

PUBLISHED ART BY J.R.R. TOLKIEN
FROM *THE J.R.R. TOLKIEN COMPANION & GUIDE*

REVISED JULY 2018

In this list, revised from that in the 2017 second edition of our J.R.R. Tolkien Companion and Guide (Reader's Guide pp. 1483–1503), we have added references to art by Tolkien which appear in two important new sources, Tolkien: Maker of Middle-earth and Tolkien Treasures, published by the Bodleian Library, Oxford in June 2018. We have also taken the opportunity to correct a few errors of formatting and emend some inconsistencies of form, presentation, and classification, as well as parts of our introductory note. Each entry not in our previous (2006, 2017) lists of Tolkien's art is marked with a dagger (†).

Following is a list of art by J.R.R. Tolkien published to date. This includes the author's own illustrations, maps, and plans for his stories, separate paintings and drawings, and formal calligraphy. We use the term 'formal calligraphy' to distinguish manuscripts written by Tolkien *as art*. Although other manuscripts by Tolkien have been reproduced, and some of them are in a calligraphic hand, for our purposes we do not consider them to be *art*.

Titles supplied by Tolkien are given in *italics*. Other titles given here are descriptive, as used – variably by different authors – in *Pictures by J.R.R. Tolkien*, edited by Christopher Tolkien (1979; 2nd edn. 1992); in *J.R.R. Tolkien: Life and Legend* by Judith Priestman (1992); in our *J.R.R. Tolkien: Artist and Illustrator* (1995), *The Art of The Hobbit by J.R.R. Tolkien* (2011), and *The Art of The Lord of the Rings by J.R.R. Tolkien* (2015); and in *Tolkien: Maker of Middle-earth* (2018) and *Tolkien Treasures* (2018), both by Catherine McIlwaine; or have been devised or adapted for the present purpose. Titles or phrases are arranged either alphabetically within each section or subsection, or in order according to the story with which the pictures are associated.

After most titles we have cited by figure number a reproduction in *J.R.R. Tolkien: Artist and Illustrator* (here abbreviated *Artist*), *The Art of The Hobbit* (*Art of Hobbit*), and *The Art of The Lord of the Rings* (*Art of LR*). *Pictures by J.R.R. Tolkien* (*Pictures*) is cited by the number given to the opening; where illustrations are printed in *Pictures* on both pages of an opening, **A** refers to a black and white plate on the left-hand page (verso), and **B** to a colour plate on the right (recto). Images in *Tolkien: Maker of Middle-earth* (*Maker*) and *Tolkien Treasures* (*Treasures*) are referenced by page number. Although we have attempted to record all of Tolkien's artworks that have been reproduced, by no means have we tried to document every instance of reproduction. In the places cited, the art is reproduced in colour unless indicated as in black and white (BW). In general, a reproduction in colour gives a truer impression of the original, even when the original art is in black line or tones.

In the first edition of the *Companion and Guide*, where our choice for this list was largely between *Artist and Illustrator* and *Pictures*, we stated that *Artist and Illustrator* was ‘to be preferred for clarity of image, fidelity of colour, and attention to scale’. With the publication of *The Art of The Hobbit* and *The Art of The Lord of the Rings*, the preferred choice for art associated with *The Hobbit* and *The Lord of the Rings* is now these books, in part for convenience, but all of the art is reproduced in good colour and definition, and most of it is larger than in *Artist and Illustrator* but without the excessive enlargement of some images in *Pictures* (reflecting their original reproduction in Tolkien-themed calendars). Art with landscape (horizontal) orientation is less constricted in the square format of the two *Art of* books, compared with the portrait (vertical) format of *Artist and Illustrator*; but by the same token, the taller pages of *Artist and Illustrator* allow a few vertically-oriented pictures with full-page reproductions to be printed larger and closer to their actual size.

Some of Tolkien’s published art is in none of these sources, and sometimes a reproduction elsewhere is superior – say, reproduced in colour rather than in black and white. In such cases, we have cited other locations where pictures may be found. Among these, *J.R.R. Tolkien: Life and Legend* is cited as *Life and Legend*, and *The Invented Worlds of J.R.R. Tolkien: Drawings and Original Manuscripts from the Marquette University Collection* (2004) is cited as *Invented Worlds*; for both, references are given as page numbers. *Tolkien: Maker of Middle-earth* and *Tolkien Treasures* are also now important additional sources, including previously unpublished art, images not previously published in colour, and enlarged details which reveal some of the intricate features of Tolkien’s art.

Citations to Tolkien’s own writings are to the first edition unless otherwise stated. References to *Pictures by J.R.R. Tolkien* apply to both the first and second editions unless otherwise noted. We have omitted from this list reproductions of pictures by Tolkien coloured by H.E. Riddett.

I. TOPOGRAPHICAL AND FAMILY ART

- Alder by a stream. *Artist*, fig. 7; *Maker*, p. 129; *Treasures*, p. 31.
Broad Street, Oxford. John Garth, *Tolkien at Exeter College* (2014), p. 28 (BW).
Caerthilian Cove & Lion Rock. *Artist*, fig. 20 (BW).
 Code-letter to Father Francis Morgan. Recto, *Life and Legend*, p. 17, and
Invented Worlds, p. 24; verso, *The Tolkien Family Album*, p. 22 (BW).
The Cottage, Barnt Green. *Artist*, fig. 18.
Cove near the Lizard. *Artist*, fig. 21 (BW); *Maker*, p. 172; *Treasures*, pp. 38
 (detail), 39 (complete).
Exeter Coll[ege Hall]. John Garth, *Tolkien at Exeter College* (2014), p. 29 (BW).
Exeter College ‘Smoker’ Nov. 19th 1913. *Life and Legend*, p. 26 (BW); *Tolkien
 Family Album*, p. 32 (BW); *Maker*, p. 143; *Treasures*, p. 34.
 † ‘For Men Must Work’ as Seen Daily at 9 a.m. *Maker*, p. 134.

- Foxglove Year*. Artist, fig. 17.
Gipsy Green. Artist, fig. 22.
High Life at Gipsy Green. Artist, fig. 23; *Maker*, p. 261; *Treasures*, pp. 14 (detail), 15 (complete).
Keystone of Door and Gargoyles, South Side, Lambourn. Artist, fig. 13 (BW).
King's Norton from Bilberry Hill Artist, fig. 16.
Lamb's Farm, Gedling, Notts. Sotheby's, *English Literature, History, Children's Books & Illustrations*, London, 17 December 2009, lot 178 (BW).
Lambourn, Berks. Artist, fig. 11.
† *London to Oxford through Berkshire*. *Maker*, pp. 164–5.
Lyme Regis Harbour from the Drawing Room of the Cups Hotel. Artist, fig. 8 (BW).
New Lodge, Stonyhurst. Artist, fig. 28.
Oh to Be in Oxford (North) Now That Summer's There. Artist, fig. 25 (BW).
Pageant House Gardens, Warwick. Artist, fig. 14 (BW).
Phoenix Farm, Gedling. Artist, fig. 15 (BW).
† *Phoenix Farm Gedling*. *Maker*, p. 202.
‘*Quallington Carpenter*’ *Eastbury Berkshire*. Artist, fig. 12 (BW); *Maker*, p. 70.
Ruins at West End of Whitby Abbey. Artist, fig. 10 (BW).
Sea Weeds & Star Fishes. Life and Legend, pp. 12–13 (BW).
Ship at anchor. Artist, fig. 6.
Spring 1940. Artist, fig. 3; *Maker*, p. 18; *Treasures*, p. 20.
Summer in Kerry. Artist, fig. 29.
They Slept in Beauty Side by Side. Artist, fig. 4 (BW).
Three sketches: view of 22 Northmoor Road, Oxford; giant; ogre and child.
Artist, fig. 77 (BW).
The Tolkien Family and Jennie Grove. Artist, fig. 24 (BW).
Tumble Hill near Lyme R[egis]. Artist, fig. 27.
Turl Street, Oxford. Artist, fig. 19 (BW).
Two boys at the seaside. Artist, fig. 5.
View from Mr. Wallis' Broad Street, Lyme. Artist, fig. 26 (BW).
† *Warwick Castle Seen from under the Bridge*. *Maker*, p. 15.
What Is Home without a Mother (or a Wife). *Life and Legend*, p. 14 (BW); *Maker*, p. 133; *Treasures*, p. 32.
Whitby. Artist, fig. 9 (BW).
Sketch of Whitby. *Life and Legend*, p. 19 (BW).

II. THE ‘FATHER CHRISTMAS’ LETTERS

This series of elaborate letters and pictures, in decorative envelopes, was sent to the Tolkien children between 1920 and 1943 by their father in the guise of Father Christmas, the North Polar Bear, or the elf Ilbereth. It has been published in several editions, each of which differs in contents and format. The following description is restricted to the main editions, i.e. it does not include

paperbacks differing little if at all from hardback editions, or the miniature editions (1994 and 1998).

A. *The Father Christmas Letters* (1976) Large size, includes most of the major illustrations, but fewer reproductions of envelopes and of the letters themselves than most later editions. In general, the 1976 colours are comparatively more accurate, but some of the larger pictures are not printed as a single image.

