

A Structural Analysis of J.R.R. Tolkien's Textural Composition Centering on *The Silmarillion*

文学研究科英文学専攻博士後期課程在学

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Chapter 1: Introduction

The purpose of this present thesis is to analyze the textural composition of John Ronald Reuel Tolkien's *The Silmarillion*: *The Silmarillion* as a single published work separate from *The Lord of the Rings* (*LOTR*). Certainly, the former is very closely connected with the latter, especially, its last part, OF THE RINGS OF POWER AND THE THIRD AGE; the latter can be said to be a natural extension of the former in this sense. On the other hand, however, *Quenta Silmarillion* is formally supposed to be a single piece of work,¹ though it is the essential part of *The Silmarillion* as a book. In brief there are two kinds of *The Silmarillion*, or more correctly, two levels of *The Silmarillion*: *The Silmarillion* in a broad sense and *The (Quenta) Silmarillion* in a narrow sense. This thesis treats *The Silmarillion* in the broad sense. Here we must not miss the following points. The work involved is based upon a vast corpus of materials put together under the title of The History of Middle-Earth: from which another book, *Unfinished Tales*, was published by Christopher Tolkien, his son, after Tolkien's death. So it cannot be regarded as Tolkien's edited work. Christopher Tolkien made a comment on that issue in the introduction of *Unfinished Tales*;²

¹ *The Silmarillion* is made up of five parts of the tales: AINULINDALĒ, VALAQUENTA, *Quenta Silmarillion*, AKALLABĒTH, and OF THE RINGS OF POWER AND THE THIRD AGE. *Quenta Silmarillion* which is made up of 24 chapters is much longer than the other four tales. Moreover, it can be regarded as an independent work as its title is written in italics.

² Tolkien. (1998) *Unfinished Tales*. Edited by Christopher Tolkien. Harper Collins Publishers. Introduction, p.4.

In this respect therefore ‘Unfinished Tales’ is essentially different from *The Silmarillion*, where a primary though not exclusive objective in the editing was to achieve cohesions both internal and external; and except in a few specified cases I have indeed treated the published form of *The Silmarillion* as a fixed point of reference of the same order as the writings published by my father himself, without taking into account the innumerable ‘unauthorised’ decisions between variants and rival versions that went into its making.

His materials comprising 12 volumes of The History of Middle Earth, as well as those leading to *Unfinished Tales* went to press posthumously at last through editorial handlings of Christopher Tolkien, his son, who tried presenting variants and rival versions as they were left behind. Although *The Silmarillion* was not completed and published by Tolkien himself, it has a potential cohesion distinguished from those materials that allows itself to be treated in the same manner as the works edited and published by his own hands.

Tolkien, an English writer, poet and philologist, was Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford from 1925 to 1945, and Merton Professor of English Language and Literature at Oxford from 1945 to 1959 when he was retired. According to Humphrey Carpenter’s *A Biography*, Tolkien was born on January 3, 1892, in Bloemfontein, the capital city of the Free State of South Africa. In 1895, his mother took her two sons, J.R.R. and his brother Hilary Tolkien, back to England, and in the next year his father died in South Africa. Since his childhood, he was interested in many languages including Latin and English and their sounds and word forms as well as their meanings. At the same time, he was excited and amused to read storybooks which his mother gave him. His curiosity was aroused by Arthurian legends too, but most of all he found great joy in the Fairy Books of Andrew Lang, chiefly the *Red Fairy Book*.³ In the days of King Edward’s School, he encountered the Welsh language: *Nantyglo*, *Senghenydd*, *Blaen-Rhondda*...etc. In the Fifth Class, he began to study philology and encountered Old English, especially *Beowulf*. Moreover he studied Middle English: *Sir Gawain and the Green knight*, and the *Pearl*. Then he took up a different language, Old Norse, and he read in the original the story of Sigurd.⁴ The days of Exeter College, from 1912 to 1914, are more important days to him: he was able to take classes of Joseph Wright, the outstanding comparative linguist at

³ He made a lecture about Andrew’s works at St Andrews University under the title of *On Fairy-Stories* in 1939.

⁴ His adaptation works of those were published by Christopher Tolkien as *Sir Gawain and the Green Knight: Pearl: Sir Orfeo, The Legend of Sigurd and Gudrún*.

Oxford and studied *Kalevara* specifically, and he was particularly interested in Old and Middle English, especially its West Midland dialect. At this time he encountered a crucial passage of Cynewulf's *Crist*:⁵

Eala Earendel engla beorhtast
Ofer middnangeard monnum sended.
(Hail Earendel, brightest of angels
Above the middle-earth sent unto men.)

According to *An Anglo-Saxon Dictionary*, the meaning of earendel is “a shining light” and “ray”. Tolkien believed that this word is the name of the star, Venus, shining in the dawn. In *A Biography*, there is Tolkien's comment about those words:

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

From this impression of those words, especially the word earendel, the central concept of *The Silmarillion* started. Before 1914, he wrote a poem “*The Voyage of Éarendel the Evening Star*”.⁶ Its earliest extant version is as follows:

Éarendel arose where the shadow flows
At Ocean's silent brim;
Through the mouth of night as a ray of light
Where the shores are sheer and dim
He launched his bark like a silver spark
From the last and lonely sand;
Then on sunlit breath of day's fiery death
He sailed from Westerland.

⁵ Gollancz, Israel (1892) *Cynewulf's Christ: An Eighth Century English Epic*. Kessinger Publish Corporation, p.10.

⁶ This poem is included in *the Book of Lost Tales vol.2*, p. 267.

On this character Éarendel/Eärendil, Tolkien mentioned in the *Letters of J.R.R. Tolkien*⁷ that he adopted this character into his mythology, *The Silmarillion*, “in which he became a prime figure as a mariner, and eventually as a herald star, and a sign of hope to men”. It is important that his creation of works did not start from his having the specific conception of something to write about, but from his having the image of the word earendel, which had been expanded into a vast group of stories. A lot of drafts and manuscripts on the history of Middle-earth are materials of his text creation taking his lifetime. In 1917, he began to write *The Silmarillion* in earnest as his personal and professional works. In *the Letters* Tolkien remarked himself that the concept of *The Silmarillion* was to create a mythology for England comparable to those in other major literatures:⁸

I was from early days grieved by the poverty of my own beloved country: it had no stories of its own...not of the quality that I sought, and found (as an ingredient) in legends of other lands. There was Greek, and Celtic, and Romance, Germanic, Scandinavian,...but nothing English, save impoverished chap-book stuff....

More correctly, what Tolkien aimed at in his works was to create modern “epic-romance fantasy”,⁹ namely, put his fairy tale in two frameworks: romance literature typical of medieval literature, and epic typical of English literature in Anglo-Saxon times. Chapter 3 will treat the themes of epic and the composition of romance more clearly. As professor of Anglo-Saxon at Oxford and as Christian, especially Catholic, Tolkien gave to his original inspiration expressions more concrete and expansive than his first image of the word, earendel. These elements helped to form his main concept of Middle-earth.

Chapter 2: Methods

The approach of the present thesis is pursued in three ways. The first is F. de Saussure’s idea of “opposition”, or “contrast” which makes up the paradigmatic relation proposed in his *Course*.

⁷ *The Letters of J.R.R. Tolkien*. Edited by Humphrey Carpenter. Boston: Houghton Mifflin Company, p. 385.

⁸ *The Letters*, p.144.

⁹ The New Middle Ages (2009) *Tolkien’s Modern Middle Ages*. Edited by Jane Chance and Alfred K. Siewers. Palgrave Macmillan. Introduction, p. 1. The commentator expresses to his works “epic-romance fantasy”.

Relation and differences between linguistic terms fall into two distinct groups, each of which generates a certain class of values. The opposition between the two classes gives a better understanding of the nature of each class.

In *the Course in General Linguistics*, Saussure cited an example of a building to illustrate two types of oppositions, namely relations originating from opposition *in praesentia* and opposition *in absentia*. The column has a certain relation *in praesentia* to the other elements: foundation, roof, wall, etc. On the other hand, the style of Doric column has a relation *in absentia* to Ionic, Corinthian, etc. Then these oppositional relations create values, which can be applied to Tolkien's text analysis.

And the second is the theory of "linguistic field" advanced by the renowned German linguist in semantics, Jost Trier, which is helpful to focusing on opposition axes as criteria, for dividing areas of lexical meanings. His theory is built on relations of lexical meanings among a certain set of related words grasped in terms of "linguistic fields", i.e., domains occupied by those words concerned. For example, in Middle High German (Mittelhochdeutsch) there was an opposition of meaning between the two German words, List "technical knowledge or skill", and Kunst "court art". Such opposition is supposed to be governed by underlying polarities making up an axis: two opposing ranks in medieval German society, namely artisans and knights pertaining to the two words just mentioned respectively. Trier's theory proves to be very suggestive when we search for governing principles of Tolkien's type of text creation. Trier's theory was theoretically strengthened by R. Jakobson's theory of "distinctive features".

