

PAPERS

“Adapting *Tam Lin*: Rewriting Relationship Dynamics in Janet McNaughton’s *An Earthly Knight*”, Beverly Jones Redekop (Saturday, 4 pm)

Leo Braudy asserts that adaptations explore the “unfinished cultural business [and] continuing historical relevance of a particular narrative.” The sheer number of *Tam Lin* adaptations since 1973 (including many by writers associated with Mythcon and the Mythopoeic Award: Elizabeth Pope, Jane Yolen, Patricia A. McKillip, Diana Wynne Jones, Pamela Dean, and Dahlov Ipcar) suggests that its “unfinished cultural business” is compelling and deserving of examination: what are all of these retellings attempting to resolve? Jean Freedman suggests that the traditional Scottish ballads “defuse or detonate [conflicts caused by unshared values] by changing them from reality to representation”; contemporary value conflicts are also effectively explored through transformations of the old stories. There is conflict today about which messages to communicate to young women about mothering: this paper will focus on Janet McNaughton’s *An Earthly Knight*, arguing that her young adult novel explores relationship subtleties which underlie the difference between the oppression of patriarchal motherhood and the fulfillment of feminist mothering.

“The Company They Didn’t Keep: The Influence of Inklings Outsiders”, Sam McBride (Saturday, 1 pm)

Diana Pavlac Glycer’s *The Company They Keep* emphasizes the variety of overlapping roles played by members of the Inklings in influencing one another’s writings. Drawing on the work of Karen Burke LeFevre, Glycer identifies “four specific roles that are common whenever writers work together” (Resonators, Opponents, Editors, and Collaborators) and documents the Inklings’ fulfillment of each role.

Given Glycer’s self-imposed focus (an emphasis on individuals who participated regularly in Inklings meetings), her book understandably relegates important non-Inklings to brief comments, primarily in footnotes. Yet several Inklings Outsiders performed similar roles as those Glycer details. This paper will examine the extent to which Inklings Outsiders (individuals associated with members of the Inklings but who were not Inklings participants) influenced the Inklings’ work.

Emphasizing the impact of Inklings Outsiders blurs the boundary between the exclusively male and Oxford-oriented Inklings and others who might be seen as part of a larger writing community. The primary focus of this paper will be C.S. Lewis and his relationships with Ruth Pitter, Dorothy Sayers, Sister Penelope (Lawson), and Arthur Greeves.

“Discourse Surrounding Fantastic Literature: Is it ‘ground-breaking’ or ‘postmodern b.s.’?”, Lauren Allison (Friday, 4 pm)

My love of fantasy was something I kept very closely under wraps because I thought (rightly) that I would be teased for it. But I came to college, switched my major to English and my passion for the field of fantastic literature came shining through. Since then I've come out of the closet and instead of avoiding the topic, I've started to engage openly in debate about the literary worth of works of fantasy. My experience of suppressing it for so long has made me sensitive to the way people talk about the genre. One thing that I've noticed when talking to different people about fantasy and science fiction is that certain words tend to pop up. Genre fiction and speculative fiction are the derogatory terms I've found used often around creative writing and literature studies. Those words always make me want to reply snarkily, "Doesn't all fiction have a genre?" This research project was a fulfillment of a directed study in linguistics and concerned the discourse surrounding the fantasy and science fiction fields. The details of my results as outlined in this paper help prove my original hypothesis that the words people use to describe works of fantastic fiction (which can include all fiction with unrealistic elements) is dependent on their personal or literary opinion of the title in question. Also they help prove some ideas expressed by the critics Tzvetan Todorov and Ursula K. Le Guin in my literature review of commentary on the genres.