B. *Letters from Father Christmas* (1995) contains ten facsimile envelopes with facsimiles of eight letters and two pictures, with other pictures on intervening pages. Although not as complete as other editions, and some of the images are much reduced in size, its colour is generally more accurate than in later editions. The reproductions of eight out of the ten facsimile envelopes are partially hidden by panels with printed text, and all have had the date of the postmark removed (since the letters inside the envelopes generally are not of the same date as the postmarks). The eight facsimile letters are each of one page only, sometimes cropped or with paragraphs relocated.

C. *Letters from Father Christmas* (1999), large size, includes the largest number of reproductions of pictures, envelopes, and letters then published, but the colour printing of some of the items, mainly letters and envelopes, tends to be inaccurate, and pages are cluttered by details in the margins and silhouettes behind printed text.

D. *Letters from Father Christmas* (2004) is a slight reduction both in the number of pages and physical size from the 1999 edition. The layout of illustrations and text is similar, but with fewer distracting details. The number of pages was reduced by omitting almost all of the envelopes: nine are reproduced on the back of the dust-jacket, too small to be seen clearly, and some of the stamps are reproduced much enlarged on pp. 2–3. Some letters and one picture are also omitted. The quality of colour reproduction is similar to that in 1999.

E. *Letters from Father Christmas* (2009), trade paperback. The contents are similar to that of the 1999 edition, restoring most images removed from the 2004 edition or reproduced very small on the lower cover of the dust-jacket and excluding the distracting details behind the printed text. The format necessarily means that in general, the pictures, letters, and envelopes are reproduced considerably smaller than the originals. The quality of colour reproduction is similar to that in 1999.

F. *Letters from Father Christmas* (2012), hardcover (called a ‘paperback edition’ on the copyright page), dust-jacket. Same size as 2009, 32 extra pages. This includes many previously unpublished images, mainly of letters, all of which are reproduced in facsimile as well as in type. The quality of reproduction has mostly been much improved from 2009.

Images in *J.R.R. Tolkien: Artist and Illustrator (Artist)* are of good colour and suitable size.

In the following list we have included, in addition to the pictures, letters with decorative writing or details and envelopes with stamps, but usually have omitted art reproduced in sections and details from letters or envelopes. Images are indicated by year and by page number (except for editions A and B which are unpaginated) or feature. External references are cited by page, figure, or item number as appropriate.

- 1920 Letter: A; B; C 8; D 6; E 8; F 8; *Maker*, p. 251; *Treasures*, p. 18.
 1920 *Me and My House*: A; B; C 9; D 7; E 7; F 7; *Artist*, fig. 64; *Maker*, p. 251; *Treasures*, pp. 18 (complete), 19 (detail).
 1920 Envelope: B; C 6; D dust-jacket; E 9; F 9; *Maker*, p. 250.
 1920 Letter to John (two pages): C 13, 15; D 9; E 12, 13; F 12, 13.
 1920 Envelope: C 10; E 10; F 10.
 1924 Letter to Michael: C 16; D 10; E 14; F 14.
 1924 Letter to John: C 16; D 10; E 17; F 17.
 1924 Envelope to Michael: C 17; D 11; E 15; F 15; *Maker*, p. 255.
 1924 Envelope to John: C 18; *Artist*, fig. 65; *Maker*, p. 254.
 1925 Letter and P.S.: B; C 21, 22; D 13, 14; E 18, 22; F 18, 22.
 1925 1925 (destruction of North Pole and New House): A; C 23; D 15; E 20; F 20.
 1925 Envelope: B; C 18; D dust-jacket; E 19; F 19.
 1926 Letter; B (first page); C 27, 28; D 17, 18; E 25, 26; F 25, 26.
 1926 1926 (aurora borealis): A (2 pages); C 29; D 19; E 29; F 29; *Maker*, p. 253.
 1926 Envelope: B; C 24; D dust-jacket; E 27; F 27.
 1927 Letter (two pages): C 35 (second page); D 23 (second page); E 33 (second page); F 30, 33.
 1927 1927 (dark winter at the North Pole): A; B; C 32; D 20; F 35.
 1927 Envelope: C 30 (recto and verso); E 30; F 31.
 1928 Letter (two pages): B (most of first page); C 39 (first page); D 27 (first page); E 37 (first page); F 38, 42.
 1928 Note, Boxing Day: C 43; E 42; F 44.
 1928 1928 ('Polar Bear had fallen from top to bottom onto his nose'): A; C 41; D 29; E 38; F 41; *Pictures*, no. 39.
 1928 Envelope (verso): F 37.
 1929 Two notes: C 47; D 31; E 45; F 47.
 1929 Letter (three pages): F 48, 51, 55.
 1929 1929 (Father Christmas's office): A; C 49; D 33; E 49; F 52.
 1929 Father Christmas in his sleigh above the sea: C 51; D 35; E 50; F 54.
 1929 Envelope: C 44; D dust-jacket; E 46; F 49.
 1930 November note: C 54; D 36; E 52; F 56.
 1930 Letter (two pages); B (most of first page); F 59, 62.
 1930 1930: A; B; C 55; D 37; E 55; F 60.
 1931 October letter (two pages): C 61, 63; D 41 (second page); E 58, 60; F 64, 66.
 1931 Letter (two pages); C 65, 67; D 43, 45; E 63, 64; F 69, 70.
 1931 *My Latest Portrait*: A; C 60; D 40; E 62; F 68.
 1931 Father Christmas in his sleigh: C 62; E 70 (line); F 76 (line).

- 1931 1931–32 *N.P.B. Karhu*. A (most on two pages); C 68; D 46; E 67; F 73; *Artist*, fig. 66.
- 1931 Fireworks and rolling pastry: B (separately); C 69; D 47; E 68; F 74.
- 1931 Envelope: C 58; E 61; F 67.
- 1932 November letter: C 73; D 49; E 72; F 78.
- 1932 Letter (five pages): F 80, 83, 87, 91, 96; *Maker*, p. 257 (first page only).
- 1932 1932 *A Merry Christmas*: C 75; D 51; E 77; F 84; *Artist*, fig. 63; *Maker*, pp. 240 (detail), 258 (complete); *Treasures*, pp. 8 (detail), 52 (complete), 53 (detail).
- 1932 Cave paintings: A; C 77; D 53; E 81; F 88; *Artist*, fig. 67 (BW); *Maker*, p. 259; *Treasures*, pp. 54 (complete), 55 (detail).
- 1932 Goblin alphabet: A; C 80; D 56; E 84; F 95.
- 1932 Envelope: E 71; F 77.
- 1933 December second letter: F 98.
- 1933 Letter (three pages): A (first page); B (most); F 103, 105, 106.
- 1933 *Christmas 1933* (Goblin attack): C 89; D 63; E 92; F 109; *Artist*, fig. 68; *Maker*, p. 76.
- 1933 *A Merry Christmas* (night sky with Earth, Moon and planets): B; C 156; D 111; E 159; F 192.
- 1933 Envelope: A; C 84; E 89; F 102.
- 1934 Letter to Christopher: F 111.
- 1934 Letter to Priscilla: F 119.
- 1934 Letter (two pages): F 113, 116.
- 1934 *Christmas 1934* (Christmas tree in ice pool): A; B (most); C 95; D 67; E 96; F 114.
- 1935 Letter with drawings (four pages): C 99, 101, 103, 105; D 69, 71, 73, 75; E 102, 103, 105, 106; F 122, 123, 125, 126.
- 1935 Envelope: C 96; E 101; F 121.
- 1936 Letter (two pages): B (first page, lower cover, very small); C 109 (first page); D 77; E 108 (first page); F 128, 132.
- 1936 Postscript from Polar Bear: C 112; D 80; E 113; F 134.
- 1936 *A Merry Christmas* (overflowing bath): A; B; C 111; D 79; E 111; F 131.
- 1936 Key to Goblin alphabet: A; C 113; D 81; E 115; F 135.
- 1936 Envelope: C 106; E 110; F 130.
- 1937 Letter (three pages): B (first page, lower cover, very small); E 123 (third page); F 137, 138, 143.
- 1937 *A Merry Christmas 1937*: A; C 117; D 83; E 119; F 141.
- 1937 Envelope: A; C 114; E 117; F 136.
- 1938 Letter: F 147.
- 1938 Note to Priscilla: F 161.
- 1938 *Rhyme* (four pages): C 127 (first page); D 91 (first page); E 126 (first page); F 151, 152, 157, 158; *Artist*, fig. 69 (first page).
- 1938 *Setting Out*: A; B; C 125; D 89; E 130; F 155.
- 1938 Envelope: C 122; E 125; F 148.
- 1939 Letter (two pages): F 163, 165.

- 1939 *Christmas 1939, Love to Priscilla*: C 135; D 97; E 137; F 166;
Life & Legend, p. 80.
- 1940 Letter (two pages): F 171, 173.
- 1940 Letter from Polar Bear: F 168.
- 1940 *A Merry Christmas 1940, A Happy New Year 1941* (Polar Bear and
 penguins dancing); B (very small); C 141; D 101; E 142; F 173; *Artist*,
 fig. 70.
- 1940 Envelope: C 136; E 138; F 170.
- 1941 Letter (three pages): E 145, 146, 149; F 175, 176, 179.
- 1942 Letter (two pages): C 149, 150; D 107, 108; E 152, 155; F 183, 187.
- 1943 Letter (two pages): F 188, 191.
- 1943 Envelope: C 152; E 156.