The third is concerned with composition. Tolkien's text is not only composed by technique of epic literature, but also romance literature. So in this thesis, we make use of the method of analyzing of romance texts: "disposition". According to D.H. Green, "...disposition as a meaningful patterning of a fictional narrative. The unified structure of fiction, coherent rather than arbitrary as opposed to the fortuitous in completeness of history,...fiction narrates a serried of situations so related to each other by the author as to achieve a significant unity of meaning". Writing works can be more complex than simpler narrative of oral text. For example, the piece of work characteristic of medieval romance literature, Chrétien de Troyes's *Perceval* was designed and composed with plots developed in contrast between the tales of the protagonist Perceval and the sub-protagonist Gauvain, which are set in relation to one another and their adventures are arranged along patterns of parallels, contrasts, and gradations. Tolkien's unique way of creating his world is by two methods, namely, by using Anglo-Saxon epic theme and the style of romance

fiction. Jane Chance mentioned that his text is “epic-romance fantasy”, so his composition has two sides, and that it is helpful to extract and clarify his methodology taking into account the two sides in order to analyze Tolkien’s text composition in this thesis.

Tolkien considers that our real world and fairy realm are connected, so that his Middle-earth is composed as if it were demonstration or simulation of our real world. So Tolkien’s plot extends to the history of Middle-earth. Moreover he drew many elaborate maps of his world according to the same governing principles as those applied to verbal texts. See the maps 1-4 in the following Chapter 3 and 4. These are maps of Middle-earth.

In the following chapters we will verify these points, which converge into mainly five axes of oppositions in *The Silmarillion*: Light and Dark, High and Low, West and East, Sea and Land(Forest), and Water and Fire. These five axes are mixed among themselves and compound a complexity governing Tolkien’s text, and these are integrated into one character, Eärendil at the conclusion. Now we will see these oppositions in detail.

Chapter 3: Textural analysis

3-1

In this chapter we will conduct a textural analysis by focusing on the above axes underlying *The Silmarillion* specifically. This text is composed of five tales: AINULINDALĚ, VALAQUENTA, *Quenta Silmarillion*, AKALLABĚTH, and OF THE RINGS OF POWER AND THE THIRD AGE, the former four texts of which are treated especially in this thesis because it is apparent that opposition characteristic of Tolkien’s works is applied most effectively in these. The basic axes which are founded upon the order of gods and goddesses are dominant in the whole of Tolkien’s text, and these are key to its accurate analysis. And those axes are presented in full but compactly at the beginning of the tale AINULINDALĚ as if it is a prediction of all these tales.

3-2

AINULINDALĚ starts from the making a Great Music as the mighty theme of Creation of the Universe that was presented to Ainur, holy spirits (roughly gods and goddesses) by Ilúvatar. In this tale, we could find two key words: “the Imperishable Flame” and “a Great Music”, which are shown by Ilúvatar, the One, meaning the Supreme God, and come under the category of the axis of Light. This music was adorned, developed and connected to the history of Middle-earth by the

Ainur, the Holly Ones, who themselves were given birth to by Ilúvatar first. They made a great Music before Ilúvatar, more correctly sang in chorus a song developed on the main theme presented by Ilúvatar, the visible song of the Ainur as if it was a light in the darkness of the whole Universe. In this tale, the most important thing is the rank of Ainur, especially, Melkor and Manwë, Manwë and Ulmo. Melkor, the god of fire, was in the same rank with Manwë, god of air or atmosphere and leader of Ainur, at first, but before the age of huge two lamps (dawn of this world, see p. 17) he is not counted to be included among the Valar, higher Ainur or gods for his deeds of evil and thoughts of darkness. The importance of Ulmo is mentioned clearly in the following of lines:

They observed the winds and the air, and the matters of which Arda was made, of iron and stone and silver and gold and many substances: but of all these water they most greatly praised.¹⁰

This means that the winds and the air imply Manwë, the matters, Aulë, and the water is substantially Ulmo. It is considered that water is the most important thing, so that the Music of the Ainur consists in it more than in any other substances in Middle-earth. So Ulmo is greater than the others in this sense he is opposed against Melkor. Moreover, since Melkor was eager for having power, and Ilúvatar allied Ulmo and Manwë, the opposite person of Melkor is not Manwë, but Ulmo. See table 1. This is the arrangement of axes on the relation of Ulmo and Melkor.

	Light/Darkness	High/Low	West/East	Sea/Land	Water/Fire
Ulmo	+/-	+/-	+/-	+/-	+/-
Melkor	-/+	-/+	-/+	-/+	-/+

Table 1: The complex axes of Light/Darkness, High/Low, West/East, Sea/Land, and Water/Fire, which appeared by sifting of the rank of water.

It is apparent that Ulmo and Melkor are completely in opposite position. The opposition of these two spirits is presented throughout *The Silmarillion*, against the backdrop of which various particular tales of Men and Elves are to be developed.

The axes of High/Low and Light/Darkness, clearly appear in the VALAQUENTA. They are arranged so that its textural structure may be composed with Ilúvatar's subordinate spirits

¹⁰ *The Silmarillion*, p. 8.

ranked in order. In this part dominantly shown is the axis of the High and Low in the order¹¹ of the Valar and the Valier (female equivalents to Valar): Manwë, Ulmo, Aulë, Oromë, Mandos, Lórien, and Tulkas, and the names of the Queens are Varda, Yavanna, Nienna, Estë, Vairë, Vána, and Nessa.

Manwë, the mightiest spiritual existence (what is called personified god) of the Valars, is the spirit of the air, his power reaching the winds and the clouds. The Eagles are his servants and bring a lot of news about whole Middle-earth to Manwë. He is brethren with Melkor at first in the thought of Ilúvatar. But Melkor is no longer counted among the Valar.

Varda, Lady of the Stars, is the spouse of Manwë, and in her face “the light of Ilúvatar” lives; in other words, she has mightiest Light. So Melkor, the Dark Enemy of the World, hates her and is scared of her more than anyone of Ilúvatar’s creation. Ulmo, the Lord of Waters, is the next in might to Manwë. He does not have a spouse.

Aulë is the spirit of the earth, from whom the Elves, especially the Noldor, learned the skill of the smith, the script, and the tongue. Yavanna, the Giver of Fruits, is the spouse of Aulë, and her might is next to Varda. Those six are the chief spirits in *The Silmarillion*.

Mandos whose name is Námo is “the keeper of the Houses of the Dead”, and “the Doomsman of the Valar”. His spouse is Vairë who weaves all things concerning Time. Lórien is the master of visions and dreams, whose spouse is Estë who is the healer of hurts and of weariness. The

¹¹This order could be named as “a vertical one”, for the following sequence of the Valar(gods) are placed in hierarchy with Manwë at the top of a vertical height presiding over Middle-earth. Such clear opposition of High and Low is associated with natural terrain, i.e., “heaven” and “hell”. But before the Anglo-Saxons were converted into Christianity, they grasped “heaven” and “hell” as a continuum instead of a discontinuum or opposition as OE words “lof” and “dom”/ “hell” and “heofon” suggest. Tolkien himself closely deals with this problem in *The Monsters and the Critics*, pp. 36-39, in connection with *Beowulf*. Indeed, one of the synonymous words of the OE word hell is “deapsele” given in *Historical Thesaurus*, which means “death dwelling/ hall”. Moreover according to Skeat’s *An Etymological Dictionary*, “hell”, “hall” and “hole” are all derived from the same root meaning “to hide” and “to cover”. Thus the original “hell” does not mean “the abyss of the earth” nor the “deepest bottom” in the pagan ages, as is suggested by *Valhalla*, ON *Valhöll* corresponding to the halls of Mandos in *the Silmarillion*. After the conversion, the signification of “hell” was modified into “inferno”, while “heaven” was modified into “paradise” to produce the clear opposition High and Low. It can be verified by these examples that the usage of “hell” and “heaven” is “continuous”. Incidentally, according to Shigeru Gorai’s *Nihonjin no Zigoku to Gokuraku*, p.35, in the doctrine of Buddhism, especially Zyodo Buddhism, the sense of the Japanese word *zigoku* “hell” is similar to “inferno” in the Christian belief, while *gokuraku* “heaven” refers to “West”. But according to the popular belief of the ordinary Japanese not the elite, he asserts, its sense is quite different and has rather affinity or contiguousness with the concept “heaven.” If so, the case concerning the ordinary Japanese in olden times is very similar to the Anglo-Saxon belief in pagan ages. In *the Silmarillion*, however, the relation of High and Low is not a continuum, but a clear opposition, for there is no religious conversion so that there has been the vertical order from the very beginning, except a great shift caused by the terrain restructuring in the end of AKALLABËTH, where the West of the axis of West/East gains “the vertical connotation” when the earth is bended from plane to sphere resulting in the combined “high West” (West located in the High). Cf. chapter 4-4 of this present thesis.

spirit of the power and strength is Tulkas, whose spouse is Nessa. Oromë is a mighty lord, who loves the lands of Middle-earth. His spouse is Vána, the Ever-young, who is the younger sister of Yavanna. Tolkien adopted these ranks of gods and goddesses so as to reflect them upon his text, particularly the relation of former six spirits: Manwë, Ulmo, Aulë, Varda, Yavanna, and Melkor.

