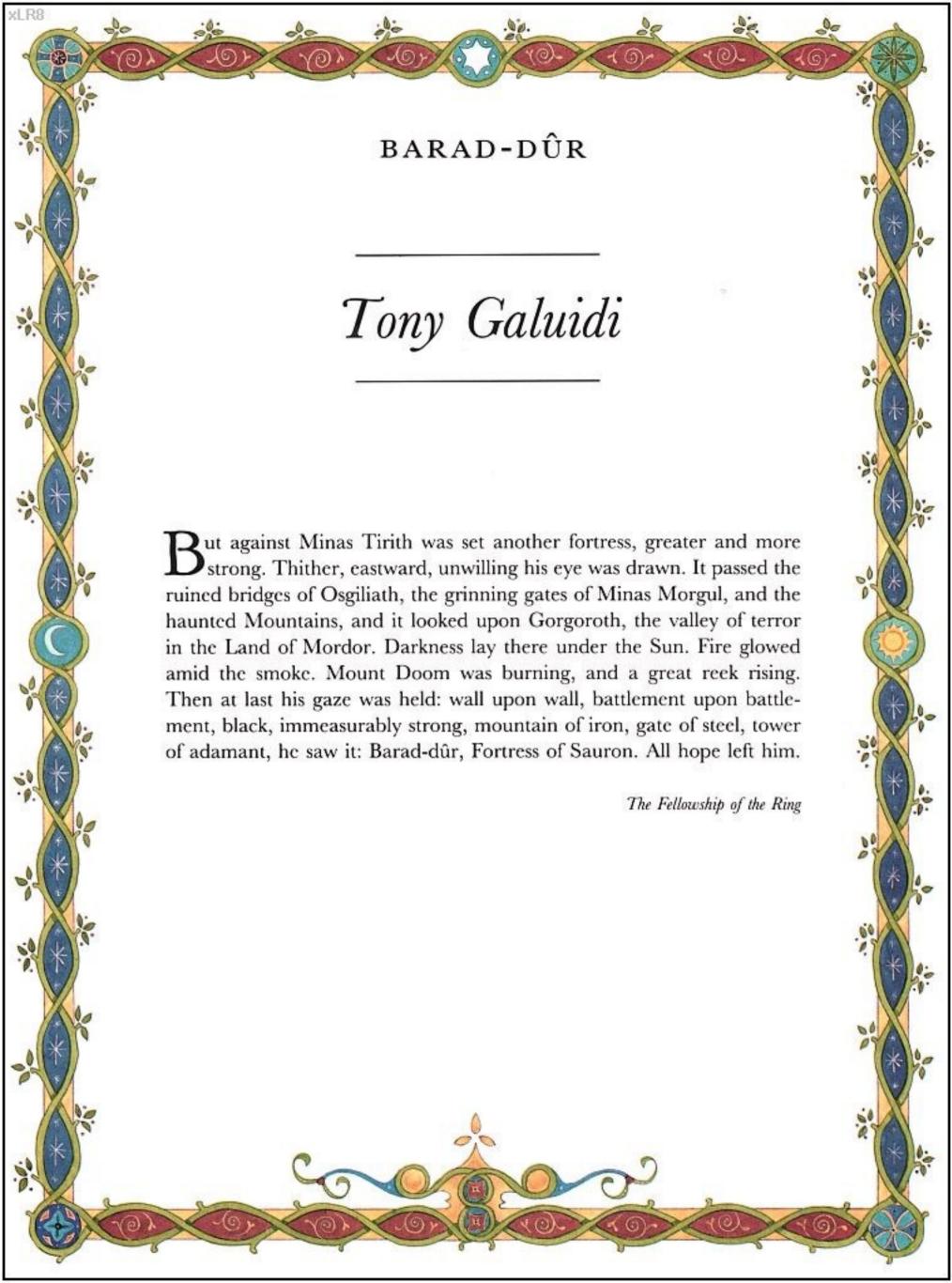




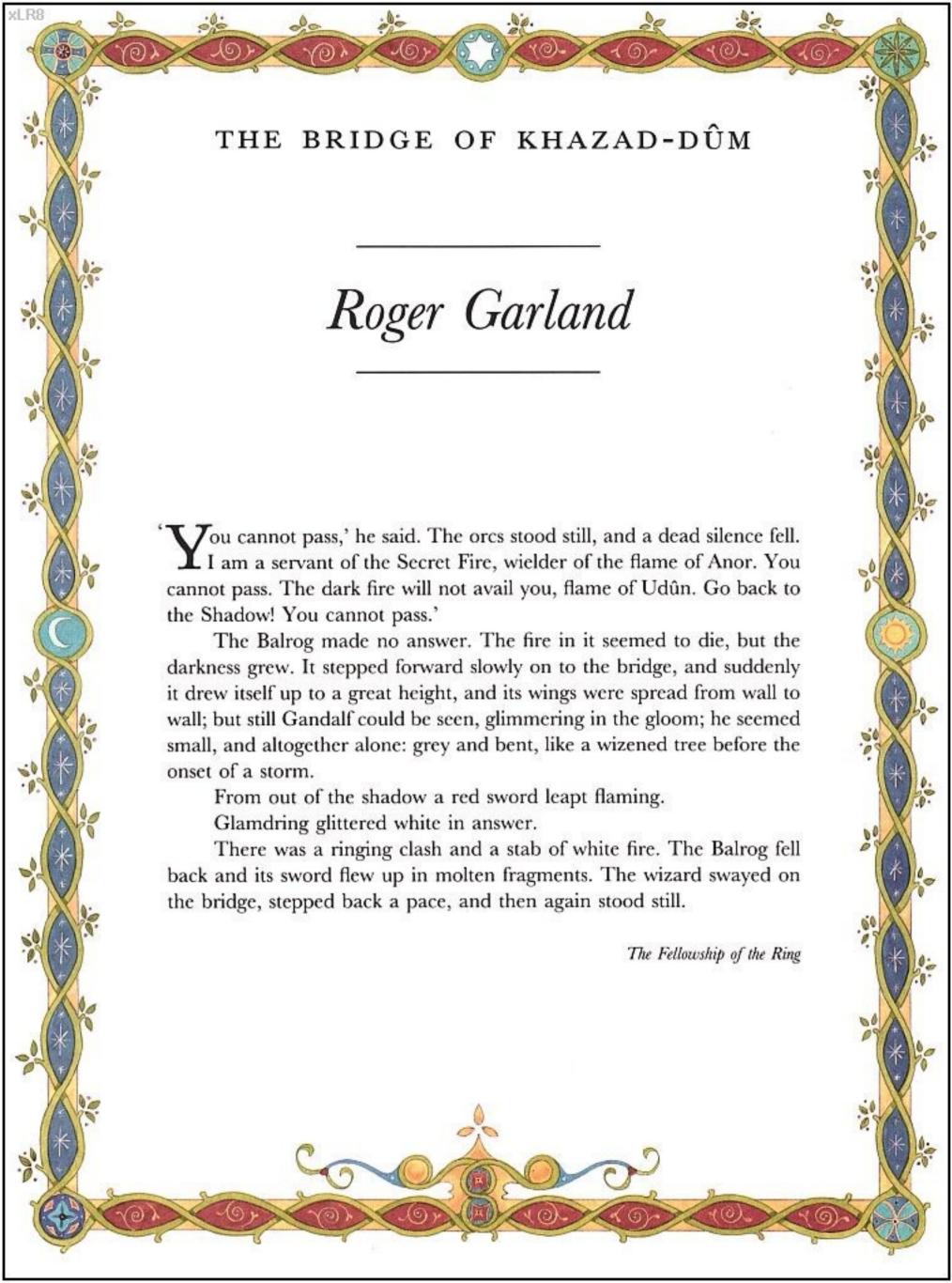


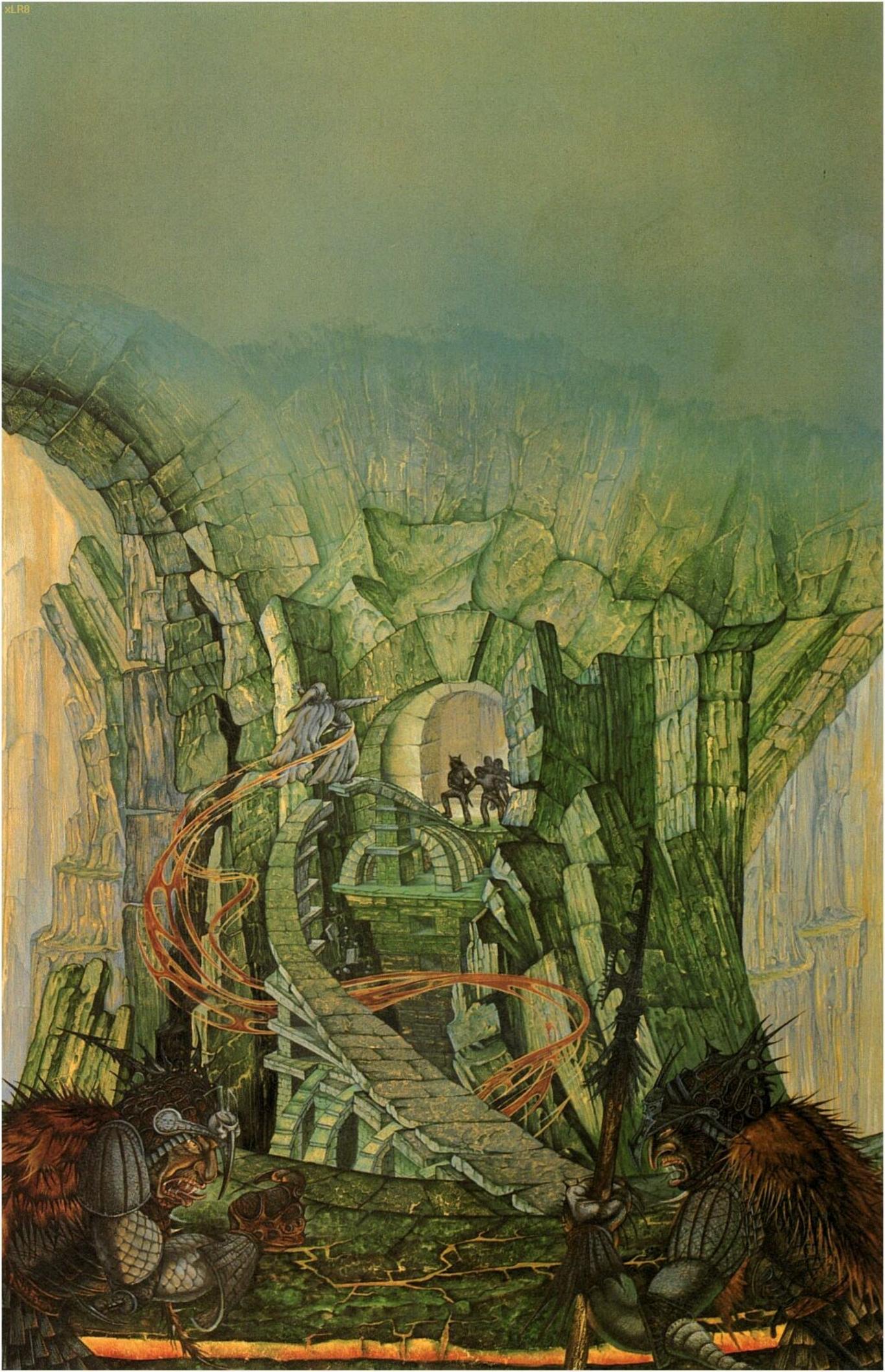


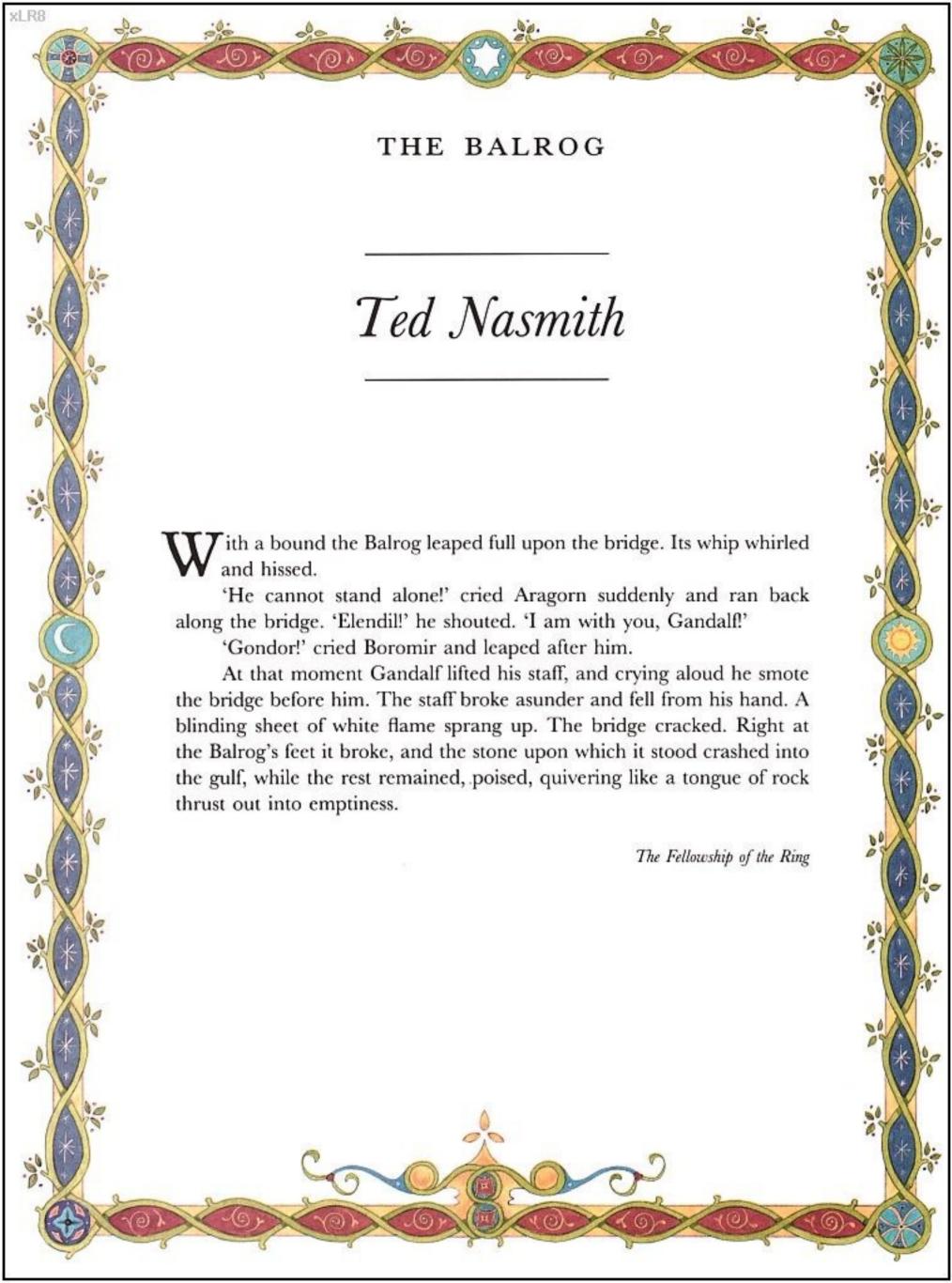




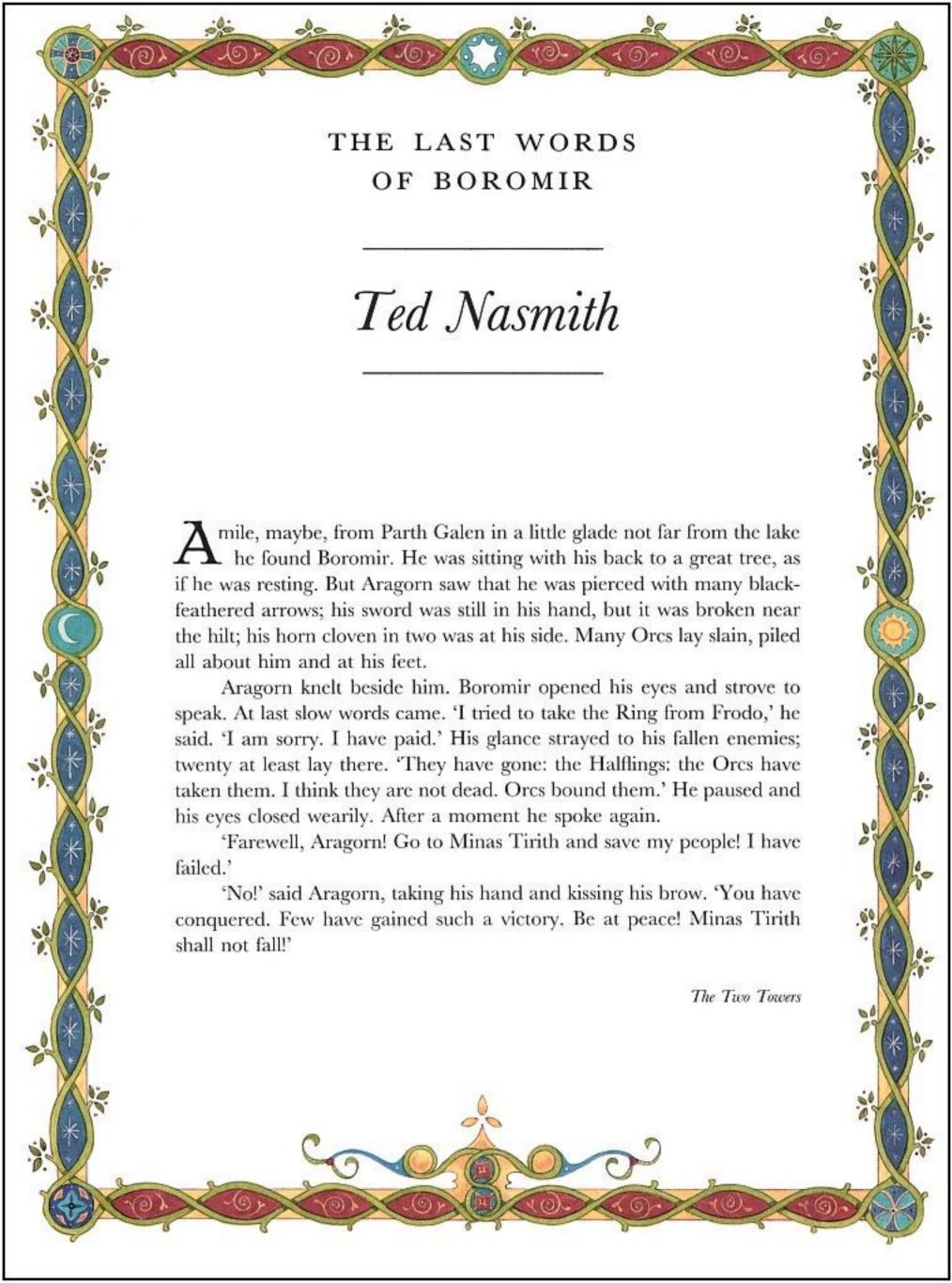




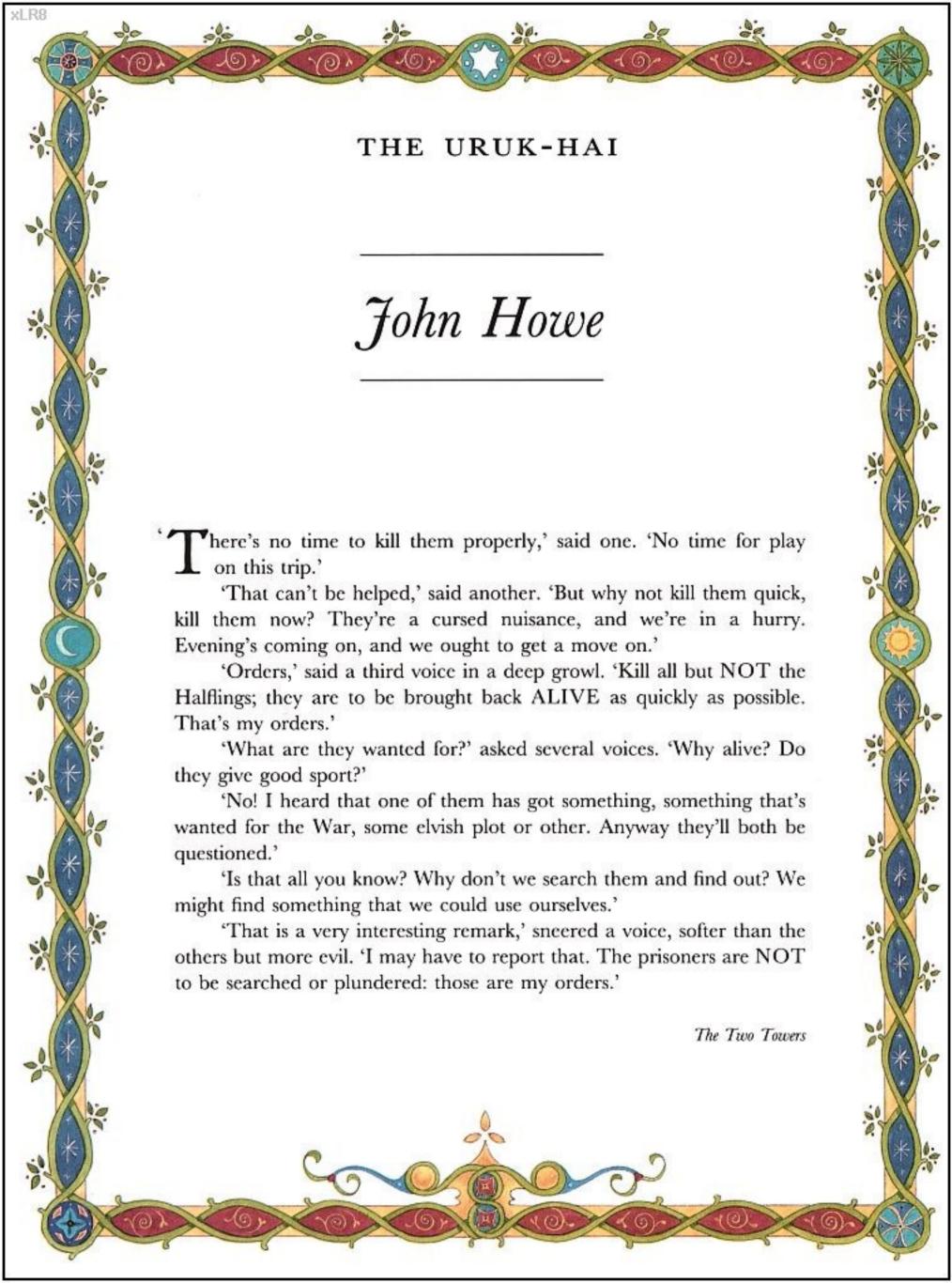