III. THE HOBBIT

The first edition of *The Hobbit* (George Allen & Unwin, 1937) contained a large number of illustrations, including *The Hill* in black and white and *Mirkwood* as a separate plate. The latter appeared also in the second Allen & Unwin printing (1937), which introduced colour plates. The first American printing (Houghton Mifflin, 1938) included a selection of colour plates slightly different from that of the British edition, and a version of *Mirkwood* redrawn by another artist. Some of the subsequent printings and editions of *The Hobbit* have included various combinations of pictures by Tolkien.

In addition to these, on p. 901 of the second (one-volume) edition of *The History of The Hobbit* (2011) are reproduced two sketches by Tolkien which evidently are attempts to depict Gandalf's hat. John D. Rateliff points out that both pictures have a wide brim and a low crown like that worn by the figure in Josef Madlener's painting *Der Berggeist* ('The Mountain Spirit'), but not a flat crown like the Madlener figure, nor a tall, pointy crown as seen in drawings in *The Art of The Hobbit*, e.g. figs. 1, 3.

ILLUSTRATIONS (IN STORY ORDER)

- One Morning Early in the Quiet of the World. Art of Hobbit*, figs. 1 (complete),
 103 (detail); *Artist*, fig. 89 (BW); *Maker*, p. 295.
- Bag End Underhill. Art of Hobbit*, fig. 2; *Artist*, fig. 90 (BW).
- Gandalf. Art of Hobbit*, fig. 3; *Artist*, fig. 91.
- The Hill: Hobbiton. Art of Hobbit*, fig. 4; *Artist*, fig. 92 (BW).
- The Hill: Hobbiton. Art of Hobbit*, fig. 5; *Artist*, fig. 93 (BW).
- The Hill: Hobbiton. Art of Hobbit*, fig. 6; *Artist*, fig. 94 (BW).
- Sketch for *The Hill: Hobbiton across the Water. Art of Hobbit*, fig. 7.
- Sketch for *The Hill. Art of Hobbit*, fig. 8; *Artist*, fig. 95 (BW).
- Sketch for *The Hill: Hobbiton across the Water. Art of Hobbit*, fig. 9;
Artist, fig. 96 (BW).

- The Hill: Hobbiton across the Water*, pen drawing (original frontispiece).
Art of Hobbit, fig. 10; *Artist*, fig. 97 (BW); *Pictures*, no. 1A (BW) (2nd edn. only; in the 1st edn. a tracing of this drawing was published in error); *Maker*, p. 298.
- The Hill: Hobbiton-across-the Water*, watercolour (revised frontispiece).
Art of Hobbit, fig. 11; *Art of LR*, fig. 2; *Artist*, fig. 98; *Pictures*, no. 1B; *Maker*, pp. 79 (detail), 297 (complete); *Treasures*, pp. 86 (complete), 87 (detail).
- Trolls' Hill*. *Art of Hobbit*, fig. 13; *Artist*, fig. 99; *Maker*, p. 301.
- The Trolls*. *Art of Hobbit*, fig. 16; *Artist*, fig. 102 (BW); *Pictures*, no. 2A (BW); *Maker*, p. 300; *Treasures*, pp. 88 (complete), 89 (detail; also on lower cover).
- The Three Trolls Are Turned to Stone*, first version. *Art of Hobbit*, fig. 14.
- The Three Trolls Are Turned to Stone*, second version. *Art of Hobbit*, fig. 15, and detail, fig. 103; *Artist*, fig. 100 (BW); *Pictures*, no. 3A (BW).
- Riding Down into Rivendell*. *Art of Hobbit*, fig. 17; *Artist*, fig. 104.
- Elrond's house and the bridge at Rivendell. *Art of Hobbit*, fig. 18.
- Elrond's house. *Art of Hobbit*, fig. 19.
- Sketch for *Rivendell Looking West*. *Art of Hobbit*, fig. 104.
- Rivendell Looking West*. *Art of Hobbit*, fig. 20; *Artist*, fig. 105; *Pictures*, no. 4; *Maker*, p. 302.
- Rivendell Looking East*. *Art of Hobbit*, fig. 21; *Artist*, fig. 106; *Pictures*, no. 5.
- Rivendell*, sketch. *Art of Hobbit*, fig. 22; *Artist*, fig. 107.
- Rivendell*, finished art. *Art of Hobbit*, fig. 23; *Art of LR*, fig. 34; *Artist*, fig. 108; *Pictures*, no. 6; *Maker*, p. 303; *Treasures*, p. 90 (complete), 91 (detail).
- The Mountain-path*. *Art of Hobbit*, fig. 34; *Artist*, fig. 109 (BW); *Pictures*, no. 7A (BW); *Maker*, p. 305; *Treasures*, p. 93.
- The Misty Mountains Looking West from the Eagles' Eyrie towards Goblin Gate*.
Art of Hobbit, fig. 37; *Artist*, fig. 110 (BW).
- The Misty Mountains Looking West from the Eyrie towards Goblin Gate*.
Art of Hobbit, fig. 38; *Artist*, fig. 111 (BW); *Pictures*, no. 8A (BW).
- Bilbo Woke Up with the Early Sun in His Eyes*. *Art of Hobbit*, fig. 39, and detail, fig. 103; *Artist*, fig. 113; *Pictures*, no. 9; *Maker*, p. 307; *Treasures*, pp. 98 (complete), 99 (detail).
- Eagles' Eyrie*. *Art of Hobbit*, fig. 40.
- Firelight in Beorn's House*. *Art of Hobbit*, fig. 41; *Artist*, fig. 115 (BW).
- Sketch for *Beorn's Hall*. *Art of Hobbit*, fig. 42.
- Sketch for *Beorn's Hall*. *Art of Hobbit*, fig. 43.
- Beorn's Hall*. *Art of Hobbit*, fig. 44; *Artist*, fig. 116 (BW); *Pictures*, no. 10A (BW).
- Mirkwood*. *Art of Hobbit*, fig. 47; *Artist*, fig. 88 (BW); *Pictures*, no. 37A (BW); *Maker*, p. 39.
- Entrance to the Elvenking's halls. *Art of Hobbit*, fig. 49, and detail, fig. 59; *Artist*, fig. 117 (BW).
- The Elvenking's Gate from across the river, unfinished painting.
Art of Hobbit, fig. 50, and detail, fig. 59; *Pictures*, no. 11.
- Entrance to the Elvenking's Halls*. *Art of Hobbit*, fig. 51, and detail, fig. 59; *Artist*, fig. 118 (BW).

- Entrance to the Elvenking's halls. *Art of Hobbit*, fig. 52, and detail, fig. 59; *Artist*, fig. 119 (BW).
- Gate of the Elvenking's Halls*. *Art of Hobbit*, fig. 53, and detail, fig. 59; *Artist*, fig. 120 (BW).
- Entrance to the Elvenking's halls. *Art of Hobbit*, fig. 56.
- Elfking's Gate*. *Art of Hobbit*, fig. 57.
- The Elvenking's Gate*, finished art. *Art of Hobbit*, fig. 58, and detail, fig. 59; *Artist*, fig. 121 (BW); *Pictures*, no. 12A (BW); *Maker*, p. 174.
- Preliminary art for *Sketch for the Forest River*. *Art of Hobbit*, fig. 60.
- Sketch for the Forest River*. *Art of Hobbit*, fig. 61, and detail, fig. 103; *Artist*, fig. 122; *Pictures*, no. 13; *Maker*, p. 310.
- The Forest River*. *Art of Hobbit*, fig. 62.
- Sketch for *Bilbo Comes to the Huts of the Raft-elves*. *Art of Hobbit*, fig. 63; *Artist*, fig. 123.
- Sketch for *Bilbo Comes to the Huts of the Raft-elves*. *Art of Hobbit*, fig. 105.
- Bilbo Comes to the Huts of the Raft-elves*. *Art of Hobbit*, fig. 64, and detail, fig. 103; *Artist*, fig. 124; *Pictures*, no. 14; *Maker*, p. 309 (complete), upper cover (detail); *Treasures*, pp. 94 (complete), 95 (detail).
- Esgaroth*. *Art of Hobbit*, fig. 65; *Artist*, fig. 126 (BW).
- Lake Town*. *Art of Hobbit*, fig. 66; *Artist*, fig. 127 (BW); *Pictures*, no. 15A (BW).
- The Lonely Mountain* and map of the Long Lake. *Art of Hobbit*, fig. 87; *Artist*, fig. 128 (BW).
- The Front Gate*. *Art of Hobbit*, fig. 68; *Artist*, fig. 130 (BW); *Pictures*, no. 16A (BW).
- The Back Door*. *Art of Hobbit*, fig. 69; *Artist*, fig. 131 (BW).
- View from the Back Door*. *Art of Hobbit*, fig. 70; *Artist*, fig. 132 (BW).
- Plan of the Lonely Mountain. *Art of Hobbit*, fig. 84.
- Plan of the Lonely Mountain. *Art of Hobbit*, fig. 85.
- View through B[ack] G[ate]*. *Art of Hobbit*, fig. 86.
- Conversation with Smaug*. *Art of Hobbit*, fig. 71, and detail, fig. 103; *Artist*, fig. 133; *Pictures*, no. 17; *Maker*, pp. 288 (detail), 314 (complete); *Treasures*, pp. 100 (complete), 101 (detail), upper cover (detail).
- Smaug in flight and dwarves marching. *Art of Hobbit*, fig. 73; *Artist*, fig. 103 (BW).
- Smaug flies around the Lonely Mountain. *Art of Hobbit*, fig. 74; *Artist*, fig. 134 (BW).
- Smaug Flies round the Mountain*. *Art of Hobbit*, fig. 75; *Pictures*, no. 18.
- The Front Door*. *Art of Hobbit*, fig. 76; *Artist*, fig. 135 (BW).
- The Lonely Mountain*. *Art of Hobbit*, fig. 77; *Artist*, fig. 136 (BW).
- Death of Smaug*. *Art of Hobbit*, figs. 78 (art), 79 (colour tests on verso); *Artist*, fig. 137 (art); *Pictures*, no. 19 (art); *Maker*, pp. 230 (colour tests), 315 (art).
- The Coming of the Eagles*. *Art of Hobbit*, fig. 80; *Artist*, fig. 138 (BW).
- The Hall at Bag-End, Residence of B. Baggins Esquire*. *Art of Hobbit*, fig. 90; *Artist*, fig. 139 (BW); *Pictures*, no. 20a (BW).
- Sketch of a hobbit. *Art of Hobbit*, fig. 102.

