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## An Inklings' Bibliography (26)

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## Online Winter Seminar



### Online Winter Seminar

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### Abstract

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

# AN INKLINGS' BIBLIOGRAPHY

[26] 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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Tarleton State University, Stephenville, Texas 76402

Barfield, Owen. *Orpheus: A Poetic Drama*. Edited, with an Afterword[, ] by John C. Ulreich, Jr. West Stockbridge, Massachusetts: The Lindisfarne Press, 1983. 143 pp. [Lewis, 7, 9, 117-120, 122, 137, back cover; Tolkien, 117. Two brief previously unpublished excerpts from letters from Lewis to Barfield, p. 118--the first of 16 December 1947; the second, 1948.] Paper, \$6.95.

The first publication of a verse play by Barfield which was written about 1937 (p. 8) and produced once, in 1948 (p. 7). It is a re-telling of the intertwined myths of Orpheus and his half-brother Aristaeus, based on the version in Vergil's fourth *Georgic* (p. 7).

(a) Owen Barfield, "Forward" (dated 1982), pp. 7-10 [Lewis, 7, 9]. Barfield gives the background to his play. Lewis suggested the subject when Barfield wanted to write a drama. Barfield mentions two themes in the play: (i) "'the nature of consciousness' and more particularly the evolution of consciousness in the individual and the race; with, integrally related to that, the theme of sacrificial death and rebirth"; (ii) "the theme or enigma of the relation between man and woman" (p. 8) The latter is discussed, briefly--not the first, since Ulreich deals with it in his "Afterword"--and other problems are touched on or mentioned. In the last paragraph, Barfield says that this second theme ends in a question: "Can Eros become Agape?" (his italics, p. 10). Presumably the reunion of Orpheus and Eurydice in Hades and their entrance into the Elysian Fields (off stage, at the end of the play) is what suggests this question.

(b) "A Note on the Production", p. 11. Presumably by Barfield; undated, but presumably written before the original production. Some comments on the use of the Choruses, the possible use of masks by some of the figures in Hades, the sound of Cerberus' barking, etc.

(c) Owen Barfield, "Orpheus: A Poetic Drama in Four Acts", pp. 13-112. I.i. Orpheus comes upon the Nereids and chooses Eurydice (alliterative meter). I.ii. Orpheus and Eurydice converse (*Kalevala* meter). She leaves and Aristaeus enters; Orpheus and Aristaeus discover themselves to be half brothers (blank verse). Orpheus and Eurydice converse off stage (iambic hexameters). Eurydice is stung by a serpent while fleeing Aristaeus' advances (blank verse with iambic hexameters at the end). II.i. Eurydice and Charon cross the River Styx (heroic couplets). Charon reports to Hades (heroic couplets). Hades and Persephone discuss the somulent Eurydice and other matters (he in heroic couplets, she in blank verse). II.ii. Orpheus sings to himself of Eurydice; animals draw near and ask him to descend to Hades to help them by seeking Persephone (various lyric measures). III.i. Hades speaks to Sisyphus, the Danaids, and Tantalus (heroic couplets). Orpheus enters, singing, and then speaks to the

same individuals (lyric measures, blank verse, some heroic couplets). Orpheus enters, singing, and then speaks to the same individuals (lyric measures, blank verse, some heroic couplets). Orpheus reaches Persephone and finds Eurydice; Hades and Persephone disagree about what should be done to the couple; Persephone leads them up toward the world (mostly blank verse; heroic couplets for Hades). III.ii. Hades gives Ascalaphus instructions to imitate Eurydice's voice (heroic couplets). Orpheus and Eurydice, following Persephone, speak to each other; Ascalaphus, imitating Eurydice's voice, convinces Orpheus to turn around (iambic hexameter couplets). IV.i. 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 form, with a few rhymes); the Satyr and 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 (Dionysius), and then Zeus and Semele, with the birth of Dionysius (iambic tetrameter couplets). Orpheus enters; he and the Satyr converse about his loss of true poetic ability; the Satyr suggests he turn to the 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 also some chain brought by Orpheus from Hades realm; Cyrene prophesies again (blank verse with alliterative meter for prophecy). IV.iii. Aristaeus converses with the Satyr (blank verse); Aristaeus prays to Eurydice's ghost and sacrifices a bull (prose); off-stage, 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 animals comment (a variety of meters); a closing dialogue of Persephone (off-stage) and the Second Chorus, speaking for Demeter (hexameter couplets, with more anapests than iambs).

