

horrors they would be seeing in the Great War all too soon. One wonders which of them besides Tolkien, who is third from the left, survived to play the game again.

Garth begins this study thus:

In his first years at Oxford, Tolkien showed little sign of being anything more than a bright young man pursuing a degree in Classics, with no great enthusiasm, through a thicket of sociable distractions.

By the time he left in summer 1915, the world had gone to war. Tolkien had reached full and independent adulthood, was engaged to be married, and had switched to English, his true academic vocation. He had also started a sequence of visionary artworks and a flood of poetry, varied and vivid. And leaving the creative pursuits of others far behind, he had begun inventing both a language and a world for it to describe: the world he later called Middle-earth. (3)

Slender as it is, *Tolkien at Exeter College* is not slight. Like its predecessor, *Tolkien and The Great War*, it belongs on the bookshelf of every Tolkien scholar.

—Mike Foster



FASTITOCALON: STUDIES IN FANTASTICISM ANCIENT TO MODERN. 4.1/2 (2014). Editors in Chief Thomas Honegger and Fanfan Chen. ISBN 9783868215588; ISSN 1869-960X. €18.50.

TOLKIEN STUDIES XI (2014). Editors: Michael D.C. Drout, Verlyn Flieger, and David Bratman. ISBN 9781949425337; ISSN 1547-3155. \$60.00.

FOR THIS SPECIAL ISSUE OF *FASTITOCALON* on Crime and the Fantastic, guest editors Marek Oziewicz (winner of the Mythopoeic Society Award in General Myth and Fantasy Studies, 2010) and Daniel Hade have collected an absorbing group of essays. They note the fantastic's engagement with the criminal in sources like Shelly's *Frankenstein* and back through Arthurian romances and beyond, tracing a central concern with "justice issues: desert and punishment, social inequality and class oppression, poverty, abuse, and violence, exclusion and power over others" and "questions about right and wrong asked on an individual and societal level" (3). Fantasy, they claim, is a place for experimental thinking, fulfilling "the need to imagine a more just world before one can even begin to bring it about" (6).

On *Adventure Time*, the animated TV series, there is a central tension between the laws promulgated by the ruling monarch Princess Bubblegum and Finn's role as hero and champion. Katarzyna Wasylak notes that *Adventure Time* "exposes the weakness of laws created on the basis of the ideal transcendental theory of justice" (11)—that is, the rift between idealized laws and actual behavior. Several episodes are analyzed in the light of a "Capabilities Approach" to justice, where the greatest good is supporting "what each individual is able to do and become" (15). This is especially interesting when applied to the episodes "All the Little People" and "Belly of the Beast" (16-17). Wasylak praises the show for "placing the protagonists in ethically complex situations, in which systems based on pre-established codes of values fail to offer a satisfying solution" (20), requiring sophisticated thinking about justice in opposition to simply reinforcing idealized laws.

In "Burning Bridges: How Dragons Challenge the Justifications of Humanity," Emily Midkiff identifies ways in which stories featuring dragons "explore the assumption of human righteousness" (23), challenging the human/monster divide. She examines Fafnir and the dragon in *Beowulf*, where a doubling of the dragon and the dragon-slayer underlines the ambiguity of the hero's morality, in some ways making "the hero and the dragon indistinguishable" (29). Kenneth Grahame's reluctant dragon and J.R.R. Tolkien's Smaug also exhibit this doubling structure; more lightheartedly in Grahame's case, and with many of the dragonish qualities distributed through the societies of Middle-earth rather than concentrated in Bilbo or Bard in Tolkien. Ursula K. Le Guin and Anne McCaffrey, in their more contemporary interpretations, tie dragons directly to humans, challenging human rationales of "animal othering" as justifications for their actions (33); in the Earthsea books, they are kin to humans, and in the Pern books, partners in a symbiotic relationship.

Fantasy can be a tool for education in social justice and character development, according to Nicholas Emmanuele's "Questing for Justice in Multicultural Secondary World Fantasy for Young Readers," and can be particularly useful for developing critical thinking about issues of race and multiculturalism. Using classificatory theories about fantasy, particularly those of Farah Mendlesohn and Marek Oziewicz, Emmanuele finds that the stories he is interested in are usually portal or immersive fantasies that take place in a world not connected to the primary world of the reader. These stories may be "culturally-specific touchstone fantasies" (44), dealing with a single non-white ethnic group or culture; "culturally and racially inclusive fantasies" (47), in which the fantasy world is inhabited by multiple races living more or less in harmony; or "critical race fantasies" (49), where tensions and conflicts like prejudice and colonialism among multiple races are major drivers of the story.

This final category in particular encourages young readers to engage with questions of multiculturalism relevant to our world.

