

MYTHPRINT

The Monthly Bulletin of the Mythopoeic Society

Vol. 42 No. 2

February 2005

Whole No. 275



MYTHPRINT

The Monthly Bulletin of the Mythopoeic Society

Vol. 42 No. 2

February 2005

Whole No. 275

Table of Contents

Tolkien 2005 / Mythcon 36 Call for Papers 3

Report: Tolkien Forever 2005 – 113th Birthday Bash (Bonnie Callahan) 4

Obituary: Humphrey Carpenter (David Bratman) 6

Letter to *Mythprint* 7

Activity Calendar 8

Book Reviews

War and the Works of J.R.R. Tolkien by Janet Brennan Croft (David Bratman) 10

A Field Guide to Narnia by Colin Duriez (Donald T. Williams) 11

The Origins of Tolkien's Middle-earth for Dummies by Greg Harvey (J.J. Schultz, II) ... 11

Translating Tolkien: Text and Film, ed by Thomas Honegger (Janet Brennan Croft) ... 12

C.S. Lewis: Always a Poet by Roland M. Kawano (Joe R. Christopher) 13

Illustrations

Cover: "Wizard of Night" by Sue Dawe © 2005

Incidental art: "Gargoyle" © Sue Dawe (p. 5)

Tolkien 2005 logo © 2004: Tony Curtis FSSI (lettering); Mike Johnson & the Tolkien Society (drawing); Alex Davidson & the Tolkien Society (composition) (p. 3)

Editorial Address:

(Send materials for publication, letters, comments, etc.)

Eleanor M. Farrell, Editor



Subscriptions & Back Order Information:

See inside back cover

Mythopoeic Society Information:

Edith Crowe, Corresponding Secretary



DEADLINES for receiving material for each issue of *Mythprint* are the 1st of the preceding month (eg, March 1st for the April issue).

Call for Papers

Mythcon XXXVI

at

Tolkien 2005: The Ring Goes Ever On

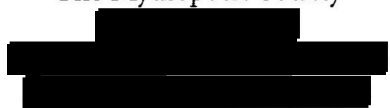
Mythcon XXXVI will take place at Tolkien 2005: The Ring Goes Ever On [REDACTED], a worldwide gathering of Tolkien readers and enthusiasts, students of Tolkien's writings and artists responding to those writings, performers, actors and adapters; collectors and curators; bibliographers and philologists; established academics, new researchers and creative writers; journalists, publishers, biographers, commentators and film-makers. Tolkien 2005/Mythcon XXXVI will be at Aston University in Birmingham, England, from August 11-15, 2005.

The Mythopoeic Society, as a participating organization in the Tolkien 2005: The Ring Goes Ever On conference, encourages submissions intended for a variety of audiences: academic and literary critical contributions are welcome, as are responses aimed more broadly at the wide diversity of Tolkien readers and filmgoers. Contributions should combine sound scholarship with accessibility.

The Mythopoeic Society invites paper and panel proposals for our sponsored program tracks during the conference, especially papers on Tolkien and the other Inklings, authors responding to Tolkien, and Tolkien and recent fantasy literature. More general Tolkien topics will also be considered. Individual papers should be suitable for oral presentation within 30 minutes. Panels should include three/four presenters in a time limit of 75-90 minutes. Papers chosen for presentation at the conference may be submitted to *Mythlore* [REDACTED], the refereed journal of the Mythopoeic Society, for consideration for publication. All submissions to *Mythlore* must conform to the *MLA Style Manual* (2nd ed).

Paper abstracts (250 word maximum), along with contact information, should be sent to the Papers Coordinators (e-mail is preferred) by 31 March 2005. Please include your AV requests and the projected time needed for your presentation.

Edith Crowe and Eleanor Farrell, Mythcon 36 Papers Coordinators
The Mythopoeic Society



Report: Tolkien Forever 2005 – 113th Birthday Bash

by Bonnie Callahan

Via a reunion at Loscon with a longtime animation industry friend we'd lost touch with over 12 years ago, my husband Tim and I were hooked up with the circle of fans making up **TheOneRing** and **Tolkien Forever**. Our colleague, Debbie Hayes, specializes in portraying a pointy-eared Frodo with fellow players in hilarious sketches at cons. When we knew her, I never would've imagined her in this role. She's a jolly lady, an incredible cartoonist, and now, a highly successful hobbit!