(d) Owen Barfield, "Program Note for the Original Production" (1948), pp. 113-116. Barfield mainly retells the myth to prepare the reader for what he was to see, but he suggests several areas of meaning very briefly and discusses--in light of the play--the function of repetition in civilization and in mechanism more fully.

(e) John C. Ulreich, Jr., "Afterword" (1983), pp. 117-137 [Barfieldian original material, 119 (two quotations, probably from letters to Ulreich), 120 (one quotation, from a letter to Ulreich), 135 (one quotation, either from a letter to or a conversation with, Ulreich); Lewis, 117-120 (including two excerpts from previously unpublished letters from Lewis to Barfield, the first dated 16 December 1947, the second, 1948, p. 118), 122, 137]. The first part of Ulreich's essay tells of his discovery of the existence of the ms. of the play, his reading of it, and his decision to find a publisher (pp. 117-20). Then Ulreich offers a survey of Barfield's books and his basic ideas, particularly the importance of

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--this summary traces the "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'", 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. 129-137). He treats Eurydice at the first 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 this consciously; the play suggests not. 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 partial union of 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 indicated above; 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", their movement to Elysium and their song foreshadowing 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 foreshadows 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 may be to turn it into an allegory which it was not intended to be.) Ulreich suggests other themes: the relationships of poetic activity to original inspiration (original participation) and creative imagination (final participation); various polarities in the Coleridgean version, not precisely Hegel's, of thesis-antithesis-synthesis; and the repetition of memory as "the fundamental principle of human consciousness" and the dangers of repetition in making life mechanical.

(f) "Glossary and Guide to Pronunciation: A Brief Mythological Guide to Characters Appearing in, and Persons and Places Mentioned in[,] Orpheus", pp. 138-141. No compiler is given.

(g) Judy Van Hook, photograph of Barfield in Colorado, 1982, p. 142. A brief biographical note on Barfield appears above the photograph.

(h) "Acknowledgments" of those who helped make the edition of Orpheus 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, "A Note 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.) Lewis speaks of the appropriateness of 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-xxxii (Introduction), 66, 68n (Aslan's Voice), 82 (Birds), 281n (Lucy Pevensie), 305n (Octesian), 305 (Ogres), 306 (Orknies), 421n (Tree-People); Williams, xxx-xxxii nn (Introduction), 50n (Aslan), 131n (Deeper Magic).] Paper, \$5.95.

Despite there being no acknowledgement of the fact in this edition, this paperback 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 are, they are not complete; the basic text of the entries was more difficult to check than the footnotes and cross-references, and probably some changes there have been overlooked.

Major changes. On p. xxxix, a listing of where to look for discussions of "Variants" 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 cross-references from other articles to it. 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), but all the materials seem to be (the material in "Dark Island" is covered more thoroughly in "Dreams"). 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 Chronicles in a new 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, pp. 78-82; nine items in the first edition have 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 edition, for Puffin. On p. 216, "Great River" has been expanded. On p. 272, "Literary Allusions" has had forty-eight listings added as cross-references; the original edition had no cross-references. These added listings still 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 colon after 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. 412, the first footnote on "Term-Time" has been completely revised. On p. 427, a footnote has been added to "Tumnus". On pp. 442-443, the fifth footnote on "White Witch" has been revised. On p. 446, the discussion of "Wooses" has been revised. It still might add that Tolkien revised 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 editions--as he promised in the penultimate paragraph 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 these items: "Anvard" (p. 11); "Aslan", footnote 27 (p. 50); "Aslan's