MAPS (IN STORY ORDER)

- Early manuscript for Chapter 1, with sketch of *Thror's Map*. *Art of Hobbit*, fig. 24; *Maker*, p. 291.
- Thror's Map, Copied by B. Baggins*. *Art of Hobbit*, fig. 25; *Artist*, fig. 85 (BW).
- Sketch for *Thror's Map*. *Art of Hobbit*, fig. 26.
- Thror's Map*, final art (with alterations). *Art of Hobbit*, fig. 28; *Maker*, pp. 292–3; *Treasures*, p. 92.
- Thror's Map*, printed proof with corrections. *Art of Hobbit*, fig. 29; *Artist*, fig. 86 (BW).
- Page from *The Hobbit* manuscript with sketch map of the Misty Mountains and upper part of Great River. *Art of Hobbit*, fig. 45.
- Revised map of the Misty Mountains and the upper part of the Great River. *Art of Hobbit*, fig. 46.
- Wilderland*, preliminary art. *Art of Hobbit*, fig. 88; *Artist*, fig. 84; *Maker*, p. 317.
- Wilderland*, final art. *Art of Hobbit*, fig. 89; *Artist*, fig. 87 (BW); *Maker*, pp. 318–19; *Treasures*, pp. 96 (complete), 97 (detail).
- Map of the Lonely Mountain and surrounding lands. *Art of Hobbit*, fig. 81.
- Map of the Lonely Mountain and surrounding lands. *Art of Hobbit*, fig. 82.
- Map of the Lonely Mountain and surrounding lands. *Art of Hobbit*, fig. 83.

CALLIGRAPHY (IN STORY ORDER)

- Thorin's letter to Bilbo, recto and verso. *Art of Hobbit*, fig. 12.
- Thorin's letter to Bilbo, another version. *The History of The Hobbit* (2011), p. 904.
- Thorin's letter to Bilbo, another version. *The History of The Hobbit* (2011), p. 906.
- Sketches for moon-letters. *Art of Hobbit*, fig. 30.
- Moon-letters drawn in mirror-reverse. *Art of Hobbit*, fig. 31.
- The Moon-Runes*, title and runes in mirror-reverse. *Art of Hobbit*, fig. 32.
- These Are the Moon Runes Seen by Elrond*. *Art of Hobbit*, fig. 33.

BINDING AND DUST-JACKET

- The Hobbit*, designs for upper binding. *Art of Hobbit*, fig. 91.
- The Hobbit*, design for upper binding. *Art of Hobbit*, fig. 92; *Artist*, fig. 140.
- Trial drawings for binding frieze. *Art of Hobbit*, fig. 93.
- Design for binding frieze. *Art of Hobbit*, fig. 106.
- The Hobbit*, design for upper binding. *Art of Hobbit*, fig. 94.
- The Hobbit*, design for upper binding. *Art of Hobbit*, fig. 95.
- Design for lower binding and spine. *Art of Hobbit*, fig. 96.
- The Hobbit*, designs for lower binding and spine. *Art of Hobbit*, fig. 97; *Artist*, fig. 141 (BW).

- The Hobbit*, trial dust-jacket. *Art of Hobbit*, fig. 100; *Artist*, fig. 143 (BW); *Maker*, p. 321.
- The Hobbit*, final dust-jacket art. *Art of Hobbit*, fig. 101; *Artist*, fig. 144; *Maker*, pp. 324–5; *Treasures*, pp. 84 (detail), 102–3 (complete).
- Two lines of runes for the 1966 Longmans schools edition of *The Hobbit*. *The History of The Hobbit* (2011 edn.), p. 895.

IV. THE LORD OF THE RINGS

ILLUSTRATIONS (IN STORY ORDER)

- Brandywine ferry. *Art of LR*, fig. 21; *Artist*, fig. 146.
- Brandy Hall. *Art of LR*, fig. 22.
- Old Man Willow*. *Art of LR*, fig. 23; *Artist*, fig. 147; *Pictures*, no. 21; *Maker*, pp. 334–5; *Treasures*, p. 111.
- Outline sketches of Caradhras and Celebdil. *Parma Eldalamberon* 17 (2007), p. 36 (BW).
- Moria West Gate*. *Art of LR*, fig. 38.
- Moria Gate*. *Art of LR*, fig. 39; upper section, *Artist*, fig. 148; upper section, *Pictures*, no. 22B; upper section, *Maker*, p. 347; upper section, *Treasures*, p. 113; lower section, *Artist*, fig. 149; lower section, *Pictures*, no. 24 (1st edn.), 23 (2nd edn.); lower section, *Maker*, pp. 344–5; lower section, *Treasures*, p. 112.
- Doors of Durin, later manuscript. *Art of LR*, fig. 41; *Artist*, fig. 150 (BW); *Invented Worlds*, p. 13; *Maker*, p. 341.
- Doors of Durin, later manuscript. *Art of LR*, fig. 42; *Artist*, fig. 151 (BW).
- Doors of Durin, revised drawing, *Art of LR*, fig. 43; *Artist*, fig. 152 (BW); *Maker*, p. 340; *Treasures*, p. 114. The art as published, redrawn by a block-maker's copyist, is reproduced in *Art of LR*, fig. 46; *Artist*, fig. 154 (BW); *Pictures*, no. 22A (BW); *Maker*, p. 55.
- Doors of Durin, art for printer. *Art of LR*, fig. 44; *Artist*, fig. 153 (BW).
- Trials for Doors of Durin decoration, with inscription on Balin's tomb, final art, first version. *Art of LR*, fig. 45.
- The Misty Mountains near Mirrormere (Dimrill Dale and Mountains of Moria). *Art of LR*, fig. 37; *Artist*, fig. 158 (BW).
- The Forest of Lothlorien in Spring*. *Art of LR*, fig. 64; *Artist*, fig. 157; *Pictures*, no. 25; *Maker*, p. 351; *Treasures*, pp. 104 (detail), 118 (complete).
- Rune on Sam's box. *Art of LR*, fig. 66.
- Rauros Falls & the Tindrock*. *Art of LR*, fig. 68; *Artist*, fig. 159.
- Amon Lhaw, Tol Brandir, and Amon Hen. *Art of LR*, fig. 67.
- Amon Lhaw, Tol Brandir, and Amon Hen. *Parma Eldalamberon* 17 (2007), p. 22.
- Parth Galen, Tol Brandir, and Amon Lhaw. *Art of LR*, fig. 72. [*Fangorn Forest*, see *Taur-na-Fúin* in Section V, below]

