

1692
04:55:20.600 --> 04:55:24.500
The Mythopoeic Society: start. You'll introduce yourself, please, and off you go.

1693
04:55:25.730 --> 04:55:26.990
Anna Smol: Okay. Thank you.

1694
04:55:29.500 --> 04:55:30.060
The Mythopoeic Society: Oh!

1695
04:55:30.060 --> 04:55:57.910
Anna Smol: Thank you, everyone for having me here. Thank you, Janet, for starting off this discussion of the homecoming. I think we we are all now inspired to work towards getting the rights for the play. I'm glad to be back at Mythcon, if only virtually, and I'm also pleased to announce that the manuscript revisions that I'll be talking about today will be discussed in my forthcoming article in the fall issue of Myth Lore, and I'd just like

1696
04:55:57.910 --> 04:56:14.140
Anna Smol: to before I begin to thank the Tolkien estate for permission to quote from those manuscripts. And, by the way, as you can see on the slide, I am. I'm Professor Emerita, in the Department of English at Mount St. Vincent University, which is in Halifax, Nova Scotia, Canada.

1697
04:56:14.560 --> 04:56:28.960
Anna Smol: All right. Well, it's my impression that most people wouldn't usually think of Tolkien as a playwright, even though his verse drama, the homecoming of Bertnoth, is a unique example of his work in the genre.

1698
04:56:29.190 --> 04:56:55.449
Anna Smol: as Richard West has pointed out, Tolkien's play appears to be his only published drama and his only work of historical fiction as an historical fiction. The play is based on the event recounted in the old English poem, The Battle of Malden, and on historical chronicles that tell us that a battle against Viking invaders took place in 991, with the English, led by the powerful Bertonoff losing the battle.

1699
04:56:55.750 --> 04:57:05.309
Anna Smol: Tolkien takes names and other details from the old English poem, but adds his own interpretation, and creates scenes that take place after the battle.

1700
04:57:05.810 --> 04:57:10.769
Anna Smol: As Richard West has also pointed out, this is Tolkien's only published play.

1701
04:57:10.820 --> 04:57:31.069
Anna Smol: I would argue that it is a unique poetic and dramatic work, a modern alliterative verse play that Tolkien developed over many years in numerous drafts. In its brief 350 lines or so. It is an excellent example of alliterative verse written in the meter of old English poetry. Like the battle of Maldon.

1702

04:57:31.180 --> 04:57:37.760

Anna Smol: It is, as Gavin Foster and I have written in our analysis of the meter, an alliterative tour de force.

1703

04:57:37.950 --> 04:58:04.459

Anna Smol: However, my focus today will be not on the poetic meter, but on the manuscript revisions which reveal that Tolkien imagined this play to be performed on a stage. An examination of some of the manuscript revisions allows us to trace Tolkien's stage directions and his development of different kinds of dramatic presentation, including poetic recitation and Ferian dramas within the play itself.

1704

04:58:05.660 --> 04:58:30.599

Anna Smol: Now, I think there are a number of reasons why we don't often think of Tolkien as a playwright, and today I'd like to talk 1st and very briefly about a couple of factors that steer readers away from thinking of Tolkien as a dramatist. Before I take a look at the play. One of these factors is the attention that medievalists and some Tolkien critics have paid to the essay appended to the play titled

1705

04:58:30.600 --> 04:58:36.900

Anna Smol: Mode, which comments on the battle of Maldon, and has influenced medievalists for decades.

1706

04:58:37.260 --> 04:58:49.470

Anna Smol: The second issue that I want to look at is what Tolkien says about drama in his essay on Fairy Stories, as I think his views on drama expressed there are not as simple as some people make them out to be.

1707

04:58:49.770 --> 04:59:01.170

Anna Smol: I would then like to go into an examination of the stage directions that we find in his manuscript drafts of the play, including directions for conversation, action, poetic recitations.

1708

04:59:01.470 --> 04:59:13.109

Anna Smol: And finally, I would like to talk about how Tolkien stretches his own idea about drama by creating fairy and dramas for his character and for his audience.

1709

04:59:14.220 --> 04:59:37.100

Anna Smol: Now, one of the reasons attention has been diverted from Tolkien's drama is that short essay over mode that follows the play in an unusual move. The play was published in a scholarly journal, essays and studies in 1,953 in typical fashion. Tolkien had been drafting and revising the homecoming, possibly as early as 1,931 or earlier.

1710

04:59:37.160 --> 04:59:56.209

Anna Smol: when he was due to submit something to essays and studies, as he had promised to do, he sent them the homecoming. But to make it more suitable, a submission for an academic journal, Tolkien added the short essay at the end, and the manuscript evidence suggests that it might have been a last minute addition

1711

04:59:56.290 --> 05:00:15.510

Anna Smol: and even a last minute composition. In this essay he translates the word over mode in the battle of Maldon as overmastering pride, and discusses the actions of leaders and subordinates in the battle of Malden, Beowulf and Sir Gawain and the Green Knight Tolkien admits that he felt that just

1712

05:00:16.730 --> 05:00:18.739

Anna Smol: is there? Is there a problem.

1713

05:00:19.260 --> 05:00:20.180

The Mythopoeic Society: No go ahead!

1714

05:00:22.340 --> 05:00:38.090

Anna Smol: Tolkien admits that he felt that just submitting a play was insufficient for an academic journal, so he writes to merit a place in essays and studies. It must, I suppose, contain at least by implication, criticism of the matter and manner of the old English poem or of its critics.

1715

05:00:38.610 --> 05:00:57.610

Anna Smol: It turns out that Tolkien's criticism of the much vaunted Northern heroic spirit being never quite pure, evident in Bertnell's pride and flawed character in the battle of Malden, became the focus of medievalists for decades, diverting attention from the play that precedes it.

1716

05:00:57.770 --> 05:01:10.530

Anna Smol: As Tom Shippey remarked in a 1981 edition of the Battle of Malden. Almost 30 years after Tolkien's essay was published, the Tolkien view was utterly dominant.

1717

05:01:10.590 --> 05:01:20.459

Anna Smol: and in the field of Tolkien's study several critics have productively applied Tolkien's views on Malden, and heroism and pride to their readings of texts like the Lord of the Rings.

1718

05:01:21.270 --> 05:01:50.630

Anna Smol: I think that another reason that Tolkien isn't given enough credit as a playwright is that his statements on drama in the essay on Fairy stories have been generalized as if they apply to all drama as a genre, and his biographer, Humphrey Carpenter, downplays Tolkien's interest in drama, stating that he quote despised drama and quote. He was not enthusiastic about drama as an art form, considering it to be tiresomely anthropocentric and therefore restricting.

1719

05:01:50.940 --> 05:02:06.159

Anna Smol: So let's take a closer look at these terms. In Appendix F of unfairy stories, where Tolkien compares genres, he writes, drama is anthropocentric fairy story, and fantasy need not be.

1720

05:02:06.480 --> 05:02:11.970

Anna Smol: I find nothing in the tone or content to suggest that Tolkien thought drama tiresome.

