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Dear Mistress Ellwood

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Dear Mistress Ellwood

Additional Keywords

Bonnie GoodKnight

Authors

Rhona Beare, James Irwin, Ian Myles Slater, M. M. Reid, Dinah J. Madcuff, Kathryn Lindskoog, Nancy-Lou Patterson, Benjamin Urrutia, Craig Smith, Cynthia Kihn, and Elizabeth Blake

DEAR MISTRESS ELLWOOD

Rhona Beare

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a wondrous cup which no man knew of, until Solomon saw it by divination, and he sent and fetched it by the demons who were his slaves."

Rene Guénon says this jewel was an emerald which fell from Lucifer's forehead. The angels carved it into a vase or chalice. Adam had it until he was driven out of Paradise; later his son Seth recovered it.

If any members of your society know other forms of this legend, I should be most grateful for information...



....I have looked into W. Golther's *Parzival und der Gral* and found some more emerald grails (undoubtedly influenced by the green glass bowl supposed to be emerald, the *sacro catino* of Genoa) and some jewels from Satan's crown. For instance:

As your society is studying Charles Williams and Tolkien, you might be interested in the version of the legend of the Holy Grail which I am following up. Charles Williams called his novel about the grail-chalice *War In Heaven*, referring to St. Michael's defeat of Lucifer (Revelation 12:7). According to a medieval German poem (the *Wartburgkrieg*), when St. Michael struck Lucifer on the head a jewel fell from Lucifer's crown to earth and was later found by Titirel and Parzival (Sir Percival): this jewel is the grail, which in an earlier German poem (Wolfram's *Parzival*) is a stone, not a chalice. Charles Williams in *Many Dimensions* writes of a stone (the jewel from Solomon's crown) that had once been in the crown of Iblis (the Mohammedan name of Lucifer or Satan) and fell from the crown when he was defeated. Another medieval German combined the grail-stone with the grail-chalice in the Younger Titirel: he said that when the jewel fell to earth, a vessel was carved out of it, and was used at the Last Supper. The grail-stone appears in Tolkien as the silmaril which Beren took from Morgoth's crown. Morgoth is a Lucifer-figure, being a god or angel who has become wicked. Fëanor is also a Lucifer-figure, causing the Fall of the Noldor, but (like Adam) he may repent. The silmaril ends up as the evening star, which is also the morning star, called by the Romans Lucifer, the light-bringer. Satan was called Lucifer because he was the brightest of the angels. The legend that he lost a jewel must be based on the Lament for the Prince of Tyre (Ezekiel 28: 13-19): the Prince once dwelt in the garden of God, wearing nine jewels, but pride led him into sin and he was cast out. (Gregory the Great, Ambrose, Jerome and Augustine agree that the Prince of Tyre stands for Satan.) R. Wisniewski thinks that Wolfram's grail-stone is the one Lucifer lost (*Beitrage zur Geschichte der Deutschen Sprache und Literatur*, Vol. 79, Tübingen, 1957). She quotes a poem in which Lucifer loses 9 jewels, as in Ezekiel; in the *Wartburgkrieg*, he loses a jewelled crown, and one of the jewels becomes the grail. Otto Rahn tells a story that the grail was preserved by the Cathars (Albigensian heretics) in Montsegur, and was the jewel from Lucifer's crown; he besieged Montsegur to recover it.

R. S. Hawker in 1861 wrote "The Quest of the Sangraal" in which he alludes to this legend:

"Thou art the diamond of the demon-crown,
Smitten by Michael upon Abarim,
That fell." (Abarim = trans-Jordan)

The grail-stone is a diamond in Maximilian Rudwin's *The Devil in Legend and Literature*: "It was Merlin, Satan's own son, who helped Parsifal recover the largest of all diamonds, dropped from the crown of Satan as he fell from heaven, out of which, according to legend, the Holy Grail was fashioned."