3-3

Quenta Silmarillion, the History of the Silmarils, is composed of 24 chapters: Chapters 1 and 2 mainly deal with the creation of the world, and the first destroying of Melkor in Middle-earth. Chapters 3-10 are concerned the Elves. At this time the Silmarils, the central precious objects full of energy, light and even doom, over which tremendous conflicts are revolved throughout the story (quenta) is made by Fëanor. Those are the central precious objects full of energy, light and even doom, over which tremendous conflicts are revolved throughout the story. Chapters 12- 24 deal with the War of the Silmarils in Middle-earth between the elves and Melkor. Chapters 16, 19, and 21 are composed of the Romantic styles of literature. The main characters, in these chapters, are Maeglin, Beren and Lúthien, and Túrin.¹²

AKALLABËTH is the tales of Men, especially of the Edain who are the Men, Elf-friends and battled with the Elves in the last of the First Age. The last tale is OF THE RINGS OF POWER AND THE THIRD AGE which is the tale of *The Lord of the Rings*.

The axis of Light and Darkness includes the aspect of the oppositional axis of High and Low. At the opening of *Quenta Silmarillion*, the First War began with Melkor, before Arda was full-shaped. Tulkas, the Strong, who has the mightiest power joined in the battle, and Melkor fled against “wrath and laughter” of him. He contemplated in the outer darkness. As he was defeated in the First War, Melkor was eager to have more strong darkness and power. At this time his Darkness would be strengthened and increased to be placed opposite the Light of Ilúvatar. In “Of the Beginning of Days”, for example, against the power of Melkor, Aulë made “two mighty lamps for the lighting of the Middle-earth”, which are called Illuin and Ormal. The Light of Ilúvatar is one of the most powerful and higher light than these, so that the lamps of Aulë cannot hold back the dark of Melkor, those lamps are destroyed by Melkor. After the Spring of Arda ended, the Valar departed from Middle-earth and dwelled in the Land of Aman, the Kingdom of Manwë. The Land is the most western of all lands upon the borders of the world.¹³

¹² Túrin’s tale is published in 2007 as *The Children of Húrin*. Edited by Christopher Tolkien. Harper Collins Publishers. This thesis does not treat this book.

¹³ *The Silmarillion*. 2nd ed., edited by Christopher Tolkien. Ballantine Books, p.30.

As a result of the movement of the Valar into the west, the axis of West and East is involved within the Light and Darkness. See table 2 (the importance of the axis West/East is shown by enclosure gothic-typed line here).

	Light/Darkness	West/East
Aman	+/-	+/-
Middle-earth	-/+	-/+

Table 2: The compound axes appear by movement of gods.

3-4

The next case is the entailed compound sub-axes of colors. The Two Tree of Valinor, Telperion and Laurelin appeared as the opposite axis of Darkness. The former for which “he” is used in the text is shining silver, while the latter, “she”, is glittering gold. The elder tree, Telperion, shows “the white glimmer of a silver dawn”. These are wells of water and of light to all the land of the Valar. Then at this time, “the Count of Time” began with “the Days of the Bliss of Valinor”. The lesser image of Telperion, the White Tree, which is made by Yavanna, is brought to Middle-earth in the later ages, and the light of tree is a symbol of Life and Hope against the Melkor’s Darkness. Moreover, the axes including the color appear on page 110. The Sun, Anar, is the fruit of Laurelin, which is fire-golden. Meanwhile the Moon, Isil, is shining silver, which is made of the flower of Telperion. In *The Silmarillion*, the Moon is in the upper rank of these.

Isil was first wrought and made ready, and first rose into the realm of the stars, and was the elder of the new lights, as was Telperion of the Trees.¹⁴

This is a passage of *The Silmarillion*. The star is the higher rank than plants as the ranks of the Valier, Varda and Yavanna. So the Moon that appears with the stars in the night connects with axis of High and Light. To say the axis of the Darkness, the words used in describing Melkor co-occur with the terms, red and black: “he wielded cold and fire”, “in the darkness Melkor dwelt”.¹⁵ So we can point out that the two words are connected with the axis of Low. See table 3. This is the level of successive graded colors as the combination of High/Low and Light/Darkness.

¹⁴ *The Silmarillion*, p. 111.

¹⁵ *The Silmarillion*, p.32.

Darkness+Low		Light+High
Black<Red<Yellow<Gold<White<Silver		

Table 3: the connection of color and the axes

Thus we can see the case of the axes compounded with the words of colors. So it is clear that the color terms are used as important sub-components in *The Silmarillion* at its impressive ending. The color white plays an important role.

3-5

Now we will see the axes with the Elves and the Dwarves. The Elves are of three kindred, the Vanyar, the Noldor, and the Teleri. They are associated with Manwë, Aulë, and Ulmo, respectively. From this relation, the oppositional axis includes, High/Low. Moreover, the axis of Light/Darkness is mixed, considering elves' strong connection with the light of the stars. Their first appearance in Middle-earth is described in the following passage of *The Silmarillion*: "...their eyes beheld first of all things the stars of heaven". "The star" and "heaven" are associated with the axes of Light and High. As to the Dwarves, they are closely related to the skill master Aulë, who has also relation to the Elves, especially the Noldor. The oppositional axes appear in these two kindreds: Light/Darkness and High/Low. The Dwarves are made by Aulë, so they are different from the Children of Ilúvatar, the Elves and the Men. So they have distance from the Light of Ilúvatar like the Orcs who are Melkor's servants. But, compared with the Orcs, the Dwarves and the Noldor both have the similar axis Light, namely, they have connection with Aulë who is one of the Valar. They had amazing skill in processing and finishing metals and stones as the Noldor. Thus the Dwarves belong to the Light axis as well as the Noldor, except their ranks. See table 4.

	Light/Darkness	High/Low	Aulë	Melkor
Dwarves	+/-	-/+	+	-
The Noldor	+/-	+/-	+	-
Orcs	-/+	-/+	-	+

Table 4: the comparison of the Dwarves, the Elves and the Orcs

The skill of Aulë extends to the scripts as technology. Tolkien invented the scripts used in Middle-earth: the *Tengwar* and the *Cirth*. The Elves called themselves the Quendi that means

“those that speak with voices”.¹⁶ So they are taught in tongue and in script by Aulë. The *Tengwar* is invented by lore master Rúmil who is one of the Noldor living in Aman, while the *Cirth* is devised by Daeron who is lore master in Beleriand. As the Noldor have great relation to Aulë, the former script comes under the category of the axis of Light. Moreover, the writing system of *Tengwar* is further invented by Fëanor. Thus this script was brought to Middle-earth by the exiled Noldor. In appendix of *The Return of the King* on pages 493-505, Tolkien added long comments about them. See the following diagram, which is drawn by Tolkien.

APPENDIX E				495	504	THE RETURN OF THE KING			
THE TENGWAR					THE ANGERTHAS				
I	II	III	IV						
1 p	2 p	3 c	4 q	1	16 A	31 I	46 H		
5 p	6 p	7 c	8 q	2	17 A	32 Y	47 H		
9 b	10 b	11 d	12 d	3	18 P	33 X	48 n		
13 b	14 b	15 c	16 c	4	19 P	34 >	49 n		
17 m	18 m	19 c	20 c	5	20 Y	35 <	50 A		
21 n	22 n	23 a	24 a	6	21 Y	36 X	51 M		
25 y	26 y	27 t	28 s	7	22 Y	37 X	52 A		
29 c	30 c	31 e	32 z	8	23 P	38 X	53 Y		
33 A	34 d	35 A	36 o	9	24 P	39 I	54 A		
				10	25 Y	40 h	55 t		
				11	26 Y	41 N	56 A		
				12	27 Y	42 X	57 P		
				13	28 P	43 X	58 A		
				14	29 K	44 Y	59 I		
				15	30 A	45 X	60 A		

The *Tengwar* is largely spread in the Third age as “the Common Speech” in Middle-earth, where as the other type of script is entirely used in the Dwarves and the Orcs. This relation of two scripts has the axes of Light/Darkness and High/Low. See table 5.

