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## The silmarillion pdf

Brief description: The Silmarillion is actually Tolkien's first book and also the last. It originally precedes even The Hobbit, and is the story of the First Age of Tolkien's Middle-earth. It shows us the ancient story to which the characters of The Lord of the Rings look back, speak, rhyme, and sing. Tolkien worked on it, changed it and expanded it throughout his life. It was published and published by his son Christopher Tolkien, with the help of fantasy fiction writer Guy Gavriel Kay to reconstruct some important parts. Need to write a book report, say, for Silmarillion - go to thepensters and ask the professionals for help. The Silmarillion combines five parts: 1. The Ainulindalá - the creation of E, the universe of Tolkien. 2. La Valaquenta - a description of the Valar and Maiar 3. The Silmarillion Quenta - the history of events before and during the First Age 4. The Akallab-te - the story of the Second Age 5. Of the Rings of Power and the Third Age These five parts, originally separate works, were put together as this is how A J.R.R. Tolkien would like. Cchapters in the book I really like: - De Beren and Lúthien - The Narn i Chán Húrin - The Tale of the Children of Húrin - The Fall of the Godon - which is my favorite of all time Read more about the compilation of Silmarillion's review: It is more than a little amazing to consider the epic fantasy Lord of the Rings to be the end of Tokli's invented story. The Bible of Middle-earth, the Silmarillion extends from the beginning of time to the exit of the elves from Middle-earth. A complete summary is impossible, because the book spans millennia and has one demolishing event after another. But it includes the creation of pantheons invented by Tolkien of angelic beings under Eru Ilúvatar, also known as God; how they sang the world; the creation of elves, men and dwarves; the legendary love story of Beren and Lúthien, a mortal man and an elf maiden who renounces his immortality for the man he loves; the demonic Morgoth and Sauron. Elves of almost any kind – bad, crazy, dangerous, good, sweet, brave, and so on; the creation of the many Rings of Power -- and the Only Ring of Sauron; the two trees that made the sun and the moon; and finally the search for the ring bearer, Frodo Baggins. Many old favorites will appear over the course of the book, such as Elrond, Galadriel, Gandalf, etc. Fans of the elves will find a lot to fuel their hunger; Hobbits or Dwarf fans won't find that much here. It will also answer some questions Hobbit and LOTR may ask, when references are made to incidents and people a long time ago - what is Numenor? Who are the Valars? This includes those things, and much more. The style of silmarillion is more like the Eddas, the Bible or the Mabinogian than the Lord of the Rings. It's more and archaic in tone; Tolkien didn't get as far into the heads of his characters in Silmarillion as he did in LOTR, and there's no central character. Needless to say, this is necessary, as a deeper approach would have taken centuries to write, let alone perfect. If readers can evade the automatic aversion of the more formal prose, they will find charming stories and a less evocative but very intriguing style of writing. This style relies heavily on the Eddas, collections of stories and songs that were unearthed and translated a long time ago. Although obviously not as well known as LOTR, it is clear that these collections helped influence the Silmarillion. It is clear to see, as he reads this, the extent of Tolkien's passion for his made-up story. Someone who had a lack of enthusiasm could not have spent much of his adult life writing, reviewing and polishing a story he never was. It's also almost terrifyingly imaginative and real: It's not very hard to imagine that these things could actually have happened. In a genre clogged with shallow swords, Tolkien's coherent and carefully written backs story is truly unique. If you can take formal prose and mythical style, this is a treasure, and a must read for anyone who loved LOTR or Hobbit. Only after reading The Silmarillion can readers really appreciate Tolkien's literary achievements, and the full scope of Middle-earth that is seen in his most famous books. This is NOT an easy read, and may seem a bit like a list of names or the old will sometimes. You have to study this book - work on it, with the appendix of the king's return and this appendix of the books at hand to be constantly referred to. It took