

Abstracts and Biographical Notes

TOM EMANUEL

On Dangerous-Liberating Fairy-Stories: Narrative Theology in The Lord of the Rings

The Lord of the Rings (LOTR) is a work saturated with memory. Constant evocations of the Elder Days through story and song are largely responsible for one of the book's most striking literary effects, namely its sense of historical depth, lending to Middle-earth the "inner consistency of reality" which J.R.R. Tolkien claimed is the hallmark of successful fantasy. Less critical attention has been paid to how such stories of ancient days function within the diegesis of the text, that is, how they are received and deployed by the characters themselves. Reading Tolkien's essay "On Fairy-Stories" in conversation with Mary Bowman's work on narrative theory in LOTR (2006) and the political theology of German Catholic theologian Johann Baptist Metz (1977/2011), I argue that the Tale of Beren and Lúthien becomes a kind of subversive "gospel" within the text of LOTR. I argue that it is what Metz calls a *dangerous-liberating story*, which unleashes the *dangerous memory* of past eucatastrophe to illuminate and transform a seemingly intolerable present. Especially for Frodo and Sam and for Aragorn and Arwen, whose fates it prefigures, the Tale of Tinúviel fulfills not so much a *mythopoetic* but rather a *mythopolitical* function: memory as the practice of faithful resistance. Then, extrapolating outward, I track Tolkien's notions of Escape, Recovery, and Consolation to Metz's theology of narrative to gesture toward a reading of LOTR itself as a "dangerous-liberating fairy-story": one which does not command primary belief, but which can nevertheless interrupt and subvert the totalizing narratives of real-world domination systems that flatten human history into an eternal, never-changing present and proclaim, "There Is No Alternative."

The Rev. Tom Emanuel (he/him) was born and raised on sacred Lakota land in the Black Hills of South Dakota, USA, which is where his father first read *The Hobbit* aloud to him when he was too young to remember. Tom was trained as a political scientist at the University of South Dakota (BA 2012) and as a theologian at the Pacific School of Religion in Berkeley, CA (M.Div. 2018). He is an ordained minister in the United Church of Christ in 2018 and is presently pursuing doctoral research at the University of Glasgow, focusing on J.R.R. Tolkien's *The Lord of the Rings*, fan reception, and post-Christian spiritual community. He also teaches online classes on Tolkien and progressive Christian theology. When he's not writing, researching, or reading Tolkien aloud to *his* two children, Tom is probably hiking, making music, or working on his own fantasy novel.

OLEKSANDRA (ALEXANDRA) FILONENKO

Tolkienian Chronotope

It has been not infrequently remarked that the works of J.J.R. Tolkien have established a certain standard for the further development of (high) fantasy with its medievaesque ethics and aesthetics, magic, races of creatures, sets of characters, quests, and even landscapes and cityscapes. In his turn, Tolkien emphasized that he heavily drew on medieval traditions of the real world's North in an attempt to create a "mythology for England".

The paper seeks to examine the specifics of Tolkien's worldbuilding from the point of view of Mikhail Bakhtin's ideas about the chronotope as it is explained in his essay *Forms of Time and of the Chronotope in the Novel*. Bakhtin insists on "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature". To distinguish the term from its other usages he underlines that "[i]n the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope". Moreover, according to Bakhtin, the prevailing constituent of the chronotope is time. The chronotope also defines the genre and generic distinctions, and "the image of man", or in Tolkien's texts, not necessarily only man, "is always intrinsically chronotopic".

Tolkien's conscious choice to build up his world on creative re-working of the mythological and epic traditions of the European Middle Ages with some admixture of the Classical influences (such as Atlantis myth) inevitably "infects" his creation with specific characteristics of these historical periods. This quite well explains why Tolkien's characters, their ethics, codes of behaviour and even landscapes differ from our contemporary sensibilities and cannot be different unless the chronotopic fusion must be disrupted. This also *partly* explains the unacceptance of certain changes introduced through contemporary interpretations of Tolkien's oeuvre by those Tolkien's fans who are sensitive to aesthetics rather than ideologies.

In 2000, Oleksandra (Alexandra) Filonenko graduated from the National Academy of Visual Arts and Architecture (Kyiv), Theory and History of Art department. She had worked as an art curator until she entered Petro Mohyla Black Sea National University (Mykolaiv, Ukraine), English Philology Department in 2007. She graduated in 2011 having received a Master's degree in English Language and Literature. In 2017 she was awarded a PhD in Theory of Literature at the same university.