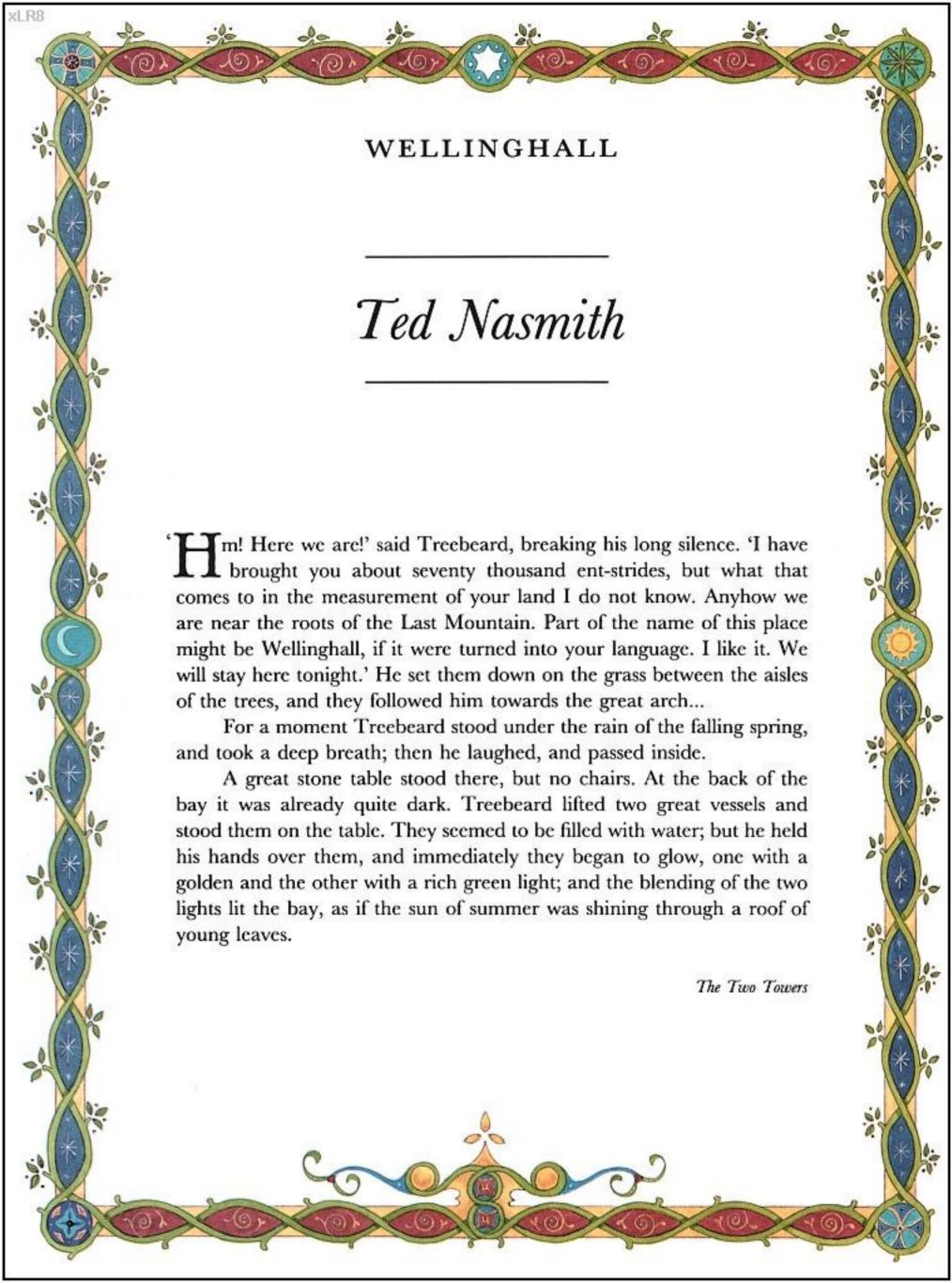


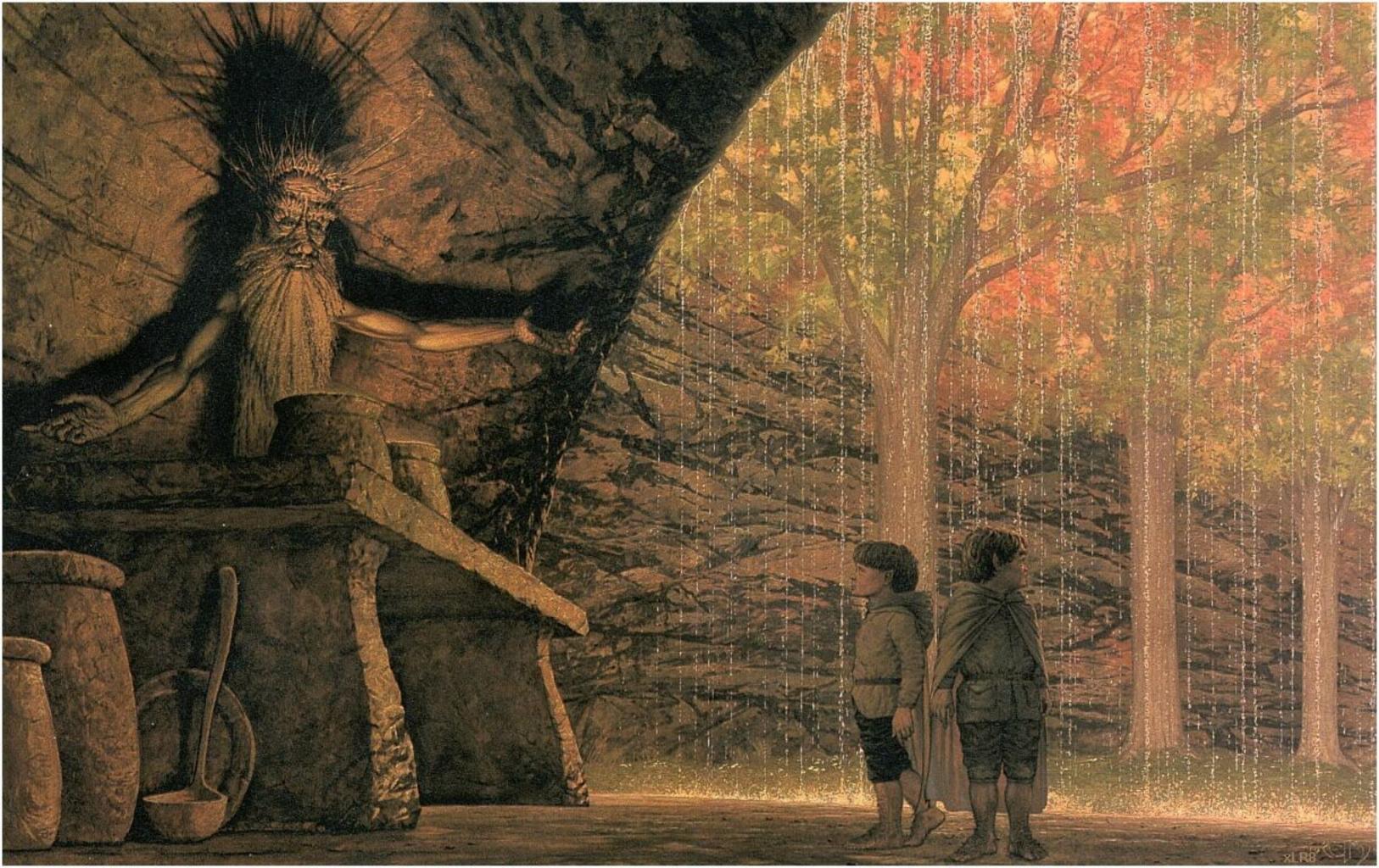


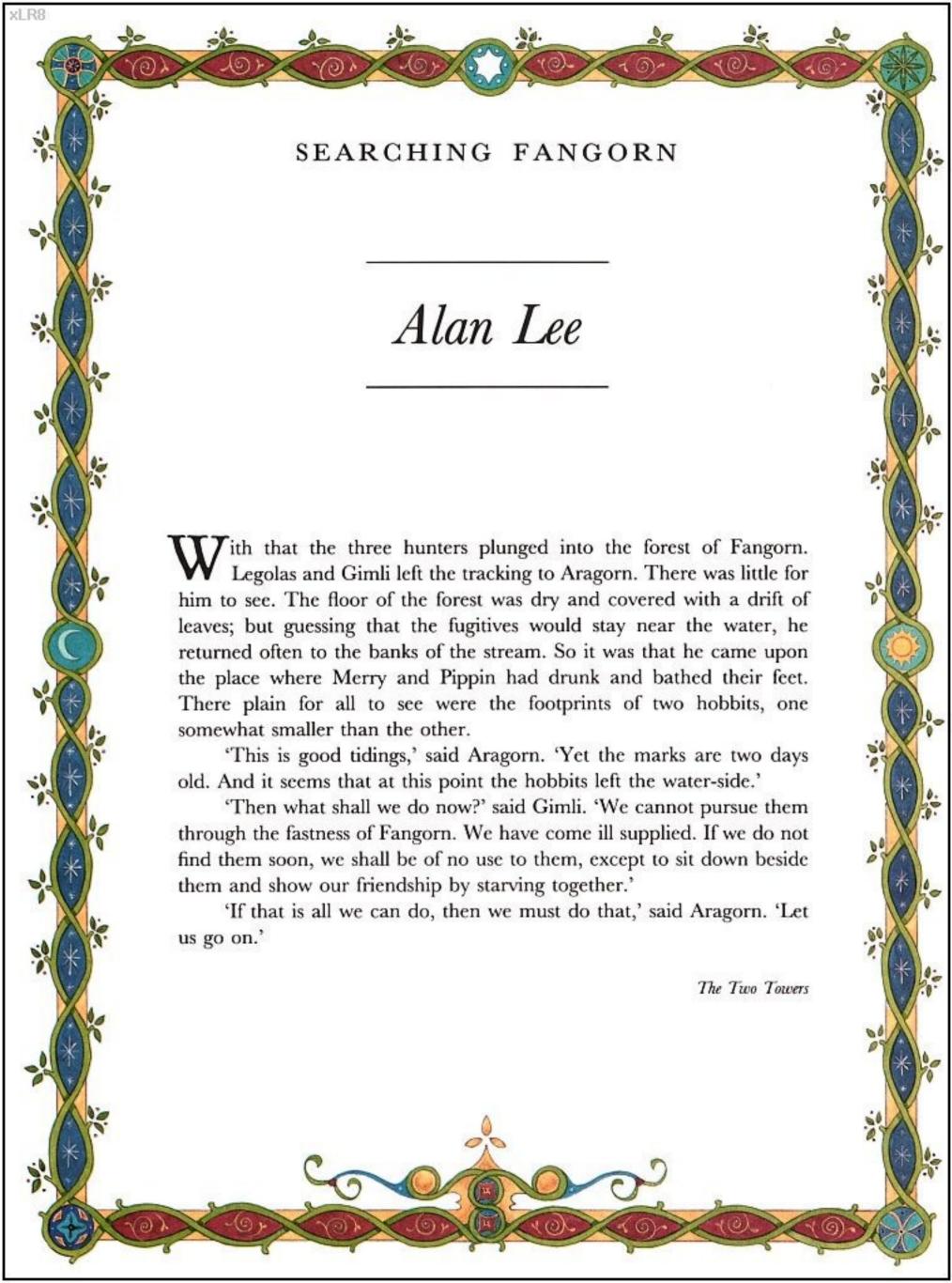




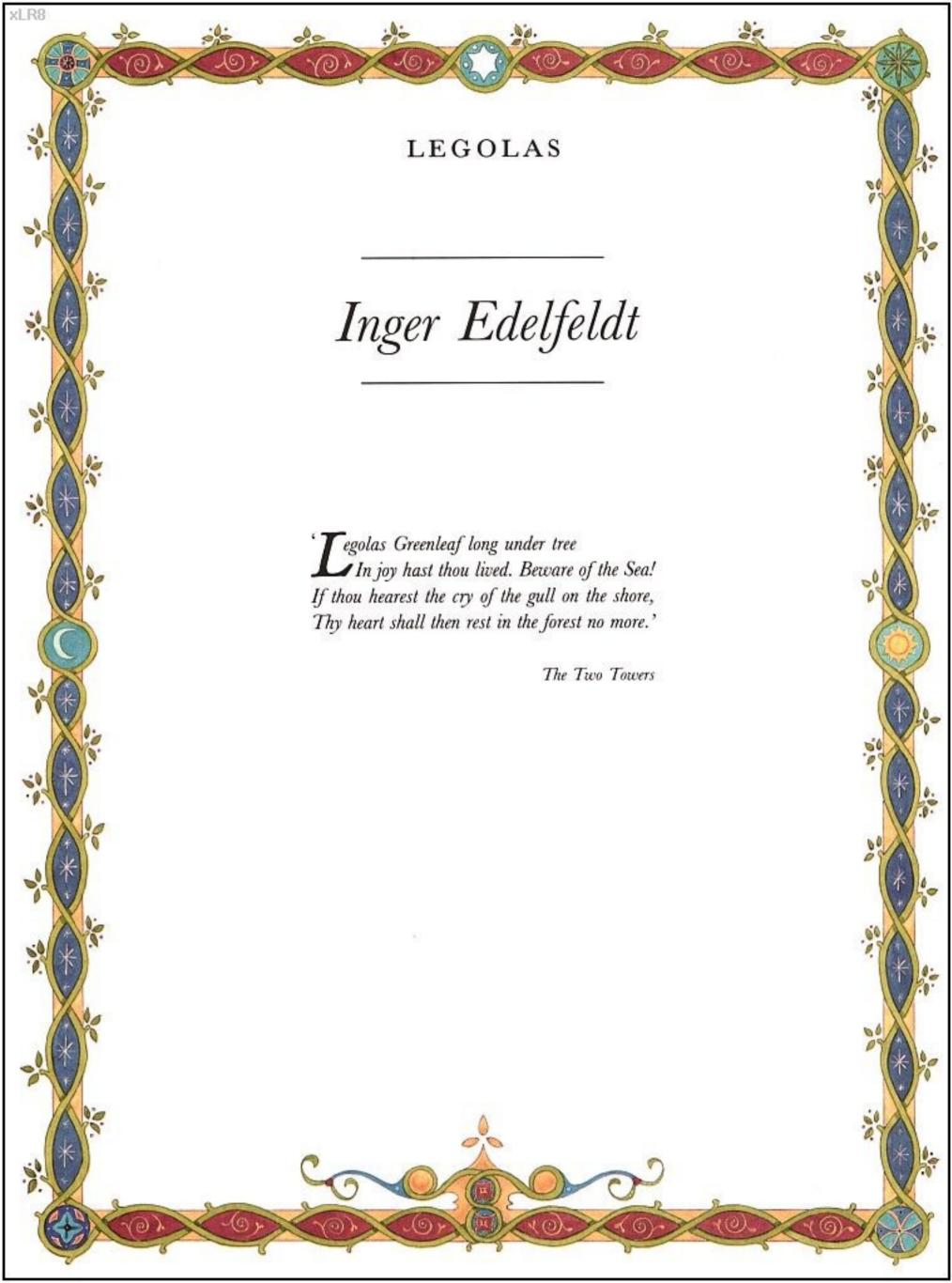




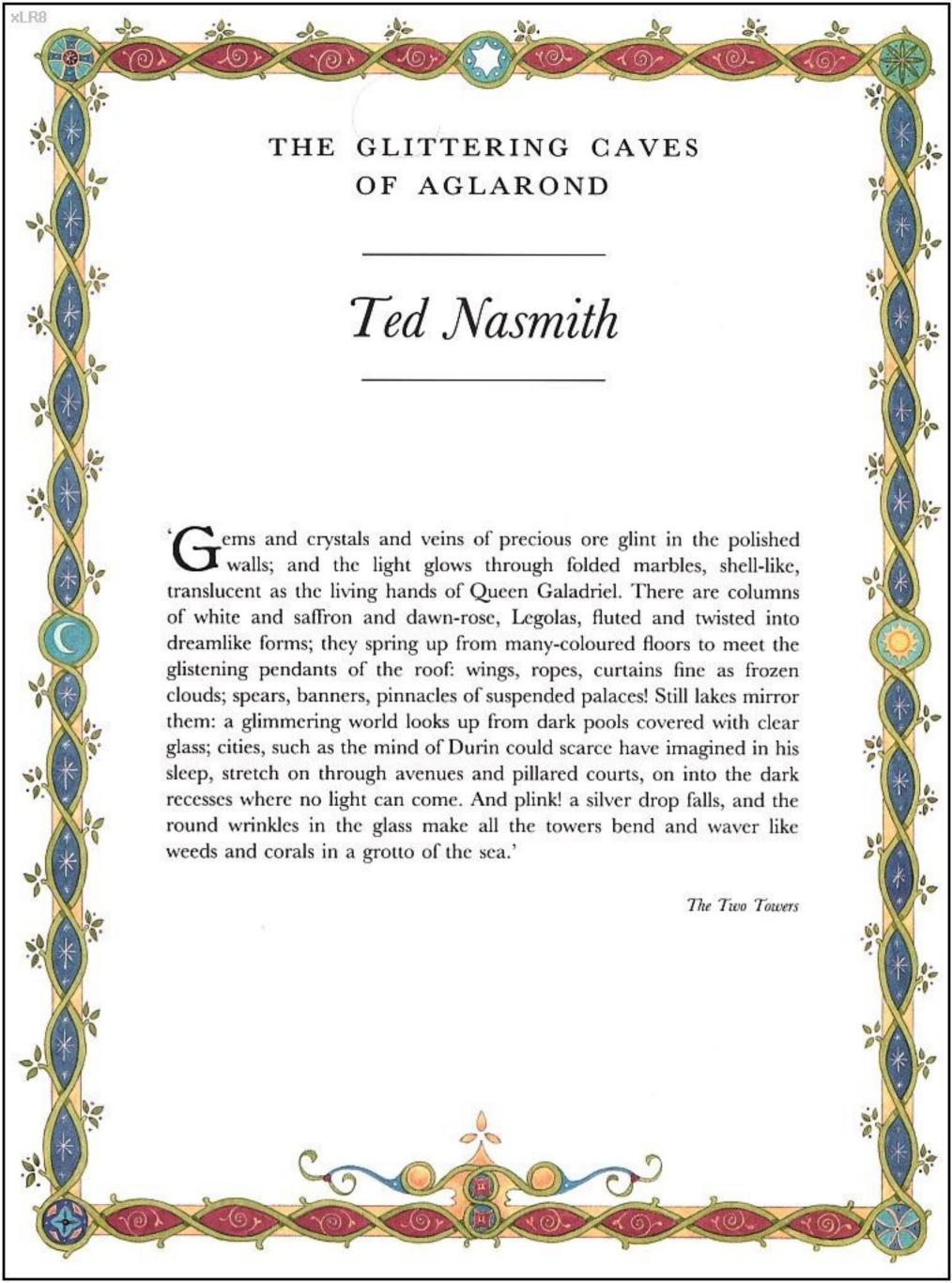




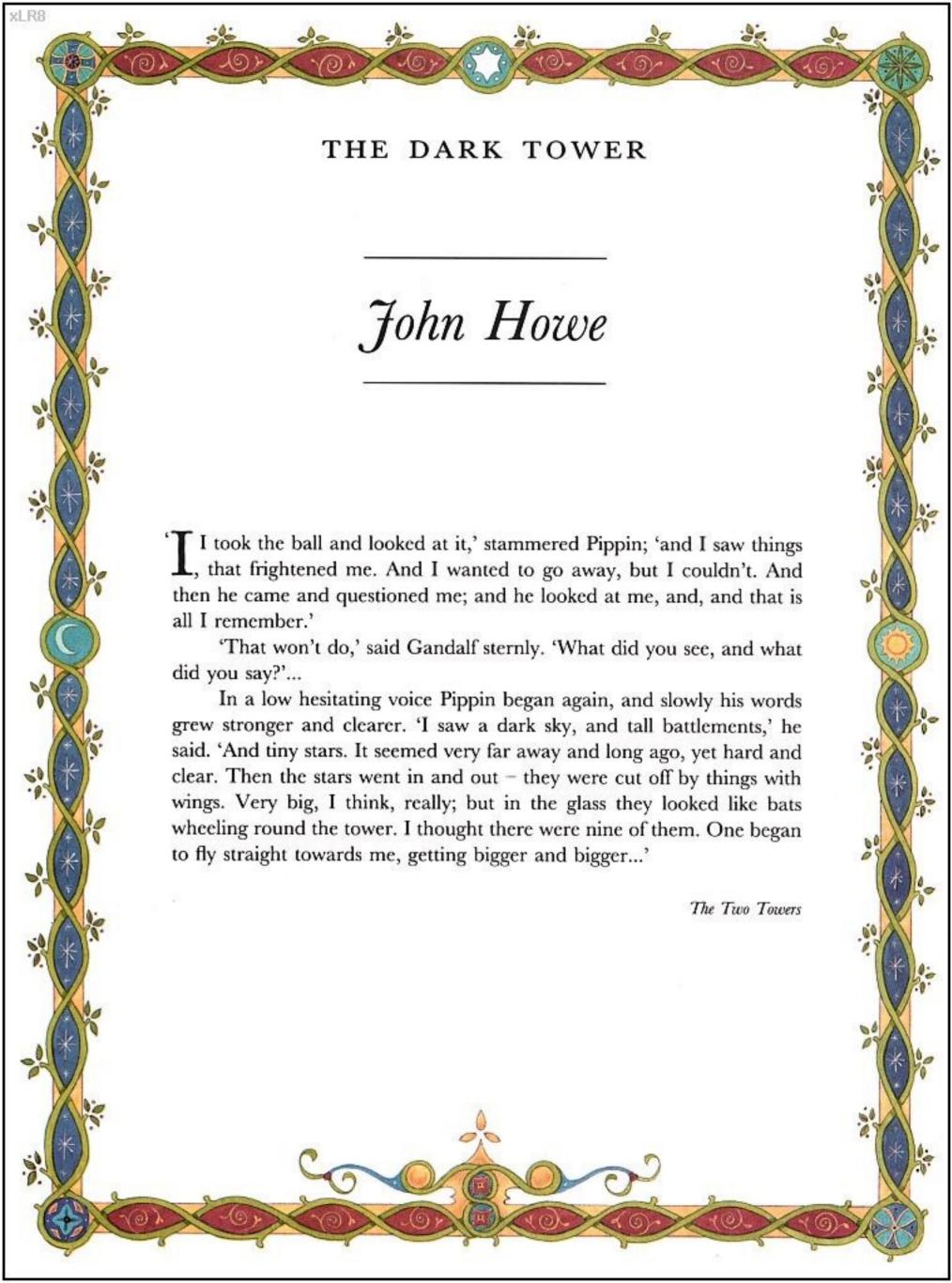




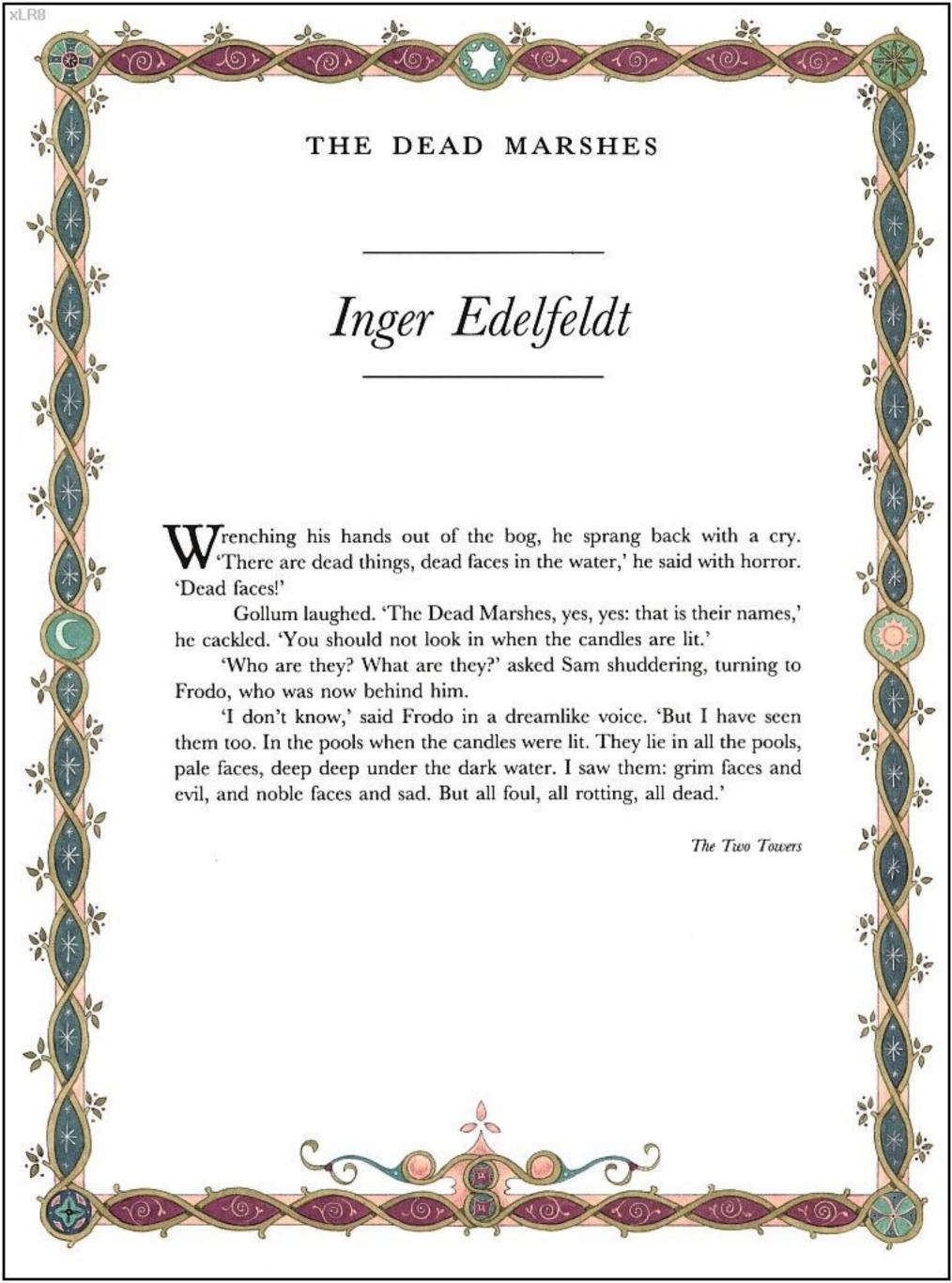




