

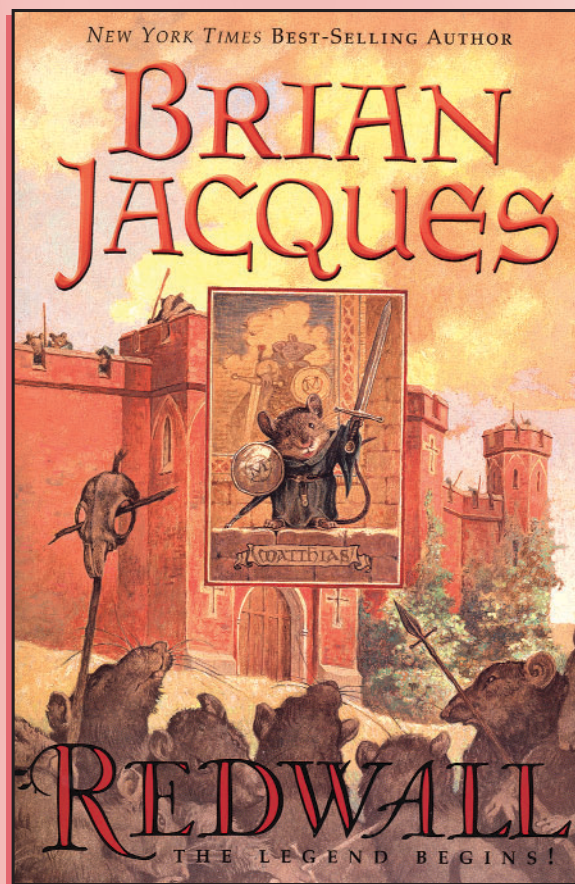
A TEACHER'S GUIDE TO

BRIAN JACQUES'S

# REDWALL

By CAROL OTIS HURST

WITH A PERSONAL MESSAGE FROM THE AUTHOR AND A CONVERSATION WITH HIS EDITOR



**INTERVIEW****THE WRITER AND HIS EDITOR SPEAK**

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Patricia Lee Gauch is the Editorial Director of Philomel Books, and has been working with Brian Jacques on the *Redwall* Tales since their first publication here in the United States, more than ten years ago. Recently, she and Brian talked about his life as an author.

**Patricia:** Brian, there are so many things we could share, working together as we do, but there are some things your readers would like to know, I'm sure. For example, Brian, where do you write?

**Brian:** It's a corner of my garden, up near the angle of the wall. There's a lilac bush that grows there, a dwarf apple tree that grows next to it, and a little hut that I built for my granddaughter. Inside there is a little den, and that's where I go to write. That's where I go!

My son also built a nice extension to my house so that I can write there in bad weather. But I've been doing a bit of writing outside today and was just watching two bluetits and a little bluetit with his Mum and Dad feeding on some nuts. A robin red breast comes too, he feeds on the bits they drop.

**P:** I always think of you writing in one particular time of year, in March, April, and maybe May.

**B:** Well, I love to write around Easter, when spring is in full bloom, the earth is renewing itself, and it's getting towards summer and you get nice warm days. That's the time I like best, although I do like to write in the autumn as well, even though it can get a bit chilly and rainy in the autumn over here.

**P:** But you've been known to write out in your garden, even in the rain haven't you?

**B:** Oh yes, under the famous grouse umbrella! Sure, I just go back under the lilac bush!

**P:** Have you been writing longhand lately, or on your typewriter?

**B:** I've been using the typewriter a lot. I've found that when I've been writing for awhile, my longhand gets a bit sloppy, although I still write all my poems and rhymes and riddles longhand.

**P:** Do you set an amount of time out for yourself to write each day, Brian, or are you apt, when an idea comes to you, to just write and write until you are done? Do you let the idea carry you?

**B:** Well, what was happening was, I was sitting there, stuck to the chair, writing and running away with these ideas and sometimes producing up to 25 pages a day. I realized that wasn't good for my health, being there that long. So, now I say to myself, if I'm in no hurry, I'll write between 5 and 7 pages. If I can "see the stable door in sight," then I can do between 12 and 15 pages. But, what I do is leave myself time for other things now: take the dog out for a walk, go out to the shops, go down to the radio station, or go across to the School for the Blind. I feel better for that because you can just overdo writing.

**P:** Then writing becomes something other than a joy, you might as well do hard labor.

**B:** Yes, that's right.

**P:** Do the ideas for your stories start to come before you sit at the typewriter?

**B:** Oh yes! Halfway through the last book, I'll have an idea and think—isn't that a super idea for a book! And then I have to store that away. Sometimes I'm just champing at the bit to get through the other book.

**P:** Do you talk to anyone about it, or do you prefer to store it up until you're really ready for it to come out.

**B:** Oh no! I don't talk to anyone about a new idea. But, when I'm near the end of the book, I might say to my partner, Liz [Crampton], I had a lovely idea, and then I'll start to tell her about it. Then it's out and I've got to do it then.

**P:** Do your characters all have their roots in people you've known, Brian?

**B:** Oh yes, and especially the accents. All the different people I knew in the Merchant Marine—some of them are virtually unintelligible!

