

Winter 12-15-1988

## An Inklings' Bibliography (33)

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Christopher, Joe R. (1988) "An Inklings' Bibliography (33)," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 15: No. 2, Article 8.  
Available at: <https://dc.swosu.edu/mythlore/vol15/iss2/8>

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## An Inklings' Bibliography (33)

### Abstract

Resuming after a hiatus, a series of bibliographies of primary and secondary works concerning the Inklings.

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# An Inkings' Bibliography (33)

Compiled by Joe R. Christopher

[Editorial Introduction: This installment represents a transitional phase in a newly refigured Inklings' Bibliography. Beginning with this issue, Dr. Christopher will be writing entries only related to C.S. Lewis, rather than for all the Inklings, as was done in the past. In future the bibliographers will be: Wayne G. Hammond for J.R.R. Tolkien, and Pat Allen Hargis for Charles Williams and the other Inklings. *Mythlore* welcomes these new bibliographers to its Staff. This triad will strengthen the refigured I.B.]

Authors and readers are encouraged to send off-prints and bibliographic references on: J.R.R. Tolkien — Wayne G. Hammond, 30 Talcott Road, Williamstown, MA 01267; C.S. Lewis — Dr. J.R. Christopher, English Department, Tarleton State University, Stephenville, TX 76402; Charles Williams and the other Inklings — Pat Allen Hargis, Judson College, 1151 N. State St., Elgin, IL 60120.

Adams, Richard, ed. *Occasional Poets: An Anthology*. New York: Viking, 1986. (A Penguin Book in England.) 182 pp. (Lewis 101-05, 176)

Three poems by Lewis, pp. 101-05, with a very brief biographical notice on p. 176. One of these poems is "Hermione in the House of Paulina," from *Poems*. But the other two seem to have not been published before (certainly the copyright notice on p. 181 does not indicate an earlier publication): "Leaving For Ever the Home of One's Youth" (p. 101) and "Finchley Avenue" (pp. 102-04). The first, using you for the person leaving and advising him or her to not look out as driving away, is written in heroic quatrains. The second, describing an expensive residential area, houses set back and screened by trees, muses, in the first person, about the lives of houses and the wives in them when the children are grown and the husbands off to work; it is written in iambic-hexameter couplets. (JRC)

Drake, Leah Bodine, and Charles Arthur Muses, eds. *The Various Light: An Anthology of Modern Poetry in English*. Lausanne, Switzerland: Aurora Press, 1964. xviii + 380 pp. (Lewis iii, 211-12)

This anthology contains two poems by Lewis: "The Meteorite" (p. 211) and "The Sunrise" (p. 212). The former is printed in *Poems*; the latter is a curious work: it consists of a two-clause prose introduction by Lewis which refers to a poem he wrote on the sunrise and which leads into all he can remember, the last stanza (A B A B, with the A-lines iambic tetrameter and the B-lines iambic trimeter). The expletive *do* in the second line of the quatrain will not commend the verse to some readers. Note: the volume was limited to five hundred trade copies (ii); the editors express their regret that Lewis and another of the poets did not live

to see the volume printed (iii). (JRC)

Duane, Diane. *The Wounded Sky: A Star Trek Novel*. New York: Pocket Books (A Timescape Book), 1983. x + 180 pp. (Lewis 176)

This religious Star Trek novel has one direct allusion to Lewis' works: near the end of the volume, when the *Enterprise* returns to the "Sol system" after going outside of the galaxy with a new drive, she is surrounded by other ships as an escort back; among the other names of ships, with a wide range of allusions, appears that of a light cruiser — *Malacandra* (176). Perhaps the name of a "little" cutter, *Ransom*, is also a Lewisian allusion (176); but no doubt there are other possible Ransoms.

In addition to this direct reference, there are some other possibilities of Duane's echoing Lewis, but only one seems certain. First, after the first leap with the Elective Mass Inversion drive, Dr. McCoy describes his experience during the leap as being so vivid the

"Ever since we came out, I keep expecting to walk through things like a ghost — because I was somewhere so much more real and solid than physical reality that I could see through my hands, couldn't touch or move anything." (67)

The experience sounds rather like the situation described in *The Great Divorce*.

Second, a reaction of Uhura to the first transit:

"The whole thing," she said, her voice quiet and pensive, "would have broken your heart." "Why?" said Lia Burke's voice, equally quiet. "Was it so sad?" "Sad? No!" said Uhura — and the joy and longing in her voice were astonishing to hear. (68)

This surely is a verbal echo of the following passage from *The Voyage of the "Dawn Treader"* (Ch. 16), after a breeze blows in from Aslan's country:

It lasted only a second or so but what it brought them in that second none of those three children will ever forget. ... Edmund and Eustace would never talk about it afterwards. Lucy could only say, "It would break your heart." "Why," said I, "was it so sad?" "Sad!! No," said Lucy.