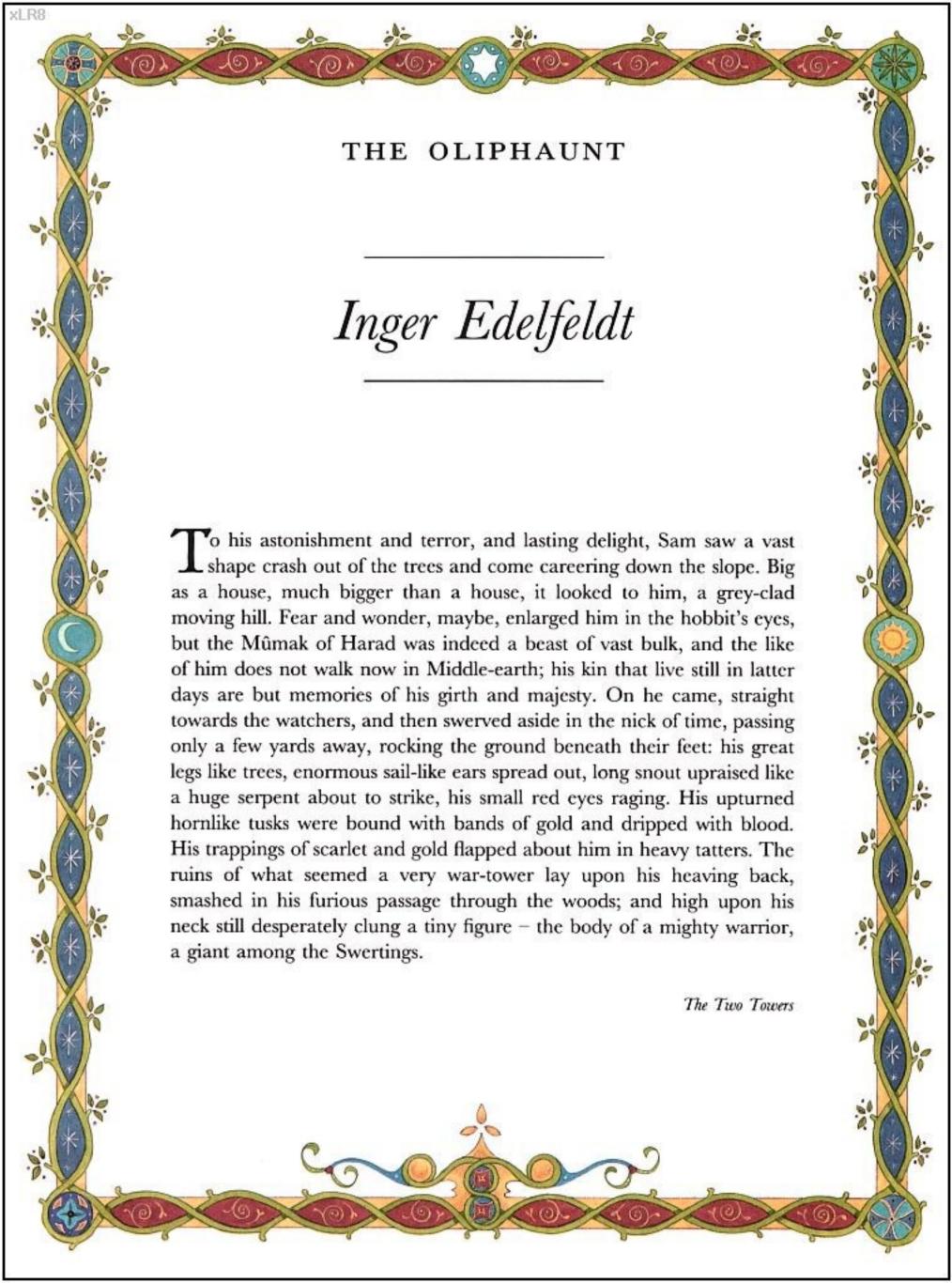


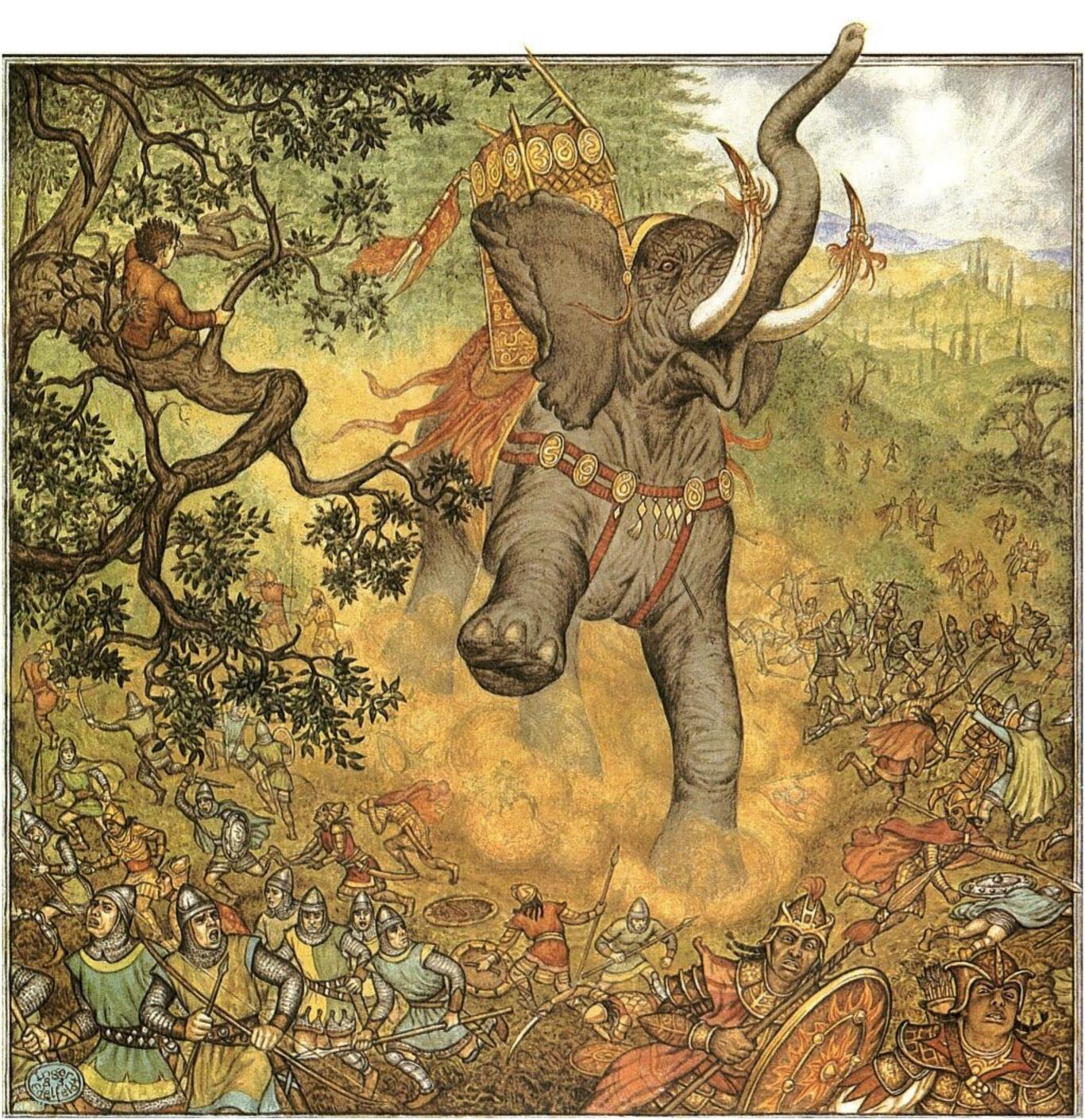


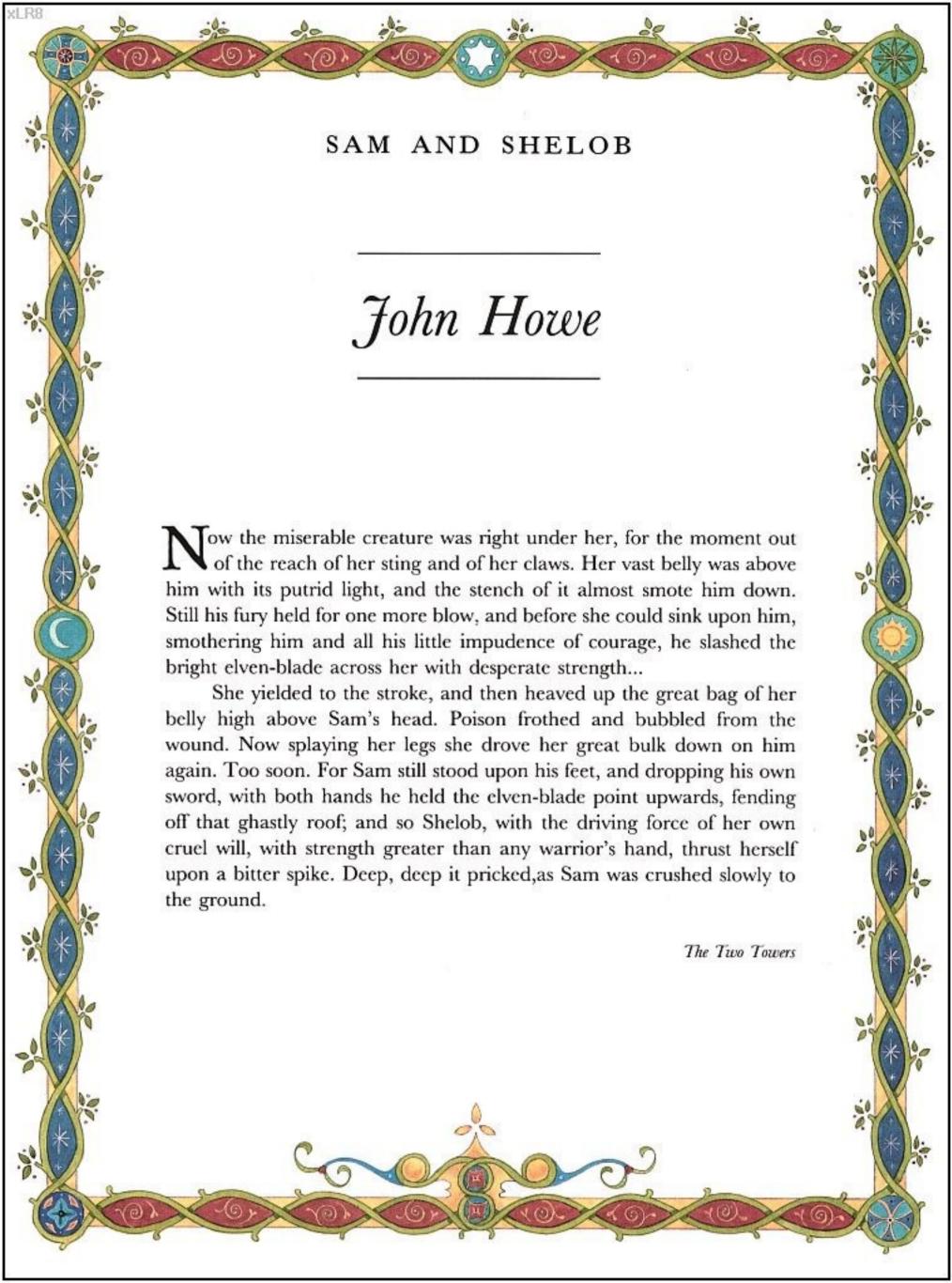




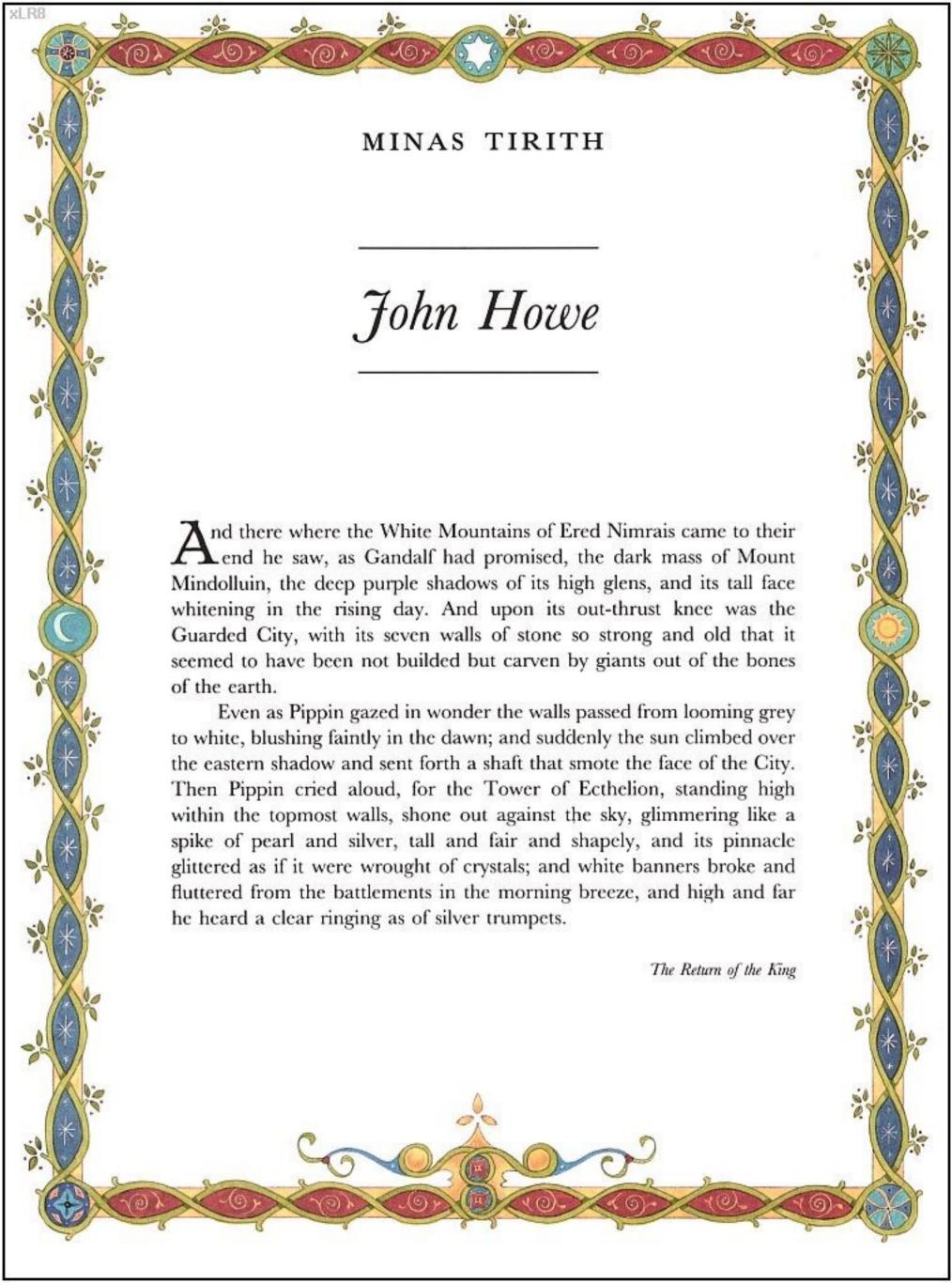




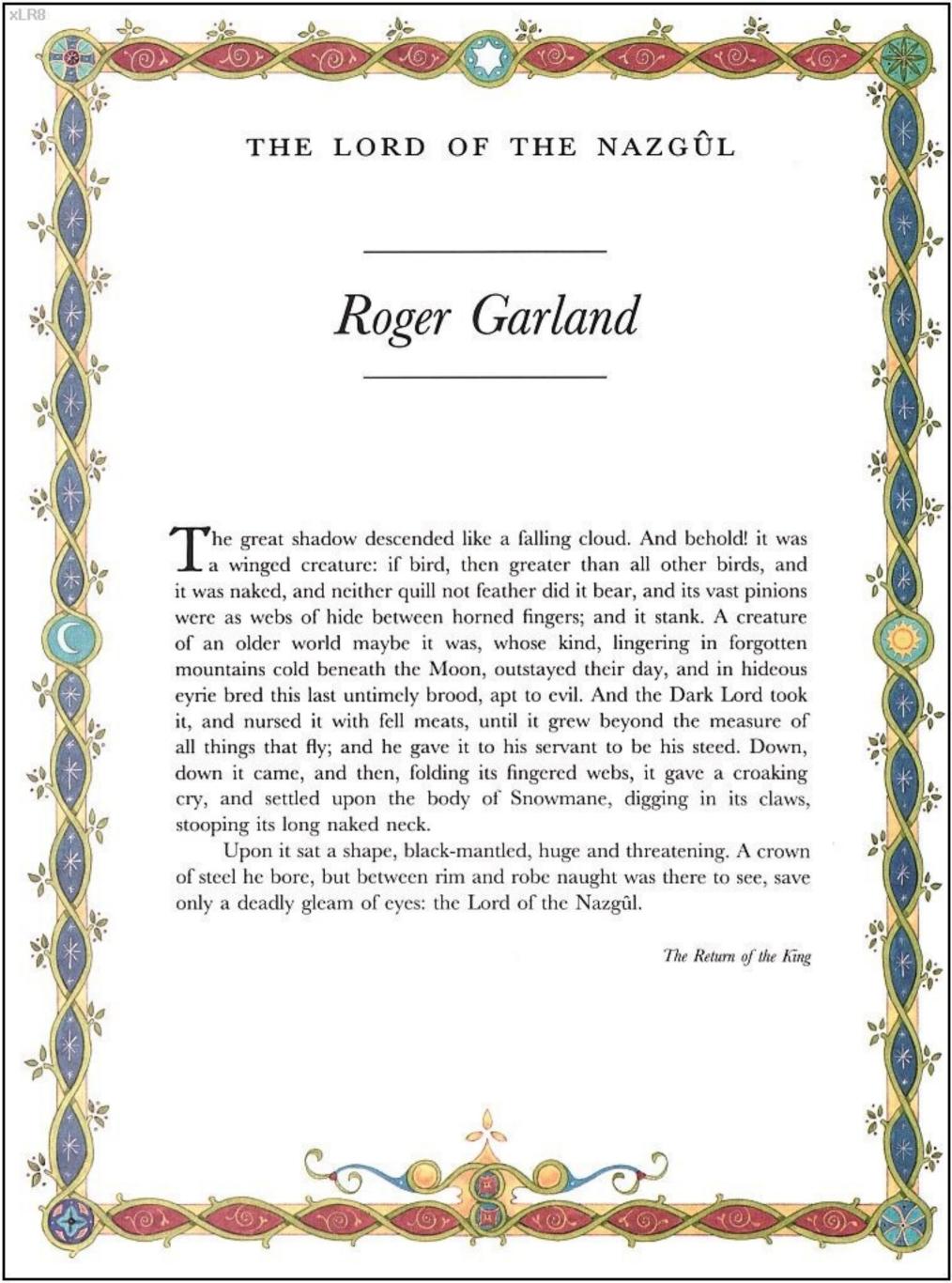




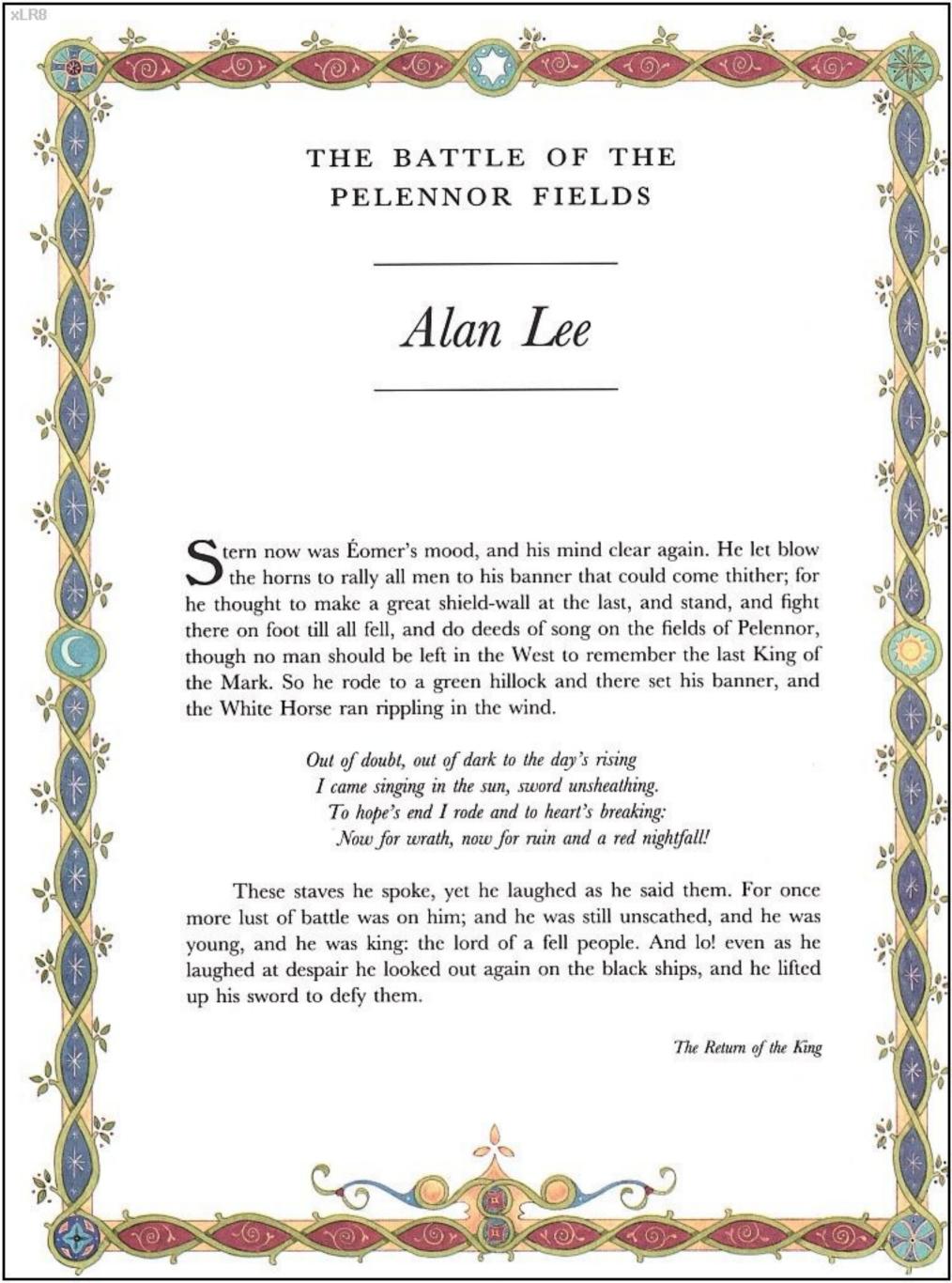