me several attempts to get over it the first time, but now I honestly enjoy dusting this off at least as much as the Lord of the Rings. Now it's impossible for me to read one without the other. And the more you read it, the more I like it, the less I understand it, the less I understand how an author was able to create it. The sense of history, depth and grandeur manifested in the Lord of the Rings is far more convincing than any other fantasy novel for a reason. That story has been written. It's real (if you follow me!). Tolkien created a series of languages, a world, its entire history, all its peoples, all its geography, its gods, its conception, its climate, its plants, its trees, its animals, its seasons, its calendars, etc. Created everything. Lord of the Rings is not just a small fantasy story thrown into some backdrop of medieval Europe. Sadly most epic fantasy stories are just that. However, Mr. of the Rings is really just a side clue, and one Tolkien detesting himself by taking himself. As a story it's epic enough. It really only takes care of a very short and fleeting piece of something much bigger. The Silmarillion is its first to appreciate this, and I suggest you enjoy it! This book is flawed, Christopher Tolkien admits both in the history of Middle-earth and the prologue to unfinished tales. CT turned himself in to some editorial meddling (his words) to make a coherent story from a collection of disparate and contradictory writings. The result is, despite this, still quite convoluted and burdensful. For me, the need to keep your wits about you, consult the information and really work on reading this is part of the fun. The only real "problem" with this job is that it just leaves you wanting more! Luckily for you, the history of Middle-earth and unfinished tales provide you with just that. Play the South Park slot here! Collection of the mythological works of J. R. R. Tolkien The Silmarillion 1977 George Allen & Unwin hardback edition. The cover features Tolkien's drawing of Lúthien's emblem. EditorChristopher Tolkien with Guy Gavriel KayAuthorJ. R. R. TolkienIllustratorChristopher Tolkien (maps)Cover artistJ. R. R. Tolkien (device)CountryUnited KingdomLanguageEnglishTolkien's legendariumGenre Mythopoeia Fantasy PublisherGeorge Allen & Unwin Publication (UK)Publication date15 September 1977[1]Media typePrint (hardback & paperback)Pages365AwardLo Award for Best Fantasy Novel (1978)ISBN0-04-823139-8OCLC3318634Dewey Decimal823/.9/12LC ClassPZ3.T576 S1 PR6039. O32Preceded byThe Father Christmas Letters Followed byUnfinished Tales The Silmarillion (Quenya: [silma rilion]) is a collection of mythological stories by the English writer J. R. R. Tolkien, published and published by his son Christopher Tolkien in 1977 with the help of Guy Gavriel Kay. [T 1] The Silmarillion, along with many of J. R. R. Tolkien's other works, forms an extensive but incomplete narrative of E, a fictional universe that includes the Blessed Kingdom of Valinor, the once great region of Beleriand, the sunken island of Numenor, and the continent of Middle-earth, where Tolkien's most popular works, The Hobbit and The Lord of the Rings take place. After the success of The Hobbit, Tolkien editor Stanley Unwin requested a sequel, and Tolkien offered a draft of the stories that would later become The Silmarillion. Unwin rejected this proposal, calling the project dark and too Celtic, so Tolkien began working on a whole new story, which would eventually become The Lord of the Rings. The Silmarillion has five parts. The first, Ainulindalá, talks about the creation of E, the world it is. The second part, Valaquenta, gives a description of the Valar and Maiar, supernatural powers of E. The next section, Quenta Silmarillion, which forms most of the collection, tells the story of events and during the First Age, including the wars over the Silmarils that gave title to the book. The fourth part, Akallab-t, tells the story of the Fall of Numenor Noenor its people, which takes place in the Second Age. The last part, From the Rings of Power and the Third Age, is a brief account of the circumstances that led and were presented in The Lord of the Rings. The five parts were initially separate works, but it was the old Tolkien's express desire for them to be published together. [T 1] Because J. R. R. Tolkien died before finishing reviewing the various legends, Christopher gathered material from his father's oldest writings to fill the book. In some cases, this meant that he had to devise completely new material, albeit