1721

05:02:12.230 --> 05:02:29.399

Anna Smol: He's explaining his view that fantasy is not suitable for dramatic presentation. Not that drama in general is to be despised. He concludes this appendix by positing that drama cannot well cope with either a scientific subject or a fairy story. It must be about human beings

1722

05:02:29.550 --> 05:02:44.720

Anna Smol: thus giving us an insight into why Tolkien did not write any plays about Middle Earth, as he was preoccupied with developing his fantasy world, which did not, which he did not consider appropriate subject matter for the dramatic genre.

1723

05:02:45.940 --> 05:02:55.269

Anna Smol: Now, to give Carpenter his due, it is true that Tolkien found drama to be restricting when compared to literature, or what he calls true literature.

1724

05:02:56.080 --> 05:03:03.590

Anna Smol: In Appendix E. Of on Fairy Stories. Tolkien discusses the pictorial arts in which he includes includes drama.

1725

05:03:03.710 --> 05:03:17.230

Anna Smol: He compares what he calls true literature. With these pictorial arts, pointing out that such art imposes one visible form, whereas literature works from mind to mind, and is thus more progenitive.

1726

05:03:17.470 --> 05:03:33.129

Anna Smol: Tolkien goes on to explain, should the story say he ate bread? The dramatic producer or painter can only show a piece of bread according to his taste or fancy, but the hearer of the story will think of bread in general, and picture it in some form of his own.

1727

05:03:35.700 --> 05:03:41.800

Anna Smol: I'll come back to this point later, when I talk about what is shown and not shown in Tolkien's drama.

1728

05:03:42.200 --> 05:03:49.039

Anna Smol: So Tolkien believes that drama is anthropocentric, and the homecoming fits the bill.

1729

05:03:49.400 --> 05:03:54.990

Anna Smol: It is conceived dramatically as a story about the actions of men in the primary world.

1730

05:03:55.300 --> 05:04:03.550

Anna Smol: As I mentioned earlier, Tolkien bases the historical facts of his drama on the battle of Maldon and on early English chronicles.

1731

05:04:04.296 --> 05:04:05.209

Anna Smol: Pardon me.

1732

05:04:05.630 --> 05:04:15.679

Anna Smol: which record that a battle took place in 991 at Malden, on the east coast of Britain, between English forces, led by Bertonnoff and an invading Viking army.

1733

05:04:16.000 --> 05:04:32.989

Anna Smol: The poet imagines Bertnell's death in battle. The flight of some cowards on the English side, and the heroic

last stand of some of Bernoff's most loyal followers, and Tolkien imagines the aftermath of the battlefield. After the fighting is over and the Vikings have moved on

1734

05:04:33.630 --> 05:04:47.540

Anna Smol: in his fiction. Tolkien creates 2 servants who were not in the battle, one an older farmer named Tidwald or Tida, for short, and the other a younger man, a son of a minstrel named Tortelm or Tota, for short.

1735

05:04:47.910 --> 05:04:54.339

Anna Smol: the older man is more experienced and world wary and much more plain speaking than his companion.

1736

05:04:54.350 --> 05:05:00.860

Anna Smol: The younger man, a poet is somewhat naive and frightened, but full of high poetic ideals and skills.

1737

05:05:01.330 --> 05:05:08.840

Anna Smol: They are sent to search for and retrieve the body of their leader, Bertnoth, to bring him back to the Abbey at Ely for burial.

1738

05:05:09.420 --> 05:05:21.920

Anna Smol: The play shows the 2 men searching for their leader among the dead warriors, fighting off some corpse robbers and hauling Bertno's headless corpse into a wagon before heading back on the road to the Abbey.

1739

05:05:22.050 --> 05:05:45.739

Anna Smol: For the most part the play presents realistic actions in a historical setting, and I even see resonances of an even later historical period in World War. One writing and Tolkien's own war experiences, which I write about in my article called Bodies in War, published in Brennan Croft's and Annika Rottinger's volume, titled Something is Gone Crack new perspectives on war.

1740

05:05:46.920 --> 05:05:48.250

Anna Smol: Now Thomas

1741

05:05:48.400 --> 05:06:01.890

Anna Smol: Honagar has examined the drafts of the play held at the Bodleian Library in Oxford, labelling them versions a. To final typescript, K, including J version JA. Typed fragment.

1742

05:06:02.060 --> 05:06:12.770

Anna Smol: an earlier fragment of even a few lines before version A, possibly from late 19 twenties or thirties, has been published in the Treason of Isengard.

1743

05:06:13.020 --> 05:06:29.280

Anna Smol: now pointing out that the early drafts were written in rhyming couplets, and that in version E. Tolkien rewrote the play in a literative meter. Honeger focuses his discussion on the development of Tolkien's idea of pride or over mode. In these versions.

1744

05:06:29.440 --> 05:06:43.339

Anna Smol: however, several years after Honeger's article, another draft of the play was acquired in 2,015 by the Brotherton Library special collections at the University of Leeds for the Tolkien Gordon Collection.

1745

05:06:43.470 --> 05:06:47.830

Anna Smol: and this draft is particularly interesting for its stage directions.

1746

05:06:48.090 --> 05:07:00.270

Anna Smol: Unlike some of the illegible scrolls of other drafts, this carefully written out version belongs to the earlier group of rhyming drafts of the play versions A to D in the Bodleian Library.

1747

05:07:00.510 --> 05:07:13.160

Anna Smol: revisions in Bodley and Version B are incorporated into the Brotherton draft, while Bodley and version C adds new revisions that are then continued in subsequent versions.

1748

05:07:13.190 --> 05:07:22.999

Anna Smol: Thus I will refer to the Brotherton draft as version B, 2, in order to place it in relation to the development of the Bodleian manuscripts.

1749

05:07:23.160 --> 05:07:38.240

Anna Smol: Now Joseph Rick and I had independently come to the same conclusion in papers that we gave at Kalamazoo in 2021, and 2,022, and Peter Grabowskis, in his edition of the Battle of Malden and the homecoming, agrees with this placement as well.

1750

05:07:38.690 --> 05:07:47.840

Anna Smol: And, by the way, if you want to read one of the rhyming drafts version D, you should get a hold of Peter Grabowskis's edition, as he includes it in that volume.

1751

05:07:48.990 --> 05:08:12.589

Anna Smol: Now version A is a brief draft that is fleshed out in subsequent versions. Bodley and Version B add some stage directions, but they're mainly crammed into the margins, as if added later than the play text. In contrast, Brotherton B. 2 contains the same directions, sometimes revised only by a word or 2, as well as adding a couple of new ones.

1752

05:08:12.590 --> 05:08:29.150

Anna Smol: But in this draft, in almost all cases the directions are not in the margins or between lines, but written out neatly in pencil, alternating with the text written in ink. The spacing and careful writing in this version gives the impression of it being written out as a good copy.

