

A DESCRIPTIVE BIBLIOGRAPHY OF C. S. LEWIS'S

FICTION: 1938-1981

By

ZAHRA KARIMIPOUR

Licentiate Degree in English
University of Teacher Education
Tehran, Iran
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Master of Arts
Oklahoma State University
Stillwater, Oklahoma
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Thesis Approved:

David S. Berkeley
Thesis Advisor

John M. ...

Thomas ...

Ravi ...

Norman N. Murham
Dean of the Graduate College

PREFACE

This bibliography is concerned with the selection and evaluation of criticism on C. S. Lewis's fiction--The Space Trilogy, the Narnia Chronicles, and Till We Have Faces--from 1938 to 1981. Although Lewis's earliest fiction, the Space Trilogy, was completed between 1938 and 1945, its criticism did not flourish until 1945.

For the completion of this study I am much indebted to my dissertation committee members Drs. John Milstead, Paul Klemp, and Thomas Karman for their accessibility, patience, and invaluable guidance. Special thanks to Dr. Samuel H. Woods, who diligently read and corrected chapter four before leaving Stillwater for his academic mission. Dr. Paul Klemp, to whom I am deeply grateful, willingly substituted for Dr. Woods, and made invaluable comments on chapters two and three. I would like to thank Dr. Ravi Sheorey, who kindly accepted to serve in place of Dr. Paul Klemp in the very last stages of this work. I am specially indebted to Dr. David Shelley Berkeley, my major adviser, who familiarized me with C. S. Lewis and encouraged me to undertake this bibliography, a study that greatly contributes to Lewis's recognition as a writer of fiction. Dr. Berkeley, with his good humor and wise counsel is a model for the academic professional. My

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CHAPTER I

INTRODUCTION

C. S. Lewis's Space Trilogy Out of the Silent Planet (1938); Perelandra (1943); and That Hideous Strength (1945), his Narnia Chronicles The Lion, the Witch, and the Wardrobe (1950); The Voyage of the "Dawn-Treader" (1952); The Horse and His Boy (1954); Prince Caspian (1951); The Silver Chair (1953); The Magician's Nephew (1955); and The Last Battle (1956), in addition to his last novel Till We Have Faces (1956), establish his reputation as a writer of fiction besides his outstanding literary career as a Christian apologist and a medieval and Renaissance critic.

This study proposes to examine a selected group of criticism on C. S. Lewis's fiction from 1938 to 1981. I am endeavoring to convey the essential argument of each work, assess the trends of criticism in Lewis's fiction, and finally place him in the history of English letters.

The year 1938 was chosen since it marks the completion of Out of the Silent Planet, the first book of the trilogy, and, hence, the first of Lewis's fiction. However, criticism on the Space Trilogy did not appear until 1945.

The only bibliography of C. S. Lewis's works up to date, to my knowledge, is that of Joe R. Christopher and Joan K.

Ostling, which lists eighty-seven references on the Space Trilogy, sixty-five on the Chronicles of Narnia, but only eleven on Till We Have Faces.¹ The insufficiency of criticism on Lewis's last novel obliged me to examine a wider range of criticism on this book, depending upon a selected group of theses, dissertations, articles, and books for this survey. In chapters two and three, however, I had to narrow my choice considerably, owing to my time limits. Omitting theses and dissertations, I examined those articles and books which directly dealt with an aspect of these novels.

Two major differences exist between this bibliography and the Checklist. Unlike Christopher and Ostling, who examine works on science-fiction and children's literature for the evaluation of the Space Trilogy and the Narnia Chronicles, I include only directly-related articles and books on these novels in chapter two and three. The other major difference is the manner I have approached the references. While Christopher and Ostling have supplied the theses of the works highly condensed, I have summarized the works in some detail in the hope that the researcher will find the summations adequately helpful in the absence of the original version.

The body of this dissertation consists of three independent chapters. Chapter two deals with the Space Trilogy

1

C. S. Lewis: An Annotated Checklist of Writings about Him and His Works (Kent, Ohio: Kent State Univ. Press, N.D.).

criticism from 1938 to 1981; chapter three treats the criticism on the Narnia Chronicles from 1950 to 1981; and chapter four examines the criticism concerned with Till We Have Faces from 1956 to 1981. References in each chapter are ordered chronologically, so the reader can grasp the change in the direction of criticism through the years. The assessment of the critical trend of Lewis's fiction from 1938 to 1981 follows in chapter five, which also contains the evaluation of Lewis as a writer of fiction, according to the observation of the critics as well as my own. I should remark that the footnotes in chapters two, three, and four have been taken from the works I summarized.

