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An Inklings' Bibliography (24)

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An Inklings' Bibliography (24)

Abstract

A series of bibliographies of primary and secondary works concerning the Inklings.

AN INKLINGS' BIBLIOGRAPHY

(24) Compiled by Joe R. Christopher

This Bibliography is an annotated checklist covering both primary and secondary materials on J.R.R. Tolkien, C.S. Lewis, Charles Williams, and the other Inklings. Authors and readers are encouraged to send off-prints or bibliographic references to the compiler:

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Auden, W. H. *The Double Man*. (1941.) Westport, Connecticut: Greenwood Press, 1979. 189 pp. [Lewis, 66, 150, 162; Williams, 67, 153.]

This volume of poetry consists of "Prologue" (pp. 11-12), "New Year Letter" (pp. 15-71), "Notes" to the previous poem (pp. 75-162), "The Quest" (pp. 165-184), and "Epilogue" (pp. 187-189). The main interest to this original edition (here photographically reprinted) is in the "Notes," which do not accompany later reprintings of "New Year Letter."

Auden writes in "New Year Letter":

Each salesman now is the polite
Adventurer, the landless knight
GAWAIN-QUIXOTE, and his goal
The Fraudendienst of his weak soul.

(ll. 1547-1550)

His note on "the landless knight" quotes two sentences from Lewis' *The Allegory of Love* about landless knighthood in Provence: "The unattached knight, as we meet him in the romances, respectable only by his own valour, amiable only by his own courtesy, predestined lover of other men's wives, was therefore a reality" (Lewis' second sentence, p. 12 of *The Allegory of Love*, p. 150 of *The Double Man*). Lewis' book is listed in the "Modern Sources" (pp. 161-162), appearing at the end of the notes.

Again, from "New Year Letter":

How grandly would our virtues bloom
In a more conscionable dust
Where Freedom dwells because it must,
Necessity because it can,
And men confederate in Man.

(ll. 1598-1602)

Auden's note on "Where Freedom dwells because it must, /Necessity because it can" reads in full: "For this quotation, and for the source of many ideas in the poem, v. *The Descent of the Dove* by Charles Williams" (p. 153, referring to Williams' discussion of the Council of Jerusalem in the first chapter of *The Descent of the Dove*: "It is the choice of necessity; it is the freedom of all that is beyond necessity"). Oddly, Williams' book does not appear in the list of "Modern Sources."

This poem and these notes are significant since they were written soon after Auden's return to Christianity, which was partly under the influence of Williams' *The Descent of the Dove*. Since Lewis' *The Allegory of Love* is quoted and footnoted in Williams' fourth chapter, Auden may have read Lewis because of Williams. Christopher and Ostling do not list this Auden work in their Lewis checklist, nor does Glenn list it in her Williams checklist. Note: the British edition, published under the title *New Year Letter*, is said to have some differences in its notes; it has not been seen.

Campbell, Ramsey. "The Franklin Paragraphs." In *Demons by Daylight*, pp. 47-68 [Tolkien, p. 54]. New York: Jove/HBJ Books, 1979. 192 pp.

The second of the three sections in this paperback of horror stories is titled "Errol Undercliffe: a tribute"; it consists of "The Franklin Paragraphs"--a pseudo-correspondence between the author and the presumably fictional Errol Undercliffe--and "The Interloper," a story attributed to Undercliffe. In the correspondence,

Undercliffe quotes from *We Pass from View*, by Roland Franklin (an imaginary work), which includes the initiate in certain rites involving "Ag'lak, Sauron, Daoloth asgu'i, Eihort phul'aag" (p. 54). Thus Tolkien's Sauron becomes a demon master for later devil worshippers. Note: Not all the stories in the other two sections--"Nightmares" (four stories) and "Relationships" (nine stories)--have been checked for allusions to Tolkien.

Carpenter, Humphrey. *W. H. Auden: A Biography*.

Boston: Houghton Mifflin, 1981. xvi + 495 pp. Indices. [Barfield, 478n; Campbell, 213, 366; Cecil, 381; Coghill, 53-57, 74, 81, 160, 167n; 168, 223, 381 (the index mistakenly says 281), 480; Christopher Tolkien, 481; J.R.R. Tolkien, 4 (a letter from Auden to Tolkien is briefly quoted but the index omits it because Tolkien is not mentioned), 55, 81, 115, 377, 378n, 379, 397n, photograph no. 18 (between pp. 336 and 337), 463n, 475-477 nn; Wain, 384; Williams, 223-224, 231, 237, 283-287, 293 (not in the index), 295-296 (the latter not in the index), 300-301, 310, 337, 358-359 (the former not in the index), 360 (a letter to Tolkien is quoted; not in the index), 400 (a letter to Tolkien is quoted; not in the index), 405 (so the index, but there is no reference on that page), 448, 473nn; Wrenn, 55. Previously unpublished Oxford Press memo by Williams, pp. 223-224.]