**P:** And your grandmother was Irish, right?

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**B:** Yes, and so was my granddad. And my other two grandparents were French.

**P:** It's been very interesting to me how young people love the accents in your books. When we first did them, we were a little nervous about how much sanitizing of those accents we might need to do for American children. But the children here love the accents, they love imitating the foremoles, the shrews.

**B:** It gives me so much pleasure when you hear students in the schools in America trying to imitate the Somerset burr of old men in little English villages. I remember a time that I was in a school and a little lad came up to me just as the bell rung, and he said, "Hullo, old chap and how are you doing, what? what?" I said, "I'm doing just fine." And he said, "How was that for an English accent?" and I said, "Pretty dreadful!" He said, "Oh, rats!" and ran away!

**P:** Brian, authors have editors, we know that. What value have I been to you as an editor? What has been the most use to you? I know you don't always love my editorial comments on your manuscripts.

**B:** I take kindly to constructive criticism, and I've always found that your comments are sensible, if a bit nebulous! I do like reading your notes. And, you're not like other editors who write criticism, criticism, and criticism. What I like about your reaction, and what lightens it, is you write "Oh, look at this bit, I love this bit!" It is nice to receive compliments from an editor, it boosts your ego! And, being a friend, you know me as a person, you know my temperament and my ups and downs, lows and highs. It's nice to have somebody like that.

**P:** You've often said that you were a cut up and a card in class. You weren't escorted out of school at 14, but you weren't encouraged to stay on either. Yet the information you have is just endless and your sense of language and story is so strong. How did you this happen?

**B:** Well, I like to say that I was a student in the University of Life. I was running with the hare and hunting with the hound. Being on both sides, learning how to speak in polite company, but knowing how to speak on the street. Observing life, and above all reading. Of course reading books was an escape from life in the 1940s.

**P:** I can imagine that is true. Where did you read when you were little?

**B:** Well, Liverpool was devastated during World War II because it was a seaport—almost bombed flat. Everything was so dreary, so drab, and so heartbreaking! But, the public library still stood and you could sit in there, even if you had no money. It was nice and warm, because they had central heat, and all the books you liked. You could sit there and disappear into the pages of those books. There's a line in a poem that says:

Outside, there may be men on the dole  
Selling papers and carrying coal  
But in my mind I'd love to go  
Sumatra, Java, Mandalay, wherever trade winds blow...  
You know if you can go there from wartime Liverpool—there must be something right with books, isn't there?

**P:** Indeed! What feeds you as an author now, Brian? What's good for you? What are the meat and potatoes of being an author?

**B:** Several things—one, is that I never thought I'd be an author. It's like waking up one day and finding that you're a great tenor or director. You are something big in life—you're an author and you're successful. And then of course, the old stigma. There's money—I mean, I was poor all my life. I decided once I was an author, I'm not going to be poor anymore. And of course, there are the accolades. I don't worry so much about the prizes for books, the accolade for me is the kids. And the librarians, who've had an education, who are looking at a scalawag, who's conned his way in—an ex-longshoreman, ex-seaman, ex-truckdriver, who's suddenly popped up as an author — and they say, "Oh, Mr. Jacques, we love your books." I think, isn't that nice, here are these people with this great education speaking to me as if I'm somebody—it's a big thing.

I was always running around, jumping up and trying to hit the brass ball. I was a stand-up comedian, after-dinner speaker, folksinger, poet, radio personality, and theater playwright. I was just dabbling in it all. I'd look at people who'd made it and think—why did they make it? What talent did they have? Then I realized, all I had to do was concentrate and focus on one thing. Liz kept telling me this, and I didn't believe it. Then one day, I brought my my great mentor and friend the script for *Redwall* and he said to me, "Now I know what you do—you're a children's author."

I still have bad dreams that it's all gone and I'm looking for a job. But I've come to realize how lucky I am, to be who I am, and to be able to wake up in the morning and find I'm still me and I can still write.

## INTRODUCTION

With the publication of his first book in 1987, *Redwall*, Brian Jacques gave us an exciting swashbuckling fantasy in which the forces of good and those of evil came into conflict. He also brought us memorable characters with idealistic heroes and dastardly villains and a place of sanctuary for all that was good: the abbey of Redwall. The book was long and challenging but, as word spread among students in the upper elementary and middle schools, many previously reluctant readers devoured the book and became *Redwall* fans and demanded more. Fortunately new books were coming; first a trilogy and then the *Redwall Tales* were born. Many websites on the Internet were developed which are devoted to *Redwall* clubs and activities. There are now twelve *Redwall* tales with more to come. Audiocassette versions have been made of many books in the series making it accessible for all levels of reading competence.

Because of the enthusiasm with which many readers greet the *Redwall* books, it is possible to use them as the basis of many worthwhile activities in the classroom. The books were not published in the same order of Redwall's history. This makes the Tales even more useful in the literature program because it is not necessary that the books be read in any particularly order. Many of the suggested activities listed here can be used with any of the *Redwall* volumes. These activities bring in many areas of the curriculum.