- Thrihyrne*. *Art of LR*, fig. 73.
- Thrihyrne and the Hornburg. *Art of LR*, fig. 75.
- Helm's Deep and surrounding lands. *Art of LR*, fig. 76; *Artist*, fig. 160.
- Helm's Deep & the Hornburg*. *Art of LR*, fig. 74; *Artist*, fig. 161 (BW);
Pictures, no. 26.
- Orthanc* (1). *Art of LR*, fig. 77; *Artist*, fig. 162.
- Orthanc* (2), 3, (4). *Art of LR*, fig. 78.
- Isengard [and] Nan Curunír*. *Art of LR*, fig. 79; *Artist*, fig. 163 (BW).
- Orthanc*. *Art of LR*, fig. 80.
- Orthanc's Roof*. *Art of LR*, fig. 81.
- Isengard & Orthanc* (*Orthanc* 5). *Art of LR*, fig. 82; *Artist*, fig. 164 (BW).
- Minas Morgul gate. *Art of LR*, fig. 84; *Artist*, fig. 170 (BW).
- Diagrammatic sketch of Sentinels. *Art of LR*, fig. 85.
- Early idea for Kirith Ungol. *Art of LR*, fig. 86.
- Early idea for Kirith Ungol. *Art of LR*, fig. 87.
- Early idea for Kirith Ungol. *Art of LR*, fig. 88.
- Early idea for Kirith Ungol. *Art of LR*, fig. 89.
- Sketch of Morgul Vale. *Art of LR*, fig. 90.
- Sketch of Cleft in the Mountains. *Art of LR*, fig. 92.
- Shelob's Lair*. *Art of LR*, fig. 93; *Artist*, fig. 171; *Pictures*, no. 28.
- Kirith Ungol from the second stair, first version. *Art of LR*, fig. 95.
- Kirith Ungol from the second stair, second version. *Art of LR*, fig. 96;
Artist, fig. 172.
- The cleft of Kirith Ungol, first version. *Art of LR*, fig. 98; *Artist*, fig. 173 (BW).
- The cleft of Kirith Ungol, second version. *Art of LR*, fig. 99.
- Top of the Tower of Kirith Ungol. *Art of LR*, fig. 100.
- Sketch of Kirith Ungol. *Art of LR*, fig. 101.
- Earliest sketch of Minas Tirith. *Art of LR*, fig. 105; *Artist*, fig. 167 (BW).
- Stanburg* or *Steinborg*. *Art of LR*, fig. 106; *Artist*, fig. 168; *Pictures*, no. 27B.
- Sketches of Minas Tirith. *Art LR*, fig. 107.
- Later view of Minas Tirith. *Art of LR*, fig. 112.
- Later view of Minas Tirith. *Art of LR*, fig. 113; *Artist*, fig. 169 (BW).
- Early sketch of Dunharrow. *Art of LR*, fig. 114.
- Early sketches of Dunharrow. *Art of LR*, fig. 115.
- Early idea for Dunharrow. *Art of LR*, fig. 116.
- Three sketches of Dunharrow. *Art of LR*, fig. 117, and details, figs. 118, 119;
Artist 165 (BW); *Maker*, p. 358.
- Sketch of Dunharrow. *Art of LR*, fig. 120, and detail, fig. 121.
- Sketch of Dunharrow. *Art of LR*, fig. 122.
- Sketch of Dunharrow. *Art of LR*, fig. 123.
- Dunharrow*. *Art of LR*, fig. 124; *Artist*, fig. 166; *Pictures*, no. 29; *Maker*, p. 357;
Treasures, pp. 116 (detail), 117 (complete).
- The White Mountains. *Art of LR*, fig. 126.
- Sketch of the Starkhorn. *Art of LR*, fig. 127.

- Three later sketches of Dunharrow (Starkhorn, Dwimerberg, and Irensaga).
Art of LR, fig. 128.
- Entrance to the Paths of the Dead. *Art of LR*, p. 129.
- The White Mountains, Minas Tirith, and Osgiliath. *Art of LR*, fig. 137; *Maker*, p. 388; *Treasures*, p. 131.
- The Tower of Kirith Ungol. *Art of LR*, fig. 139; *Artist*, fig. 174 (BW).
- Three aerial views of mountains. *Art of LR*, figs. 33 (detail), 142 (complete);
Maker, p. 363 (Mordor only).
- Aerial view of part of Mordor. *Art of LR*, fig. 143.
- Mordor Special Mission Flying Corps Emblem*. *Artist*, fig. 185.
- Sketch of Mount Doom. *Art of LR*, fig. 148.
- Sketch of Mount Doom. *Art of LR*, fig. 149.
- Orodruin, Mount Doom*. *Art of LR*, fig. 150; upper half, *Pictures*, no. 30A (BW).
- Barad-dûr*. *Art of LR*, fig. 147; *Artist*, fig. 145; *Pictures*, no. 30B; *Maker*, pp. 326 (detail), 362 (complete); *Treasures*, p. 119.
- Three sketches of the crown of Gondor. *Art of LR*, fig. 151.
- Two sketches of the crown of Gondor. *Art of LR*, fig. 152.
- Two later sketches of the crown of Gondor. *Art of LR*, fig. 153.
- Plan [and view] of Farmer Cotton's House*. *Art of LR*, fig. 155;
Artist, fig. 175 (BW).
- View of Farmer Cotton's House. *Art of LR*, fig. 156.

MAPS AND PLANS (IN STORY ORDER)

- Earliest map of the Shire. *Art of LR*, fig. 11; *Maker*, pp. 390–1; *Treasures*, pp. 122 (complete), 123 (detail).
- Map of part of the Shire. *Art of LR*, fig. 12.
- Map of the Westmarch. *Art of LR*, fig. 13.
- Map of the Shire. *Art of LR*, fig. 14.
- Map of the Shire. *Art of LR*, fig. 15, and detail, fig. 16.
- Map of the Shire. *Art of LR*, fig. 17.
- Map of the Shire. *Art of LR*, fig. 18.
- Map of the Brandywine and Withywindle. *Art of LR*, fig. 20.
- Earliest sketch of Bree. *Art of LR*, fig. 24.
- Plan of Bree. *Art of LR*, fig. 25.
- Map of the East Road, east of Bree. *Art of LR*, fig. 28.
- Map of the East Road, east of Bree. *Art of LR*, fig. 29.
- Maps of roads and rivers between Weathertop and the Ford of Bruinen.
Art of LR, fig. 30.
- Map of the East Road and river crossings near Rivendell. *Art of LR*, fig. 31.
- Map of the route taken by the Black Riders. *Art of LR*, fig. 32.
- Map of the Misty Mountains and lands to the south and east. *Art of LR*, fig. 35.
- Contour map of the Misty Mountains around Mirrormere. *Art of LR*, fig. 36.
- Sketch plan of Caras Galadhon. *Art of LR*, fig. 65.
- Map of the river Anduin. *Art of LR*, fig. 69.

- The 'First Map' of Middle-earth. *Art of LR*, figs. 70 (complete), 71 (detail), 83 (detail); *Maker*, pp. 398 (detail), 399 (complete), endpapers (detail).
- Map of Minas Morghul and the Cross-roads. *Art of LR*, fig. 91; *Maker*, p. 387; *Treasures*, pp. 128 (complete), 129 (detail).
- Plan of Shelob's Lair. *Art of LR*, fig. 94.
- Plan of Shelob's lair. *Art of LR*, fig. 97.
- The 'Second Map' of Middle-earth. *Art of LR*, figs. 103 (detail), 104 (complete), 141 (detail); *Maker*, pp. 400–1; *Treasures*, pp. 134 (complete), 135 (detail).
- Plans of Minas Tirith and Mindolluin. *Art of LR*, fig. 108.
- Mindolluin* (and Minas Tirith). *Art of LR*, fig. 109.
- Plan of Minas Tirith. *Art of LR*, fig. 110.
- Later plan of Minas Tirith. *Art of LR*, fig. 111.
- Plan of Harrowdale. *Art of LR*, fig. 125.
- Map of the White Mountains and the Stone of Erech. *Art of LR*, fig. 130.
- Map of Rohan and Gondor as drawn, with correcting flap raised. *Art of LR*, fig. 132; *Maker*, p. 402.
- Map of Rohan and Gondor with correcting flap lowered. *Art of LR*, fig. 131; *Maker*, p. 403; *Treasures*, p. 140.
- Map of Rohan and Gondor. *Art of the LR*, fig. 133.
- Sketch-map of Stonewain Valley. *Art of LR*, fig. 134.
- Map of Stonewain Valley and Minas Tirith. *Art of LR*, fig. 135.
- Map of Stonewain Valley and Minas Tirith. *Art of LR*, fig. 136; *Maker*, p. 389; *Treasures*, p. 130.
- Sketch-plan of the Pelennor. *Art of LR*, fig. 138.
- Sketch-plan of the roof, third tier of the Tower of Kirith Ungol. *Art of LR*, fig. 140.
- Chart of distances and dates in Mordor. *Art of LR*, fig. 145.
- Plan of meeting of roads in Udûn. *Art of LR*, fig. 146.
- Sketch-plan of the Citadel of Minas Tirith. *Art of LR*, fig. 154.
- Map of the northern part of Middle-earth. *Art of LR*, fig. 157; *Maker*, pp. 378–9; *Treasures*, pp. 120 (detail), 125 (complete).
- Map of the southern part of Middle-earth. *Art of LR*, fig. 158; *Maker*, pp. 380–1; *Treasures*, pp. 126 (complete), 127 (detail).
- Map of the northern part of Middle-earth. *Art of LR*, fig. 159.
- Map of Rohan, Gondor, and Mordor. *Art of LR*, figs. 102 (detail), 144 (detail), 161 (complete); *Maker*, pp. 394–5; *Treasures*, pp. 132 (complete), 133 (detail).

CALLIGRAPHY (IN STORY ORDER AND APPENDICES)

- The Ring verse. *Art of LR*, fig. 1; *Maker*, p. 332.
- Ring inscription within first manuscript. *Art of LR*, fig. 3.
- Ring inscriptions within typescript. *Art of LR*, fig. 4.
- Ring inscription within later typescript of Book II, Chapter 2. *Art of LR*, fig. 5.
- Ring inscription within later typescript, with overlaid correction. *Art of LR*, fig. 6.