Table" (p. 65); "Autobiographical Allusions", footnote 1 (p. 69); "Children" (p. 106); "Death" (p. 129); "Diggle" (p. 134); "Digory Kirke", footnotes 3 and 4 (p. 141); "Edmund Pevensie", footnotes 3 (p. 163) and 6 (p. 164); "Emeth" (p. 165); "Eschatology" (p. 170); "Eustace Clarence Scrubb", footnote 9 (p. 178); "Father Christmas" (p. 181); "Hardbiters", footnote 1 (p. 220); "Harfang" (p. 221); "Hedgehogs" (p. 223); "History" (p. 228); "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 Notes" (p. 332); "Puddleglum", footnote 5 (p. 337); "Queen of Underland" (p. 339); "Robes, Royal" (p. 357); "Shasta" (p. 378; also, a cross-reference to The Last Battle is added); "Signs", footnote 2 (p. 380); "Silvans" (p. 382); "Spivvins" (p. 389); "Squirrels", footnote 1 (p. 390); "Stories" (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. 427); "Underland" (p. 429); "Water Rat" (p. 436); "White Witch" (p. 442); and "Wood People" (p. 445). The next largest number of additions are page numbers or footnote numbers added to citations of the "Introduction" or the discussion of "Aslan". Those noted are these: "Credal Elements", 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", footnotes 5 (p. 177) and 7 (p. 178); "Lamb", footnote 1 (p. 263); "Plato", footnote 2 (p. 323); "Puddleglum", footnote 4 (p. 337); "Stories", footnote 1 (p. 396); and "Universalism", footnote 5 (p. 432). These additions of page or footnote numbers are not complete; for example, "Jill Pole", footnote 3, has a reference to "Aslan" without precise information (p. 252); "Lucy Pevensie", footnote 14, has a like reference to "Aslan" (p. 282); and "Trinity", footnote 3, has a reference to "Introduction" without further information (p. 423). Other matters having minor changes are these: "Chronicles of Narnia" (a listing which does not exist) was dropped from "Major Characters and Themes" in the discussion of "Using the Companion" (p. xxxviii); "Albatross" has the footnote added for which a footnote number existed in the first edition (p. 5); "Aslan", footnote 48, has a comment about sexism dropped, and footnote 49 is rephrased (p. 52); under "Beruna", the subpoints "First Battle of Beruna" and "Fords of Beruna" are now in alphabetical order (p. 76); "Calormen", footnote 1, has omitted a reference to G.K. Chesterton (p. 95); and "Castle of the White Witch", footnote 1 has a Biblical text added--but oddly 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 "Aslan", footnote 87, is awkward and obscure, mainly due to the parenthesis (p. 56). In "Aslan's Table", a reference is made to the "grail-like 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 "Nurse" (p. 69). "Dumb Beasts", footnote 2, refers to Rabadash 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 "ungenerous 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 "Il Paradiso" (p. 178). "Fauns", in its penultimate sentence, refers to three other fauns who are named in the Chronicles, but only gives two names after the colon (p. 183). "Pavenders", footnote 1, refers to "a humorous verse" but never names it; the poem is W. St. Leger's "A False Gallop of Analogies", originally published in Punch and available (in libraries) in either edition of David McCord's anthology of humorous verse, What Cheer! (1945; rev. 1955) (p. 307). "Peter Pevensie" mentions that Peter "locks the door on the end of Narnia", but it does not indicate that the Biblical source is Christ's promise of the keys to St. Peter, and hence the traditional imagery of St. Peter as the gatekeeper of Heaven (p. 312). "Pevensie, Mr. and Mrs." might well have an indication of where the Pevensie name first appears in the Chronicles (p. 313). "Phoenix" has the book reference afterwards to The Last Battle but no indication that the bird appears (unnamed) in The Magician's Nephew (p. 314). Several of the names of islands--such as "Seven Isles" (p. 366)--have a cross-reference to "Geography, Narnian", but the actual discussion under that heading has no mention of any islands; it also seems odd in a volume which has Lorinda Bryan Cauley's maps not to refer a reader there: "Spare Oom" probably should have a cross-reference to "Wardrobe", footnote 1, in order to indicate Lewis's source for the contraction (p. 389). "Stars" does not have a cross-reference to "Spear-Head" (p. 392); for that matter, neither does "Spear-Head" (p. 392); for that matter, neither does "Spear-Head" have a cross-reference to "Stars" (p. 389). It is possible that Lewis's "Three Sleepers" owes something to the medieval legend of the Seven Sleepers (p. 413). "White Stag", footnote 1, mentions medieval symbolism; but the supernatural (or superstitious) tradition of albino animals is wide spread--cf. Wordsworth's "The White Doe of Rylstone", not that the doe is hunted (p. 439). "Wood between the Woods", footnote 12, cites William Morris's The Wood Beyond the World, but gives a modern edition, not the original date, thus confusing the question of Lewis's indebtedness.

