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Reviews

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Reviews

TALES BEFORE NARNIA: THE ROOTS OF MODERN FANTASY AND SCIENCE FICTION. Ed. Douglas A. Anderson. New York: Del Rey, 2008. xi + 339 pp. Trade Paperback. $15.00. ISBN 978-0-345-49890-8.

Following in the footsteps of *Tales Before Tolkien* [2003][1] – an admirable collection which brought together stories by writers who had influenced Tolkien, or whom he admired, or who anticipated his work in some way—*Tales Before Narnia* casts similar light on the antecedents of C.S. Lewis's creative work. The focus here is more narrowly drawn, with Lewis's specific connection with each of these twenty items carefully laid out in the headnote to each individual poem or tale. Despite the title, it must be stressed that this book is not limited to Narnia, or even Narnia-centric, but (as the Introduction clearly sets out) includes works relevant to the whole of Lewis's fiction, which Anderson interprets broadly to include fourteen of Lewis's books, from *The Pilgrim's Regress* and the space trilogy to *Till We Have Faces*, *The Great Divorce*, and even *The Screwtape Letters*.

Interestingly, the arrangement here is chronological – not in the order in which these stories were published, but the order in which Lewis first encountered them, in so far as this can be determined. Thus the collection's first entry is the poem "Tegnér's Drapa" [1849] by Longfellow,[2] which Lewis read when eight years old and in his autobiography held had been his first introduction to "the northern thing." Although unorthodox, I think this system is

[1] In addition to *Tales Before Tolkien*, which demonstrates the great diversity in the fantasy tradition before Tolkien's arrival on the scene, see also Anderson's similar collections *Seekers of Dreams: Masterpieces of Modern Fantasy* [2005], which ranges from as far back as William Morris and Bram Stoker to as contemporary as Jonathan Carroll and Verlyn Flieger, and *H.P. Lovecraft's Favorite Weird Tales* [2005], which brings together Lovecraft's personal favorites from among both literary and pulp horror stories.

[2] Which contains the famous lines "I heard a voice, that cried, / 'Balder the Beautiful / Is dead, is dead!'"

proven wholly effective by the results, putting early and enduring influences up-front in the book and those which derive more from personal acquaintance in adulthood towards the latter half of the volume.

As for the stories themselves, the pagan North as mediated through Longfellow is immediately followed by E. Nesbit, a childhood favorite of Lewis's and perhaps *the* major influence on Narnia. Indeed, the story included here, "The Aunt and Amabel" [1909], is so transparently a source for *The Lion, the Witch and the Wardrobe* that it tells of a little girl who enters an old wardrobe and discovers a magical world within, with her starting point being known there as Bigwardrobeinspareroom (cf. Mr. Tumnus's mistaking the names of Lucy's home as 'Spare Oom' and 'War Drobe'). Next comes the classic Hans Christian Andersen tale *The Snow Queen* [1845],[3] in which the tall white queen of the snow carries away a cynical boy on her magical sledge to her palace of ice, the undoubted inspiration for Narnia's White Witch. This in turn is followed by an excerpt from George MacDonald's *Phantastes*, the first book Lewis read by the writer he considered "my master." Unfortunately, while *Phantastes* is probably MacDonald's greatest work, the excerpt given here[4] does not fully display its merits, being an inset story read by the main character at one point; the opening section or closing chapters of the novel would have better conveyed MacDonald at his best. After the MacDonald comes one of the classic literary fairy-tales, or märchen, of German Romanticism, Friedrich de la Motte Fouqué's *Undine* [1811], the tale of the tragic love between a human knight and a beautiful but soul-less elemental, the water-spirit Undine.

Next up come two *Screwtape* antecedents. The first is excerpted from a book (*Letters from Hell*) for the English translation of which George MacDonald provided the Introduction [1884]; the Hell described therein rather resembles the grey suburbs of *The Great Divorce*. The second is more oblique, and a good example of Anderson's detective work. In the aforementioned Introduction, MacDonald mentions having heard of a book from the 1650s called *Messages from Hell* or *Letters from a Lost Soul*. MacDonald admits to never having seen the book,

[3] Best known to many of my generation from the award-winning animated version, much admired by the great Japanese animator Hayao Miyazaki, that was shown on television throughout the 1960s but afterwards dropped out of view. I suspect I am only one among many whose first encounter with Wagner's music was through this feature-length cartoon (it was years before I discovered that what I knew as "The Snow Queen's Theme" was better known as "The Ride of the Valkyries"), made in Russia in 1957 and dubbed into English in 1959. [For more on the influence of Andersen's Snow Queen on the White Witch, see Jennifer L. Miller's article in this issue. –Ed.]

[4] The same excerpt has been published separately once before, by Lin Carter in his 1973 anthology *Great Short Novels of Adult Fantasy, Volume II* (part of Ballantine's acclaimed Adult Fantasy Series), where Carter gives it the name "The Woman in the Mirror."

nor was Lewis himself ever able to trace it. Anderson, however, has tracked down a Screwtapish set of dialogues called *Infernal Conference: or, Dialogues of Devils*, a once fairly well-known book from 1772, and reprints a lively exchange from it that is, at the least, an anticipation and parallel to Lewis's book.

The tales that follow from this point fall for the most part into two categories: stories by writers Lewis admired but who were not direct influences on his own fiction, and pieces by writers with whom he had some strong personal connection. In the first block we find Scott, Dickens, Morris, Stevenson, Kipling, and Chesterton. In the second group we find his fellow Inklings Owen Barfield, J.R.R. Tolkien, and Charles Williams, as well as Roger Lancelyn Green and William Lindsay (Bill) Gresham.

To deal with the first group first, here we have a half-dozen authors popular in their lifetimes (in most cases, wildly popular) but who, with the exception of Dickens, have fallen in critical esteem since their deaths – unfairly, Lewis thought. Anderson gives us a ghost story apiece by three of these men, each of which strongly conveys the characteristic flavor of its author: Scott's "The Tapestried Chamber" [1828] is as realistic as possible, Dickens's "The Story of the Goblins Who Stole a Sexton" [1837] fanciful and comic with a strongly drawn moral, and Stevenson's "The Waif Woman" [1892], the most interesting of the three, a vivid saga-tale of the vengeful dead set in 10th-century Iceland. In Morris's "A King's Lesson" [1886] we have a sort of socialist fable critiquing feudalism, while Chesterton's "The Coloured Lands" [1925][5] is an extravagant little Chestertonian parable of "Mooreeffoc" celebrating what Tolkien called Recovery. Finally, Kipling's "The Wish House" [1924], although marred by his decision to write much of it in Sussex dialogue, is a remarkable story that anticipates by a decade or so Charles Williams's chief theological teaching, the doctrine of exchange—i.e., that we could literally "bear one another's burden's," agreeing to feel another's pain or fear so that the original sufferer be spared that anguish. Kipling works this out in terms of folk-lore rather than theology, but it is to be hoped that someone will investigate the possibility that Williams might have originally derived his idea from popular fiction rather than theological speculation.

In the second group, Barfield's "The Child and the Giant" [1930] is an Anthroposophical fairy-tale, an enigmatic little story with an underlying message about self-realization. Williams's "*Et in Sempiternum Pereant*" ("And May They Be Forever Damned") [1935] features Lord Arglay from *Many Dimensions* [1931] encountering a damned soul in an abandoned country cottage which has a basement stair leading directly into hell; it reads rather like

[5] Note that this is the title tale which gave its name to the posthumous Chesterton collection [1938] from which Tolkien drew all his Chesterton quotes when writing "On Fairy-Stories."

Williams's attempt to write a Wm. Hope Hodgson story.[6] Those Mythopoeic Society members who enjoy Williams's fiction will welcome having his only short story—so far as I know, only reprinted once before, in Boyer & Zahorski's *Visions of Wonder: An Anthology of Christian Fantasy* [1981]—available again. And as for Tolkien's "The Dragon's Visit" [1937], this is an unalloyed pleasure: one of Tolkien's best poems, available again in its original form, in a font size larger than could be squeezed into the margins of *The Annotated Hobbit* (revised edition).

The one piece published in *Tales Before Narnia* which has never seen print before is a chapter from Roger Lancelyn Green's *The Wood That Time Forgot* [circa 1945], which Lewis acknowledged as one of the direct inspirations of Narnia. Despite repeated attempts, Green was never able to find a publisher for his story, making this its first appearance. Its Narnian affinities are not very evident from this brief excerpt, but perhaps its appearance here will help lead to publication of the whole at long last, so that the details of Green's contribution to Lewis's series can at last be made clear.

