

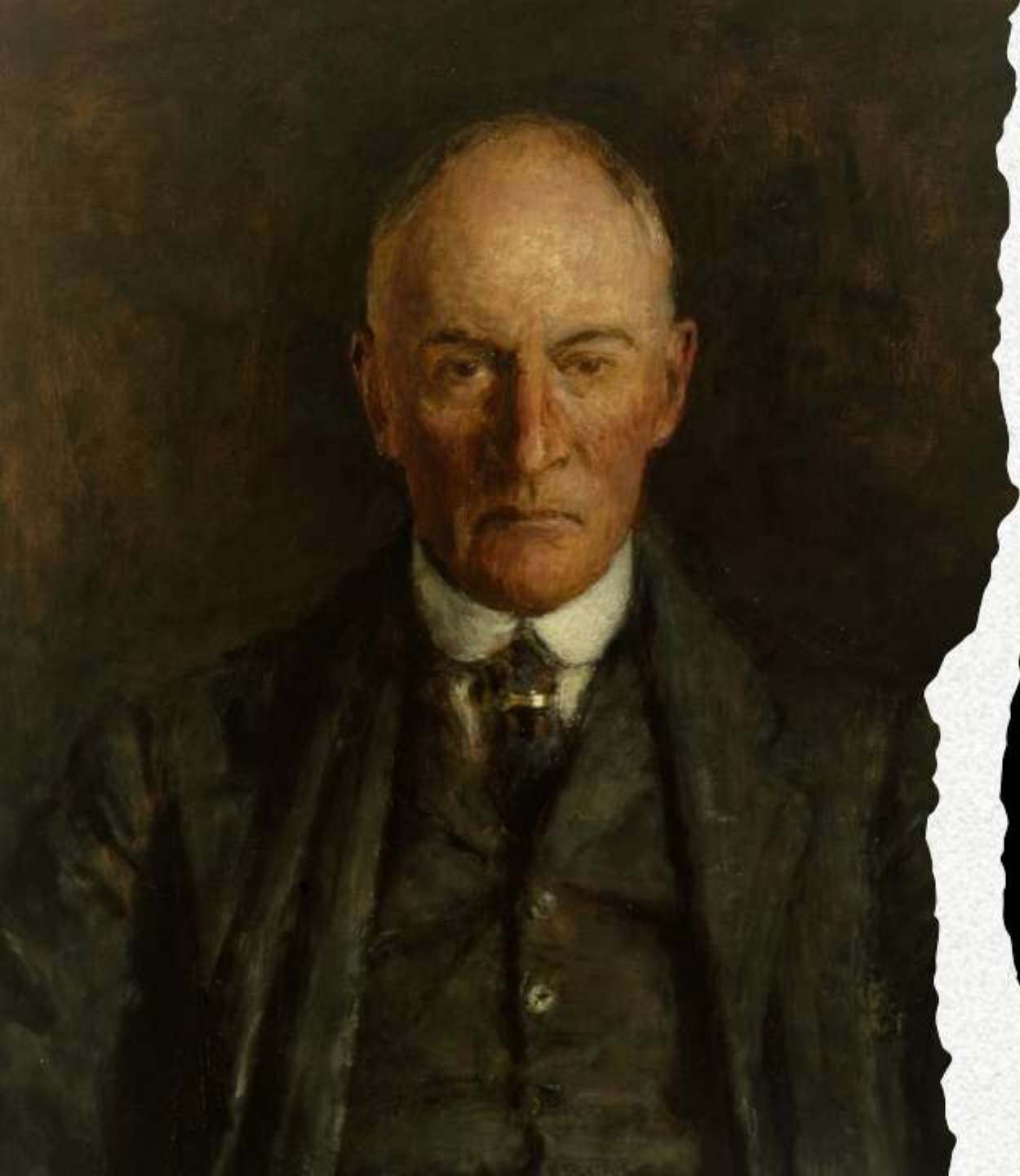
**John Ronald  
Reuel Tolkien  
1892–1973**











“The fault of *Beowulf* is that there is nothing much in the story.... It is too simple.”

W. P. Ker

BEOWULF  
THE MONSTERS AND  
THE CRITICS

By  
J. R. R. TOLKIEN

SIR ISRAEL GOLLANCZ  
MEMORIAL LECTURE  
BRITISH ACADEMY

1936



“[Tolkien] took for granted the poem’s integrity and distinction as a work of art and proceeded to show in what this integrity and distinction inhered. He assumed that the poet... by a combination of creative intuition and conscious structuring had arrived at a unity of effect and a balanced order. He assumed, in other words, that the *Beowulf* poet was an imaginative writer...

# BEOWULF

VERSE TRANSLATION BY SEAMUS HEANEY

BILINGUAL EDITION





Tolkien's brilliant literary treatment changed the way the poem was valued and initiated a new era – and new terms – of appreciation.”

Seamus Heaney, *Beowulf* (W. W. Norton & Company, 2000), xi.