	Light/Darkness	High/Low
The <i>Tengwar</i>	+/-	+/-
The <i>Cirth</i>	-/+	-/+

Table 5: the two types of scripts

¹⁶ *The Silmarillion*, p. 45.

3-6

In this section we will see the similarity of Fëanor who is an elf belonging to the race of the Noldor, and Melkor. The former, Fëanor who is called “the Spirit of Fire”, and is maker of three jewels, the Silmarils, has mighty skill of devising the gems and the most sophisticated script, the Tengwar of the Fëanor. Furthermore he is the person that brought “curse” and “dark doom” into the Noldor. The latter Melkor, though his property is not clearly mentioned like the others in the texts, is apparently spirit of fire in origin, for the fire is not included in the order of gods. In VALAQUENTA, there is no explanation of the spirit of fire. At the same time Melkor is not counted among the Valar, so that we can define him to be a spirit of fire.

Now back to Fëanor. In *The Silmarillion*, he is described as the opposite character to Eärendil, in addition to similarity to Melkor. His kindred, the elves of the race of the Noldor are friends with Aulë who is the smith and the master of crafts, but Fëanor learnt much more from Melkor secretly for his ambitious desire of acquiring skills and power. Tom Shippey mentioned the relation of Fëanor and Melkor in his writings *J.R.R. Tolkien: Author of the Century*,¹⁷ both of them having the peculiarity of fire. Besides he makes comments:

Fëanor is an ambiguous character, proud, selfish, vengeful — but also skilled, ambitious, demanding justice.

With Fëanor’s vengeance on Melkor he caused the War of the Jewels, which brings the shadow and the darkness over his folk and Middle-earth. Meanwhile, Melkor’s heart fills with envy, hunger for might, secret anger, malice, so that he becomes “the Dark Lord”. See table 6.

	Light/Darkness	High/Low	Water/Fire
Fëanor, the Spirit of Fire	—/+	+/—	—/+
Melkor, the Dark Enemy of the World	—/+	+/—	—/+
Aulë, the Friend of the Noldor	+/—	+/—	—/—

Table 6: the similar axes of Fëanor and Melkor, and the difference of Aulë, the Friend of the Noldor

¹⁷ Shippey, Tom A. (2001) *J.R.R. Tolkien: Author of the Century*. Boston: Houghton Mifflin Company, p.239.

This table strengthened characteristically by the oppositional axis of Water/Fire clearly shows the likeness of Fëanor and Melkor, and the difference of Fëanor and his kindred. The Silmarils are made of the light of Telperion, part of which is the light of Ilúvatar, by Fëanor with the skill of Melkor. Since Fëanor made the Silmarils, the heart of a lust for three jewels grew up in his mind, and he “fast bound to these things”. Moreover, on page 71, he wears jewels on his brow, and he “began to live the Silmarils with a greedy love”. Darkness overwrapped the Silmarils at this time, because those jewels are made by the Skill that is lower than the Light of Telperion, and these jewels merely vessel of the light. From this that unnatural material is devised in Aman. The piece is threatened by Melkor, the Dark Lord. It is the Noldor that are the first race of the Elves that invented the weapons: swords, axes and spears. These weapons are also connected with Darkness. After the slaying of Fëanor’s father and the Silmarills taken by Melkor, Fëanor and these seven sons swore, on page 90. That oath is as follows:

...none shall break, and none should take, by the name even Ilúvatar, calling the Everlasting Dark upon them if they kept it not..., whoso should hold or take or keep a Silmaril from their possession.

By this oath the Noldor who returned to Middle-earth cursed by Mandos.

3-7

In Middle-earth, the Forest is connected with the four axes: Light/Darkness, Sea/Land, West/East, and Water/Fire. Now we consider two kinds of forest, the forest of Melian and of Melkor. Melian is a Maiar, a follower of the Valar, who dwelt in the forest of Doriath with her spouse Elwë/Thingol, the King of the Grey-elves, Sindar.¹⁸ Her face has “the light of Aman”, so that her light illuminates the forest. Her forest is surrounded with the rivers by the power of Ulmo from Westward, so Doriath includes positive polarities of the axes: Light, Sea, West, and Water. Meanwhile, the Forest ruled by Melkor is connected with Darkness, Land, East, and Fire. See table 7, which, apart from completely opposite feature designations along the other axes, characterizes the forest’s common feature designation: « –Sea».

¹⁸ The Grey-elves, Sindar, mean the elves who were not in Aman, and they have never seen the Light of Aman, except Thingol, the King of Sindar.

	Light/Darkness	Sea/Land	West/East	Water/Fire
Melian's Forest	+/-	-/+	+/-	+/-
Melkor's Forest	-/+	-/+	-/+	-/+

Table 7: the two kinds of forests with the four axes

Next is another comparison also paying attention to the forest's common features. Eöl's Forest, Nan Elmoth, is the place that Melian and Thingol first met, but they moved to Doriath. So this Nan Elmoth does not have the Light: the word "twilight" is used in association with this forest. See table 8.

	Light/Darkness	Sea/Land	West/East	Water/Fire
Melian's Forest	+/-	-/+	+/-	+/-
Eöl's Forest	-/+	-/+	-/+	+/-

Table 8: the axes of forest 2 (Incidentally, the feature Water/Fire is the same designation here).

Nan Elmos, however, is not utterly of darkness, though the place is covered with shadow. Eöl, the Dark Elf, who was of the kindred of Thingol, lives in there, after he departed from Doriath. He loves "the night and the twilight under the stars". As Eöl has the Darkness in his mind, in the following tales of *The Silmarillion*, the key characters and objects of the Darkness are born of this forest: Maeglin and the Black Sword. Maeglin, the son of Eöl, is a key person in that he betrays Gondolin, the realm of Turgon, where Eärendil and his parents, Tuor and Idril, live.¹⁹ Moreover, the Black Sword, Anglachel, is made and brought to Thingol by Eöl. On pages 240-241, it is given to Beleg by Thingol. When this sword passed to Beleg, Melian prophesied that "there is malice in this sword. The dark heart of the smith still dwells in it". At last this sword takes the life of Beleg by hands of his friend Túrin, and the life of Túrin, too. Thus the forest connects the four opposite axes. In addition, the forest of compounding axes brings important keys that influence the latter text.

¹⁹ *The Silmarillion*, pp. 290-291.

3-8

The polarities of the South and the North are closely connected with, more correctly paralleled to, the axis of West/East through the parameter of Ulmo's guidance. On pages 130-146 in *The Silmarillion*, Ulmo leads two characters, Turgon and Finrod, both of whom are the Noldor. Ulmo comes up to the river Sirion, and sends a message to them. Under his guidance Turgon built Gondolin. See map 1. Gondolin is set in the center of the map. Meanwhile Finrod built the Nargothrond in the South-West of Beleriand. The rivers run from the South to the North, and all of these come from the Sea; that is to say, the rivers have the axis of Sea and West. In addition, West connects the axes of Light and High, so the axes of the South and the North are positioned as shown in the following table. See table 9, which shows complete set of oppositions along the main axes between the South and the North.

	Light/Darkness	High/Low	Sea/Land	West/East	Water/Fire
The Northward	-/+	-/+	-/+	-/+	-/+
The Southward	+/-	+/-	+/-	+/-	+/-

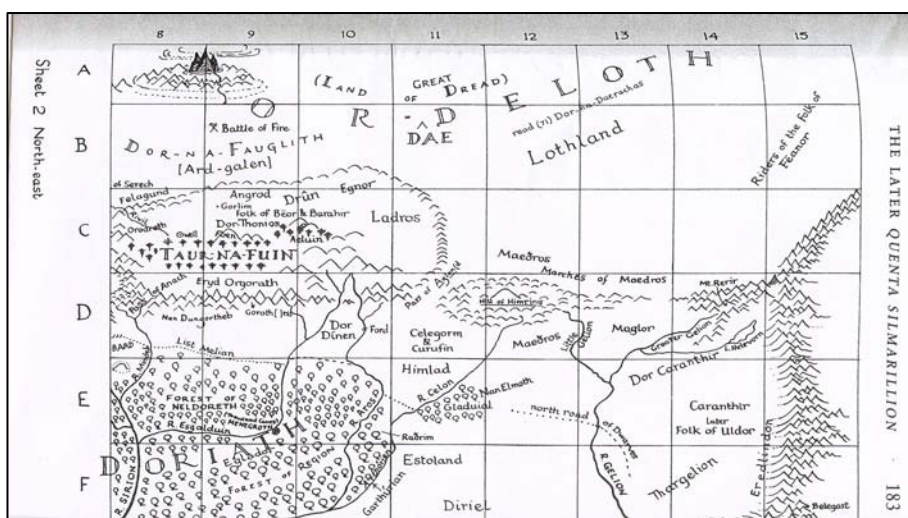
Table 9: the set of the axes represented by West/East include the sub-axis of South/North direction which the opposite Spirits, Ulmo and Melkor control respectively.