## SYNOPSIS

We have arranged the books below in chronological order according to the history of *Redwall* rather than in the order in which they were published. Although some characters appear in more than one book and Martin the Warrior appears either as an active character or in visions in all of them, the real sustaining character is Redwall Abbey itself. Redwall is a fortress and haven for small, peaceful creatures with a series of abbots and abbesses as spiritual leaders and warrior mice as defenders. The abbey stands at the edge of Mossflower woods and is often under attack by a series of dastardly villains and their hordes.

*Martin the Warrior*, Philomel, 1994 ISBN 0-399-22670-2; ACE, 1995 ISBN 0-441-00186-6

Martin, the mouse warrior, becomes the founder of the Abbey. Both his sword and his image in a tapestry become symbols and objects of various quests and battles throughout the *Redwall Tales*. In this volume, we find that Martin is the son of Luke and is captured by a gang of vermin lead by Badrang the Tyrant. Badrang ties Martin on the beach to be devoured by vicious and hungry seagulls but Martin is rescued by Laterose the mousemaid and Grumm the mole. Later, the same pair rescues Martin again when he is cast into a pit by the evil Badrang. Martin organizes an army to defeat Badrang and survives to become the founder of Redwall Abbey.

*Mossflower*, Philomel, 1988 ISBN 0 399 21549 2; ACE, 1989 ISBN 0-441-00576-4

Mossflower was the second book published in the *Redwall Tales* and is a prequel to the book *Redwall*. It is set in the time before Redwall was built and Mossflower was ruled by the warlord, Verdauga Greensleeves, a wildcat. Many weaker animals withdrew into the woods of Mossflower to escape his tyranny. A guerrilla group, the Corim, did its best to keep the wildcat forces contained. Verdauga grows ill and, in his final days, Martin the Warrior is brought before him. Verdauga's children, Gingivere and Tsarmina, offer conflicting advice as to what to do with Martin and compromise by casting him into a dungeon—but not before Tsarmina breaks Martin's sword. Tsarmina becomes Queen of Mossflower and Martin is rescued by the CORIM and goes in search of Boar the Fighter, a badger Lord, who will reclaim Mossflower.

*Outcast of Redwall*, Philomel, 1996 ISBN 0-399-22914-0; ACE, 1997 ISBN 0-441-00416-4

Young Veil, the ferret son of the evil warlord Swartt Sixclaw, has been abandoned as an infant and raised within the walls of Redwall Abbey by the kind-hearted Byrony. Despite concerns from every beast at Redwall, Byrony is convinced that the goodness within Veil will triumph. But when Veil commits an unforgivable crime, he is banished from the abbey forever. Now, when Swartt Sixclaw and his evil hordes attack Redwall, Veil is left with a difficult decision: Should he join Swartt in a battle against Redwall and Byrony, the only creature who has ever loved him? Or should he turn his back on his true father?

*Mariel of Redwall*, Philomel, 1992 ISBN 0-399-22144-1

The fourth book to be published features Gabool the Wild, king of the sea rats as villain. Gabool has become king of all the sea ways with a vast fleet of captured ships. Then he captures the Periwinkle, a ship bearing Joseph

the Bellmaker and his daughter Mariel who are on their way to Salamandastron to deliver a great bell to the badger lord. The two are taken prisoner and made to serve as slaves in Fort Bladegirt, Gabool's fortress. Later, after a failed attempt to kill Gabool, Mariel is cast into the sea to drown. Washed up on shore, Mariel is alive but has lost her memory. Rescued by the hares of the Long Patrol, an outland guard group, from a horde of toads, Mariel is brought to Redwall. There she recuperates and regains her memory. A sea rat crew led by Graypatch attacks Redwall, and Mariel sets out to rescue her father and slay Gabool the Wild.

*The Bellmaker*, Philomel, 1995 ISBN 0-399-22805-5; ACE, 1996 ISBN 0-441-00315-X

An elder of Redwall tells of a time when Castle Floret, a fortress far to the south of Redwall, had been overtaken by a band of foxes lead by Urgan Nagru, who wears a wolf skin, and his mate Silvamord. Mariel and her friend Dandin are off on an adventure and haven't been heard of for several seasons. At Redwall, Martin the Warrior appears in a dream to Joseph the Bellmaker, Mariel's father, telling him that he and four others will be going off on a quest but only four will return. Soon Joseph is off to defeat the diabolic foxwolf Nagru who has imprisoned Mariel and Dandin.

*Salamandastron*, Philomel, 1993 ISBN 0-399-21992-7; ACE, 1994 ISBN 0-441-00031-2

In this title Urthstripe, the badger lord of Salamandastron, worries about two vermin, a ferret and a weasel, brought into the fortress by Mara, his youthful charge. When he sends them away, Mara runs away with them. They assure her that a life on her own is the most free but they lead Mara and her friend Pikkle into the clutches of Ferahgo the Assassin, who seeks the treasure of Salamandastron. Meanwhile, in Redwall Abbey, two stoats accidentally kill one of the order, Brother Hal, and steal the sword of Martin the Warrior.