within the tenor of his father's thinking, in order to resolve gaps and inconsistencies in the narrative. [2] Overview The events described in The Silmarillion, as in the other writings of Tolkien's Middle-earth, were destined to have taken place at some point in Earth's past. [T 2] According to this idea, The Silmarillion is intended to have been translated from Bilbo del Elvish's three-volume translations, which he wrote while in Rivendell. [T 3] The book contains the following main sections: Ainulindal (The Music of the Ainur) Valaquenta Quenta Silmarillion Akallab-t of the rings of power and the elderly The 24 chapters in the Silmarillion quenta (the history of the Silmarils and the war of the No. Lúthien Turambar (closely associated with Narn i Chán Húrin: The Tale of Húrin's Sons in Unfinished Tales and the Sons of Húrin) De Tuor and The Fall of Gondolin Of the Voyage of E-rendil and the War of Wrath The inner title page contains an inscription written on Tengwar. It reads: The tales of the First Age when Morgoth inhabited Middle-earth and the elves made war for the recovery of the Silmarils to which the fall of Numenor and the history of the Rings of Power and the Third Age in which these tales come to an end are added. Inside the back cover is a drop-down map of part of Middle-earth, Beleriand in the First Age. Synopsis Ainulindal and Valaquenta More information: Ainulindalá and Valar Ainulindalá (The Music of the Ainur[T 4]), takes the form of a narrative of primary creation. Eru (The One[T 5]), also called Ilúvatar (Father of All), created for the first time the Ainur, a group of eternal spirits or demiurges, called the offspring of his thought. Ilúvatar joined the Ainur and showed them a theme, from which he asked them to make great music. Melkor, to whom Ilúvatar had given the greatest power and knowledge of all the Ainur, broke the harmony of music to develop his own song. Some Ainur joined him, while others continued to follow Ilúvatar, causing discord in the music. This happened three times, with Eru Ilúvatar successfully to his rebellious subordinate until one new theme at a time. Ilúvatar then stopped the music and showed them a vision vision Arda and its villages. The vision disappeared, and Ilúvatar offered the Ainur the opportunity to enter Arda and rule the new world. Many Ainur accepted, taking physical form and bound to that world. Major Ainur became the Valar, while Minor Ainur became the Maiar. The Valars tried to prepare the world for the looming inhabitants (Elves and Men), while Melkor, who wanted Arda for himself, repeatedly destroyed his work; this continued for thousands of years and, through waves of destruction and creation, the world took shape. Valaquenta (Valar Account[T 4]) describes Melkor and each of the 14 Valar in detail, and some of the Maiar. He reveals how Melkor seduced many Maiars, including those who would eventually become Sauron and the Balrogs, at his service. Quenta Silmarillion Quenta Silmarillion (The Story of the Silmarils[T 4]), which makes up most of the book, is a series of interconnected tales set in the First Age that chronicle the tragic saga of the three forged jewels, the Silmarils. The Valars tried to create the world for elves and men, but Melkor continually destroyed his work. After destroying the two lamps that illuminated the world, the Valars moved to Aman, a continent west of Middle-earth, where they established their home, Valinor. Yavanna created the two trees, which illuminated Valinor, leaving Middle-earth to darkness and Melkor. Soon, the stars created by Varda began to shine, causing the elves to awaken. The elves originally formed three groups: the Vanyar, the Noldor and the Teleri, although some were captured and enslaved by Melkor, eventually to be raised in orcs. Knowing the danger the elves were in, the Valars decided to fight Melkor and the elves safe. After defeating and capturing Melkor, they invited the Elves to live in Aman. Many elves accepted while others refused, and others began for Aman, but stopped along the way, including the elves who later became the Sindar, ruled by King Elf Thingol and Melian, a Maia. All the Vanyar and Noldor, and many of the Teleri, arrived in Aman. In Aman, The Son of Finwá, king of the Noldor, created the Silmarils, jewels that shone with the light captured from the two trees. Melkor, who had been held in captivity by the Valars, was eventually released after feigning repentance. Melkor tricked Fëanor into believing that his older half-brother Fingolfin