As another example of the axis of West/East connecting with the South/North in its substitution,²⁰ the sons of Fëanor dwell in the North-East against the Melkor's fortress in the North, so that this region often becomes the stage of the battle and war. It is clear that the North connects with the Darkness. Meanwhile the land of South is comparatively calm and peaceful, so that this region connects with the Light. Thus this text is composed in such a way that the elaborate plot is realized in parallel with the terrain made up of the axes of West/East and South/North shown compactly in detailed maps devised by Tolkien.

²⁰ In this sense the axis of South/North is in "transformation" relation to that of West/East in terms of Lévi-Strauss in mythological analysis.



Map 1: Melkor rules northward, Nfauglith.



Map 2²¹: a piece of manuscripts by Tolkien; The Melkor's fortress that does not appear in the upper map drawn upon this.

²¹ *The History of Middle-earth*, vol. 11

3-9

Chapter 19, of Beren and Lúthien, is written in a Romantic style. Beren is one of mortal Men, and Lúthien is daughter of Thingol. They first met in the forest of Doriath at a time of evening under moonrise, where Lúthien danced in the glades. The Light is seen more bright in the darkness. This motif of shedding bright light in the darkness is most impressively described in the scene of Beren and Lúthien, the opposite axis of Light/Darkness is shown effectively. In this tale, one of the Silmarils is regained by Beren, which Melkor had taken from Fëanor and set on Melkor's crown. Beren and Lúthien are slain at this time. Her spirit is borne to the Halls of Mandos, but Beren's is set out of the Outer Sea. In this scene, she sings a song before Mandos, which was "the song most fair that ever in words was woven, and the song most sorrowful that ever the world shall hear". This song of Lúthien moves the heart of Mandos, and he summoned Beren and Lúthien. Thus on page 222, they are allowed to return to Middle-earth. At this time Lúthien is no more immortal elf. They dwell in Tol Galen with the Silmaril.

Their grand daughter is Elwing who is the wife of Eärendil. Lúthien and Eärendil are described in similar words: Lúthien's eyes are "grey as the starlit evening", while Eärendil becomes the evening star itself. Their relation is important in that the Silmaril is passed from Lúthien to her son Dior, and to Elwing.

3-10

The Chapters 21 and 22 consist of the axis of Darkness through the character, Túrin. His race is the Edain, the elf-friend especially the Noldor who were cursed of Fëanor's deeds, so they catch the net in "the Doom of the Noldor".²²

The house of Hador and the house of Boromir are representative of the race of Túrin, son of Húrin, and the son of Huor, Tuor who is the father of Eärendil. Húrin and Huor are sons of Galdor, both of them participated in the Fifth Battle. At this battle on page 229, Glaurung father of dragons appears. After Túrin has grown up, he has a battle with Glaurung. Since then Húrin was caught by Melkor, at the same time his family were cursed by Melkor, so that Túrin is described as bearer of the Dark Doom.

Chapter 21 is composed of the axis of Darkness, and in a Romantic style through the life of the children of Húrin. First, Túrin's sister Nienor whose name means "Mourning", leads a life which is symbolized by this word. When his sister was born, Túrin sent to Thingol by his mother, and he grew up in Doriath "marked with sorrow".

²² *The Silmarillion*, p. 173.

In this tale, “Of Túrin Turambar”, the Black Sword appears. Caught by Melkor’s curse, Túrin slain many elves, and men by his mistaking. On page 249 Túrin killed his friend, Beleg, who rescued him with the sword, Anglachel: “and that grief was graven on the face of Túrin and never faded”. Moreover, after the death of Beleg Túrin was the master of that black sword. The words of Darkness axis are seen in this passage:

Anglachel was forged anew for him by cunning smiths of Nargothrond, and though ever black its edges shone with pale fire; and he named it Gurthang, Iron of Death.

The key words of Darkness are “black”, “pale fire”, and “Iron of Death”. Túrin leads his life time along the doom thread suggested by these words. In addition he took a new name, Turambar, which signifies “Master of Doom”. In the last scene of his tale, Túrin slays the dragon Gurthang with the Black Sword (in *The Silmarillion* on page 271). It is described as follows: “the black blade took his life”. Finally he kills himself by this black sword.

By contrast, after Huor was slain in the “Battle of Unnumbered Tears”, Tuor was born in the wilds of Mithrim located in the North-West. Ulmo leads Tuor to Gondolin, the realm of Turgon who got once Ulmo’s guidance. Tuor’s words are the Ulmo’s, and he gave warning to Turgon that the Curse of Mandos²³ might reach them. See the table 10, the opposite axes of Light/Darkness and Water/Fire are seen in the two houses, especially, Túrin and Tuor. Thus vividly in contrast with tragic Túrin, Tuor’s blessed glory is expressed.

	Light/Darkness	Water/Fire
Túrin, son of Húrin	—/+	—/+
Tuor, son of Huor	+/—	+/—

Table 10

In Gondolin, Tuor gets married with Idril who is the daughter of Turgon. In the last tales in chapter 23, Eärendil, the son of Tuor appears with all the compounded axes. Next chapter discusses compound text more clearly.

²³ *The Silmarillion*, pp. 95-96. That is the Doom of the Noldor.

Chapter 4: Compound Text

4-1

Of surpassing beauty was Eärendil, for a light was in his face as the light of heaven, and he had the beauty and the wisdom of the Eldar and the strength and hardihood of the Men of old; and the Sea spoke ever in his ear and heart, even as with Tuor his father.²⁴

This is the passage of the advent of Eärendil. In these lines all the axes are gathered and converge into him. The key words are “the light of heaven” and “the Sea”. “Light” and “heaven” are the axes of Light and High, while “the Sea” is the axis of Sea, indicative of Water, West. See table 11.

	Light/Darkness	High/Low	Sea/Land	West/East	Water/Fire
Eärendil	+/-	+/-	+/-	+/-	+/-
Melkor	-/+	-/+	-/+	-/+	-/+

Table 11: The all axes gathered to Eärendil.

These opposite axes are the same as in the table 1: as opposed to Melkor, Eärendil and Ulmo are combined as the survivor of the Elves and the Men, and their guardian.

The time of birth of Eärendil is covered with great darkness. The realm of Nargothrond was destroyed by Túrin’s dark doom, and Doriath ruined by the Silmaril that is brought to Doriath after death of Beren and Lúthien. And finally, in the childhood of Eärendil, the city of Gondolin was destroyed by betrayal of Maeglin who loved Idril, mother of Eärendil, in secret. The Darkness of Melkor appears in the text, on page 291, when the people of Gondolin sing their songs while waiting for the rising sun: “the red light mounted the hills of the north and not in the east”. This “red light” is not sunshine from the east, and the city was besieged hopeless suddenly. Thus the city of Gondolin fell as well as the Nargothrond both of which were built under the guidance of Ulmo. We can see here the opposition of Melkor and Ulmo. On page 293, Ulmo comes to Valinor out of the deep waters to speak to the Valar. Then he asked them to forgive the Elves and the Men who suffered from “the Curse of Mandos” and the rage of Melkor, and asked for

²⁴ *The Silmarillion*, p. 289.

rescuing them from suffering. But Manwë, the chieftain of the Valar, did not move, for the person who requested to forgive is not the Elves or the Men, but the same the Valar.

After the fall of Gondolin, Eärendil and his parents dwell by the mouth of the River Sirion, and he joined the company of Elwing. In chapter 24, Eärendil has one ship built by Círdan, the Shipwright. That ship is named Vingilot, the Foam-flower. It is described by the color words of Light axis:

...golden were its oars and white its timbers, hewn in the birchwoods of Nimberthil,
and its sails were as the argent moon.

By contrast, the sons of Fëanor, Maedhros and Maglor creep on the mouth of the Sirion to rob Eärendil and Elwing of the Silmaril during Eärendil's absence by the accursed oath. This oath was sworn by Fëanor when he and his sons fled from Aman. They attacked the Elves of Sirion. At this time Elros and Elrond, the sons of Eärendil, were taken captive, while Elwing cast herself into the sea with the Silmaril. Then Ulmo came up the water and bore up Elwing. He also transforms her figure into a great white bird with the Silmaril shining as a star on her breast. On page 297, Eärendil and Elwing reunited on Vingilot. They lost hope in Middle-earth so that they sailed to the Valinor with the Silmaril bound up Eärendil's brow: its light "grew greater as they drew into the West". Moreover, for the light of the jewel, they can reach the Enchanted Isles, where no man is allowed to come through. When he reached the Valinor, the great voice of Eönwë who was the herald of Manwë, called Eärendil:

'Hail Eärendil, of mariners most renowned, the looked for that cometh at unawares,
the longed for that cometh beyond hope! Hail Eärendil, bearer of light before the Sun
and Moon! Splendour of the Children of Earth, star in the darkness, jewel in the
sunset, radiant in the morning!'