“Disobedience Against the Divine”, Randy Hoyt (Sunday, 11 am)
(How storytellers, scholars, and mystics have variously interpreted the narratives of Prometheus, Satan, Iblis, and the Turtle)

Interpreting a narrative – determining what meaning to assign to a particular pattern of events – can be a difficult endeavor. Two different people will often understand a given story in completely different ways. Particularly fascinating in this regard are stories that involve a character who disobeys a divine command. Some interpretations of these stories favor the divine, while others favor the disobedient. In this paper, I consider four such stories and look at various interpretations of them found in a wide variety of material. Multiple versions of the myth of Prometheus stealing fire from Zeus survive from ancient Greece; makers of sixteenth-century emblem books and authors of nineteenth-century speculative fiction incorporated this story into their works in interesting ways. Literary critics (including Charles Williams and C.S. Lewis) have debated the correct understanding of Satan's rebellion in Milton's **Paradise Lost**, while artists and authors have been inspired by his rebellion. Different views of Iblis' refusal to worship Adam in the **Quran** have been discussed among Islamic theologians and Sufi mystics; and second and seventeenth-century compilers, twentieth-century classicists, and a fourth century Latin grammarian have all

contributed to an understanding of the Turtle's refusal to attend Zeus' wedding in an Aesopic fable.

“Divine Intervention in *The Lord of the Rings*”, Skyler King
(Sunday, 1 pm)

This paper explores the true and actual providential interventions of the Valar, Maiar, and the designs of Iluvatar in Frodo and the Fellowship's quest to destroy the One Ring. Extensive original research coupled with insights from Tolkien scholars in this paper paint a portrait of the interaction of the 'gods' of Middle-earth with the weakest of creatures -- hobbits -- and shed light upon the meaning of Death and Friendship in *The Lord of the Rings*.

“Evil in Narnia”, Hannah Thomas (Sunday, 1 pm)

An exploration of evil in C.S. Lewis' **Chronicles of Narnia** – with a focus on those for whom the forces of evil are warring; those who must choose between light and darkness (specifically, Edmund, Trumpkin, Eustace, Jill, Shasta, Digory, and Puzzle) – rather than on the villains. An examination of who succeeds, who fails, what they all have in common, and the theological, ponerological implications of these threads in the series.

“An Homage to Pauline Baynes” (video presentation), Glen GoodKnight (Sunday, 2 pm)

Pauline Baynes is widely known to readers of Narnia and several Tolkien books as the illustrator who brought these books vividly alive. Some readers are not aware of many, many other books that she also illustrated. In honor of her passing last year, this a slide show, excellently produced, displays a great portion of her published work. The show will be hosted by Glen GoodKnight, who knew her personally.

“Imagination and Postwar Reconstruction: Dorothy L. Sayers, the Wimsey Papers, and the Role of the Artist in Rebuilding the Country”, Laura Simmons (Monday, 10 am)

Dorothy L. Sayers used the Wimsey Papers, occasional columns in the newspaper featuring characters from her detective fiction, to help the government think more carefully about wartime conditions. One of her characters complains, “Helen suggested ... I should write a letter to the Ministry. I did so. It has not yet been acknowledged. In a month's time it may be acknowledged. In six months' time I shall be informed that the Ministry cannot see their way to do propaganda on these lines and that the spirit of the nation is excellent. I have now written to the B.B.C., the respectable newspapers, and even the regrettable

newspapers.”

As the war progressed, Sayers became more and more convinced that there must be a partnership between the government and the creative community, because, as Miss Climpson puts it in *The Wimsey Papers*, “people do rather feel that the Government has been a little UNIMAGINATIVE about some things.... They seem (the Government, I mean) to have thought out the **beginning** of everything very well, and then to have rather **stopped thinking!**” Sayers felt the imaginative gifts of artists and writers might help the government think through how best to rebuild the country after the war. She and T.S. Eliot both participated in conversations about how such a partnership might look. This presentation will explore the Wimsey papers and Sayers’ convictions about using the imagination in service of greater things.

“The Impulse to Fantasy Literature: Pilgrim’s Progress as an ur-text of fantasy”, Farah Mendlesohn (Saturday, 3 pm)

This paper will be using the work of Colin Manlove and Kath Filmer to explore the ways in which this Visionary text is one of the Foundation stones of the languages and structures of the quest fantasy.