But C. L. Marson, *Glastonbury or the English Jerusalem*, says it was a ruby: "When the earth was still void, there was war in heaven, and Satan led the rebel angels against the throne of God. In his crest was a shining ruby, the rallying point of all his soldiers, and this ruby St. Michael smote out with his flaming sword. It fell into the dark seas of the empty, formless earth. When Creation lit up the world, it shone in the caverns of the sea and was fashioned by the sea-folk into

1) Richard Von Kralik wrote the Grail-Saga, published (1st edition) in 1907 (at Ravensburg, 2nd edition 1909). It begins with the early history of the grail. It was a jewel from Satan's crown which fell to earth and was put in the treasury of the King of Iran. It was made into a cup (bowl or dish), given to Melchizedek, then to the Queen of Sheba who gave it to Solomon. It belonged to Melchior who gave it to the infant Christ, but it was stolen when the Holy Family fled into Egypt, and came into the hands of Herod. When John the Baptist was beheaded, the grail was the dish or charger on which his head was carried to Salome. Nicodemus later had it, Jesus used it at the Last Supper, an angel later gave it to Titirel (who is a grail-king in the Parzival story).

2) Edward Stucker wrote in 1902-22 a series of plays "The Grail". The first is "Merlin's Birth." The male and female devils were making a hellish grail with which to defeat the holy grail and conquer heaven. Belial explains that the holy grail was made of an emerald from Lucifer's crown, and the hellish grail will be made of the crown's other jewel, a ruby. Belial plans to rebel against Lucifer. Unfortunately the ruby grail breaks. Lucifer says it would be useless anyway because it is Christ's blood in the emerald grail that gives it power. Lucifer's guardian angel tells him that what he really wants is the holy grail. Lucifer goes in quest of the grail. Eventually, Lucifer becomes grail-king and is named Anfortas. (I think Lucifer has become the wounded King who guards the grail.) Belial rebels, but the other devils are faithful to Lucifer so they leave hell and follow Lucifer to the grail castle and become knights guarding the grail.

*

Where did Tolkien get the idea of a good and an evil person (e.g., Gandalf and the Balrog) wrestling above a precipice, and one or both falling? Sherlock Holmes and Moriarty? Theseus and Sciron? (It is common in modern films especially Westerns.) Lucifer and St Michael? Tolkien uses it for Glorfindel and the Balrog, and for Tuor and Maeglin.



James Irwin

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As far as I know there are no book discussion groups primarily concerned with works outside the modern age. At one time I was considering forming, or helping form, a group that to begin with would concern itself primarily with Dante, secondarily with Eliot, Charles Williams, C. S. Lewis, and George MacDonald. I still think such a group might be of interest to certain members of the Mythopoeic Society. Any interested readers may feel free to write to James Irwin, 726½ N. Mansfield Ave., Los Angeles, CA 90038, or to leave a message at (213) 770-0020.

Ian Myles Slater

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Antoinette Brenion's article on Arthurian Heraldry was originally prepared for delivery at MYTHCON VII (Sacramento, 1976). I am pleased to learn from Ruth Berman's letter that fuller studies have been published subsequently. It is unfortunate that most libraries do not carry *Tournaments Illuminated of Fabulous Heraldry* (a situation which, of course, ought to be rectified).

The "Leopards" of England are something of a problem, as different "authorities" give different opinions. However, the *Oxford English Dictionary* gives what seems to be a satisfactory explanation of the confusion, which I have not seen refuted. "Leopard", definition 3.b; "Anc., Her. A lion passant guardant (F. *lion leoparde*), as in the Arms of England." Since the feline creatures in Heraldic Art have little resemblance to their prototypes in the flesh, I am willing to trust the lexicographers on this one.

The "Descent of Inanna", including recently discovered additional texts which complete the story, is discussed, with many other topics, in *The Treasures of Darkness: A History of Mesopotamian Religion*, by Thorkild Jacobsen (Yale University Press, 1976, hardcover; pb. edition, 1978, A Yale Paperbound, \$4.95). The same book also treats Inanna (and her Semitic reflex, Ishtar) as a separate divine figure. (A review of *Treasures of Darkness*, concluding with an extended discussion of the "Descent of Inanna" and its place in modern studies of early myth and religion, appears in the August, September, and October issues of FANTASIAE, the monthly newsletter of the Fantasy Association; P. O. Box 24560, Los Angeles, CA 90024)

Lee Speth's "Cavalier Treatment" is interesting, but I must point out that the dialogue given to the 'Weird Sisters' establishes them as practitioners of *witchcraft*, hence, by definition, witches (whether human or not). Holinshed's *Chronicles* yields support for this view of the matter:

And suerlie hereupon had he put Makduffe to death but that a certaire witch, whome hee had in great trust, had told that he should never be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane.
(*Holinshed's Chronicles As Used In Shakespeare's Plays*, ed. by Josephine and Allardyce Nicoll, Everyman's Library, 1927, p. 218.)