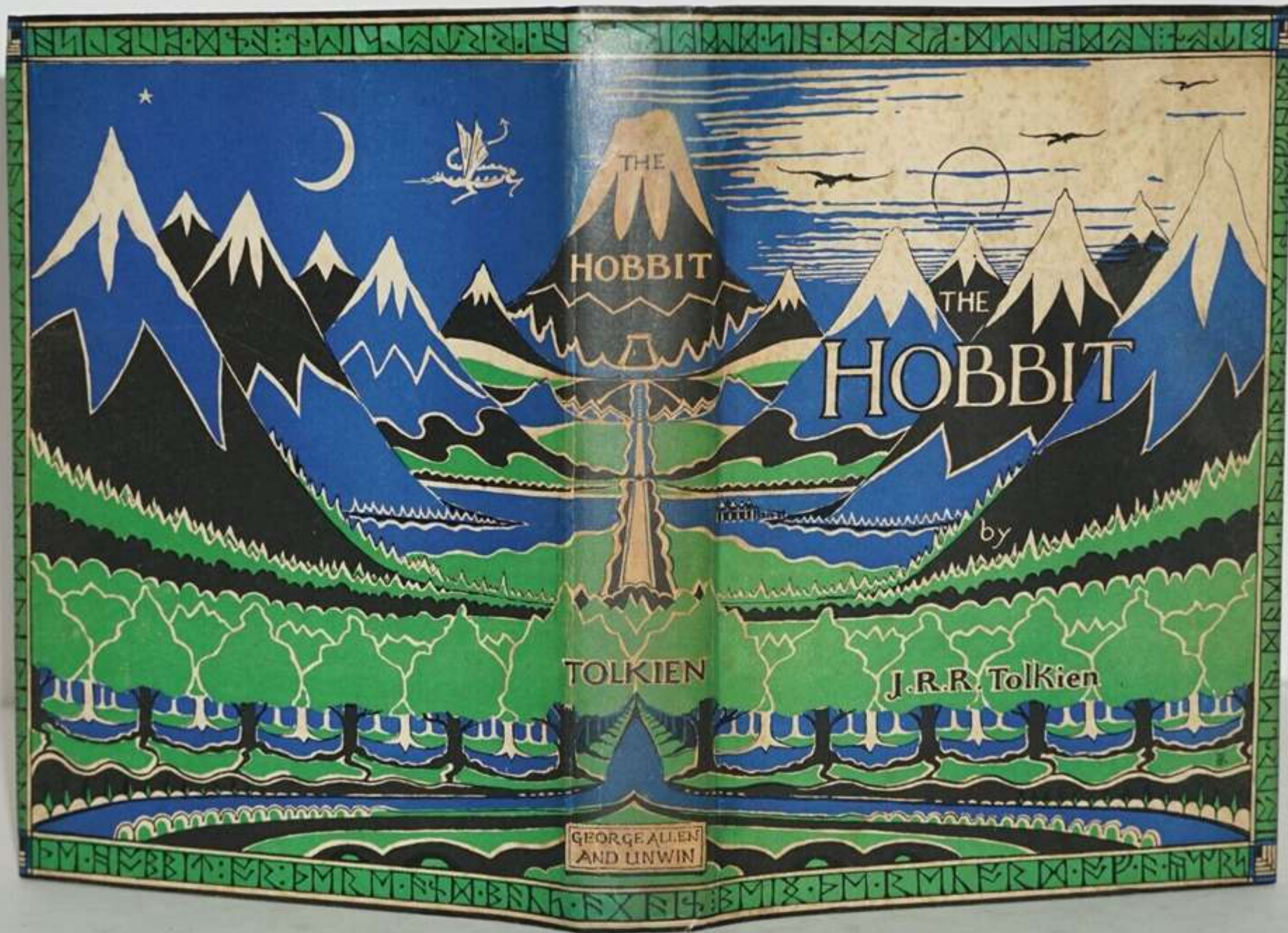
# BEOWULF

VERSE TRANSLATION BY SEAMUS HEANEY

BILINGUAL EDITION







THE  
HOBBIT

THE  
HOBBIT

by

TOLKIEN

J.R.R. Tolkien

GEORGE ALLEN  
AND UNWIN



BEOWULF  
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The significance of a myth is not easily to be pinned on paper by analytical reasoning. It is at its best when it is presented by a poet who feels rather than makes explicit what his theme portends; who presents it incarnate in the world of history and geography, as our poet has done. Its defender is thus at a disadvantage: unless he is careful, and speaks in parables,



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he will kill what he is studying by vivisection, and he will be left with a formal or mechanical allegory, and, what is more, probably with one that will not work. For myth is alive at once and in all its parts, and dies before it can be dissected.

J. R. R. Tolkien, "*Beowulf*: The Monsters and The Critics," 1936



I do know Celtic things... and feel for them a certain distaste: largely for their fundamental unreason. They have bright colour, but are like a broken stained glass window reassembled without design. They are in face “mad” as your reader says – but I don’t believe I am.

Tolkien, *Letters* No.19, to Stanley Unwin, 1937





# NOW WELCOME THE WEARY

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Home and Hospitality  
in *The Hobbit*



# BIOGRAPHY

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## • CHILDHOOD

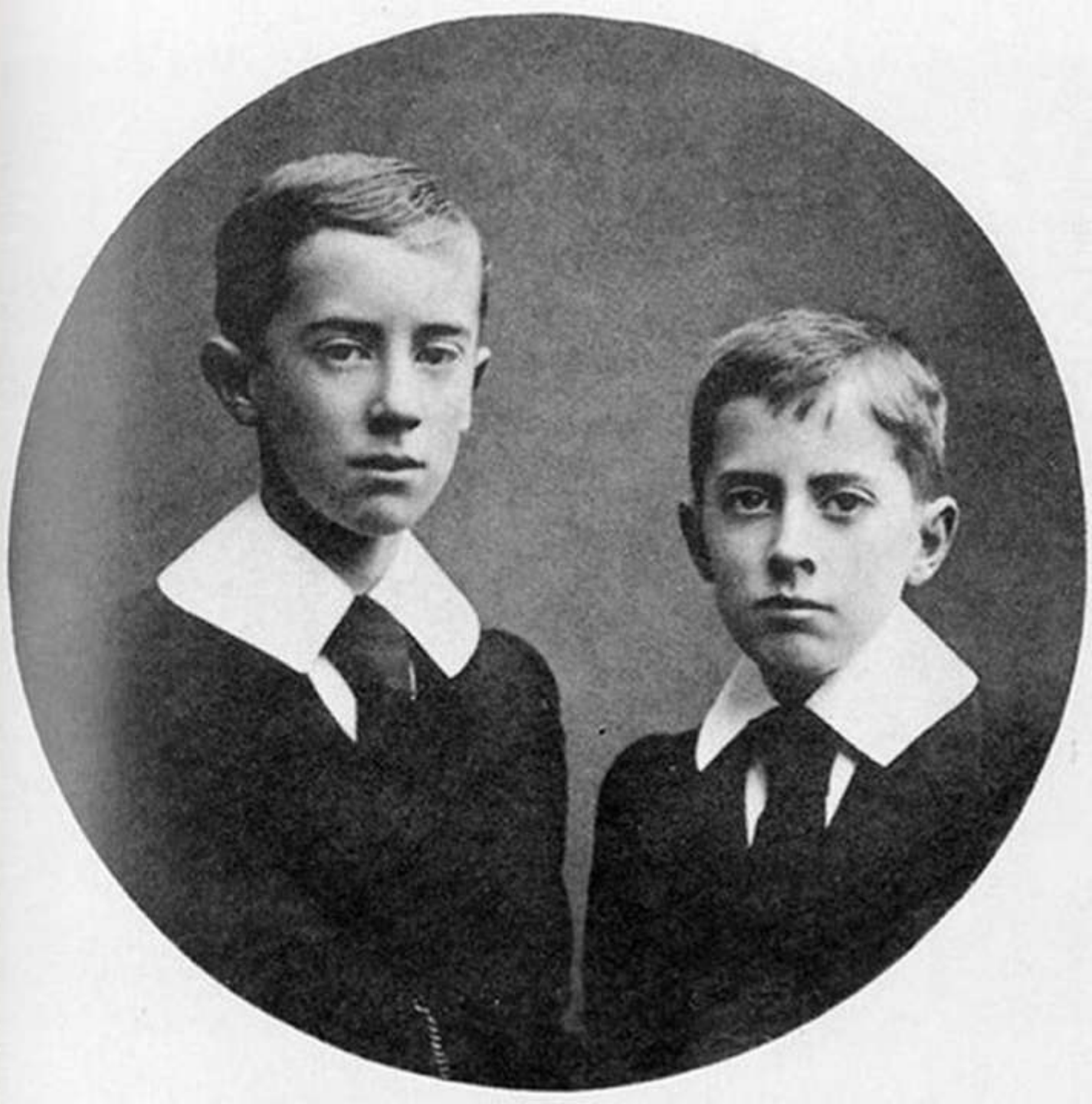




**She was a gifted lady of great beauty and wit, greatly stricken by God with grief and suffering, who died in youth (at 34) of a disease hastened by persecution for her faith.**