1753

05:08:29.760 --> 05:08:36.209

Anna Smol: Now, versions B+B, 2 begin with similar wording, indicating what the stage should look like

1754

05:08:37.720 --> 05:08:50.100

Anna Smol: in B 2 seen almost entirely dark, dimly seen our bodies lying, and a man fumbling with them. Another comes up behind with a lantern covered so that hardly a gleam shows

1755

05:08:50.580 --> 05:08:58.730

Anna Smol: these directions explain what Indians would see on stage as well as indicate the blocking of an actor's movement, who comes up behind

1756

05:08:59.080 --> 05:09:08.759

Anna Smol: similar directions for actors. Movements continue sometimes as simple instructions for the actors to lift Bertno's body or put it down again, or for the cart to move along.

1757

05:09:09.020 --> 05:09:18.770

Anna Smol: However, at times the directions specifically mentioned movement blocking on a stage suggesting that Tolkien had in mind a theatrical production.

1758

05:09:18.780 --> 05:09:20.809

Anna Smol: For example.

1759

05:09:21.260 --> 05:09:24.649

Anna Smol: Tita goes off to the back of stage and out

1760

05:09:25.140 --> 05:09:47.249

Anna Smol: at the end of what is marked as scene one, and at the beginning of scene 2. This new stage direction reads the head of a bridge at back can just be seen, though seen as still in dark, and a cross out. Strike out wagon, small cart with horse, but this can be dispensed with if seen as quite dark. T. And T. Come onto scene again from back over bridge.

1761

05:09:50.090 --> 05:09:56.580

Anna Smol: in Bodley. In version C. There is a pause in speech while they move back from front of stage.

1762

05:09:56.880 --> 05:10:09.589

Anna Smol: I always have to wonder what kind of a horse Tolkien was imagining here on the stage, you know, which could be dispensed with. A real horse, a pantomime horse, a puppet horse, anyway. Maybe we don't need the horse.

1763

05:10:09.620 --> 05:10:34.009

Anna Smol: but you know he it is interesting that he thinks the horse can be dispensed with. If the scene is quite dark from the beginning, the play is imagined as taking place at night, and in this respect Tolkien is possibly trying to appeal to the audience's imagination, moving away from the one visible form that he that he claimed in on fairy stories that drama and other visual arts impose on the viewer.

1764

05:10:34.310 --> 05:10:47.560

Anna Smol: The darkness, with only dim shapes of the dead lying on the ground, also contributes to the horror of the scene keenly felt by the younger character, Tota at the beginning of the play. Through all its drafts

1765

05:10:48.410 --> 05:11:13.090

Anna Smol: the darkness at the beginning of the play, and throughout is emphasized in every version of the drafts, whether it be almost half dark, almost entirely dark, complete darkness, or in the darkness, what the audience would 1st experience, then would be the sound of Tota moving about in the darkness, breathing heavily as the play begins. But then he uncovers the lantern light, followed moments later by Tida, quickly urging him to cover it up again.

1766

05:11:13.530 --> 05:11:21.630

Anna Smol: The lantern light goes on and off in subsequent moments, adding to the frightening uncertainty of the scene amidst dead bodies.

1767

05:11:21.740 --> 05:11:45.919

Anna Smol: The 2 characters are on edge, especially the younger Tota, who's frightened by an owl hooting, which is mentioned only as a sound in version C and D, but then developed into a visual image, starting in version e, and continuing in subsequent versions, with various wording, indicating the shape of a bird flying through a beam of light up to the final published version.

1768

05:11:45.920 --> 05:11:52.250

Anna Smol: when a dark shape flits through the beam of light, upsetting the lantern which has been set on the ground

1769

05:11:52.580 --> 05:12:05.090

Anna Smol: later in the play, as the cart moves along with Tota and the body of Berenoth. In it, we are told, lights glimmer in the distance as Tota launches into expressing his visionary experience.

1770

05:12:05.810 --> 05:12:21.489

Anna Smol: whether the lights continue to glimmer or disappear varies in each version, but from H to the final publication the glimmering light goes out again. As Tota's dream vision intensifies with the lines, it's dark, it's dark, and doom coming is no light left us

1771

05:12:21.910 --> 05:12:27.379

Anna Smol: without any other directions. The final passages of the play may be spoken in near darkness.

1772

05:12:27.870 --> 05:12:34.019

Anna Smol: however, some light must be available for the penultimate stage direction to be made visual.

1773

05:12:34.580 --> 05:12:40.330

Anna Smol: visible rather, and this visible visible direction is developed from Version B.

1774

05:12:40.540 --> 05:12:43.170

Anna Smol: In the gloom. A boat comes by

1775

05:12:43.180 --> 05:12:50.420

Anna Smol: to Brotherton version B, 2. A boat with several men in it comes in gloom past front of stage

1776

05:12:50.740 --> 05:13:05.290

Anna Smol: in versions F. And G. Monks, bearing a beer and tapers pass across the back of the scene, and the final publication includes the visual stage direction. Monks bearing a beer amid tapers, pass across the scene.

1777

05:13:05.760 --> 05:13:20.670

Anna Smol: Now, of course, a professional lighting designer creates stage lighting to interpret a playwright's directions, and can suggest various levels of light or darkness controlling the clarity or dimness of audience perceptions of figures on the stage.

1778

05:13:20.790 --> 05:13:34.570

Anna Smol: Tolkien's stage directions are obviously not based on professional experience, but they are indicators of how he imagined his play, as it might appear to the eye, not just the ear, and explicitly so when he refers to an actual stage.

1779

05:13:35.330 --> 05:13:43.279

Anna Smol: Now, in addition to these visual directions, we find those for tone of voice or other sounds throughout the drafts are right up to the published version.

1780

05:13:43.480 --> 05:13:51.979

Anna Smol: In some drafts, especially in Brotherton, B. 2, Tolkien writes out directions for the actions that he imagines on stage.

1781

05:13:52.160 --> 05:13:59.829

Anna Smol: whereas in other drafts he embeds in the dialogue of the 2 characters, more of that information eliminating the need for explicit directions.

1782

05:14:00.110 --> 05:14:03.020

Anna Smol: We'll take the fight scene with the corpse robbers

1783

05:14:03.420 --> 05:14:25.849

Anna Smol: in Bodley inversion A, which is very brief. Only the dialogue indicates what action is taking place. Tota spots the intruders and exclaims, Hey, there goes one! Look! 1, 2, 2 men! Tita reacts by telling him to put Bernoff down, and by shouting out, Sword out, he instructs Toda, go on, trip him up, and then tells us I've run mine through yours dead

1784

05:14:26.100 --> 05:14:38.079

Anna Smol: in Version B. The stage. Directions are difficult to read as times, but they do indicate that men are seen approaching, and 2 men come up with swords in gloom from below.

1785

05:14:38.560 --> 05:15:06.260

Anna Smol: Brotherton, B. 2 elaborates by describing a more precise choreography for Tota and Tida as Tota is picking up Bertno's sword, which was dropped by his companion. A man comes on him in the act, he catches his leg and then stabs him. The directions continue for Tida. At same time Tita has crossed swords with a second. Who knows? To run as soon as he sees his companion is down. Tita stabs him from behind.