- Drafts of the Ring inscription. *Art of LR*, fig. 7; *Maker*, p. 343; *Treasures*, p. 110.
- Ring inscription, first art for the printer. *Art of LR*, fig. 8.
- Ring inscription, revised art for the printer. *LR*, fig. 9.
- Gandalf's letter to Frodo with G-runes, earlier typescript. *Art of LR*, fig. 26.
- Gandalf's letter to Frodo, with elf-rune G's, later typescript. *Art of LR*, fig. 27.
- Inscription on West Gate, first manuscript. *Art of LR*, fig. 40.
- Upper inscription for the Doors of Durin. *Art of LR*, fig. 47.
- Inscription on Balin's tomb, first manuscript. *Art of LR*, fig. 48.
- Inscription on Balin's tomb, later manuscript. *Art of LR*, fig. 49.
- Inscription on Balin's tomb, earlier typescript. *Art of LR*, fig. 50.
- Inscriptions on Balin's tomb, later typescript. *Art of LR*, fig. 51.
- Trials for Doors of Durin decoration; inscription on Balin's tomb, final art, first version. *Art of LR*, fig. 45.
- Inscription on Balin's tomb, final art, second version. *Art of LR*, fig. 52.
- Inscription on Balin's tomb, final art, third version. *Art of LR*, fig. 53.
- The art as published, redrawn by a blockmaker's copyist, is reproduced in *Art of LR*, fig. 54.
- Page of Balin's Book* (the 'Book of Mazarbul', first page, first version). *Art of LR*, fig. 55.
- One Page of the Book of Moria* (the Book of Mazarbul', first page, second version). *Art of LR*, fig. 56; *Artist*, fig. 155.
- A Page of the Book of Mazarbul* (first page, third version). *Art of LR*, fig. 57; *Invented Worlds*, p. 6.
- The Book of Mazarbul, first page, fourth version. *Art of LR*, fig. 58.
- The Book of Mazarbul, first page, final art. *Art of LR*, fig. 61; *Pictures*, no. 23, I (1st edn.), no. 24, I (2nd edn.); *Maker*, p. 349.
- Another Page of the Book of Mazarbul* (second page, first version). *Art of LR*, fig. 59.
- The Book of Mazarbul, second page, final art. *Art of LR*, fig. 62; *Pictures*, no. 23, II (1st edn.), no. 24, II (2nd edn.); *Maker*, p. 349.
- The Last Page of the Book of Moria Mazarbul* (third page, first version). *Art of LR*, fig. 60.
- The Book of Mazarbul, third page, final art. *Art of LR*, fig. 63; *Artist*, fig. 156; *Pictures*, no. 23, III (1st edn.), no. 24, III (2nd edn.); *Maker*, p. 349; *Treasures*, p. 115.
- Early title-page design. *Art of LR*, fig. 162.
- Early title-page design. *Art of LR*, fig. 163.
- Title-page inscription in Cirth, plus G-rune and G-tengwa. *Art of LR*, fig. 164.
- Title-page inscription in Tengwar. *Art of LR*, fig. 165.
- The King's Letter, first version. *Art of LR*, fig. 186.
- The King's Letter, second version. *Art of LR*, fig. 187.
- The King's Letter, third version. *Art of LR*, fig. 188; *Maker*, p. 365.
- Tengwar and Cirth trials. *Art of LR*, fig. 189.
- The Tengwar*. *Art of LR*, fig. 190.

The Angerthas. *Art of LR*, fig. 191.

A *Elbereth Gilthoniel*, in Tengwar. *The Road Goes Ever On: A Song Cycle*, p. 61 (1st edn.), p. 70 (2nd edn.).

Namárië, in Tengwar. *The Road Goes Ever On: A Song Cycle*, p. 57 (1st edn.), p. 65 (2nd edn.).

A *Elbereth Gilthoniel*, *Namárië*, extracts from *The Lord of the Rings*.

Les Aventures de Tom Bombadil (Christian Bourgois, 1975 and later), pp. [4]–5.

DUST-JACKET DESIGNS

First dust-jacket design for *The Fellowship of the Ring*. *Art of LR*, fig. 166; *Artist*, fig. 176 (BW).

Second dust-jacket design for *The Fellowship of the Ring*. *Art of LR*, fig. 167; *Artist*, fig. 177.

Trial design for Ring inscription on *The Fellowship of the Ring* dust-jacket. *Art of LR*, fig. 168.

Trial lettering and motifs for *The Fellowship of the Ring* dust-jacket design. *Art of LR*, fig. 169.

Dust-jacket design for *The Fellowship of the Ring*. *Art of LR*, fig. 170; *Maker*, p. 367; *Treasures*, p. 106.

Dust-jacket design for *The Fellowship of the Ring*. *Art of LR*, fig. 171.

Dust-jacket design for *The Fellowship of the Ring*. *Art of LR*, fig. 172.

Trial for the Ring inscription. *Art of LR*, fig. 173.

Trial for the Eye of Sauron. *Art of LR*, fig. 174.

Dust-jacket design for *The Two Towers*. *Art of LR*, fig. 176; *Artist*, fig. 178 (BW); *Maker*, p. 371.

Trials of details for dust-jacket design. *Art of LR*, fig. 177.

Dust-jacket design for *The Two Towers*. *Art of LR*, fig. 178; *Artist*, fig. 179 (BW); *Maker*, p. 372.

Dust-jacket design for *The Two Towers*. *Art of LR*, fig. 179; *Artist*, fig. 180; *Maker*, p. 370; *Treasures*, p. 107.

Trial lettering for dust-jacket of *The Two Towers*. *Art of LR*, fig. 180.

Trial lettering for dust-jacket of *The Two Towers* and trials of details for the dust-jacket of *The Return of the King*. *Art of LR*, fig. 181.

Detail of the White Tree and Seven Stars for dust-jacket of *The Return of the King*. *Art of LR*, fig. 182.

Detail of the White Tree and Seven Stars for dust-jacket of *The Return of the King* and trials for the Ring inscription. *Art of LR*, fig. 183.

The arm of Sauron for dust-jacket of *The Return of the King*. *Art of LR*, fig. 185; *Artist*, fig. 181; *Maker* p. 375.

Dust-jacket design for *The Return of the King*. *Art of LR*, fig. 184; *Artist*, fig. 182; *Maker*, p. 374; *Treasures*, pp. 108 (complete), 109 (detail).

The covers or jackets of at least four three-volume editions of *The Lord of the Rings* reproduce Tolkien's own designs (*Art of LR*, figs. 167, 179, 184): HarperCollins paperback 1997; HarperCollins hardback with dust-jacket, 1998; Quality Paperback Book Club 2001; HarperCollins hardcover with dust-jacket, 2005, reprinted 2015. In all cases, Tolkien's own lettering has been replaced or relocated. For all HarperCollins editions, the positioning of the three smaller rings has been changed on *The Fellowship of the Ring*, paint has been retouched, and the central ring motif has been strengthened. The 1997 and 1998 covers were printed on glossy paper, but for 2005 a matte paper was used, as would have been the case had Tolkien's designs been adopted in 1954–5. Only on the Quality Paperback Book Club covers do Tolkien's actual drawings appear not retouched: on the pale cover of *The Fellowship of the Ring* can be seen the faint pencil lines with which Tolkien marked out the design, and the holes made by a compass; these are also visible in *Art of LR*, fig. 167, and to a lesser extent on the smaller reproduction in *Artist*, fig. 177.

V. MR. BLISS

All of the extant artwork and the written text for this story are reproduced in *Mr. Bliss* (George Allen & Unwin, 1982, reissued in different formats by HarperCollins in 2007 and 2011; Houghton Mifflin, 1983), excepting a few minor preliminary drawings. This list is in order as published.

Mr Bliss in his yellow car, title-page, p. 9.

Mr Bliss, p. 1.

Mr Bliss's house, p. 3.

Hall with hats, p. 5.

Mr Bliss's house and the Girabbit, p. 6.

Mr Bliss rides his bicycle down the hill, p. 7.

Binks Motors, p. 8.

Mr Bliss Collides with Mr Day, p. 10; *Artist*, fig. 80.

Mr Bliss, Mr Day, and Mrs Knight in car with donkey behind, p. 11.

The road leads into a wood, p. 12.

Archie, Teddy, and Bruno, p. 13; *Artist*, fig. 81.

The loaded car goes up and down a steep hill, p. 15.

They reach the Dorkinses' house, p. 16.

The Dorkinses are eating soup in the garden, p. 17.

The car hits the garden wall and its passengers are hurled into the garden, p. 18.

Teddy dripping soup, p. 19.

The three bears asleep in the garden, p. 20.

Cabbages and dogs, p. 21.

The bears climb over the garden wall, p. 22.

Mr Day and Mrs Knight pushing Mr Bliss towards the gate, p. 23.

The Dorkinses join them in Mr Bliss's car to follow the bears, p. 25.