Tolkien, *Letters* No. 44, to Michael  
Tolkien (1941)

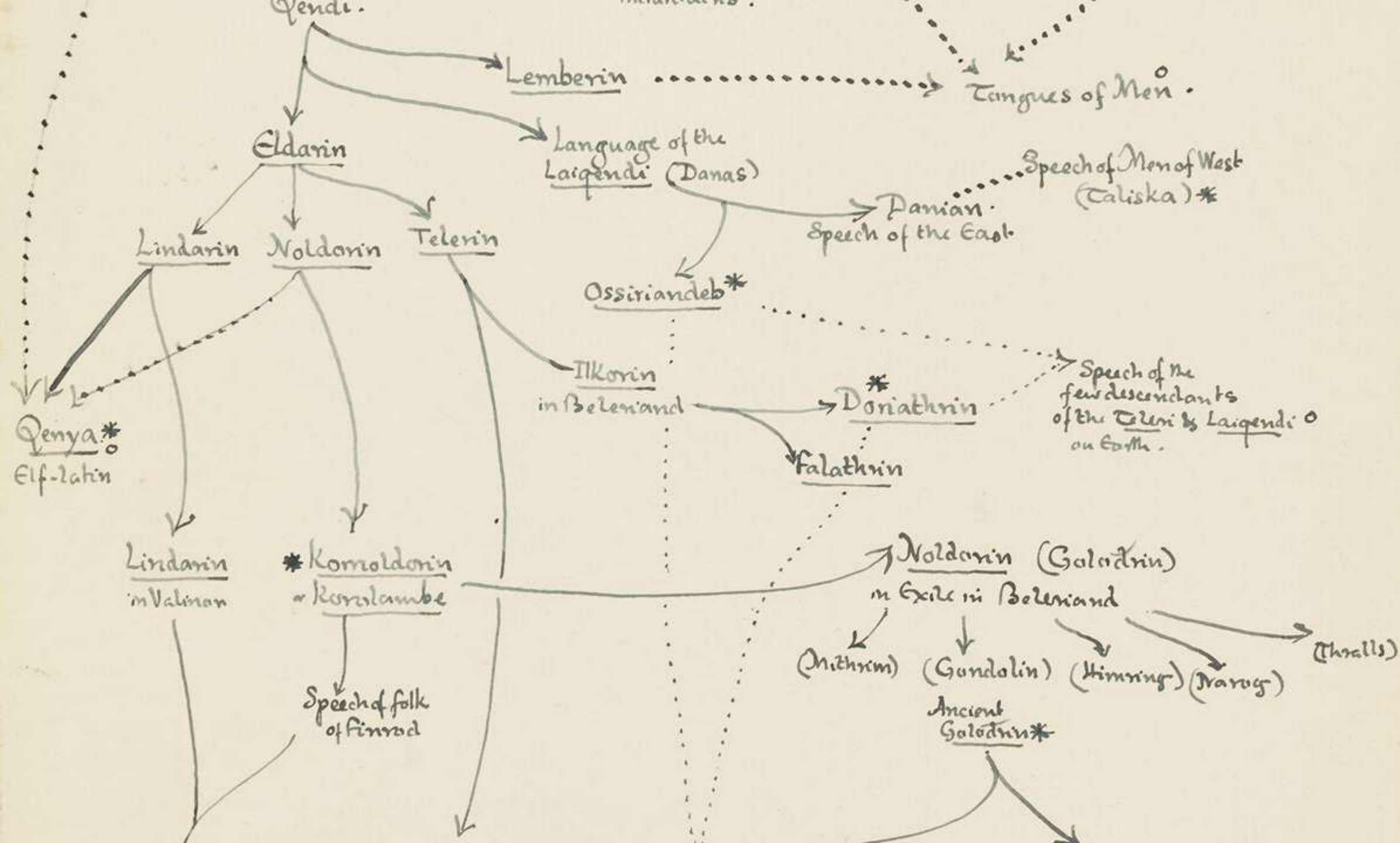












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# BIOGRAPHY

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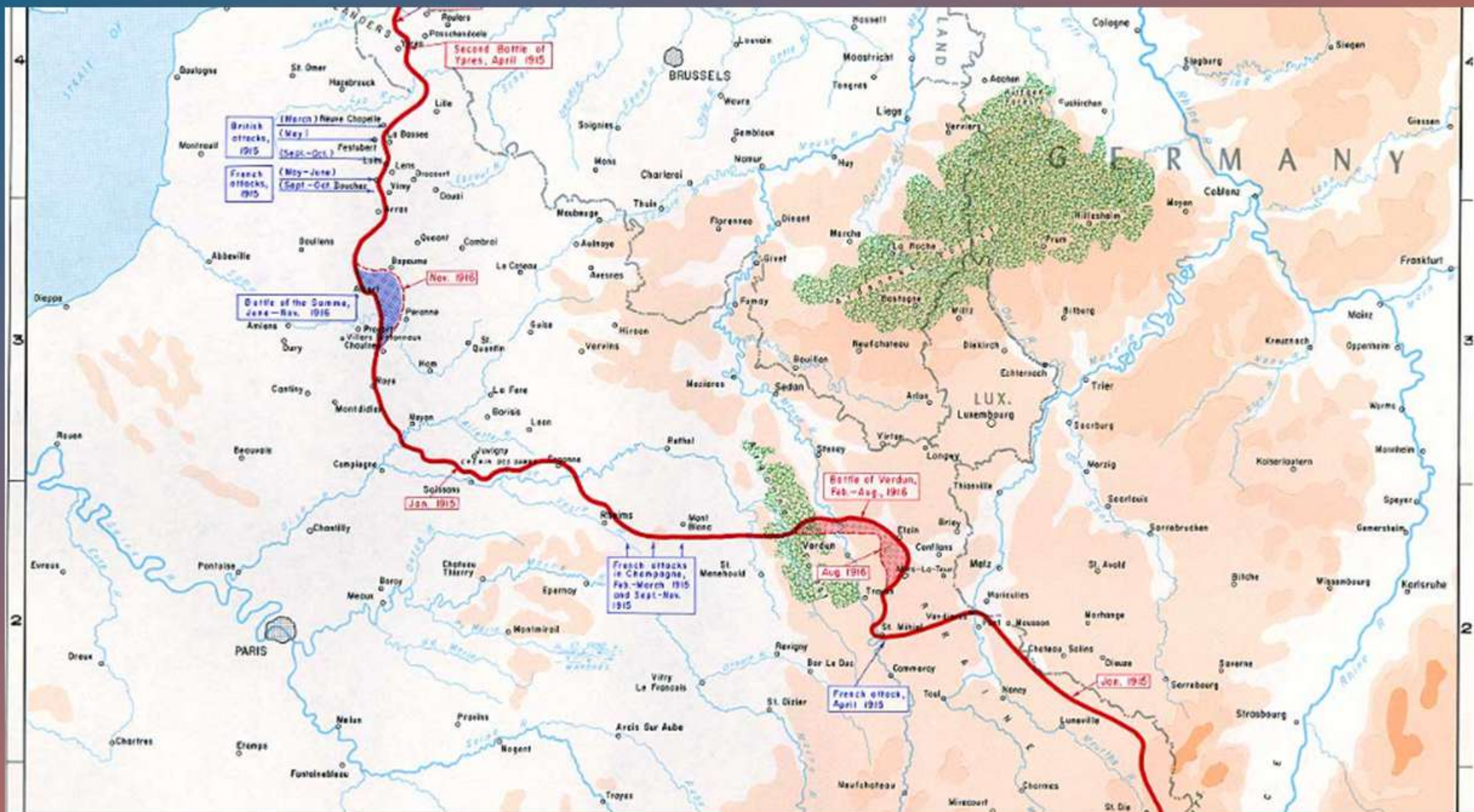
- CHILDHOOD
- THE GREAT WAR













Do I not remember it [WWI]! I never expected to survive; and the intense emotion of regret, the vivid (almost raw) perception of the young man who feels himself doomed to die before he has 'said his word', is with me still: a cloud, a patch of sun, a star, were often more than I could bear.... I said, outside Lichfield Cathedral, to a friend of my youth –



long since dead of gas-gangrene  
(God rest his soul: I grieve still)  
– ‘Why is that cloud so  
beautiful?’ He said: ‘Because  
you have begun to write poetry,  
John Ronald.’ He was wrong. It  
was because Death was near,  
and all was intolerably fair, lost  
ere grasped. That was why I  
began to write poetry.

Tolkien, *Letters* No. 43, to Michael Tolkien, at  
the time deployed in WWII (1941)





# BIOGRAPHY

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- CHILDHOOD
- THE GREAT WAR
- FAMILY











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# BIOGRAPHY

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- CHILDHOOD
- THE GREAT WAR
- FAMILY
- MYTHOLOGY





