

SANTIAGO GARCIA and DAVID RUBIN unite to bring forward the myth of Beowulf, which has endured for a thousand years, inspired an epic poem, become a foundational piece of English literature, and influenced generations of authors: from J.R.R. Tolkien and Seamus Heaney to a multitude of Hollywood screenwriters. BEOWULF tells of the tale of a Scandinavian hero in lands that would become what is now Denmark and Sweden. A monster, Grendel, has arrived in the kingdom of the Danes, devouring its men and women for over a decade until Beowulf arrives to save them. GARCIA and RUBIN faithfully follow the original story for a new version that is neither revisionist nor postmodern, but captures the tone and important details of the poem, translating its potent, epic resonance and melancholy into a contemporary comic that isn't standard swords and sorcery or heroic fantasy fare, but rather an ancient story with a modern perspective that remains respectful of the source material.

The translation of Beowulf by J.R.R. Tolkien was an early work, very distinctive in its mode, completed in 1926: he returned to it later to make hasty corrections, but seems never to have considered its publication. This edition is twofold, for there exists an illuminating commentary on the text of the poem by the translator himself, in the written form of a series of lectures given at Oxford in the 1930s; and from these lectures a substantial selection has been made, to form also a commentary on the translation in this book. The accompanying Sellic Spell is a story written by Tolkien suggesting what might have been the form and style of an Old English folk-tale of Beowulf, in which there was no association with the historical legends of the Northern kingdoms. Explores the author's literary work through critical essays that examine such themes as the Middle-Earth concept, mythology, and the relationship between literature and language.

The most important essay in the history of Beowulf scholarship, J.R.R. Tolkien's "Beowulf: the monsters and the critics" has been much studied and discussed. But scholars of both Beowulf and Tolkien have to this point been unaware that Tolkien's essay was a redaction of a much longer and more substantial work, Beowulf and the critics, which Tolkien wrote in the 1930s and probably delivered as a series of Oxford lectures. This critical edition of Beowulf and the critics presents both unpublished versions of Tolkien's lecture, each substantially different from the other and from the final, published essay. The edition included a description of the manuscript, complete textual and explanatory notes, and a detailed critical introduction that explains the place of Tolkien's Anglo-Saxon scholarship both in the history of Beowulf scholarship and in literary history.

Anglo-Saxon Community in J.R.R. Tolkien's The Lord of the Rings by Dr. Deborah A. Higgins, PhD will add to the field of Tolkien scholarship a detailed study of how Tolkien entered into the community of Anglo-Saxon storytellers as a scholar and critic, but also as an insider. Embracing elements of a lifestyle he valued, yet which he viewed as diminishing in modern-day England and in the rest of the world, J.R.R. Tolkien hearkens back to a literary community shrouded in mystery and Faerie, from Beowulf and other Anglo-Saxon poetry to medieval legend. Tolkien enters that community both as a critic, examining lost elements of a heroic society, and as an insider, recasting, as did ancient authors, the elements of Story, to create his own great fairy-story. While much has been written on medievalism in Tolkien's works, this research adds to the field a detailed explanation of the Anglo-Saxon mindset in Tolkien's The Lord of the Rings (LOTR). In his sub-creation, Tolkien draws from the same Cauldron of Story from which the Anglo-Saxon poets drew, as illustrated by an examination of Tolkien's two critical essays: "On Fairy-Stories" and "Beowulf: The Monsters and the Critics." Tolkien discusses the manner in which the Beowulf poet created his poem, and it is evident that the same principles can be applied to demonstrate how Tolkien created his own great fairy-story as he integrates the ancient themes of the Anglo-Saxon mead hall, the lord as gift-giver, and the comitatus bond in his creation of the Rohirrim. In the role of the cup-bearer, Old English poetry predominately reflects aristocratic women, and Tolkien illustrates this aspect in LOTR through the characters of Galadriel and Eowyn. Tolkien's work is as original as that of medieval authors because he built on ancient themes and structure, used their modes and genres, and chose similar mythic elements to weave his own tale. The decline of mead-hall society is reflected in Old English poetry, and Tolkien's fiction embodies a sense of that loss, preserving for his audience, as did the Beowulf poet, this ancient society and its heroic values.

Simplified Chinese edition of J.R.R. Tolkien's classic science fiction Mr. Bliss. The illustrated book for children is Tolkien's fantasy created for his children. Mr. Bliss lives in a tall house, wears a tall hat and drives a peculiar looking motor car. Translated by China's famed film director Huang Lei with his 4th grade daughter Christine Huang for the book's usage of children's Chinese. In Simplified Chinese. Annotation copyright Tsai Fong Books, Inc. Distributed by Tsai Fong Books, Inc.