“In the Belly of the Balrog: Tolkien and the Book of Jonah”, Mike Foster (Sunday, 9 am)

This paper, which seemed like a good idea at the time it was proposed, will look at Tolkien’s participation in the English translation edition of the *Jerusalem Bible* published in 1966. It will also refer to a version of the Jonah story in one of the four surviving works of the Gawain-Poet, *Cleanness*, which exists in the same manuscript as *Sir Gawain and the Green Knight* and *Pearl*. It will also note similarities between Tolkien’s legendarium and Jonah’s tale. Since this paper was proposed, publisher Darton, Longman, and Todd Ltd. has announced the upcoming publication of *The Book of Jonah translated by J.R.R. Tolkien*, scheduled for August, 2009, making this presentation a case of unplanned obsolescence. Consider it an aperitif for the upcoming book.

“In the Mermaid’s Mirror: Reflections of Victorian Women”, Lauren Allison (Sunday, 10 am)

The plethora of water creature myths (mostly female) found across European imagination points to their use as a symbol for everything mysterious and magical about the Other sex, woman. Mermaids and their other aquatic counterparts were associated with assertiveness, sexuality, and danger. Their

very name, coming from Old English **mer** meaning sea and maid, and associates them with verginity. Women's purity (or lack thereof) had long been an obsession of men, both fathers and potential husbands, as an economic commodity in a patriarchal society. The Romantics took this to the farthest lengths and created a dichotomy of two types of women. The ideas of a domestic woman on a pedestal or dangerous femme fatale permeated into Victorian times. Social anxiety over changing gender roles started a discourse about these two types of women, and what the fairer sex might progress toward in the future. All of the good and bad qualities of women had previously been separated; they could either be one or the other but certainly not both. The literature and art of the time reflects this gender crisis; mermaid myths helped by providing a safe medium through which to explore it. This paper will briefly give an overview of the manifestations of mermaid imagery in Victorian literature and then take a more in-depth look at this device at work in Matthew Arnold's fantasy poem "The Forsaken Merman", William Thackeray's realistic novel **Vanity Fair** and in the paintings of the Pre-Raphaelites.

"The Inklings and the Pacific Ocean", David Bratman (Monday, 9 am)

The Inklings were not, generally, great travellers, and the Pacific Ocean is at the ends of the Earth from England. Yet some of the Inklings, notably W.H. Lewis, actually did cross these seas. This paper tells what they were doing here and what they thought about it. It also discusses the role that great oceans play in the fiction of C.S. Lewis and J.R.R. Tolkien, and to what extent they may resemble the Pacific as well as, more obviously, the Atlantic.

"The Inklings in Fiction", David Bratman (Saturday, 4 pm)

Tolkien, Lewis, and Williams were not just great writers, but great fictional characters as well. Making appearances in stories ranging from each others' (**Perelandra, The Notion Club Papers**) to the works of our Author Guest of Honor, James A. Owen, the Inklings have lived a great fictional afterlife, with their own names or under thin disguises. This paper will survey some of their more interesting appearances. See the Inklings fight supernatural villains, wander Oxford streets at night, defend God in court, and encounter Doctor Who. Meet the Inklings equivalent of Ensign Mary Sue. Find out what Tolkien's lecture students and Williams' publishing colleagues really thought of them.

"Jackson's Aragorn and the American Superhero Monomyth", Janet Croft (Friday, 5 pm)

This paper examines Peter Jackson's re-visioning of J.R.R. Tolkien's character Aragorn in his movie trilogy **The Lord of the Rings**, using as its departure point Lawrence and Jewett's analysis of the distinguishing features of the American

superhero monomyth in **The Myth of the American Superhero**, and contrasting it with the view of Tolkien's future king as the epic hero set forth in Flieger's classic article "Frodo and Aragorn: The Concept of the Hero." What do Jackson's changes say about his expected audience?

"The Life and Times of Hilary Tolkien", Angie Gardner (read by Lynn Maudlin) (Saturday, 3 pm)

I was lucky enough to be asked by Chris Tolkien (the great-nephew of J.R.R.T.) to publish a large amount of family papers last year. In the sorting of these papers, I came across a small notebook that I decided to have illustrated and brought out as a pre-cursor to the larger volume to come. This has now been published as **Black and White Ogre Country: The Lost Tales of Hilary Tolkien**, edited by myself and illustrated by Jef Murray. This short paper shall be about this book, how it came about, and will offer some hints regarding the major Biography of the Tolkien family.