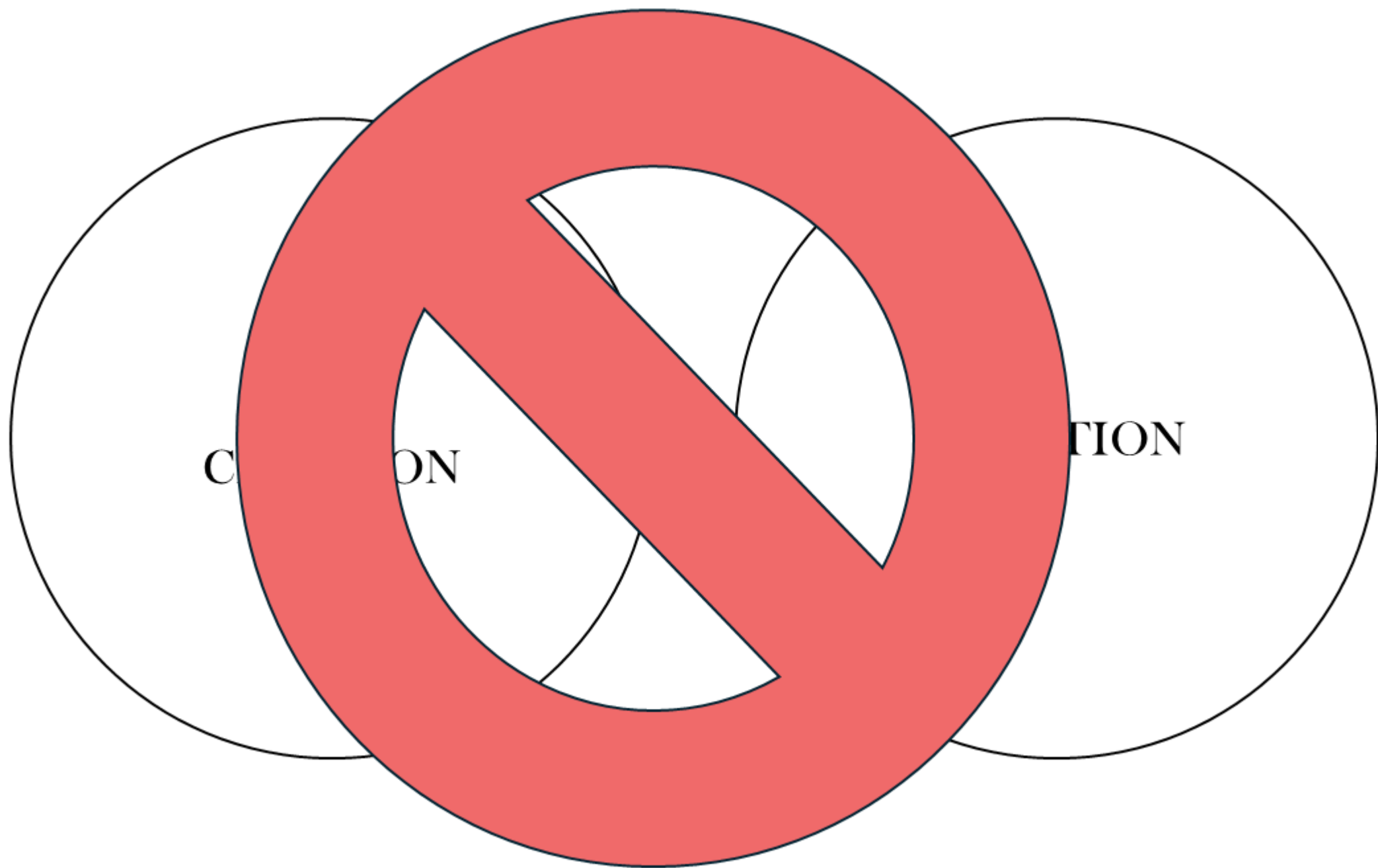




**SUB-  
CREATION**

**CREATION**



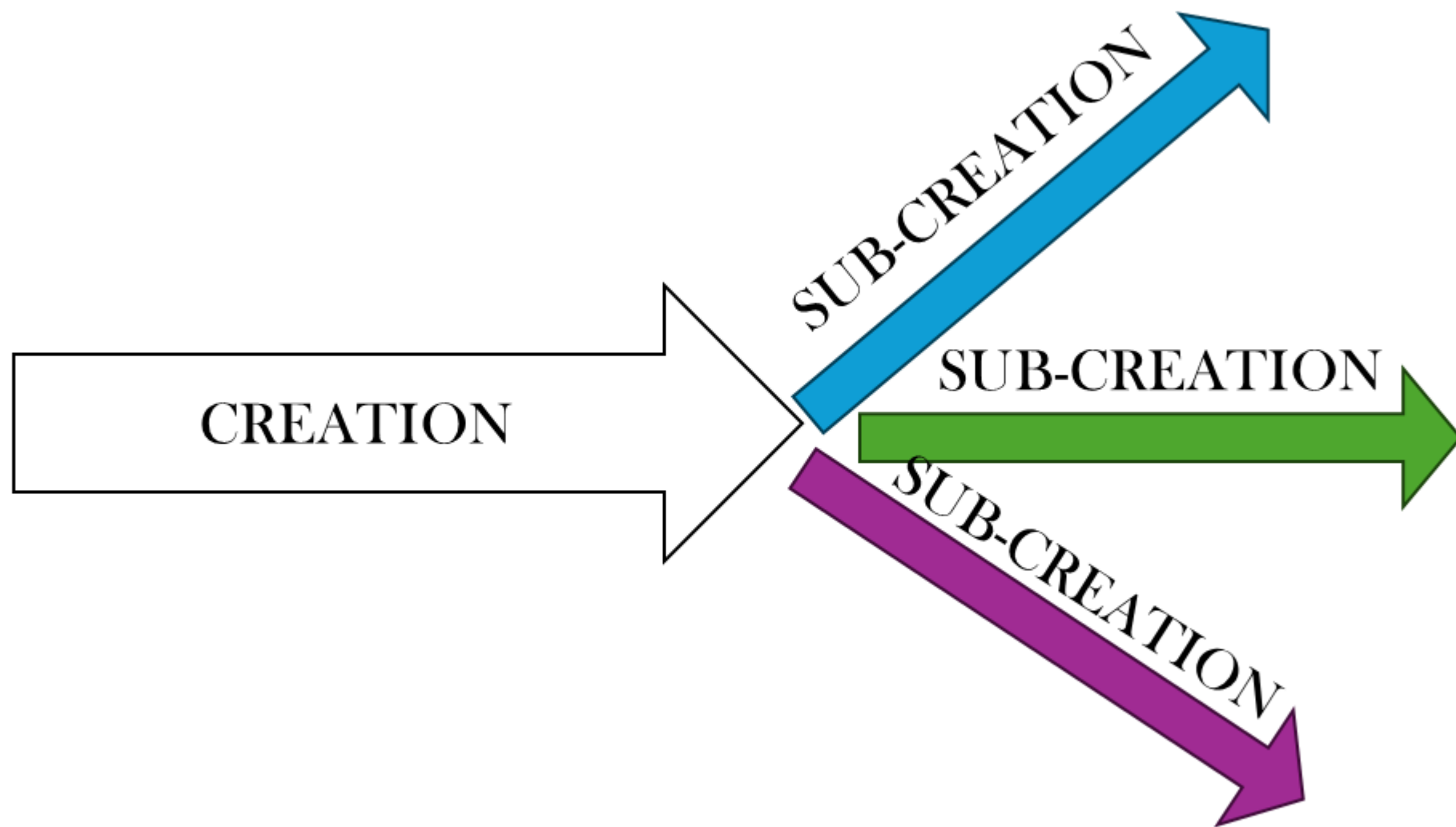




CREATION

SUB-  
CREATION





# REDEEMING POESIS

How to Read Tolkien





# REDEEMING POESIS

## How to Read Tolkien

1. Enjoy it!
2. Expect patterns, motifs, etc.
3. Wear liturgical glasses.
4. Read aloud when possible.
5. Remember the narrator (a hobbit) and the focus:
  1. Silmarillion: Elves
  2. Hobbit: Dwarves
  3. LOTR: Men



# IN A HOLE IN THE GROUND

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SESSION ONE





In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

Tolkien, *The Hobbit*, Chapter One

[The hobbit-hole] had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle... [Hobbits] dress in bright colours (chiefly green and yellow).

Tolkien, *The Hobbit*, Chapter One



One morning long ago in the quiet of the world, when there was less noise and more green... Gandalf came by... He had a tall pointed blue hat, a long grey cloak, a silver scarf over which his long white beard hung down below his waist, and immense black boots.

“Good morning!” said Bilbo, and he meant it. The sun was shining, and the grass was very green. But Gandalf looked at him from under long bushy eyebrows that stuck out further than the brim of his shady hat.

Tolkien, *The Hobbit*, Chapter One







It was a dwarf with a blue beard tucked into a golden belt, very bright eyes under his dark-green hood...

A very old-looking dwarf on the step with a white beard and a scarlet hood...