The text of Cynewulf's *Crist*, is apparently inserted into these lines, so it is clear that in consideration of the importance of Eärendil and his mission, Tolkien weaved his concept of the word, earendel, into this passage at the last stage of *Quenta Silmarillion* by making use of compound text.

Eärendil coming to the Valinor, Manwë summoned him to decide his fate, because no mortal man is allowed to step into Aman. Ilúvater gave "the power of doom" to Manwë that Eärendil

and Elwing shall not return to Middle-earth among Elves of Men. Then he and his family were permitted to choose which kindred they join. From this summon, Eärendil and Elwing decide to join the Elves in Aman. On page 300, the axes of High, Sea, Water and Light are shown, as follows:

...they (The Valar) took Vingilot, and hallowed it, and bore it away through Valinor to the uttermost rim of the world; and there it passed through the Door of Night and was lifted up even into the oceans of heaven.

Vingilot is a shining ship connected with the axis of Light. It sails “the oceans of heaven”, i.e., the axes of High and Sea, Water. His ship moreover connects West and East, because he voyages with the Silmaril’s light, which reaches the East. In Middle-earth, people who saw this light of the Silmaril, called this new star Gil-Estel, the Star of High Hope.

The opposite axes are set to be compounded in impressive condensed complexities at the ending of *Quenta Silmarillion* and the beginning of AKALLABËTH, through the scenes of the War of the Wrath of Melkor against the Valar, the Elves and the Men. Through the pleading of Eärendil, the Valar decide to rescue the people and the elves of the Noldor in Middle-earth under suffering caused by Melkor. The Teleri were few, for their kindred had been slain by Fëanor and his followers when they return to Middle-earth. When the battle began the trumpets of Eönwë sounds from the sky, the hosts of the Valar attacked the North, and there was aflame with war. The Orcs and many other evil creatures were slain as if they were straw in a great fire. This fire is not linked to the Darkness, for the flame or fire of the Valar are of the axes of Light and High. This battle is mainly composed of contrast of the axes of Light/Darkness.

The army of the Valar’s side first has mighty force against the side of Melkor, but the dragons come and join the battle with the army of Melkor, and the hosts of the Valar were driven back. The dragons have “great thunder, and lightning, and a tempest of fire”. These words connect with the axis of the Darkness. The opposite axes of Light/Darkness and High/Low are soon shown in the text. See the following lines:

Eärendil came, shining with white flame, and about Vingilot were gathered all the great birds of heaven and Thorondor was their captain,...Before the rising of the sun Eärendil slew Ancalagon the Black, the mightiest of the dragon-host.

See the following table 12. It shows the connection of fire with the opposite axes, which are also shown in the latter story of AKALLABËTH.

	Light/Darkness	High/Low
Red fire with white	+/-	+/-
Red fire with black	-/+	-/+

Table 12: the connection of the color and the axis of Fire

At the final stage of the war, Melkor was chained, and the Silmarils set in his crown are taken by Eönwë. Melkor is banished through the Door of Night into the Timeless Void, meanwhile Eärendil has a new role of keeping watch in the sky, yet Melkor's darkness is still in Middle-earth.

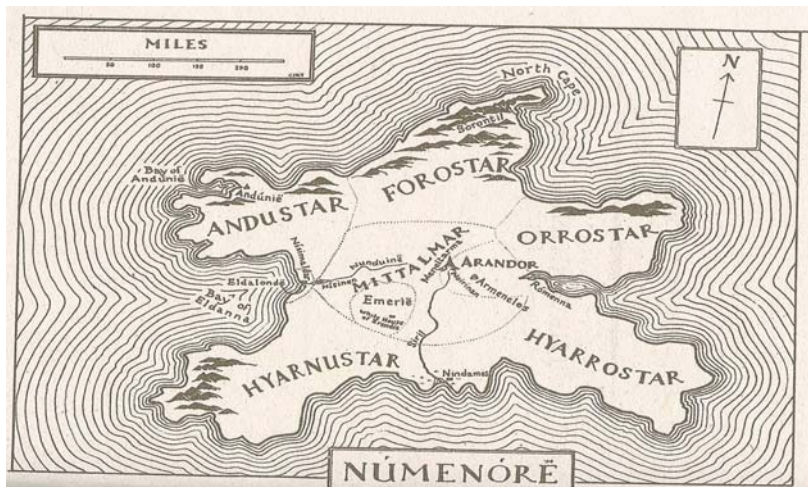
After the War of Wrath, Maedhros and Maglor, the sons of Fëanor, steal the Silmarils by keeping the oath, but the jewels no more accept them for their deeds of evil. Because of being in anguish and despair Maedhros cast himself into a fire-burning chasm holding the Silmaril, while Maglor cannot endure the pain that the Silmaril tormented. So he cast the jewel into the Sea. Thus one jewel is in the airs of heaven with Eärendil, another is in the bosom of the Earth, and the other is in the deep waters.

Now we confirm that all of axes are compounded in complexities and focused on the appearance of Eärendil, which is shown in the above analysis. Furthermore these axes are extended as the tales go on.

4-2

In AKALLABËTH, the exiled Elves are forgiven and some of them return to West and dwell in the land Avallónë. Its name is clearly similar to that of the fairy land Avalon, where the King Arthur is brought after he wounded. Verlyn Flieger comments this similarity of the name is one of Arthurian motifs.²⁵ Meanwhile, the Edain who aided the Valar to attack Melkor, are permitted to live in the Númenóre. See map 3.

²⁵ Flieger, Verlyn *Interrupted Music*, p. 42.



Map 3²⁶: the stage of AKALLABÊTH; it is set westward from Belerland. It is near by the God's realm, Aman.

Eönwë taught the three houses of Men that they are given “wisdom and power and life”. Moreover, the Valar gave the isle: “It was raised by Ossë out of the depth of the Great Water, and it was established by Aulë and enriched by Yavanna”. That land called Andor, which means the Land of Gift. In there the Star of Eärendil shone bright in the West. Men can see the “silver flame in the paths of the Sun”. Besides, the Edain is called the Dúnedain, after the battle. Their figures are “taller than the tallest of the sons of Middle-earth”, “the light of their eyes was like the bright stars”, but they yet in the “doom of death”. At this time the land of the Valar is still in “the world visible”, with Ilúvatar permitting the Valar to maintain “upon Earth an abiding place”. In other words the lands are plane, and not bent at this time as our real rounding Earth. It is apparent that all axes are arranged to compose Tolkien's texts in compounded complexities with Eärendil portrayed as a central focus even after he dwells in Aman as long as the evening star is shining in Middle-earth.

4-3

The axis of Fire tends to connect with the axes of Light/Darkness and High/Low through the term of color: black and white, as we have already considered above. In the Second Age, the compound axes are described again in the rings. On pages 344-346, these rings are made by the Noldor, except the One Ring. The Noldor who remain in Middle-earth after the end of the First Age, learned many skills from Sauron. At this time Celebrimbor, the son of Curufin who is the

²⁶ *Unfinished Tales*. Edited by Christopher Tolkien. Harper Collins Publishers, p. 212.

son of Fëanor, made the three rings: the Ring of Fire, of Water and of Air, whose name are respectively, Narya, Nenya and Vilya. The Seven Rings are given to each of the Seven Hoards of the Dwarf-kings. The Nine Rings are received by Men. At the same time Sauron made secretly the One Ring to bind up the others. But when Sauron set the Ruling Ring upon his finger, the Elves are soon aware of what Sauron is, and know his purpose. Soon they took back the rings and concealed them secretly so that Sauron could not find them.

The possessors of three rings are Galadriel, Elrond, and Cídan: Nenya, Vilya, and Narya. The former two rings remained at their possessors, but Narya is passed to another person in secret. The last stage of the Third Age, the Red Ring appears again upon the hand of Mithrandir. Mithrandir is one of the Istari who came from the West. On page 360, the Withers, the Istari, come to Middle-earth. They organized the White Counsel with Elrond, Galadriel, and Cídan. It seems that the Fire Ring is passed this time, but no description is shown before page 365. The following lines are composed in the third paragraph from the end of *The Silmarillion*: "...but not until the time came for him to depart was it known that he had long guarded the Red Ring of Fire". The important thing is the color of Mithrandir which has the compounded axes and colors. In the same paragraph, the figure of Mithrandir is "clad in white he rode into battle". Thus the color of red and white is connected. By contrast, the red fire of Melkor and Sauron is covered with Darkness. See table 12. It has similar composition to the Eärendil's flame and the Red Ring of Mithrandir.