We met with her fellows at the Cat and Fiddle Pub in Hollywood to toast Tolkien's birthday and pay homage. Bits of melba toast were distributed to one and all for the toast itself. After good eats and drinks, folks shared their personal experiences in coming to Tolkien's work in a format that one suggested reminded him of a twelve step program: "I'm Prunella." "Hi Prunella! Welcome!"

Cathy, of the OneRing group, grew up on Gondor Street in a subdivision in Orange County that had Tolkien-themed street names, including "Sauron Court." I told her I had visited in 1977 and the latter road was a mere dirt path. (I think some developer named it not knowing its significance, and it was later eliminated.) She went on to develop her interest in the epic due to discovering where those names had originated!

I listened to the narratives, keeping in mind what I'd told my Mythopoeic colleagues over the years; "Even if we don't agree with the execution of the films on many points (maybe believe they should never have been made), I predict they will wake up a new generation of fans to the miraculous work of Tolkien—people who might never have heard of him otherwise. Film fans may remain fannish, or move further, into academia or creation on their own. This can only be

a good thing!"

I still feel this is the case. Fans have repeatedly declared, "These books changed my life!" They have become writers, artists, academics, creative and spiritual participants in our society. Here's a sampling of anecdotes from various speakers:

"I did book reports in first grade on *The Lion, The Witch, and the Wardrobe*, and *The Hobbit* ... My parents played tapes of *The Hobbit* for us during vacations ... We were a Tolkien-weird family ... We would dress up for Halloween, meet another kid who would say, "I'm a pirate, what are YOU?" "We're Elves!" "Get AWAY!"

And this from an elf of only 15:

"I read the comic strip *Foxtrot*, about Jason being into *The Lord of the Rings*, and got inspired. My mother read me Shakespeare but not Tolkien, and wasn't going to let me see the *Fellowship* film because it was rated PG-13. I read the books, finally saw the films, and now I've been inspired to write!"

Several celebrants at the event claimed that it gave them something to be, something to do with their lives. Many read Tolkien at age 12 or earlier, savored it in isolation until the films connected them with kindred spirits. Others were introduced to the literature by the films—and not just Jackson's films. One fan, born in 1974, was pulled into the world by the Bakshi film at age 5, and overcame the limitations of dyslexia through her interest in it.

Ted Nasmith was a guest of honor, being in town for TheOneRing convention. He spoke of his career, moving from being a student of automotive illustration and doing SF art until his sister suggested he read *The Lord of the Rings*. It set him on an entirely different course; he felt as if he were experiencing long-forgotten memories from childhood. He abandoned the field of tech-

nical art entirely, which he says kept him out of a lot of trouble, as illustration in automotive art was going out of style.

When he saw the early Tolkien calendars he was deeply moved to start painting a line of illustrations with an eye to submission for that market. In the meantime he earned a living as an architectural renderer. Tolkien had become his true passion. He connected with the British Tolkien society and was warmly embraced. Because of the films he has connected with a worldwide fan base he cherishes.

Of course, your humble author claims Tolkien as a Fairy Godfather. My entire life since 1966, and all of its, gifts, have been enlarged by his influence. Who could ask for more?

• • •

Tolkien Forever, a chapter of the Official Lord of the Rings Fan Club and a smial of the Tolkien Society, is a Yahoo! Group (internet discussion list) for Tolkien fans in the Los Angeles/Southern California area. Relevant URLs:

████████████████████
www.tolkiensociety.com

www.theonering.net



2005 Mythopoeic Awards

Deadline for Submissions: 28 February 2005

All members of the Mythopoeic Society are invited to join the committees which choose the Society's annual Fantasy and Scholarship awards, and/or to nominate books. Full information can be found on the MythSoc web site, as well the January issue of *Mythprint*. The 2005 awards will be presented during Mythcon XXXVI, to be held as part of the Tolkien 2005 Conference in Birmingham, England, from August 11–14, 2005. All requests, queries, and nominations should be sent to the awards administrator: Eleanor M. Farrell, ██████████ ██████████ ██████████

Obituary: Humphrey Carpenter

1946–2005

Humphrey Carpenter, the first leading literary historian of the Inklings, died at the age of 58 on January 4, 2005, after a long illness. He had been born and educated in Oxford, where his father, Harry, was the Anglican bishop who reluctantly turned down C.S. Lewis's petition to have a church-approved wedding to the divorced Joy Davidman. In the late 1960s and early 1970s the younger Carpenter was a producer for BBC radio, in which capacity he met J.R.R. Tolkien.