Perhaps the most surprising figure included in this collection from among Lewis's acquaintances is William Lindsay Gresham, Joy Davidman's other husband, and the father of Douglas and David (who, as Lewis's stepsons, ultimately inherited the Lewis Estate). It is usually overlooked in Lewis biographies, in which Gresham tends to make a brief off-stage appearance as a sort of stage villain, that Bill Gresham was a talented writer in his own right, a friend of Robert Heinlein's and member of the science fiction community of his time. As for the story itself, "The Dream Dust Factory" [1947] combines Tolkien's "escape of the prisoner" with a sort of Biercian "Owl Creek Bridge" motif in which a brutalized convict escapes into his imagination to avoid the horrors of his situation, only to lose touch with sordid reality altogether in the end (there's a reason they used to call it "stir-crazy").

Finally, we have two stories which did strongly influence Lewis. In "First Whisper of *The Wind in the Willows*" [1907] we have the original letters written by Kenneth Grahame to his son "Mouse" telling the familiar story from the point of Toad's imprisonment to the end, recounted here with greater immediacy and in much less polished prose than the published book. First published in a little booklet in 1944,[7] almost a decade after Grahame's death, this earliest form of the story has long been unavailable; its reprinting here reinforces the point made by Anderson of Grahame's influence on Narnia's Talking

[6] See in particular *The House on the Borderland* [1908].

[7] An event noted by J.R.R. Tolkien at the time, who wrote in a letter that he "must get hold of a copy" (*Letters of J.R.R.Tolkien*, page 90).

Animals, especially the Beavers in *The Lion, the Witch and the Wardrobe*.[8] And in C.F. Hall's "The Man Who Lived Backwards" [1938] we have a real discovery. Lewis acknowledged in his preface to *The Great Divorce* that one idea he used in his book came from a science fiction story he'd read several years before, the title and author of which he no longer remembered. In a remarkable feat of research, and a real contribution to Lewis studies, Anderson has found the story and here makes it available to a wide audience for the first time.[9]

The inclusion of Hall's and Green's stories alone should mark this book as one everyone seriously interested in C.S. Lewis's work will want to buy, while the inclusion of the Grahame and the Tolkien should extend the book's appeal to all lovers of fantasy. And while it's tempting to second-guess the selection—why are H. Rider Haggard and David Lindsay not represented?[10]—I'm sure that no lover of the Inklings' works will be familiar with all the tales Anderson has gathered together here, many of which he has rescued from obscurity. A final selling point, if one is needed, comes in the form of the highly useful Recommended Reading section at the end, which gives brief evaluations and highly selective bibliographies of the authors included in this volume (all save Longfellow) and many more besides, in many cases enlivened with notes regarding Lewis's opinion of or debt to each. This eleven-page section is packed with information, a good example of Anderson's hallmark ability to say a lot, in highly readable style, in very little space. Dare we hope for a third volume in the series?[11]

—John D. Rateliff

[8][See the review later in this issue of the Norton annotated *Wind in the Willows*, which also reprints these letters. –Ed.]

[9] This has the added effect that we can now not only see how Hall's story influenced *The Great Divorce* but also discover its impact on *The Dark Tower* as well in that work's opening discussion of the impracticalities of physical time travel.

[10] Presumably they are omitted, despite their obvious influence on Lewis, because both are already covered in Anderson's *Tales Before Tolkien*. If we think of the two books as companion volumes, as Anderson suggests in his Introduction to *Tales Before Narnia*, then the desire to avoid duplication makes sense.

[11] One minor final quibble: though I by no means assume that a cover blurb reflects the views of the book's author, the back cover copy's claim that Lewis's "influence on modern fantasy, through his beloved Narnia books, is second only to Tolkien's own" seems to me to rather overstate Lewis's legacy.

THE MAGICIAN'S BOOK: A SKEPTIC'S ADVENTURES IN NARNIA. Laura Miller. New York: Little, Brown, 2008. Hardcover. viii+312pp. $25.99. ISBN 978-0-316-01763-3.

Laura Miller's book is a well-written, extended "familiar essay" in its discussion of Lewis's Narnia books, with many related materials. More exactly, it is a series of familiar essays—the chapters are partially independent discussions. And the word *skeptic* in the subtitle is important. Miller was raised Roman Catholic, but it didn't take. She strongly rejected her religious background—and also rejected the Narnia books (which she had loved) when their religious subtext was pointed out to her. However, her book explores her later return to the Narnia books as a more sophisticated reader, one who can discriminate between the books' successes and failures (the latter, for her, still including the religious aspects).

The basic Narnian material is this. Miller was loaned a copy of *The Lion, the Witch and the Wardrobe* [*LWW*] by her second-grade teacher, which led to Miller's devotion to Narnia (ch.1). This is the way the Introduction begins:

> In one of the most vivid memories from my childhood, nothing happens. On a clear, sunny day, I'm standing near a curb in a quiet suburban California neighborhood where my family lives, and I'm wishing, with every bit of my self, for two things. First, I want a place I've read about in a book to really exist, and second, I want to be able to go there. I want this so much I'm pretty sure the misery of not getting it will kill me. For the rest of my life, I will never want anything quite so much again. (3)

Her disillusionment came when she read Lin Carter's *Imaginary Worlds* when she was thirteen, with Carter's denunciation of Aslan's "blatantly symbolic Crucifixion-and-Resurrection scene" (ch.9, 98). Then she, as an adult professional writer, was assigned to discuss the book that most influenced her life. She decided to write about *LWW*—and the response to that essay led to this book (Introduction).

The book is divided into three large sections: Part One, Songs of Innocence (chs.1-7), Part Two: Trouble in Paradise (chs.8-15), and Part Three: Songs of Experience (chs.16-27). Basically, Part One deals with what she originally found in and learned from the Narnia books, with lots of comments about other children's books; Part Two, with the flaws in Lewis that are reflected in the books (details later); and Part Three, with a defense of Lewis's books from an adult perspective.

A number of very good discussions appear in the first part. An example. The fifth chapter is basically a reading of Edmund in *LWW*, not as an example of Sin (the Original Sin, with desserts instead of apples) and Redemption, but as an example of plausible corruption:

> The White Witch entices Edmund […] primarily by flattering his laziness, his conceit, and his rivalrous sentiments toward his older brother, Peter – all very human weaknesses I recognized in myself. (62)

She ends the chapter with probable evidence that Lewis created Edmund out of his own feelings.

The above discussion shows what Miller found and finds again in the Narnia books. She names her volume for the Magician's Book containing the spell for refreshment of spirit that Lucy read in *The Voyage of the* "Dawn Treader" and couldn't (mostly) retain: "a cup and a sword and a tree and a green hill" (ch.10). (Some Christian critics have seen an allusion to the Crucifixion in the latter two terms, but, if so, the green is a disguise; no doubt others have seen an allusion to the Grail Castle in the first two terms.) But Miller's point is that, for her, the story in the Magician's Book is *The Lion, the Witch and the Wardrobe.* It was the magical story that refreshed her spirit. And every good story reminds her of that book – or another one of the Narnian volumes:

> I never forgot the "horrid stain" [the apple's] juice leaves around [Jadis's] mouth [in *The Magician Nephew*], and sometimes I wonder if that's why my most vivid recollection of Madame Bovary is of her mouth stained by the poison she swallows at the end of the novel. (ch.3, 43)

Toward the end of the volume, she considers George MacDonald's *Phantastes*. "*Phantastes* […] would remain a touchstone book for Lewis, perhaps the single most powerful literary experience of his life – his Magician's Book, you could say" (ch.26, 289). Miller summarizes *Phantastes* and speaks of Lewis's reaction to it – and says she doesn't feel its power. "*Phantastes* seemed little more to me than an interesting, even trippy curiosity; the tremors that shot through Lewis when he first read it did not electrify me" (291). This is her chapter on *myth*, as Lewis presents it in *An Experiment in Criticism*—and she is saying that, as *Phantastes* was mythic for Lewis, not necessarily for others, the mythic book for her, the Magician's spell for refreshment, was *LWW*.

The ninth chapter, "An Awful Truth," discusses how various persons reacted as children to discovering the Christian imagery of the books. One of them, Tiffany Brown of Oregon, recognized the parallel between Aslan's death and resurrection and Christ's: "and it was fine with me. I just thought, Well, this is what gods do" (104). These comparative accounts provide other, not-so-

negative reactions to the Christian themes that do not necessarily lead to conversions. (Neil Gaiman's account, elsewhere in the book, is closer to Miller's.)

As said, the second section of the book discusses the flaws in Lewis's books – a part of knowledgeable reading as an adult. Chapter 11 deals with Lewis's racism in *The Horse and His Boy*; chapter 12, with Lewis's misogyny – about Susan in *The Last Battle* and the fiancée in "The Shoddy Lands" (a particularly good discussion, whichever side one is on). Chapter 13 is mainly about Lewis's cultural assumptions—for example, about Corin in *The Horse and His Boy*, "an unadulterated upper-class alpha boy: cocky, insensitive to others, easily riled, and always up for a fight" (147); "an idealized version of the British public school blood" (150). Chapter 14 is mainly about Lewis's sadomasochism, with only passing mention of Narnia—although in chapter 15 the White Witch is called a dominatrix.