In addition to her illustrations and maps in the first edition which are carried over into this one (although appearing on different pages), Lorinda Bryan Cauley provides a color cover for this paperback edition; it is a composite illustration of a number of scenes from different volumes of the Chronicles.

Grosvenor, Gilbert. Commencement address at George Washington University's Graduate School of Arts and Sciences, Spring 1983. Excerpt printed in "Words of Courage and Comfort: Commencement speakers assess a world of uncertainties" ("Education section), Time: The Weekly Newsmagazine, 121:25 (20 June 1983), 55.

Grosvenor, president of the National Geographic Society, retells Tolkien's writing of "In a hole in the ground there lived a hobbit" on a blank page in a student examination (Grosvenor says "a student's thesis"), and moralizes, "No machine, no electronic wizardry, can replace the single act of creation, the inspired moment that arrives in its own time, at its own speed, and from its own unknown source."

Howard, Thomas T. The Novels of Charles Williams. New York: Oxford University Press, 1983. xiv + 220 pp. [Lewis, 14, 32 (reference to "the personal heresy"), 44-45, 53, 66, 118 (use of the phrase "weight of glory"), 136 (use of the Lewisian idea of all humanity being feminine compared to God), 187; Tolkien, 14, 85, 212; Inklings generally, 14, 33 (reference of



Williams' Oxford friends)]

It is surprising that Howard found an academic publisher for his book on Williams: he writes with a lively style, directly addressing his reader 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 satisfied with that.

The organization is simple: an "Introduction" and seven chapters, one on each novel, and an "Afterward". Howard sets up some limits in the introduction: each chapter will be independent, which will involve some repetition in the 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 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 a discussion of the characters. Howard sees the book as masquelike, and thus discusses the persons as types: Roger Ingram as poetry (pp. 26-27), Isabel Ingram as womanhood (pp. 27-30), Sir Bernard Travers as irony (pp. 30-36), Caithness as priesthood (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 uses 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 supreme; 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 mystery-story plot (pp. 56-57), which most critics have passed over with bare mention. Perhaps the most interesting digression from the plot and its significance is a discussion of Williams' prose style based on the beginning of chapter five (pp. 59-61); Howard indicates three reasons for his concern with the passage, one of them having to do with the theme of the fiction. Many other incidental points are made—among them, a comparison of Williams and Lewis on the goodness of matter as as means of avoiding evil (p. 53); evil's ever-ultimate goal of destructiveness, despite its claims, with non-fictional examples (p. 54); an explanation of Williams' maxim "This also is Thou; neither is this Thou" (p. 59); Howard avoids the problem of its source; the New Testament on Greeks, with Dmitri Lavrodopoulos in the fiction as an example (p. 61); Williams' attitude toward Jews (pp. 64-65); and an explanation of why Prester John has not been seen at Oriel College, Oxford, recently (pp. 69-70). These points are typical of the wealth of discussion in Howard's book, and no attempt will be made to treat the later chapters this thoroughly.

The third chapter, on Many Dimensions, after an introduction on the stone of Solomon and what it symbolizes, and on Williams' avoidance of standard terms for God, focuses primarily on Chloe Burnett, the meaning of what happens to her and of her language, and the appropriateness of her sacrifice. The fourth chapter, on The Place of the Lion, of course spends much space on Platonic Ideas, but the meat of the chapter is in the discussions of the progressions of Anthony Durrant