1786

05:15:06.460 --> 05:15:24.089

Anna Smol: In a few subsequent versions the directions are more minimal. For example, in version C we have a noise of scuffling, or in version DA blow and a shriek, or just a scuffle. In version e. However, the fight is prefaced by a longer stage direction in version F,

1787

05:15:24.590 --> 05:15:35.690

Anna Smol: and continued in similar wording to the final publication. They crouch on the ground. The sound of stealthy steps grows louder and nearer when they are close at hand. Tita suddenly shouts out.

1788

05:15:36.810 --> 05:15:52.409

Anna Smol: however, it should be noted that although both pardon me that although both Tida and Tota fight with the thieves in every version, a significant change in action occurs in Version D after Tota cries, I've run mine through with master's sword

1789

05:15:52.550 --> 05:16:02.430

Anna Smol: for the 1st time in the drafts Tida disapproves unlike in the earlier drafts when he kills one of the intruders himself, and he says he's glad Tota killed the other.

1790

05:16:02.640 --> 05:16:09.929

Anna Smol: The change illustrates a clarification of the differences between the older experienced Tida and the impetuous young man

1791

05:16:10.070 --> 05:16:20.870

Anna Smol: in keeping with this shift in character. When Tota declares that he wishes he could have been in the battle, the older Tita responds, you can talk Tota. Your time will come, and it'll look less easy than lays make it.

1792

05:16:21.090 --> 05:16:37.709

Anna Smol: Tita's knowledge of battle and his discouragement of unnecessary killing of one's own people, although he proves of killing attacking invaders more clearly signify his war. Weary sentiments based on experience contrasted with Tota's inexperience and idealism.

1793

05:16:39.380 --> 05:17:06.119

Anna Smol: Well, whether both men killed the thieves or not. Their dialogue, along with various stage directions, usually give us some idea of the action taking place. Indeed, when Tida says, Hide the lantern, or Tota cries out, It's dark! It's dark, we know which should be happening without a stage direction. One consistent direction, though from version E to final publication, concerns the poet Tota's voice, and it signals where poetic recitations within this drama take place.

1794

05:17:06.530 --> 05:17:27.479

Anna Smol: Version E marks a major revision in the play as it is where Tolkien shifts from rhyming couplets to a literative verse, a meter that was written by old English poets from this point on Tolkien is not only writing about the events described in the old English battle of Maldon, but also using the style of that poetry in his modern English composition.

1795

05:17:27.780 --> 05:17:43.109

Anna Smol: Tolkien displays his metrical skill by creating informal dialogue, as well as set pieces for Tota to recite in a

more highly rhetorical style of alliterative meter, with allusions to old English poems. Beowulf, the battle of Brunenberg and the battle of Malden.

1796

05:17:43.350 --> 05:17:51.229

Anna Smol: These moments of poetic recitation are fairly, consistently marked by the stage direction. That he should chant the lines.

1797

05:17:51.560 --> 05:18:11.969

Anna Smol: Here you have a few examples from the one word inversion, E just chanting, squeezed into the margins. Beside one of these recitations to more detailed instructions for chanting in version F. When Tota's voice slowly rises to a chant, or he begins a lament in a chanting voice, with gradually rising tone

1798

05:18:12.130 --> 05:18:17.959

Anna Smol: with, and one of the directions in the published text, Torthelm's voice rises again to a chant.

1799

05:18:18.840 --> 05:18:31.580

Anna Smol: Now this chanting will be a feature in a visionary scene that occurs near the end of the play. And so, in order to discuss that, I would now like to move to the final section of my paper on Fairy and dramas.

1800

05:18:31.760 --> 05:18:42.039

Anna Smol: Most of the play aims to represent the primary world with a recognizable historical event at its foundation. An anthropocentric art, as Tolkien defines it.

1801

05:18:42.240 --> 05:18:48.209

Anna Smol: but a shift near the end of the play to a visionary experience by Tota comes close to fantasy.

1802

05:18:48.490 --> 05:18:56.920

Anna Smol: I contend that in this visionary scene Tolkien is conveying Tota's experience of a Farian or Elvish drama.

1803

05:18:57.550 --> 05:19:03.429

Anna Smol: thus pushing to the limit Tolkien's own criteria for what is acceptable in the genre of drama.

1804

05:19:04.140 --> 05:19:14.590

Anna Smol: Now Tolkien defines fairy and drama in a couple of places, and admittedly, both definitions often leave readers mystified by what he actually means. But let's take a look

1805

05:19:14.710 --> 05:19:37.759

Anna Smol: in on fairy stories. He explains, this kind of drama is created by elves and makes humans go beyond secondary belief. If you are present at a fairy and drama, you yourself are, or think that you are, bodily inside its secondary world. The experience may be very similar to dreaming, and has, it would seem, sometimes by men, been confounded with it.

1806

05:19:37.880 --> 05:19:49.570

Anna Smol: A similar belief is expressed by characters in the Notion Club papers, when they discuss a sort of realized drama or elvish drama, as they call it, which is described in this way

1807

05:19:49.620 --> 05:20:05.580

Anna Smol: the whole story, as it is told, becomes visible and audible, and the composer is inside it. The scenes look real, but are feigned, and the composition is not complete. Like a slice of life it can be given in selected scenes and compressed like a drama.

1808

05:20:06.570 --> 05:20:24.450

Anna Smol: Now, in order to come to grips with what Tolkien means by Ferian or Elvish drama, I find it helpful to look at Janet Janet Brennancroft's examination of common features in several stories that could qualify as fairy and dramas. So here I'm summarizing her main points. And oh.

1809

05:20:24.640 --> 05:20:27.289

Anna Smol: my gosh! I hope, Janet, I get this right.

1810

05:20:27.630 --> 05:20:42.790

Anna Smol: 1st of all, the goal is to awaken in the witness participant an openness to fantasy, escape, recovery, consolation, and the possibility of view, catastrophe, and to include a specific moral purpose, teaching purpose.

1811

05:20:42.990 --> 05:20:48.350

Anna Smol: Second, the participant witness must be in a liminal and receptive state.

1812

05:20:48.530 --> 05:20:56.640

Anna Smol: 3, rd the participant must believe fully in the reality of the experience, while within it the dreamer is always an acting character. In the drama

1813

05:20:57.140 --> 05:21:07.690

Anna Smol: the experience of Farian drama cannot be dismissed as a mere dream. In the final point the experience must also have addressed something that troubled or disturbed the dreamer.

1814

05:21:08.150 --> 05:21:18.430

Anna Smol: We can examine Tota's experience more closely in the light of these criteria. He is 1st of all in a liminal state, speaking from the wagon drowsily and half dreaming.

1815

05:21:18.700 --> 05:21:44.049

Anna Smol: lying there with the beheaded corpse of his beloved leader, Tota has been trying to comprehend everything that he has seen in his 1st view of a battlefield, and what everything that he's understood about the actions of the men there. He's been disturbed, surprised, and frightened in the course of the play, and now there is only the subdued rattling of the wagon and sound of horses to lull him into a receptive, dreamlike state.