Carpenter first came to the attention of Inklings readers in 1977 with his authorized biography of Tolkien, a book that immediately impressed most readers. As a pioneering work on the subject, it had a number of what turned out to be factual errors, and later research has led to changes in our understanding of details of Tolkien's life, but what's amazing is how well the book has held up over the years. It is still the standard full biography of Tolkien, not just because of the inadequacy of successors, but because of how well Carpenter captured the spirit and intellect of the man. His picture of what drove and interested Tolkien was impeccable, and his bibliography announced many previously unknown early Tolkien publications. Carpenter's book led the one previously-published Tolkien biographer to hastily overhaul his work, and all subsequent biographical chapters in critical books on Tolkien have been summations of Carpenter.

This book was followed the next year by *The Inklings*, a history of the group including biographies of its principal figures. As biography, the book was perhaps less successful: Carpenter found C.S. Lewis's and Charles Williams's idiosyncracies more puzzling than Tolkien's, and didn't really have the measure of the men. But as a group history it was at least as influential a work as the earlier book. The research was again

meticulous and confident, and laid out many facts and relationships that had not been known, as well as establishing a definitive list of 19 canonical Inklings. For this book, Carpenter was given the Mythopoeic Scholarship Award. His view that the Inklings were essentially a miscellaneous collection of disparate men has had to be either accepted or responded to by all subsequent critics.

By this time Carpenter was accepted as the leading scholarly authority on Inklings biography, but he did not wish to be tied to this subject. After editing Tolkien's letters in 1981 with the assistance of Christopher Tolkien, he mostly abandoned the field, agreeing only occasionally to speak on Tolkien or the Inklings, and once writing a radio dramatization script depicting Tolkien as nothing more than an absent-minded coot.

Instead, Carpenter parlayed his early work into a successful career as a leading modern literary biographer and historian. His first major subsequent publication, and to my taste his finest book of all, was a rich and lucid 1980 biography of W.H. Auden, a man with some connections with the Inklings. Subsequent books ranged further afield and varied more in quality. Besides individual biographies of figures ranging as far as Ezra Pound, Benjamin Britten (the composer), and Robert Runcie (Archbishop of Canterbury), he wrote a number of histories of literary movements in the tradition of his Inklings book. These included histories of the "Angry Young Men" literary movement of the 1950s (again including an Inklings figure, John Wain) and the 1960s British satirists, a group biography of the Evelyn Waugh circle, and a history of the Oxford University Dramatic Society. Carpenter also maintained a continuing interest in children's literature. He contributed to the

Letter to *Mythprint*

from John Rateliff
Kent, WA

field himself with a series of fantasies about a bumbling wizard called Mr. Majeika, compiled (in collaboration with his wife Mari Pritchard) a reference book, *The Oxford Companion to Children's Literature* (1984), and wrote a critical-biographical book on the Golden Age of English children's literature from Carroll to Milne, *Secret Gardens* (1985).

In his later years Carpenter's writing was not always at its best, but when it was at its best his lucidity and capacity for deploying insights entertainingly was unsurpassed. Even if one disagreed with his interpretations, he could express them well. My favorite of all Carpenter comments appears in *Geniuses Together* (1987), a history of the American writers in Paris in the 1920s. In a footnote, he observes that Ernest Hemingway is believed to have written most of his fiction while mildly drunk, adding that it appears to come across best if the reader is in a similar condition.

I assume you've heard the sad news about Humphrey Carpenter's sudden death. While I disagree with Carpenter on many specifics, particularly in his later work, I think his [J.R.R. Tolkien] biography is an excellent piece of work that holds up very well indeed. I'll always remember his going out of his way to help me navigate the rather byzantine entry hurdles to the Bodleian on my first visit, and watching him direct a children's play (a rather bizarre version of *Oz*, focusing more on the Wicked Witch and her punker sidekick than on Dorothy) on my second visit to Oxford. If you've never checked out his little book *Guests and Hosts*, give it a try sometime—v. amusing.