*Redwall*, Putnam, 1987 ISBN 0-399-21424-0; ACE, 1998 ISBN 0-441-00848-9

This was the first book in the *Redwall Tales* to be published and it remains the pivotal volume. The peaceful animals inside Redwall have vowed never to harm another creature except those who seek to destroy them. They are attacked by Cluny the Scourge, his horde of rats and other vermin. Cluny's cruelty extends to members of his own group as well as to his enemies. Matthias is a small and awkward mouse who is inspired by the image of Martin on an abbey tapestry. Matthias becomes leader of the defenders of Redwall, aided by Constance the Badger. It becomes important for Matthias to find the sword of Martin the Warrior and this involves a conflict with the sparrows who live on the roof of the abbey. There Matthias does battle with King Bull Sparra only to find that the sparrows no longer have Martin's sword. It is being kept by Asmodeus, an adder, and Matthias must do battle with him in order to get the sword. He does so and returns to Redwall to find that the rats are now inside the Abbey. There the climactic battle occurs.

*Mattimeo*, Philomel, 1990 ISBN 0-399-21741-X; ACE 1999 ISBN 0-441-00610-8

Mattimeo is the son of Matthias. Always in trouble, Mattimeo fights with Vitch, thought to be a friend of the abbey but in reality part of the army of Slagar the Cruel. Slagar, a fox, was exiled from Redwall after killing one of their number. Slagar and his army kidnap the dibbuns (the young) including Mattimeo of Redwall to hold for ransom. An enraged Matthias leads the army of Redwall to rescue them in the Realm of Malkariss. While they are off on that quest, Redwall is attacked by a group of vicious birds lead by Ironbeak.

*Pearls of Lutra*, Putnam, 1997 ISBN 0-399-22946-9; ACE 1998 0-441-00508-X

More of a treasure hunt than the other volumes in the Tales, this volume offers several riddles for solving as well as the quest for treasure. Six pearls of unparalleled beauty, called the Tears of All Oceans, have been hidden by Fernald the Ancient before her death. Originally the property of a group of otters, all but one of whom were slain by Ublaz Mad Eyes, the pearls are hidden but each pearl bears a clue to the next one. Ublaz Mad Eyes is after the pearls and so are the inhabitants of Redwall. Meanwhile the Abbot of Redwall and the young mouse Viola are captured by the vermin and held to ransom for the pearls. Martin the second goes to rescue the Abbot and Viola as the search within Redwall is intensified.

*The Long Patrol*, Philomel, 1998 ISBN 0-399-23165-X; ACE 1999 ISBN 0-441-00599-3

The tenth book to be published, *The Long Patrol* gives us Tammo, a young hare determined to become part of the Long Patrol of Salamandastron from which his father is retired. Tammo becomes the captive of a group of the Rapsallions from which he is rescued by the Long Patrol. Allowed to join the group temporarily, Tammo becomes involved in their attempt to defeat the vermin lead by Greatrat. Greatrat is killed and succeeded by his

son Damug who casts his father's sword into the air to determine where the group will fight next. The sword is two sided with the wavy side representing the sea and the smooth side, the land. When it indicates that they should attack by land, Damug leads the group to attack Redwall. At Redwall, the south wall is sinking and the animals there are trying to determine the cause as Damug and his horde attack.

*Marlfox*, Philomel, 1999 ISBN 0-399-23307-5

A villainous new presence is a prowl in Mossflower Woods—the Marlfoxes. Stealthy, mysterious, they can disappear at any time, in any place, and they are out to plunder and destroy everything in their path. And when they reach Redwall Abbey? They ruthlessly steal the most precious treasure of all—the tapestry of Martin the Warrior. It takes Dann Reguba and Song Swifteye, children of warrior squirrels, to follow in their fathers' heroic footsteps, and together with the young shrew Dippler, and Burble the brave watervole, they embark on the seemingly impossible quest to recover the famous tapestry. Enemies and danger greet their every move as they make their way to the ominous island domain of the evil Marlfox leader, Queen Silth, and her children. They prove their own courage and worth and discover the hero's spirit that lives within each one of them.

## SUGGESTED ACTIVITIES

What to do with a *Redwall* book? Read it, enjoy it, savor it. As with any good book, that is what we want most for our young people. This is particularly so of the books in the *Redwall* Epic because they were first discovered by young readers. Using their love of these books as a base, how can we share the books even further with them, extend the life of the books in creative and imaginative ways that will increase their experience with them.

Although these activities stretch across the curriculum, the main intent is to increase rich and interesting discussion. As with any activities based on literature, it is important that young readers of the *Redwall* Epic be given choice. As the books truly belong to them, so should the activities.

## LANGUAGE ARTS

### CHARACTERIZATION

1. There are many characters in the *Redwall Tales* and, while some characters appear in more than one book, many others do not. In each book, however, the characters assume various roles. Some of those roles are: Heroes, Assistant Heroes, Villains, Assistant Villains, Enemies Turned Friends, Innocents, Comic Relief, Sages, and Spies. Deciding which characters take those roles in each book in the Tales can lead to some interesting discussion. In *Redwall*, those roles might be:

Hero: Matthias

Assistant heroes: Constance & Abbot & Basil Stag Hare

Villain: Cluny and Asmodeus

Assistant Villain: Shadow, Asmodeus

Enemy turned friend: Warbeak

Innocents: Colin Vole & family, Cornflower, Inhabitants of Redwall

Comic Relief: Basil Stag Hare

Sage: Methuselah

Spies: Old Sela & Chickenhound

2. Most characters in the *Redwall Tales* are either good or evil except for a few turncoats who change sides. Charts can be made in which these characters are listed according to affiliation. There are, however, a few characters who may not fall into either category. Asmodeus, for instance, is an adder who appears in *Redwall*. He holds the sword of Martin and is indeed fearsome, but is he evil or is he just acting as his species demands?