1816

05:21:44.210 --> 05:21:56.089

Anna Smol: although, according to the stage directions, there are some glimmering lights in the distance. Tota's words indicate that he's seeing and hearing more close up details likely in the near future.

1817

05:21:56.140 --> 05:22:03.069

Anna Smol: There are candles in the dark and cold voices I hear mass chanted for Master Soul in Ely Isle

1818

05:22:03.320 --> 05:22:15.930

Anna Smol: this observation of things seen and heard that are still far beyond the wagon leads into a wide, ranging vision of how the world passes a vision described in the present tense that reaches into the future.

1819

05:22:17.180 --> 05:22:24.900

Anna Smol: This Tota's voice grows louder, the stage directions tell us that it is still the voice of someone speaking in a dream.

1820

05:22:25.410 --> 05:22:30.009

Anna Smol: Tota describes what seems to be his direct experience of a scene

1821

05:22:30.520 --> 05:22:37.599

Anna Smol: as readers or audience. We do not see the scene enacted. We understand and imagine it only through Tota's words.

1822

05:22:37.900 --> 05:22:47.399

Anna Smol: To show the scene on stage in a material way would be to take the drama according to Tolkien's views, one step too far beyond secondary belief.

1823

05:22:47.560 --> 05:22:56.200

Anna Smol: We don't enter that tertiary world directly, but there's no doubt that Tota sees himself inside it as a participant.

1824

05:22:56.720 --> 05:23:06.940

Anna Smol: It's dark, it's dark, and doom coming is no light left us. He hears voices in the present moment. Hark! I hear them in the hall, chanting.

1825

05:23:07.450 --> 05:23:33.340

Anna Smol: At this moment Tota himself starts chanting as if the voices in the hall are coming through him directly. As he speaks a version slightly longer by 2 lines of a famous passage from the battle of Malden. He chants hearts shall be bolder, harder, be purpose more proud, the spirit, as our power lessens, mind, shall not falter, nor mood waver, though doom shall come and dark conquer.

1826

05:23:33.900 --> 05:23:48.439

Anna Smol: because Tolkien identifies the 1st 2 lines of this chanted passage as an ancient and honored expression of heroic will, we can assume that Tote is hearing what Tolkien calls a summing up of the heroic code. In a more complete version.

1827

05:23:48.770 --> 05:24:13.749

Anna Smol: Tolkien has, in other words, created an asterisk poem in these lines, constructing what is meant to be understood as an earlier version of verses, that we might recognize in the later composition of the battle of Malden. Of course the idea of an asterisk poem comes from a term created by Tom Shippey when he points out that Tolkien sometimes recreates a lost origin in an asterisk reality

1828

05:24:13.750 --> 05:24:21.110

Anna Smol: analogous to how philologists recreate the origins of words marking these reconstructions with an asterisk.

1829

05:24:21.730 --> 05:24:51.510

Anna Smol: Now this idea of a Farian drama is evident from version A, though not as fully developed as in the final version. In the interest of time. I won't go through the development of the scene in the manuscripts, but I will just say that from the very beginning Tolkien imagined that Tota was going to hear traditional heroic verses that were being spoken elsewhere, and as the scene developed, Tota became the channel for those voices to be heard by the audience who witness him participating in a Farian drama.

1830

05:24:51.720 --> 05:25:01.839

Anna Smol: This drama in which Tota is immersed is not directly presented to the audience as a fantasy scene which would contradict Tolkien's criteria for anthropocentric drama

1831

05:25:02.890 --> 05:25:18.869

Anna Smol: as Tolkien states in Appendix F. In on fairy stories, drama can be made out of the impact upon human characters of some event of fantasy or fairy that requires no machinery and can be assumed or reported to have happened.

1832

05:25:19.260 --> 05:25:28.999

Anna Smol: Tota is reporting what he's involved in without the aid of any theatrical machinery or artificial magic, and the verses that he hears coming from the past. Heroic tradition.

1833

05:25:29.000 --> 05:25:29.430

The Mythopoeic Society: Better.

1834

05:25:29.430 --> 05:25:32.769

Anna Smol: He will put into what is going to be his poem.

1835

05:25:33.300 --> 05:25:34.910

Anna Smol: The Battle of Maldon.

1836

05:25:34.930 --> 05:25:44.659

Anna Smol: in other words, as Peter Grabowskis and I have argued in separate places. The homecoming is not a sequel to the battle of Maldon. It is its prequel.

1837

05:25:46.400 --> 05:26:03.169

Anna Smol: Soon after Toto's dream vision and Tita's response, the 2 characters head off the stage, and this is usually where most critics end their discussions. But the play doesn't end there. I'm proposing that what follows is another fairy

in drama, one that involves us. The audience

1838

05:26:04.040 --> 05:26:19.749

Anna Smol: now Tolkien prepares us in his introduction to the play, citing some middle English rhyming lines about King Cnut, who was an 11th century Danish King of England, a Christian convert, and, like Bertnoth, patron of the Abbey at Ely.

1839

05:26:19.750 --> 05:26:37.359

Anna Smol: these 12th century verses in my rough translation state. You know well the the verses start merely singing, the monarchs been an Ely. Merrily sang the monks in Ely, when King Cnut rode by row their men near the land, and here we there the monks song

1840

05:26:37.940 --> 05:26:40.460

Anna Smol: in the play we'll hear something similar.

1841

05:26:40.930 --> 05:26:48.739

Anna Smol: and Tolkien has prepared us for that. It's almost like another stage direction at the beginning of the play. So let's go back to the play.

1842

05:26:49.560 --> 05:26:55.769

Anna Smol: Tida and Toda have left the stage. It's dark as the audience, we might wonder, well is the play over?

1843

05:26:56.300 --> 05:26:57.879

Anna Smol: After a moment of silence.

1844

05:26:57.990 --> 05:27:14.859

Anna Smol: at a moment of silence, we hear some Lat faint Latin chanting, perhaps lulling us into a receptive state, and then a voice in the dark. We hear verses sadly they sing the monks of Ely Isle! Ro men roe! Let us listen here a while.

1845

05:27:15.160 --> 05:27:34.729

Anna Smol: Who is this voice? In his introduction? Tolkien simply identifies it as a 3rd English voice, and we might well exclaim, as did Tota Park I hear voices, and so imagine sitting in the darkened theater, hearing a mysterious voice, and then seeing monks passing along the scene.

1846

05:27:35.580 --> 05:27:58.660

Anna Smol: 1st an audible experience, then a visible sight, along with verses set in this 10th century scene that allude to a future poem composed in the 12th century, an asterisk poem like Tota, we are hearing an asterisk poem, and from our present situation we're given this multi-layered historical perspective with echoes moving from sadly

1847

05:27:59.380 --> 05:28:06.670

Anna Smol: to the later version. Merrily. Perhaps there is hope of some kind of eucatastrophe in our vision.

