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


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)


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)


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 Lewsiann 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 per­

sive, "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 for­

get. ...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 pos-
sible 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 crea-
tion-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 litur-
gy 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 In-
dian 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
Mythopoeic 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:

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 Davi-
dman, 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 mar-
rriage 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 depic-
tion 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, cor-
rect 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 fac-
tual 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,
(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)


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 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)


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, 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)


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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