Carpenter's biography is a major study of Auden, putting his poems in the context of his life; it also traces his life (and his usually homosexual love life) in detail. One important lover's name in the New York years seems to be suppressed, and there are such minor omissions as no mention of the two book clubs for which Auden served as one of the three judges. From the point of view of a student of the Inklings, the odd omission is that of C.S. Lewis. In "A Thanksgiving," Auden mentions Kierkegaard, Williams, and Lewis as having guided him back to belief (cf. p. 448 where the first two are mentioned in connection with the poem), but nothing is made of this. Carpenter dates Auden's conversion (or return) to Christianity from late 1939 to October 1940. Perhaps, unlike the reading of Williams' *The Descent of the Dove* and Kierkegaard's works which can be dated in this period (pp. 283-286), no significant trace of Lewis can be found in Auden's reading at this time (the only primarily Christian work published by Lewis before Auden's change is *The Pilgrim's Regress; The Problem of Pain* came out, in England, on 18 October 1940)--but even a footnote on the negative state of the evidence would be helpful. Actually, a reference to Lewis' *The Allegory of Love* can be found in the notes to "New Year Letter" (on l. 1548), which Auden wrote in this period; although it seems doubtful that that book could have had much religious influence, the reference does show that Auden knew Lewis as an author.

Nevil Coghill, a twenty-seven-year-old don at Exeter College, was Auden's tutor in English at Oxford, and some of Coghill's experiences with Auden are recounted (pp. 53-54, 74). Auden studied Anglo-Saxon with Charles Wrenn (p. 55), although his great experience of that language was in hearing J.R.R. Tolkien recite it during a lecture (p. 55). Auden's friendship with John Betjeman during his Oxford years is mentioned, but, although Betjeman's antipathy for Anglo-Saxon is noted (p. 65), that Lewis was his tutor is not. Presumably Auden was aware of Lewis to some degree at that time, in 1926-1927. Probably during these years Coghill introduced Auden to John Garrett--with whom, in 1934, Auden co-edited a poetry anthology (p. 168)). When Auden took his examinations for his B.A. in 1928, he received a Third Class--Tolkien was one of the three

examiners for that test period (p. 81). One pupil of Coghill at that time suggests that Coghill's youth and failure to be a disciplinarian was partly responsible for Auden's poor showing (p. 81).

But Coghill's friendship with Auden did not end at this point. Coghill was one of his visitors when he was teaching in 1933 (p. 160); Coghill and Auden in 1934 made some suggestions for modernizing the language of a medieval Noah's flood play when it was presented in London (p. 167n); in 1937, after he left teaching and about six months before he left for China, Auden went to Oxford, possibly to see Coghill, possibly to visit John Masefield. Coghill seems likelier, although Carpenter does not say so, for Auden during that July visit was introduced to Charles Williams, who was visiting Oxford (p. 223). Finally, in 1956, Coghill and Lord David Cecil canvassed for election as Professor of Poetry at Oxford University (p. 381). It was during the period when Auden was in Oxford as the Professor of Poetry that John Wain called on him in the Cadena Cafe where he was available for conversations (p. 384).

Roy Campbell is mentioned only a few times in the book. His (partly inaccurate) account of Auden in Spain during the Spanish Civil War is quoted on p. 213; Campbell, of course, was pro-Franco and anti-Communists and their sympathizers, so he was at this time opposed to Auden's general position. Campbell did review Auden's *Collected Shorter Poems* (1950) with mild praise: "of all those who are selling the fort today, Auden keeps the most grace, charma and skill" (p. 366).

