1984

An Inklings' Bibliography (26)

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An Inklings' Bibliography (26)

Abstract
A series of bibliographies of primary and secondary works concerning the Inklings.
Orpheus enters, singing, and then speaks to the Hades to help them by seeking Persephone (various 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). 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 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).
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. 129-133). He extracts 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 it.) 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 separate from 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 the symbolic act of Orpheus and Eurydice is 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. The movement to Elysium and their reunion symbolizes 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 shows 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 of life and not intend it.) Ulreich suggests other themes: the relationships of poetic activity to original inspiration (original participation) and creative imagination (final participation); various polarities in the Closing, usually Hegelian: fine art—life, 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 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 by C. 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, including his "Introduction" to 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), 126 (Choicest Vol.), (Barnes, 281n (Lucy Pevensie), 305n (Octessian), 305 (Ogres), 306 (Orknies), 421n (Tree-People); Williams, xxx-xxxi nn (Introduction), 50n (Aslan), 13n (Deeper Magic.)] Paper, $5.95.

Despite there being no acknowledgement of the fact in this edition, this book 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 may be, there is little use for a discussion of the entries if the text was more difficult to check than the footnotes and cross-references, and perhaps some changes there have been 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 cross-references. The revision also includes 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", p. 305). It should be noted that Barfield's work seems 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 first paragraph changed to 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 formerly ran to p. 196. Notable ones are footnotes 85, 117, 263, and 266; several changes 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. Therefore, the footnotes at 117 miss the suggestions of an indebtedness to Tolkien under "Octessian", 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 "Calorner", 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. 441, the first footnote on "Tera-Time" has been completely revised. On p. 427, a footnote has been added to "Tumrus". On pp. 442-443, the fifth footnote on "White Witch" has been revised. On p. 446, the discussion of "White Witch" has been revised. It still might add that Tolkien revises 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 it. Cross-references have been added to the last 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 the book. "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", footnote 4 (p. 261); "Dust" (p. 313); "Easter" (p. 367); "Easter Eggs", footnotes 3 (p. 163) and 6 (p. 164); "Emeth" (p. 165); "Eschatology" (p. 170); "Eustace Clarence Scrubb", footnote 9 (p. 178); "Father Christmas" (p. 220); "Harfang" (p. 221); "Hardbiters", footnote 2 (p. 223); "Hollingsworth" (p. 223); "Insects", footnote 1 (p. 243); "Lucy Pevensie" (p. 281); "Mizaz" (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", footnote 6 (p. 337); "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); "Spivkinty", footnote 1 (p. 399); "Stories" (p. 396); "Talking Beasts", beneath the item and also footnote 3 (p. 405); "Tash" (p. 407); "Tashlan" (p. 408); "Trufflehunter", footnote 4 (p. 425); "Turkish Delight" (p. 436); "Underland" (p. 449); "War" (p. 453); "Wardrobe", footnote 1 (p. 460); "Witch" (p. 442); and "Wood People" (p. 445). The largest next number of additions are page numbers or footnote numbers added to citations of the "Introduction" for the discussion of "Asian". Those added are these: "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); "Puddleglum", footnote 4 (p. 337); "Stories", footnote 1 (p. 396); and "Universalism", footnote 5 (p. 432). These additions of page 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, not the source of the information that arrives in its own time, at its own speed, and from its own creation, the inspired moment that arrives in its traditional imagery of St. Peter as the inspired personage that arrives in its own time, at its own speed, and from its own unknown source.


Grosvenor, president of the National Geographic Society, retells Tolkien's warning that "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 creativity, the single 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 hero"), 44-45, 53, 66, 118 (use of the phrase "weight of glory", 136 (use of the Lewisian idea of all humanity being female compared to God), 187; Tolkien, 14, 85, 212; Luklings generally, 14, 33 (reference of various individuals, families, and institutions made by the saved souls in Dante's "Paradiso") (the implication is that "Pavendors", footnote 1, refers to three other fauns who are named in the Chronicles, but only gives two names after the colon (p. 183). "Pavendors", footnote 1, refers to "a humorous verse but never names it; the poem is called "The Longevity League," "A Conclave 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). "Peter Pevensie, Mr. and Mrs." (p. 322) light weight or identity than in the Chronicles. 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 itself seems almost a volume in itself to look up for an entry in 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 "Wardrobe" (p. 392); for that matter, neither does "Spear-Head" (p. 392); for that matter, neither does "Wardrobe", footnote 1, in order to indicate Lewis's source for the contraction (p. 389). It is possible that Lewis's "Three Sleepers" owes something to the medieval legend of the Seven Sleepers; the word "Stag" (p. 418), "Stag" (p. 427); "Unicorn", footnote 1 (p. 425); "Turkish Delight" (p. 427); "Unicorns", 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 which is an 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), 35.
It is surprising that Howard found an academic publisher for his book on Williams: he writes with a lively style, directly addressing his points 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 wise not to publish.

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, which will allow 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 base 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 characters. Howard sees 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 Travers as irony (pp. 30-36), Caithness as priesthoood (pp. 36-38), Inkanami as majesty (pp. 38-39), Philip Travers as lover (pp. 42-44), Rosamond Murchison as malice (pp. 44-45), and Nigel Considine as anti-Christ (pp. 45-46). Howard makes 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 suprising; 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; instead, it is 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 successful digestion from the plot and 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 means of avoiding evil (p. 53); evil's overwhelming goal of destrcutiveness, despite its claims, with non-fictional examples (p. 54); an explanation of Williams' maxims "This also is Thou" (p. 59); Howard avoids the problem of its source; the New Testament on the mode of imitation in life, 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. In contrast, the Lion of course spans much space on Platonic Ideas, but the meat of the chapter is in the discussions of the progressions of Anthony Durrant and Damaris Tigho—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 chapters already mentioned in the "Introduction" (pp. 38-39), Philip Travers as lover (pp. 42-44), Rosamond Murchison as malice (pp. 44-45), and Nigel Considine as anti-Christ (pp. 45-46). 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 has tried to do several things with the novels: to explain the more difficult passages, and to discuss Williams' relationship with the tradition of fiction (the latter has been done mainly in a brief comparison of contrasts throughout the book). 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; its Dantean Christianity, and that he has tried to do several things with the novels: to explain the more difficult passages, the omission does seem very odd.

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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 allusions that will 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 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 Lewis in 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' first chapter, despite beginning in a coffee shop, is almost an update of Wordsworth's "I Am not I in the Mortality from Recollections of Early Childhood"...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's 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 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. For example, 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. xxvi]

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.

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