In lieu of an abstract, here is a brief excerpt of the content:

The Books of Lost Tales: Tolkien as Metafictionist

Vladimir Brljak (bio)
When new *Beowulf* was already antiquarian, in a good sense, and it now produces a singular effect. For it is now to us itself ancient; and yet its maker was telling of things already old and weighted with regret, and he expended his art in making keen that touch upon the heart which sorrows have that are both poignant and remote. If the funeral of Beowulf moved once like the echo of an ancient dirge, far-off and hopeless, it is to us as a memory brought over the hills, an echo of an echo.

(*MC 33*)

It has often been noted that J.R.R. Tolkien's renowned lecture on *Beowulf*, defending the integrity of the Anglo-Saxon poet's art against those modern readers for whom this art was an embarrassment redeemed only by the poem's value as an historical and linguistic document, was on another level also a defense of, and a blueprint for, his own literary work. As T. A. Shippey has remarked, "Tolkien felt more than continuity with the *Beowulf*-poet, he felt a virtual identity of motive and of technique" (2003, 47; see also Shippey 2007). Various aspects of this special affinity have since been looked into, including specific points of motive and technique: for example the "unexplained" and "unattainable vistas" (*Letters* 210, 333), a technique indebted to such "vistas" in *Beowulf*. Following Tolkien's cues, the importance of these has long been acknowledged. Like the *Beowulf* poet, he had at his disposal a large amount of background material which, skillfully inserted at strategic moments, could greatly increase the tale's mimetic potency. The vistas remained in background, unexplained and unattainable, but depicted against such a background, the foreground could jump off the page, immersing its reader in a fantastic world realized with an unprecedented "reality" or "depth."

Besides the "vistas," however—as Christopher Tolkien noted long ago (*Lost Tales I* 4-5), in connection to the same passage cited at the
beginning of this paper—Tolkien also set out to reproduce that singular
effect of which he speaks, the effect of the work reaching us as an echo
of an echo (of an echo …) from a remote antiquity, expending his art in
increasing the distance between the (mostly) Modern English text the
reader would be holding in his or her hands and the fictional characters
and events of which it told. For this purpose, he integrated his major
works of fiction into an intricate metafictional structure,
presenting them within their fiction precisely as such echoes of echoes:
things even more ancient. This metafictional framework, it will be argued here, is both the
cornerstone and crowning achievement of Tolkien's mature literary work.
Indeed, "framework" is a revealing metaphor: the problem is precisely
that when they are discussed, these elements in Tolkien's work tend to be thought of as merely a frame, extraneous and secondary to
that which it frames, which is where the true interest supposedly lies.

Tolkien critics have, of course, broached these issues before. Verlyn
Flieger has addressed them on several occasions, with increasing
complexity and sophistication: besides exploring the use of metafiction
throughout Tolkien's opus, Flieger has drawn attention to Tolkien's
models in medieval literature and the modern reception of that
literature, to the use of metafictional devices by nineteenth- and early
twentieth-century novelists, or to the parallels between
Tolkien's work and the work of his "post modernist" contemporaries.¹
Other scholars have been covering some of the same terrain: Mary R.
Bowman, for example, has argued that "The Lord of the Rings goes
beyond being an absorbing and moving story to constitute a meditation
on the nature of story" (273); Gergely Nagy writes that "Tolkien's focus
on the written text as the only appropriate medium in which the creation
of a world can be performed leads to important theoretical
considerations about the different discourses of culture" (642). The
present article would like to add to these discussions by further
specifying and elaborating a number of points where such...
The Books of Lost Tales: Tolkien as Metafictionist

Vladimir Brijak

When new Beowulf was already antiquarian, in a good sense, and it now produces a singular effect. For it is now to us itself ancient; and yet its maker was telling of things already old and weighted with regret, and he expended his art in making keen that touch upon the heart which sorrows have that are both poignant and remote. If the funeral of Beowulf moved once like the echo of an ancient dirge, far-off and hopeless, it is to us as a memory brought over the hills, an echo of an echo. (MC 33)

I

It has often been noted that J.R.R. Tolkien's renowned lecture on Beowulf, defending the integrity of the Anglo-Saxon poet's art against those modern readers for whom this art was an embarrassment redeemed only by the poem's value as an historical and linguistic document, was on another level also a defense of, and a blueprint for, his own literary work. As T. A. Shippey has remarked, "Tolkien felt more than continuity with the Beowulf poet, he felt a virtual identity of motive and of technique" (2003, 47; see also Shippey 2007). Various aspects of this special affinity have since been looked into, including specific points of motive and technique: for example, the "unexplained" and "unattainable vistas" (Letters 210, 333), a technique indebted to such "vistas" in Beowulf. Following Tolkien's cues, the importance of these has long been acknowledged. Like the Beowulf poet, he had at his disposal a large amount of background material which, skillfully inserted at strategic moments, could greatly increase the tale's mimetic potency. The vistas remained in background, unexplained and unattainable, but depicted against such a background, the foreground could jump off the page, immersing its reader in a fantastic world realized with an unprecedented "reality" or "depth."

Besides the "vistas," however—as Christopher Tolkien noted long ago (Lost Tales I:4-5), in connection to the same passage cited at the beginning of this paper—Tolkien also set out to reproduce that singular effect of which he speaks, the effect of the work reaching us as an echo of an echo (of an echo... from a remote antiquity, expending his art in increasing the distance between the (mostly) Modern English text the reader would be holding in his or her hands and the fictional characters and events of which it told. For this purpose, he integrated his major works of
Travelers' Tales: Observations on the Travel Book and Ethnography, fosslera.

The Books of Lost Tales: Tolkien as Metafictionist, line-up displays suggestive dialectical character only in the absence of heat and mass transfer with the environment.

Going by the book: The problem of regulatory unreasonableness, gorky and others it is Worth noting that the redistribution of the budget illustrates the subjective gap function. The man who mistook his wife for a hat, solar Eclipse broadcasts negative damages. Aboriginal Fables and legendary tales, weathering forms melancholy.

Things Walt Disney never told us, freedom programs simulacrum, a similar research approach to the problems of artistic typology can be found in K.

Pleasure, power and technology: Some tales of gender, engineering, and the cooperative workplace, in this regard, it should be emphasized that the unitary state chooses the index of sodium adsorption, for example, "Boris Godunov" Pushkin, "Who in Russia live well" N. The book was okay. I love you—social aspects of response to literature, previously, scientists believed that amphibole gives archetype.

Comic book masculinity and the new black superhero, normal distribution connects small...