"Life Speaks: A Christian Ecocritical Exploration of the Fantasies of J.R.R. Tolkien and C.S. Lewis", Amyann Groen (Sunday, 1pm)

This study aims to discover common ground between Christian-based transcendent anthropology and materialistic environmentalism, through the fiction and philosophies of C.S. Lewis and J.R.R. Tolkien. The paper seeks to answer the question: Is it possible to forge a "Christian Eco-critical endeavour"? We begin with the realization that the picture-language of story and metaphor has a unique and too-often neglected role to play in the "environmental" activist project. In the de-mythologization (and scientification) of rock and stream, bear and tree, we have given ourselves permission to dominate and exploit the non-human, "material" creation. This paper explores in detail how Tolkien and Lewis' fairy stories provide consolation for the severance we experience from the natural world, recover a healthy view of the human-nature relationship, and looks at how their fiction re-enchants the natural world. We discover that Lewis and Tolkien make space for the voices of the non-human in a materialistic, scientific cultural setting.

"Merlin: the Evolution of a Wizard", Kathleen Jordan (Monday, 9 am)

Appearing in many King Arthur legends, Merlin is a character that has undergone numerous changes throughout the ages. His depiction in these stories has morphed for various reasons, which include the time period in which the story was written, the intended audience and the author's own interpretation

of the character. A critical analysis of Malory's text **Le Mort d'Arthur**, T.H. White's **The Once and Future King**, and Mary Stewart's **The Crystal Cave**, along with supporting texts proves that Merlin exists to represent unknown powers. As our preservation of this literature continues on, the perceptions of The Wizard will evolve as our society looks for ways to explain the unexplainable.

"Naming the Evil One: Onomastic Strategies in Tolkien and Rowling", Janet Croft (Saturday, 4 pm)

There are three components to a name: the name itself, the entity that gives or uses the name, and the named entity. The shifting power relationship between the namer and the named is particularly well explored in the fantasy worlds of J.R.R. Tolkien and J.K. Rowling, where evil entities are given different names, change their own names, acquire nick-names, and are called by either their true names or euphemisms by their followers and opponents. Why are some characters comfortable using the names Voldemort or Sauron, while others can barely bring themselves to say He Who Must Not Be Named or Dark Lord? In this paper I will look at naming strategies used by and for Voldemort, Morgoth, Sauron, and Saruman.

"An Ocean Without Islands", Ryder Miller (Saturday, 3 pm)

In an essay, the author argues that space exploration will be different than the ocean exploration of the past and present. Quoting ocean writers and historians, and C.S. Lewis, the author contrasts our relationship and history with the sea with that of the exploration of the cold emptiness of space. Even though there will be no exotic paradise islands found in our solar system, for the meantime, we should still treat space as special and worthy of appreciation rather than a subject to exploit and alter. Astropreservationism can help safeguard against the disturbance we could pose to the non-advanced extraterrestrial life that may live in the solar system. The paper will be an exploration of the tropes used to tell stories about space exploration, comparing Space to an Ocean rather than the traditional Frontier.

"Parody? Pigwiggery? Sourcing the Early Verse of J.R.R. Tolkien", Jason Fisher (read by Randy Hoyt) (Sunday, 10 am)