David Bratman



Activity Calendar

Matthew Winslow, Discussion Group Secretary

[REDACTED]

Prospective Groups

CALIFORNIA

San Diego: LOTHLORIEN

Linda Sundstrom, [REDACTED]

CONNECTICUT

Southington: FANTASTIC WORLDS

Bill Pierce, [REDACTED]

FLORIDA

Tampa Bay: HOBBITON

Paul S. Ritz, [REDACTED]

North Central Florida: ERYN GALEN

B.L. McCauley, [REDACTED]

ILLINOIS

Peoria: THE FAR WESTFARTHING SMIAL

Mike Foster, [REDACTED]

February: *The Annotated Hobbit*, edited by Douglas

A. Anderson, Chapters 7 and 8

March: Chapters 9 and 10

INDIANA

Central Indiana: CERIN AMROTH

Ellen Denham, [REDACTED]

MICHIGAN

Julie Bailey, [REDACTED]

Chartered Groups

CALIFORNIA

Los Angeles/Pasadena: MYDGARD

Lee Speth, [REDACTED]

February: *Thomas the Rhymer* by Ellen Kushner

San Francisco Bay Area: KHAZAD-DUM

Amy Wisniewski & Edith Crowe, [REDACTED]

February: *Tooth and Claw* by Jo Walton

March: *Alphabet of Thorn* by Patricia A. McKillip

April: *Fudoki* by Kij Johnson

May: *The Hollow Kingdom* by Clare Dunkle

June: *The Lord of the Rings* by J.R.R. Tolkien

COLORADO

Denver area: FANUIDHOL ("CLOUDY HEAD")

Patricia Yarrow, [REDACTED]

DISTRICT OF COLUMBIA

Washington & Suburbs: KNOSSOS

Mimi Stevens, [REDACTED]

HAWAII

Oahu: SAMMATH NAUR

Steve Brown, [REDACTED]

February: *The Rule of Four* by Caldwell & Thompson

March: *Wicked* by Gregory Maguire

April: *The Knight* by Gene Wolfe

June: *Jonathan Strange & Mr. Norrell* by Susanna Clarke

IOWA

Decorah: ALFHEIM

Doug Rossman, [REDACTED]

LOUISIANA

Baton Rouge: ROKE

Sally Budd, [REDACTED]

MICHIGAN

Ann Arbor area: GALADHREMMIN-ENNORATH

Dave & Grace Lovelace, [REDACTED]

[REDACTED]

MINNESOTA

Minneapolis-St. Paul: RIVENDELL

David Lenander, [REDACTED]

February: *The Return of the King Extended Edition*
(DVD of Peter Jackson film)

March: The works of Terry Pratchett (at Minicon)

NEVADA

Reno: CRICKHOLLOW

Joanne Burnett, [REDACTED]

NEW YORK

New York: HEREN ISTARION

(*THE NEW YORK TOLKIEN SOCIETY*)

Anthony Burdge & Jessica Burke, The New York
Tolkien Society, [REDACTED]

OREGON

Mid-Willamette Valley Area

Donovan Mattole, [REDACTED]

Feb.: *The Book of the Dun Cow* by Walter Wangerin

March: *The Sparrow* by Mary Doria Russell

April: *Descent into Hell* by Charles Williams

May: *Prose Edda: Tales from Norse Mythology*

Portland: BYWATER INKLINGS

For more information, contact DG Secretary

PENNSYLVANIA

Lancaster Area: C.S. LEWIS AND FRIENDS

Neil Gussman, [REDACTED]

SOUTH CAROLINA

Columbia: THE COLUMBIA C.S. LEWIS SOCIETY

Nina Fowler, [REDACTED]

WASHINGTON

Seattle: MITHLOND

Matthew Winslow, [REDACTED]

February: *Jonathan Strange & Mr. Norrell* by Susanna
Clarke

March: *Tolkien on Film: Essays on Peter Jackson's The
Lord of the Rings*, ed. by Janet Brennan Croft

WISCONSIN

Milwaukee: THE BURRAHOBBITS

Jeffrey & Jan Long, [REDACTED]

Special Interest Group

THE ELVISH LINGUISTIC FELLOWSHIP

Carl Hostetter, [REDACTED]

Newsletter, *Vinyar Tengwar*. Journal, *Parma
Eldalamberon*. Christopher Gilson, [REDACTED]

Correspondence Groups

BUTTERBUR'S WOODSHED (general fantasy)

Diane Joy Baker, [REDACTED]

March: *The Knight / The Wizard* by Gene Wolfe

May: 2005 Mythopoeic Fantasy Award nominees

ONCE UPON A TIME (children's fantasy)

Laura Krentz, [REDACTED]

Online Discussion Groups

MYTHSOC E-LIST

Society activities and general book-related discussion.

Sign up: [REDACTED] or contact

Joan Marie Verba: [REDACTED]

COINHERENCE

Online discussion of Charles Williams

David Davis: [REDACTED]

Book Reviews

JANET BRENNAN CROFT, *War and the Works of J.R.R. Tolkien*. Westport: Praeger, 2004. ISBN 0-313-32592-8, hc, 175 pp., \$64.95.