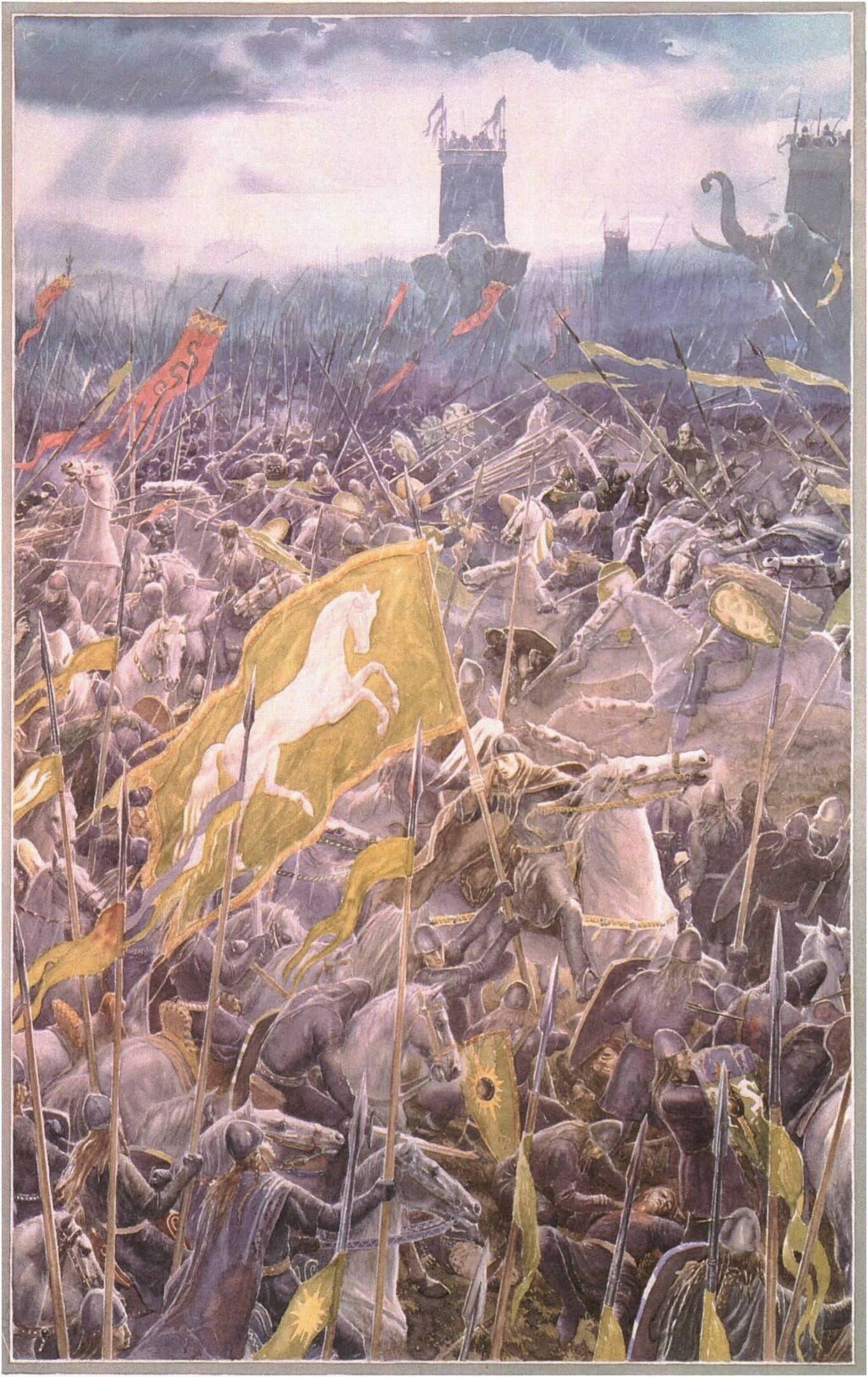


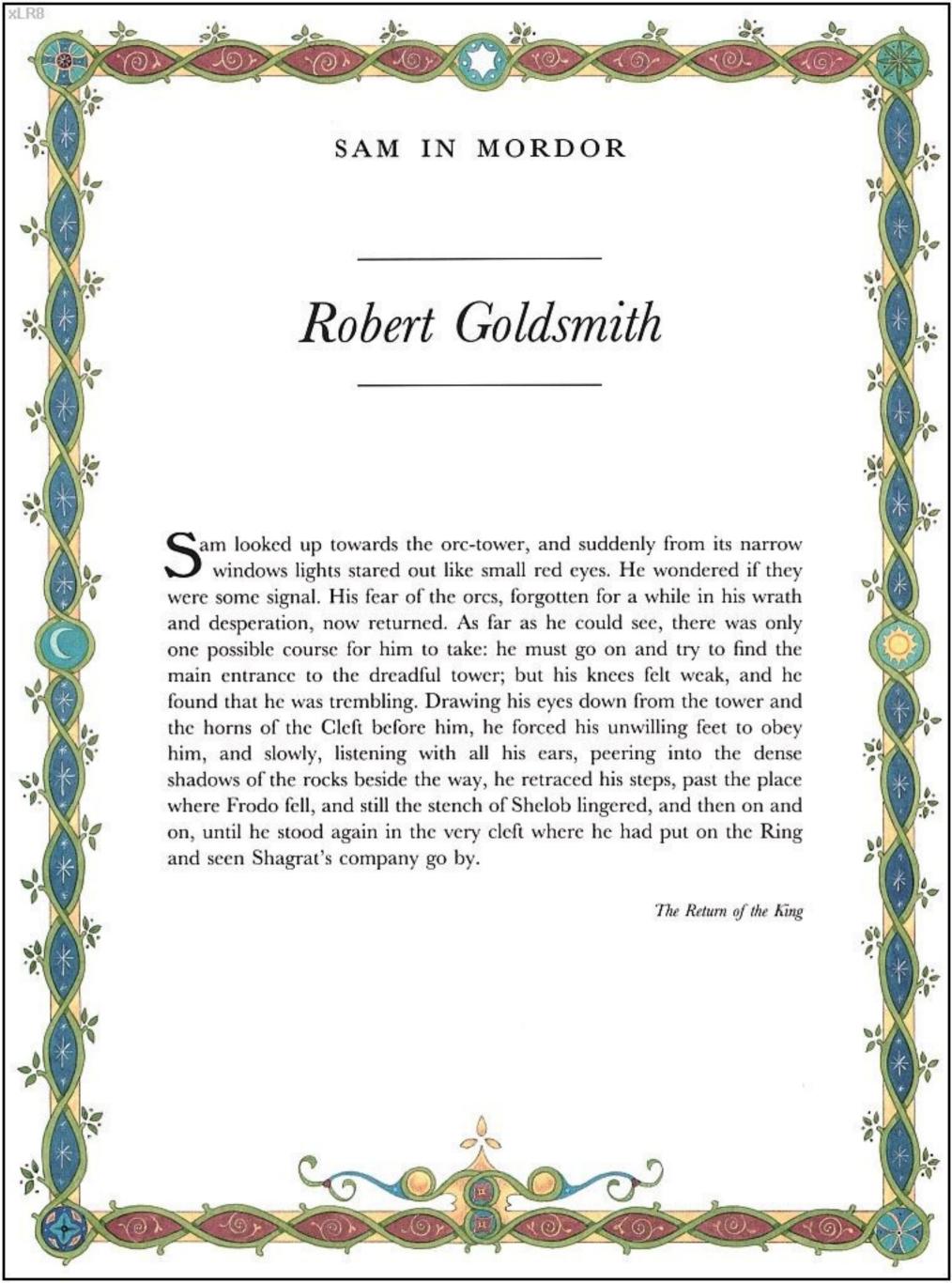




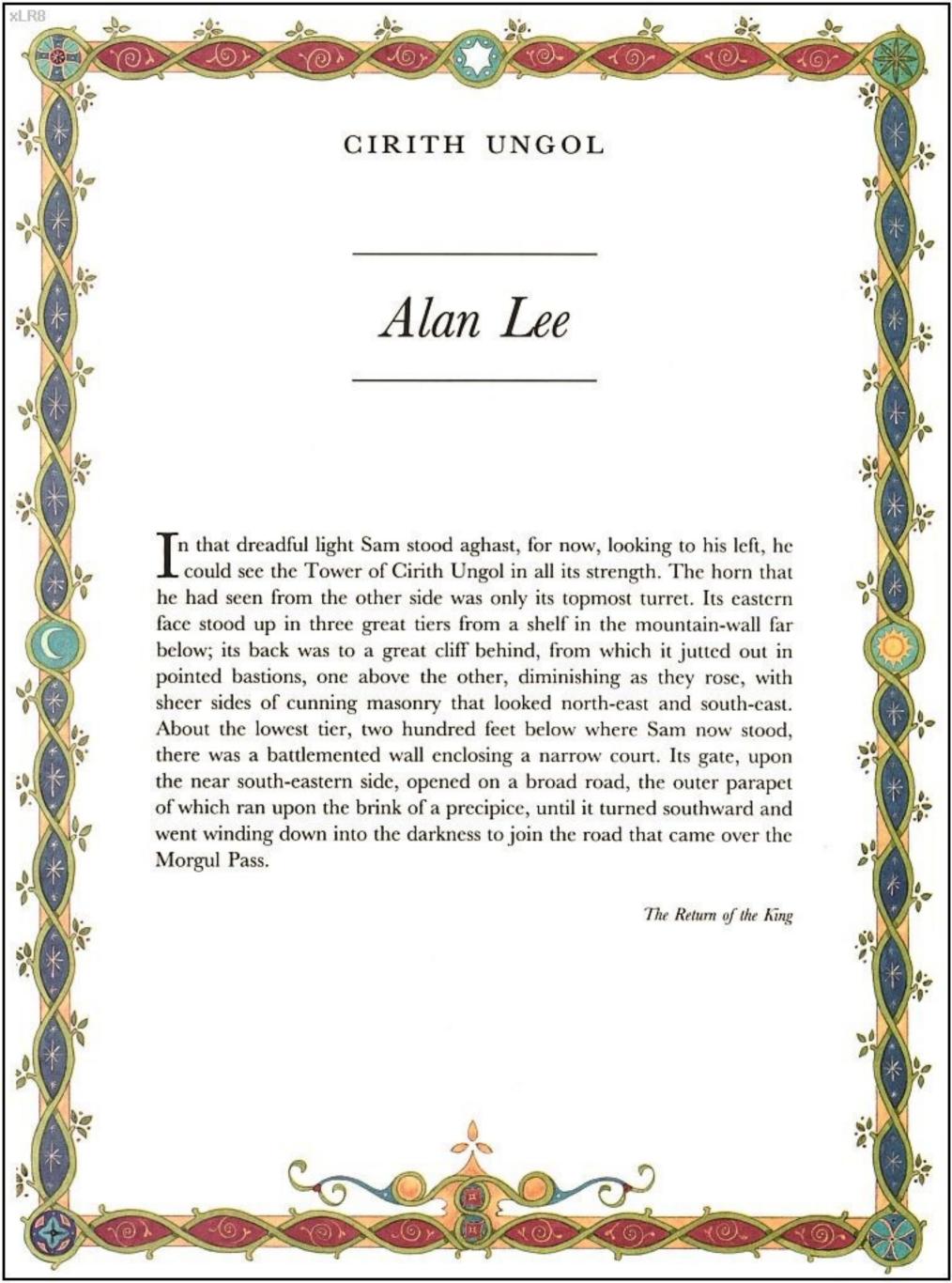




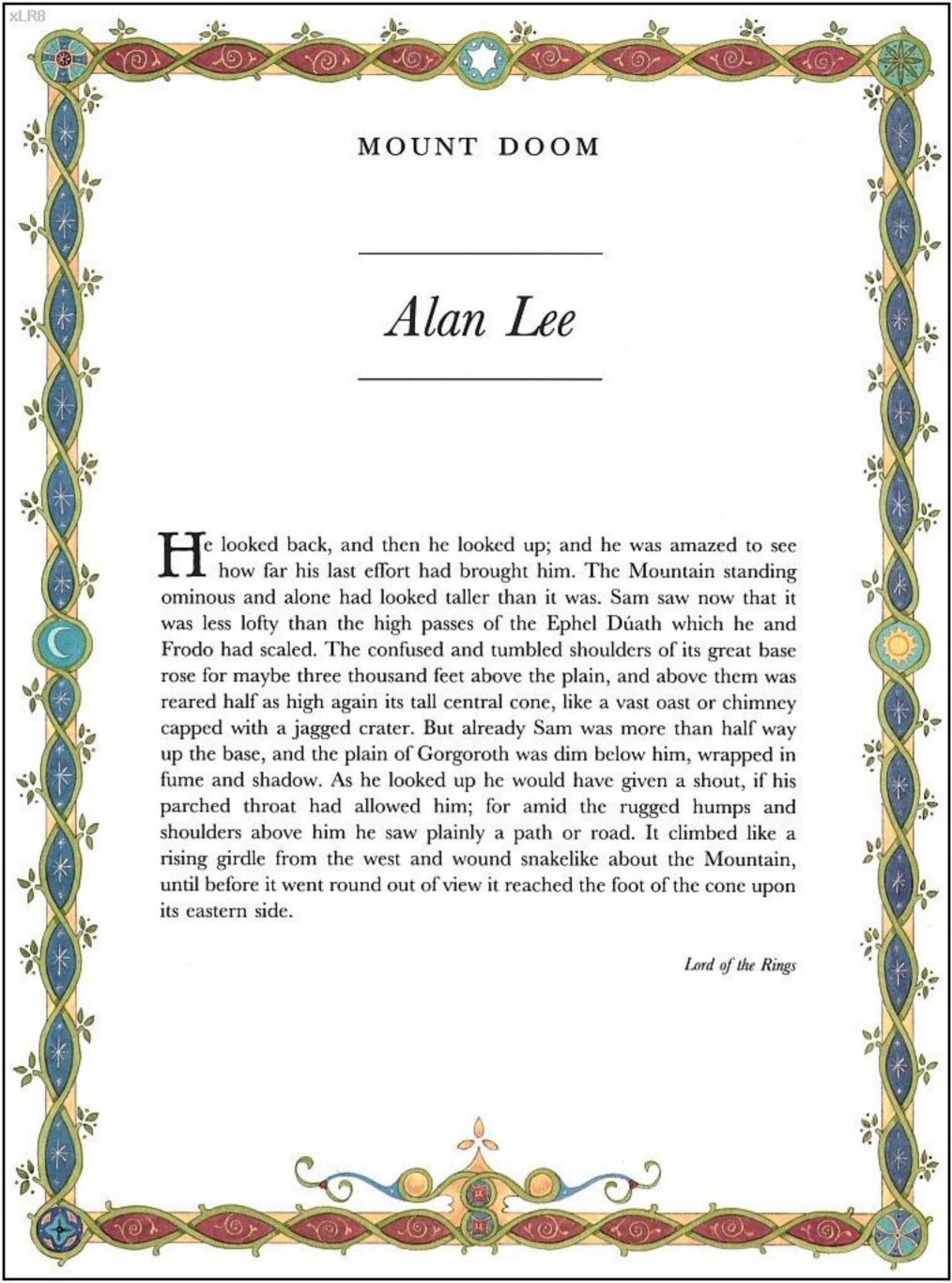




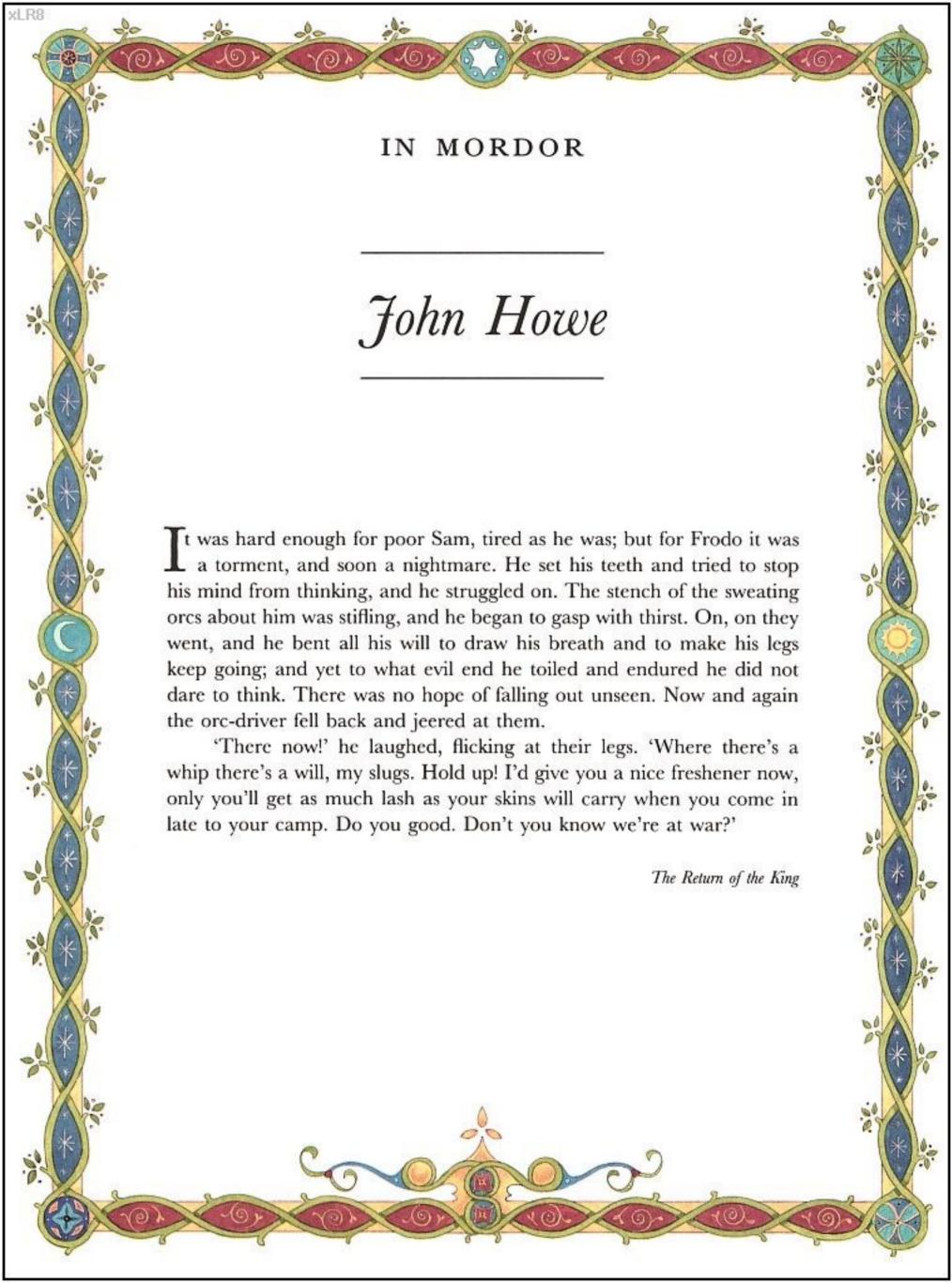




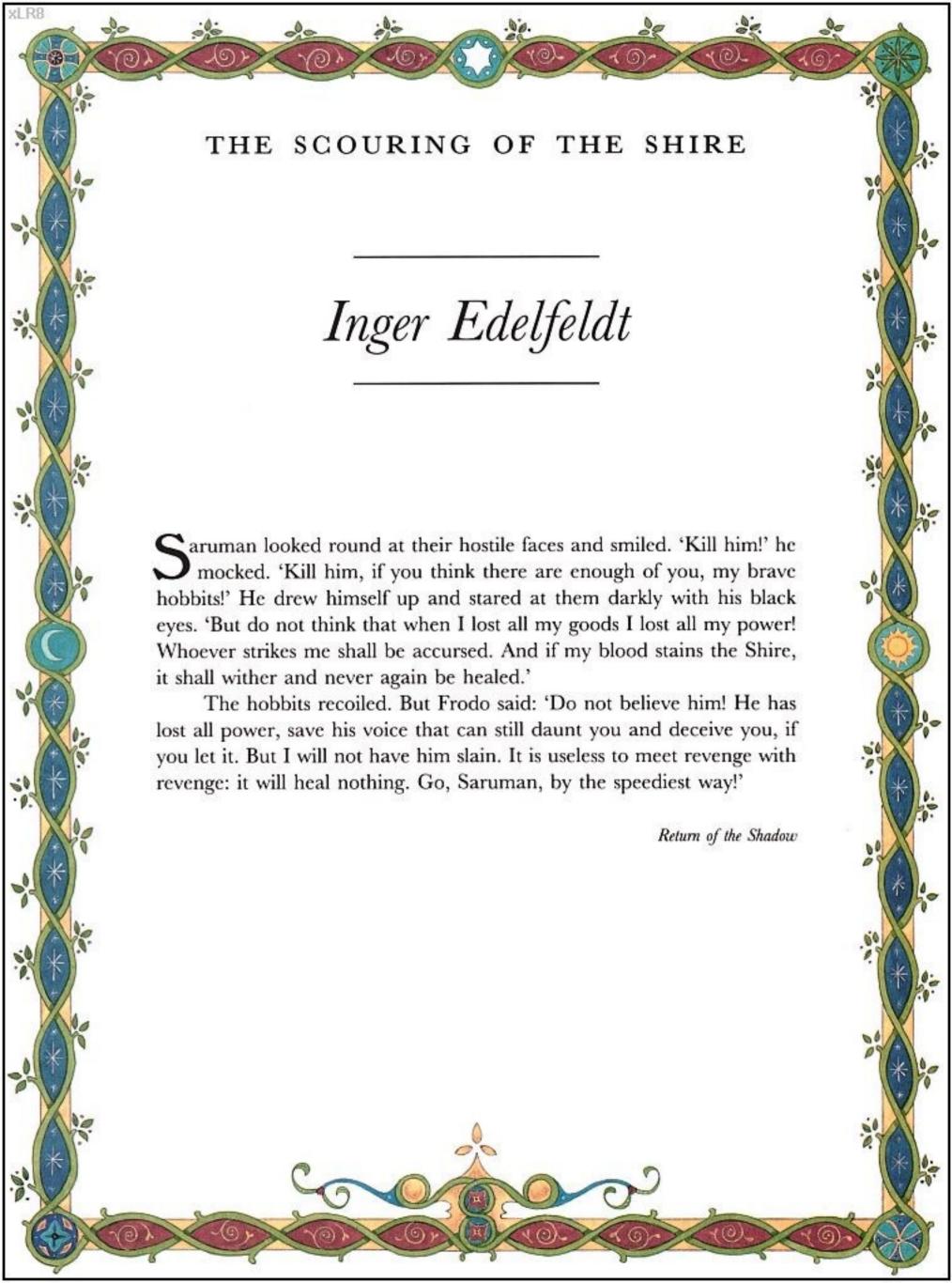




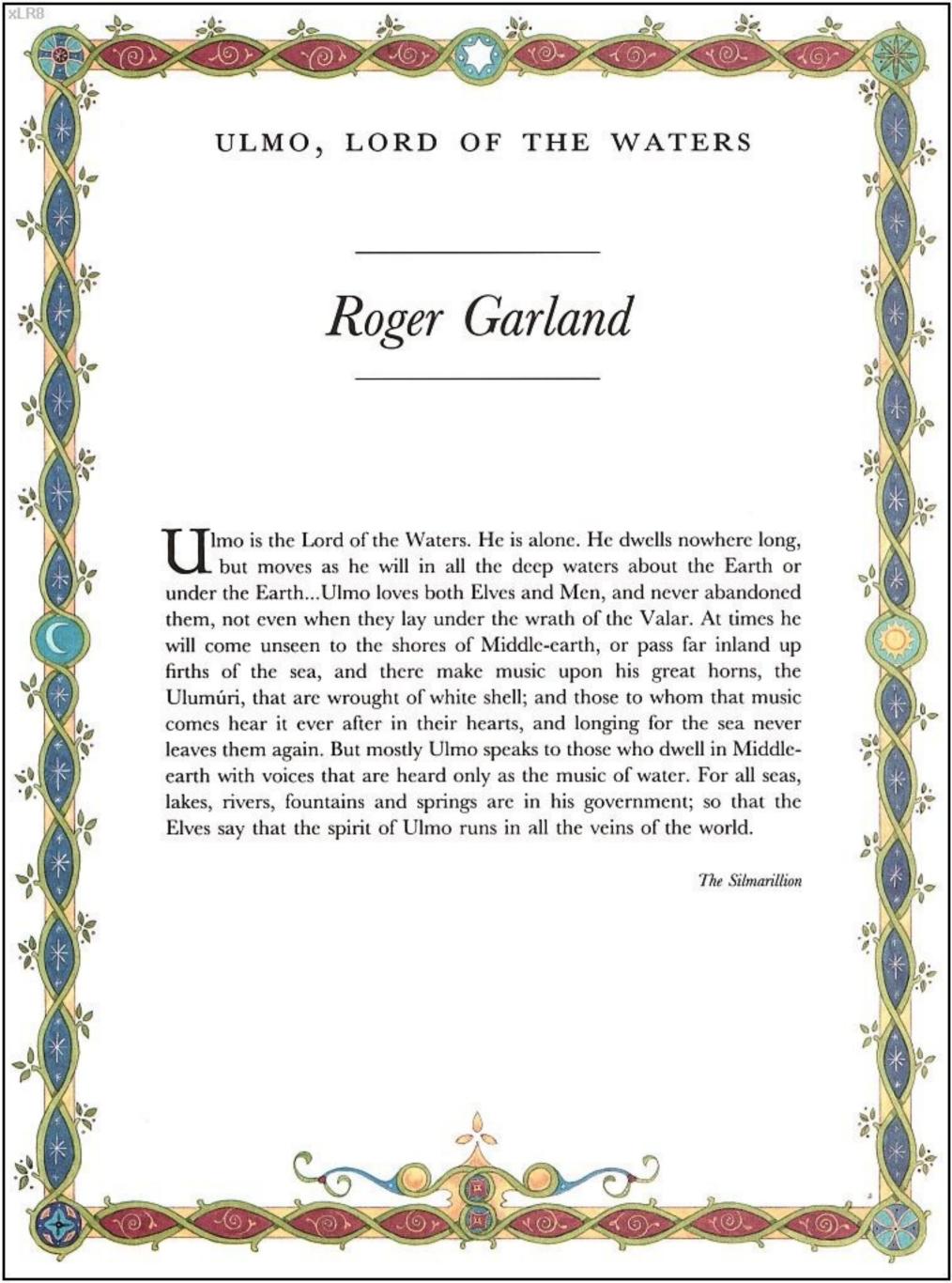