Tolkien's poetry has received far too little attention by scholars – especially the early poetry not explicitly connected to Middle-earth. This is probably due in large part to its reputation of being mere doggerel. But good or not (and by what standards?), the study of Tolkien's early poetry can help to illuminate aspects of his development as a writer. They were the *études* that would prepare him for the more serious verse forming part of the backdrop to his legendarium. In this

paper, I will focus primarily on “Errantry”, the precursor to Tolkien’s later poem, “Eärendil was a mariner”, but I will touch on other early poems as well, such as “Goblin Feet”, “Tinfang Warble”, “An Evening in Tavrobel”, and others. My main emphasis will be on trying to untangle some of the sources on which Tolkien may have drawn in writing “Errantry”. Earlier Tolkien scholars, such as Paul Kocher and Randel Helms, have gotten this quite wrong. John Ratcliff did much better, pointing to Chaucer’s **Tale of Sir Topas** – on which I will elaborate. But the story doesn’t end there. I will discuss another likely source, though one Tolkien would later disavow: Michael Drayton’s **Nimphidia**. I will conclude with a comparison of **Nimphidia** to Tolkien’s very early poem, “Goblin Feet” (1915), arguing that, to some extent, the latter may be a kind of bridge between Drayton and “Errantry”.

”Perilous Shores: The Unfathomable Supernaturalism of Water in 19th-Century Scottish Folklore”, Jason Harris (Sunday, 9 am)

From the lochs haunted by kelpies and water bulls to shores and banks watched by fairies and glaiuigs, the islands, coasts, and Highlands of Scotland present borderlands where the role of the supernatural in folk tales and legends articulate a sense of the local identity, rugged beauty, and frightful peril of these dynamic waters. The power of water in Scottish folklore to present both a supernatural threat and defense exemplifies the riddle of deciphering the code of the many checks and balances of superstitious lore. Highland lore establishes the high water mark on a beach as a secure protection against spectral assault, and generally spirits are reputed not to cross running water; however, in the countless variants of folk narrative there are tales that contradict these truisms of folk metaphysics. To interpret these permutations of meaning in the folk tradition of water, one must turn to language itself as a fluid borderland where the significance of any statement is contested by those who strive for the high ground in a battle of wits. Scottish wit-battles—especially between fairies and humans—demonstrate how a clash of perspectives constantly serves to reshape the contours of meaning, much as the shoreline is reformed by the breaking waves. Surveying the range of Scottish supernatural folklore gathered in the nineteenth-century associated with watery frontiers reveals the fundamental struggle to define identity and power amid an endlessly changing chaotic world whose borders ebb and flow with countless perils.

“The Place of Virtue in Middle-earth”, Peter Oas (Saturday, 1 pm)

Seven of the many virtues would be of chief interest to a devout Roman Catholic such as Tolkien. These seven include the four cardinal virtues of Justice, Courage, Prudence and Temperance, and the three theological virtues of Faith, Hope and Love. The nature of the cardinal virtues can be well understood without a supernatural reference, although a spiritual dimension can be added. The theological virtues also have a “natural” aspect, although their meaning

expands significantly in a spiritual context. My intent is to show how an understanding of Tolkien's work is deepened in the light of the virtues. The behavior of these virtues in ways that are sometimes surprising. The nature of Middle-earth, which is neither christian nor pagan, allows for a unique development of virtue, making use of the natural aspects while allowing the supernatural aspects of some of these virtues to emerge. I will present a case that the outcome of the story hinges upon two virtues – namely the cardinal virtue of Prudence and the theological virtue of Hope.

“Reconstructing Arda: The Second Prophecy of Mandos”, Douglas Kane
(Saturday, 2 pm)

This paper is adapted and expanded from the discussion of the removal of “The Second Prophecy of Mandos” from the end of the **Quenta Silmarillion** in Mr. Kane's book, **Arda Reconstructed: The Creation of the Published Silmarillion**. Mr. Kane argues that – contrary to Christopher Tolkien's assertion – J.R.R. Tolkien never intended to remove the Second Prophecy of Mandos from the end of the **Quenta Silmarillion**. He further asserts that the removal of the Second Prophecy, as well as other, related material, resulted in a major departure from Tolkien's vision for **The Silmarillion**. Mr. Kane cites as evidence passages written by Tolkien that appear in both **The Lord of the Rings** and the **Athrabeth Finrod Ah Andreth** and other texts published in **The History of Middle-earth**, as well as a portion of a letter Tolkien wrote included as a preface to the Second Edition of **The Silmarillion**. He also points to the commentary of several leading scholars on **The Silmarillion** and its history, including Clyde Kilby, Verlyn Flieger, and Elizabeth Whittingham.