For identification of each critical work within the text I have referred to that work by item number and date in chapters two, three, four, and five, a technique I adopted from Larry S. Champion.

2

Compiler, "King Lear": An Annotated Bibliography. 2 volumes. The Garland Shakespeare Bibliographies. General Ed., William Godshalk (New York, 1980).

CHAPTER II

THE SPACE TRILOGY

Out of the Silent Planet (1938), Perelandra (1943), and That Hideous Strength (1945) relate the adverse impact of the obsession with scientism upon the peacefulness and security of the society.

This chapter examines a variety of critical works on these three novels from 1945 to 1981 (since criticism on these books was unavailable in 1938) to show if these novels have been properly labelled science-fiction, to elaborate upon Lewis's myth-making technique, and to indicate Lewis's ability as a novelist.

1945

1. Hamm, Victor M. "Mr. Lewis in Perelandra." Thought, 20 (June 1945), 271-90.

Victor M. Hamm devotes five sections to his discussion of Perelandra. Presenting a brief synopsis of the story in section one, he turns to section two, where he describes and admires Lewis's imaginative power in creating a fanciful, celestial world like Perelandra, while borrowing from philosophies, legends, and myths of all time to enhance his imaginative pictures of that world. Hamm adds that the influence of writers, ancient and modern, on Lewis in creating his visionary world

remains undeniable, though in no way repelling or untasteful:

Thus the Time Machine of Wells, the Martians of the same writer's War of the Worlds, Jules Verne's earlier rocket-ship, the "She" of Rider Haggard's exotic romance, the speculations of Plato and the Neoplatonists, of the Kabbala and the Rosicrucians, the myths of Greece and of the Orient, even (so one writer claims) the Tarzan books, have contributed to Mr. Lewis' fable.¹ Shelley's myths, especially in Prometheus Unbound, the gods of Keats's Hyperion, Blake's heroic drawings and prophetic figures, the vivid symbols of Dante's vision, enter the creation as well, not as crude material, but as assimilated flesh and blood of the imagination (p. 279).

Hamm cites spectacular passages from Perelandra and shows how Lewis's borrowings enrich his descriptions of this world.

Section three of Hamm's study treats the theme of the Christian faith that runs through most of Lewis's writings. Through this theme, Lewis pictures the condition of man after the Fall and uses Perelandra as an example of the happy condition of that unfallen world and its survival of a disastrous temptation. "That is the apocalypse," according to Hamm.

The comparison of Lewis's Perelandra to Milton's Paradise Lost occupies section four. Unlike Milton's, Lewis's

¹

Charles A. Brady, "Introduction to Lewis," America, May 27, 1944, pp. 213-14; June 10, 1944, pp. 269-70.

paradise is not lost, but retained. Also, Lewis's paradise lacks Adam because Lewis never approves of Milton's treatment of unfallen sexuality (see Chapter XVII of A Preface to Paradise Lost). And, finally, Weston's temptations of the Green Lady are far richer and more elaborate than those of Satan in Genesis, according to Hamm.

In section five, Hamm expresses his uncertainty about the longevity of Perelandra, because Malacandra is on the verge of destruction. He is positive, however, that both books present Lewis's attack on scientism, as indicated in the highly satiric passages in which Weston speaks about his scientific aims. Hamm believes that Weston's attitudes toward science greatly differs from the sorns' for whom science serves as a means, and not as an end. Lewis thus seems to be saying that, states Hamm, a "fall-less" world (like Malacandra) greatly benefits from science when the "true hierarchy of values would be undisturbed" (p. 286). Hamm ends his discussion with a note concerning Lewis's "Christian sense" that regards the universe as good with God and His Angels. The earth is the only sufferer because it is out of communication with God and constantly laments this great loss.

Hamm's note on the "Old Solar" and Eldila, which appear at the end of his article, are very helpful guides in showing the roots of Lewis's creative words in the trilogy as well as the root of the word "Eldil," which contributes to Lewis's knowledge of angelology.