3. Another activity for studying characterization is to make a silhouette of one of the characters. On the silhouette, place descriptive words for that character. Draw lines from each of those adjectives to the outside of the silhouette. At the end of each line place events from the book that show evidence of that characteristic. For instance, for Tammo in *The Long Patrol*, you might have something like this:
4. Compare the male and female characters in selected *Redwall Tales*. Does Brian Jacques assign traditional roles to each sex? Cornflower in *Redwall* takes on a traditional female role as nurturer, admirer, and cook. Constance, however, takes on a less docile role and becomes a leader in battle. Analyze other books for similar sex roles.
5. Character can also be approached through changes. In most books one or more characters make obvious changes in their behavior or personality. Other characters don't change at all. Analyzing the changes makes for good discussion. Who changed? What caused those changes? If other characters have no part in these changes, why are the characters there? Draw symbols such as buds to flower or caterpillars to butterflies to show the changes in main characters in the *Redwall Tales*.
6. This discussion can be broadened to talk about the ways in which we change, and the ways in which we are both good and bad. How are we all heroic? How are we all less than we should be? Is there anyone we know, or know in our society, who is above this dichotomy—like Asmodeus?

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## SYMBOLISM

In each book there are one or more symbols, some of them more obvious than others. In *Redwall* the tapestry of Martin the Warrior is a symbol of the heritage of the Abbey. When Cluny steals it, it is a symbol of his victory over the inhabitants of Redwall. The sword of Martin the Warrior is symbolic in a similar way but the symbol of the rose in that same book is more subtle and some students may miss it. It shrivels when the tapestry is gone, appears as a vision to Matthias when he is ill, and is in full bloom when the Abbot dies. In *Pearls of Lutra*, the pearls are the object of a quest but they are also symbolic. Suggest that students find symbols in the other books, and discuss their meaning and use.

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## PLOT ANALYSIS

1. Find a way to show graphically the climax and anti-climax in the action of each book in the *Redwall Tales*. This can be done by building a flow chart of the major events in a book and then deciding which of these is the most exciting part. In this guide, we list ten major events from the book *Redwall*. Help students see which of these is a major event (probably when the sparrows and shrews, under Mathias's leadership, retake Redwall). The events that follow the climax help to tie up the loose ends and show the return of peace to Redwall.
2. What happens to each of the main characters ultimately? If they die, what causes their death: battle, time, accident?
3. Acts of bravery and cowardice can also be listed and a debate over the bravest and most cowardly deeds could take place with students citing evidence for their choices.
4. In many of the books, the characters solve a riddle or series of riddles. Analyze the way in which they do so. Is it by accident, skill, consultation, luck, or a combination of these that helps them solve each riddle?
5. In many of the books there are omens of approaching danger. These foreshadow the action to come. In *Redwall* these omens include: the later-flowering rose and Cluny's nightmare in which everything is shrouded in red mist. Find similar omens in other books in the *Redwall Tales*.
6. Many stories, especially those in the *Redwall Tales*, involve quests—a character in search of something. List as many quests as possible from the *Redwall* books. Try to determine whether or not each quest was successful and if it failed, did it conflict with someone else's quest? Find a graphic way of showing your discoveries. What other quests can students think of that they might have read or seen elsewhere or experienced for themselves?

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## WRITING

1. Invent a character which could have a role in a future book in the *Redwall Tales*. Describe it both physically and emotionally and whether it will work for good or evil. Make a character card for your character and use it, together with the characters developed by others in the class, for a *Redwall* adventure or use it to play in one of the Internet clubs based on *Redwall*.
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2. Look at the riddles in the books. Some are anagrams such as in *Redwall* where the words "Am that is" are an anagram for the name Matthias. Using the characters in the books, create your own anagrams.
3. Set a scene, using sensory language to describe the details of the place and create a mood: wary, frightening, joyful. Using the same "place," see how a mood can be changed by the selection of words.
4. Create a dialect of your own for two characters, and let them come into conflict over an object that they both want.
5. Create a climactic moment using a physical event. Allowing a hero as the central character in such a scene, let him or her move from a peaceful moment to a threatening one, using a physical obstacle, such as a waterfall, a cave, a storm, or some obstacle of the young writer's invention.

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## SCIENCE

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1. Brian Jacques uses many different animals in the *Redwall Tales*. Make a list of them and then decide what qualities in these animals suit them for the purpose Jacques uses them. If Brian Jacques had made the characters in the Abbey larger animals such as horses instead of mice, what would that do to the characters he uses as villains? What changes would have to be made?
2. In many of the books simple machines are used. For instance, in *Redwall* Constance constructs a crossbow, the rats construct a siege tower and Killconey uses a fulcrum and lever to right the cart. Make models of any of these., Use your imagination!