Williams' influence on Auden was more significant than Coghill's, so far as his writing is concerned, since it returned him to the Christian faith. As indicated, Auden met Williams in July 1937 in Oxford; they discussed the possibility of Auden editing *The Oxford Book of Light Verse*; they met for the second and last time on 20 September 1937 in London to discuss the book. Auden said later that he felt "in the presence of personal sanctity" when with Williams (p. 224). Auden's goals in his anthology, as explained to Williams, are paraphrased on p. 231; but the source is not given in the notes in the back of the book. Probably they appear in an omitted portion of the 30 July 1937 Oxford University Press memo by Williams which first outlined the proposal (pp. 223-224). Later, in 1939, after Auden had moved to America, bothered by hatred for some roles he saw expressed by Germans and in light of Hitler's actions in Germany, Auden re-thought his liberal creed of man's perfectability--and read some books of Christian theology, beginning with Williams' *The Descent of the Dove* (pp. 283-284); Auden wrote Williams two letters praising the book and went on to read Kierkegaard, whom Williams had discussed (p. 285); then he wrote "New Year Letter," with *The Descent of the Dove* the source of many ideas in it--as a note printed in the first edition indicated (pp. 286-287, 293, 295-296). In 1940 Auden wrote Williams about his beginning attempts to live as a Christian (p. 296). Auden's later view of Eros (in his case, homosexual Eros) as an approach to Agape may have been influenced by Williams (p. 300). Williams reviewed *New Year Letter* (British title) (p. 310). In 1949 Auden wrote "Memorial for the City," describing the destruction he had seen in Germany after the war, "in memory of Charles Williams" (p. 337); Carpenter does not make clear the significance of the image of the city to Williams, but at least the biographical record is noted. The previous year Auden--almost on a whim, it seems--wrote a pornographic poem, "The Platonic Blow" (blow here as in blow-job, referring to fellatio), in the style of *Taliessin through Logres* (pp. 358-359); Auden never agreed to its publication. Carpenter suggests that Auden's mid-1950's view of "Christianity as a universal dance" (p. 301) may be indebted to Williams, although Lewis--or such an earlier work as Sir John Davies' *Orchestra: A Poem of Dancing*--may have had some influence here. As mentioned above, in "A Thanksgiving," written in 1973, Auden mentions Williams' influence on his conversion (p. 448).

Auden's relationship to Tolkien did not end with his hearing Tolkien recite *Beowulf* in his undergraduate days and with Tolkien's judgement of his final examination at Oxford. Carpenter has a photograph of Auden reading *The Hobbit*, and according to the note this occurred in the 1940's (plate 18). Auden was enthusiastic about *The Lord of the Rings* (pp. 377, 379), reviewing the first and third volumes and obtaining galley proofs of the third volume from Tolkien so he would have more time to do a good job. He gave a

broadcast over the B.B.C. on the work (p. 379) and irritated Tolkien by describing his home as "hideous" at a Tolkien Society of America meeting--Auden never explained or apologized for his comment (p. 379n). For a while he judged readers' literary taste by how they reacted to *The Lord of the Rings* (p. 115)--although Carpenter's statement of that seems to be a paraphrase of the B.B.C. broadcast. Carpenter quotes a letter from Auden to Tolkien on *The Lord of the Rings* (p. 379), and mentions Tolkien's Anglo-Saxon poem for Auden and Auden's aborted plan to write a booklet on Tolkien (p. 379n). Carpenter also mentions Auden's plan to dedicate "Homage to Clio" to Tolkien (p. 378n) and quotes from a letter from Auden to Tolkien explaining a level of meaning in that poem (p. 397n)--although the poem appeared without the dedication (Carpenter does not say why; possibly Tolkien objected for some reason and the letter has not survived). Carpenter does not mention Auden's "A Short Ode to a Philologist" which celebrates Tolkien in its last stanza. One word is quoted from another Auden letter to Tolkien (pp. 4, 463n); a description of the Mediterranean Catholic culture from another (pp. 360, 475n); a comment on his being elected to an Honorary Studentship at Christ Church College, Oxford, from yet another (pp. 400, 477n). In all, Carpenter quotes certainly from four different letters from Auden to Tolkien, possibly five (the letter on p. 397n is not identified in the notes at the back of the book)--three in 1955, one in 1963.

Carter, Lin (ed.). *Realms of Wizardry*. (Subtitle on the dust jacket: *An Anthology of Adult Fantasy*.) Garden City, New York: Doubleday, 1976. xviii + 269 pp. [Lewis, 64, 268; Tolkien, 64, 245, 268.]

This anthology, a companion to Carter's *Kingdoms of Sorcery* which has selections from Lewis and Tolkien, among others, has a few references to Lewis and Tolkien in Carter's introductions and notes. In the introduction to an excerpt from Rider Haggard in the "Fantasy as Romance" section, Carter mentions the tradition of "the heroic medieval saga, reinvented in recent times by William Morris, which stretches through Morris and Eddison, on down to Lewis and Tolkien" (p. 64). Saga is probably not used very technically here. In the introduction to a short story by Michael Moorcock, Carter writes, "Since the death of Tolkien he has universally been recognized as the dean of British fantasy authors" (p. 244). Carter elsewhere calls himself "an Enthusiast" (p. 119), and this evaluation of Moorcock probably should be taken in that manner. The final mention of Lewis and Tolkien appears in a brief description of *Kingdom of Sorcery* (p. 268). Note: Tolkien's name also appears on p. iii, where Carter's book on Tolkien appears in a list of Carter's works.