Janet Croft has attended Mythcons for several years now, often bearing a lucid paper on some aspect of *The Lord of the Rings* and war. This book is a thorough survey of this important topic: it's better organized and lengthier than the discussion in Matthew Dickerson's *Following Gandalf* (for Dickerson covers other matters as well), and focuses specifically on *The Lord of the Rings* (and, to an extent, *The Hobbit*) where John Garth's *Tolkien and the Great War* addresses Tolkien's biography and his very early works. Croft's book makes a good companion to these (both were unavailable to her when she wrote).

Croft begins with a question others have asked: how did living through two world wars—serving in one of them and seeing his sons in the other—affect Tolkien's writing? Her answer goes far beyond crude A-Bomb parallels or noticing that the Dead Marshes look like the fields of Flanders. Starting with the observation that “there is a Tolkien-sized hole running through” Paul Fussell's study of World War I literature, *The Great War and Modern Memory*, Croft systematically reviews the themes Fussell finds in that literature—pastoral longing, a sense of national character, even the vulnerability of nakedness—and shows how Tolkien applied them in his own way. This shows, better than anyone has done before, exactly how *The Lord of the Rings* really is a response to World War I in the same way that many realistic 1920s novels are: it's merely delayed and with a different setting. Croft looks similarly at post-World War II literature and finds much less similarity to Tolkien's work, but does see reflections of his parental concern for his sons. What Croft does not fully explain, though she explores it, is why Tolkien framed his literary response as heroic romance, and rejected the ironic and cynical


mode of almost all other writers.

Two chapters on military leadership and battle tactics in *The Lord of the Rings* and *The Hobbit* are far from picayune, for Croft always relates them to the moral principles that are foremost in Tolkien's work. One such point is that in Tolkien a virtuous general always leads his troops and takes the greatest danger on himself. Croft understands that it would have been strategically foolish, as well as cowardly, for Gandalf to have failed to take on the Balrog—something that Dickerson doesn't grasp. And Croft shows how there are many moral points in Tolkien's work that Peter Jackson fails to grasp. Such observations will have to be staples of Tolkien scholarship from now on, so we'd best get used to them.

The book begins with an argument for the importance of war in literature, a summary of Tolkien's personal experience in and with war, and a caution on past misinterpretations, notably the mutually exclusive (and both wrong) claims that Tolkien glorified war and that he was a pacifist. The book concludes with a chapter on Tolkien's attitudes towards war outside his fiction: his acceptance of Christian just war doctrine, his experience with shell shock, and so on.

There are some small factual errors—for instance, like Denethor, Croft occasionally forgets that the Stewards of Gondor are not kings—but none of them affect the thesis. And she introduces quotes from other scholars with the phrase “As so-and-so says” so often that she begins to sound like Gaffer Gamgee. But the book is so lucidly argued that it carries the reader past such stiffness in the prose. Throughout, the author integrates examples together instead of merely laying them out point by point. A study of Tolkien must begin with a scholar who understands his work, and Janet Croft understands Tolkien.

Reviewed by David Bratman



COLIN DURIEZ, *A Field Guide to Narnia*. Downers Grove, IL: InterVarsity Press, 2004. ISBN 0-8308-3207-6, tp., 240 pp., \$13.00.

This is a book for people with a particularly strong case of the hobbit's desire "to have books filled with things that they already knew, set out fair and square with no contradictions" (*The Fellowship of the Ring*, p. 27). It appears to be a miscellany of various bits of writing about Narnia that Duriez had in his files, none of which was substantial enough to be a book or original enough to be an article, but which were lumped together under one cover in the fond hope that the result would be more than the sum of its parts.


The first of those parts is called "The Creation of Narnia," though relatively little of it is about any such thing. It consists of yet another summary of Lewis's life, made slightly interesting by a series of photographs of Irish landscapes thought by Duriez to be possible inspirations for Narnian geography; a pedestrian treatment of books Lewis had read which might have given him ideas for Narnia; a discussion of the relation of the *Chronicles* to Christian Orthodoxy and the Christian worldview; and a brief survey of literary features of the books. There is nothing objectionable here, but neither is there anything particularly helpful. The Narnia books are pretty clear sailing. Children read them without any help at all and understand them well, while people who have become such enthusiasts for the books that they go from reading them to studying them and discussing them in print are going to want more depth and insight than Duriez provides.