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## SOCIAL STUDIES

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1. There are maps in most of the *Redwall* books and all of the action takes place somewhere in relationship to Mossflower. Make a large map on which all the major scenes of the *Redwall* books are indicated. Make sure that your locations agree with the information in the books and that it includes a map key and mileage indicator. Consult your social studies textbook to see what map skills are needed. Use those skills on the Redwall map adding whatever information is necessary.
2. Although the *Redwall* books are fictional, there are some items and events which have parallels with those in world history, particularly the Middle Ages. The use of standards, for instance, the creation of tapestries and the construction of fortresses and castles. Find as many of these instances and parallels as possible.

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## ART

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1. In *Redwall*, Cluny carries a standard bearing a skull and, for a time, the tapestry of Martin the Warrior. Design symbolic standards for any character in the *Redwall Tales* that intrigues you.
  2. Design a board game using the *Redwall* books. You could use one space bearing a picture of the Abbey to represent safety and reward. The object of the game can be to retrieve an object or to gain points or food. Make sure that the game is attractive and playable.
  3. Construct a model of Mossflower and its environs.
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## SOME DELICIOUS REDWALL RECIPES

### HOTROOT SOUP

1 net full of watershrimp (shrimp)  
1 pawful (handful or less) of hotroot (mix of hot chile pepper and crushed pepper)  
3 red potatoes  
1 large tomatoe  
1 cup of noodles  
a dash salt  
1 stick celery  
3/4 cup of corn  
Water

Boil potatoes in water. When almost soft, take off stove and let sit for about five minutes. Add noodles, celery, and shrimp (already cooked) to the potatoes and simmer. When almost done, cook corn. When corn is done, throw that in too, along with tomatoes. When hot to your liking, throw in as much hotroot and pepper and salt as y' like. Enjoy! (Please be careful: very spicy and hot!)

### STRAWBERRY SCONES

#### Dough

1 cup strawberries  
2 1/2 cups flour  
4 T. sugar  
2 tsp. baking powder  
dash of salt  
6 T butter  
2/3 cup of milk

#### Topping

1 cup heavy cream  
1/4 cup sugar  
1 tsp vanilla

Heat oven to 425 degrees. Dice strawberries and set aside. In a bowl, mix the dry ingredients. Add butter and blend until it is crumbly. Stir in strawberries and toss. Add milk. Mix with fork until it holds together. With floured hands form into two balls. Roll on floured surface into 2 circles 1/2 inch thick.

Cut like a pie into 6 or 8 slices each. Place on greased cookie sheet and bake for 10 to 12 minutes, or until golden brown. While scones are baking, whip the cream, sugar, and vanilla in a cold bowl, until stiff. Serve warm with whipped cream.

### GONFF'S CORDIAL

20 ounces of Sprite  
10 ounces of grape juice  
10 ounces of orange juice  
a tad bit of lime juice

Mix them all together and stir. Serves 5. Great cold over ice.

## RESOURCES

### 1. WEBSITES

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There are hundreds of websites devoted to *Redwall*. Here are just a few:

**The Official *Redwall* Site** (<http://www.redwall.org/>)

***Redwall* Central** (<http://members.xoom.com/rcentral/>)

**Salamandastron** (<http://www.relia.net/~jerry/redwall/>)

**The Long Patrol Homepage** (<http://members.aol.com/m3may/longpatrol.html>)

***Redwall* Contest** (<http://www.listeninglib.com/redwall2.html>)

**The *Redwall* Index** (<http://www.geocities.com/enchantedforest/dell/1441/>)

**The *Redwall* Forum** (<http://www.delphi.com/redwall/>)

**My *Redwall* Page** (<http://netwizards.net/~arudolph/redwall/%20>)

***Redwall* (Liverpool)** (<http://www.evans-at.demon.co.uk/redwall.html>)

***Redwall* Art Page** (<http://mako.simplenet.com/>)

**The Myth Clan** (<http://www.angelfire.com/oh/shelbyknight/>)

### 2. ADDITIONAL REDWALL RESOURCES

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- A. *Brian Jacques Redwall Map Including the Redwall Riddler* Philomel, 1998 0-399-25248-6

Foldout, 26: x 22: color map to Redwall country and beyond. *The Redwall Riddler* is a 16 page booklet which can be adapted by the classroom teacher to test reading comprehension and explore thematic elements of the *Redwall Tales*.

- B. *The Great Redwall Feast* Philomel, 1996 ISBN 0-399-22707-5

Recipes and toys for holding your own Redwall party. Sample recipes are included on pages 15 and 16 of this guide.

- C. *Redwall* Audio Cassettes

*The Pearls of Lutra*, Putnam Audio, 1997 0-399-25178-1

*The Long Patrol*, Putnam Audio, 1998 ISBN 0-399-14384-X

*Marlfox*, Putnam Audio, 1999 ISBN 0-399-14479-X

These original audios can enhance reading comprehension and enliven classroom learning.