Shakespeare has clearly identified "a certaine witch" with the Three Sisters. The diary of Simon Forman -- or, more precisely, *The Booke of Plaies and Notes thereof per Formans for Common Pollicie* -- which contains the first datable reference to the play does, it is true, refer to "3 women feiries or Nimphes", but Forman had probably read Holinshed. Those who wish to pursue the matter will find most of the relevant documents (including all of those quoted here) in Kenneth Muir's edition of *Macbeth* in The Arden Shakespeare series (The New Arden Shakespeare, 1951; with minor corrections and new appendices, 1955, 1957, 1959; Methuen & Co., Ltd., London, 1964, hc. and pb.; with corrections, 1972). The best discussion of Elizabethan and Jacobean witch-lore and literature is probably *Pale Hecate's Team*, by Katharine M. Briggs (Routledge and Kegan Paul, 1962). The "Hecate scene" in *Macbeth* is, by the way, generally considered an interpolation (a position I do not consider adequately based).

M. M. Reid

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Bellevue, Wash. 98008

December 21, 1978

Many months ago I wrote requesting information on how to go about getting in touch with Dusty Williams, the Society member who carves the "Fantasy Folk" walking sticks. I had hoped to order one as a gift for someone, but to-date I have not heard a single "peep" from you. I would really appreciate some response this time.

Thanks much,

Can anyone provide the information?

Dinah J. Madcuff

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Alhambra, Calif. 91801

What does it take? When will you see the light? Why do you always print the same old stuff? Everything sounds like it was written by the boringest teachers I had in college! Don't real human beings ever write normal ideas to you? You don't have to sound like a mummy to have good ideas, you know! Shakespeare didn't go to college! Wake up!

Kathryn Lindskoog

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In *Mythlore* 21 Michael C. Kotzin points out on p. 46 that "Green and Hooper claim that in the summer of 1948 Mrs. Moore had to retire permanently into a nursing home," contradicting W. H. Lewis' dating of that event. (*C. S. Lewis: A Biography*, p. 229. Kotzin persuades us that W. H. Lewis' 1950 date was correct.

In fact Green did not write the chapter in question, chapter nine, which is an overview of Lewis' theology....I have noted several peculiarities in that chapter.

....On p. 228 Hooper claims that Lewis told him he was not defeated in debate with Miss Anscombe (now a philosophy professor at Cambridge). Lewis both spoke and wrote of his own defeat in no uncertain terms. See H. Carpenter, *The Inklings*, p. 217, and B. Griffiths in *C. S. Lewis at the Breakfast Table*, p. 21. On p. 234 Hooper says that Lewis was very ill when he wrote the last chapter of *Letters to Malcolm*...and that then he first conceived of his idea of the resurrection of the senses. This is the most serious error in the chapter, because Lewis' sermon of the 1940's, "Transposition," (in *The Weight of Glory*) describes Lewis' idea of the idea of the resurrection of the senses.

I am happy to report that an erroneous statement by Hooper which appeared in his essay "Past Watchful Dragons" published in 1971 in *Imagination and the Spirit* has been corrected in the book-length expansion of that essay, Hooper's *Past Watchful Dragons*. The sentence stood for eight years this way: "When I was living at the Kilns (his home in Oxford), Lewis was affectionately termed 'The Boss' by everyone there: his brother, secretary (myself), housekeeper, and gardener." Now the sentence reads: "When I was living at the Kilns (his home in Oxford), Lewis was affectionately termed 'The Boss' by everyone there: his brother (temporarily absent at this time), his two stepsons, secretary (myself), housekeeper, and gardener." Unfortunately, this new version contradicts a statement on p. 303 of *C. S. Lewis: A Biography*: "I came along when he was ill and needed someone near him. Neither David nor Douglas Gresham were there any longer..." Perhaps that is one of the several claims in the biography that need correction. Let us hope that the biography will be corrected some day. (i.m.)