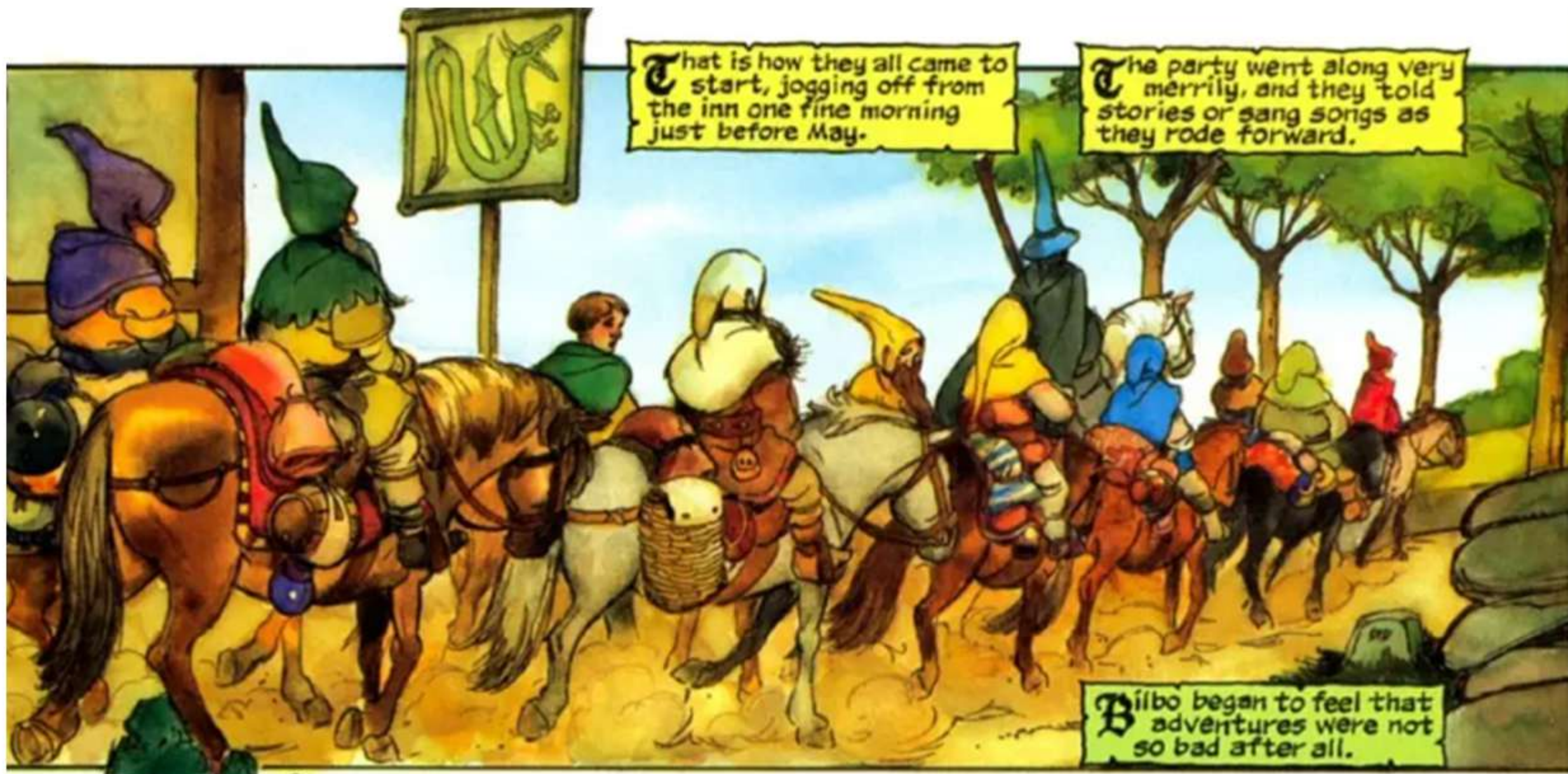
It was two more dwarves, both with blue hoods, silver belts, and yellow beards...

Tolkien, *The Hobbit*, Chapter One









That is how they all came to start, jogging off from the inn one fine morning just before May.

The party went along very merrily, and they told stories or sang songs as they rode forward.

Bilbo began to feel that adventures were not so bad after all.