1848

05:28:07.110 --> 05:28:10.640

Anna Smol: and Richard West makes this possibility clear.

1849

05:28:10.900 --> 05:28:33.280

Anna Smol: He says, Tolkien's invoking King Cnut at the end of the homecoming of Bertnoth is thus rich in illusion, but quite ambivalent. His reign did bring peace and stability to England and to the Christian Church in that respect, negating the fears for the future of the characters in the poem, though there would be more than 2 decades of warfare and suffering in the interim.

1850

05:28:35.320 --> 05:28:44.860

Anna Smol: Okay? And still the play goes on pushing us even further into the future. After the sadly they sing couplet, the Latin chanting becomes louder

1851

05:28:45.760 --> 05:29:07.109

Anna Smol: now on the left. Here is a translation of the Latin verses that Tolkien provides in the published version, appropriate for thinking not only about Bertness, you know future funeral burial forthcoming very soon, but the future of all from a Christian perspective. Direct, Lord, my way in thy sight. Tolkien gives the Latin

1852

05:29:07.990 --> 05:29:22.369

Anna Smol: on the right is a translation of the Latin verses, the Ds. Era that Tolkien added later in his own recording of the play, and those he suggested, including in the BBC. Broadcast.

1853

05:29:22.440 --> 05:29:26.319

Anna Smol: Now I owe this insight to my friend Merlin de Tardo.

1854

05:29:26.650 --> 05:29:51.419

Anna Smol: who, with keener hearing than I have transcribed the Latin verses that Tolkien chose to include in his own recording. I couldn't make them out clearly enough. My slide only has a selection from what Tolkien used, and I've included a translation on the right an old translation, but I like the rhyming lines to give you the flavor of these fiery apocalyptic verses, pushing us into the future. To think of the Day of Judgment.

1855

05:29:51.920 --> 05:30:13.390

Anna Smol: These scenes of fire, ashes, and destruction might sound similar to Toto's dream vision. And if you're interested I would recommend a paper by Dr. Christine Larsen on Apocalyptic Themes in the Homecoming and the Fall of Arthur. For more discussion of these verses her work can be found in the Journal of Tolkien Research volume 18.

1856

05:30:14.810 --> 05:30:28.080

Anna Smol: Well, this is where the drama actually ends. We, as the audience or imaginative readers at the very least, have been pulled into a Farian drama, similar in some ways to the one experienced by Tota.

1857

05:30:28.140 --> 05:30:43.840

Anna Smol: Of course the play can be read with enjoyment by an imaginative reader, and it works well enough as a radio play or readers theatre. If you ignore or figure out what to do with the occasional visual directions for lights and monks rowing across the scene. Near the end of the play.

1858

05:30:44.180 --> 05:30:56.860

Anna Smol: however, the earliest drafts of the play indicate that Tolkien imagined the drama on the stage with specific movement, blocking and lighting cues, some of which persist to the final published version.

1859

05:30:56.950 --> 05:31:19.249

Anna Smol: So I think that instead of assuming that Tolkien disliked drama in general, we should distinguish more carefully between what Tolkien proved of or not in his discussions of drama, and we should certainly let the homecoming itself illustrate Tolkien's originality and skill in his conception of the dramatic genre.

1860

05:31:19.730 --> 05:31:20.780

Anna Smol: Thank you.

1861

05:31:26.890 --> 05:31:31.030

The Mythopoeic Society: So let me read to you a couple of messages that have come through

1862

05:31:32.780 --> 05:31:33.550

Anna Smol: Okay.

1863

05:31:35.850 --> 05:31:38.189

The Mythopoeic Society: All right. We've got

1864

05:31:38.350 --> 05:31:41.879

The Mythopoeic Society: one's from Eleanor. We get back up there.

1865

05:31:44.550 --> 05:31:45.600

The Mythopoeic Society: Sorry

1866

05:31:49.340 --> 05:31:51.080

The Mythopoeic Society: a. JRR.

1867

05:31:52.700 --> 05:31:59.079

The Mythopoeic Society: Rt's grandson mentioned JRRT. And joined well presented plays.

1868

05:31:59.250 --> 05:32:05.330

The Mythopoeic Society: and Carl Hostner says there are mentions and details of Tolkien's attendance

1869

05:32:05.340 --> 05:32:11.450

The Mythopoeic Society: at dramas in Fliegers, a question of time, and in the school, Hammond

1870

05:32:11.470 --> 05:32:14.430

The Mythopoeic Society: poking companion, and

1871

05:32:14.540 --> 05:32:17.870

The Mythopoeic Society: got got any responses to those.

1872

05:32:19.230 --> 05:32:42.349

Anna Smol: Yeah. 1st of all, Tolkien did write plays. Even in his youth. We have a record of titles, anyway, of several plays, and he attended plays, Colin Hammond say, attending plays was part of the regular social life of being. You know, an Oxford professor living in Oxford. So we know that he attended plays, and there are mentions of several he he loved Hamlet the

1873

05:32:42.350 --> 05:32:49.459

Anna Smol: version of Hamlet that he saw other plays he didn't like as much, but he also says in his letters that he doesn't like

1874

05:32:49.819 --> 05:33:08.170

Anna Smol: the practice of reading Shakespeare just reading Shakespeare without seeing Shakespeare on the stage. So he has various opinions of plays, and sometimes he just doesn't like certain productions. So he has. You know, it's not. He doesn't think all plays are wonderful, but we do know that he

1875

05:33:08.593 --> 05:33:17.806

Anna Smol: road plays he even as a debater in school, and later you have to take on a kind of dramatic persona to to

1876

05:33:18.190 --> 05:33:39.510

Anna Smol: work well in a debate, so as a debater, as a as someone who did recitations like the Chaucer play script that he wrote and then recited, in Oxford. They're all. There's all kinds of evidence of his interest in the dramatic genre, and his seeing play some plays. He liked, some he didn't, as I said.

1877

05:33:40.136 --> 05:33:42.203

Anna Smol: He wrote plays. He

1878

05:33:42.950 --> 05:33:57.778

Anna Smol: He recited. Plays he performed in plays at school. He certainly read out his work in, you know, as a kind of dramatic recitation, so many different kinds of dramatic experience, I think, and

1879

05:33:58.520 --> 05:33:59.950

Anna Smol: attention to.

1880

05:34:00.320 --> 05:34:02.859

Anna Smol: or experience with, plays throughout his life.

1881

05:34:06.040 --> 05:34:22.420

The Mythopoeic Society: And Martha Jones says, in the previous session, Jay mentioned consent recording of A. JR. Tolkien and Ct. Reading the homecoming Amazon, is now offering it as an audio book as well as the book

1882

05:34:22.540 --> 05:34:34.259

The Mythopoeic Society: of the Fry play. So anybody who has comments or questions here be sure to get close enough to the microphone so that the people out on the Internet can.

1883

05:34:36.780 --> 05:35:01.740

Anna Smol: As as Janet said, the recording's recording is quite well done. I mean given that his tape recorder in his office. So if the you know he wants the creaking of the wagon wheels. He sort of moves his office chair back and forth. He does the voices of 2 characters quite well up, and he does chant the set pieces of poetry as well. He has a he has a different pacing and tone of voice for the chanting.