Many of these points, taken alone, might seem trivial; but they are important in their cumulative support of my thesis regarding Mr. Hooper. (See *Mythlore* 21, p. 40.)

In the meantime, let us remember that the biography was written primarily by Lewis' chosen biographer, Roger Lancelyn Green....

Walter Hooper has been offered space to reply to the points made by Mistress Lindskoog here and elsewhere in Mythlore. It is to be hoped that he will do so in the future.

Benjamin Urrutia

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Two major events of Gondorian history are inversions, most likely conscious, of milestones in French history. The faithful Stewardship is the exact opposite of the treachery of the Carolingian Stewards, who deposed the Merovingians. The Carolingians were in turn replaced by the Capets, who were succeeded by the Bourbons, who were overthrown by the Republic, which was taken over by the arro-

gant upstart, Napoleon, who snatched the crown from the Pope's hands, placing it upon his own head. The mirror image of that deed is the humble action of Aragorn, who by law is entitled to crown himself, but instead requests Mithrandir, the spiritual leader, to do so.

Ursula Kroeber LeGuin, in her Earthsea trilogy, has done to Tolkien what he did to French history. The climactic confrontation of Frodo and his Shadow, Gollum, which ends in the destruction of the latter, becomes in *A Wizard of Earthsea* an act of integration, a Jungian-Taoist view replacing a Christian Catholic one. Prior to that dramatic conjunction, a ring is given to the Hero, Ged. This gift, a minor incident in the first book, is the key to the second book. The parallel is obvious to the Tolkien technique, but this ring is *truly* a gift. Ged's claim is not false as Bilbo's was. And Ged's labor is to reunite the halves of a good ring, not to destroy an evil one. Thus, the relation between the two rings is the same as between the two heroes.

Nancy-Lou Patterson

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Waterloo, Ontario
N2L 1J8, Canada

The summer of the year that C.S. Lewis turned fifty, he was talking to Chad Walsh about a new children's book that he had just written. Only a few years later he completed the Narnian Chronicles and his thirty-year promise to his friend Paddy Moore was fully repaid with Mrs. Moore's death. And a few years after *that*, he married for the first time, fell in love (in that order), and knew at last the fullest extremes of passionate fulfillment as a husband and of heartbreaking bereavement as a widower. His life, in other words, would have been meaningful if he had died at fifty, but nothing like so complete as it was, in fact, to become.

And what was I doing in 1948, when Lewis turned fifty? I spent the summer in Banff, Alberta, on a scholarship at the Banff School of Fine Arts. I was an American in a foreign country, climbing mountains, seeing Northern Lights, finding out for the first time about Canadian art, and running through the ballroom of the august Banff Springs Hotel in blue jeans and a pair of beaded moccasins. My life, had I known it, was taking, momentarily, its prophetic shape. Entirely beyond my knowledge at the time, I was in the country of which I was to become a citizen, where I was to spend my adult life, where my children would be born and die and bear children themselves, where Canadian and Canadian Native art would become the subjects of my professorial research, where my career as an artist would find its fulfillment.

None of this, of course, prepared me for the full reality of being fifty myself. And none of it prepared me for the absolutely enchanting astonishment of finding a birthday greeting in the pages of *Mythlore*! Sister Mary Corita liked to quote the statement that to believe in God was to know that there would be wonderful surprises. Yours, my dear Mistress Ellwood, has been one of the nicest surprises of my life so far. And it does suggest to me that my life after fifty will be well worth wading through so much time to get to; after all, your greeting could be regarded as another prophecy.

With my sincerest thanks and gratitude...



Craig Smith

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I would like at this time to congratulate you for a job well done; please keep up the good work. I receive many fantasy related magazines but yours is far superior. I am especially impressed with your art and poetry....

I would like to ...congratulate Peter Damien Goselin on his spectacular article "Two Faces of Eve: Galadriel and Shelob as Anima Figures".... I would also like to congratulate the reviewers, George Colvin, Nancy-Lou Patterson (Happy Birthday) and J. R. Christopher; their reviews are usually the first thing that I turn to when I receive a new issue.

I am also in favour of seeing Branch reports in upcoming issues....

