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An Inklings' Bibliography (26)

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

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Orpheus enters, singing, and then speaks to the Hades to help them by seeking Persephone (various heroic couplets, and Tantalus (heroic couplets). Many matters (he in heroic couplets, she in blank verse). Animals draw near and ask him to descend to the earth. Orpheus sings to himself of Eurydice and other reports to Hades (heroic couplets). Hades and Persephone discuss the somulent Eurydice and other matters at the end. Orpheus and Aristaeus' advances (blank verse with iambic hexameters). Orpheus and Aristaeus discover themselves to be half-brothers (blank verse). Aristaeus addresses Cyrene, his mother about his lost bees (blank verse). Arethusa and Cyrene, beneath the water, discuss Aristaeus (blank verse). A Satyr and the Maenads chant (irregular forms with a mixture of rhythms); probably from letters. The Maenads put on a small playlet (probably, in classical terms, "a satyr play") on the love of Zeus and Persephone, with the birth of a child (Dionysus), and then Zeus and Semele, with the birth of Dionysus (iambic tetrameter couplets). Orpheus enters; he and the Satyr converse about his loss of true poetic ability; the Satyr suggests he turn to Maenads, but Orpheus is faithful to Eurydice (blank verse). The Maenads attack Orpheus (with an iambic tetrameter couplet from the playlet). IV.ii. Beneath the water, Cyrene has libations poured to Oceanus and she prophesies (blank verse with lyric measures for invocation and alliterative meter for prophecy.) Other nymphs find the head of Orpheus and find a play with a Satyr and a Syrinx; probably from letters. Barfield gives ascaulos uphes and Eurydice converses (iambic hexameter couplets) with Ariadne (probably, in classical terms, "a satyr play") on the love of Zeus and Persephone, with the birth of a child (Dionysus), and then Zeus and Semele, with the birth of Dionysus (iambic tetrameter couplets). Orpheus enters; he and the Satyr converse about his loss of true poetic ability; the Satyr suggests he turn to Maenads, but Orpheus is faithful to Eurydice (blank verse). The Maenads attack Orpheus (with an iambic tetrameter couplet from the playlet). IV.ii. Beneath the water, Cyrene has libations poured to Oceanus and she prophesies (blank verse with lyric measures for invocation and alliterative meter for prophecy.) Other nymphs find the head of Orpheus and find a play with a Satyr and a Syrinx; probably from letters. Barfield gives ascaulos uphes and Eurydice converses (iambic hexameter couplets) with Aristaeus converses with the Satyr (blank verse). Lewis, says Orpheus gives Eurydice's ghost and sacrifices a bull (prose); offstage, the passage of Orpheus and Eurydice to Elysium is heard, with Hades' protest (iambic hexameter couplets); the Maenads, the off-stage voices of Eurydice and Orpheus, the choruses (aries); a closing dialogue of Persephone (off-stage) and the Second Chorus, speaking for Demeter (hexameter couplets, with more anapests than iambs).
the imagination in the individual's consciousness (pp. 121-126). Ulreich gives a brief recapitulation of "Saving the Appearances" as a statement of the nature of the consciousness which is applicable to Orpheus—"the summary of original participation" of human consciousness in phenomena around it; the "non-participating, objective thought" (which is the current stage, mainly); and the possibility of 'final participation' (which is something like the Romantics attempted (pp. 126-129). These three steps are like the incarnation, crucifixion, and resurrection of Christ. With this point as his transition, Ulreich turns from 'Saving the Appearances' to his discussion of Orpheus (pp. 129-131). His attention is first on the plot of the play as one who is at the stage of original participation; under the influence of Orpheus, she begins to separate from the world around her and become aware of herself as an individual—which involves repetition of pleasures. Later in the play when the animals speak to Orpheus, the poet is at the level of the Romantics, projecting his consciousness back into nature. (Ulreich does not make it clear whether or not he believes Orpheus does so consciously; the play suggests that he does.) Ulreich's later discussion, pp. 131-132, which calls the animals "The creation of [Orpheus'] poetic imagination", does not clarify this point.