4-4

The Silmarillion also consists of the motif of Two Trees which is shown through Tolkien's text again and again like the motif of Chrétien's *Perceval*.²⁷ By this repetition, the Trees gain new meaning, namely, this light of Trees is a symbol of "life and hope". The light of Two Trees is concealed in the Silmarils but these jewels connect evil with the heart of maker, Fëanor. So the Silmaril is brought in Aman and the light causes mighty power. Although the jewel's light is set in Aman, the motif of Trees is still in Middle-earth with the axis of Light. On page 59, Yavanna made the Wight Tree, Galathilion, which has a lesser image of Telperion. It is planted in Valinor and its seeds are planted in Eldamar where the Elves live, in Aman. One of the seeds was passed in Tol Eresseä. It is named Celeborn. Furthermore, on page 314, Númenor plant the seeds of Celeborn that are brought by the white birds. This tree is named Nimloth which in the

²⁷ Lévi-Strauss, Claude (1988) *Le Regard Éloigné*. Translated by Moto Miho. Tokyo: Misuzu Shobo. In Percival, the motif of question is often appears.

courts of the King. “It was flowered in the evening, and the shadows of night it filled with its fragrance”. This representation is of the axis of Light, and the symbol of joy and wealth.

By contrast, the evil and darkness were brought to the heart of Númenor because of their doom of mortality. The Númenóreans become envious of the Valar so that Men are surrounded by “a great darkness”. This darkness is the rest of Melkor’s “the Power of Terror and of Hate” that does not vanish. Sauron, in the beginning of creating the earth, is the Maiar of Aulë, but he turns to taking service under Melkor. Sauron took Melkor’s place, in AKALLABËTH which is the tale of the Second Age after the War of Wrath. During the days of the eleventh King of Númenor, Sauron builds fortress in Mordor. In Mordor he builds the Tower of Barad-dûr, moreover Melkor struggles for the dominion of Middle-earth. On pages 320-327, the White Tree of Númenor is faced with danger, for Númenor is covered with shadow.

The twenty-third king Ar-Gimilzôr is “the greatest enemy of the Faithful”. At the same time the White Tree was disregarded and began to decline. The King forbid using the Elven-languages, in addition he punished the ships coming from Eressëa. For these deeds of evil, the Valar were very angry with the King of Númenor, thus the Valar no more counsel and protect them. The ages of the King Tar-Palantir become “darkened with grief”. There is no ship coming from the West, because the Avallónë is veiled in clouds.

The King Pharazôn is “more restless and eager for wealth and power than his father”. He sends the Númenóreans to the East for “seeking to extend their dominion over Men”, so that he has great fame as a leader “both by land and by sea”. These deeds are similar to Fëanor in that Pharazôn tends to desire power and wealth. He “brooded darkly, thinking of war”, moreover he learns in Middle-earth “of the strength of the realm of Sauron, and of his hatred of Westernness”. At this time, eager for power King prepares for battle against Sauron who has greater influence in Middle-earth. Pharazôn begins at this time “to smithy great hoard of weapons”, and a lot of war ships he builds. Then ready for war, he and his host sail into the Middle-earth. On page 324, many color terms are shown, which connects with the axis of Darkness:

...man saw his (the Kings) sails coming up out of the sunset, dyed as with scarlet and gleaming with red and gold, and fear fell upon the dwellers by the coasts, and they fled far away.

At this battle he is allured by Sauron, because Sauron well knows the King’s weakness: fear of the doom of death, and eager for the deathless. “Who is the Lord of the Darkness?”, the King

asked Sauron after he heard of his evil words. Then Sauron taught that “...his name is Melkor, Lord of All, Giver of Freedom, and he shall make you stronger than they (the Valar)”. Soon the King heard these words. He “turned back to the worship of the Dark, and of Melkor the Lord of thereof”. See the following table.

	Light/Darkness	High/Low	Sea/Land	West/East	Water/Fire
The White Tree	+/-	+/-	+/-	+/-	+/-
Ar-Pharazôn	-/+	-/+	-/+	-/+	-/+

Table13

For these deeds, Ar-Pharazôn shifts completely to the opposite side of The White Tree that bears the motif of “life and hope”.

The White Tree is planted in the court of Númenor, but this is brought from over the sea, namely, the Tree can be regarded as connected with the axis of Sea rather than Land. By contrast Pharazôn is called the Sea King. His purpose is not for loving the sea but for extending his realm so that he connects with the axis of Land.

After returning to Númenor, the King welcomed Sauron as his counsel and servant. Sauron forces the King to “cut down the White Tree...for it was a memorial of the Eldar and of the light of Valinor”. By the evil words of Sauron, the King “hated the Eldar and the Valar vainly clung to the shadow of the old allegiance of Númenor”. In those evil days, the important characters appear. They are of the line of Elros, the son of Eärendil, who is the first King of Númenor and the brother of Elrond: Amandil, councilor of the King, his son Elendil, and whose sons are Isildur and Anárion. When Amandil knows the purpose of Sauron, he tells his son and grandsons the tale of the Tree of Valinor. At this time the motif is passed to them so that Isildur is in the court of the King secretly, and he takes a fruit of the Tree. Thus the Tree is kept and borne to the latter part of the text.

Since the Tree was cut the King starts to build a temple by following the advice of Sauron. In the description of that temple, the words of colors are composed effectively to show the axes of Darkness and Fire. For example, the temple is:

...roofed all with silver, and rose glittering in the sun, so that the light of it could be seen afar off; but soon the light was darkened, and the silver became black. For there was an altar of fire in the midst of the temple...

The terms are used to describe this temple: “blood”, “torment”, “great wickedness”, and “smoke”, moreover, in that temple, “men made sacrifice to Melkor that he should release them from Death”.

After that Sauron makes the King prepare for battle against the Valar. From this Amandil makes a decision that he brings the message to Manwë as Eärendil did. He sailed in a small ship secretly, first eastward, and then turned westward. But no sign or word is brought to the East from the Valinor. At the same time Amandil never come back, whereas his son and grandsons leave Andor with some goods: gems, vessels, and “scrolls of lore written in scarlet and black”. This “lore” is a key word. Tolkien considers that his *The Silmarillion* is kept for passing down from generation to generation so that *The Silmarillion* includes many mentions on the lore, lay and poem. Flieger says about this “book” tradition”.²⁸ This motif is also an important element in Tolkien’s text. This point will be discussed in Chapter 5, p. 54.

Now back to the motif of Tree and the last stage of Númenórie, when Elendil and his hosts left Andor. Isildur keeps the young tree of Nimloth. After they escaped from Andor, Pharazône goes to war on pages 332-334. The Eagles of the Lords of the West come to the East. At this time the war breaks out. The Númenóriens set the sail to the West: “their sails like a brooding cloud”, “banners were golden and black”, and “Sauron withdraw into the inmost circle of the Temple, and men brought him victims to be burned”. In this scene, the axis of Fire is shown to be connected with the axis of Light: “the West burned red behind them...they were lit with a flame anger”. Pharazôn and his hosts who went to the West, sailed into forbidden seas, and “going up with war against the Deathless”. “Going up”, namely, the lands of the Valar set in the higher than the East, even if the world is still plane. It is important that the land of immortality is in higher place already, because the East is lower situated in the position completely. At last the King sets on foot in Aman, and “doom hung by a thread”. Then he alone goes into the land for making the battle.

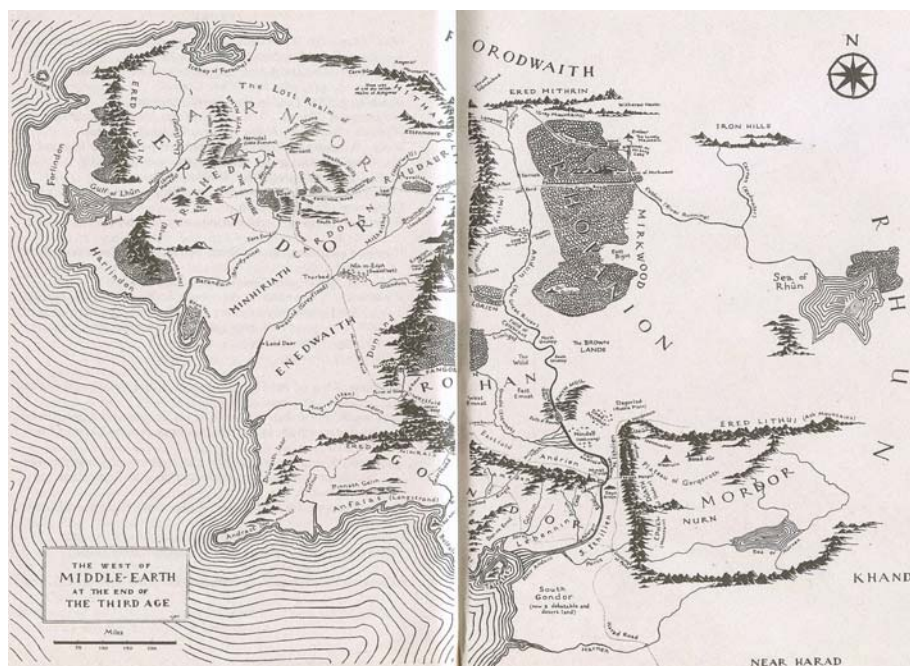
In this war, the land of Aman and Eressëa are “taken away and removed beyond the reach of Men for ever”, i.e., the lands are rifted into the upper sky. At the same time, the Land of Gift, Andor, is destroyed at this battle like this:

...it was nigh to the east of the great rift, and its foundations were overturned, and it fell and went down into darkness, and is no more. And there is not now upon Earth any place abiding where the memory of a time without evils is preserved. For Ilúvatar cast

²⁸ *Interrupted Music*, p. 87.

back the Great Seas west of Middle-earth, and the Empty Lands east of it, and new lands and new seas were made...