and Damaris Tighe—Howard is good on Anthony's series of visions, and he has an excellent discussion of the symbolic overtones in the scene in which Damaris calls for Anthony and is rescued by him (vide p. 119). Perhaps the most doubtful point in the chapter is Howard's identification of the Eagle with archtypal Speed (pp. 107-108); surely the Horse, not mentioned by Howard, is Speed. The fifth chapter, on The Greater Trumps, is another trip through an entire plot, with character analyses; Howard points to the term fool (and dunce, etc.) as being a repeated motif, including but not limited to its literal reference to the Tarot figure (pp. 124, 141-142), and to hands as being another motif (pp. 126-127). Perhaps the main critical interest of the chapter is Howard's attempts to "translate" the occult into everyday terms, although he attempts that throughout his book. (And, although no doubt Howard left it undone because he was not trying to be complete, this writer misses the generic emphasis on the book as a Christmas tale, for that explains, and probably defends, the string of unlikely conversions which Howard delineates near the end of the volume.)

In the sixth chapter, on All Hallow's Eve, Howard again traces the plot throughout the book fairly thoroughly. The repetition he warned readers of in the "Introduction" is here apparent a few times: for example, a discussion of Simon Leclerc's Jewishness, with a denial of anti-Semitism (in the usual sense) (pp. 164-165) is parallel to a similar discussion of Ezekiel and Nehemiah in Shadows of Ecstasy (pp. 40-41) and, even closer, of Manasseh in War in Heaven (pp. 64-65, 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. 152-153), and a 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 ninth and tenth 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 does not explain about Pauline Anstruther meeting her doppelganger (p. 206), but he does not associate this fear with that she felt all her glorified double—who has spoken the request for her ancestor's fear which Pauline has tried to choose to speak. Perhaps Howard found the whole episode too complex to be treated in an introductory book, or perhaps this is an example of the skipping of later parts of books announced in his "Introduction"; but, certainly, when Howard 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 that he has tried to do several 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 brief comparisons and contrasts throughout the book). He lists three aspects of Williams' fiction which raise doubts about it being major in literary importance: its emphasis on the occult, although the occult is for Williams a symbol; its Dantean Christianity, and that 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' Christianity are more balanced 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) and the moral implications based often on everyday details (e.g., the path of Lawrence Wentworth's damnation in Descent into Hell).

Kerr, Hugh T., and John M. Mulder (eds.). Conversions: The Christian Experience. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1983. xx + 265 pp. [Lewis, xxi, 199-204, 258, 261-263; Williams, 184.] \$12.95.

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 ellipses are marked; twice the editors have begun a new 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 pride in Lewis's Mere Christianity; Colson--this is during the Watergate days--finds Lewis describing him perfectly. Note: Colson's Born Again was listed in IB(3).

Williams is mentioned twice in the note on Evelyn Underhill (p. 184). The second simply indicates he edited Underhill's letters; the first is more interesting:

...after the devastation of World War I, which decimated a whole British generation, there emerged here and there distinctive figures who looked for a peace that "passes understanding." Names like Dean Inge, Olive Wyon, Hywel Hughes, Baron Friedrich von Hugel, Charles Williams, and Evelyn Underhill became widely known among a select company of spiritual seekers.

This is an unusual context for Williams; and, in comparison with someone like Underhill who conducted retreats, it seems exaggerated. On the other hand, perhaps as a member (and actually the leader) of the Company of the Co-inherence, he qualifies.

Owens, Virginia Stem. And the Trees Clap their Hands: Faith, Perception, and the New Physics. Grand Rapids: William B. Eerdmans Publishing Company, 1983. xii + 148 pp. Bibliography. [Barfield, xi, 23 (chapter epigraph), 27, 35, 47, 96, 148b, back cover; Lewis, i (book epigraph, perhaps the publisher's doing), 50, 69 (the same passage as the epigraph); Tolkien, 21. Original material by Barfield: blurb (or cover letter)

about Owens' book printed on the back cover of the paperback.] \$6.95

Owens' first chapter, despite beginning in a coffee shop, is almost an update of Wordsworth's "Ode: Intimations of Immortality from Recollections of Early Childhood": humans 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 theorem (that of John S. Bell) according to which, if one of a pair of protons is changed in a spin pattern, the other changes to balance the system -- and 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 Owens has no 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:

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.

#### 15th Annual Mythopoeic Conference

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