Editor Oziewicz's essay "Going Biospheric: Advocating Environmental Justice" begins with an interesting review of two concepts: models of environmental awareness and human responsibility that lead to the development of biospheric ethics, a value system concerned with our responsibilities to "other humans, the ecosystem, and the totality of life" (55), and a cognitive model of how humans are hard-wired to learn through story. Oziewicz provides examples of three different "tracks" of biospheric ethics embodied in young adult literature: the endangered species story in Susan Fletcher's *Ancient, Strange and Lovely* (2010), the preservationist plot in Isabel Allende's *City of the Beasts* (2002), and the sustainability track, seen in Terry Pratchett's *The Amazing Maurice and His Educated Rodents* (2001). Literature concerned with biospheric ethics is thus useful in inculcating these values in younger readers through story.

Patricia R. Cardazo examines one of the lesser-studied characters in *The Twilight Saga*, Rosalie Hale, and how she fits into the series theme of perpetuating patriarchy, romanticizing rape culture, and controlling female sexual agency. In general within classic vampire tales, women must be "either safe as mothers or damned as whores, [and] in either capacity, then cannot claim justice" (73). Rosalie, gang-raped by her fiancé and his friends, left for dead, and sired by a vampire, perpetuates a blame-the-victim mentality by stating that her beauty was the cause of the rape. However, as a vampire enacting her revenge on her attackers, she does not fit neatly into either the mother or the whore category and has more agency and power than the typical female character in the series.

The *Artemis Fowl* series combines tropes from the genres of fantasy and crime fiction in a way that undermines gender stereotypes; the fact that it is written for younger readers means that it is also concerned with the "personal growth of the characters" (88). In "Fantasy Crime Fiction as a Site for Deconstructing Traditional Male Power Structures: Eoin Colfer's *Artemis Fowl* Series," Rose Miller states that the premise of the series requires the main characters to "[question] the power structures that disseminate and reinforce" stereotypes (89) and realize that "identity is not a fixed quality" (95). The young male protagonist, who starts the series as a villain, teams with a female elf who is a captain in the law enforcement agency of the underworld, and finds himself increasingly on the right side of the law. In the end, "[i]n his pursuit of the Other, he is now becoming Other" (98).

As usual, this is a fine issue of a consistently interesting journal which chooses intriguing special issue themes. The editors indicate that they will be increasingly working with guest editors in the future.

JOHN GARTH LEADS OFF THIS ELEVENTH ISSUE of *Tolkien Studies* with a long essay on some of Tolkien's earliest work, "The road from adaptation to invention," exploring not just what some of his sources might have been but how he used them. His earliest version of the Eärendil poem is an excellent example; it shares a rhyme scheme and structure with Shelley's "Arethusa," and even begins by paralleling the action of the older poem, but it is no slavish copy of the poem or the mythical material of the Earendel-complex (see Tibor Tarcsey's article in this issue of *Mythlore*); Tolkien also incorporates much material of his own invention. Similarly, while Tolkien's Kullervo poem owes great debts to both the *Kalevala* and Longfellow's "Hiawatha" for names, incidents, and feel, it also teems with his own inventions and typical plot concerns. Looking back at even earlier creative work by Tolkien—the humorous verse, debates, reporting, and plays of his school-days—Garth observes that they are not merely easily-dismissed ephemera:

On the contrary, they are vital first steps, in which he assayed his skill as a stylist, handling the rhythms of poetry and prose, the build up and release of tension, the sweep of the narrative eye across a field of action. Their parodic nature should not mean we can simply dismiss these pieces as lightweight and worthless throwaways by a tyro writer. By thus limbering up in his early exercises as a writer, he was later able to apply the same skills—more finely tuned, of course—to the most serious topics and with the utmost gravity. (11)

The "iconic moment of Christian literary history" when Lewis took a late-night stroll with Tolkien and Dyson around Addison's Walk that led to his conversion has been examined from a number of angles, but "A Particular Cast of Fancy" by Sister Maria Frassati Jakupcak takes a new one: what of the Joseph Addison for whom the walk was named? Jakupcak finds an interesting clue to the later estrangement between Lewis and Tolkien in the fact that Tolkien's work has a certain sympathy with the views Addison expressed on "the Fairie way of writing" in *The Spectator* in the early eighteenth century, while Lewis's work displays an approach to composition and audience more in tune with writers of the nineteenth century.

Tolkien's languages are not my strong point, but I found illuminating Nelson Goering's explanation of a statement Tolkien made indicating that Sindarin is to the British Celtic languages as Quenya is to Latin. In "Lýg and Leuca: 'Elven-Latin,' Archaic Languages, and the Philology of Britain," he examines this statement not just from a linguistic angle but also looks at the social and cultural relationships between the languages; they represent contrasts between "ancient/medieval" and "bright/twilight" (71), for example.