The next section is entitled "All About The *Chronicles of Narnia*." It gives us completely unnecessary summaries of the stories, an overview of Narnian history and geography, etc.

It contains nothing anyone couldn't learn with much more pleasure from reading the Narnia books themselves. Then there is a lame attempt to relate Lewis's other writings to Narnia, which usually produces one of two reactions: "Duh!" or "That's a bit of a stretch."

We finally come to the last section, one which does at least provide the hobbit's pleasure in books filled with things we already know set out squarely. It is called "The A-Z of Narnia," and is an encyclopedia of Narnian characters, places, events, institutions, and things, from Adam to Zardeenah. This part is actually well done in its kind. Unfortunately, it only covers fifty pages—hence the unfortunate necessity of padding the book with the rest of its contents. If the hobbit's desire is strong enough in you that you will gladly buy 240 pages in order to get fifty, then this book is for you.

Reviewed by Donald T. Williams



GREG HARVEY, *The Origins of Tolkien's Middle-earth for Dummies*. Indianapolis: Wiley Publishing, Inc, 2003. ISBN 0-7645-4186-2, tp, 338 pp., \$19.99.

I was at Barnes and Noble checking out my favorite bookshelf—the one where all the books by or about J.J.R. Tolkien are located, when I spied a *Dummies* book. I thought, "This has to be a mistake, why would someone need a book like that about Middle-earth, and why would someone have written one?" To satisfy my curiosity, I picked it up.

The "Foolish Assumptions" on page 3 of the Introduction sold me. Harvey writes: "I have a few assumptions I make about you as a reader and I urge you to check them out before you check this book out at the cash register." I appreciated the author's suggestion that one read the book or at least see the movies before buying his book.

I have been a fan of Middle-earth since I first read *The Hobbit* and *The Lord of the Rings*. I read *The Silmarillion* in the year it was published. I watched the Bakshi version of *The Lord of the Rings* in the theater, and have since read and collected many of Tolkien's other books and books written about him.

One book in particular that delved deeply into the author's work was *J.R.R. Tolkien: Author of the Century* by Tom Shippey; Greg Harvey's work does the same on a lighter note and without being insulting even for a studied reader. Harvey takes you through the geography, beings, history, languages, themes and mythology of Middle-earth in a structured manner, building up from the basics to the details.

I am not sure someone who has not read Tolkien's books find this guide useful, because it tells the stories only in bits and pieces. Instead it was like taking a refresher course, a nice way to refocus my minds-eye on the characters and events as depicted in the book.

On page 161 Harvey discusses the "Phial of Galadriel" and the battle between Ungoliant and Melkor over the Silmarils. I had never made the connection before that the Phial was similar to a Silmaril, nor did I realize just how long Shelob had actually been around. These kinds of details certainly assist the reader of Tolkien's works with gain a deeper understanding of the stories.

The origins of some of the creatures of Middle-earth, such as the Trolls, are not discussed in depth. In this, the Harvey work somewhat disappointed me. Other creatures such as those in his discussion entitled "On Werewolves, Vampires, Wargs, Wights and Watchers" however, highlighted another weak spot in my memories of *The Silmarillion*.

While, as with others before, Harvey points out how much influence Norse mythology had on Tolkien's works (by pointing out the similarities between the Battle of Morannon and the battle of Ragnorok), he also reminds the reader

that while this source material inspired Tolkien, the author only began there and always made it part of his own mythos.

Something I do not seem to recall others discussing on JRRT's work was "Sex and Gender," which Harvey does in his Chapter 23. He reminds us of the story in *The Silmarillion* about Aredhel and Eöl, and discusses "Middle-earth as a Man's Men's World" and how the Valar chose their gender. There is also a lengthy discussion of how Éowyn and Faramir are examples of "Gender Role Reversal." (I am not sure I agree with his conclusion here, but, to each his own.)

He ends with "The Part of Tens," the book's last three chapters: "Top Ten Battles in the War of the Ring," "Top Ten Online Middle-earth Resources," and "Top Ten Ways the *Lord of the Rings* Books Differ from the Movies."

Although the work is not affiliated or authorized by the Tolkien Estate, it does contribute to the continuing discussion of the Professor's works. It is an entertaining read and a good refresher for any fan.

Reviewed by J.J. Schultz, II



THOMAS HONEGGER, ED. *Translating Tolkien: Text and Film*. Zurich: Walking Tree Publishers, 2004. ISBN 3-9521424-9-2, tp, 243 pp., \$23.60.