1884

05:35:07.540 --> 05:35:09.920

The Mythopoeic Society: And Leslie Donovan said.

1885

05:35:10.410 --> 05:35:21.459

The Mythopoeic Society: Apparently there is a CD. In the July version of the recent edition on homecoming. It's a little hard to find. But here's the link. So for you on chat.

1886

05:35:22.360 --> 05:35:23.470

The Mythopoeic Society: Have that

1887

05:35:24.730 --> 05:35:30.470

The Mythopoeic Society: anybody else with questions and the like we are up to. It's 10Â min after.

1888

05:35:30.760 --> 05:35:35.340

The Mythopoeic Society: So we've got a little bit of time, and it's Merlin a question for you here

1889

05:35:35.870 --> 05:35:36.990

The Mythopoeic Society: in the.

1890

05:35:36.990 --> 05:35:38.010

Anna Smol: Oh, you always.

1891

05:35:38.010 --> 05:35:38.770

The Mythopoeic Society: Yeah. Well.

1892

05:35:39.260 --> 05:35:46.119

The Mythopoeic Society: Argorn Arwen, is this a reference to ferry and drama? When Argorn 1st sees Arwen? And he says

1893

05:35:46.200 --> 05:35:58.990

The Mythopoeic Society: he says he halted amaze, thinking that he had strayed into a dream, or else that he had received the gift of the elf minstrels, who can make the things of which they sing appear for the eyes of those that listen.

1894
05:35:59.350 --> 05:36:00.920
The Mythopoeic Society: Yeah.

1895
05:36:00.920 --> 05:36:05.569
Anna Smol: Oh, wow! Why are you always giving me more things to talk about?

1896
05:36:09.070 --> 05:36:18.540
Anna Smol: That's Merlin's job. Yeah, that sounds like I will have to go back and look at that. That sounds very interesting. I think it. It sounds right

1897
05:36:19.550 --> 05:36:21.219
Anna Smol: as a fairy in drama.

1898
05:36:21.450 --> 05:36:22.800
Anna Smol: Do you think it is.

1899
05:36:24.150 --> 05:36:25.110
The Mythopoeic Society: I do.

1900
05:36:26.630 --> 05:36:28.350
The Mythopoeic Society: I was too.

1901
05:36:28.500 --> 05:36:29.110
Anna Smol: Well.

1902
05:36:29.830 --> 05:36:30.550
The Mythopoeic Society: Yeah.

1903
05:36:30.550 --> 05:36:30.980
Anna Smol: No.

1904
05:36:30.980 --> 05:36:34.230
The Mythopoeic Society: We get. We don't get a great yeah, it should come up and

1905
05:36:34.260 --> 05:36:35.470
The Mythopoeic Society: see. But

1906
05:36:37.580 --> 05:36:41.910
The Mythopoeic Society: Oh, this kind of shit. What's up.

1907

05:36:41.910 --> 05:36:42.400

Anna Smol: Can hear you.

1908

05:36:42.400 --> 05:36:45.789

The Mythopoeic Society: Okay, yes, I'm coming. I'm coming.

1909

05:36:45.920 --> 05:36:53.760

The Mythopoeic Society: Yes, I would agree that that does have characteristics of variant drama, criminal state, the

1910

05:36:53.940 --> 05:37:11.649

The Mythopoeic Society: receptivity, the feeling of being in another world and acting another event. But we don't get a lot of details sustained about what he is feeling. We are seeing him from the outside while he is in the drama. Yeah.

1911

05:37:11.910 --> 05:37:13.540

The Mythopoeic Society: yeah.

1912

05:37:13.540 --> 05:37:13.870

Anna Smol: Yeah.

1913

05:37:13.870 --> 05:37:19.079

The Mythopoeic Society: Like we see Tara from the outside. We see him experiencing his drama.

1914

05:37:20.240 --> 05:37:21.580

Anna Smol: Yeah, yeah, yeah.

1915

05:37:22.580 --> 05:37:29.430

The Mythopoeic Society: Sitting down. Just have one comment.

1916

05:37:29.620 --> 05:37:33.280

The Mythopoeic Society: As long as Janet's here we're all praising.

1917

05:37:33.580 --> 05:37:42.980

The Mythopoeic Society: She has written this wonderful paper on Parian dramas of a buffy the vampire

1918

05:37:43.890 --> 05:37:50.860

The Mythopoeic Society: episode that if you haven't read it you will just love it. Yeah, it was a fun one.

1919

05:37:54.910 --> 05:37:57.951

The Mythopoeic Society: Do you want me to say anything about it.

1920

05:37:58.300 --> 05:38:02.659

The Mythopoeic Society: there's an episode of Buffy, the vampire slayer called normal again.

1921

05:38:02.750 --> 05:38:03.480

The Mythopoeic Society: where

1922

05:38:04.520 --> 05:38:06.230

The Mythopoeic Society: Bobby is in

1923

05:38:06.340 --> 05:38:20.219

The Mythopoeic Society: an insane asylum in a different, you know. You. You can't tell just the real world is the world of Sunnydale with the vampires and monsters, the real world? Or is the insane asylum, the real world.

1924

05:38:20.280 --> 05:38:23.270

The Mythopoeic Society: And it's this whole she has to figure out

1925

05:38:23.400 --> 05:38:35.489

The Mythopoeic Society: where she wants to be. So this is that very in drama, giving you a moral choice, and you back into the world with more about what you're supposed to be doing.

1926

05:38:35.640 --> 05:38:39.799

The Mythopoeic Society: But it's it's it's a tricky episode, because if you just look at it.

1927

05:38:39.830 --> 05:38:51.000

The Mythopoeic Society: It can't really tell. It can tell you that the whole series you've seen so far is just this dream that this squirrel on a mental asylum is having. So yeah, it leaves you in an end.

1928

05:38:51.380 --> 05:38:54.249

The Mythopoeic Society: They as the viewer.

1929

05:38:54.730 --> 05:38:56.149

The Mythopoeic Society: she knows what she wants.

1930

05:38:56.630 --> 05:38:59.089

The Mythopoeic Society: He's the vampire sweater.

1931

05:39:05.700 --> 05:39:06.409

Anna Smol: Well, thank you for.

1932

05:39:06.410 --> 05:39:06.850

The Mythopoeic Society: So. Do you know.

1933

05:39:06.850 --> 05:39:09.909

Anna Smol: Suggestions to look at.

1934

05:39:10.210 --> 05:39:22.059

The Mythopoeic Society: Oh, yeah, I'm wondering if you had given any thought to how this play, which takes place largely in the dark.

1935

05:39:22.060 --> 05:39:50.500

The Mythopoeic Society: compares one to other other plays that take place largely in the dark that can be compared to for a sense of techniques that Tolkien is using or not using, or, for that matter. What about scenes that Tolkien writes largely in the dark, like in the Lord of the Rings moria, or that scene of Bilbo making up his mind in the hobbit. Are there commonalities in the descriptions that he uses of sounds, or or the limited visual that's available, that that sort of show, any sort of pattern that he has.