Cavaliero, Glen. *Charles Williams: Poet of Theology*. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1983. x + 199 pp. Selected primary and secondary bibliographies; three indices. [Cecil, 7; Lewis, viii, 4, 6, 99, 122, 124, 133, 135, 145, 158, 172-173, 180n, 185-186nn, 189n, 191b; Tolkien, 6, 168, 173.] \$8.95.

Cavaliero--the author of at least three essays on Williams, including "The Way of Affirmation" (1956) and "Charles Williams on Taliessin through Logres" (1965)--writes the second, book-length, general survey of Williams, his predecessor being A.M. Hadfield's *An Introduction to Charles Williams* (1959). His book is much more accessible than Hadfield's, better in style and more objective in its presentation.

Cavaliero's first chapter is a brief life of Williams; he then has chapters on "The Early Poetry," "Criticism, Biographies and Plays," "The Novels," "The Arthurian Poems," and "Theology." His "conclusion" is a general evaluation; a brief appendix compares Williams' Arthurian images with those of Blake's myths, with a few comparisons to George MacDonald. Indicative of the scale upon which Cavaliero has chosen to write is a comparison of his discussions of the Arthurian poems with those by Lewis in "Williams and the Arthurian": Lewis is generally longer, not just with moral evaluation but more detailed on the specifics.

In "The Life" there are no surprises for the reader of Hadfield's book and Carpenter's *The Inklings*. Cavaliero downplays Williams' involvement with the Inklings:

...Charles was drawn into the company of friends known to posterity as 'The Inklings,' of whom C.S.

Lewis and J.R.R. Tolkien are the most celebrated. Although Williams shared many of their beliefs and interests, he appears to have been peripheral to the group, and the donnish atmosphere was alien to him. [p. 6]

In "Conclusion" another comparison appears, after Cavaliero notes that the method of Williams' novels "is parabolic":

It is...appropriate, therefore, to compare Williams' work with that of C.S. Lewis and J.R.R. Tolkien. However, his approach to myth is essentially different from theirs. Whereas Lewis was primarily a teacher and Tolkien a storyteller, Williams was a poet. In Lewis' romances the didactic element predominates; however fresh and vivid the writing, it is subordinate to a design on the reader's beliefs. Tolkien is innocent of such intent; for all the Christian symbolism detectable within it, The Lord of the Rings is pure drama, the shape of the story being the burden of its message. In Williams' work, however, the Christian myth is undisguisedly the theme: all his writing springs from his assent to prevents it. And this assent, being imaginative as much as intellectual, both energises the work (so that with a deeper theological understanding there comes a greater command of literary form) and also prevents it from being directed at the reader. [p. 173]

In "The Early Poetry" Cavaliero associates Williams' poems—The Silver Stair (1912), Poems of Conformity (1917), Divorce (1920), Windows of Night (1924)—with the Victorian traditions of Coventry Patmore, Francis Thompson, and Robert Stephen Hawker, with occasional tones of Chesterton or Belloc. In the sonnets of The Silver Chair, Williams follows the model of Dante Gabriel Rossetti's translation of Dante's La Vita Nuova (p. 2), Cavaliero says in his first chapter, and only calls them filled with "Pre-Raphaelite echoes" in the second (p. 14). He points to images of the City and to a bridge image like that in Shadows of Ecstasy. Cavaliero treats Poems of Conformity and Divorce as complementary books, both theologically oriented but showing opposite attitudes; he finds images of the City and possible antecedents for passages in T.S. Eliot's "East Coker" and All Hallows' Eve in the latter. Windows of Night has experiments and pessimism. (In the next chapter, some of these poems are said to be due to Williams' love for Phyllis Jones.) Cavaliero sums up these books' limits in the last paragraph of the chapter.