The third section grows out of Miller following Philip Pullman's Blakean emphasis on having to grow up and to experience with an adult sensibility. Hence the contrast of the first part and the third: Songs of Innocence and Songs of Experience. (Blake's Ulro and Eden do not complicate the discussion of these two levels into four.) The chapters are usually fun: the seventeenth is on the Narnian landscape, and how it came to Miller and to Suzanna Clarke through Pauline Baynes's drawings, not the more heavily forested prose of Lewis. Chapter 18 begins a sequence on Lewis and Tolkien (and Northerness), which runs through most of the remaining chapters—but it is not a consistent argument. Chapter 20, for example, is a clever and enjoyable comparison of Wordsworth and Coleridge to Tolkien and Lewis—sometimes Lewis is compared to Wordsworth, sometimes to Coleridge—but the basic point is the parallel of literary friendship. The whole discussion begins from Tolkien's "Mythopoeia" written to Lewis—and the poetic epistles Wordsworth and Coleridge wrote to each other. But Wordsworth and Coleridge vanish from the next chapter, which starts with William Morris. The great revelation here is that Tolkien and Lewis wrote prose romances, like Morris's late works, not novels (supporting this with Northrope Frye's distinctions in *Anatomy of Criticism*). Obviously, this discussion is aimed at a general audience, not the readers of *Mythlore* who hardly will be surprised. (This reviewer did not know that Northrop Frye attended Lewis's lectures "Prolegomena to Medieval Literature" in the 1930s, which Miller mentions.)

After exclaiming that Lewis wrote romances (and didn't have to write them in Tolkien's style); that he, for many children, in the Narnia books wrote myths; and that he created a "country of literature, of books, and of reading, a territory so vast that it might as well be infinite" (ch.27, 301-302)—that is, Lewis put much of what he knew from reading into the Narnia books for others to

experience—Miller has made her case as a non-Christian reader of the Narnian heptalogy.

A paragraph about flaws in Miller's book will be the typical scholarly conclusion of this review. This is not a *scholarly* book; it is a well-informed popular book. It has an index but no bibliography. Miller makes about half a dozen factual mistakes, as one might expect of someone writing on a background that he or she has worked up for the volume; but they do not invalidate her personal approach. Two examples: she says that Walter Hooper is a Roman Catholic priest (ch.14, 163)—he was an Anglican priest who became an R.C. layman; that Tolkien and E.V. Gordon produced a translation of *Sir Gawain and the Green Knight* (ch.23, 256)—they produced an edition, and Tolkien by himself did a translation. She also trusts A.N. Wilson's biography of Lewis too much—it seems to be behind her description of "Lewis's annual 'English binges,' at which his male students were invited [...] to get drunk on beer and bellow out 'bawdy'" (ch.6, 69). George Sayer denied this description from Wilson, based on his own experience as a student (see p. 416 of the 2nd ed. of *Jack* [1994]). And, of course, Miller produces comments that some will want to argue with—for example:

> Tolkien, it must be said, was a terrible prude. There is more eroticism—however peculiar and sublimated—in the Chronicles than in *The Lord of the Rings*, even though Lewis was purposely trying to avoid sex in deference to the youth of his readers. (ch.22, 242)

But this sort of comment is within Miller's right as an interpreter and as a writer of familiar essays.

—Joe R. Christopher

PROJECTING TOLKIEN'S MUSICAL WORLDS: A STUDY OF MUSICAL AFFECT IN HOWARD SHORE'S SOUNDTRACK TO *LORD OF THE RINGS*. By Matthew Young. Saarbrücken: VDM Verlag Dr. Müller, 2007. ISBN 978-3836424967. Softcover. 92pp. $54.00.

Projecting Tolkien's Musical Worlds began as Matthew Young's master's thesis in music theory at Bowling Green State University. He earned that degree, and the Bowling Green School of Music's award for Best Thesis of the

Year, in 2007; he is now a doctoral candidate at the University of Texas at Austin. I said that his book began as a thesis, but I should perhaps add that it has also ended as one. Young has taken no opportunity to update or expand what is, after all, quite a short monograph. Moreover, apart from the difference in title pages, the book as published by VDM Verlag Dr. Müller is identical to the original master's thesis, right down to its typographical and grammatical errors, margins, fonts, layout, page numbers—and the peculiar and conspicuous omission of the definite article in the title. It even opens with the same abstract, identifying Young's thesis advisor. Quite literally, this is Young's thesis published without a single change that I could find—other than the addition of a publisher and a hefty price tag!

The book is arranged in five chapters. The first establishes the importance of film music as a subject for scholarly inquiry; the second examines the music and culture of Middle-earth (anchored in the text, not the Peter Jackson film adaptations); the third discusses Howard Shore's score in more detail, focusing on several important musical motifs—"the primary themes of each culture presented in Jackson's film" (9); the fourth discusses the role of the audience, exploring the same set of musical leitmotivs as well as alterations in those themes over the course of the films; and the fifth offers conclusions and suggestions for further study. The intended audience, according to the book's blurb, is any combination of Tolkien fans, musicians and musicologists, and film enthusiasts. But I would say that the subject matter is a bit more technical than is likely to appeal to the casual fan—of either Tolkien, music, or film. The ability to read music (at least passably) is a prerequisite, as there are some fifty musical transcriptions salted through the book. Young indicates that all transcriptions were made according to his own ear because the scores were not available to him (8). But if the scores were indeed unavailable then, they have certainly become available since the original thesis. It is a shame Young didn't take the time to update his transcriptions for this book; however, the ones I examined appear to be very accurate. Moreover, they agree for the most part with others I have seen in the literature (for example, Bernanke).[1]

At the heart of the analysis Young undertakes is the concept of the "museme," a kind of musical phoneme, meant to represent the smallest musical element conveying a distinct affective meaning. The term was invented by music semiologist, Charles Seeger, and popularized by Philip Tagg (Tagg 1). Tagg has applied a museme-centered approach that he calls "musematic analysis" to

[1] Bernanke's transcription of the Ring theme appears to be slightly closer to Shore's original than Young's (Bernanke 179; Young 35); however, Young's transcription of the Isengard theme is closer than Bernanke's (Young 34; Bernanke 182). The most common disagreement between them is on the keys of particular themes.

television music, but Young argues that the same methodology can be productively used in the analysis of film scores and that Shore's—more than ten hours of music—represents particularly fertile ground. The idea is to explore the affective content of each museme by comparing it with other musemes of similar "sociomusical connotations" (iii). To put it another way, "Shore's score does more than occupy Jackson's screen," it "reflects music and culture as described by Tolkien, and the themes correlate appropriately to other music which reflect [sic] similar cultures" (iv). This is a key point, because Young could easily have limited his analysis to the relationship between film score(s) and film(s). To his great credit, he has attempted something more ambitious: to identify connections between Shore's music and Tolkien's text itself. And for the most part, I find his arguments convincing (if selective). It may be going a little too far to say that "[a]ll the novel's installments include descriptions of instruments used in the different lands" (8), yet Young does find evidence to tie Shore's score to Tolkien's own words, as opposed to (or in addition to) Peter Jackson's filmic interpretation of them.

But before I assess the strength of Young's "musematic analysis," let's get some of the book's problems out of the way. In addition to grammatical slips, spelling errors, and other problems that should have been corrected by an editor (had there been one), Young makes a fair number of factual errors and oversights. Without belaboring the point, let me give one or two examples of each. Young presumes to suppose "what the music of Middle-earth may have sounded like in Tolkien's mind" (9), but he makes no reference in his book to Tolkien's own recordings of songs and poems from *The Lord of the Rings*, nor to their setting in music by Donald Swann, with Tolkien's participation, as *The Road Goes Ever On*. I'm not sure it would have added a great deal had he done so—Tolkien was, after all, no musician (Tolkien 350, *et passim*)—however, it seems a pity not to even mention the musical examples Tolkien himself left behind, poor though they are, nor the considerably finer adaptations of Swann.

Somewhat more troubling is Young's misconceptions about just what it is Tolkien scholars do. "Tolkien's descriptions of the cultures of Middle-earth," he writes, "are so exhaustive that several scholars have dedicated their careers to studying the historical interrelations of the lands, as well as to creating chronological successions of events and genealogical trees of the bloodlines the inhabitants" (11). Fannish though this sounds, Young footnotes the comment with (apparently) his idea of three such scholars. Unfortunately, in one of those references, he not only misspells the scholar's name, but much worse, he says the essay in question was published in *Tolkien Studies* in 2006; it was not, and in fact, the essay is still unpublished. That is careless research at best. Indeed, other than here in this curious footnote with its three examples plucked at random, Young

makes absolutely no reference to any existing Tolkien scholarship, let alone to scholarship on the representation and significance of music of Middle-earth.