Although it is the earliest piece of criticism on the

trilogy, Hamm's study is not overshadowed by the later critical views. It is an eloquently written essay, containing scholarly information on various aspects of these novels. Students of Lewis would, particularly, appreciate his notes on the "Old Solar" and Eldila.

1946

2. Walsh, Chad. "C. S. Lewis, Apostle to the Skeptics." Atlantic Monthly, 178 (Sept. 1946), 115-19.

Chad Walsh shows, primarily, that Lewis's aim in his writings is mostly theological didacticism, which critics usually fail to perceive. Section five only mentions Ransom's adventures to Mars and his later trip to Perelandra to rescue Venus from the plight of the devil-incarnate Weston. Walsh uses this explanation as a prelude to his description of Lewis's universe: it is an "unpredictable" universe. Maleldil might return to the Earth to transform its inhabitants, or the Eldila might call them to fight the forces of evil on distant planets. Moreover, in Lewis's Universe it is difficult to distinguish between the natural and the supernatural. "Truth floats about in the air, so to speak, and various fragments of it are picked up in the form of fables and old wives' tales" (p. 119).

1948

3. Grennan, Margaret R. "The Lewis Trilogy: A Scholar's Holiday." Catholic World, 167 (1948), 337-44.

Margaret Grennan praises Lewis's trilogy for its being

at once personal and universal, and for falling within the Tao--the traditional values, the right reason--to which Lewis believes all good writings are subject. She also admires Lewis for the quality of vision embodied in his writings: that we can enter his mind and read his meaning.

The trilogy is a scholar's holiday, Grennan believes, for it embodies

Hints of affectionate reading in the byways of literary history--now an echo from the Middle Ages, now an obscure but charming reference to the seventeenth century, now a word for George MacDonald or a nod to a modern Utopian romance (p. 338).

Grennan also regards the trilogy as a philosopher's holiday: the Eve's conversation with Weston and Ransom in Perelandra often reflects the lessons of The Problem of Pain. However, though written in a holiday mood, they reflect Lewis's deepest convictions, she adds. Grennan sees the central conflict between the forces that respect individuality and human nature and want to develop it and those who want to destroy individuality, which will eventuate in the "abolition of man."

After this introduction, Grennan briefly mentions Lewis's "excellent story-telling technique" and then elaborates upon each book of the trilogy. Out of the Silent Planet, written in the tradition of imaginative voyage, unfolds that we are the ones under the yoke of the Bent One, she holds.

Perelandra, admired for being "sheer fantasy," reveals Lewis's knowledge of medieval and Renaissance astrological beliefs.

That Hideous Strength, which is in striking contrast with the first two books, starts on a realistic note. Grennan believes that this book is more clearly a novel with a thesis, and that permeating this book is the central theme in The Abolition of Man (reduction of man to matter by scientific conditioners). And though it is much different from the first two novels of the trilogy, That Hideous Strength retains Lewis's narrative power and reflects his novelistic skill because of his concentration on character and "his sensitive and perceptive treatment of ordinary human relationships."

Having pointed out the differences between the forces of Belbury and those of St. Anne's, Grennan concludes that Lewis writes in the tradition of George MacDonald's "mythopoeic art . . . a fashion that reaches the mind and heart in mysterious ways."

Grennan's points are helpful toward understanding the plots and the themes of the novels in Lewis's trilogy. Her admiration of Lewis's explicit references to the literary history of different eras and particularly to renowned men of literature like George MacDonald, however, is refuted by Patricia Meyer Spacks (item 6, 1956), who argues that Lewis's explicit references and moral lessons tend to lessen the mythical effects of his books. Also while Spacks regards

Lewis's trilogy a failure, Grennan sees Lewis at his best style in That Hideous Strength, a quality that Wayne Shumaker (item 4, 1955) has noticed in the three books of the trilogy.

Grennan's article, although not offering a challenging thesis, is a pleasant-reading effort on Lewis's trilogy.

1955

4. Shumaker, Wayne. "The Cosmic Trilogy of C. S. Lewis." Hudson Review, 8 (Spring 1955), 240-54.

Shumaker admires Lewis's technique of presenting theological matters in novelistic forms in the Space Trilogy without giving in to what most propaganda novelists succumb to: depending primarily upon demonstration rather than exposition, Lewis presents his theological ideas in detailed sensory association, all of which contribute to the overall mythical aspect of these novels.