In "Criticism, Biographies and Plays," Cavaliero clarifies Williams' critical method of using poetry to explain poetry, discusses several essays in Poetry at Present (1930), and establishes Williams' experience of divided loyalties (the love for Phyllis Jones as impetus) behind "The Chaste Wanton" in Three Plays (1931) and behind the discussions in The English Poetic Mind (1932) and Reason and Beauty in the Poetic Mind (1933), as well as other works. Williams' use of frameworks or backgrounds ("myths") which he had not invented, for his best writings, and his belief that ceremony was release from self-consciousness are noted. Williams' biographies, belonging to a popular genre at the time, of which those by Lytton Strachey are best known, explore the themes of divided loyalties and of fortune vs. nature. The survey of Williams' dramas (the masques are omitted) deals with style, structure, and ideas.

Religious drama was a perfect medium for Williams' essentially intellectual imagination. The artificiality of the conventions of theatre enabled him to employ embodied abstractions, and to clothe his pictorial, associative method of thought in appropriate forms of character and action. p. 44

In "The Novels," Williams' tradition of fiction is tied to those of Arthur Machen and Evelyn Underhill. All of Williams' novels except Shadows of Ecstasy are classified as to which "school" of metaphysical fiction (in the literal sense of metaphysical) they belong; Williams is distinguished from other occult novelists by his "stress on ordinary humanity" and "his strongly intellectual slant" (p. 59). Another approach classifies Shadows of Ecstasy (1933) as a philosophical (not a metaphysical) thriller; War in Heaven (1930) as an examination of "the distinction between magic and religion;" Many Dimensions (1931), The Place of the Lion (1931), and The Greater Trumps (1932) as parables

on love, discussing "the nature of power" and "the relation between human freedom and divine providence;" and Descent into Hell (1937) and All Hallows' Eve (1945) as visionary (not metaphysical) works (p. 60). The analyses of the individual novels follow, partly in terms of Williams' religious ideas, partly in terms of artistic unity (or lack of it) in such matters as style, theme, and mode of presentation. "Plot, themes and literary treatment coalesce in an artistic unity that makes The Place of the Lion the most technically flawless of the novels, and thus a more satisfyingly integrated fable than its predecessors" (p. 76). Despite this praise the long analysis of Descent into Hell suggests the greater (if not fully integrated) complexity, and greater meaning, of the latter work.

The chapter on "The Arturian Poems" does not just duplicated Lewis' analyses, in part because Cavaliero takes up the two books of poems separately and provides an elaborate discussion of the organizational unity of Taliessin through Logres (1938) as a book. Besides considering the standard literary matters on these poems and their theological ideas, Cavaliero is interested in defining Williams at least partly in the modern poetic tradition (e.g., pp. 124-125).

"Theology" concerns He Came Down from Heaven (1938), The Descent of the Dove (1939), Witchcraft (1941), The Forgiveness of Sins (1942), and—despite its not being mentioned in the opening of the chapter and despite its fitting just as logically with the earlier examples of criticism—The Figure of Beatrice (1943). "Williams' theological writings are in many ways his most remarkable achievement" (p. 126); they are discussions which assume a shared experience to be elucidated. Some placement of Williams' theological ideas is made: like Gerard Manley Hopkins, he follows Duns Scotus in believing that there would have been an Incarnation without a Fall (p. 132); his treatment of romantic love is parallel to Dante (p. 133); he uses Søren Kierkegaard as an example of religious divided loyalties (p. 140); "his theological masters" are "Dante, Julian of Norwich, William Law and William Blake" (p. 148); despite the use of Blake, although Cavaliero does not so state it, Williams is "loyal at heart to the traditional Catholic concept of Christendom" (p. 138). Cavaliero says that The Descent of the Dove is "Williams' masterpiece" (p. 137), and he sums up many of the ideas which this chapter traces in this way, which by this point are clear in their references:

Charles Williams' various themes—the Beatrician vision, the alteration in knowledge, the doctrine of substituted love, the quality of disbelief [—] are all of them aspects of the Way of Affirmation. [p. 157]

The final section, "Conclusion," makes it clear that Cavaliero does not consider Williams a major writer, but an important minor one:

The limitations of his works are self-evident: Williams reveals little interest in his contemporaries, and all his concerns are turned inward to his self-propagating personal myth. To that extent he is a supplementary, not an authoritative, writer. But where his myth itself dictates the terms of discourse, he reveals his creative power. This happens in the novels, poetry and plays, and, because of the coincidence of myth and subject-matter, the theology. [pp. 160-161.]

This is Cavaliero being uncharacteristically jargonish: myth is not clearly defined, "an authoritative writer" presumably means a major writer. But the general meaning is clear. "Charles Williams is not one of the primary artists who creates experience, but one of the secondary ones who defines it" (p. 172).