was attempting a coup against Finw. This crack led to Fëanor's exile from the town of Noldorin Tirion. He created the Formenos fortress north of Tirion. She moved there to live with her favorite son. After many years, he returned to Tirion to make peace with Fingolfin. When Melkor killed the two trees with the help of Ungoliant, a dark spider spirit Melkor found in Aman. Together, Melkor and Ungoliant Ungoliant to Formenos, killed Finwá, stole the Silmarils, and fled to Middle-earth. Melkor kept the Silmarils and banished Ungoliant. He attacked the elf kingdom of Doriath, ruled by Thingol and his wife Melian. Melkor was defeated in the first of five battles of Beleriand, and entrenched himself in his northern fortress of Angband. Anor swore revenge against Melkor and anyone who held back the Silmarils, including the Valars, and had his seven sons do the same. He convinced most of the Noldors to pursue Melkor, to whom he passed morgoth's name to Middle-earth. His sons seized the Teleri's ships, attacking and killing many of them, and betrayed many of the Noldor, leaving them to make a dangerous passage on foot. Arriving in Middle-earth, the Noldor under Fëanor attacked Melkor and defeated his army, although he was killed by Balrogs. After a period of peace, Melkor attacked the Noldor, but was placed in a narrow sieve. Nearly 400 years later, he broke the siege and took noldor back. One by one, the Noldor built kingdoms for themselves along Beleriand. Fëanor's firstborn wisely chose that he and his brothers live in the east far from the rest of their relatives, knowing that they would easily be provoked to war with each other if they lived too close to their relatives. Fingolfin and his eldest son Fingon lived in the northwest. Fingolfin's second son, Turgon, and Turgon's cousin Finrod built hidden kingdoms after receiving visions of the Vala Ulmo. Finrod hewed cave caves that became the kingdom of Nargothrond, while Turgon discovered a hidden valley surrounded by mountains, and chose that place to build the city of Gondolin. Because of the secrecy of these places, they were safer from Melkor's armies. Gondolin was especially safe, as Turgon was very careful to keep it a secret, and was one of the last Elven fortresses to fall. After the destruction of the trees and the theft of the Silmarils, the Valar created the moon and the sun; were taken through the sky on ships. At the same time, the men awoke; some later came to Beleriand and allied themselves with the elves. Beren, a man who survived the last battle, entered Doriath, where he fell in love with the elf maiden Lúthien, daughter of Thingol and Melian. Thingol believed that no mere man was worthy of his daughter, and set a seemingly impossible price for his hand: one of the Silmarils. Fearlessly, Beren set out to get a jewel. Lúthien joined him, though he tried to dissuade her. Sauron, Melkor's powerful servant, imprisoned Beren, but with Lúthien's help escaped. Together they entered Melkor Fortress and stole a Silmaril from Melkor's crown. Astonished, Thingol accepted Beren, and the first union of Man and although Beren was soon mortally wounded and Luthien died of pain. Although the fate of man and elf death would sink the couple forever, she persuaded the Vala Commands to make an exception for them. He gave his life back to Beren and allowed Lúthien to renounce his immortality and live as a mortal in Middle-earth. Thus, after they died, they would share the same fate. The Noldors were emboldened by the couple's feat and attacked Melkor again, with a large army of elves, dwarves and men. But Melkor had secretly corrupted some of the men. So the elf host was completely defeated. However, many men remained loyal to the elves. None received more honor than the Hurin and Huor brothers. Huor died in battle, but Melkor captured Húrin, and cursed him to see the fall of his relatives. Húrin's son, Turin Turambar, was sent to Doriath, leaving behind his mother and unborn sister in the kingdom of his father (who was invaded by the enemy). Turin achieved many great actions of value, the greatest was the defeat of the dragon Glaurung. Despite his heroism, however, Turin fell under Melkor's curse, which led him to unintentionally murder his friend Beleg and marry and impregnate his sister Nienor, who had lost his memory through Glaurung's enchantment. Before his son was born, the dragon raised the enchantment. Nienor took his life. Upon learning of the truth, Turin threw herself on her sword. The destruction of Beleriand, as told