This volume of essays contains much that will intrigue those interested in how a work is translated between languages, cultures, and media. While the more linguistically-based articles are not my primary interest in reviewing this volume, several of them offer fascinating insights into the difficulties of cross-cultural translation, accessible even to the relatively monolingual like this reviewer. The editor's own essay sets the stage by examining Tolkien's meta-fictional framework that he was merely translating material from the *Red Book* and other sources, and

mapping some of the languages of Middle-earth onto known languages native to our own world. Rainer Nagel's essay comparing two German translations provides helpful side-by-side translations back into English which support his points very well. Danny Orbach's similar article on two Israeli translations summarizes the advantages and disadvantages of incorporating linguistic forms and mythological references from the target language into the translation, and Richard Sturch lays out the grammatical and metrical problems facing the potential translator of *The Lord of the Rings* into Latin. Mark T. Hooker's comparison of several Dutch translations takes a close look at the translations of several proper names, a theme which is continued in Rainer Nagel's second essay, which draws heavily on Tolkien's own detailed advice to translators. Anders Stenström contributes an article on the long history of Swedish translations of Tolkien's work, beginning with the very first foreign translation of *The Hobbit* in 1947.

In the second half of the collection Peter Jackson's films are evaluated as translations of Tolkien's work. One of Vincent Ferré's points in his essay is that a key difference between the film and the books is the loss of Tolkien's "fiction of authenticity"—the afore-mentioned metafictional assertion that he is merely translating and passing on a pre-existing work—and that this subtly changes the audience's relationship to the story. (Mr. Ferré does misinterpret the significance of Tolkien referring to the author of the early Forrest J. Ackerman film treatment as "Z."—it was not out of "decency" but simply because his name was Zimmerman.) I found Anthony S. Burdge and Jessica Burke's "Humiliated Heroes" to be one of the most interesting essays in the collection. Using Northrop Frye's taxonomy of literary protagonists and styles, they demonstrate how Jackson has, in their opinion, misinterpreted and oversimplified many of Tolkien's characters, particu-

larly Aragorn and Frodo. The essay does suffer from a lack of editing and proofreading but is well worth reading. Øysten Høgset applies critical theories about adaptation to an analysis of Jackson's script, and uses this framework to evaluate Jackson's success in dealing with the key themes of good and evil, free will, duty, and overcoming fear, the basic narrative structure of the three films, and the treatment of action and magic. James Dunning continues the theme of how good and evil are treated in the films, moving into deeper waters such as the depiction of the deep past, providence and serendipity, the randomness of evil, wizards, and prophecy. With the final essay by Alexandra Velten we are back in a more linguistic mode; her article examines the use of Tolkien's own languages in the orchestral scores and other music in the movies.

Overall the collection does suffer from a light editorial hand; there are numerous typographical errors and inconsistencies, and there is no standardization of abbreviations or citation style between essays. An index would also have been desirable. But overall, if you are interested in linguistics and translation issues, this is a valuable selection, and several of the essays on the films are well worth reading.

Reviewed by Janet Brennan Croft



ROLAND M. KAWANO, *C.S. Lewis: Always a Poet*. Lanham, Maryland: University Press of America, 2004. tp, x + 86 pp., \$20.00.

Kawano's study of Lewis's poetry is a relatively short, impressionistic (not New Critical) work; it emphasizes themes and images, and tends toward biographical readings. Four of the chapters appeared earlier, as essays: "The Public Poet," "The Early Poems," "The Nameless Isle: A Metaphor for a Major Change," and "The Queen of Drum." The other four chapters are

one on *Dymer*, two on Lewis's lyrics, and a conclusion. Despite Don W. King's *C.S. Lewis: Poet* appearing in 2001, Kawano does not mention that substantial study, not even to say that his work was largely finished before King's appeared.

The first chapter emphasizes that Lewis wrote poetry aimed at public consumption, not private expression. Kawano offers various parallels (perhaps sometimes rising to the status of reasons), associating the bent with, for example, the English syllabus that Tolkien and Lewis got accepted at Oxford, which stopped the requirements at AD 1830. He also points to Lewis's shift from a self-regard before his conversion to a self-disregard afterwards.

The second chapter, on *Spirits in Bondage*, discusses the two themes of "The Prison House," this world (the first section of poems), and "The Escape" to other, more pleasant worlds (the third section). Although Kawano mentions one of the poems in the second section, his focus is on the thematic opposites. He uses Lewis's essay "De Futilitate" to point to a logical contradiction in the prevailing view of the first section. Kawano sees *Spirits in Bondage* as reflecting Lewis's "search, his passion for a meaningful life, his inability to comprehend ... the Beauty" that caused his yearning.