Christopher, Joe R. A Cultural Survey of Erath County: and Certain surrounding townships. Stephenville, Texas: The Crudely Printed Press, 1983. 24 pp. [Tolkien, 12.]

A group of generally off-color limericks "issued anonymously" (p. 3) in edition of twenty-five copies (p. 4). One of those limericks not concerned with sexual matters is titled "In Memoriam":

In Erath, outside of the villes,
Lived a rancher whose rifle had skills:
The very last hobbit

Was snotted by Jack Dobbett—
 "No things will dig holes in my hills!"

Cross, Amanda pseudonym of Carolyn Heilbrun. The James Joyce Murder. (1967) New York: Ballantine Books, 1982. 176 pp. [Lewis, 64.]

The second of the murder mysteries with Kate Fansler, a university literature professor, as detective; as is typical of the series, many quotations from authors are dropped—including one by Lewis. At one point Fansler gives advice to William Lenehan, a graduate student, who has said, "I wish I could explain to you how I feel" (about a young lady, virginity, and related matters):

"Never mind. Concentrate on explaining the finer points of Hopkins' prosody, since that's the subject of your dissertation and you must, you know, get past your dissertation block. Remember, as C.S. Lewis so wisely said, it is easier to describe the threshold of divine revelation than the working of a pair of scissors."

de Sua, William J. Dante into English: A Study of the Translation of the Divine Comedy in Britain and America. Chapel Hill: The University of North Carolina Press (University of North Carolina Studies in Comparative Literature, No. 32), 1964. xii + 138 pp. [Williams, 138.]

Although de Sua lists Williams' The Figure of Beatrice in his bibliography (p. 138), none of his comments on Sayer's translation (pp. 109-110, 114-115, 120n) indicate her indebtedness to Williams' criticism.

Griffiths, Bede. The Marriage of East and West. (Subtitle ? on title page, not on the cover: A Sequel to "The Golden String".) Springfield, Illinois: Templegate Publishers, 1982. 224 pp. Index. [Barfield, 49-50; Lewis, (possible echo, 26), 49; Williams, (possible echo, 98-100).] Softcover, \$7.95.

Griffiths' book is of interest both for its references to Barfield and Lewis and as an associative item, since Griffiths was a student to and a friend and long-time correspondent of Lewis. Griffiths' photograph on the cover presumably shows him in the Kavi habit of the Hindu Sannyasi, the latter being the closest Indian equivalent of his Roman Catholic vocation as a monk (cf. p. 18).

The reference to Barfield grows out of a discussion of how ancient man "lived in the world of the imagination," of which "the supreme expression was the Myth" (pp. 48-49). Griffiths tells of how Lewis lent him, when he was an undergraduate at Oxford, a copy of Barfield's Poetic Diction, and Barfield's discussion of sprit (Latin spiritus, Greek pneuma Hebrew ru'ah) first suggested the undivided world view of early man (pp. 49-50). Griffiths also uses the phrase "beyond personality" in quotation marks on p. 26, without indicating its source; it may be indebted to Lewis' 1944 book, since Griffiths seems to think of it as an allusion or some sort of special use. Griffiths is saying that God "is beyond every concept we can form and therefore 'beyond personality.'" Finally, on pp. 98-100, Griffiths uses the term "co-inherence," thrice in quotation marks (pp. 98, 100), once without (p. 99). Griffiths is discussing the doctrine of the Trinity on these pages, so he may be borrowing the term from the Greek Fathers; but he also applies analogies of this in human relationships (sexual unions, p. 98; mystical experiences, p. 100)—thus it is possible that he was influenced by Williams' revival of the term in the twentieth century.

Griffiths' book has four sections, of which the first, "The Discovery of India" (pp. 7-45), is partly autobiographical and thus probably the cause for the title-page subtitle. But most of the book is a theological discussion. The second section, "The Vedic Revelation" (pp. 46-100), is a consideration of the Vedas and, even more, the Upanishads of Hinduism. He says of the latter:

The belong to that period in the middle of the first millennium before Christ, which saw also the rise of Jainism and Buddhism in India, of Taoism and Confucianism in China, of Zoroastrianism in Persia, of philosophy in Greece and of prophecy in Israel. ...It that period marked the emergence of rational understanding out of the mythical imagination of the ancient world. p. 59

The third section, "The Judaic Revelation" (pp. 101-149), has seven chapters, with six of them beginning "The Myth of...". Myth, for Griffiths, means a symbolic statement of spiritual truth, although his phrasing is not quite so flat (cf. his discussion on pp. 104-105, 109). He has such chapters as "The Myth of the Promised Land" (title, p. 123) and "The Myth of the Exodus" (title, p. 132). The fourth section, "The Christian Revelation: the Rebirth of the Myth" (pp. 150-204), besides some more standard Christian discussions, has Griffiths' main comparisons of Christianity and Hinduism, including a passage in which God the Father, Griffiths says, could be spoken of as Brahman (technically, niguna Brahman, Brahman "without attributes); God the Son, Purusha; and God the Holy Spirit, Atman (pp. 190-191).