What makes one Anglo-Saxon poem better than another? Why does Beowulf still have the power to move us after so many centuries? What might have been aesthetically pleasing to Old English readers and writers of poetry? While there is an apparent consensus by scholars on a core of poems considered to be exceptional literary achievements - Beowulf, Judith, the Vercelli book - there has been little systematic investigation of the basis for these appraisals. With new essays on rhetoric, wordplay, meter, structure, irony, form, psychology, ethos, and reader response, the contributors to this collection aim to find objective aesthetic qualities in Anglo-Saxon poetry. Posing questions of quality and beauty as discoverable in artefacts, On the Aesthetics of Beowulf and Other Old English Poems significantly advances our understanding not only of aesthetics and Old English poetry, but also of Old English attitudes towards literature as an art form.

A unique parallel edition of Beowulf with the original Anglo-Saxon and Gummere's celebrated poetic translation on facing pages. "The whole thing is sombre, tragic, sinister, curiously real. ... It is laden with history, leading back into the dark heathen ages beyond the memory of song, but not beyond the reach of imagination" - J. R. R. Tolkien. The epic Anglo-Saxon poem Beowulf had "a deep and detailed impact on what Tolkien wrote - from his earliest poem of Middle-earth (1914), right through The Hobbit ... and The Lord of the Rings." - John Garth author of Tolkien and the Great War. "The story of Beowulf, Grendel, Grendel's mother and the Dragon [is] surely the basic story of all literature ... It is an epic that summons up a world whose trappings have long since disappeared, the trappings of the warrior ethos, and morality of almost prehistoric Germanic times; but the essential 'message' has not changed. It is about courage and resolve, about duty and responsibility, about honour and achievement; but it is also about the transitoriness of things, and the inevitability of death, however glorious the life. It is both a celebration of humanity and an elegy. The poem Beowulf is one of the glories of European literature." - Magnus Magnusson. Beowulf, the greatest work of Anglo-Saxon literature, and "one of the glories of European literature," is set in the mists of Scandinavia, interweaving history and myth. It has been translated into English over seventy times, has been widely studied, and has influenced the popular imagination through Tolkien's Hobbit and Lord of the Rings. The young hero, Beowulf, receiving reports that a monster has been terrorising the neighbouring Danes nightly in their

sumptuous mead hall Heorot, sails to their aid with a small band of warriors. The Danish King Hrothgar, amazed at his courage, honours him with a celebratory feast, after the shadowy monster Grendel strikes. Beowulf, a man of suprahuman strength, though unarmed, fatally wounds Grendel, and later defeats his terrifying mother. Beowulf returns to Geatland, becomes King, and ruling with wisdom equalling his courage and strength, establishes peace for fifty years. However, an enterprising slave steals a jewelled cup from a sleeping dragon's hoard, whereupon the enraged dragon emerges spewing flames, killing villagers, and destroying homes. Beowulf, defender of his people, seeks the dragon in its lair; however, once the fire-breathing dragon emerges, he is abandoned by all but the young Wiglaf. The two ultimately slay the dragon, but only at the cost of a mortal injury to Beowulf. Beowulf, who has triumphed gloriously in life and died tragically, is given a funeral equal to any of the heroes of The Iliad or The Aeneid. This dual-language edition will be enjoyable for general readers, and invaluable for students who would like to read Beowulf in either Anglo-Saxon or modern English, while dipping into the other language to deepen pleasure or comprehension. It provides an enjoyable experience of the epic poem Beowulf.

Presents the prose translation of the Old English epic that Tolkien created as a young man, along with selections from lectures on the poem he gave later in life and a story and poetry he wrote in the style of folklore on the poem's themes.

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During the twenty years that have passed since the publication of J.R.R. Tolkien's famous lecture, "Beowulf, the Monsters and the Critics," interest in Beowulf as a work of art has increased gratifyingly, and many fine papers have made distinguished contributions to our understanding of the poem as poetry and as heroic narrative. Much more, however, remains to be done. We have still no systematic and sensitive appraisal of the poem later than Walter Morris Hart's *Ballad and Epic*, no thorough examination of the poet's gifts and powers, of the effects for which he strove and the means he used to achieve them. More than enough remains to occupy a generation of scholars. It is my hope that this book may serve as a kind of prolegomenon to such study. It makes no claim to completeness or finality; it contributes only the convictions and impressions which have been borne in upon me in the course of forty years of study of the poem. - Preface.

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