Of errors and oversights within the scope of *The Lord of the Rings* itself, there are a number. Young's synopsis of the novel is idiosyncratic at best and mistaken at several points. Young says the Ring is "lost for nearly a thousand years" (12) after the death of Isildur; in fact, it is more than twice that. He calls Sméagol and Déagol "cousins" (ibid.), evidently picking this up from Robert Foster, whom he quotes constantly; in fact, Tolkien calls calls Déagol a friend, and in a letter (not yet published by the time of Foster's *Guide*), "evidently a relative" (Tolkien 292). Young says we catch a "a glimpse to what the music of the Shire could have sounded like" (16) in Tolkien's musical description, "now squeaking high, now purring low, / now sawing in the middle." Yes, we do, if Shire music were played by a cat! The Springle-ring might afford a better glimpse: energetic, up-tempo music for dancing.

Despite these mistakes, Young's basic thesis is a good one. He means to show both that Shore's score is rooted in Tolkien's textual descriptions as much as it is in Jackson's visual ones, and that the various leitmotivs Shore develops convey a carefully controlled musical affect to the audience. More succinctly, the sound track "serves as a narrator" (8). To make his point, Young discusses a handful of the dozens of themes Shore composed—the Shire theme, the Rohan and Gondor themes, the Rivendell and Lóthlorien themes, the Isengard and Mordor themes, and of course the theme of the Ring itself. For the purposes of this review, I will limit my comments to the Shire theme, one of the most often repeated in the film trilogy and certainly the dominant theme of *The Fellowship of the Ring*, but Young has many things of interest to say about the other leitmotivs as well.

The author often notices things most movie-goers will not, except perhaps subliminally. For example, Young observes that a flute carries the melodic line of the Shire theme (normally played on the violin) whenever that theme is associated with Frodo; for Bilbo, on the other hand, a "more playful fiddle solo" is incorporated into the theme (25–7). Young goes on to argue convincingly that the choice of a Celtic style of melody and instrumentation suits the Hobbits, from what little Tolkien has written about their music. He compares the Shire motive with the lines Frodo sings in Bree, "now squeaking high, now purring low, / now sawing in the middle," noting that "[n]ot only does Shore's theme feature a solo fiddle filled with 'squeaky' grace notes, but the contour of the melody line moves from high to low" (27). Notwithstanding that grace notes need not necessary be "squeaky," the observation is a good one: the musical equivalent to a "close reading" of the text.

In Chapter IV, Young demonstrates how alterations of the Shire theme over the course of the films alter audience perception. He gives three major

examples: (1) The theme is ennobled by the substitution of a French horn for the violin when Sam observes that with one more step, he will be the furthest away from the Shire he has ever been. It represents the first step, literal and figurative, in the transformative maturation of the hobbits as they travel into a larger world. (2) In Rivendell, when Frodo announces that he will take the Ring, we hear another version of the Shire theme, this time modulated into a minor mode. This creates a somber, bittersweet effect, embodying sacrifice and the progressive loss of innocence. (3) Finally, on the shoulders of Mount Doom, when Frodo says he has no longer any memory of the Shire, we hear a markedly transformed, but still very faintly recognizable version of the Shire theme, voiced by the flute that has previously been associated with Frodo. Here, even in the music, contact with the Shire has almost been lost—almost, but not quite.

There is much in *Projecting Tolkien's Musical Worlds* that is new and insightful, particularly for those with a special interest in music. This makes it all the more unfortunate that the author did not take the opportunity afforded by publication to a larger audience to revise, expand, and in some cases correct mistakes in his thesis. Its scope is well suited for a master's thesis, but rather too thin for a book. For its length, the price makes it impossible for me to recommend the purchase of Young's book, but your local library isn't likely to have it either. According to Worldcat, there is only one library copy in the world: in the *Deutsche Nationalbibliothek*. This is ironic, considering that Matthew Young is an American graduate student. Those interested in reading the original thesis, take note that it may be found online at the OhioLINK Electronic Theses and Dissertations Center (see the Works Consulted).

— Jason Fisher

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ESOTERICISM, ART, AND IMAGINATION. Eds. Arthur Versluis, Lee Irwin, John Richards, and Melinda Weinstein. East Lansing: Michigan State University Press, 2009. 336 pp. $29.95. ISBN 978-0-87013-819-5. (Orders http://msupress.msu.edu/)

> "I've told you," he answered, "I told you at first; at least, I hinted at it. There is correspondence everywhere; but some correspondences are clearer than others. Between these cards […] and the activities of things there is a very close relation."
>
> —Charles Williams, *The Greater Trumps* (ch.3)

Esotericism, Art, and Imagination is the first in a series on esotericism from Michigan State University Press and the Association for the Study of Esotericism [http://www.aseweb.org/]. This inaugural monograph has been published in lieu of the 2008 volume of the Association's journal *Esoterica,* and its contents derive from the international conferences also sponsored by the Association in 2004, 2006, and 2008. Esotericism, as editor John Richards explains in the first of the book's two introductions, "embraces, among others, the following areas of investigation: alchemy, astrology, Freemasonry, Gnosticism, Hermeticism, Kabbalah, magic, mysticism, Neoplatonism, new religious movements related to these currents, nineteenth, twentieth, and twenty-first century, [*sic*] occult movements, Rosicrucianism, theosophy, and witchcraft" (viii). While this list is obviously relevant to both the collection and the expansive claims of esotericism conceived as an ambitious new academic discipline, this volume is not the place to look for extensive background information on any of these subjects. Neither is it the place to look for specific arguments in support of Antoine Faivre's much quoted, and here neatly summarized, list of six characteristics, including correspondences, as definitive of Western esotericism, as these characteristics are explored only incidentally in most of the papers. The authors' responses to the challenges of a diverse range of cultural objects and topics tends to the particular, and their approaches to the essay format range from the conventional academic to the more literary essay. As editor Arthur Versluis observes in the second introduction, these papers are primarily about showing the intersection points between esotericism, art, and literature, particularly insofar as the imagination fosters the translation of esoteric ideas into art and literature (xv). To the reader unversed in the "discipline" of esotericism, this means that these papers are largely dedicated to correspondences, some more clearly realized than others.

Among the more studied approaches to correspondences in the collection is Giovanna Costantini's "Le Jeu de Marseille: The Breton Tarot as Jeu de Hasard," about the Tarot produced c. 1940 by a number of Surrealist artists working closely with Andre Breton. Like several in the anthology, this essay addresses a cultural object about which nothing or relatively little has previously been published. The deck is fascinating, particularly in light of the realization that Breton was inspired, not by the modern notion of Tarot as a means of divination, but as a game of chance with military associations; hence, the article title reference to the "Jeu de Hasard." The author notes the Surrealists' interest in correspondences between Tarot and alchemy and points out that the traditional Tarot suit signs were exchanged for a key, black star, bloody wheel, and flame because the artists felt these images correspond to knowledge, dream, revolution, and love respectively. If the trumps—the cards that were added to the regular playing deck in the fifteenth century to create the actual gaming deck of Tarot that became associated with fortune-telling and "occult" or esoteric practices in the eighteenth century and meditation and popular culture in the twentieth century—were treated by the Surrealists, that portion of their deck is not considered here. All of the sixteen unfortunately rather gray card reproductions show the Surrealist versions of regular deck cards and all are from the March 1943 issue of the Surrealist journal *VVV* published in New York (1942-1944) held in the special collections library at the University of Michigan; none are referenced by call-outs in the text. The author, however, contemplates the Ace of Clubs at some length and makes several notes regarding the appearance of cards in paintings by Picasso; images with Tarot associations in the work of other artists of the period, such as the wheel of the Wheel of Fortune Tarot trump in works by Duchamp and Man Ray; and Breton's later authorship of *Arcanum 17* (1944). The Surrealists also assigned people they knew to the cards of their deck: Baudelaire, whom they admired very much, was found to correspond to a card representative of second sight, though it is not clear which card that was. Baudelaire is, of course, famous for his *Les Fleurs Du Mal* (1857), which includes the poem titled "Correspondences" about the "forests of symbols" and "expansion of infinite things."