Lewis suggested such an approach to comparative religion in a letter only to immediately draw back from it (W.H. Lewis, ed., Letters of C.S. Lewis, 8 April 1932). Griffiths also differs from Lewis in his readiness to suggest that many things in the Christian faith and the Church are culturally developed and not beyond change:

A visitor to Rome seeing the magnificent building of St. Peter's might well be inclined to say, 'Look, Teacher, what wonderful stones and what wonderful buildings,' and be told, 'Do you see these great buildings? There will not be left one stone upon another that will not be thrown down.' Such is the fate of all earthly religion. [pp. 146-147]

Griffiths seems to be close to Jung in some matters; for example, in seeing men and women as equal (p. 150) but also as typifying reason and intuition respectively (p. 164). In the annotation of Griffiths' Return to the Centre ("Inkling Bibliography [7]"), it was noted that Griffiths was distinguished from Lewis (and most Christian tradition) in seeing the Holy Spirit as feminine; here he explains the basis for this view (p. 55), and, indeed, briefly indicates how each Person of the Trinity may be considered feminine (p. 191). In short, there is much flexibility:

We have always to bear in mind that the divine Mystery, the ultimate Truth, always lies beyond our conception. The great Myths of the world reveal different aspects of this mystery according to the imaginative insight of the different peoples of the world. In Jesus the Myth took a particular historical form which is recorded in the New Testament and preserved in the Church. But the Myth is capable of ever new understanding as the human mind reflects upon it. [p. 202]

Mythellany No. 2, 1982, pp. i-ii, 1-28, 29-30. Edited by Veida Wissler.

A small fantasy-fiction magazine, with art, stories, poems, and puzzles. Three items have references to the Inklings: (a) Steven P. Beckman, "The Voyage," pp. 14-15. The centerfold, two-page illustration is based on Lewis' The Voyage of the "Dawn Treader". The ship is centered in an oval, with the prow toward the viewer and some of the travellers on the ship; the Dufflepuds are in the water before it. Across the oval, behind the ship, is a map of the voyage, from Cair Paravel on the left to the Silver Sea on the right. Note: according to the contents' page (p. 1), this drawing is reproduced from the collection of Rick Wattman. (b) Faith Fastabend, "Fantastical Authors," p. 29. One of the rectangles of letters in which words are hidden in straight lines; among other names in this one are C.S. Lewis (with initials), Tolkien, and Williams. (c) Raul Garcia Capella, untitled crossword puzzle, p. 29. One of the clues (24, Horizontal) is "Sauron's domain."

Niven, Larry, and Jerry Pournell. Inferno. New York: Pocket Books, 1976. 240 pp.

A modernized Americanized version of Dante's Inferno, with a large number of science-fictional references. In an interview—Issac Asimov's Science Fiction Magazine, 6:13/30 (Mid-December 1982), 33—Pournelle said that the authors were indebted to Lewis' The Great Divorce; the only parallel seems to be that the damned can be saved—as the young man with the lizard (lust) in Lewis' work is saved. The framework here is a trip through Hell, parallel to Dante's, not a refrigerium. It is possible that the young man in the area of the Gluttons who ate only natural foods, no meats (Ch. 6, pp. 49-50), may have been suggested by the patient's mother in The Screwtape Letters who was finicky about what she ate, and who was called a glutton by Screwtape (Letter

17); but most of the details suggest knowledge of Dante and of American culture, not Lewis.

Wildman, Mary. "Twentieth-Century Arthurian Literature: An Annotated Bibliography," pp. 127-162. In Arthurian Literature II, ed. Richard Barber. Cambridge, England: D.S. Brewer, and Totowa, New Jersey: Rowman and Littlefield, n.d. 1982. viii + 168 pp. [Lewis, 144, 160; Williams, 156-157, 159-160.]