In the conclusion, it is the return of the bees to Aristaeus which allows the poet to return to the world and the realm of Hades, indicated by the off-stage voices of Orpheus and Eurydice. Ulreich sees the play as parallel to the evolution of human consciousness: the original participation as original consciousness; Eurydice's death and sleep in Hades symbolizing the loss of participation, as well as Orpheus's death; the sacrifice of a bull by Aristaeus prepares for "the resurrection of Orpheus" and Eurydice". Another movement to Elysium and their final participation. (Although Ulreich does not say so, the death of Orpheus is out of chronological sequence in this reading, if his discussion with the animals suggests final participation; perhaps it just 'shadows' it, or, equally likely, is a remnant of the original participation in his personality at the time. On the other hand, to worry about precise time sequences in a myth is a myth to turn it into a history. Just as well, if not better, to deny the point. Ulreich suggests other themes: the relationships of poetic activity to original inspiration (original participation) and creative imagination (final participation); various polarities in the consciousness; the ideas of life and death; apotheosis-antithesis-synthesis; and the repetition of memory as "the fundamental principle of human consciousness" and the dangers of repetition in making life mechanical.


(h) "Acknowledgments" of those who helped make the edition possible (presumably by underwriting it), as well as "A Note on the Lindisfarne Press of the Lindisfarne Association", p. 143. The former has some names of prominence in the areas of Lewis and Barfield studies.

(i) C.S. Lewis, "An Introduction" by C.S. Lewis (1948), back cover. A note which appeared on the program of the original production; it is listed in Hooper's revised Lewis bibliography as D-78. (Hooper gives more information about the place of the original production than does anything in this book—e.g., the stage directions for the verse forms in Barfield's play; he refers to the Orpheus and Eurydice in each person, presumably meaning the mind and soul, or the ego and unconscious. "It is a mystery (not a 'problem') drama. It executes in us a re-union...."

Ford, Paul F. Companion to Narnia. 2nd ed. San Francisco: Harper and Row, 1983. xlii + 451 pp. [Barfield, 53n (Aslan); Tolkien, xx (Acknowledgments), xxx-xxxi (Introduction), 68n (Octesian); Hooper, 281n (Lucy Pevensie), 305n (Octesian), 305n (Ogres), 306 (Orknies), 421n (Tree-People); Williams, xxx-xxxi nn (Introduction), 50n (Aslan), 131n (Deeper Magic).] Paper, $5.95.

Despite there being no acknowledgement of the fact in the third edition, this edition has been revised from the hardcover edition which was published in 1980. The following notes shall not cover the basic book again, but simply note the changes which have been found. No doubt, extensive as these changes are, there is still ample material in this text of the entries was more difficult to check than the footnotes and cross-references, and some problems these changes might be overlooked.

Major changes. On p. xxxix, a listing of where to look for discussions of "Varians" between the British and American editions is added; it seems odd to put it at the first, instead of in the alphabetical sequence, but perhaps it was finished too late for insertion with the proper alphabetical sequence, or this was just an afterthought. It has one error in its citation of "Aslan", it says the comparison of texts is in footnote 1; that should read footnote 91. Not all the references to differences in texts are listed after it (cf. "Dark Island", footnote 1). All the "bearish" seem to be (the material in "Dark Island" is covered more thoroughly in "Drems")

On p. 76, "Bridge of Beruna" has been expanded. On pp. 77-78, the text of "Biblical Allusions" has the two references to the Bible in the second paragraph (oddly, it says there is "only one explicit reference" to the Bible, and then gives two). There have been a number of revisions in the lists of allusions to Biblical texts which follow. On p. 26, n.(1) to footnote 48 has been dropped, three added, and one item revised. On p. 131, "Deeper Magic" footnote 1, has been expanded with a discussion of Charles Williams' 'Exchange'. On p. 195, "Garden" has been revised; a typographical error is the reference to a Duffin editing for Puffin. On p. 216, "Great River" has been expanded. On p. 272, "Literary Allusions" had forty-eight listings added as cross-references; the original edition had no cross-references. These listings all miss the suggestions of an indebtedness to Tolkien under "Octesian", footnote 1, and "Tree-People", footnote 1. On p. 324, a listing of "Poetry", with cross-references, has been added. In those cross-references, there should be a color change. Calormen, not a semi-colon. On p. 402, a listing of "Sweetness", a brief note, has been added. On p. 406, the discussion of "Tarkaan" has been expanded. On p. 410, the first footnote on "Telmar, Telmarines" has been expanded. On p. 411, the first footnote on "Term-Time" has been completely revised. On p. 427, a footnote has been added to "Tumus". On pp. 442-443, the fifth footnote on "White Witch" has been revised. On p. 446, the discussion of "Tolkien" has been revised; it still might add that Tolkien revived the same word in his Woses in The Lord of the Rings. On p. 449, the publication of The Last Battle has been added on the chart of "Appendix One". And on p. 451, a biographical sketch of Paul Ford has been added to the book.