They stop for tea at an inn, p. 26.
 It is night when they reach the wood, p. 27.
 They walk through the wood, p. 28.
 The bears shine in the dark, p. 29.
 Mr Bliss runs away, p. 30.
 Party at the Bears' House, p. 31; *Artist*, fig. 82.
 Fatty asleep by the fire, p. 32.
 Mr Bliss on the Hillside, p. 33; *Artist*, fig. 83.
 Mr Bliss outside Binks Motors, p. 34.
 Sergeant Boffin, p. 35.
 Mr Binks and Sergeant Boffin having a public argument, p. 36.
 Mr Bliss arrives home, p. 38.
 The Girabbit inside Mr Bliss's house, p. 39.
 Everybody arrives at Mr Bliss's gate, p. 40.
 The Girabbit's head sticks out of the chimney, p. 41.
 Everyone rolls down the hill in fright, and the bears arrive, p. 42.
 The bears frighten the Girabbit, who runs away, p. 43.
 List of the payments for damages made by Mr Bliss, p. 44.
 Mr Day and Mrs Knight's greengrocer's shop, p. 45.
 The wedding party, p. 46.
 Mr Bliss in a donkey cart, and Sergeant Boffin, p. 48.
 The Girabbit as a maypole, p. 49.

VI. ROVERANDOM

All of the art for this story is reproduced in *Roverandom* (1998) and in *Artist and Illustrator*, listed here in story order.

House Where 'Rover' Began His Adventures as a 'Toy'. *Artist*, fig. 73;
Maker, pp. 264–5; *Treasures*, pp. 48 (complete), 49 (detail).
 'Rover Arrives on the Moon'. *Artist*, fig. 74 (BW).
Lunar Landscape. *Artist*, fig. 72.
The White Dragon Pursues Roverandom and the Moondog. *Art of Hobbit*,
 fig. 73; *Artist*, fig. 75 (BW).
The Gardens of the Merking's Palace. *Artist*, fig. 76; *Maker*, pp. 162 (detail),
 181 (complete); *Treasures*, p. 50 (complete), 51 (detail).

VII. 'THE SILMARILLION'

ILLUSTRATIONS

Glórund Sets Forth to Seek Túrin. *Artist*, fig. 47; *Pictures*, no. 38; *Maker*,
 pp. 200 (detail), 231 (complete); *Treasures*, pp. 76 (complete), 77 (detail).

- Gondolin & the Vale of Tumladin from Cristhorn*. *Artist*, fig. 58 (BW); *Pictures*, no. 35A.
- Halls of Manwë on the Mountains of the World above Faerie*. *Artist*, fig. 52; *Pictures*, no. 31; *Maker*, p. 221; *Treasures*, pp. 66 (complete), 67 (detail).
- The Hills of the Morning*. *Artist*, fig. 1 (frontispiece); *Maker*, p. 74.
- The Man in the Moon*. *Artist*, fig. 45.
- Mithrim*. *Artist*, fig. 46; *Pictures*, no. 32; *Maker*, p. 216; *Treasures*, pp. 70–1.
- Nargothrond*, unfinished watercolour. *Art of Hobbit*, fig. 54; *Pictures*, no. 33.
- Nargothrond*, with slender arched bridge. *Art of Hobbit*, fig. 55. *Artist*, fig. 57 (BW).
- Nargothrond*, with timbered doors. *Artist*, fig. 56 (BW); *Pictures*, no. 34A (BW).
- The Shores of Faery*. *Artist*, fig. 44; *Maker*, p. 203; *Treasures*, pp. 4–5 (detail), 64 (complete).
- Tanaqui*. *Artist*, fig. 43; *Maker*, pp. 82–3 (detail), 206 (complete); *Treasures*, pp. 62 (detail), 65 (complete).
- Taur-na-Fúin*. *Art of Hobbit*, fig. 48; *Artist*, fig. 54; *Pictures*, no. 37B; *Maker*, pp. 4–5 (detail), 224–5 (complete); *Treasures*, pp. 72 (complete), 73 (detail). (Later title: *Fangorn Forest*.)
- The Vale of Sirion*. *Artist*, fig. 55 (BW); *Pictures* 36A (BW).
- I Vene Kemen*. *The Book of Lost Tales, Part One* (George Allen & Unwin, 1983, frontispiece (halftone, BW) and p. 84 (line, BW); Houghton Mifflin, 1984, p. 84 (line, BW) only); *Life and Legend*, p. 70 (halftone, BW); *Maker*, pp. 210–11.
- Water, Wind & Sand*. *Artist*, fig. 42; *Maker*, pp. 8–9 (detail), 173 (complete); *Treasures*, pp. 26 (detail), 36 (complete).

HERALDIC DEVICES

In *Pictures* sixteen devices are reproduced extracted from their sheets. In *Artist*, *Maker*, and *Treasures* devices are shown in the context of their sheets, with inscriptions. Here we have listed devices according to their original groupings as Tolkien drew them, labelled according to his inscriptions. A key to the devices on one page in *Pictures* as no. 47 is printed opposite the art.

Bëor. *Pictures*, no. 47.

Beren, Finrod Felagund, and Eärendil. *Pictures*, no. 47 (Beren and Finrod only, and separately); *Maker*, p. 238 (all three). The device for Eärendil is a variant of that in *Artist*, fig. 190, though it appears on the sheet next to ‘Finarphin’ (written after Tolkien had struck through two other names). Also on the sheet are two workings, one possibly related to the device for Eärendil, the other similar to elements of devices for Gil-galad.

Earendel and (two devices of) Gil-galad. *Artist*, fig. 190 (all three); *Pictures*, no. 47 (Gil-galad only, and only one device).

Eärendil and Fëanor. *Pictures*, no. 47 (separately).

- Eärendil. *The Silmarillion Desk Calendar 1979*, February (two variant devices for Eärendil are reproduced on this page; the one on the right is also in *Pictures*, as immediately above).
- Finarphín and Fingolfin. *Artist*, fig. 192 (both); *Pictures*, no. 47 (Fingolfin only); *Maker*, p. 81 (both).
- Finwë and Elwë. *Artist*, fig. 191 (both); *Pictures*, no. 47 (Elwë only).
- Finwë. *Pictures*, no. 47.
- Hador. *Pictures*, no. 47.
- House of Haleth. *Pictures*, no. 47.
- Idril. *Artist*, fig. 189; *Pictures*, no. 47; *Maker*, p. 237.
- Variations on Idril's device. *Artist*, fig. 188.
- Lúthien Tinúviel. *Artist*, fig. 194; *Pictures*, no. 47; *Maker*, p. 237; *Treasures*, pp. 80 (complete), 81 (detail).
- Lúthien Tinúviel. *Artist*, fig. 195; *Pictures*, no. 47; *Maker*, p. 237; *Treasures*, pp. 82 (complete), 83 (detail).
- Melían. *Artist*, fig. 193; *Pictures*, no. 47.
- The Silmarils. *Pictures*, no. 47.
- Tavrobel (Great Haywood), Kortirion (Warwick), and Celbaros (Cheltenham). 'Early Noldorin Fragments', *Parma Eldalamberon 13* (2001), pp. 93–6; *Maker*, p. 213.
- Unidentified device. *The Silmarillion Desk Calendar 1979*, June.

MAPS

In the 2017 printed version of this list, we mistakenly included some of the 'Silmarillion' maps redrawn by Christopher Tolkien, which we had meant to omit, as we deliberately omitted Christopher's maps for *The Lord of the Rings* from Section IV above. We have amended the present list accordingly.

- First 'Silmarillion' map. *Life and Legend*, p. 89 (part, halftone, BW); *The Shaping of Middle-earth*, between pp. 220 and 221 (George Allen & Unwin edn., in colour; Houghton Mifflin edn., halftone, BW); *Maker*, p. 223; *Treasures*, pp. 68 (complete), 69 (detail).
- Westward extension of the first 'Silmarillion' map. *The Shaping of Middle-earth*, p. 228 (BW).
- Eastward extension of the first 'Silmarillion' map. *The Shaping of Middle-earth*, p. 231 (BW).
- † Second 'Silmarillion' map. *Maker*, pp. 227 (complete), 228–9 (detail); *Treasures*, pp. 74 (complete), 75 (detail).
- Diagram I illustrating *The Ambarkanta*. *The Shaping of Middle-earth*, p. 243 (BW).
- Diagram II illustrating *The Ambarkanta*. *The Shaping of Middle-earth*, p. 245 (BW).

- Diagram III illustrating *The Ambarkanta. The Shaping of Middle-earth*, p. 247 (BW).
- Map IV illustrating *The Ambarkanta. The Shaping of Middle-earth*, p. 249 (BW).
- Map V illustrating *The Ambarkanta. The Shaping of Middle-earth*, p. 251 (BW).
- † Map of Númenor. *Maker*, p. 197.

MISCELLANEOUS

In addition to these works, a design for a Númenórean helmet is reproduced, redrawn and simplified, on the dust-jacket of *Unfinished Tales* (1980). Other designs or patterns, not specifically related to ‘The Silmarillion’, are listed in Section VIII.