in Quenta Silmarillion, and the fall of Nuú and the change of the world, as said in Akallab-t Huor's son, Tuor, became involved in the fate of the hidden kingdom of Noldorin of Gondolin. He married Idril, daughter of Turgon, Lord of Gondolin (the second union between elves and men). When Gondolin fell, betrayed from within by King Maeglin's treacherous nephew, Tuor saved many of its inhabitants. All the kingdoms of the elves in Beleriand eventually fell, and the refugees fled to a sea refuge created by Tuor. The son of Tuor and Idril Celebrindal, Erendil the Middle Elf, he was promised to Ewing, she herself descended from Beren and Lúthien; Ewing brought Erendil the Silmaril of Beren and Lúthien; the jewel allowed Erendil to cross the sea to Aman to seek help from the Valar. The Valar forced, attacking and defeating Melkor and completely destroying Angband, although most of Beleriand sank into the sea, and expelled Melkor from Arda. This ended the First Age of Middle-earth. The last two Silmarils were captured by their surviving sons, Maedhros and Maglor. However, because of all the wrongdoings the brothers had committed in their quest to win the Silmarils, they were no longer counted worthy to receive them, so the Silmarils burned their hands. With anguish, Maedhros committed suicide by jumping into a fiery abyss with his Silmaril, while Maglor threw his to the sea and spent the rest of his days wandering the shores of the world, singing his pain. Erendil and Elwing had two Elrond and Elros. As descendants of immortal elves and mortal men, they were given the choice of which lineage to belong to: Elrond chose to be an elf, his brother a man. Elros became the first king of Numenor and lived until he was 500 years old. Akallab-teth (The Fall[T 4]) comprises about 30 pages, and recounts the rise and fall of the island kingdom of Numenor, inhabited by the Dúnedain. After Melkor's defeat, the Valars gave the island to the three loyal houses of the men who had helped the elves in the war against him. Through the favor of the Valar, the Dúnedain were granted wisdom and longer power and life, beyond that of other Men. In fact, the island of Numenor was closer to Aman than to Middle-earth. The fall of Numenor came through the influence of the corrupt Maia Sauron, Melkor's main maid, who rose during the Second Ages and tried to conquer Middle-earth. The Numenreans moved against Sauron. They were so powerful that Sauron sensed that he could not defeat them by force. He turned himself in to be taken as a prisoner to Numenor. There he quickly caught the king, Ar-Pharazon, ingesting him to seek the immortality that the Valars had apparently denied him, stoking the envy that many of the Nomen had begun to sustain against the elves of the West and the Valar. The people of Numenor struggled to prevent death, but when only weakened them and accelerated the gradual decline in their lifespan. Sauron urged them to wage war against the Valars to seize the immortality that denied them. Al-Farzan raised the most powerful army and fleet Norum had ever seen, and sailed against Aman. The Valar and the Elves of Haman, afflicted by their betrayal, asked Ilúvatar for help. When Al-Pharazan landed, Ilúvatar destroyed his forces and sent a great wave to submerge Numenor, killing all but those Noons who had remained loyal to the Valars. The world was remade, and Aman was removed beyond Uttermost West so that men could not sail there to threaten him. Sauron's physical manifestation was destroyed in the ruin of Numenor. Like Maia, his spirit returned to Middle-earth, though he could no longer take the right form he once had. The Noenoreal souls reached the shores of Middle-earth. Among these survivors were Elendil, their leader and descendant of Eilros, and their sons Isildur and Anárión, who had saved a seedling from the white tree of Numenor, the ancestor of Gondor. They founded two kingdoms: Arnor in the north and Gondor in the south. Elendil reigned as Supreme King of both kingdoms, but committed gondor's rule in conjunction with Isildur and Anarion. The power of the kingdoms in exile was greatly diminished from Thatenor's, but very great it seemed to men Middle-earth. Of the Rings of Power and the Third Age The final section of the book, which comprises 20 pages, describes the events that take place in Middle-earth during the Second and Third Ages. In the Second Age, Sauron resurfaced in Middle-earth. The Rings of Power were forged by Elves led by Celebrimbor, but Sauron secretly forged A Ring to