1936

05:39:52.860 --> 05:40:06.245

Anna Smol: Well, another good thing to for me to go and look up another good idea. I I haven't thought about it in relation to the way in which lord of the rings is described. But that's an interesting idea.

1937

05:40:07.000 --> 05:40:31.470

Anna Smol: yeah, I I don't know about any other. I don't know any other specific plays. I guess I'm I just have a general sense. I've seen plays where you know, the lighting designers make a huge difference in what you see or what the play the stage looks like. And if you, if a lighting designer is told, this is supposed to look in the you know this is all done in near darkness or darkness. I think they can figure it out.

1938

05:40:31.923 --> 05:40:50.129

Anna Smol: You know I'm not competent enough or experienced enough to to say how they would do it, but I know that they can. But yeah, the the descriptions of decisions in the dark is that what you're like in the in the Lord of the Rings. That's an interesting idea. Would there be a dramatic element in that, though?

1939

05:40:50.140 --> 05:40:52.700

Anna Smol: Or it's just the description of darkness.

1940

05:40:56.440 --> 05:40:58.367

The Mythopoeic Society: I don't know.

1941

05:41:00.758 --> 05:41:04.830

Anna Smol: Really, I wish you would write some papers.

1942

05:41:04.890 --> 05:41:05.785

Anna Smol: Insightum.

1943

05:41:07.580 --> 05:41:08.170

The Mythopoeic Society: You know.

1944

05:41:08.530 --> 05:41:26.750

The Mythopoeic Society: But I kind of wanted to build on Merlin's point. But think about theatrically, as you sort of were in your answer, that it seems like these moments of empty space. I'm using Peter Brooks terminology from like the sixties.

1945

05:41:26.880 --> 05:41:28.199

The Mythopoeic Society: Or, he argues, we don't.

1946

05:41:28.200 --> 05:41:28.750

Anna Smol: Yeah, yeah.

1947

05:41:28.750 --> 05:41:44.410

The Mythopoeic Society: On stage anymore. For Shakespeare you need nothing. And it seems like this is really anticipating the effect that the absence of sensory input other than hearing might actually be a fairy in space.

1948

05:41:44.650 --> 05:41:53.340

The Mythopoeic Society: So it feels like he's really taking away rather than adding on, which is, is kind of anticipating modern theatre in a lot of ways.

1949

05:41:53.580 --> 05:41:56.400

The Mythopoeic Society: has a little bit of a waiting for the dough. Feel. Yeah.

1950

05:41:56.400 --> 05:41:56.890

Anna Smol: Peter Brooke.

1951

05:41:58.090 --> 05:42:16.710

Anna Smol: That's that's interesting. But Peter Brooks, like his *Midsummer Night's Dream*, is a very white like. It's just a blank white box, whereas I think of this? Well, maybe you'd have a dark box, and that would be it. But there are things you can't take everything away because you need to have a sword, and you need to have a body

1952

05:42:17.100 --> 05:42:20.530

Anna Smol: that's put somewhere like in a something like a cart.

1953

05:42:21.464 --> 05:42:25.210

Anna Smol: But yeah, that's it is minimal. Unless you want to.

1954

05:42:26.284 --> 05:42:29.440

Anna Smol: Populate the stage with dead bodies like dimly.

1955

05:42:29.440 --> 05:42:29.930

The Mythopoeic Society: Just.

1956

05:42:29.930 --> 05:42:43.310

Anna Smol: Right because they do. They do sort of Tota and Peter are sort of looking through the dead bodies and and kind of turning them over and saying, Oh, look! Here's Alf Winner, and here's you know Wolf Mar, and others

1957

05:42:43.940 --> 05:42:45.070

Anna Smol: so. But.

1958

05:42:45.070 --> 05:42:45.860

The Mythopoeic Society: Yeah, I mean, they're.

1959

05:42:45.860 --> 05:42:49.630

Anna Smol: Be a stage. You don't. You don't have to have the bodies there.

1960

05:42:50.150 --> 05:42:50.810

Anna Smol: Yeah.

1961

05:42:52.070 --> 05:42:53.989

The Mythopoeic Society: 3Â min. Nancy hasn't

1962

05:42:54.050 --> 05:43:05.210

The Mythopoeic Society: net. Where do I speak? Twice a year, Nancy March? A question. We know that Tolkien wrote some plays in his youth, the Suffragette. I forget the rest of the title.

1963

05:43:05.330 --> 05:43:07.190

The Mythopoeic Society: so that what are his.

1964

05:43:07.190 --> 05:43:07.740

Anna Smol: Blood, hurry.

1965

05:43:07.740 --> 05:43:08.270

The Mythopoeic Society: Let's.

1966

05:43:08.270 --> 05:43:09.479

Anna Smol: Chef and the suffrage.

1967

05:43:10.330 --> 05:43:29.080

The Mythopoeic Society: Yeah, what are his directors or general approach? And these others? How literal are they? What is? How does this compare how he visualized this play. Aside from the fact, it's a little diverse in a historical play and previewing Malden. And all of that, I'm thinking just production terms.

1968

05:43:30.650 --> 05:43:33.700

Anna Smol: But we don't have the text of those early plays, as far as I know.

1969

05:43:34.660 --> 05:43:35.879

The Mythopoeic Society: Okay. So all we have.

1970

05:43:35.880 --> 05:43:36.260

Anna Smol: Isn't we.

1971

05:43:36.260 --> 05:43:41.499

The Mythopoeic Society: These others are just titles we know, and reports on how they were that he did them.

1972

05:43:43.310 --> 05:43:45.219

Anna Smol: As far as I know, we just have the titles.

1973

05:43:46.290 --> 05:43:47.030

The Mythopoeic Society: Thanks.

1974

05:43:48.160 --> 05:44:01.590

The Mythopoeic Society: Okay, I'm just gonna throw out one last point since Jason mentioned waiting for Gado. I'll just note that it's referenced in the fresh 1,962 freshmanhood to toll team, so he may have heard of them after the fact.

1975

05:44:02.800 --> 05:44:03.480

Anna Smol: Yeah.

1976

05:44:05.340 --> 05:44:11.580

The Mythopoeic Society: Any last comments. We've got less than 2Â min, and the next speaker has arrived.

1977

05:44:13.430 --> 05:44:14.110

The Mythopoeic Society: Nope.

1978

05:44:14.110 --> 05:44:15.509

Anna Smol: I shall stop sharing.

1979

05:44:16.300 --> 05:44:18.579

The Mythopoeic Society: Okay, shall we plan?

1980

05:44:21.110 --> 05:44:22.210

The Mythopoeic Society: Thank you.

1981

05:44:25.770 --> 05:44:26.520

The Mythopoeic Society: Or

1982

05:44:26.820 --> 05:44:30.369

The Mythopoeic Society: so, October? Very good. Yeah.