Her research interests include British Literature, Comparative Literature, Influence of Western Esotericism on Fiction, Theory of Fantastic Literature, Fantasy Studies, Celtic Studies, Renaissance Studies, Film Studies, Border Studies and History and Theory of Visual Arts. Currently, she holds the position of Senior Lecturer at the English Philology Department at Petro Mohyla Black Sea National University (Mykolaiv, Ukraine) while doing her postdoctoral research project on magical discourse in British literature with a special focus on the magical ideas in the work of the Inklings at the same university.

She teaches English, Creative Writing, Magic and Literature, a special course based on her PhD research, and Celtic Influences of the English Language Literature.

Since 2015 she has been a member of the Centre for Fantasy Literature Studies at Taras Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine. Since 2020, she has been a member of the Workshop for the Academic Study of Religion.

In 2020 she also published her first book of fiction, "Arabesques and Dreams".

ALISSA KAUTZ

Arboreal Anthropomorphism and the Temporality of Trees: An Ecocritical Approach

Studying Tolkien is nothing new among ecocritics and it is no rarity that parallels between the author's secondary world and his personal attitude towards nature are being drawn. Considering the current environmental crises, the appreciation of nature is no longer enough; it must be actively protected by humans so that in the long run, we protect our own species. Andrew Light has a point when he states that "[r]eading Tolkien is surely no panacea for our environmental ills" (162), however, the depiction of the Ents in Tolkien's *The Lord of the Rings* gives us a chance to imagine the possible consciousness of non-human beings. This talk will focus on the aspect of temporality and the possible strategies that literature can employ to give humans an insight into how non-humans perceive time. In the case of Tolkien and the Ents, the author does so mainly by the use of language(s). The Ents' languages and their communication varies from those of humans and Hobbits and is therefore a way of depicting how different beings perceive time. Although Hobbits do experience a different temporality from us humans of the primary world, in conversations with the Ents, the Hobbits are nevertheless stand-ins for the temporality the reader will be used to. The Ents may not be the only beings in Middle Earth who live vastly different temporalities than Hobbits and humans, yet the ecocritical foundation of this study sees their role as specifically relevant. By imagining the inner thoughts of trees and tree-like beings in a fantasy world, one can transfer this new way to look at trees to those in the reader's primary world. This transfer is rather difficult with other beings as elves and magicians are not integral parts of the primary world like trees are. Furthermore, Treebeard is more than a stand-in for the temporality of individual trees, but also signifies the temporality of entire forests. The lifetime of a tree can easily exceed many generations of human life, however, the temporality that an entire wood must experience as one growing unit is even harder for humans to grasp with their own short lifespans.

This presentation aims at understanding how Tolkien invites his readers to see time through the eyes of the green giants that are so crucial for our environments. If we realise how old trees or entire forest ecosystems are in literature, it can help us find new approaches to how we see and treat the trees of our primary world. It may open our eyes to see and to condemn the cruelty and injustice when century old forests are being cut down and being replaced by plantations of cash crops

Sources: Light, Andrew. "Tolkien's Green Time: Environmental Themes in The Lord of the Rings." *The Lord of the Rings and Philosophy: One Book to Rule Them All*, edited by Gregory Bassham and Eric Bronson, Open Court Publishing, 2003, pp. 150–163.

Alissa Kautz is a Master's student with a background in English and Celtic Studies at the undergraduate level. In March 2022 she completed her Master's degree in English Literatures and Cultures at the University of Bonn. Both her Bachelor's and Master's theses featured fantastic literature. The title of her Master's thesis is "Arboreal Anthropomorphic Agency: An Ecocritical Analysis of Anthropomorphic Trees in J.R.R. Tolkien's *The Lord of the Rings* and Peter Wohlleben's *Das Geheime Leben der Bäume*" in which she developed a toolkit for the analysis of anthropomorphisms, with the example of humanised trees. Ecocriticism and New Materialism are guiding concepts that underlie this research. As a climate activist, she thrives to tie topics of ecology and environmental justice into her research as a literary and cultural studies scholar, guided by the belief that ecological crises are so significant that they must be present in all aspects within and outside of academia. Since October 2021, she is also enrolled as an M.A. student in Dependency and Slavery Studies.

FRANZ KLUG

“Forth Eorlingas!” – Gondor’s rescue by the Rohirrim as historical recurrence and teleological eucatastrophe in Tolkien’s sub-creationary historical imagination.