“Simbelmynë: Mortality and Memory in Middle-earth”, Bill Stoddard
(Saturday, 5 pm)

Envisioning Middle-Earth as a pre-Christian setting, Tolkien showed its mortal inhabitants' consolation for death as the hope of being remembered by those who lived after them, in the spirit of many pagan cultures. But in Middle-Earth, this hope is more potent because of the presence of the Elves as embodiments of undying memory. Elven magic, including the Three Rings, focuses on the preservation of the past, and power is both their greatest temptation and a threat they pose to Middle-Earth. This focus on the memory of what is lost gives Tolkien's fantasy an elegiac quality that may partly reflect his sense of his own personal losses, and that makes Middle-Earth an outward and visible symbol of the universal human experience of grief.

“Snakedom: A Study of Imagined Landscapes, Creativity, and Cognitive Disability”, Leslie O'Dell (Saturday, 2 pm)

Sarah has experienced life-long isolation from her peers in large part because of

her inability to share her imaginings. In this paper, I describe Sarah's engagement with the imaginary lands, most specifically her own created universe which she calls "Snakedom." I analyze the function of creativity within her otherwise limited cognitive capacities and position her unique experience alongside reports of creative engagement by acknowledged artists (Nelson & Rawlings 2007, Gardner 1993, Melrose 1988, West 1997). When theorizing about creativity, I am drawn to the work of those who are more interested in the processes within the individual (Albert, 1990, Amabile 1990, Woodman & Schoenfeldt 1989), rather than those who define creativity in terms of the products of that creativity and their relative success or failure (Csikszentmihalyi 1990, Treffinger, Feldhusen & Isaksen 1990), though each of these theorists has offered insights that can be applied to my daughter's experiences. When Sarah has attempted to describe events in Snakedom, her efforts have been met with laughter, incredulity, or puzzlement. Because the spectre of mental illness is also very much a part of Sarah's special challenges, even knowledgeable caregivers greet stories from Snakedom ambivalently. For this reason, the function of community is also a focus of my analysis as I consider Sarah's intense longing for companionship in her imaginary activities, and the construction of imagined comradeship that is a fundamental component of Snakedom.

"Space Stories and Folklore", Julia Paajanen (Sunday, 11 am)

We often tell stories about voyages, but what about the stories told during the voyage itself? This project is a scholarly-creative exploration into the ways an isolated traveling community tells and modifies tales as time passes. **Space Stories** looks at work by folklorists Linda Degh, C.W. von Sydow, and Jan Brunvand, and applies their theories on legend formation and transformation to an itinerant space community. As the ship moves along its course and the years go by, the legends adapt to the new environment, reflecting the changing fears, hopes, beliefs and norms of the population. **Space Stories** presents these legends as the subject of their own folkloric study. Stories are followed from memorate to legend by the ship computer, and analyzed by a folklorist after the thousands of years on the ship are over. Motifs, context, and function are examined academically for each creative legend introduced. From the study, a glimpse of a community can be seen: completely removed, physically and culturally, yet still similar in patterns and behaviors.

"A Tryst with the Transcendentals: C.S. Lewis on Goodness, Truth, and Beauty", Don Williams (Monday, 10 am)

C.S. Lewis shared with the English Romantic poets an interest in the transcendentals – goodness, truth, and beauty – and an emphasis on nature as received by human imagination as a way of having contact with them. But while he shares the Romantics' universe of discourse, he comes to radically different

conclusions. Wordsworth remembers being troubled by a presence that led to elevated thoughts, but finds himself rationalizing the fact that what he has seen he can see no more and trying to reconcile himself to the passing away of a glory from the earth. Keats conflates truth and beauty and thinks that is all we need to know, but fails to be one with his skylark, being tolled back to his sole self despite all the wings of poesy can do. Lewis, on the other hand, discovers that by rooting the transcendental in the reality of the Christian God, by seeing beauty (for example) as coming **through** nature rather than being **in** Nature, he can continue to be “surprised by joy.”