control others. War broke out between the peoples of Middle-earth and Sauron, culminating in the War of the Last Covenant, in which the remaining elves and Noreos came together to defeat Sauron, ending the Second Age. The Third Age began with the vindication of the One Ring by Isildur after Sauron's overthrow. Isildur was ambushed by orcs and killed in the Gladden Fields soon after, and the One Ring was lost on the Anduin River. This section also provides a brief overview of the events that lead to and take place in The Lord of the Rings, including the decline of Gondor, sauron's resurgence, the White Council, Saruman's betrayal, and Sauron's final destruction along with the One Ring, which ends the Third Age. Concept and creation The development of the Tolkien text began working on the stories that would become The Silmarillion in 1914,[T 6] with the intention of becoming an English mythology that would explain the origins of English history and culture. [T 7] Much of this first work was written while Tolkien, then a British officer returned from France during World War I, was hospitalized and on sick leave. [T 8] He completed the first story, The Fall of Gondolin, in late 1916. [T 9] He called his collection of nascent stories The Book of Lost Tales. [T 3] This became the name of the first two volumes of The History of Middle-earth, which include these early texts. The stories use the narrative device of a sailor named Eriol (later versions, an Anglo-Saxon named Eärendil) who finds the island of Tol Eressá, where the elves live; and the elves tell him their story. [T 10] However, Tolkien never completed The Book of Lost Tales; He left him to compose the poems The Layman of Leithian and The Layman of the Sons of Húrin. [T 3] The first full version of The Silmarillion was the Sketch of the Mythology written in 1926.[T 11] (later published in Volume IV of Middle-earth History). The Sketch was a 28-page synopsis written to explain the background of Túrin's story to R. W. Reynolds, a friend to whom Tolkien had sent several of the stories. [T 11] From sketch Tolkien developed a more complete narrative version of The Silmarillion called Quenta Noldorinwa[T 12] (also included in Volume IV). The Quenta Noldorinwa was the last version of The Silmarillion that Tolkien completed. [T 12] In 1937. For the success of The Hobbit, Tolkien introduced its publisher George Allen & Unwin to an incomplete but more fully developed version of The Silmarillion called Quenta Silmarillion [T 3] but they rejected the work because it was dark and too Celtic. [T 13] The noldor of asking Tolkien to write a sequel to The Hobbit. [T 13] Tolkien began reviewing The Silmarillion, but soon turned to the sequel, which became The Lord of the Rings. [T 14] He renewed his work on The Silmarillion after completing The Lord of the Rings.[T 15] and greatly wanted to publish the two works together. [T 16] But when it became clear that this would not be possible, Tolkien focused all his attention on preparing The Lord of the Rings for publication. [T 17] [T 18] In the late 1950s Tolkien returned to The Silmarillion, but much of his writing of this time cared more about the theological and philosophical foundations of the work than about the narratives themselves. At the time, he had doubts about fundamental aspects of the work dating back to early versions of the stories, and it seems that he felt the need to solve these problems before he could produce the final version of The Silmarillion. [T 15] During this time he wrote extensively on topics such as the nature of evil in Arda, the origin of the orcs, the customs of the elves, nature and the means of the elf renaissance, the flat world and the history of the Sun and Moon. [T 15] In any case, with one or two exceptions, he made few changes to the narratives during the remaining years of his life. [T 15] Posthumous publication For several years after his father's death, Christopher Tolkien compiled a Silmarillion narrative. He tried to use his father's last writings and maintain as much internal consistency (and consistency with The Lord of the Rings) as possible, given the many contradictory drafts. [T 19] [T 1] As explained in The History of Middle-earth, he relied on numerous sources for his narrative, relying on post-Lord of the Rings works whenever possible, but eventually goes back to the 1917 Book of Lost Tales to complete parts of the narrative that his father had planned to write but never addressed. In a later chapter of Quenta Silmarillion, From the Ruin of