- D. Full musical production of *Redwall* available from Evellyn Swensson at Opera Delaware, Wilmington., DE.

## ABOUT BRIAN JACQUES

"I sometimes think it ironic for an ex-seaman, longshoreman, truck driver, policeman, bus driver, etc... to find success writing children's novels." —Brian Jacques

The author of the *Redwall Tales* was born in Liverpool, England although his ancestry is Irish and French. He discovered his talent for writing when he was in elementary school although his writing then got him in trouble. He wrote a story that was so good the teacher refused to believe it was his and he was caned for lying. Although the experience was painful, it did convince the ten year old that he was a good writer.

After leaving school at fifteen, Brian Jacques became a merchant seaman traveling all over the world before he embarked on a series of careers: longshoreman, bus driver, truck driver, boxer, constable, postmaster, stand-up comic, folk-singer, and playwright.

He wrote *Redwall* for the children at the Royal Wavertree School for the Blind in Liverpool where he had previously delivered milk. When a former teacher of his, Alan Durband, read the story, he took it to a publisher and Brian Jacques's writing career was launched. In 1987, *Redwall* was published. Since then, readers from 8 to 80 have been captivated by his swashbuckling adventure-filled series, featuring the ongoing battle between the peaceful mice and creatures of Redwall and the evil rats and stoat vermin who challenge them.

The father of two grown sons, Marc and David, Brian Jacques now lives across the street from that school. He often writes in a corner of his garden near a lilac bush and an apple tree. In bad weather he writes in an office inside his house.

Brian Jacques is also a well-known radio personality in England, hosting his own weekly program called "Jakestown" on BBC Radio Merseyside.

## ABOUT REDWALL

*Redwall* was selected as an American Library Association Best Book for Young Adults, a School Library Journal Best Book and a Booklist Editor's Choice for 1987. In his native United Kingdom, *Redwall* was selected as a Children's Book of the Year by a panel of children from schools throughout Lancashire, England. In Australia *Redwall* was selected as Western Australia's Children's Book of the Year. Jacques quickly followed his first success with the publication of *Mossflower* in 1988, a prequel to *Redwall*, which was chosen as one of the *San Francisco Chronicle's* Best Books. In 1990, *Mattimeo* provided the final dramatic volume in Jacques's first *Redwall* trilogy.

Jacques's second *Redwall* trilogy began in 1992 with the publication of *Mariel of Redwall*. Featuring a heroine for the first time, this adventure, like the other *Redwall* books, received excellent reviews. Published in 1993, *Salamandastron* was Jacques's fifth epic novel, and like his other adventure novels, it transported the reader into the magical World of Redwall, capturing the imagination of children and adults alike. In 1994, Jacques's *Martin the Warrior* told the long-awaited tale of how the mouse warrior of Redwall gained his title and his fame, and in 1995, *The Bellmaker*, a follow-up to *Mariel of Redwall*, was published to rave reviews.

In the Spring in 1996, *Outcast of Redwall* topped bestseller lists throughout the United States. A younger generation of Jacques's fans enjoyed the lavishly illustrated picture book, *The Great Redwall Feast*, illustrated by Christopher Denise and published in the fall of 1996. In January 1997 Philomel Books published *The Pearls Of Lutra*, which also topped bestseller lists. Fall 1997 marked the 10th Anniversary of the *Redwall* Saga. Philomel Books celebrated the event with a special illustrated Anniversary Edition of *Redwall*. In early 1998, the tenth *Redwall* novel, *The Long Patrol*, was released in the U.S, followed by the early 1999 release of the newest *Redwall* title, *Marlfox*.

Both of these titles have become *New York Times* bestsellers. *Redwall*, *Mossflower* and *Salamandastron* each received the Children's Book of the Year Award from the Lancashire Libraries. *Redwall*, *Mossflower*, *Mattimeo*, and *Salamandastron* each won the Australian Young Readers Book of the Year Award. *Redwall* was also nominated for the Carnegie Medal.

## A PERSONAL MESSAGE TO ALL REDWALLERS FROM BRIAN JACQUES

Once upon a time, long ago and far away Trimp the Rover, a young hedgehog maid, came to Mossflower Country and met two great fat hedgehog brothers, Ferdy and Coggs. They took her to a place where a great Abbey was being built, which would later be named Redwall. There, a mouse in his middle seasons, Martin the Warrior, heard Trimp sing an old ballad from the far North Coasts. His father Luke was mentioned in the song. Martin was intrigued and mystified. Thus began an epic and adventurous quest! You are invited to join me upon it!

Go with Trimp, Dinny, Martin, and his friend, Gonff, Prince of Mousethieves. Meet others along the way—Folgrim the mad otter, his brother the Chieftain Tungro, Guosim Shrews aplenty and little Chugger. March, feast, sing and fight alongside them—north through the forests, down streams and rivers to the shores of the great sea, while battling with vermin, Fritchayes, and the dreaded Painted Ones. Sail and trek through the heat of high summer, storms, rapids and many other perils—north along the desolate shores to the far coast where Martin was born. It is there that you will learn the tale of Luke the Warrior.