The strength of the collection as a whole indeed seems to be the authors' more or less common realization of correspondences, with or without other purported esoteric associations, as the basis of practices, conducted both inside and outside the contexts of ritual and secret societies, that are means of investing meaning in all aspects of the human experience – and also form the substance of art. This realization, along with some related to Faivre's other largely uncited characteristics of Western esotericism, is made in studies of the processes of alchemy (see M.E. Warlick) and initiation (see Sarah W. Whedon); in studies of such individuals as William Blake (see Marsha Keith Schuchard), Cecil Collins

(see Arthur Versluis), D.H. Lawrence (see Glenn Alexander Magee), Vladimir Solovyov (see George M. Young), and Dion Fortune and W.B. Yeats (see Claire Fanger); and studies of particular works, such as Euripides' *Bacchae* (see Melinda Weinstein), the *Tarot of Marseilles* (discussed above), and Venetian senator Angelo Querini's garden near Padua (see Patrizia Granziera). However, Joscelyn Godwin's paper on Philip Pullman's *Dark Materials* novels, Cathy Gutierrez's paper, which highlights the role of fraud in spirit photography, Eric G. Wilson's paper on film, and Lance Gharavi's and Victoria Nelson's papers on literature, make one additional very specific point clear. In spite of the obvious seriousness and relative secretiveness invested in "authentic" esoteric practice, many people, whether or not they know anything, in the "academic" sense, about Gnosticism, Hermeticism, Kabbalah, and so forth, are profoundly affected by representations in art and literature that convey ideas about the unquantifiable aspects of the universe and, on this level at least, are ever ready to be entertained by and to indulge in "esoteric" concepts.

—Emily E. Auger

THE ANNOTATED *WIND IN THE WILLOWS*. By Kenneth Grahame; introduction by Brian Jacques; edited with a preface and notes by Annie Gauger. New York: W.W. Norton, 2009. 384 pages. 978-0-393-05774-4. $39.95.

***THE WIND IN THE WILLOWS*: AN ANNOTATED EDITION.** By Kenneth Grahame; edited by Seth Lerer. Cambridge, Mass.: The Belknap Press of Harvard U.P., 2009. 273 pages. 978-0-674-03447-1. $35.00.

THE ILLUSTRATORS OF *THE WIND IN THE WILLOWS*, 1908-2008. By Carolyn Hares-Stryker. Jefferson, North Carolina: McFarland, 2009. 192 pages. 978-0-7864-3948-5. $55.00.

THREE MAJOR BOOKS ARE OUT THIS YEAR to celebrate the 2008 centennial of *The Wind in the Willows*, Kenneth Grahame's classic fantasy of the Edwardian English countryside.

Annie Gauger, in the acknowledgments to the Norton annotated edition, reports that an advisor once told her that "doing an annotated 'Willows'

is roughly the literary equivalent of building the space shuttle single-handed" (371), and indeed it must have been a daunting task, considering that the two annotated editions between them still leave work to be done, allusions to be ferreted out, and mysteries to be explained.

The Norton edition includes a great deal of supplemental material, much of it biographical in nature. It begins with an appreciation by Brian Jacques, himself a well-known author of anthropomorphic animal fantasies. Annie Gauger's preface is primarily biographical, though there is some publishing history in addition to material concerning Grahame's childhood, career, and marriage. The following section, "Alastair Grahame and *The Merry Thought*," concerns the "newsletter" Grahame's only child produced with the help of his nurse, Naomi Stott, and includes letters and reproductions of illustrations. Alastair, alas, died young at the age of twenty, most likely a suicide (though it was ruled an accident). The next essay, on illustrators and editions of *The Wind in the Willows*, covers only the major early illustrators, but offers some fascinating analysis of the influence of the figure of Pan on other literature and art of the period. For more contemporary illustrators, Hares-Stryker's book is far more complete. Illustrations by various artists are reproduced throughout the text of the story, but the non-glossy paper makes a surprising difference in the brightness of the colors and the sharpness of the lines compared to the same pictures in the Harvard edition.

Annotations of a work as firmly set in its historical milieu as this one should give the reader a familiarity with the mind-set of the place and time as reflected in such diverse things as its costume, entertainments, superstitions, domestic arrangements, children's games, food, popular culture, forms of transportation, slang, and so on. Alas, there are a number of distracting errors in the annotations in this edition. For example, on p.274 the characterization of Badger as "never a […] a very smart man" is taken to refer to his intelligence rather than his appearance, in spite of the clear evidence of the context of the quotation; on p.278 the annotation for the word "salon" initially confuses the two meanings of the word (a room for receiving guests and a literary/social gathering); on p.280 the annotator seems unaware that "I'll learn them" was indeed once proper English and meant exactly the same as "I'll teach them," in spite of its later non-standard associations (see the OED, *learn*, v., section II); and on p.288, the example given for the literary antecedent of Mole's war cry, "A Mole! A Mole!" is Richard III's cry of "A horse! A horse!" in Shakespeare's play, which makes no sense—a more apt Shakespearean example would be "A Talbot! A Talbot!" from *King Henry VI* part 1, II.1, for a traditional battle-cry of this sort is based on the family or clan name of the warrior.

The book concludes with several additional appendices. The Letters section reproduces a series of letters from Kenneth Grahame to his son Alastair

during 1907 which formed the basis of Toad's adventures, and over fifty letters from Alastair's nanny Naomi Stott to his parents covering the same time period and a little beyond. Additional appendixes include a list of the contents of Alastair Grahame's library in 1911, excerpts from selected reviews of *The Wind in the Willows* (showing a very mixed critical reception), a report of Grahame's views on abridgement, and Grahame's essay "The Rural Pan" from his collection *Pagan Papers*. Gauger's bibliography is a little broader in scope than Lerer's, including more general sources and contemporary literature. The volume is unindexed.

The Harvard annotated edition includes a 43-page introductory essay by Seth Lerer which usefully locates the book within its Edwardian milieu, the post-Victorian turn towards "the mysterious and the unseen" (3), as well as within the whole body of Grahame's work. The Edwardian era, source of so many of the classic children's fantasies which were strong childhood influences on the Inklings, was a liminal period poised between nostalgia for a golden, bucolic vision of an idealized Victorian past and the half-eager, half-uneasy anticipation of a fast-paced, exciting, nearly science-fictional future full of "technological possibility" (3). Lerer speaks of the tension between home (invoking Ruskin's ideas on contentment and orderliness) and the open road, and the importance of margins, gates, and rivers for Grahame as markers of the boundaries between them and as means of escape and return.

Toad in particular is seen as a locus for these clashing ideas of Victorianism and modernity, of the twin lures of home and the road; and in the introduction and particularly in the annotations for Chapter 6: Mr. Toad, Lerer invokes the Edwardian fascination with the newly emerging study of psychology, and especially the influence of Kraft-Ebing's *Textbook of Insanity*, as sources for Toad's extravagant personality. Also particularly interesting are the annotations to Chapter 7: The Piper at the Gates of Dawn and Chapter 9: Wayfarers All, which seek out the sources of Grahame's lush language and nature imagery in the Romantic poets he loved to read. Another, shorter essay after the text comments on "Illustrators and Illusion," thoughtfully discussing some of the key early illustrators and the way they influenced the positioning and marketing of the book as a children's story rather than as an adult fantasy. There are black and white illustrations by Ernest Shepard throughout, and a glossy insert of color plates by a selection of artists. The volume concludes with a helpful bibliography of scholarly primary and secondary sources, but does not include an index.

Carolyn Hares-Stryker's book provides a wealth of information on the many illustrators, both well-known and obscure, who have tackled the peculiar problems of illustrating this tale. Illustrators are presented in chronological order by date of the edition they illustrated. Stills from some animated and stop-

motion television and motion picture productions are included. Most entries provide information such as a brief biography of the artist, information on their training and experience, a short analysis of their technique and style, a list of their other works, and so on. Also included are sample illustrations from that artist's version of the tale, unfortunately primarily in black and white. The most intriguing entries incorporate extracts from interviews with the artists, describing their sense of connection to Grahame's book, the research they did, their working methods, how satisfied they were with their own work, and so on.

Quite apart from its value as a guide to editions for bibliographers and collectors, and as a source of biographical information on the artists (much gleaned from interviews and not available elsewhere), is its value to students and practitioners of illustration. Hares-Stryker does not explicitly address this issue, but judging from the variety of styles and from remarks by the artists themselves, it appears that there are two major problems the artist must address in illustrating this work. (In fact, the early illustrator Ernest Shepard, best known for his Winnie-the-Pooh drawings, at first counted it among the books he felt should never be illustrated, and was somewhat reluctant to undertake the task.)

The first is Grahame's ambiguity about the relative size and human-like attributes of the animal characters—should they be natural-sized and unclothed animals, basically humans with animal heads and hands, or mutable depending on their circumstances, sometimes larger and more human, sometimes smaller and more like animals? Grahame himself was singularly unhelpful, saying only that "Toad was train-size" and at the same time "the train was Toad-size" (qtd. in Gauger's introduction, lxiv-lxv).