By reference to two great attacks on Gondor, The Battle of the Field of Celebrant (April 15, TA 2510) and the Siege of Gondor (March 13 – March 14 TA 3019), the proposed conference contribution would concern itself with Tolkien’s modelling of Secondary world history on Primary world history. In both conflicts, the Rohirrim were instrumental in saving Gondor from certain defeat. The first part of the paper would deal with possible historical inspirations for Tolkien’s sub-created conflicts and the possible reasons he could have had for these purported choices. The historical inspirations in question would mainly be the Fall of Constantinople (1453) and the two sieges of Vienna (1529 and 1683, respectively). The Siege of Gondor and the ensuing Battle of the Pelennor Fields bear remarkable similarities to the Second Siege of Vienna with its miraculous saving by the timely intervention of six-thousand Polish Winged Hussars. In this context, the historical world-building techniques of Tolkien would be analysed more closely, while also taking a cursory look at the conception of historical time in fantasy literature in general. Secondly, and with recourse to its first part, this paper would inspect how Tolkien made use of the phenomenon of historical recurrence in his Secondary world. As it is the case in real world history, the events of which may feature curious similarities and conjure up a strong feeling of déjà vu, Tolkien seems to have deliberately built in parallels between the two Secondary world historical events in question. Lastly, the fact that history repeats itself in Tolkien’s world, ultimately resulting in a turn of the tide and luck in battle for the side of Good, seems to be linked to Tolkien’s apparently teleological view of history, the view that a divine plan structures and preordains the course of history. This view, in turn, seems to express itself in Tolkien’s concept of the eucatastrophe, so that the penultimate part of this paper would be concerned with Tolkien’s eucatastrophe as a concept of teleological history. To come full circle, this contribution would then close with an interrelated contemplation of historical recurrence, eucatastrophe and the modelling of fantasy history on Primary world history.

Franz Klug is currently a PhD student at Friedrich Schiller University Jena. He studied English at Friedrich Schiller University Jena and at the University of Zurich, as well as Art at the Bauhaus University Weimar. Between 2016 and 2020 he worked as a student assistant for English Medieval Studies. As such he was also instructing students as a tutor for History of English, Old and Middle English and Diachronic Linguistics. His research interests include: the linguistic and artistic components of literary worldbuilding, the works of Shakespeare, Tolkien, G.R.R. Martin and Joyce, as well as the impact of mythology on modern fiction.

MAGDALENA MĄCZYŃSKA

Forgotten kingdoms – mythological, spatial and temporal dimensions of Arda

Arda and especially Middle-earth are described in the minutest detail. Geographical locations vary considerably giving the reader an impression of monumentality that is only deepened when juxtaposed with the sense of early times gleaned from the narrative of *The Lord of the Rings*. The ancient stories having their continuation at the end of the Third Age stress the unbroken chain of events encompassing the Elves, Men as well as Hobbits and Dwarves. The history of Arda is reflected in its boundaries and layout, which emphasizes the fact that change is intertwined into the very fabric of the world. Mythological level mixes with the everyday, the realm of the dead and the living come into contact, the symbolical and the tangible at times overlap, since J.R.R. Tolkien uses mythological, spatial and temporal relations to build the notion of vastness of Arda. Place, time and space are, however, meaningful on different levels, as their perception differs depending on various cultures and races. The paper discusses spatial representations and dimensions of Arda. It focuses on the way Tolkien imbued physical dimensions with mythological significance. Moreover, the notion of time and its influence on given characters, races and specific locations will be examined.

Magdalena Mączyńska graduated from the University of Opole. Having completed her studies in the English language and literature, she submitted her Master's thesis on J.R.R. Tolkien's mythopoeia and the writer's creative use of mythical themes present in Norse, Finnish and Celtic mythologies. She has attended international conferences and has published articles pertaining to British and American fantasy literature, which is her major area of research. Her PhD thesis focuses on the works of Tolkien, Marion Zimmer Bradley and Philip Pullman.

JONAS MERTENS

Weather in Middle-earth (the presentation will be in English)

Die Darstellung der Umwelt spielt in den Schriftstücken von J.R.R. Tolkien eine bedeutende Rolle und trägt sehr stark zur Atmosphäre des Legendariums bei. Es gibt zwar bereits eine Untersuchung zur klimatischen Modellierung von Mittelerde, ebenso ein kurzes Paper, in dem auf sechs einzelne Szenen, in denen Wetter eine Rolle spielt, eingegangen wird (An appreciation of the weather in The Lord of the Rings, W. S. Pike, Weather, 2002).