The chapters on Lewis's narrative poems—*Dymer*, "The Nameless Isle," and "The Queen of Drum"—may be briefly noted here. Kawano, seeing the second two poems written about the time of Lewis's conversion, approaches their content—and *Dymer's*, of an earlier period—as significantly autobiographical on Lewis's part. He also finds motifs from *Spirits in Bondage* in them.

The two chapters on lyrics have different subtitles: "The Lyrics: Into Other Worlds" (ch. 6) and "The Lyrics: Mythology and the Christian Pilgrimage" (ch. 7). Kawano builds a transition from the narrative poems to the lyrics by means of reading "The Donkey's Delight" as Lewis's

acceptance of his lack of great success in poetry. This is clever, and the reading works well.

Kawano lists the four themes he finds in the lyrics as these: "[1] [Lewis's] ability to move into and create other worlds, [2] his constant attempts to balance both image and idea, [3] his specific ideas on mythology, and [4] of course the recognition of the present life as Christian pilgrimage." The readings that follow are a mixed bag. This reviewer thinks Kawano misses of the significance of "timeless" in the next-to-last line of "Re-Adjustment"; and a proofreading error (only one of many in the book) condenses the last two lines of "The Prudent Jailor"—"Stone walls cannot a prison make / Half so secure a rigmarole"—into one line: "Stone so secure as rigmarole." As the climax of his discussion, the quotation doesn't make sense. Kawano offers a good reading of "Reason," but does not indicate that Peter J. Schakel offered a more extended one in *Reason and Imagination in C.S. Lewis* (1984).

Yet good material appears. Kawano illustrates "The Landing" from a passage in *Dymer* to good effect (his reading ultimately contrasts with King's). He offers an excellent reading of "The Magician and the Dryad" (which poem King does not seem to discuss) in terms of man's destruction of nature. (Perhaps Kawano should have added, from *English Literature in the Sixteenth Century*, the underlying relationship between magicians and scientists.) He reaches the delightful conclusion that Lewis's lyric "poetry does not reach the sublime, but it does have a brittle, crunchy quality that keeps the reader awake."

As the second book on Lewis's poetry, Kawano's slim volume is welcome. It certainly is not as valuable as King's discussion, but it has good moments.

Joe R. Christopher



Mythprint is the monthly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. To promote these interests, the Society publishes three magazines, maintains a World Wide Web site, and sponsors the annual Mythopoeic Conference and awards for fiction and scholarship, as well as local and written discussion groups.

Mythopoeic Society Web Site:

www.mythsoc.org

Membership and Subscriptions

Mythopoeic Society membership: \$20/year includes a subscription (postage extra for non-U.S. addresses) to *Mythprint*; basic membership \$10/year without newsletter; either entitles you to members' rates on publications and other benefits.

Postage and Non-member Subscription Rates

	Members	Institutions and non-members
First class U.S.	included	\$20/year
Canada (air)	\$5/year additional for postage	\$25/year
Overseas (air)	\$14/year additional for postage	\$34/year

The number in the upper right corner of your mailing label is the "Whole Number" of the last issue of your subscription. Checks should be made out to the Mythopoeic Society. Foreign orderers should use U.S. funds if possible; otherwise add 15% to the current exchange rate. Back issues of *Mythprint* are available for \$1 each (U.S. postage included)

The Mythopoeic Society also publishes two other magazines: *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature* (subscription \$18/year for Society members, \$4 for a sample issue) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. (\$8/issue).

Subscriptions and back issues of Society publications may be purchased directly through our web site (using PayPal or Discover card), or you may contact:

Mythopoeic Society Orders Department



Submissions for *Mythprint*

Reviews, discussion group reports, news items, letters, art work, and other submissions for *Mythprint* are always welcome. Please contact the editor for details on format, or send materials to:

Mythprint

Eleanor M. Farrell, Editor





The Mythopoeic Society



*Number on label is the whole number of
your final issue.*

This issue of Mythprint is brought to you for free and open access by
the [Mythopoeic Society](#) at the [SWOSU Digital Commons](#).

For more issues of Mythprint go to https://dc.swosu.edu/mythprint/all_issues.html

To join the Mythopoeic Society, go to: <http://www.mythsoc.org/join.htm>