**BAG END**

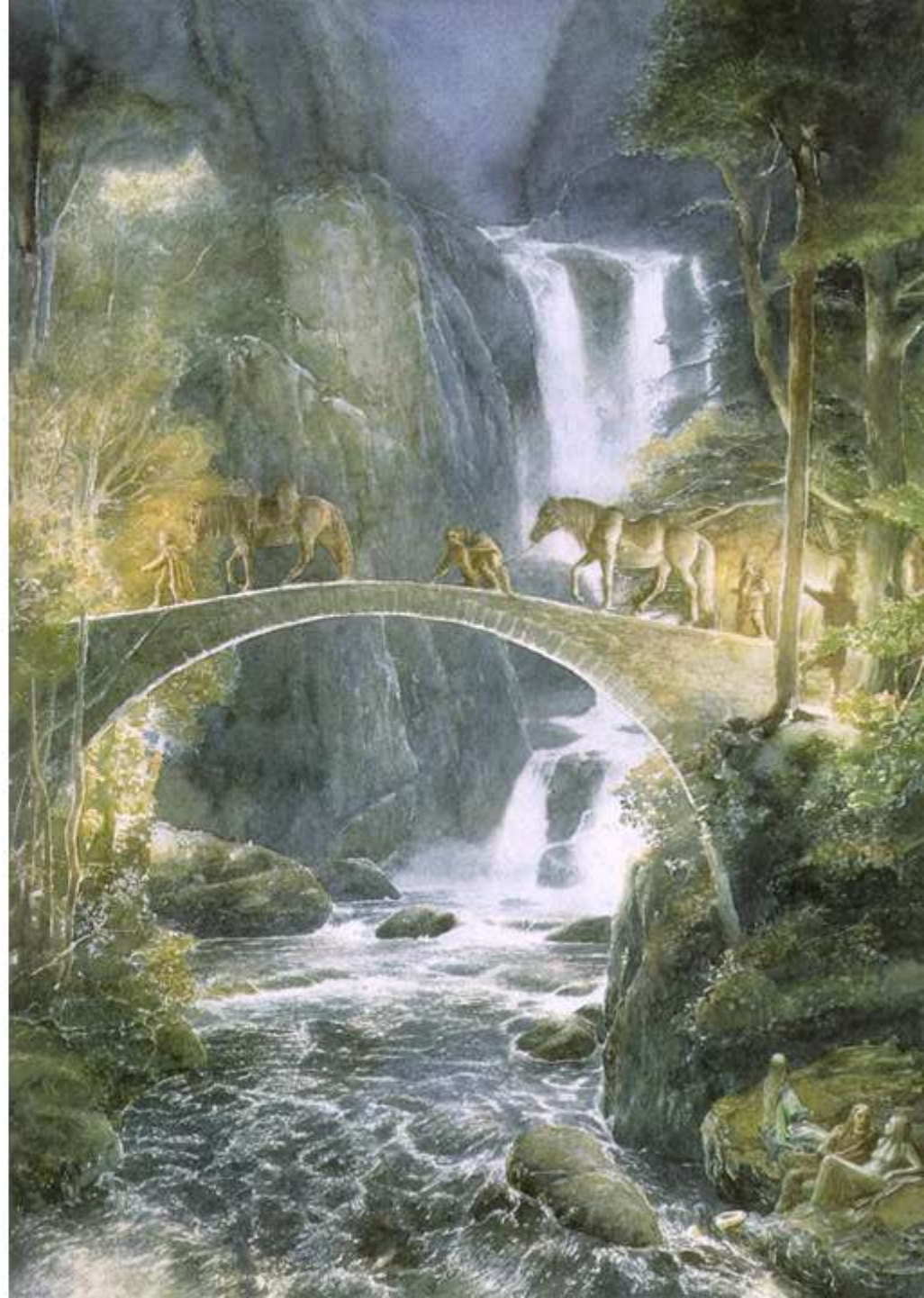


# TROLL'S HILL





# RIVENDEL



# GOBLIN KINGDOM





# GOLLUM'S LAKE

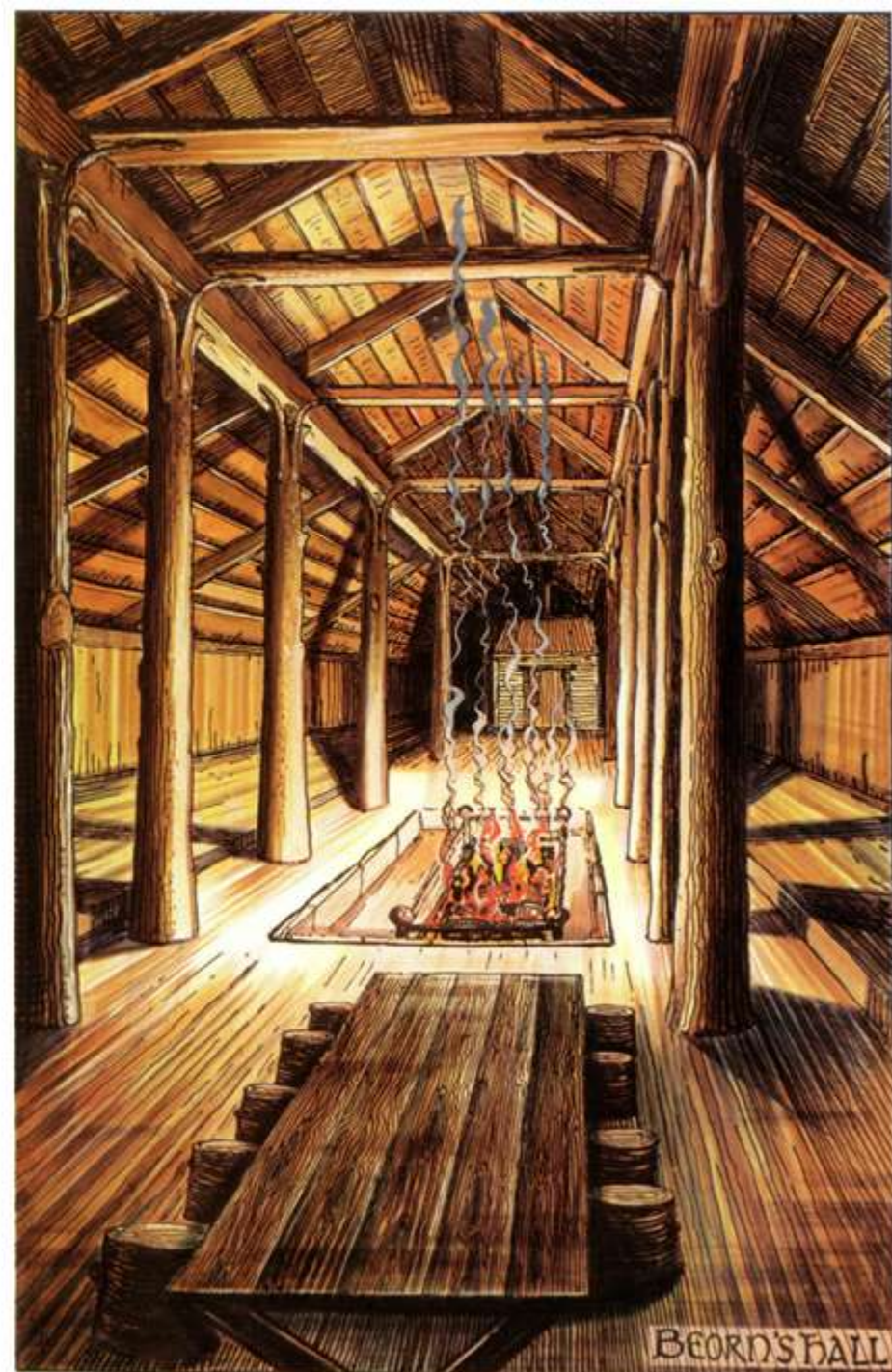


EYRIES





# BEORN'S HALL

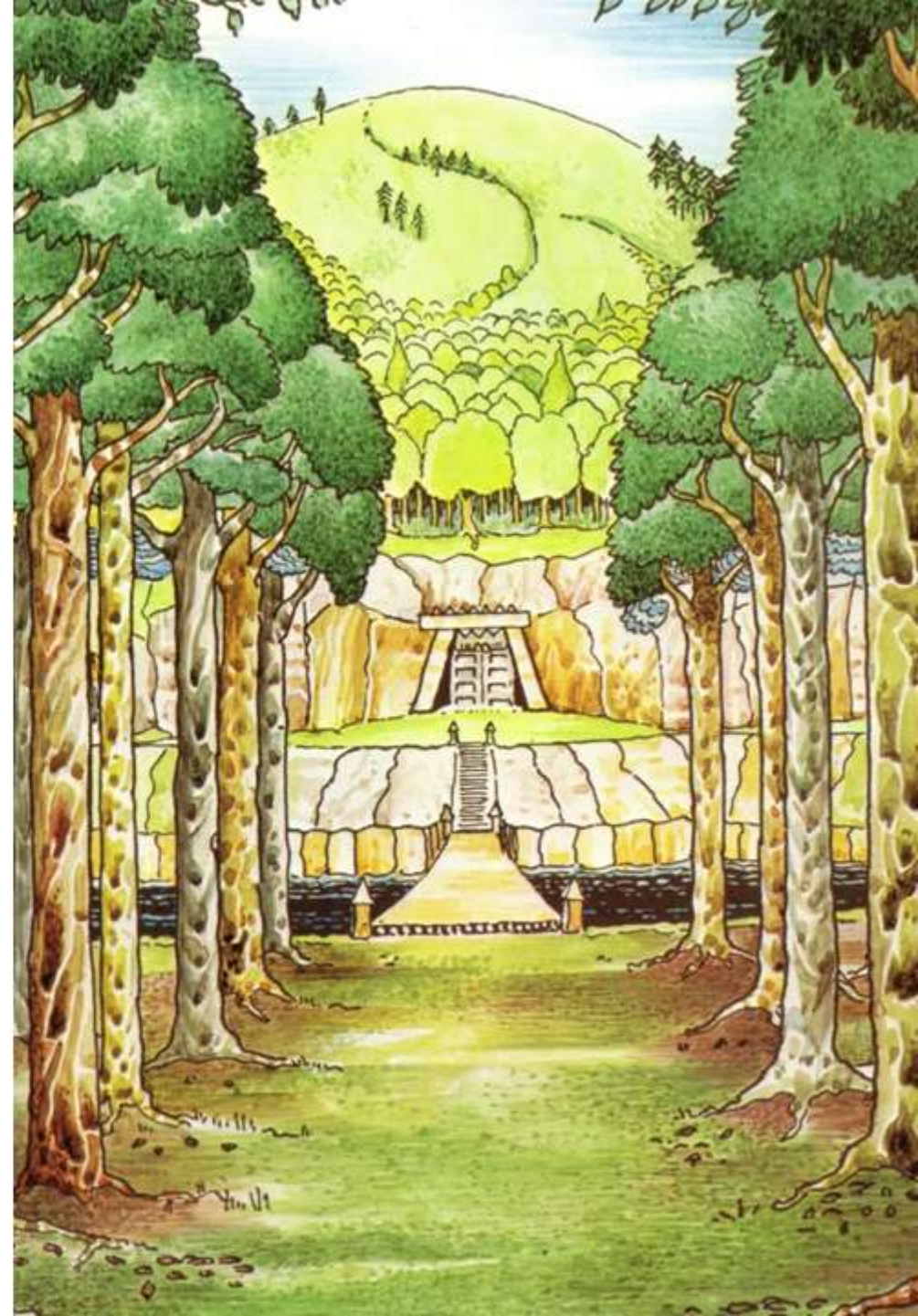


# MIRKWOOD WEB





# ELVENKING'S HALL



# ESGAROTH





**EREBOR**



# QUALITIES OF HOMES

1. Private entrances



# QUALITIES OF HOMES

1. Private entrances
2. Set close to or within water

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1. Private entrances
2. Set close to or within water
3. Feature poetry (songs or riddles)



# QUALITIES OF HOMES

1. Private entrances
2. Set close to or within water
3. Feature poetry (songs or riddles)