The other issue is the somewhat anomalous nature of the chapter "The Piper at the Gates of Dawn," with its mystical appearance of the great god Pan in the woods at sunrise. In fact, many abridgments leave this chapter out, saving their illustrators from having to make a particularly difficult decision. Artists struggle with Pan's representation—should he be shown traditionally as the goat-man of myth, the bringer of panic in wild places, or would a less conventional depiction be more appropriate? Shepard's classic illustration, not reproduced in this volume but referred to in his entry, depicts only the moment immediately after the god's disappearance. Other artists have equally intriguing solutions to this problem.

There are some technical bobbles in the production of this book. The same illustration is used on pages 52 and 54; there are typographical errors throughout; a two-page illustration spread on 142-143 is not lined up properly. The index, though I am glad to see one included, is fairly shallow and does not go into the level of detail the serious student of illustration might find useful; for example, a number of artists mention their debts to the works of Beatrix Potter

and J.R.R. Tolkien, but these names are not included in the index, so it is not that helpful if you wish to trace and compare the influences on various artists.

So which should you buy? For reading aloud with children, the Norton edition is probably best, because illustrations by multiple artists are inserted at the proper point in the story for maximum effect. But do not trust all the annotations to be accurate enough to teach your listener about Grahame's world. The Harvard edition is perhaps best for the scholar of Grahame, children's fantasy, or Edwardian literature and culture, if you can only have one of these titles; Lerer's annotations tend to reference more scholarship and literary sources than do Gauger's. Hares-Striker's book is more for the collector or for the student of illustration, and definitely useful for any library with an interest in the study of children's literature. All three together provide an excellent overview of Grahame and his place in the history of children's literature and illustration and his influence on twentieth-century fantasy.

—Janet Brennan Croft
(Portions of this review on Hares-Striker's book will appear in *Reference Reviews*)

TRUTHS BREATHED THROUGH SILVER: THE INKLINGS' MORAL AND MYTHOPOEIC LEGACY. Ed. Jonathan B. Himes, with Joe R. Christopher and Salwa Khoddam. Newcastle: Cambridge Scholars Publishing,[1] 2008. xviii + 160 pp. Hardcover. $59.99. ISBN (10) 1-84718-444-8; ISBN (13) 9781847184443.

The title of this collection derives of course from C.S. Lewis's famous statement to J.R.R. Tolkien, during the conversation that led to Lewis's conversion, that myths were "lies breathed through silver"[2]—a charge which Tolkien ably rebutted by asserting that Christianity was both a myth (indeed, *the* myth) and true. Comprised of ten lectures or papers presented at John Brown University[3] and similar venues by contributors such as Joe R. Christopher, Tom

[1] Not to be confused with Cambridge University Press.
[2] Preserved in Tolkien's poem "Mythopoeia" and quoted in "On Fairy-Stories."
[3] Despite its name, John Brown has nothing to do with the notorious abolitionist of that name but instead is a small Christian college located in Siloam Springs, Arkansas, just a

Shippey, Roland Hein, David Oberhelman, and Jason Fisher, this book grew out of an annual event held under the auspices of the C.S. Lewis & Inklings Society (CSLIS). What had begun as a one-time, one-day symposium in Tulsa in 1998 has now become a yearly gathering of Inklings scholars in the Arkansas/Oklahoma/Texas region. While its interests obviously overlap with those of the Mythopoeic Society, its focus is slightly more Lewis-centric than Tolkien-centric, and somewhat more religious than secular (as may be seen by the book's subtitle). Four of the pieces presented here deal primarily with Lewis, two with Tolkien, two with MacDonald, and the rest with multiple authors (MacDonald, Chesterton, Tolkien, Lewis, and Williams).

Of the four Lewis pieces, Joe Christopher's examination of Lewis's three paths to God (the logical, the moral, and the transcendent) comes first, having served as the keynote speech for the very first of the gatherings commemorated in this volume. After briefly disputing Arthur C. Clarke's vision of a Faithless future, Dr. Christopher discusses Lewis's controversial claim to have "proven" by formal logical argument that Materialism is self-refuting.[4] He then looks at Lewis's concept of a universal moral code (the "Tao"), and of longing for something transcendent that cannot be found in the material world. Perhaps the most notable contribution of Dr. Christopher's essay is his use of the relatively neglected *The Pilgrim's Regress* to explicate Lewis's ideas, showing that many of CSL's most notable mature arguments advanced in *The Abolition of Man* and *Miracles* and *Mere Christianity* are already present in his first apologist's work.

Salwa Khoddam's focus, by contrast, is on *The Magician's Nephew*, and specifically the contrasting images of the ruined city of Charn and the paradisial Garden of the newly made Narnia. Among the antecedents of the former she finds the City of Cain/City of Satan in old Christian tradition, as well as ancient real-world cities visited by the children in Nesbit's *The Story of the Amulet* and the "lost world" cities of Rider Haggard's *She* (Kôr) and *King Solomon's Mines*. For the Garden, she believes Lewis drew on classical, biblical, and secular sources, including of course the biblical account of Eden in *Genesis* as well as Milton's *Paradise Lost* but also, surprisingly, the lovers' garden in *The Song of Solomon*. Oddly enough, she never takes into account Lewis's own earlier depiction of an Edenic garden, in *Perelandra*; a comparison between his two treatments of the theme would seem pertinent. Lewis completists will be happy to learn that Khoddam includes a passage from Lewis's unfinished, unpublished early work,

few miles from Wal-Mart corporate headquarters in Bentonville near the Oklahoma and Missouri borders. As Himes notes, Inkling scholar Clyde Kilby taught here for a few years in the early 1930s.

[4] For Christopher's purposes, whether Lewis was right or wrong is less important than accurately tracing the development of his ideas. Christopher is also more focused on Lewis's conversion to theism in 1929 than his embrace of Christianity in 1931.

The Quest of Bleheris; although brief (only forty-seven words), it is nonetheless a piece of primary material never made available in print before.

It should come as no surprise that one of the volume's highlights is Tom Shippey's contribution. Shippey has built up such a reputation as a Tolkien scholar that it's easy to forget how wide his range is, and it's very welcome to see him tackle Lewis. In this piece on Screwtape's "Verbicide," he underscores affinities between Lewis (Screwtape), Tolkien (Saruman), and Orwell (Newspeak) on the modern corruption of language to obfuscate rather than communicate, with corrupted language ultimately becoming a force for evil ("humans can easily be led to do what they know to be wrong in the service of a cause they believe to be right"). As usual, he makes a good case in typically vivid Shippeyan prose; his blast against F.R. Leavis is particularly welcome, although marred by a passing sneer at Virginia Woolf—ironically, since Leavis himself despised Woolf.

No doubt the most controversial of all the Lewis pieces in this volume will be the editor's own contribution, a lengthy examination of *The Dark Tower*—a major contribution to the slim volume of works addressing that neglected story and, at thirty pages, the longest of all the pieces here, comprising roughly a quarter of the entire book. To his credit, Hime does not believe this unfinished story to be a forgery—that is, he accepts the testimony of Tolkien, Mathew, Fowler, and the manuscript itself that Lewis actually wrote such a work. However, he feels that the story as we have it includes "substantial" editing that was either "creative, inept, or biased" (54) resulting in "excised portions, additions," and other sorts of "editorial mismanagement" (55). He devotes roughly a third of his piece to his theory of how the published story was put together, postulating an unnecessarily elaborate sequence of labyrinthine complexity that contradicts most of the known facts.[5]

After stating his belief that Lewis was deliberately writing down to a pulp market, Hime presents his own interpretation of the work: that Lewis was writing an anti-lust tract which he deliberately filled with blatantly obscene imagery in order to deliver a "spiritual message" against the "alienating and destructive effects of sexual addiction" presented in the form of homoerotic fantasies of "bisexual rape" with strong masturbatory overtones, all as a way of allegorizing the message of Just Say No to sex (63). Hime certainly sees enough

[5] For example, Hime refers to "the extensive revisions and additions" to "the extant manuscript"(56). Yet the manuscript currently in the Bodleian, which aside from minor copy-editing corresponds exactly to the published text, is not a composite text copied onto "used sheets" of "scrap paper" but a coherent rough draft all set down in a single stage of composition and on the same batch of fresh paper. Simply consulting the manuscript to which he devotes so much attention rather than theorizing about it would have prevented most of the errors he falls into here.

phallic imagery to satisfy any Freudian, but I find his allegorical reading unpersuasive, and his proposed conclusion seems to me even further from probability than Lobdell's.[6]

Of the two essays on Tolkien, David Oberhelman's "A Brief History of Libraries in Middle-earth" is one of those pieces that helpfully brings together passing references scattered across the legendarium into one well-organized essay—in this case, focused on "the preservation of cultural memory" through "libraries, archives, manuscript repositories, and other collections [...] of literature, lore, and history" (81). After a (too) brief discussion of the history of real-world libraries he turns to their parallels in Tolkien's work, from libraries in Kôr (Tirion) and Gondolin in the First Age to archives at Minas Tirith, Moria (he points out that the Chamber of Mazarbul is, after all, "The Hall of Records"), and Rivendell in the Third, succeeded by hobbit-libraries at Brandy Hall, the Great Smials, and Undertowers in the Fourth. Sometimes his speculations seem extremely well-founded and supported by circumstantial evidence, as in his suggestion of a great library, rivaling that of Alexandria, at Armenelos on Númenor; in other cases it's rather more dubious, as in his assumption that there was a library of Elven lore at the Grey Havens (possible, but he puts forth no evidence for the claim). Oberhelman's topic is interesting enough that the main shortcoming of his piece is its brevity.