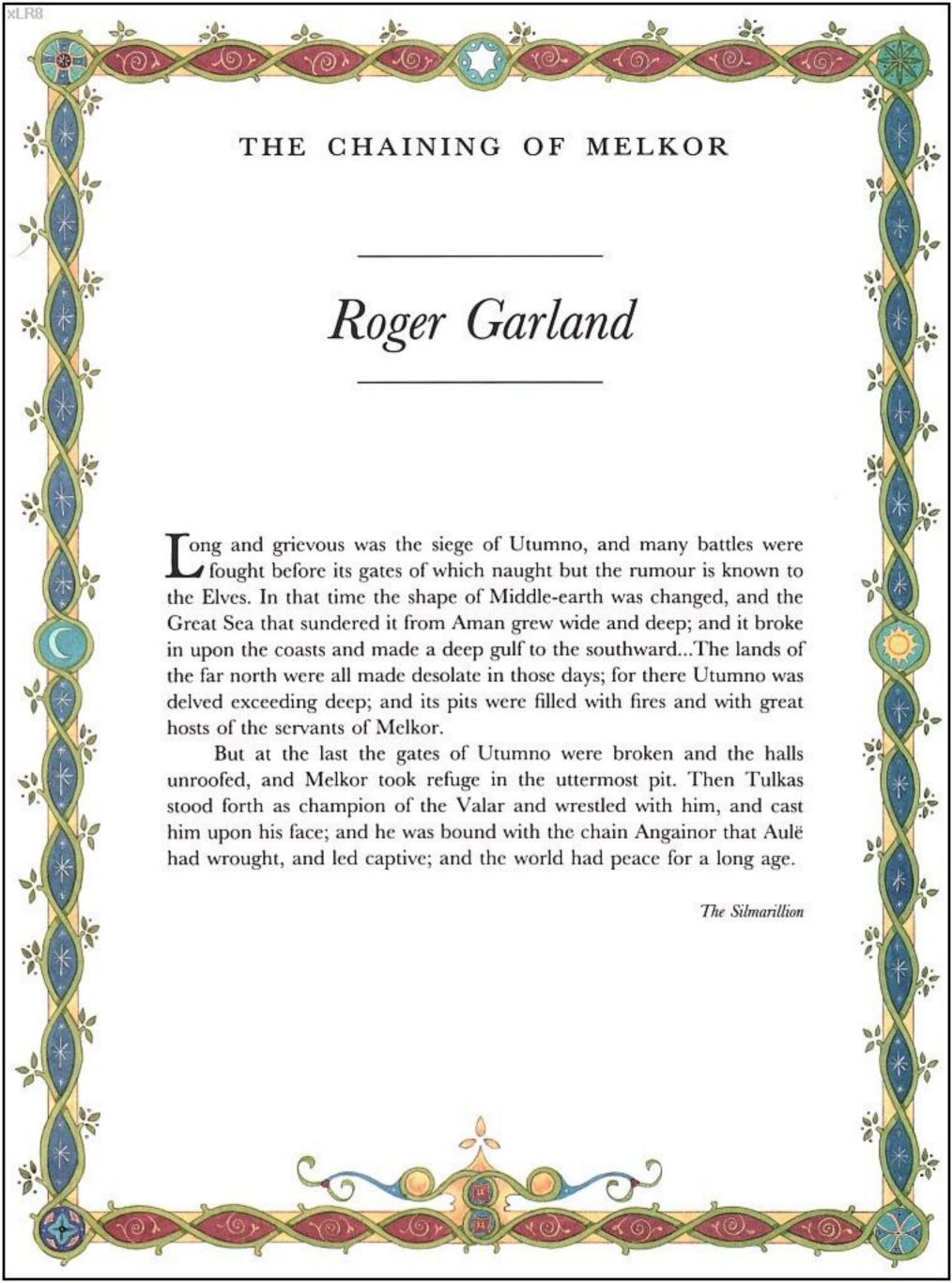




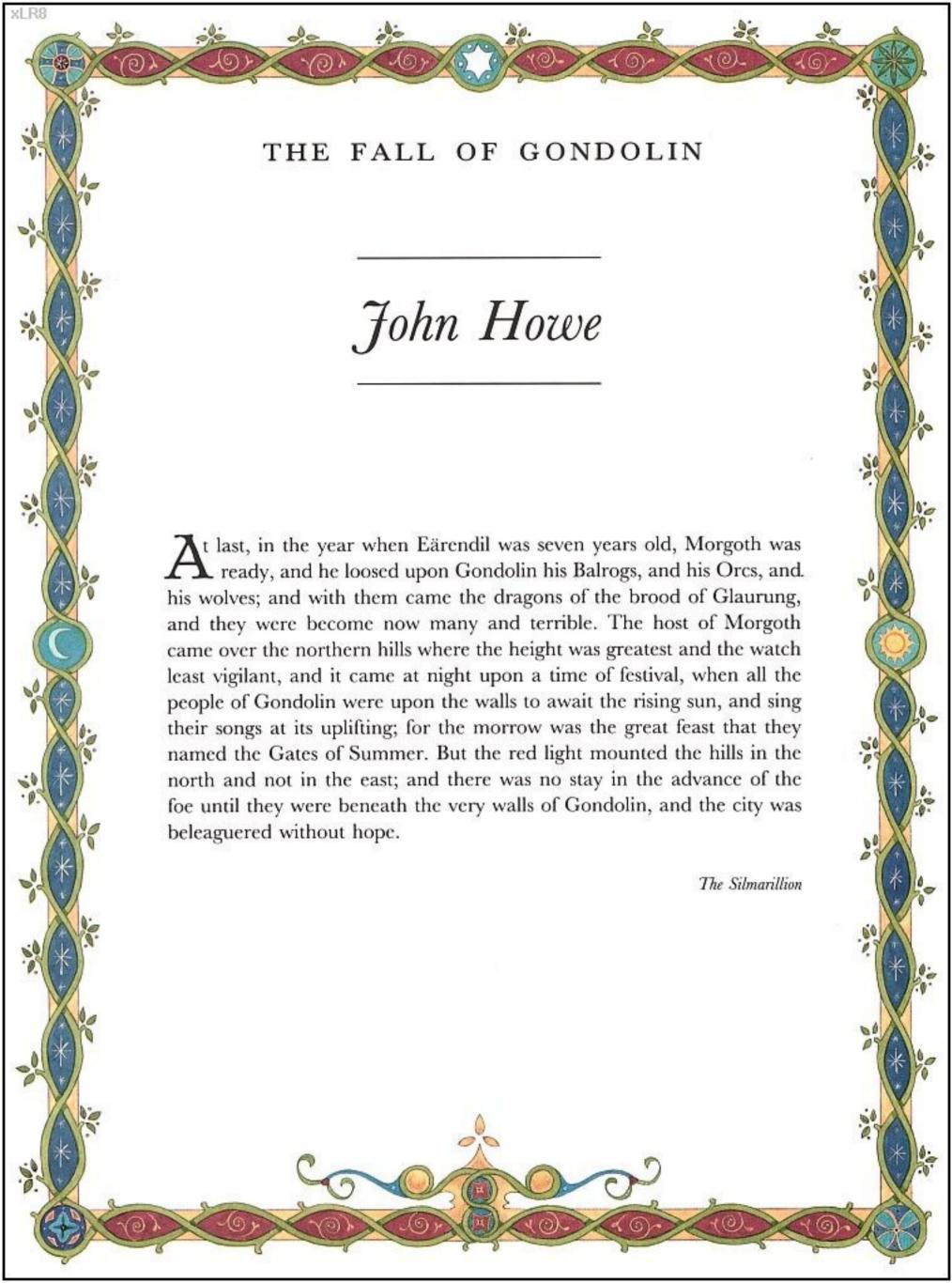




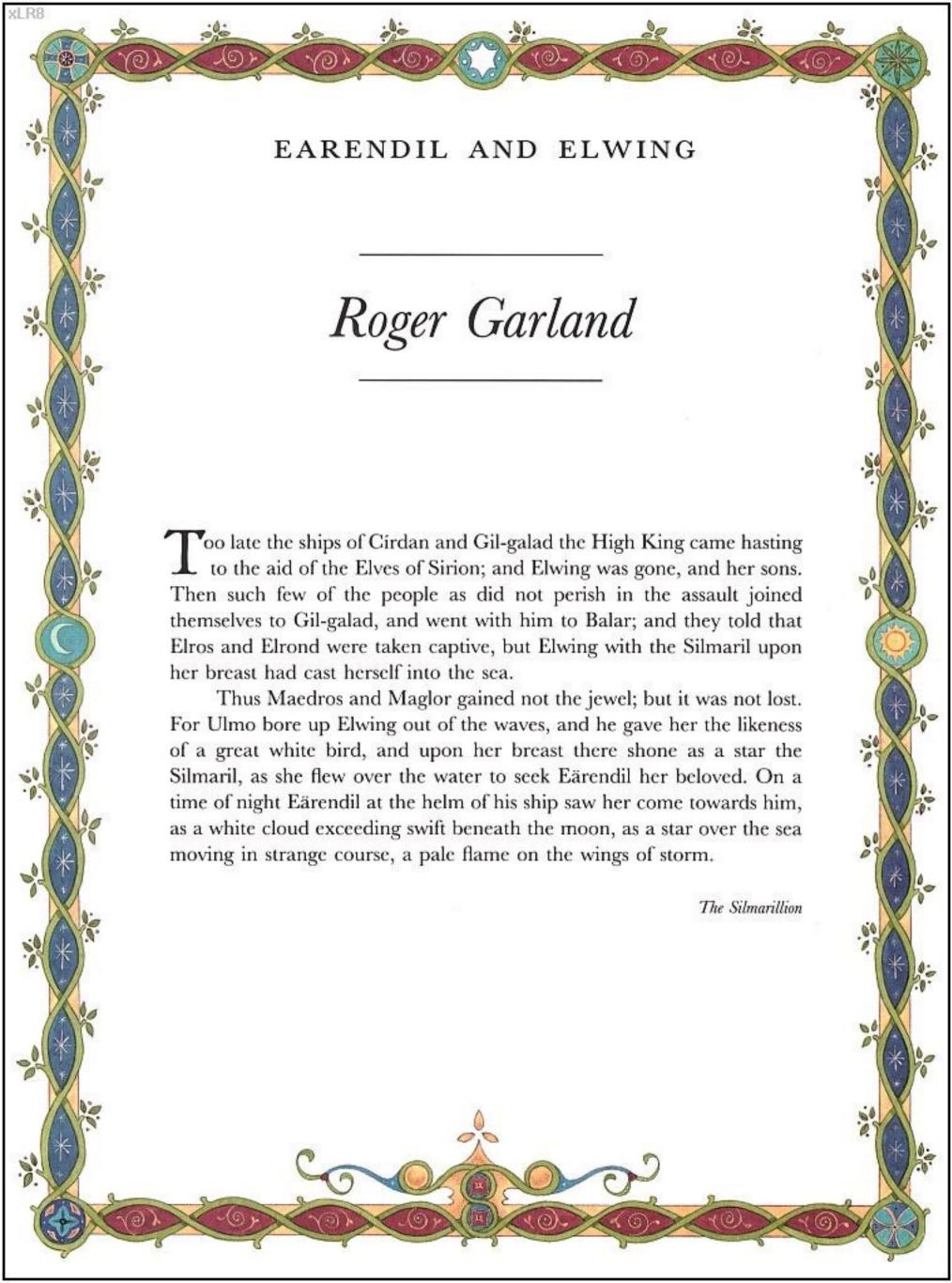




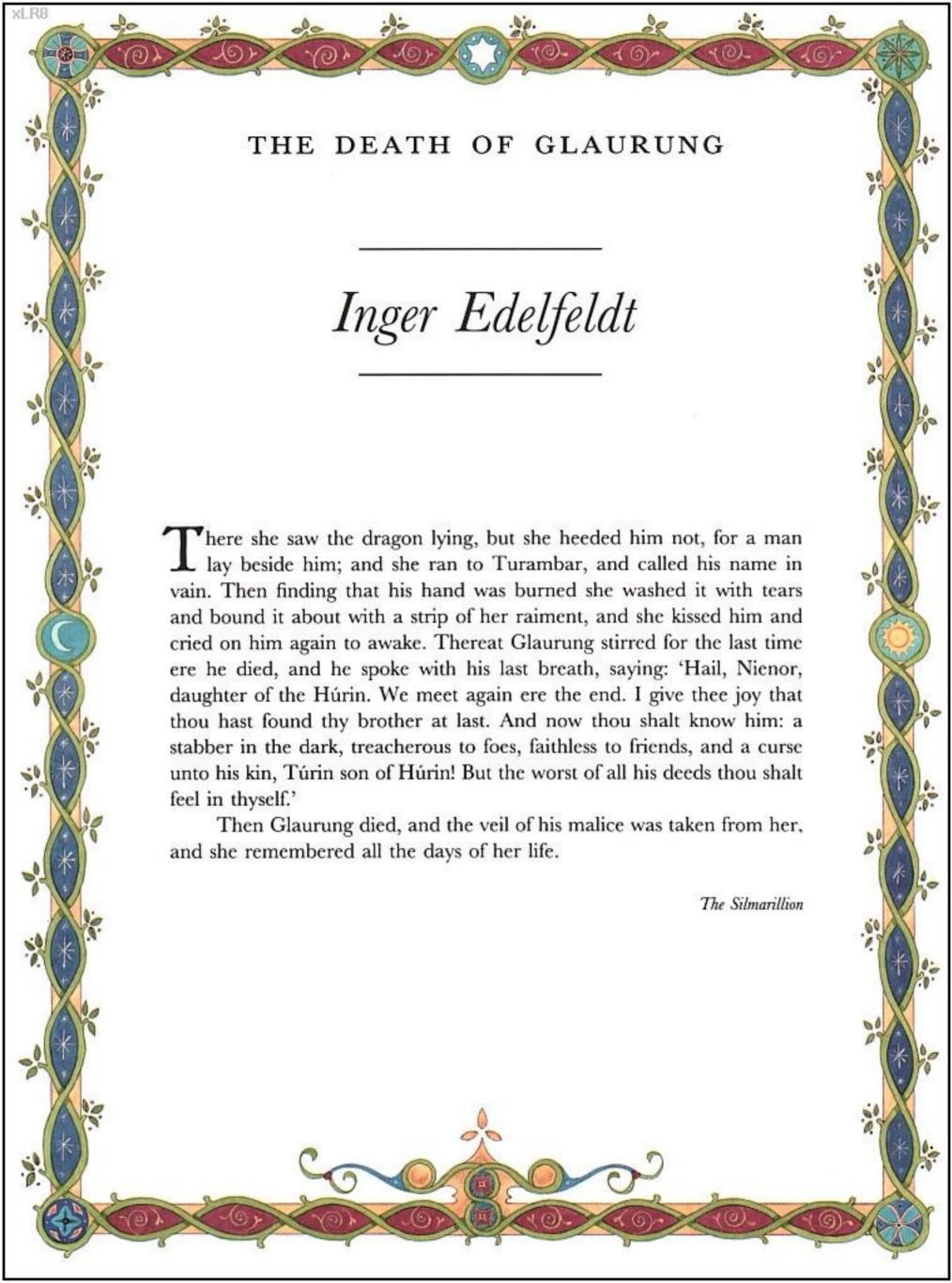




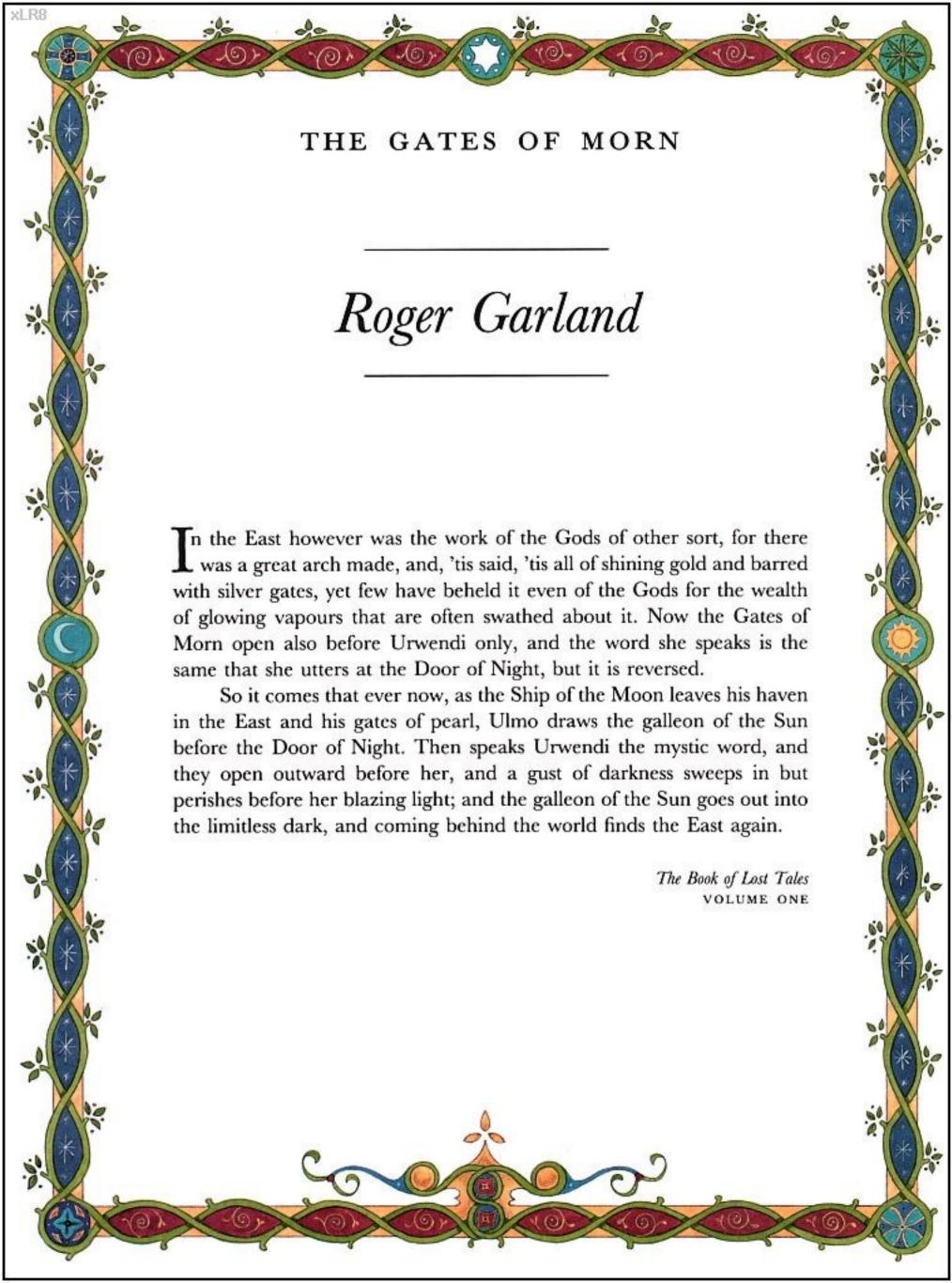




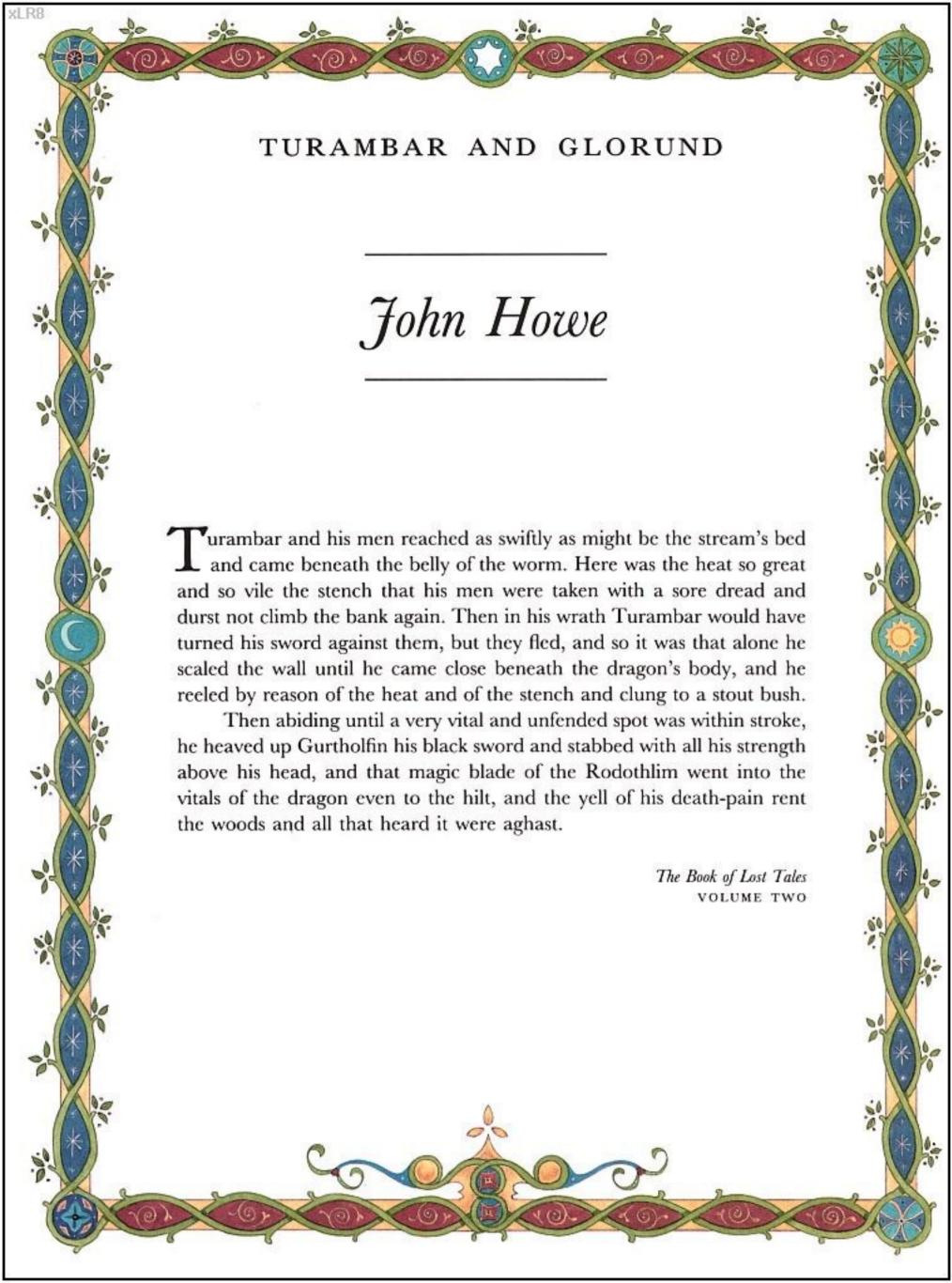