4. Hospitable homes above ground,  
inhospitable homes below ground

# QUALITIES OF HOMES

1. Private entrances
2. Set close to or within water
3. Feature poetry (songs or riddles)
4. Hospitable homes above ground,  
inhospitable homes below ground
5. In order of appearance, form a chiasm



A. BAG END

B. TROLL CAVE

C. RIVENDEL

D. GOBLIN KINGDOM

E. GOLLUM'S LAKE

F. EYRIES

E'. BEORN'S HALL

D'. SPIDER WEB

C'. ELVEN CAVE

B'. ESGOROTH

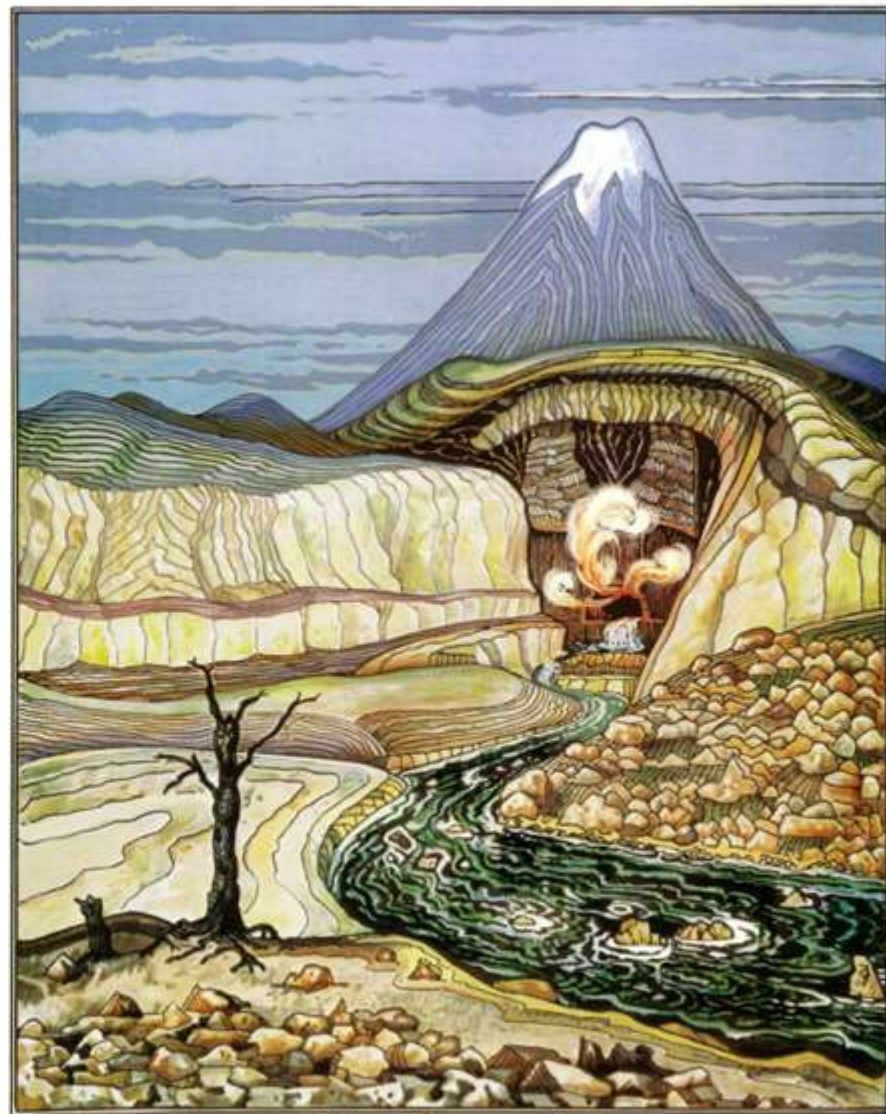
A'. EREBOR

A. BAG END, A'. EREBOR





The hill : hobbiton-across-the Water



. The Front Gate .



The presence of the sun and moon in the sky together refers to the magic attaching to the door.

Tolkien, *Letters* No. 12, Allen & Unwin (1937)

THE

BIT

THE

# HOBBIT

by

TOLKIEN

J.R.R. Tolkien

GEORGE ALLEN  
AND UNWIN



## A. BAG END, A'. EREBOR

1. Both doors marked by hidden enchantment.
2. Both introduced and filled with smoke.
3. Both look south over a river and town.
4. Both underground.
5. Both are solitary mountains.
6. Both built by ancestors of party members.
7. Both coveted for treasures within.



Then Bilbo sat down on a seat by his door, crossed his legs, and blew out a beautiful grey ring of smoke that sailed up into the air without breaking and floated away over The Hill.

Tolkien, *The Hobbit*, Chapter One



# IN A HOLE IN THE GROUND

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SESSION ONE