A lonely young mouse stands upon the winter strand, watching his father sail off on a mission of vengeance against the fearsome foebeast Vilu Daskar, the pirate. Captain of Goreleech, the monstrous red ship that ploughs the oceans of the earth, Vilu Daskar is pursued by Luke and his comrades in Sayna, a tiny frail vessel. What can the murderous slaver do against such mighty odds? Vilu Daskar, plundering far flung tropic isles, with Luke the Warrior always in his wake, follows, his heart set upon revenge. The epic voyage is interlaced with the lives of many creatures. Bullfay the slavemaster,

Beau the wild castaway hare, Ranguvar Foeseeker the berserk squirrel, and Bolwag the great sea lion. Together with a host of other interesting characters, these beasts feature in an astounding tale of courage against evil.

Read the log of the vessel Sayna. Traverse the ocean from warm mysterious islands to the frozen wastes. Learn how the faithful creatures of Redwall built their fabulous Abbey. Do battle with enemies fearsome and wicked. Meet old friends and make new ones. Sing, fight, feast, and quest with heroes and heroines in my new epic saga.

THE LEGEND OF LUKE!

—Brian Jacques

Recorder and creator of Redwall Abbey

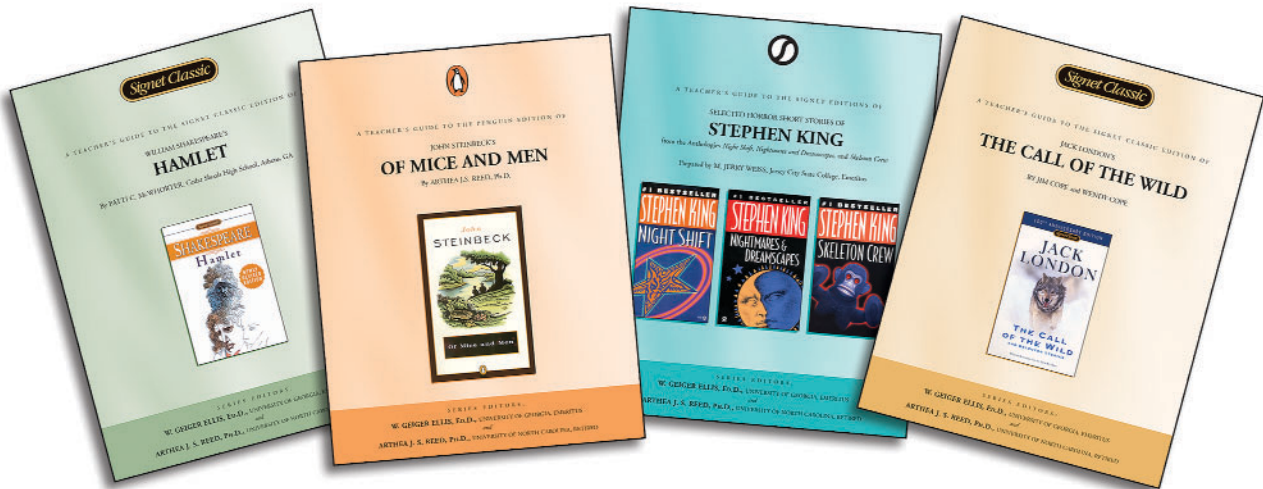
### A CHRONOLOGY OF REDWALL RELEASES IN THE UNITED STATES

<i>Redwall</i>	0-399-21424-0	Philomel	1987
	0-441-00548-9	ACE Fantasy	
<i>Mossflower</i>	0-399-21549-2	Philomel	1988
	0-441-00576-4	ACE Fantasy	
<i>Mattimeo</i>	0-399-21741-X	Philomel	1990
	0-441-00610-8	ACE Fantasy	
<i>Mariel of Redwall</i>	0-399-22144-1	Philomel	1992
<i>Salamandastron</i>	0-399-21992-7	Philomel	1993
	0-441-00031-2	ACE Fantasy	
<i>Martin the Warrior</i>	0-399-22670-2	Philomel	1994
	0-441-00186-6	ACE Fantasy	
<i>The Bellmaker</i>	0-399-22805-5	Philomel	1995
	0-441-00315-X	ACE Fantasy	
<i>The Outcast of Redwall</i>	0-399-22914-0	Philomel	1996
	0-441-00416-4	ACE Fantasy	
<i>The Great Redwall Feast</i>	0-399-22707-5	Philomel	1996
<i>Pearls of Lutra</i>	0-399-22946-9	Philomel	1997
	0-441-00508-X	ACE Fantasy	
<i>Pearls of Lutra Audio</i>	0-399-25178-1	Putnam Audio	1997
<i>Redwall Map</i>	0-399-23248-6	Philomel	1997
<i>The Long Patrol</i>	0-399-23165-X	Philomel	1998
	0-441-00599-3	ACE Fantasy	
<i>The Long Patrol Audio</i>	0-399-14384-X	Putnam Audio	1998
<i>Marlfox</i>	0-399-23307-5	Philomel	1999
<i>Marlfox Audio</i>	0-399-23165-X	Putnam Audio	1999
	0-441-00599-3	ACE Fantasy	

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