In "After the 'end of all things': The Long Return Home to the Shire," Bernhard Hirsh takes us through a careful consideration of three critically neglected chapters of *The Lord of the Rings*: "Many Partings," "Homeward Bound," and "The Scouring of the Shire," which fall between the end of the "great world" events and the departure of the elves and Ring-bearers. Like a coda to a musical composition, these chapters bring the piece back to its beginning and resolve the major themes, balancing quests, beauty, and Elf-longing with "breathing, eating, working, begetting" (qtd. 78). Hirsch makes good use of Frye's theory of modes and shows how important these chapters are to the structure, stylistic arc, narratology, and themes of the book.

Richard Z. Gallant examines Fëanor as the best example of the conflict in Tolkien's works between his admiration for Germanic heroism, the "Northern theory of courage" he praises in his *Beowulf* essay, and his criticism of *ofermod*, of overweening and rebellious pride, in "Original Sin in Heorot and Valinor." This conflict makes the character an excellent "catalyst of narrative function" (117) for the author, his great oath about the stolen Silmarils in particular serving as a fulcrum and driver of story.

In "*Visibílium Ómniú et Invisibílium: Looking Out, On, and In Tolkien's World*," Michael Wodzák and Victoria Holtz Wodzák closely examine incidents of vision, invisibility, rainbows, reflections, and "extramissionary" sight or glowing eyes (through which a being might dominate or read other minds) in Tolkien's legendarium, to discover that he employed both modern optical theory and medieval and classical theories of light and sight in his works. The techniques Tolkien used bore out, at the deepest level, his themes of the blessings and dangers of sub-creation—the ambivalence of splintering light.

Verlyn Flieger's "But What Did He Really Mean?" argues that Tolkien's ambiguities—his contradictory statements in letters to different people, equivocations, reversals and turnarounds, and unresolved paradoxes—are the essential mark of an artist who sought "a creative tension in his work" (162). She examines three particular ambiguities in support of this observation: "the question of intentional Christianity in his fiction, [...] the ancillary reality (or not) of elves and Faërie, and [...] the meaning of his term *Faërian Drama*" (150).

The development of Michael D.C. Drout's lexomic analysis techniques have been fascinating to watch. Here Drout has teamed up with Namiko Hitotsubashi and Rachel Scavera, in "Tolkien's Creation of the Impression of Depth," to discuss several of the devices by which Tolkien created the impression of "vast backcloths of story." This is followed by an examination of how these devices are used in the *Túrin*-story and its variations over the forty years Tolkien worked on it. Interestingly, though, these devices, which may

have been used as conscious trick by earlier writers or in imitation of Tolkien by later writers, were in his hands not tricks—the offhand mentions and broken references to material never explained in *The Lord of the Rings*, for example, generally referred to stories and histories already at least sketched elsewhere. The Túrin texts are then subjected to lexomic analysis to trace Tolkien’s reuse of earlier materials and styles in later versions. Some very useful charts lay out the history and inter-relation of the various Túrin texts.

The issue closes with the usual book reviews, the Year’s Work in Tolkien Studies for 2011, and the Bibliography for 2012. Particularly notable is a lengthy review of Tolkien’s *The Fall of Arthur* by Verlyn Flieger.

—Janet Brennan Croft



BRIEFLY NOTED

TRUE MYTH: C.S. LEWIS AND JOSEPH CAMPBELL ON THE VERACITY OF CHRISTIANITY. James W. Menzies. Eugene, OR: Pickwick Publications. 2014. 258 pp. ISBN 978-0718893767. \$30.00. Begun as a doctoral dissertation, this book argues that while Joseph Campbell and C.S. Lewis started their academic careers believing the same things about both myth and Christianity, over time Lewis’s view changed while Campbell’s did not. Since this book provides detailed analysis of both Lewis’s and Campbell’s perspectives on the two topics presented, it is quite intriguing for readers interested in either of these writers. —Melody Green

THE C.S. LEWIS PHENOMENON: CHRISTIANITY AND THE PUBLIC SPHERE. Samuel Joeckel. Macon, GA: Mercer University Press, 2013. 444 pp. ISBN 9780881464375. \$30.00. This book is an intriguing attempt to answer a question that has perplexed many people: why does C.S. Lewis have such a large following? Joeckel answers this question in multiple ways, first addressing the idea of a “public intellectual,” then engaging in a fascinating study of texts written about Lewis. Scholars interested in *Till We Have Faces* and *A Grief Observed* will find two sections of particular interest, as they focus on these works as detailed examples of the quality of his writing. —Melody Green

NOT GOD’S TYPE: AN ATHEIST ACADEMIC LAYS DOWN HER ARMS. Holly Ordway. San Francisco: Ignatius, 2014. 186 pp. ISBN 9781586179991. \$19.95. Apologetics are not something we normally review in *Mythlore*; this one may be of interest to some of our readers because Ordway, a regular reviewer for this journal, gives a large part of the credit for her journey from atheism to Catholicism to her reading in Tolkien and Lewis in particular, saying that her “imagination had been