The second essay focused on Tolkien, by Jason Fisher, looks at the question of whether or not Tolkien's cosmology incorporates the idea of the 'Fortunate Fall' or *Felix Culpa* – the idea that greater good comes about as a result of evil than would have been the case had the evil never taken place. Here we have a case of a single essay, of moderate length, that tackles a major topic with vast ramifications and implications and yet manages to be relatively thorough within a short space. Fisher discusses all three Falls that take place within the legendarium (that of Morgoth, that of the Noldor, and that of the Númenóreans[7]) and reaches the rather unusual conclusion that Tolkien himself did not believe many of the core theological positions underlying his mythology—for example, that "Tolkien's world doesn't seem to incorporate the idea of Original Sin" (101)

[6] Hime suggests that Scudamour is vulnerable to being drawn into the Otherworld because he and his girlfriend (the real-world Camilla) are having sex. His chaste relationship with the Otherworld Camilla will, Hime feels, ultimately lead to his castrating himself by severing his own horn in order to offer it up to the White Knights, a salvation facilitated by the Otherworld's Ransom, who will also be that world's Christ.

[7] He notes that the initial Fall of Man takes place offstage in these Elven-centric tales, but does not discuss Tolkien's two major accounts of this event, in the unfinished "Gilfanon's Tale" (*Book of Lost Tales I*) and the much later Athrabeth (*History of Middle-earth X*). He also, in his discussion of Original Sin, fails to apply this to the orcs—though this is probably more due to space considerations than any oversight.

but "certainly Tolkien himself, in his Primary World beliefs, would have subscribed to the doctrine of Original Sin" (109n15). And again, Fisher asserts "As a devout Catholic, Tolkien would have firmly believed that Lucifer played no part in God's creation of the World" (102). I remain unpersuaded, but it's an intriguing idea, and I'm curious to see if others will take up this proposed barrier between Tolkien's real beliefs and the beliefs upon which he based his life's work.

The two essays devoted primarily to MacDonald form an oddly contrasting pair. David L. Neuhouser takes the interesting and novel approach of emphasizing MacDonald's love of mathematics and the role math played in his ideas about God.[8] I found Neuhouser's essay full of more quotable lines than any other included in this book—having mainly read MacDonald's fantasy fiction, I had not realized how eloquent his essays can be, and am grateful to Neuhouser for making me aware of this. If this striking and original essay has a flaw, it is that it relies just a little too much on assumptions; there are a few too many statements essential to the argument that rest on no firmer basis than "not unreasonable to assume."

By contrast, Rolland Hein takes a diametrically opposed position and heaps derision upon rational thinking, or analysis, or the scientific method as a path towards truth. Instead, he champions imagination, wisdom, insight as a means of "open[ing] a door into the human heart" (18). For him, MacDonald and those Christian mythmakers who have followed him are of particular importance because mythic writing "can awaken the soul" (22). I think all the Inklings would agree with Hein on the importance of imagination and mythmaking, but nonetheless found it disturbing when he quotes Psyche from *Till We Have Faces*: "I have always […] had a kind of longing for death […] to reach the Mountain, to find the place where all beauty came from"(qtd. 20), and then follows it up with his own comment that here "Psyche becomes a spokesperson for every conscientious reader" (20); this seems to me to play into recent spurious depictions of Christianity as "a culture of death." Towards the end, his essay segues into Chesterton as a successor of MacDonald.

Kerry Dearborn's "The Sacrament of the Stranger" also deals with MacDonald, but only as the author of one of the four works she focuses on (*The Princess and Curdie*), the others being Lewis's *Out of the Silent Planet* and *The Great Divorce* and Tolkien's *The Fellowship of the Ring*. Perhaps the most narrowly focused of all the pieces here, she looks at hospitality towards strangers as the ultimate Christian virtue within Celtic Christianity and seeks to trace what she

[8] Among other things, he points out that MacDonald not only had a major in science at college but later taught math and science. MacDonald also works many references to math, especially geometry, into his novels and sermons, as Neuhouser demonstrates.

sees as the seven stages of a "sacramental" pilgrimage (Risk, Relinquishment, Rebirth, Realism, Renewal/Restoration, Reconciliation, and Receiving) as expressed in the four works at hand. The introduction of so much specialized terminology makes her essay feel like a piece excerpted from (and dependent upon) some larger work, not altogether satisfactory in its truncated form. Similarly, her claim that these three men were all strongly influenced by "Celtic Christianity" should be the subject of a paper all by itself, rather than simply being asserted as a preliminary to her main argument, as here.[9]

Finally, Thomas Howard's closing piece is more memoir than essay, telling how he first encountered the work of MacDonald, Williams, Lewis, and Tolkien, and his vivid recollections of favorite characters from all four men's fiction. In particular, he singles out that mismatched pair from *War in Heaven*, the (Catholic) Duke of the North Ridings and (Anglican) Archdeacon of Parvulorum, whom he sees as nicely representative of their respective faiths: "Anglicanism is nothing if [...] not vague. Roman Catholicism, on the other hand, would like to have things nailed down" (153). He also, rather oddly, praises an extremely minor character from *Till We Have Faces*: the old priest of Ungit, whose devotion to human sacrifice Howard admires. The memoir is of interest chiefly for including Howard's 1958 letter from Lewis praising Tolkien's work[10] and for a brief but telling account of his 1963 meeting with Lewis himself.

In the end, this is not an essential purchase for Inklings scholars, especially given its high price for such a slim volume. But there's certainly enough of interest here to make the book worth reading, with the high points being Khoddam's quote from *The Quest of Bleheris*, Himes's valiant attempt to sort out the mess regarding *The Dark Tower*, Howard's reminiscences, and the essays by Fisher and Shippey.

—John D. Rateliff

[9] Even if we were to grant that MacDonald, a Scot, and Lewis, an Ulsterman, owed more to 'Celtic Christianity' than the mainstream of Christian thought, belief, and practice—a contentious claim in and of itself—it would be a much harder sell to build a convincing case for the firmly Roman Catholic Tolkien. Dearborn's citation of a single article showing how Tolkien's depiction of the elves was influenced by (pagan) Celtic myth is insufficient to make the case.

[10] Lewis's letter to Howard has already appeared in *Collected Letters of C.S. Lewis* (vol III, pages 980–81), but I'm assuming relatively few among us are familiar with all 3,999 pages of this three-volume set.

TOLKIEN STUDIES: AN ANNUAL SCHOLARLY REVIEW. Volume VI. Edited by Douglas A. Anderson, Michael D.C. Drout, and Verlyn Flieger. Morgantown: West Virginia University Press, 2009. 363 p. ISSN 1547-3155. $60.00 individuals, $120.00 institutions.

The continued and growing success of *Tolkien Studies* is a cheering indication that our narrow field of mythopoeic and Inklings studies is healthy enough to support two substantial and highly-respected refereed scholarly journals on the general topic in this country alone (*Seven: An Anglo-American Review* and *Mythlore*), as well as a number of specialized journals devoted even more narrowly to individual Inklings and fellow fantasists, like *Tolkien Studies.* We all have unique enough (though closely related) missions that the student of the Inklings and related writers will find it a challenge to keep up with everything being published in the field.

But *Tolkien Studies* is certainly worth keeping up with, if one must triage one's journal expenditures, and this particular issue is full of treasures. One thing *Tolkien Studies* does that sets it apart is commissioning a lead article from a major Tolkien scholar, and following it up with an appreciation and/or checklist of their scholarship. Their lead article for this volume is by John Rateliff, and it's an appreciative and thought-provoking look at Tolkien as a literary artisan highly conscious of every word he put to paper. As Rateliff points out, one overwhelming impression the reader gets from Tolkien's stories and poems is that they "were *made*, by a master craftsman whose medium was words, ink, paper" (1-2). But one of Tolkien's less obvious strengths as a craftsman, and perhaps what draws readers back to the books over and over again, is his extraordinary carefulness in not *dictating* to the reader—in allowing the reader room to draw on their own memories when visualizing characters, locations, and action and their own experiences when considering the applicability of the work—in effect, encouraging the reader to cooperate "in the (sub)creation of the work" (4). This ties back to Rateliff's damning of the Jackson films with faint praise earlier in the essay—the reader has the freedom to argue whether Jackson "got certain characters right" (2) because Tolkien permits—almost requires—each individual reader to develop "their own inner vision of the characters" (5), which a movie does not. One particular observation Rateliff makes caught my attention: "We do not need to know what Frodo looked like, because we are looking through his eyes" (6); indeed, Tolkien is always very careful to give us a viewpoint character. We always know exactly whose eyes we are looking through, and thus become part of that character for a time. Douglas A. Anderson follows the essay with a checklist of Rateliff's work, which has been wide-

ranging; the checklist fortunately includes links to his online series of reviews of classic fantasies.