Im angestrebten Projekt soll dagegen untersucht werden, welche Rolle Wetter-, Jahreszeiten- und Klimaphänomene im Erzählkontext spielen und wie sie zur Immersion in das Werk und dem „Worldbuilding“ beitragen. Dabei soll vor allem der „Herr der Ringe“ und der „Hobbit“ behandelt werden, dies soll ganzheitlicher geschehen als im erwähnten Paper.

Angestrebte Vorgehensweise:

Geplant ist eine Zusammentragung aller Erwähnungen von Wetterbegriffen im „Herrn der Ringe“ und „Hobbit“ (bspw. Sonne, Wind, Regen etc.), diese sollen nach Häufigkeit aufgeschlüsselt werden, ebenso soll so eine Wetterlage für jeden der Tage der jeweiligen Reise erstellt und statistisch analysiert werden.

Im anschließenden Hauptteil soll anhand von Textstellen untersucht werden, ob und wieso das Wetter bei Tolkien zur Immersion des Lesers beiträgt und seine Funktion im Erzählkontext aufgezeigt werden. Ebenso soll der figurative Aspekt, d. h. wenn Wetterbegriffe nicht als Element in der Geschichte, sondern beispielsweise metaphorisch oder als sprachliches Bild eingesetzt werden untersucht werden. Darüber hinaus soll auf bestimmte Auszüge eingegangen werden, in denen das Wetter eine „mythische“ Funktion erfüllt, d. h. über Eigenschaften verfügt, die in der realen Welt nicht vorkommen. Die Einteilung des Raumes Mittelerde in verschiedene Regionen soll mittels geographischer Wetterunterschiede deutlich gemacht werden.

Eventuell soll auch kurz noch auf das Konzept der Jahreszeiten und des Klimas in Mittelerde eingegangen werden.

Jonas Mertens wurde in Geseke geboren, ist in Lippstadt aufgewachsen, dort auch Besuch des Gymnasiums und Abitur 2013, anschließend Aufnahme eines Studiums der Humanmedizin an der Philipps-Universität Marburg, 2020 Abschluss des Studiums und Aufnahme eines konsekutiven Masterstudiums der Molekularen Medizin an der Eberhard Karls Universität Tübingen.

Tolkienleser seit Kindheit, Interesse an Tolkienforschung seit etwa zweieinhalb Jahren.

JONATHAN NAUMAN

“Time in Lórien: The Literary Aesthetic of Tolkien’s Faërie”

In his aesthetic manifesto “On Fairy-stories,” J.R.R. Tolkien concluded his thoughts on the origins of traditional *märchen* by emphasizing the importance of the literary experience modern readers get from them, and he expressed strong interest in artistic pursuit of such experience. “Such stories have now a mythical or total (unanalysable) effect, an effect quite independent of the findings of Comparative Folk-lore, and one which it cannot spoil or explain; they open a door on Other Time, and if we pass through, though only for a moment, we stand outside our own time, outside Time itself, maybe.” I will argue that the consciousness of the Elves in Tolkien’s legendarium provided a vehicle through which the author was able to explore and pursue this aesthetic experience. Texts from *The Hobbit*, *The Lord of the Rings*, *Smith of Wootton Major*, and *The Silmarillion* will be cited to show both Tolkien’s deep appreciation for artistic perdurance and also his awareness of dangers implicit in “embalming” attempts to reject the real constraints of the transitory.

Jonathan Nauman, Secretary of the Vaughan Association in USA, often travels to Germany, England, and Wales in order to speak on seventeenth-century poetry. Recently he has co-edited *Borderlands*, a centenary volume in honor of American poet and Vaughan scholar Louise Imogen Guiney.

ŁUKASZ NEUBAUER

“And many other things Ilúvatar spoke to the Ainur at that time”: The Spatio-Temporal Problem in Tolkien’s Genesis Narrative.

Possibly the best known and most frequently discussed chapters in *The Silmarillion*, the *Ainulindalë* is a Genesis-inspired creation myth in Tolkien’s legendarium, one whose striking imagery and theological depth resonate with a wide range of readers, Christian and non-Christian alike. Particularly the former group might easily recognise in its conceptual foundations a rather explicit reference to the doctrine of *creatio ex nihilo*, a crucial redefinition of the material world in the Christian thought since at least the second century AD. On close inspection, however, it could be observed that certain elements of the whole (mainly in its lexical composition) do not quite fit the principles of the notion that neither time nor matter are eternal. The proposed paper, therefore, seeks to examine this verbal stratum for its consistency (or lack thereof) with the doctrine of *creatio ex nihilo*.