Minor changes. The following items are more significant for the number of them than for any individual change; basically, they show Ford's attempts to improve and polish his book through its third edition. One interesting item is the italicizing of his "Acknowledgments" in both editions. The largest number of changes seem to be in the cross references to other items, either beneath the listings or in footnotes. Cross references have been added to the book: "Anvard" (p. 11): "Aslan", footnote 27 (p. 50); "Aslan's
Table", footnote 1 (p. 69); "Children" (p. 106); "Death" (p. 129); "Diggle" (p. 134); "Digory Kirke", footnote 114 and 4 (p. 135); "Dhallow", footnotes 3 (p. 163) and 6 (p. 164); "Emeth" (p. 165); "Ecstaticology" (p. 170); "Eustace Clarence Scrubb", footnote 9 (p. 178); "Father Christmas" (p. 181); "Hardbiters", footnote 1 (p. 220); "Harfang" (p. 221); "Hedgehog" (p. 223); "Harfangery" (p. 229); "Insects", footnote 1 (p. 243); "Lucy Pevensie" (p. 281); "Miraz" (p. 292); "Nikabrik" (p. 300); "Obedience", footnote 1 (p. 304); "Plato", footnotes 4 and 5 (p. 323; both of these are changes of cross-references, instead of additions); "Practical Theology" (p. 333); "Queen of Underland" (p. 339); "Kobes, Royal" (p. 357); "Shasta" (p. 378; also, a cross-reference to The Last Battle is added); "Signs", footnote 2 (p. 390); "Silvans" (p. 382); "Spike- tunity", footnote 1 (p. 396); "Talking Beasts", beneath the item and also footnote 3 (p. 405); "Tash" (p. 407); "Tashlan" (p. 408); "Trufflehunter", footnote 1 (p. 425); "Turkish Delight" (p. 436); "Wardrobe", footnote 2 (p. 442); and "Wood People" (p. 445). The largest number of additions are page numbers or footnote numbers added to citations of the Introduction for the discussion of "Asian". Those added are those "Cross-References", footnotes 6, 7, and 8 (p. 119); "Doors", footnote 1 (p. 146); "Dragons, Dinosaurs", footnote 1 (p. 148); Edmund Pevensie", footnotes 3 (p. 163), 6, and 11 (p. 164); "Eustace Clarence Scrubb", footnote 5 (p. 177) and 7 (p. 178); "Lamb", footnote 1 (p. 263); "Plato", footnote 2 (p. 323); "Pudle­glum", footnote 4 (p. 337); "Stories", footnote 1 (p. 396); and "Universalism", footnote 5 (p. 432). These additional pages or footnote numbers were not complete; for example, "Jill Pole", footnote 3, has a reference to "Asian" without precise information (p. 252); "Lucy Pevensie", footnote 14, has a like reference to "Asian" (p. 282); and "Trinity", footnote 1 has a Biblical text added—but, oddly enough, not the source of the Harrowing of Hell tradition, despite that being discussed; cf. I Peter 3:18-20, 4:6 (p. 101).

A number of minor matters could be improved in some future edition. The penultimate sentence of "Adults" (p. 97) asks, "But we are mainly due to the parenthesis (p. 56). In "As­lan's Table", a reference—It is made to the "grail­like knife"; surely the knife is more like the lance (the Lance of Longinus) carried at the Grail Castle than the Grail (p. 65). The cross-references under "Autobiographical Allusions" refer only to "Adults" and "Children", but there are a number of other appropriate references—among them, "Aslan", footnote 82; "Longing", footnote 1; and "Nae", (p. 212). "Nae" refers to Rabash's being "turned literally into the figurative ass he has always been"; it is doubtful that any literal change can produce a figurative being (p. 154); "Eustace Clarence Scrubb", footnote 12, worries about "ingenious remarks" made in the New Narnia; if a tradition needs to be cited, one may use the condemnations of various individuals, families, and institutions made by the saved souls in Dante's "Paradiso" (Canto 19), and its "Paradiso Infernale". And another poet, one may use the condemnations remarks" made in the New Narnia; if a tradition needs to be cited, one may use the condemnations remarks" made in the New Narnia; if a tradition needs to be cited, one may use the condemnations remarks" made in the New Narnia; if a tradition needs to be cited, one may use the condemnations remarks" made in the New Narnia; if a tradition needs to be cited, one may use the condemnations remarks" made in the New Narnia; if a tradition needs to be cited, one may use the condemnations
It is surprising that Howard found an academic publisher for his book on Williams: he writes with a liveliness and directness that most critics occasionally and using we regularly, and he writes from a Christian viewpoint, not the usual scholarly neutral. On the other hand, this is a good book on Williams' fiction, and perhaps the publisher was justified in doing so.