Rateliff is a hard act to follow, but Ármann Jakobsson's somewhat misleadingly titled "Talking to Dragons: Tolkien as Translator" is as good a follow-up as one could want. The article is not about translation per se, or even just about dragons, though they figure predominately, but about speaking monsters and how the monster's ability to speak turns the hero's confrontation with the monster into something unpredictable, ambiguous, and often psychologically disturbing. As Jakobsson points out, once the monster starts to speak, one can no longer refer to it as "it"—"*he* has started speaking" (28). The monster becomes a character, a person. The hero must confront the fact that the monster is no longer entirely Other—it has in some deep sense become akin to him, even his "double" (30). Smaug becomes "strangely and unnervingly human" in his conversation with Bilbo (31), while Bilbo must face the probability that there is "a tiny essence of dragon" in his own heart (32). We confront the uncanny, and it is within us.

While I must confess I was originally very much a "what Jackson got wrong" purist, I am recently finding myself coming around to the perspective Judy Ann Ford and Robin Anne Reid advocate in their article tackling the question of Aragorn's portrayal in the books versus the movies: they argue that the most productive approach is not to "argue whether Jackson's Aragorn is a good or bad adaptation" but to "consider these two texts in relation to each other" (83). The films exist, in other words, and therefore must be considered as they are, not as we would wish them to be, and on their own terms as different media telling (almost) the same story. The authors analyze both texts for their underlying assumptions and models of kingship, showing that in the novel, Aragorn "needs to convince others of who he is" since the book's model relies on proven competence in addition to lineage; while in the movies, in contrast, "Aragorn need to change himself, to overcome his own doubts" (78) since the movie's kingship model relies entirely on heritage. They do miss a recent article on sacral kingship (Nikakis) that might have bolstered some of their conclusions about book-Aragorn's sacrificial role.

I would perhaps consider Cynthia M. Cohen's article on trees in Middle-earth the weakest in this issue, though this is not to say it's not worth reading. But I find it stretches its material a bit thin in places and could have been tightened substantially without loss of meaning. It verges close to the edge of Middle-earth Studies, categorizing and speculating about the species of trees described in Tolkien's works, but doesn't quite fall in. But there are useful observations only a person paying close attention to trees could make—for example, that the symbolism of the headless statue at the crossroads is echoed

and reinforced by the "gaunt and broken" tops of the trees in the surrounding valley, both being still fundamentally sound and capable of regeneration (97-99).

Josh Long's article "Clinamen, Tessara, and the Anxiety of Influence: Swerving From and Completing George MacDonald" is another of the gems of this issue. Long uses two concepts from Harold Bloom's *The Anxiety of Influence* to explain how *Smith of Wootton Major* arose from Tolkien's reaction to re-reading *The Golden Key* after a long lifetime of thinking about and writing fairy tales, and builds on Diana Pavlac Glyer's recent research on influence among the Inklings in general. In *Smith*, Long says, Tolkien attempts to correct the "juvenility" and over-reliance on allegory of MacDonald. One interesting point he makes is that Tolkien's elves have an effect on the primary world—a point also made in Johnston (14). The only major disappointment I have with Long's article is that he does not mention its near-twin: William Gray's 2007 *Mythlore* article which does the same for Lewis, tracing a path of "anxiety" from MacDonald through Lewis to Pullman. Comparing their reactions to this earlier master of the genre is a fascinating look into their respective creative minds.

It is very good to see some of the materials from Verlyn Flieger and Carl Hostetter's invigorating debate over fate and free will at Mythcon 39 made available in print. Flieger proposes that one of the major differences between the races of Elves and Men (in which she includes Hobbits) is that Elves are "fated" and Men have free will. She interprets Ilúvatar's statement about the creation of Men reproduced in *The Book of Lost Tales I* (the second, and fuller, version) to mean that only Men, among all creation, have been given the gift of free will, and all other races are subject to fate. Her working out of how, then, Fëanor was fated to lose the Silmarils but might have reduced the ill effects of this catastrophe by moderating his following actions, is a fascinating bit of close reading, giving full attention to Tolkien's carefully considered word choices. And as she notes, the "three Great Tales" all have as their central conflict "the intrusion of a free-willed Man into a fated Elvish stronghold" (179n12). Carl Hostetter counters Flieger's argument with a collection of documents that cast some doubt on this rigid division into "fated" and "free-willed" races, particularly documents relating to the Quenya base word MBAR, root of *ambar* "world" and *umbar* "fate." It is left as an exercise for the reader to determine just how clear-cut the difference may be between fate and free will and how it affects the interactions of the races of Middle-earth.

Several articles demonstrate clearly why we need *Tolkien Studies* as well as *Mythlore*; they don't precisely fit *Mythlore*'s mission, being primarily about Tolkien's scholarship rather than his literary work, but they would still intrigue many of our readers. Jill Fitzgerald writes about the state of Lang. and Lit. studies at Oxford during Tolkien's career there, which is fascinating in itself, but

the real delight of the article lies in the inclusion, and ensuing explication, of the complete text of Tolkien's Chaucerian pastiche "Þe Clerkes Compleinte." (Her footnote claiming that the journal *Arda* is only held at Harvard, Bowling Green, and Marquette is not entirely accurate; they are the only libraries listed in WorldCat, but the Wade Center also has selected issues, though not a full run and not the issue she refers to.) Stefan Ekman continues the theme of considering Tolkien's scholarship in the next article in his study of how *Pearl*, a work Tolkien translated and thought about deeply, is echoed in the landscape and the sense of dreaming time in Aman and other places in Arda. Stuart D. Lee similarly looks at Tolkien's teaching notes on *The Wanderer*, with some discussion of its use in designing the culture and poetry of Rohan.

I am alas not a linguist and can only judge Christopher Gilson's article on the basic vocabulary of Quenya on its general merits, which are substantial. Again, this is the sort of article which would not appear in *Mythlore* but would hold much interest for many of our readers. Gilson makes a point of contrasting the "fictional" Quenya—the poetry, phrases, names and so on that were integrated into the published and unpublished stories—and the "invented" Quenya, the background references of vocabulary and grammar. The two sets are not wholly congruent; words might be represented in the "dictionary" but never used, and composition of a new poem might call for a new word or create nuances in the definition of an established word. In this way Quenya was a living language for Tolkien; words grew, accumulating meaning, variation, and subtle shading, as he used them, in turn calling for changes in the dictionary definitions—just like languages in the primary world.

The book review section is substantial and well-considered. Some of the items have already been reviewed in *Mythlore*, or are reviewed in this issue, but when it comes to reviews an additional perspective is always something to be welcomed. Colin Manlove, for example, in his review of the expanded edition of *Tolkien On Fairy-Stories*, points out an unfortunate deficiency in the volume: it lacks a bibliography of scholarship about the essay. Indeed this is a sad weakness of this entire series of expanded editions. Another notable review is that of *Chesterton and Tolkien as Theologians*, reviewed by Mike Foster; on the strength of his contagious enthusiasm, I certainly plan to seek out this book.

The issue concludes with David Bratman's "The Year's Work in Tolkien Studies," covering 2006, and a bibliography of work published in English in 2007 compiled by Jason Rea, Kathryn Paar, and Michael D.C. Drout. Bratman's annual column is a great service to the field; his concise reviews of both major and shorter works miss very little that goes on, and to my delight, at least, he is never shy of expressing an opinion. (Even the decision to reverse the editors' names on the two volumes of *Tolkien and Modernity* gets the exasperated sigh it truly merits from a library cataloger [315], and the description of one essay as "a thoroughly

muddled and superficial piece which adds nothing useful to this discussion" made me glad *I* was not the hapless target of his pen [322].) The well-organized bibliography includes an addendum for 2006; I hope there are future plans for collecting and consolidating these bibliographies in cumulations covering multiple years.

I have to add that each year I find myself more envious of their handsome hardback binding with its distinctive red cloth spine tooled in gold; West Virginia University Press does a lovely job on the physical production of this journal.

– Janet Brennan Croft

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