Wildman has 362 listings in her primary bibliography, and a secondary bibliography of works consulted has an additional fifty-three items. The primary bibliography is an impressive work, with a large number of obscure publications listed among its movies, plays, poems, fiction, musical works, and miscellaneous items. It certainly seems to contain all the major items in English. There are, inevitably, omissions, and it is fair to say that the work is fuller on British material than on American. For example, it misses H. Warner Munns Merlin Ring (New York: Ballantine Books, 1974) and its related volume, Merlin's Godson (New York: Ballantine Books, 1976); the latter collects King of the World's Edge (New York: Ace, 1966) and The Ship from Atlantis (New York: Ace, 1967). And it misses a large number of poems in magazines and elsewhere; a few examples are Robert Boenig, "Lancelot Running," Mythlore, 6:2/20 (Spring 1979), 37; J.R. Christopher, "The Spoils of Annwn," Mythril, 2:3/7 (Fall 1975), 9; Lin Carter, "Merlin, Enchanted," in his Dreams from R'lyeh (Sauk City, Wisconsin: Arkham House, 1975) pp. 47-48; and L. Sprague de Camp, "Tintagel," in his Demons and Dinosaurs (Sauk City, Wisconsin: Arkham House, 1970), p. 25.

On the Inklings, Wildman does a generally satisfactory job. She lists Lewis' "Lancelot" in Narration Poems and his That Hideous Strength (p. 146). (Lewis has minor Arthurian allusions in a few of his poems—"Old Poets Remembered," "Re-adjustments"—but they are probably not worth the noting in this type of work.) The annotation of "Lancelot" says that it tells of Lancelot's return from the Grail Quest, which is true enough; but Wildman does not note that the poem is incomplete, and the return from the Quest sets up Lancelot's account of his Quest. The annotation of That Hideous Strength emphasizes the major Arthurian element—"Merlin returns to aid Logres"—but does not mention the Fisher-King. A work that probably should have been listed, with Wildman's "m" for miscellaneous, is Mark vs. Tristram: Correspondence between C.S. Lewis and Owen Barfield, ed. Walter Hooper (Cambridge, Mass.: The Lowell House Printers, 1967), 11 pp., a hand-printed edition of 126 copies.

Wildman lists Williams' War in Heaven, the five Arthurian poems in Three Plays, Taliessin through Logres, and The Region of Summer Stars (pp. 156-157). According to Lois Glenn's Charles W.S. Williams: A Checklist (1975)—a book not in Wildman's secondary sources—there are ten Arthurian poems in periodicals or anthologies, not counting four identified as reprinted from the two books of Arthurian poetry.

Elsewhere in the primary works, Wildman lists Roger Lancelyn Green's King Arthur and his Knights of the Round Table (p. 140) without noting the allusion to That Hideous Strength and John Heath-Stubbs' Artorius (p. 141) without mentioning the use of Williams' ideas. M. Hadfield's King Arthur and the Round Table (p. 140) is listed, but it is probably only an associational item; she wrote the first full-length book on Williams, yet no evidence has been given that her book borrows from his Arthurian poems. The major omission in this field of related works is Sanders Anne Laubenthal's novel Excalibur (New York: Ballantine Books, 1973).

In secondary sources, Wildman lists E.M.R. Ditmas' "King Arthur in Literature" (1960), which refers to Williams; T.S. Eliot's "The Significance of Charles Williams" (1946); David Jones' "The Arthurian Legend" (1948), which is a review of Arthurian Torso; Lewis's Arthurian Torso (1948), with an annotation which identifies Williams' part; and Charles Moorman's Arthurian Triptych (1960). The omission of the Williams checklist was mentioned above. Wildman does not attempt to make this secondary complete—"Some secondary works consulted" (p. 158)—so the omission of several dissertations on Williams' Arthurian poems, and other such materials, is not of significance.

Note: none of the other five items in Arthurian Literature II mention the Inklings, but the preface by the editor (p. viii) does refer to Williams in passing.



Matters of Grave Import, continued from page 46

ruling planets and their rainbow of jewels, in favor of a pebble picked up by the wayside. Unless every stone of the waste does indeed contain the glory of the summer stars....

* * *

I wish to make an Announcement: I am retiring as poetry editor with this issue. I wish my successor every good.

* * * * *

We will miss the much appreciated influence and presence of Gracia Fay as Poetry Editor. Her personal service to the journal and its readers over the years deserves sincere gratitude from us all. Mythlore, desiring and intending to continue to feature poetry, seeks a new Poetry Editor. The requirements are somewhat subjective: both an appreciation of and experience with poetry, and a general sensitivity to what would be appropriate for this journal. Please write me if you are interested to be a help in this way. — Glen GoodKnight



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