Łukasz Neubauer is a lecturer in the Department of Humanities at the University of Koszalin. He completed his PhD degree at the University of Łódź and since then has been teaching courses and seminars on medieval English literature. His publications include articles on early Germanic heroism as well as animal imagery in medieval culture with a particular focus on the so-called “beasts of battle” trope in Old English poetry. He has also published on the historical battle of Maldon and its representations in the world of literature, both medieval (*The Battle of Maldon*) and modern (“The Homecoming of Beorhtnoth”, *The Lord of the Rings*).

GIUSEPPE SCATTOLINI

'Tinkering with Time and Space in the legendarium' (ON/I&E)

In this essay I am going to compare the major changes J.R.R. Tolkien was making to the *legendarium* after the writing of *The Lord of the Rings* to A. Koyré's theory set forth in the essay *From the World of 'More or Less' to the World of Precision (Du monde de l'à-peu-près à l'univers de la précision)*. Tolkien's texts that I am going to examine most closely are those contained in *Morgoth's Ring* and in the part of *The Nature of Middle-earth* relating to time, and I am going to point out how the celestial world of precision is opposed to the terrestrial world of the prehistoric in the very thought structure of Tolkien's *legendarium*. I show the serious consequences of the inclusion of major cosmological innovations such as mathematical calculations, the elimination of the flat world, and the presence of the Sun and Moon as coeval and not created after the Trees. Such serious consequences range from the elimination of wonder and desire provoked, for example, by the description of the Trees of Valinor and the birth of the Sun and Moon, to the loss of meaning of entire chapters of *The Lord of the Rings*, such as that of Lóthlorien. What I will show is that Tolkien was destroying the foundations of the *legendarium*, as Christopher suspected, and that therefore in editing *The Silmarillion* he did well in choosing stories consistent with *The Lord of the Rings*: because they are the only ones consistent with the *legendarium* as a whole on a structural level

Giuseppe Scattolini was born on 25 January 1994 in Ancona and has always lived in Castelfidardo, Marche. After graduating from classical high school in Recanati, he obtained his Bachelor's and Master's degree in Philosophy at the University of Macerata with top marks, presenting two theses in theoretical philosophy and having Professor Roberto Mancini as his supervisor both times. The first philosophy texts he read were Plato's Dialogues when he was 17 years old and since then he has been interested in the relationship between faith and reason, beginning to cultivate those reflections that will flow into the book "*Guidami luce gentile: fede e ragione in J.R.R. Tolkien*" ("*Lead me kindly light: faith and reason in J.R.R. Tolkien*"), currently being published by l'Arco e la Corte. He has been interested in Tolkien since September 2015, the year in which he got to know the Knights of the Mark and Dante Valletta, the friend who above all else marks his life to this day, even though he passed away on 15 June 2019. Through Tolkien and his lively relationship with Dante, he discovers a passion for theological study, as well as a vocation, which is why he begins a path of discernment. After a year spent in a convent with the Capuchin Friars Minor, he is now starting a path in the diocesan seminary in Ancona. "*Lead me kindly light*" is his first book and contains, enriched and extensively revised, her master's thesis. Prior to this, he published the short essay *La Pietà in Tolkien* in AA.VV. *In viaggio verso Isengard: Tolkien e le tradizioni europee. Mito, letteratura e filosofia*, edited by Stefano Giuliano, L'Arco e la Corte, Bari, 2020. For the same publishing house he edited in 2021 the two collections of essays *Barlumi di cose più alte, più profonde o più oscure della sua superficie: l'opera di Tolkien dalla critica accademica al legendarium* and *Minas Tirith: rivista della Società Tolkieniana Italiana*, n.24.

NORBERT SCHÜRER

“Second Age, Middle Age”

With *The Silmarillion* and *The Lord of the Rings*, the main (originally published) stories in Tolkien’s *legendarium* are set in the First and the Third Ages. In contrast, the Second Age only has one major story, the Akallabêth or Fall of Númenor, which Tolkien never narrated in fully developed form. Yet the Second Age is actually the longest: The First Age (not counting the Years of the Lamps and Trees) only has 590 years and the Third Age has 3021, but the Second Age counts 3441. What then is the significance of the Second Age for Tolkien’s *legendarium*?

