



Mythopoeic Society

mythLORE

A Journal of J.R.R. Tolkien, C.S. Lewis,
Charles Williams, and Mythopoeic Literature

Volume 4
Number 4

Article 7

6-15-1977

Editorial Note

Glen H. GoodKnight

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Recommended Citation

GoodKnight, Glen H. (1977) "Editorial Note," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 4 : No. 4 , Article 7.

Available at: <https://dc.swosu.edu/mythlore/vol4/iss4/7>

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to flowers, when Gwyn (who wins Alison's affection partly because he gives her her full name), the lord of the Welsh valley, the Llew, is silent? Even assuming Roger has the power to break the spell that entranced Alison, does he have the power to keep it broken without a similar renunciation of anger from Gwyn? What is Gwyn doing while Alison wakes and flowers bloom? The last we hear of him, just before Roger's "You poor devils," is the narrative statement that Gwyn "stood alone." Surely, unless Gwyn takes part in the reconciliation, he will grow up to start the cycle all over again?

But perhaps Garner does mean that Roger alone can end the cycle. He has deliberately scrambled the mythic identifications so that Roger, too, is a Llew/Gwydion figure as well as a Gronw. Roger is rejected by his mother and overprotected by his father as Llew was; his relationship with his stepsister Alison echoes that of Blodeuwedd and Llew, as already noted, and it also echoes the quarrelsome fondness of Gwydion and his wife/sister. (And as Garner's version of the myth has Llew grow up to be Gwydions, this likeness to Gwydion makes Roger more like Llew.) If Llew and Gronw are ultimately the same, both with a fair claim to Blodeuwedd's loyalty, then perhaps the feud can actually be stopped by the decision of any one of the participants.

But if that's Garner's meaning, then it seems to me he made a poor choice of myth. Llew and Gronw are separate persons in the original, and Llew is wholly innocent (although Llew's father Gwydion is not). The inheritance of unhappiness from parent to child in the myth works directly in the story, but the problem of trying to force love, the immediate cause of the tragedy in the myth, is largely irrelevant in Garner's version.

And yet, despite my feeling that the match of myth and modern analog is imperfect, and that it is confusing to have Gwyn definitely Llew and Roger definitely Gronw and yet Roger a Llew as well -- yet the story is powerful, and part of its power comes from the awareness that we all play more than one role in what we do. We are all Lleus, Gronws, Blodeuwedds, innocent, guilty, trying to find justice as best we may.

Editorial Note

The grouping together of Dorothy L. Sayers and the Inklings is, on certain levels, natural and seems to be a current trend. The problem is, what shall we use as a descriptive term for Sayers and the Inklings together? I suggest that "Oxford Christians" may not be the best term, on two grounds. First, as Joe R. Christopher has pointed out in *Mythlore* 13 in his article "Dorothy L. Sayers and the Inklings," not all of the "Oxford Christians" made the city of Oxford their primary residence. Both Lewis and Tolkien lived there all of their adult lives, but Williams was a loyal resident of London until 1939, when the War forced him to move to Oxford. As Christopher has pointed out, Sayers was as fully at home in London as in Oxford, and spent the majority of her post-graduate life in London. Owen Barfield, as a solisitor, spent much of his time in London. My second reason for not using the term "Oxford Christians" is the second word of the term. Surely Sayers and the Inklings were not the sole keepers of faith in the history of that ancient city in the heart of Britain. The blood and ashes of the martyrs of that place would cry out against that. The fact that all the prominent Inklings and Sayers were sincere Christians is beyond

dispute. But the current secular intellectual pre-disposition in Western civilization to isolate religion from other aspects of life, will in most persons distort the preception of the word "Christian" in this instance. Persons not yet familiar with the actual content of these authors' works, may be led to prejudge these writers as being solely "religious" or "theological." The rich diversity of theme in these authors and the depths of their works does not deserve to have future readers of these works diverted by cultural prejudice, occasioned by the use of a term, which is factually correct but culturally misleading by a perceived over-emphasis.

What then? Shall we search for another term? The term "Oxford Movement" has been mistakenly used in the past to describe these writers. I believe these people were an informal movement attempting, each in their own way, to re-mythologize and romanticize 20th Century literature. But the "Oxford Movement" should not be used both because of the reason of residency, and that the term has already been taken by another movement -- that of the Tractarians and Newman in the 19th Century. Until recently, I was advocating the term "Oxford Circle," but have given that up because of the residency problem. Unless a better term be found, I suggest the term "Inklings Circle." I admit there are some problems with this: Sayers never having attended an Inklings' meeting or gathering. But then there is Sayers' friendship with Lewis, and an even closer one with Williams, and her sharing of the same world-view and basic literary commonality with all the Inklings. I suppose those who are primarily Sayers admirers will have additional objections, nevertheless I suggest we adopt "Inklings Circle."

THE ICONOGRAPHY OF LOVE I

After a thousand days of grainy pallor
Hanging smoke-dry in the tired
Air of mellow half-waiting
A moment broke volcanic
Fireflashblazoned
In which your glance was
Rich with grace as those foaming fathoms
Of translucent light which streaming bathed
Our Lady of the Moon in that night
Of whirring wings and whispered power.

Then He descended who dwells
In the interstices of Exchange, self-
Emptied,
The lesser in the greater, the greater in the lesser
And in my heart I keep
The silent sublunar conception of
God the Son.

— Robert S. Ellwood Jr.

THE ICONOGRAPHY OF LOVE II

Like a crucifixion your smile
Seizes and bolts to a rough-scraped board
A flash of light that ripped
From far ruling Uranus
Into my grey cobweb-intricate days.

And then, like a sunset crumbling
Into a sift of colored chalkdust
Or a descent from the cross
On stained-glass streaked with warm salt rain,
The uranial glory returns beyond
The long low murmuring rumble of heavy sky
And in the night I seize the hard bare wood,
On its good rugged face
Pendant sweet globelets of April.

— Robert S. Ellwood Jr.