The organization is simple: an "Introduction" and seven chapters, one on each novel, and an "Afterword". Howard sets up some limits in the introduction: each chapter will be independent, of a range in some discussions (no doubt the idea is to let students, for example, check just the chapter on the novel they are assigned); each chapter discusses in some detail the opening of the novel, or the basic assumptions in it, but the latter part of the fiction does not receive the same thoroughness as the first, as the purpose is to introduce the books and clarify their bases, but not to offer full explications.

The first chapter, on Shadows of Ecstasy--since it was the first novel written, although not published first--is an example of what Howard does. In this case, the majority of the chapter is discussion of the novel itself. Howard does see the book as masqueline, and thus discusses the persons as types: Roger Ingram as poetry (pp. 26-27), Isabel Ingram as womanhood (pp. 27-30), Sir Bernard Ingram as irony (pp. 30-36), Caithness as priest (pp. 36-38), Inkamasi as majesty (pp. 38-39), Philip Travers as lover (pp. 42-44), Rosamond Murchison as hatefulness (pp. 44-45), and Nigel Considine as anti-Christ (pp. 45-46). Howard sees these discussions to make related points: for example, in connection with Sir Bernard's irony, he discusses Williams' uncertain control of his fictional tone, wanting both the supernatural and an ironic disbelief in it, neither clearly surmounted; in connection with Philip Travers' love, Howard discusses the Beatrician vision of the beloved as basic to Williams' understanding of romantic love.

The second chapter, on War in Heaven, is more nearly a plot summary than was the first chapter; indeed, it has a brief but good analysis of the plot. The third chapter, on Many Dimensions, after the book as masque, and thus discusses the persons as types: Simon Leclerc as Jew (pp. 38-65), mentioned above). Howard's attempts to make Williams' Purgatorial life-after-death acceptable to non-Catholic Christians and, at a symbolic level, to secular readers (pp. 92-93), and parallel attempt to make infant baptism acceptable to adult-baptizing Christians (pp. 177-178), are interesting. In the seventh chapter, on Descent into Hell, Howard discusses chapter by chapter, which he proceeds to do, although the tenth and eleventh are not mentioned by title in the main survey and the ninth is discussed (mostly) before the eighth (the tenth is passed over quickly). The oddest part of this section of Howard's book is that he has said he is going to explain more difficult passages, the omission does seem very odd.

Howard's "Afterword" is an attempt at placing Williams artistically. He says that more critical work needs to be done--he is thinking largely of the non-fiction and does not mention the plays--and he hopes to do some of this things with the novels: to explain the more difficult points, and to discuss Williams' relationship with the tradition of fiction (the latter has been done mainly in a brief, superficial, and probably defensive manner). He lists three aspects of Williams' fiction which raise doubts about its being major in literary importance: its emphasis on the occult, although the occult is for Williams a symbol, not a religion; its Beatrician belief's moral implications, which are certainly out of phase with the present; and its style, which Howard judges to be not "near the center of great English prose" (p. 218). Howard's comments on Williams' artistry are more stimulating than this summary would suggest: he points to Graham Greene and others who have successfully written modern Christian works, but suggests that Williams' use
of Christian motifs, although orthodox in basis, is so odd in presentation that he at least cannot expect critical acceptance now. Finally, Howard suggests two great virtues to Williams' works: "the sheer force of Williams' imagination" (p. 219). This is a valid criticism but is often on everyday details (e.g., the path of Lawrence Wentworth's damnation in Descent into Hell).

A collection of accounts, mostly autobiographical accounts, of conversions to Christianity, or sometimes from one Church to another if it seems to vitalize the person's faith. Most of the fifty accounts are clearly within this purpose; a few seem marginal. The organization is historical, by birth dates, give or take a decade. Most varieties of Christianity are represented.