- † *Linquë Súriessë*. *Maker*, p. 185; *Treasures*, p. 12.
- † ‘Numenore, Aldarion’. *Maker*, p. 196.
- Númenórean carpet. *Pictures*, no. 46 (bottom left).
- Númenórean carpet. *Artist*, fig. 187; *Pictures*, no. 46 (bottom right).
- † Númenórean *Ceramics Pattern*. *Maker*, p. 190 (bottom right); *Treasures*, p. 22.
- † Núm[enórean] *Ceramic Grass Patterns*. *Maker*, p. 191 (centre); *Treasures*, p. 21.
- † Númenórean *Patterns*. *Maker*, p. 195; *Treasures*, p. 78.
- Númenórean tile derived from Idril’s device. *Pictures*, no. 46 (top); *Maker*, p. 17.
- † *Parma Mittarion*. *Maker*, p. 193; *Treasures*, pp. 44 (detail), 58 (complete).
- Pilinehtar*. *Pictures*, no. 45 (centre).
- † *Ranalinque*. *Maker*, p. 198.
- † *Ranalinque*. *Maker*, p. 199; *Treasures*, p. 79.
- † *Súriquessë*. *Maker*, p. 185.

CALLIGRAPHY

- Page from the *Dangweth Pengolođ*. *Artist*, fig. 198.
- † Detail from the first page of the *Lay of Leithian Recommenced*. *Maker*, p. 222.
- Page from the *Lay of Leithian Recommenced. The Lays of Beleriand* (George Allen & Unwin, 1985, frontispiece in colour); Houghton Mifflin, 1985, p. i (halftone, BW).
- Arundel Lowdham’s fragments from *The Notion Club Papers. Sauron Defeated*, two colour plates preceding the half-title.
- Title-page for *The Notion Club Papers* (halftone, BW), and title inscription from foreword (line, BW). *Sauron Defeated*, pp. 154–5.
- Pages from Edwin Lowdham’s manuscript (*The Notion Club Papers*), in Tengwar. *Sauron Defeated*, pp. 319–21 (line, BW).
- First page of *The Tale of Years. Morgoth’s Ring*, frontispiece.

PICTURES

- Afterwards*. Artist, fig. 31.
The Back of Beyond. Maker, p. 41.
Before. Artist, fig. 30; Maker, p. 45.
Beyond. Artist, fig. 39 (BW); Maker, p. 170.
Chequers Clubbe Binge June 1914. *Life and Legend*, p. 26 (BW).
 Dragon and warrior. *Art of Hobbit*, fig. 27; Artist, fig. 49; *Pictures*, no. 40 (bottom right).
 Dragon coiled around a tree. *Pictures*, no. 40 (bottom left).
Eeriness. Artist, fig. 40; Maker, p. 169; *Treasures*, p. 17.
End of the World. Artist, fig. 36; Maker, p. 37.
 † Fantasy Landscape (covered bridge and mountains). Maker, p. 175.
 Flowering tree with bird. *Pictures*, no. 42 (centre); *Life and Legend*, p. 77.
 Flowers. *Pictures*, no. 42 (left and right).
 Gnarled tree. *Art of Hobbit*, fig. 67; Artist, fig. 129 (BW).
 Goosegrass. Artist, fig. 2 (BW).
 Grasses. Artist, fig. 196.
Grownupishness. Artist, fig. 35 (BW); Maker, p. 166.
 † *Here (in an Exciting Place)*. Maker, p. 171.
 House, giant, ogre. Artist, fig. 77 (BW).
Hringboga Heorte Gefysed (coiled dragon). Artist, fig. 48; *Pictures*, no. 40 (top); Maker, p. 271; *Treasures*, p. 56.
The Land of Pohja. Artist, fig. 41; Maker, p. 177; *Treasures*, p. 11.
Maddo. Artist, fig. 78; Maker, p. 178.
Moonlight on a Wood. Artist, fig. 61 (BW).
The Misty Mountains. *Art of Hobbit*, fig. 35; Artist, fig. 200.
 Mountain landscape. *Art of Hobbit*, fig. 36; Artist, fig. 53; Maker, p. 220.
 Northern house. Artist, fig. 38 (BW).
 † *Otherpeople*. Maker, p. 168.
Owlamoo. Artist, fig. 79; Maker, p. 179.
A Shop on the Edge of the Hills of Fairy Land. Artist, fig. 71.
 † *There (When You Don't Want to Go from Here)*. Maker, p. 171.
Thought. Artist, fig. 33 (BW).
Tree of Amalion. Artist, fig. 62; *Pictures*, no. 41B (upper left).
Tree of Amalion. *Pictures*, no. 41A (line, BW). Also upper cover of George Allen & Unwin paperback editions of *Tree and Leaf*, 1964–c. 1973 (line, BW).
Tree of Amalion. *Pictures*, no. 41B (lower left); Maker, p. 183; *Treasures*, pp. 60 (detail), 61 (complete).
 Tree with flowers. *Pictures*, no. 41B (right).
 Trees in moonlight. *Life and Legend*, p. 5 (BW).
Undertenishness. Artist, fig. 34; Maker, p. 167; *Treasures*, p. 35.
Wickedness. Artist, fig. 32; Maker, p. 73.

The Wood at the World's End. Art of Hobbit, fig. 99; *Artist*, fig. 60.
Wudu Wyratum Faest (Grendel's Mere). *Artist*, fig. 50 (BW); *Maker*, p. 269;
Treasures, p. 13.
Wudu Wyratum Faest (Grendel's Mere). *Artist*, fig. 51 (BW).
Xanadu. *Artist*, fig. 37 (BW); *Maker*, p. 34.

DESIGNS AND PATTERNS

In the 2017 printed version of this list, we were not consistent in describing designs or patterns (these words have been used interchangeably) by their appearance or simply as 'doodles'. In this revision we have improved description, following the lead of Catherine McIlwaine in *Maker*. Some designs are reproduced in different ways in more than one source, e.g. individual drawings in *Pictures*, figs. 43 and 44, are shown in *Artist*, fig. 183, in their original context on a single sheet. In this section (VIII) of the list we have reclassified some works from 'Patterns' (now 'Designs and Patterns') to, more appropriately, 'Pictures'.

- Abstract design. *Pictures*, no. 43 (top left).
- † Abstract design. *Maker*, p. 189 (top left).
- † Abstract design. *Maker*, p. 189 (bottom left).
- Abstract and border designs. *Life and Legend*, p. 82 (BW).
- Abstract, floral, and geometric designs. *Artist*, fig. 184.
- 'Belt' designs. *Pictures*, no. 44 (centre).
- Border design. *Pictures*, no. 45.
- † Border design and floral patterns. *Maker*, p. 190 (bottom left).
- † Border designs and geometric patterns. *Maker*, p. 190 (top left).
- † Border, 'belt', and floral designs. *Maker*, p. 191 (right).
- † Floral and border designs. *Maker*, p. 191 (left).
- Floral and geometric designs. *Artist*, fig. 186.
- Floral design. *Pictures*, no. 43 (bottom centre right).
- Floral design. *Pictures*, no. 45 (top left).
- Floral design. *Pictures*, no. 45 (top right).
- Floral design. *Pictures*, no. 45 (bottom left).
- Floral design. *Pictures*, no. 45 (bottom right).
- † Floral design. *Maker*, p. 190 (top right).
- Floral designs. *Pictures*, no. 43 (top centre).
- † Floral (or snowflake) pattern and flowering rushes. *Maker*, p. 189 (centre).
- Frieze. *Pictures*, no. 44 (top left).
- Frieze. *Pictures*, no. 44 (top right).
- Frieze. *Pictures*, no. 44 (bottom left).
- Frieze. *Pictures*, no. 44 (bottom right).
- Friezes. *Artist*, fig. 59; *Pictures*, no. 42 (two only, top and bottom).
- Geometric design. *Pictures*, no. 43 (centre left).
- Iris design. *Pictures*, no. 43 (bottom left).

- Paisley design. *Pictures*, no. 43 (centre right).
 Paisley design. *Pictures*, no. 43 (bottom right).
 Paisley design. *Pictures*, no. 44 (centre top right).
 Paisley design. *Pictures*, no. 44 (centre bottom left).
 † Paisley designs. *Maker*, p. 189 (right).
 ‘Pine cone’ design. *Pictures*, no. 43 (bottom centre left).
 Spiral design. *Pictures*, no. 43 (top right).
 Spiral design. *Pictures*, no. 44 (centre top left).
 ‘Sun’ design (similar to Finwë device). *Pictures*, no. 44 (centre bottom right).
 ‘Sun’ designs (similar to Finwë device). *Catalogue of an Exhibition of Drawings*
 by J.R.R. Tolkien (Ashmolean Museum and National Book League, 1976),
 preceding section on *The Lord of the Rings*.
 ‘Sun’, ‘snowflake’, spiral, paisley, and abstract designs. *Artist*, fig. 183.

CALLIGRAPHY

- Floral alphabet. *Artist*, fig. 197; *Maker*, p. 187; *Treasures*, p. 59.
 Beginning of *The Adventures of Tom Bombadil* in ‘pointed’ Tengwar.
Pictures, no. 48 (bottom left).
 Beginning of *The Adventures of Tom Bombadil* in ‘decorated verse-hand’
 Tengwar. *Pictures*, no. 48 (bottom right).
 Beginning of *Errantry* in ‘pointed’ Tengwar. *Pictures*, no. 48 (top).
 Calligraphic first page of poem *Visio Petri Aratoris de Doworst*. *Monash*
Review, no. 3 for 1975 (July), p. 2 (BW); *A Elbereth Gilthoniel!* (newsletter
 of the Fellowship of Middle Earth, Monash University), 1, no 2,
 (Summer 1978), p. 3 (not seen in original, presumably BW).