See map 4. That is the land of Middle-earth after it diminished.



Map 4²⁹: the stage of OF THE RINGS OF POWER AND THE THIRD AGE

Elendil and his hosts are in the new land: Elendil's four ships are cast up by the waves in the land of Lindon, the upper right in the map 4. Isildur and Anárion are borne in the southward, nearby the Mordor. They build two cities: one is the Minas Ithil, the Tower of the Rising Moon, where the house of Isildur exists. Another is the Minas Anor, the Tower of the Setting Sun, which is of Anárion. The White Tree is planted in the Minas Ithil. Afterwards a seedling of the Tree is planted in the Minas Anor by Isildur. From his action of planting the Tree, he is conscious that he must preserve this Tree as the symbol of the hope, so does Tolkien. It is apparent that Tolkien describes the motif intentionally in the following lines:

...the Third Age of the World, after the Eldest Days and the Black Years; and there was still hope...the White Tree of the Eldar flowered in the courts of the King of Men, for the seedling...Isildur planted in the citadel of Anor in memory of his brother.

²⁹ *The Return of the King*, pp. 613-614.

This repetition of the motif is shown, on page 356. The Minas Ithil is taken by enemy of Mordor, but the Minas Anor endures this attack. After this the Minas Anor is called the Minas Tirith, the Tower of Guard. The White Tree is still kept in the Minas Tirith. Moreover, the last description of this motif is on page 365 that is the last stage of *The Silmarillion*, too. At the End of the Third Age, Sauron is defeated and the Great Ring is casted into the Fire of Mount Doom by Frodo, then the peace comes again and the Gondor and Anor revived. In this scene the Tree shows itself:

In the courts of Minas Anor the White Tree flowered again, for a seedling was found by Mithrandir in the snows of Mindolluin that rose tall and white above the City of Gondor...

With this motif of “life and hope”, Tolkien’s Text comes to the impressive finish. They step into the White ship that Círdan had built for the last voyager:³⁰

In the twilight of autumn it sailed out of Mithlond, until the seas of the Bent World fell away beneath it, and the winds of the round sky troubled it no more, and borne upon the high airs above the mists of the world it passed into the Ancient West.

“The Bent World fell away” hints the low altitude in terms of polarities of the opposite axis of High/Low, that is to say, the road of heaven expands straight toward the sky. Moreover, the “twilight” is the time where Eärendil’s ship (corresponding to the above white ship carrying Frodo and Gandalf) is rising up with the Silmaril into the West. It is clear that Tolkien’s text is composed most profoundly and significantly in a compounded complexity.

Chapter 5: Conclusion

The Silmarillion is composed not merely of binary oppositions, but largely of the composite oppositional axes: Light/Darkness, High/Low, West/East, Sea/Land (Forest), and Water/Fire. These axes compound themselves and are mixed with one another through words, phrases, scenes

³⁰ *The Silmarillion*, p. 366.

and characters. Moreover, these are put together and integrated into Eärendel. Flieger says in *Splintered Light*, Tolkien's text is based on the theory of Owen Barfield: "the polarities of light and dark, perceived through, expressed in, and configuring language, define one another and the realities of Tolkien's world". But the polarities are not realized just through one pair as we have seen in this thesis. Tolkien's text consists of five oppositional axes. According to *the Notion Club Papers*,³¹ one character representing Tolkien says about the words, earendel/earendil: "since I was about ten I have had words, even occasional phrases, ringing in my ears; both in dream and waking abstraction". Though these are based on one of the stories, it is apparent that the impact of earendel/earendil is expressed in them. When the image and idea of Eärendil rises in his mind, the concept of *The Silmarillion* is expanded to a great scale: the creation of the world, its history, the Elves, the Men, the Orcs, the scripts...etc.

Since he first conceived the image of Eärendil in 1914, Tolkien included many elements in the concept of Eärendil. First, the elements of Christianity: the poem of Cynewulf. That is clearly composed in Tolkien's text, on p. 298. Besides, there are the words of Christian doctrine, "doom", "judgment", "forgiveness"...etc. Next, the element of epic style is utilized in the tales of the wars: "the First War", "Battle of the Powers", "the Battle-under-Stars", "the Battle of Sudden Flame", and "the War of Wrath". At the same time the Romantic style is realized in the text: Stories or Lays of Maegrin, Beren and Lúthien, and Túrin and Nienor. To be exact, Tolkien's text can be defined as "the epic-romance fantasy". Moreover, as a linguist he invents two scripts: the *Tengwar* and the *Cirth*.

Finally, as a philologist, Tolkien composed his text as if it were a real history so that a lot of phrases suggesting it present themselves throughout *The Silmarillion*. As we have seen only in part, one of such underlying philological senses could be called a "book" tradition. This fact means that Tolkien intends to compose his text as folklore and narrative frameworks so that the source of tales and legends should be mentioned and given textual place even fictitiously in his own text. By connecting our real world and Tolkien's Middle-earth, the second motif, "book" tradition appears with the motif of the White Tree throughout Tolkien's Text "outside the real world",³² namely, the land of Fair. For example, in *Quenta Silmarillion*: "It is told among the wise", "which songs call *Nurtalë Valinórev*", "Only a part is here told of the deeds of those days", "No tale has told what Morgoth thought in his heart", "poems and histories and books of lore",

³¹ (1993) *Morgoth's Ring; The Later Silmarillion Part One*. Edited by Christopher Tolkien. Boston: Houghton Mifflin Company, p. 237.

³² *Tolkien's Modern Medievalism*, p.6.

“the loremasters ...they made letters and scrolls books”, and “But these things come not into the tale”. Moreover, Tolkien made one character, Eriol the mariner, who is wandered into Eressëa from England, and has a role of writing down the folklore told by Rúmil.³³ As for the Music of the Ainur, its framework is that of oral literature as in Homer. The first scene of the tale is as follows:

‘But,’ said Eriol, ‘still are there many things that remain dark to me. Indeed I would fain know who be these Valar; are they the Gods?’

‘So be they,’ said Lindo, ‘though concerning them Men tell many strange and garbled tales that are far from the truth,...’

There are many fragments of the tales left behind as they are. Thus it is clear how important it is for Tolkien to compose text most deliberately. Why did Tolkien concern himself with this narrative framework? The answer is in the *On Fairy-Stories*. He explains implicitly that the oppositional axis of West and East has deeper connection than the others. Tolkien’s concept is expanded along two themes: “Textuality” and “Historicity”.³⁴ Tolkien says *On Fairy-Stories*: “stories about Fairy, that is Faërie, the realm or state in which fairies have their being”. It is apparent that Tolkien creates his “epic-romance fantasy” from the beginning of the World to incorporate all systems, cultures, peoples, languages, and the history of this world “Arda”. So he consciously composed text within this framework for depicting Fairy. The latter “Historicity” is to connect both our real world and outside the real world, namely, the land of Fairy. In his lecture, Tolkien comments also: “elves are not primarily concerned with us,...our fates are sundered, and our paths seldom meet”. This concept is distinctly realized in *The Silmarillion*. The realm of Fairy is not in our real world so that Tolkien creates the process through which it disappears from our world. At the same time, by connecting these two motifs, the White Tree assumes new motifs, i.e., “memory” and “tradition”. These motifs include the axes of High/Low, West/East and Light/Darkness, because “tradition” and “memory” come from the West, Aman that is full of light, whose skill or quality is higher than that of the East.

As we have seen, the first image of earendel, “hope of Men”, and “light of rescuer” disseminates

³³ *The Book of Lost Tales*, p. 45.

³⁴ (2009) *Tolkien’s Modern Middle Ages*. Edited by Jane Chance and Alfred K. Siewers. Palgrave Macmillan, pp.6-7.

great meaning with the oppositional axes in *The Silmarillion*. Eärendil follows Tolkien's intention to be the core of *The Silmarillion* and connect all elements, so that the history of Middle-earth is concerned with the real world by Tolkien's re-creation.

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