The mention of Lewis in the "Introduction" is trivial. Kerr and Mulder point out that culture and history "color" the conversion experience: "Pascal's testimony is not that of C.S. Lewis." (p. xii). Later, in the section on Lewis, the editors supply a satisfactory seven-paragraph note on Lewis as an instructor in the faith (pp. 199-200); the account which follows is excerpts taken from Surprised by Joy. Chs. XIV-XV (pp. 200-204). The first paragraph after an ellipse when the original material was one long paragraph. In general, the selections are well chosen and make a readable account of Lewis's conversion to Theism and then to Christianity.

The final account in the book is from Charles W. Colson's autobiography, Born Again (1976). Lewis is mentioned once in the editors' note (p. 258) and several times in Colson's narrative (pp. 261-263). Colson tells of a friend who speaks of his own conversion and reads him the chapter on rubbing. The final account in the book is from Charles W. Colson's autobiography, Born Again (1976). Lewis is mentioned once in the editors' note (p. 258) and several times in Colson's narrative (pp. 261-263). Colson tells of a friend who speaks of his own conversion and reads him the chapter on rubbing. The final account in the book is from Charles W. Colson's autobiography, Born Again (1976). Lewis is mentioned once in the editors' note (p. 258) and several times in Colson's narrative (pp. 261-263). Colson tells of a friend who speaks of his own conversion and reads him the chapter on rubbing.

Lewis is quoted on the resurrection of dogs (p. 50) and on God's presence in the world (p. 69); Tolkien's life — specifically, his book. Owens is trying to write an urban Walden type of book, to p. 144 of Saving the Appearances (London: Faber and Faber, 1957). A statement like the following would seem at first glance to be almost untraceable:

"As Owen Barfield has insisted, we can no longer be satisfied with a 'religious' truth that fails to implicate matter and vice versa." [p. xi]

But this turns out to be a direct quotation, beginning with we, of the first sentence of Barfield's letter on the back cover, and not from Saving the Appearances at all. At any rate, the Barfieldian influence is important in the book.

The references to Lewis and Tolkien are not so significant. Lewis is quoted on the resurrection of dogs (p. 50) and on God's presence in the world (p. 69); Tolkien's life — specifically, his writing about Middle-earth in a garage made into an office — is used as an example of using one's gifts where God places him, and Tolkien and the author are contrasted to the easy assignment given Thoreau (p. 21).

The lack of footnotes and a thorough bibliography is not a bothersome flaw in this sort of book. Owens is trying to write an urban Walden with current scientific knowledge as part of her basis for religious truth (her religious truth is more Christian than Thoreau's); after all, Walden did not have scholarly footnotes or a bibliography.

Owens' first chapter, despite beginning in a coffee shop, is almost an update of Wordsworth's "I Wandered Lonely as a Cloud," in a Mortality from Recollections of Early Childhood": "the human are born into this world of Time, mostly forget Jerusalem and their Father, and accept Time (which leads to Death) as all there is; Owens, she says, is a spy who tries to keep awake in the world and be conscious of the true relationship. She returns to this theme at the end of the book, but on the way she has such chapters as her ninth which begins with the EPR effect (that described by Albert Einstein, Boris Podolsky, and Nathan Rosen) and the Bell Theorum (that of John S. Bell) according to which, if one of a pair of protons is changed in a spin pattern, the other changes faster than light (or any other type of known message, all of which are slower than light) can travel between the two. Owens writes, in her rhetorical way, "the cogs and levers are not, after all, dead and dumb and conquerable. They are not even really cogs and levers, but droplets of intelligence, agile and quick, murmuring to one another through means both expansive and intimate." [p. 113]

In short, the heavens, the protons, etc. show forth the glory of God.

Barfield is cited often in Owens' book. Since Saving the Appearances is his only book appearing in the bibliography (p. 148) -- neither Lewis nor Tolkien is listed there at all -- presumably that is the book which is either quoted or paraphrased on the pages listed in the headnote above. But the footnotes or citations in the text, so most materials are difficult to identify with certainty. A reference to Simplicius in a quotation on p. 96 allows easy identification, through the index of Barfield's book, to p. 144 of Saving the Appearances (London: Faber and Faber, 1957). A statement like the following would seem at first glance to be almost untraceable:

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