Third, in one of the later transits, someone of the *Enterprise* crew — perhaps Janice Kerasus, a linguist — finds herself on a planet stocked with Earth's "once-endangered creatures"; she hears a lion's "low, coughing grumble" and thinks, slightly later, of "some story her mother told her about [the animal-stocked planet that] got mixed in with all the other stories, about animals that were able to talk to

each other and sometimes even to people" (99-100). This association of a lion and talking animals is a barely possible reworking of Narnian materials.

And, fourth, the penultimate chapter (ch. 15) contains a singing of a universe into existence – more precisely, into process – that possibly was suggested by Aslan's creation of Narnia in *The Magician's Nephew*. But, again, the creation-to-music motif did not start with Lewis. The content of the first song (there are two) is equations and edicts, laying down the basic laws of this new universe; the second song, into which the crew members of the *Enterprise* seem to join, goes up "in pitch and power" until the Big Bang occurs in the other universe. These are not very like, but it is possible that Duane had in mind the liturgy which turns into the Great Dance at the end of *Perelandra*. (That Duane uses an arachne-based alien, K'tlk, as singer suggests an influence also from the Spider-Grandmother goddess of the Hopi and several other Indian tribes' creation stories.) The ultimate chapter has a resurrection from the dead, but that also has a source before Aslan's resurrection in *The Lion, the Witch and the Wardrobe*.

That Duane refers to Malacandra in *Out of the Silent Planet* and echoes a passage in *The Voyage of the "Dawn Treader"* makes the other possible allusions more likely. (The bibliographer thanks Amy Falkowitz who, at Mythopoetic conference 17, told him in general terms of this book.) (JRC)

Gilmore, Ian, and Iain Hamilton, eds. *Spectrum: A "Spectator" Miscellany*. London: Longmans, Green, 1966.

This collection reprints C.S. Lewis' "Prudery and Philology" from *The Spectator* on pp. 166-69. It seems to be the first (and, so far, only) hard-cover appearance. (JRC)

Gresham, Douglas H. *Lenten Lands*. New York: Macmillan, 1988. x + 225 + [v blank]. Index.

On the dust jacket only appears this subtitle: "My Childhood with Joy Davidman and C.S. Lewis"; in short, this is Douglas Gresham's autobiography, he being the younger of Davidman's two sons by her first husband. The first chapter begins with C.S. Lewis' funeral; but then moves back to Gresham's birth and thereafter proceeds, with rough chronology, through to W. H. Lewis' death – by which time Gresham is married, with children, living in Australia. The interruptions to the chronology are the personality profiles of "Mother" (Ch. 11). The book has a photograph of C.S. Lewis' poetic epigram on his wife's ashes' depository for the frontispiece, and twenty-one photographs (including three of Lewis, three of Joy Davidman, and one of Fred Paxford, Lewis' gardener) between pp. 86 and 87.

Gresham's account does not change any essential facts about Lewis' biography, but it certainly modifies a num-

ber of details. He indicates that Lewis was thinking of marriage to Joy Davidman in 1954, and Davidman and Lewis were planning for her to move into the kilns after the civil marriage but before her cancer was discovered (66-67). Gresham tells of his mother's remission from cancer not in terms of Fr. Peter Bide praying over her and laying his hands on her but, instead, in terms of his own meeting with, and request of, God (72-73; cf. 121). Gresham's depiction of the Millers – the housekeeper and her husband – is very negative, she being finally revealed as cruel (132) and he as a thief (136-37, 189, 191-92, 212-13). And Gresham's is the most thorough depiction of Lewis' grief over Davidman's death that has appeared in the secondary sources. For example, he describes Lewis, after seeing guests off: "they never watched him suddenly slump, his whole body shrinking like a slowly deflating balloon, his face losing the light of laughter and becoming grey, until he became once more a tired, sick and grieving man, old beyond his years" (132-33).

The only error which was noted is that Gresham says Walter Hooper first showed up in "July" of 1963 to visit Lewis (153), but that has to be wrong, for Hooper attended an Eagle and Child meeting on 17 June, as indicated by Roger Lancelyn Green's diary (quoted in Green and Hooper, C.S. Lewis [New York: Harcourt, Brace, Jovanovich, 1974], 159). Hooper has been reticent about the precise dates of his visit to Lewis, so he cannot be cited on this point. Otherwise, the book seems accurate. Some readers will doubt the psychic empathy which Gresham attributes to himself (cf. p. 70); and, of course, some will doubt the religious experiences. But, in general, Gresham tells enough things against himself to make this book sound honest in its depiction of his understanding of events. (JRC)

Hill, David C. *Messengers of the King*. Illus. by Paul Konsterlie. Minneapolis, Minnesota: Augsburg Publishing House, 1968. [viii] + 168 pp. (Lewis 160-67)