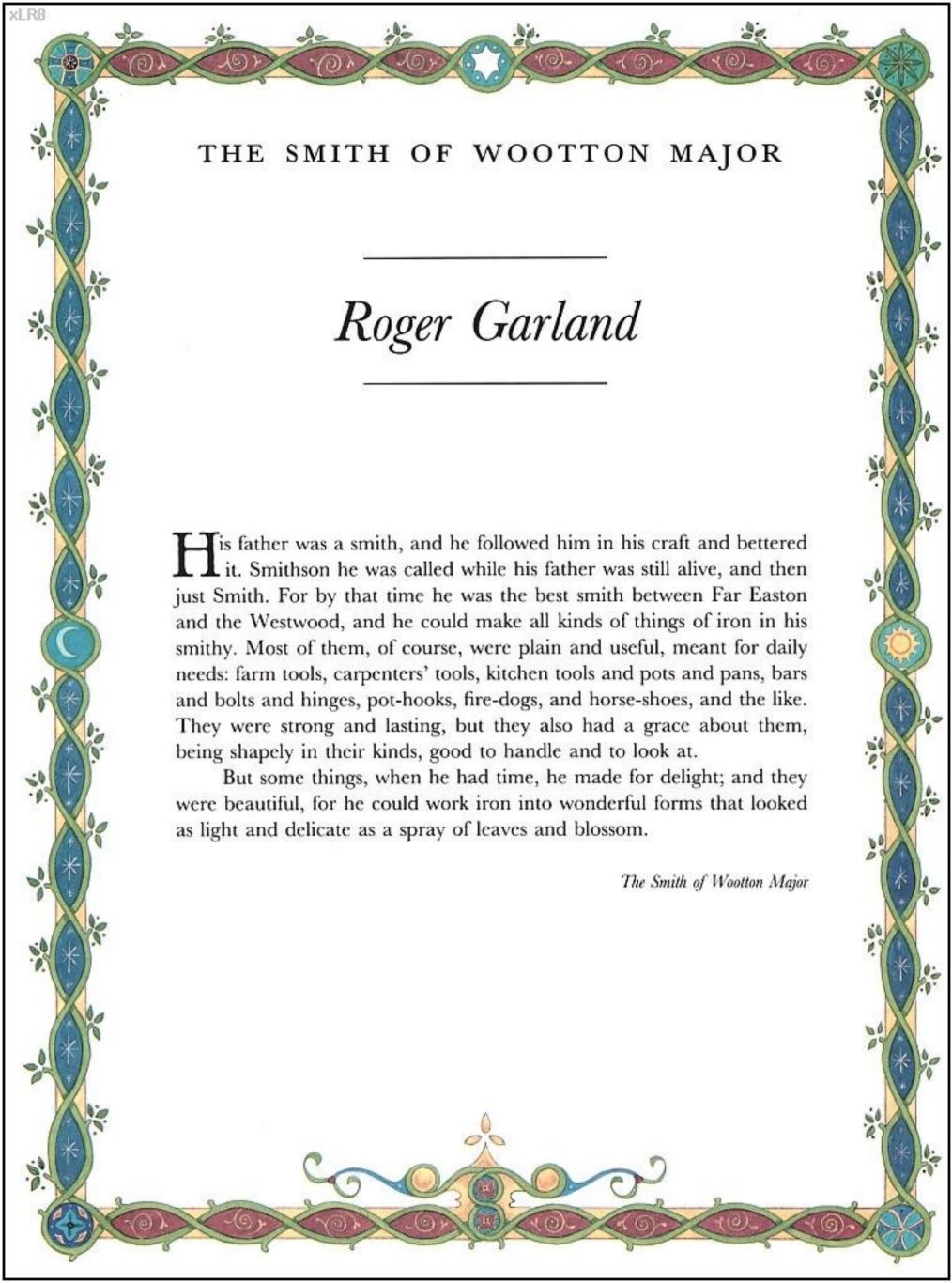




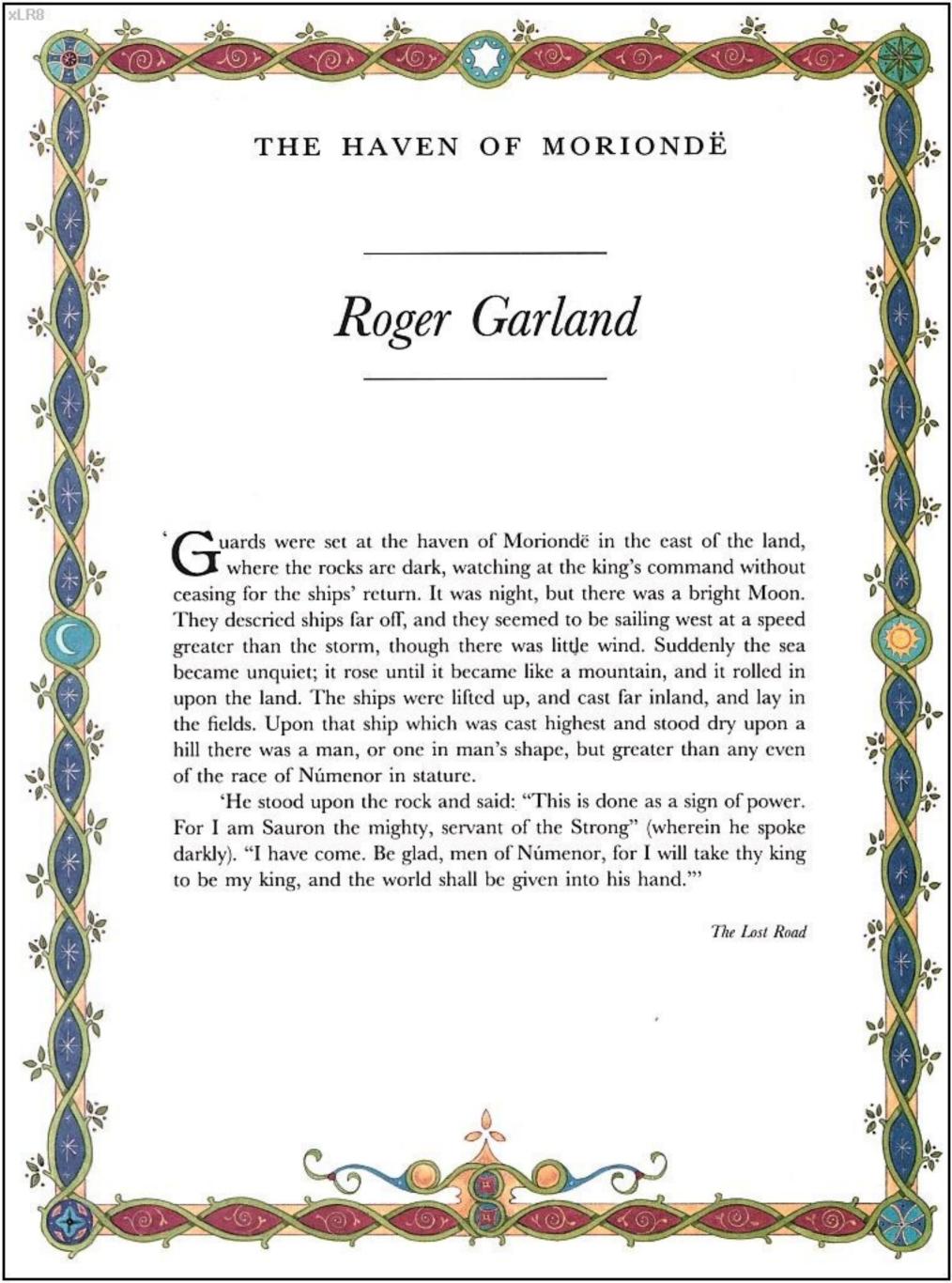


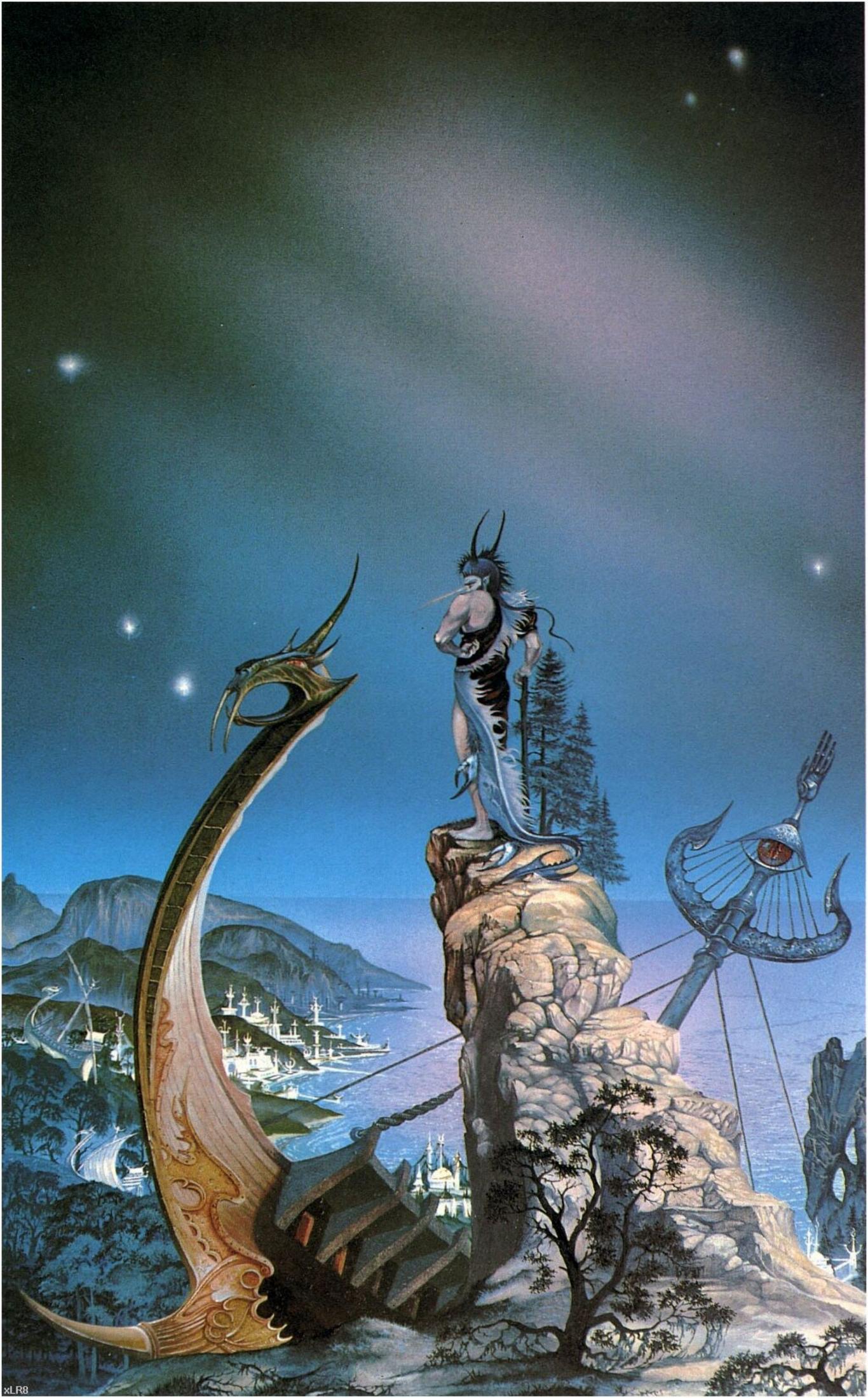


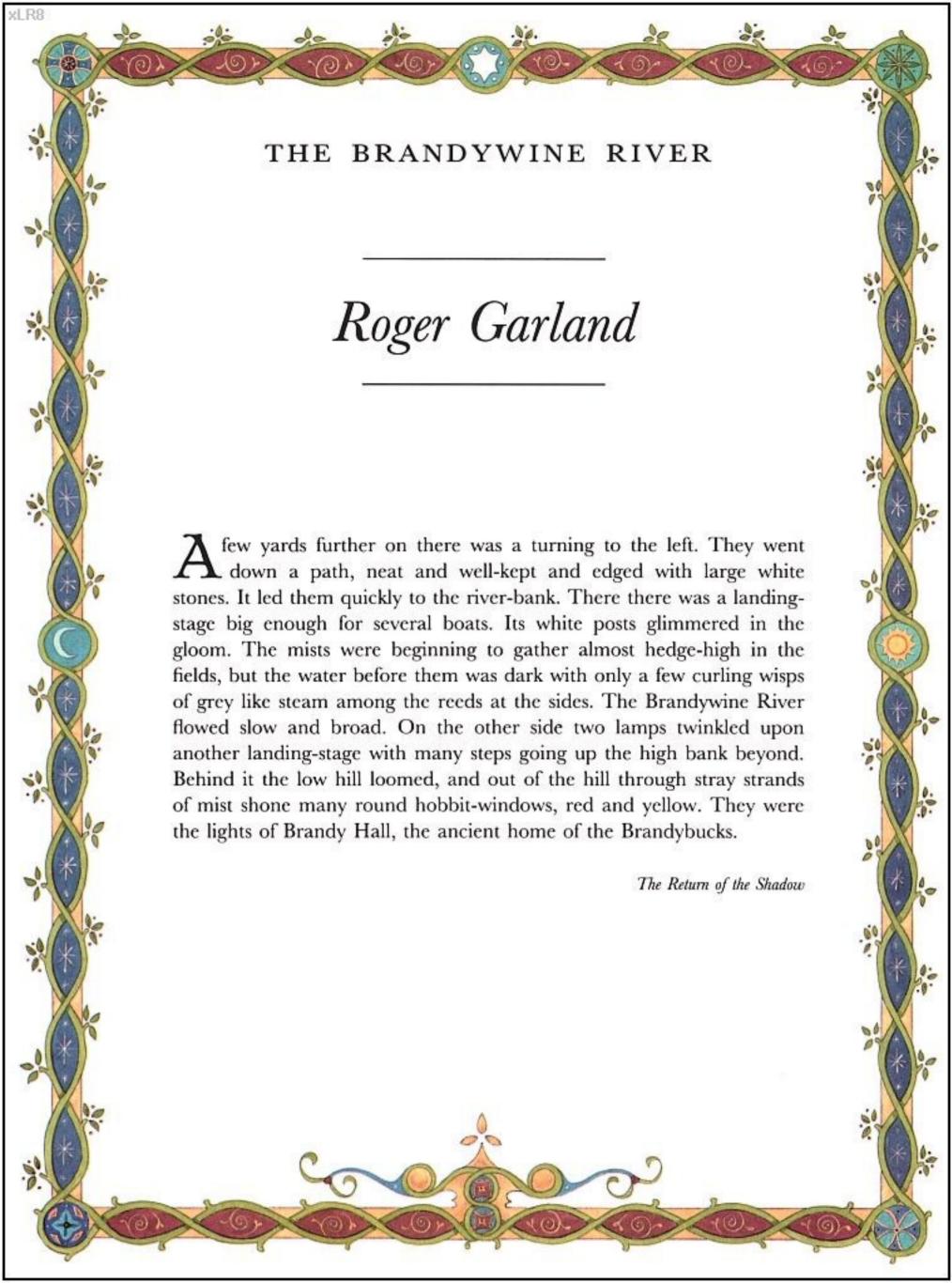




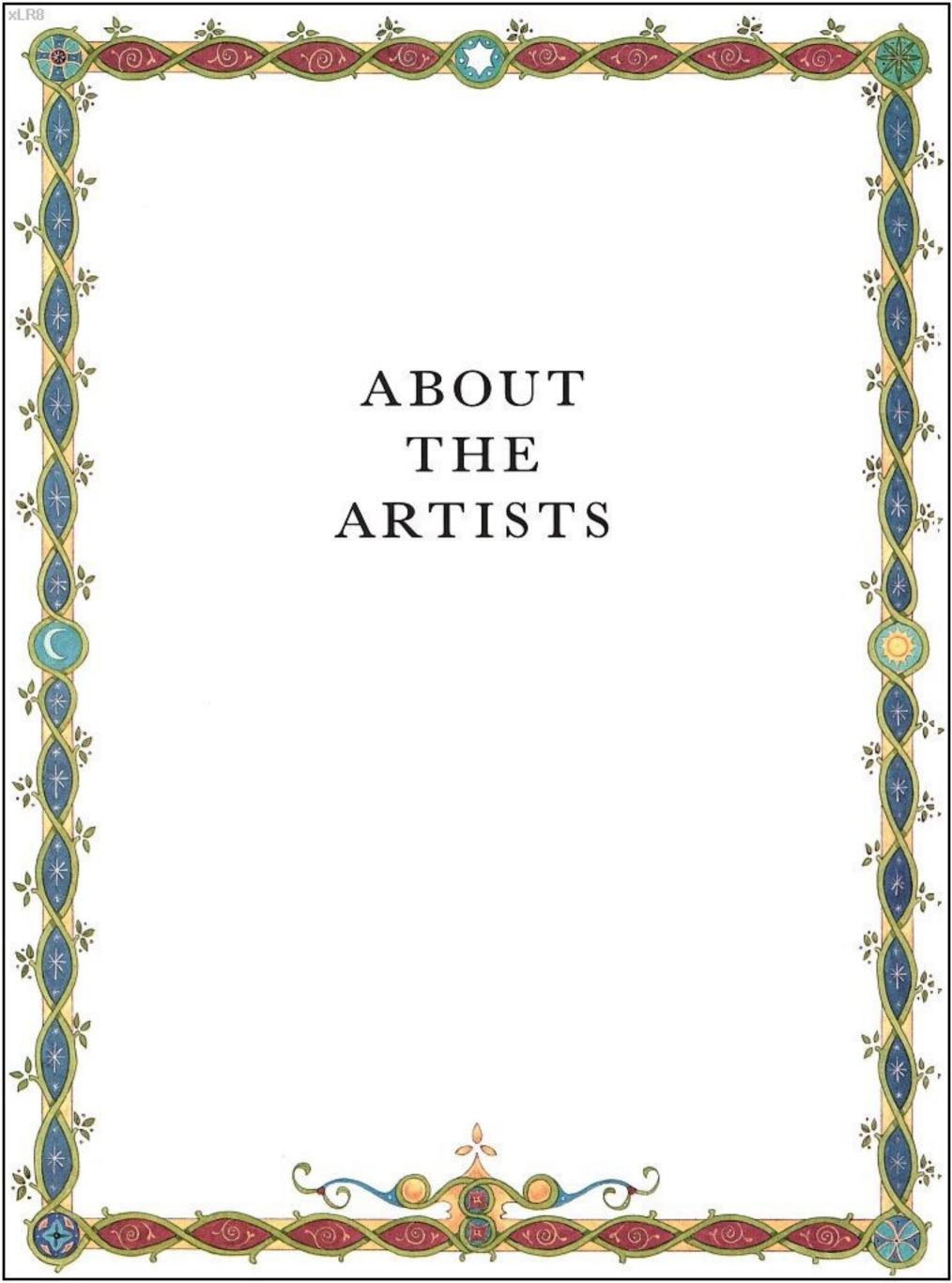












### Inger Edelfeldt

was born in Stockholm, Sweden – where I still live – in 1956. I am self taught, and besides being a book illustrator I have also been a professional writer since 1977. My books range from picture books for small children to novels and short stories for adults. In 1988 and 1989 I also published two comic books for adults.