My answer to this question is premised on the conviction that the true significance of the *legendarium* lies not in itself, but in its application to our world. In my opinion, the Second Age constitutes the Middle Ages or medieval period of Tolkien’s universe. As Tolkien was a scholar of medieval language and literature, this period was central to his understanding of English culture and history. Whereas many scholars of his time saw the Middle Ages as an aberration between glorious antiquity (until the fall of Rome) and an even more glorious present (starting with the Enlightenment), Tolkien himself saw it as the most important period.

So while the First Age and the Third Age end with a kind of redemption in the victories over Morgoth and Sauron respectively, the Second Age with its end in decline and failure is actually truly representative of the human condition. Tolkien makes this point by combining important stories of catastrophe, Atlantis and the Flood, from the traditions of antiquity and Christianity—both of which pretended (in his assessment) to present overall narratives of hope and improvement. It may even have been too difficult for Tolkien to tell these tales in full because they stood in opposition to the Christian story in which he believed so firmly. Yet it is no mistake that the central narratives of the Second Age are those of decline and failure: to Tolkien, that constituted the true arc of human history.

Norbert Schürer is a professor in the English Department at California State University, Long Beach. He grew up in Germany and started reading J.R.R. Tolkien as a teenager. He studied English and German literature at the Free University of Berlin and went on to get his Ph.D. from the Graduate Program in Literature at Duke University. Now, Norbet teaches the major author seminar on J.R.R. Tolkien (and classes on literary theory, Jane Austen, and 18th-century British literature) at CSULB. His publications include *Salman Rushdie’s Midnight’s Children: A Reader’s Guide* (2004), *Charlotte Lennox: Correspondence and Miscellaneous Documents* (2013), and *Berlin: A Cultural Guide* (2014).

ROBERT TALLY

The Road, the Map, and the Red Book of Westmarch

“It’s a dangerous business, Frodo, going out your door [...] You step into the Road, and if you don’t keep your feet, there is no knowing where you might be swept off to.” Bilbo’s wise words, recounted by Frodo to his companions at the start of their own journey, register the epistemic adventure of travel, where you may have no way of knowing what you’ll encounter, but you will undoubtedly gain a great deal of knowledge along the way. In both *The Hobbit* and *The Lord of the Rings*, stepping into the Road also represents entry into the vast spatiotemporal networks of geography and history. The map is both a figuration of and a tool for understanding the spaces of the world, while the annals, diaries, or other records figure forth and help us understand history. Arguably, Tolkien’s broader philosophical project involved showing how tale of an adventure, featuring altogether ordinary protagonists, could engender geographical awareness and historical consciousness, combining to offer a real sense of the worldly world. As Tolkien says, in Elrond’s voice, “small hands” move “the wheels of the world,” and, to quote Gandalf, “all we have to decide is what to do with the time that is given us.” Such lessons tell us as much about our own place and time as they do about Bilbo’s. In this talk, Robert T. Tally Jr. will discuss this project as it unfolds in Tolkien’s writings.

Robert T. Tally Jr. is Professor of English at Texas State University. His most recent books include *J.R.R. Tolkien’s The Hobbit: Realizing History through Fantasy* (Palgrave, 2022), *For a Ruthless Critique of All That Exists: Literature in an Age of Capitalist Realism* (Zero Books, 2022), and *Topophobia: Place, Narrative, and the Spatial Imagination* (Indiana Univ. Press, 2019). Tally is also the general editor of “Geocriticism and Spatial Literary Studies,” a Palgrave Macmillan book series.

ALLAN TURNER

The Limits of Faerie

Towards the end of his life, Tolkien's elaboration of his legendarium from the original mythological emphasis towards the historical, and then increasingly towards the anthropological/"elfthropological". Whereas in earlier versions of the 'Silmarillion' he had been content to leave many events in the realm of the vague and wonderful, he later felt an increasing urge to explore precise laws of cause and effect within his subcreated world; that is to say, worldbuilding comes to take precedence over events. As a result, many of his later texts show a marked tendency away from the genre of pure narrative towards that of the disquisitive essay. Some of the most extreme examples of this have now been published as *The Nature of Middle-earth*.

This paper will examine the question of whether this trend away from pure narrative threatens to take Tolkien's view of his legendarium beyond the limits of faerie as set out in his essay 'On Fairy-stories'. It will also consider the possible interface between literary criticism and the study of worldbuilding.

Allan Turner is interested particularly in stylistic and linguistic aspects of Tolkien. He has master's degrees in both medieval studies and general linguistics, and gained a Ph.D. in translation studies with a dissertation on the translations of names in *The Lord of the Rings*. He has taught at universities both in Germany and in the UK; before his retirement he was Lecturer in English at the Friedrich-Schiller-Universität Jena.