The dust jacket subtitles this book "Twenty sketches of Christian personalities from St. Francis to C.S. Lewis." The sketch of Lewis contains a full-page portrait drawing, correct as to face but tall and thin, dressed in an American white shirt and business suit (161). The biographical sketch itself, "C.S. Lewis, Unwilling Apostle" (160, 162-7), is a Christian-oriented statement with one or two minor factual errors (e.g., that Lewis was asked to talk on Christian subjects on the BBC after the publication of *The Screwtape Letters*). (JRC)

Kilby, Clyde S. "Logic and Fantasy: The World of C.S. Lewis." Orig. pub. in *Christian Action*, January 1969 (not seen). Rpt. in *A Cloud of Witnesses: Profiles of Church Leaders*. Ed. J.C. Wenger. Harrisonburg, Virginia: Eastern Mennonite Seminary, 1981. 288 pp. (Pp. of Kilby's essay not noted.)

The first half of Kilby's biographical essay follows *Surprised by Joy*; another two pages introduce some of Lewis' religious writings; the last portion has some anecdotes about Lewis (the oddest: addressing a congregation in a lounge coat, slacks, and tennis shoes; dictating to his secretary through a window in order to be outside on a good day) and the last portion also praises Lewis' Christianity. (JRC)

**Lewis, C.S. *The Screwtape Letters: with "Screwtape Proposes a Toast."*** Rev. ed. New York: Macmillan (Collier Books), 1982.

Despite the 1982 identification on the copyright page (iv), this edition (1988?) is notable for printing a preface to "Screwtape Proposes a Toast" which did not appear in the 1982 edition. Instead of a title page for "Screwtape Proposes a Toast" on p. 151, the title has been moved to p. 150 with a paragraph note explaining the preface had been written for an English volume which, in the publisher's reordering of materials after Lewis' death, appeared without the preface. Then the preface appears on pp. 151-52. Lewis explains "Screwtape Proposes a Toast" as an attack on certain trends in American education, which was disguised as a discussion of the British scene. *Note:* the paperback collection which the paragraph note refers to is "Screwtape Proposes a Toast" and *Other Pieces* (1965); the omission of the preface and two essays is mentioned in the Green and Hooper biography, C.S. Lewis (New York: Harcourt Brace Jovanovich, 1974), 296. (JRC)

**McCabe, John. *The Lion, the Witch and the Wardrobe: An Opera.*** Libretto by Gerald Larner. London: Novello, n.d. [iv] + 160 pp.

The first performance was at Manchester Cathedral on 29 April 1969. Larner has a note on p. iii, "Producers in need of enlightenment on any point of interpretation will usually find it in the original C.S. Lewis story." He suggests masks for animals and other non-humans (excluding the witch). There are four acts, a prologue and an epilogue; the opera opens with the meeting of Lucy and Mr. Tumnus, which suggests the type of necessary condensing. (JRC)

**Morris, A. Clifford. *Miles and Miles: Some Reminiscences of an Oxford Taxi Driver and Private Car Hire Service Chauffeur.*** Abingdon, Berkshire: The Abbey Press, 1964. 70 pp. (Lewis 22, 51-54, 58, 67 ?); Tolkien, 57-58)

Morris, the driver who sometimes drove Lewis to Cambridge from Oxford, here puts down his reminiscences. The references to Lewis: Lewis is reported about a joke he once made on the foundation of an Oxford college which was taken seriously (p. 22); the basic account is generalized praise of Lewis as a Christian gentleman — there is one account of Lewis raising a question about Morris' terminology, a description of Woburn Park through which Morris and Lewis went (at least some-

times) on their way to or from Cambridge at the beginning and endings of terms (pp. 51-54); an anecdote about observing a six-lane highway filled with traffic and the friend's comment, "There's a picture of Hell!", has, in the copy of this booklet at the Wade Center, the friend identified in the margin as Lewis (p. 67). The comments on driving Tolkien and his wife are also rather general, although Morris tells of Tolkien putting his own hat on a black bust of him, arranged to look out a back window, when taking the bust home from its presentation. More generally, Tolkien commented with humor on the people they passed, and his love of the English countryside (pp. 57-58). (JRC)

**Wagner, Karl Edward. "Introduction: Just Call Me John." *John the Balladeer.*** Manly Wade Wellman. New York: Baen Books, 1988. 4-8. (Tolkien 5)

In his introduction to this collection of Wellman's John the Ballad-singer short stories and vignettes, Wagner claims, "Just as J.R.R. Tolkien brilliantly created a modern British myth cycle, so did Manly Wade Wellman give to us an imaginary world of purely American fact, fantasy, and song" (5). There were five novels, seventeen short stories, and eleven vignettes about John. (JRC)

*NOTE:* Most of the Lewis items in this installment were based on books in the Wade Center, Wheaton College, Wheaton, Illinois. The bibliographer (JRC) thanks the Tarleton State University Organized Research Committee for funding his trip to the Wade, which produced this by-product of his main purpose, and also the personnel at the Wade who were very helpful during his stay.

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