When I was fourteen years old I read Tolkien's *The Lord of the Rings*. It made a great impact and inspired me very much. At sixteen, I painted my first series of watercolours depicting scenes, or rather persons, taken from Tolkien's works. It was very probably the contrast between good and evil, light and dark, ghostly wasteland and idyll that inspired me most. One of my favourite characters was, and has remained, Gollum. I've also tried, many times, to illustrate the elves, but they always came out looking like marble statues with eyes like glass beads and hair like sculpted caramel custard. The Orcs were another problem. What did they really look like?

In 1977, when I had just started working as a professional illustrator, I illustrated the covers for a new Swedish edition of *The Lord of the Rings*. In 1982 I met Mr Rayner Unwin (of George Allen & Unwin) in Stockholm. He looked at my pictures and some time later it was agreed that I should deliver 12 watercolours for the 1985 edition of the Tolkien Calendar. By then, Legolas the Elf had turned into some kind of palish Indian and the Orcs were burnt, rubbery, grey-black creatures with red eye slits and piggy noses.

One funny fact about the calendar is that when I needed a model, I used myself or friends. A very sweet, smallish and kindlooking female friend posed for all the slaughtered Orcs of "The Death of Boromir", for example. I myself, grimacing in front of a mirror, posed for Gollum. That was great fun, as I remember it. Good old Gollum got his fisssssh.

# Carol Emery Phenix

I was born and grew up in Manchester, New Hampshire, USA and for the last ten years have made my home in the White Mountains of New Hampshire.

My first "illustrative experience" came at the age of 7 while listening to story readings every afternoon at school. Those afternoons were golden. Though I never actually drew any of my imaginings as the stories were read to us I can still remember how vividly I pictured those animal characters playing out their adventures in the sunny reeds by the river or in the dappled forest glades. Since that time I have always found my most artistic satisfaction is in the giving of life and breath to that which lies in the imagination, rather than just in the interpretation of reality.

At the age of 15 I happened to see a rather surrealistic television production of A Midsummer Night's Dream. That was my first "post-childhood" introduction to fantasy, and I was immediately attraced to its "Faërie-like" quality. I hungered for more, but at that time I was not aware that a whole genre of adult fantasy literature even existed. I remember drawing pictures of Oberon, Titania and especially Puck.

A year later I was introduced to JRR Tolkien's *The Hobbit* and *The Lord of the Rings*. The complexity of Middle-earth; the exactness of detail used in its description; its allusions to times and events and persons of importance outside the main story; the completeness of its cosmology; and especially that intangible "Northern" atmosphere all served to completely enthrall me. I was one of those fans who read the series over and over, each time finding new elements to savour, like a complex painting. In recent years I have become more attuned particularly to Tolkien's interweaving of his moral thinking into the fabric of his tale. His characters especially seem to be defined chiefly by their moral stature: the consummate evil of Sauron, the blindly horrible Balrog, tempted and wavering Boromir who falls but overcomes in the end; the mature, developed, clear-thinking Aragorn; and finally the refinement of Frodo into a person of such moral insight as to approach sanctity. Though idealised, I love them all.

The Lord of the Rings still holds incredible power for me, even after a 22 year aquaintance. I shall never tire of illustrating Tolkien.

# Tony Galuidi

In the sadness and gallantry of Arthurian legend — hence my great love of Tolkien's writings which contain powerful elements of both.

I first read *The Lord of the Rings* about ten years ago and no book has moved me so profoundly – so rich it is with dignity and power, so full of hope and heroism. The characters and places within the book are so vibrant and potent that they virtually leap onto the artist's canvas – Barad-dûr in particular demands attention and no creature has captured my imagination like the dreadful Balrog of Khazad-dûm.

I am a self taught and relative newcomer to painting, having only begun five years ago, and I have very little time to paint due to work and family commitments. I work alongside adults with a learning difficulty at a training centre in Skelton, Cleveland which I find very rewarding and when I go home I have two 'wonderfully energetic' (!) children to contend with – Bethany who is four and shows great artistic tendencies and Joey who is two and shows only great 'demonic' tendencies.

Like most artists I have a deep reservoir of creative impressions and inspirations from which to draw. Tennyson's Arthurian epic *The Idylls of the King* continually rouses me as does the Anglo-Saxon poem *Beowulf*. For me the Victorians are the last word in painting and I admire the work of the Pre-Raphaelite painter, Waterhouse above all other artists. Other artists I greatly admire are Alphonse Mucha, Arthur Rackham, Patrick Woodroffe, Rodney Matthews and the moody and evocative work of Alan Lee (who was I believe born to illustrate *The Lord of the Rings*).

When I am not painting I play my flute or guitar (with more enthusiasm than ability) and best of all I love to walk in the woods or on the moors armed with nothing more than several of my favourite poems and a pair of wellies.

### Roger Garland

I first read *The Hobbit* and *Lord of the Rings* as an art student in the late Sixties. At that time one could not escape its popularity and influence on a whole generation. I was thrilled ten years later to be commissioned to illustrate the cover for *Unfinished Tales*, in which I had the first opportunity to draw a dragon – Glaurung's destructive exit from his lair created an instant mental picture. I drew him straight from my imagination needing no reference. Recently I bought a first edition of *The Ring of the Nibelung*, illustrated by Arthur Rackham, and was surprised at the similarity between my Glaurung and Rackham's Fafner. There was no way I had seen it before yet they seemed to stem from a collective, mythical source handed down from one generation of illustrator to another.

From that initial commission I was asked to illustrate other covers for the Tolkien titles. I found *The Silmarillion*, *Unfinished Tales* and *Lost Tales* full of inspiration. It was from those books that I found powerful images like *Ulmo Lord of the Waters*, *The Chaining of Melkor*, and *The Tale of the Sun and the Moon*, which were first published in the 1984 Tolkien Calendar.

As artists the Pre-Raphaelites and French Symbolist painters inspired me the most. I was drawn to them firstly for their painting style, which was highly finished and incredibly detailed, and secondly for their mythical and fantastic subject. In their paintings you can find great beauty contrasting a darker, more threatening spiritual side, which I found had great similarities to Tolkien's works. Coupling the two sources of inspiration it was not difficult for me to develop a style of illustration to suit Tolkien's World. The Lord of the Nazgūl I think is my most successful illustration, incorporating both landscape and beast, and capturing the darker side of Tolkien's work.

Being involved in illustrating Tolkien's World over the past decade has allowed me to develop as an artist. For each painting I seemed to 'raise my game' and create something that was very special to me, and for that I am greatly indebted.

### Robert Goldsmith

was born and brought up in my home town of Brighton, being one of a family of six brothers!

I studied illustration at Brighton Polytechnic and graduated in June 1980 with B.A. (Hons) in Graphic Design. After leaving Brighton, I worked in London for several years before moving to Cheltenham in 1986.

It is the rich atmosphere and wonderful descriptions in Tolkien's work that stir my imagination and provide me with an irresistible urge to put pencil and brush to paper and try to reproduce some of the images that grow inside my head.

To want to illustrate a fictional world you have to believe in it. Tolkien has managed to create a place so real that it could almost be describing a parallel world which exists alongside our own. Indeed the people, places and powers in his created world of Middle-earth seem to me to be alike, in many respects, to those of our own.

The most successful illustrations that I have seen are those which do not portray the central characters in too much detail but instead rely on atmosphere and selective detail rather than meticulous definition, thus leaving a lot to the viewer's imagination and interpretation. I greatly admire the work of Alan Lee whose illustrations, I feel, fall into this category.

I've always worked as a freelance illustrator. Recently I have been spending an increasing amount of time on my own special interest: watercolour painting. Many a contented hour is spent travelling the Cotswolds on my motorbike in search of inspirational subject matter, heavy laden with stool, paints, brushes and sketchbooks.

My first one-man exhibition of water-colours was held at the Montpellier Gallery in June 1991, which will hopefully lead to further exhibitions in the future.

### Michael Hague

Tount myself as one of the most fortunate of beings for as an artist I have not only the pleasure but the duty to daydream. It is part of my work. I have been a contented daydreamer all my life, often to the exasperation of those around me.

I strive to create something from an empty page that becomes a whole other world that people can visit for a while and totally believe in. It doesn't matter what type of project I'm working on, my approach is the same: to try to blend fantasy with reality.

Perhaps that explains why Tolkien's work has had such a great impact on my art. Tolkien's fantasy is based on reality. His world is one to which we can relate because we know the land, the trees, and the water. None of these things are alien despite the fact that the world they inhabit is mythical. Tolkien's beings – be they man, hobbit or goblin – are a part of us. We recognize the characters and their emotions because they are like ourselves.

The secret of J. R. R. Tolkien's success is that his fantasies are real. Perhaps they never happened or never could happen, but in our minds they strike a strong chord with what is and what could be.

Tolkien's world exists in our hearts and imaginations. I've tried my best to bring his world to life.

## John Howe

Illustrating the works of J. R. R. Tolkien means deciding what is best not illustrated, deciding what needs deep shadow or distance or slanting November light. Tolkien is the master of evocation – his descriptions are catalysts for the reader, who summons his own personal pantheon of heroes and demons to complete the picture. Illustrating Tolkien means confronting these nebulous certitudes, radically differing from one reader to the next.

Illustrating Tolkien means treading warily, dipping one's brushes in shadow and rinsing them in light. Battle and balance, down the impossible path between the clear and the obscure.

Somewhat shamefacedly I am obliged to admit that I first read *The Two Towers* and *The Return of the King*, and finally *The Fellowship of the Ring*. I believe I was 12 or so at the time (I had read *The Hobbit* several years before), and the road to higher fantasy was only to be reached through the shelves of a small town public library.

Thus, I plunged directly into the world of Tolkien just above The Falls of Rauros and have been swimming diligently ever since.

#### Alan Lee

y chief concern in illustrating The Lord of the Rings was in attempting to provide a visual accompaniment for the story without interfering with, or dislodging, the pictures the author is carefully building up in the reader's mind. I felt that my task lay in shadowing the heroes on their epic quest, often at a distance, closing in on them at times of heightened emotion but avoiding trying to re-create the dramatic high points of the text.

One of the strongest images, for me, is that of Gollum dancing on the edge of the Crack of Doom with Frodo's severed finger in his hand, but it was the very vividness of that scene which deterred me from with wishing to depict it. (I preferred to try to capture the looming presence of Mount Doom itself, a few pages earlier, with Gollum watching the travellers from behind a rock; believing that if, as I hoped, the reader's impression of the volcano was strengthened then the subsequent events inside it could be even more powerful.)

Such considerations were made simpler by technical ones. Printed separately on a coated art paper, the pictures had to be positioned at intervals of sixteen or thirtytwo pages throughout the book. This limitation was received gratefully and probably saved weeks of fruitless agonizing over which moments to illustrate.

It was important that every picture should be relevant to the text on the opposite page. It also suited my inclination towards finding subjects in some of the less obvious places.

It is such a rich work though that there are few, if any, pages in which something dramatic, wonderful or terrifying is not happening somewhere – and passages so beautiful and elegiac that any attempts to make them visible seem clumsy by comparison.

Tolkien succeeded in creating a world which exists beyond the scope of his own narrative. By establishing such a powerfully imagined landscape, and firm foundations of history and myth, he has made Middle-earth available to all of us for our own imaginative wanderings.

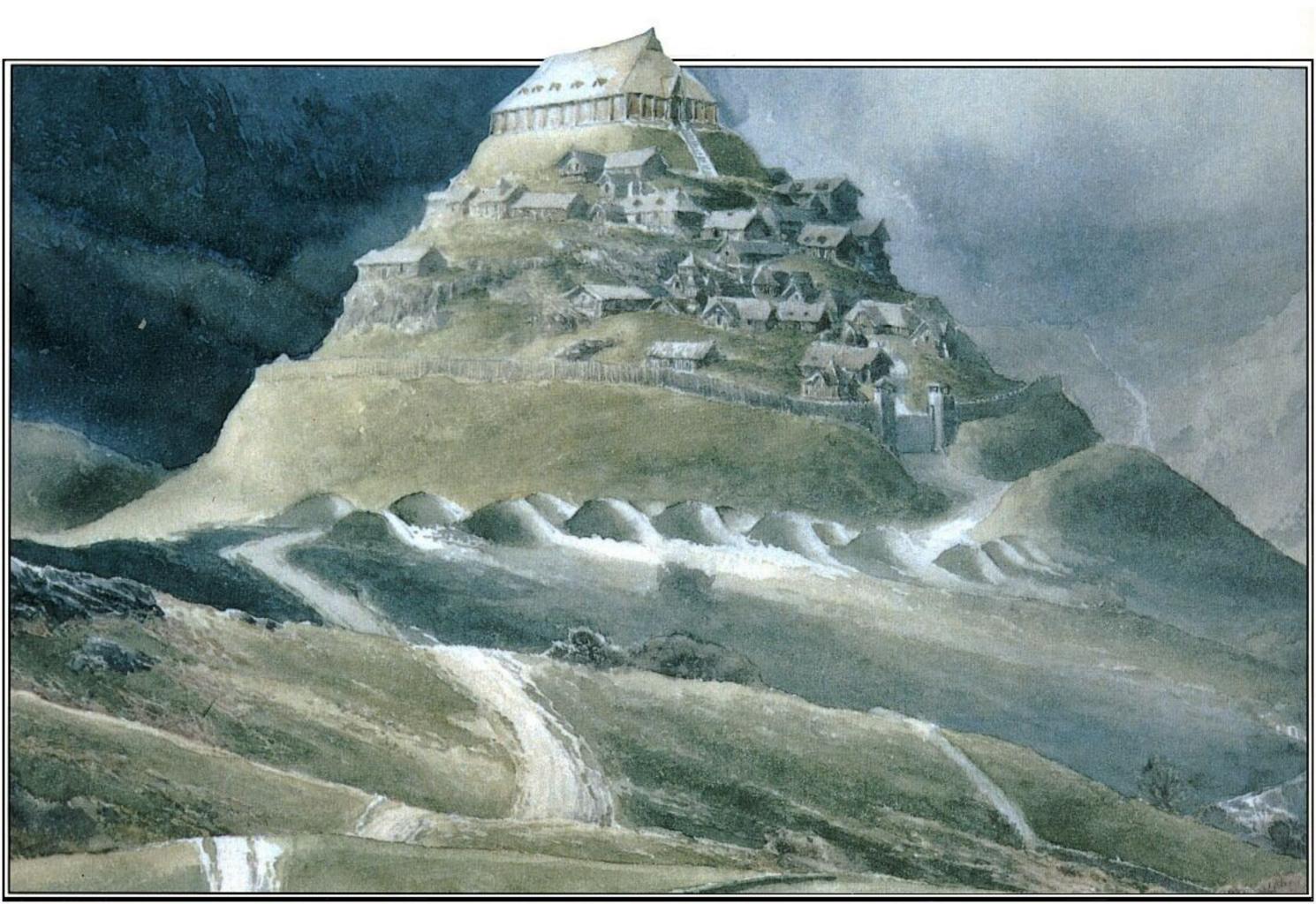
I feel immensely privileged to have been allowed to illustrate *The Lord of the Rings*, a book which has a profound impact on first reading and which has probably influenced the direction of my career over the following twenty-five years. It steered me, not towards fantasy, but to an invigorated interest in myth and legend, and a lifelong appreciation of the wonderful skills of the storyteller.

### Ted Nasmith

Ted Nasmith lives and works in Toronto, Canada, where with his wife Donna he is raising three children, Colin, Michael and Sharyn. As an illustrator he divides his time between architectural rendering and a variety of other forms of illustration, particularly the Tolkien paintings he is becoming renowned for. Among several other interests are a love of songwriting, singing and recording, and of books: "There are an overwhelming number of good ones."

His love of Tolkien inspired him to create illustrations from the first reading of The Lord of the Rings at age fifteen. He was soon embarking on ambitious, detailed interpretations of scene after scene from the book, while accumulating a body of sketches. The first major piece was entitled "The Unexpected Party" (1972), rendered in tempera. It featured Gandalf, Bilbo and the dwarves examining the ancient map of Erebor. With encouragement he continued to turn out Tolkien illustrations on his own time for over a decade, some of which were to take many months to finish: particularly "Rivendell", a minutely detailed grand landscape that, according to the artist, is his "amplification" of Tolkien's own watercolour of the same name. In time his work was brought to the attention of George Allen & Unwin Ltd. and was soon being published in the Tolkien Calendars (1987, 1988, 1990 and 1992).

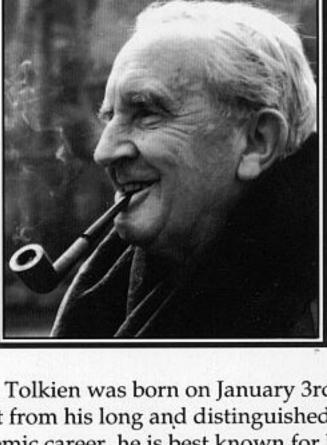
Says Nasmith: "When I began trying to illustrate Tolkien, I felt utterly at home with it, and followed my need to express this world, this story, and discover the essence of it all though my interpretations. I discovered much of my identity, ironically, by becoming a sort of conduit for visual expression of Tolkien's masterpiece. It chose me as much as I came to own it. The sadness, bittersweetness, darkness, light, glory, mystery and grandeur appeal to me. Similarly, the breadth and depth, the authenticity, the nobility, and maybe, overall, the wonder and 'northernness' as C. S. Lewis knew. Mine is a child's delight at having a gift, like Tolkien's love of language and story, which can communicate deeply with others of kindred spirit.







Paintings of Middle-earth by Inger Edelfeldt, Tony Galuidi, Roger Garland, Robert Goldsmith, Michael Hague, John Howe, Alan Lee, Ted Nasmith and Carol Emery Phenix



J.R.R. Tolkien was born on January 3rd 1892. Apart from his long and distinguished academic career, he is best known for his extraordinary works of fiction *The Hobbit*, *The Lord of the Rings* and *The Silmarillion*. His books are translated into 24 languages and have sold many millions of copies worldwide. He was awarded a CBE, and an honorary Doctorate of Letters from Oxford University in 1972. He died in 1973 at the age of 81.