Cynthia Kihn

There are many things in *Mythlore* 21 for which I would like to compliment members of the staff.... a very good job of choosing the art pieces. I especially liked the drawing on the back cover and would like to congratulate the artist....

Another fine feature of this issue is the poem "Kyria Sophia"...a marvelously written and well embellished mythical piece.

But my favorite part was the review section, for many of these books...I would never have known about without having read the reviews, and I found the writers' opinions...very interesting.

...is there a place where friends of the Mythopoeic society can meet...? I would like to know if there are...friends of the society who have enjoyed Ursula K. LeGuin's Earthsea trilogy as much as I have. If indeed there are, I would like to meet them....

Our apologies to Mistress Kihn for losing her address. If she and anyone who wishes to correspond with her will write to the Corresponding Secretary, Lisa Cowan, they will be put in touch.

Elizabeth Blake

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I certainly did enjoy my first copy of *Mythlore*.... "Kyria Sophia" is powerful in provoking an emotional response through its clear and consistent imagery, its strongly flowing, elaborate yet conversational rhythms, and its moving theme of rebirth and growth by surrender of one's self to the conquering love and communion of another. I also liked the simplicity and order of "The Lady of La Salette" which somehow gave me a feeling of separateness, even aloneness, in being loved, becoming love, or seeking love....

Dorothy L. Sayers' translation of Dante was important to me in the late '60's, but in 1974 I first read her *Clouds of Witness*, which impelled me to read all of her mysteries that same year. Therefore, the article "Head vs. Heart in Dorothy L. Sayers' *Gaudy Night*...was of great interest to me....

Anybody who writes to say that "Kyria Sophia" is flawed, or wrong from beginning to end, will get published, honest!



SADISM BALANCED

(For Lynn Christopher)

"I cannot marry", cried Lewis in his teens,
knowing the cruelty in his nature bred,
knowing the dark paths lying between
his whip-drawn, moody heart and moral head.

"I cannot marry"--but yet he did at last,
four decades later, with a dying wife,
bearing her cancered pain to give her rest,
carrying joy in that exchanged life.

--Joe R. Christopher

EDITORIAL, cont'd from p. 19

Do you have a letter, an anecdote, a reminiscence of Tolkien, Lewis or Williams? If so will you share it with us, perhaps with comment, in our new department "Perchance to Touch"?

*

If you have ever written to us and received no response, please write again to the appropriate address given on the inside cover. Your letter could have been lost by the post office, or by us in the process of changeover of personnel, or could have been snatched from the mailbox and eaten by a toddler unarrived at years of discretion. Let us know, and we will do our best to make amends. You exist.

Our thanks to Owen Barfield and Walter Hooper for permission to print the Lewis letter, which is copyright by the Estate of C. S. Lewis.



KERLAN COLLECTION, cont'd from p. 32:

Elizabeth Pope, corrected typescript and galley proof of *The Perilous Gard*; Allison Uttley, material from many stages of many of her books, including *A Traveller in Time*, *Enchantment*, *John Barleycorn: twelve tales of fairy and magic*, and *The Little Knife Who Did All the Work: twelve tales of magic* (the published book is one of those Pauline Baynes illustrated); and Jane A. Yolen, material from many stages of many of her books, including *The Bird of Time*, *The Boy Who Had Wings*, and *The Wizard of Washington Square*.



MYTHALLIANCES, cont'd from p. 38:

NETHERLANDS TOLKIEN SOCIETY
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Pub: Amon Hen (bulletin)
Mallorn (journal)

Prices for membership of these clubs are not listed due to the constant change in currency rates. Write the clubs for further information.

Our thanks to Corresponding Secretary Lisa Ellen Cowan for her labor in assembling this information. Inquiries and further information should be sent to her.

≡ The Great Dance ≡



Mythcon XII

Celebrated on the Campus of the University of Nevada, Reno
from the evening of July 25th to the morning of July 28, 1980.

Registration is \$10⁰⁰ until March 1st

Rooms are \$10⁰⁰ person per night, double occupancy only.
Meal tickets are available for \$25⁰⁰ (All meals from Friday-Monday)

For information and registration, write to: Mythcon XI,
c/o Mrs. Debbie Smith, 350 Gentry Way, Space #6, Reno, NV 89502