Doriath, which had not been touched since the early 1930s, he had to build a narrative practically from scratch. [T 20] The final result, which included genealogies, maps, an index, and the first list of elvish words published in history, was published in 1977. Due to Christopher's extensive explanations (in The History of the Middle-earth) of how he compiled the published work, much of The Silmarillion has been debated by readers. Christopher's task is generally accepted as very difficult given the state of his father's texts at the time of his death: some critical texts were no longer in the possession of the Tolkien family, and Christopher's task forced him to rush through much of the material. Christopher in later volumes of The History of Middle-earth many divergent ideas that do not agree with the published version. Christopher Tolkien has suggested that, if he had taken longer and had to all the texts, he could have produced a substantially different work. In his foreword to The Book of Lost Tales 1 in 1983, he wrote that by its posthumous publication almost a quarter of a century later the natural order of presentation of the entire 'Matter of Middle-earth' was reversed; and it is certainly debatable whether it was prudent to publish in 1977 a version of the main legendary that presents itself and claiming, so to speak, that it is self-explanatory. The published work has no 'framework', no suggestion of what it is and how (within the imagined world) it came. This now I think it was a mistake. [3] In October 1996, Christopher Tolkien commissioned illustrator Ted Nasmith to create full-screen full-screen artwork for the first illustrated edition of The Silmarillion. It was published in 1998, and followed in 2004 by a second edition with additional corrections and artwork by Nasmith. [4] During the 1980s and 1990s, Christopher Tolkien published most of his father's Middle-earth writings as the 12-volume series The History of Middle-earth. In addition to the source material and numerous drafts of various portions of The Lord of the Rings, these books largely expand on the original material published in The Silmarillion, and in many cases differ from it. There is much to be reviewed by Tolkien, but he only sketched in notes, and some new texts emerged after the publication of The Silmarillion. These books also make clear how unfinished the later parts of The Silmarillion really were: some parts were never rewritten after the first versions in Lost Tales. Influences Main article: Influences of J. R. R. Tolkien El Silmarillion is a complex work that exhibits the influence of many sources. A great influence was the Finnish epic Kalevala, especially the story of Kullervo. The influence of Greek mythology is also evident. The island of Numenor, for example, is reminiscent of Atlantis. [T 21] This, however, Tolkien later described in a letter to Christopher Bretherton as simply a curious opportunity. Greek mythology also colors the Valar, who borrow many attributes from the Olympic gods. [5] The Valar, like the Olympians, live in the world, but on a high mountain, separated from mortals. [6] But the correspondences are only approximate; the Valars also contain elements of Norse mythology. Several of the Valar have characteristics that resemble several lords, the gods of Asgard. [7] Thor, for example, physically the strongest of the gods, can be seen both in Oromó, who fights Melkor's monsters, and in Tulkas, the physically strongest of the Valar. [8] Manwá, the head of the Valar, exhibits some similarities to Father All. [8] Tolkien also said that he saw the Maia Olórin (Gandalf) as an oddiant tramp. [T 22] The influence of the Bible and the traditional Christian narrative are seen in El Silmarillion in conflict Melkor and Eru Ilúvatar, a parallel of Lucifer and God's polarity. [9] In addition, The Silmarillion speaks of the creation and fall of the elves, as Genesis speaks of the creation and fall of Man. [10] As with all of Tolkien's works, The Silmarillion allows space for later Christian history, and a draft even has Finrodrod speculating about the need for the final incarnation of Eru (God) to save humanity. [T 23] Medieval Christian cosmology shows its influence especially on the account of the creation of the universe as the manifestation of a kind of song sung by God with which angels harmonize until the fallen angel introduces discord. St. Augustine's writings on music, as well as the extensive medieval tradition of divine harmony -- more familiar to us today in the