The first instance Shumaker elaborates upon is the idea, the most basic part of Lewis's purpose in the trilogy, that the universe is permeated with Divine awareness and Divine purpose. Ransom, through his joyous, extra-terrestrial experiences in space, feels this permeation. "He learns that the organic life of Mars is observed by hundreds or thousands of almost-invisible eldila" and that the space surrounding the ship is more vital than the air within it. Moreover, for him the sense of unseen presences becomes irresistible. Ransom feels he is in somebody's presence even when he is alone.

Lewis's visual description of the house where Ransom is taken hostage is another instance of his powerful novelistic technique. Through sensory details, Lewis skillfully juxtaposes the old humanistic culture with the dominant scientific culture in order to remind us of the "intellectual rigor of the old humanistic system."

This technique appears in the three volumes: *Tinidril*, the Venusian Eve, is characterized as possessing child-like innocence accompanied with Right Reason. The perceptive reader seeks out these qualities in *Tinidril* without having been told explicitly about them.

The description of Wither, the head of the N.I.C.E. also illustrates Lewis's technique. Lewis calls him the symbolic name of "Wither" and characterizes him in terms that very much resemble the descriptions of Satan.

Thus Lewis "succeeds in making a body of reasoned theological doctrine perpetually available in quasi-realistic fiction." The imaginative reader, says Shumaker, perceives various meanings from Lewis's metaphorical language and thus comes to appreciate his showing rather than telling, the base of all good novels.

Shumaker's article is an elaboration of Margaret R. Grennan's remark (item 3, 1948). While she only mentions Lewis's novelistic skill in That Hideous Strength, Shumaker demonstrates, through sufficient details, Lewis's skillful application of sensory images in place of lengthy exposition. His discussion also shares some insights with William C.

Johnson's work (item 17, 1975); both observe the importance of the imaginative reading of Lewis's fiction.

1956

5. Deasy, Philip. "God, Space, and C. S. Lewis." Commonweal, 68 (July 25, 1956), 421-23.

In this brief article, Philip Deasy discusses of whether Lewis's attack on science is justified in an age of scientific exploration. Although he is aware that Lewis condemns the "godless scientification" practiced by the N.I.C.E., he believes that in the trilogy, space conquest has been regarded as an evil deed. Deasy firmly asserts that the trilogy is a fictional "gossip" and thus a fiction of ideas.

In Perelandra Lewis's affirmation of Weston's punishment regarding his violations of "God's quarantine regulations" demonstrates "his anti-modern-civilization bias," remarks Deasy.

Deasy concludes that Lewis's adverse treatment of science does not suit the Space Age we are now in. And what Lewis portrays in That Hideous Strength clearly shows his yearning for an ideal pastoral past.

As students of Lewis, we should realize that Lewis's major concern is "scientism" and not science. And although he is living in an age of scientific advances, Lewis is aware of those who have lost their respect for individuality and do whatever harm possible to individuals in order to achieve their own ends. He condemns the conditioners whose concerns

lead to the "abolition of man." He regards vivisection as the meanest approach to science, which leaves no room for humanity. Consequently, in his trilogy he portrays Weston as the epitome of the ruthless scientist who sacrifices individuals for "the good of humanity." He takes a young boy hostage for his experiments, feels no mercy for the hnau on Mars and kills one there, takes on the demonic form in tearing apart a number of frogs in Perelandra, and finally takes on the Satanic role of trying to seduce the Green Lady into coming to the fixed land. Also, the N.I.C.E. has all the inhumane purposes that "scientism" supports. Thus considering all the negative scientific deeds and intentions that Lewis describes in his trilogy, I do not believe Lewis is showing his "anti-modern bias." It seems to me that Lewis, by foreseeing what the abuse of science does, is warning us against the ill purposes of "scientism" that might ruin us at any moment.

1956

6. Spacks, Patricia Meyer. "The Myth-Maker's Dilemma: Three Novels by C. S. Lewis." Discourse, 2 (1956), 234-44.

Spacks believes that Lewis's trilogy is a complete failure. Explaining that since science-fiction (as used by "respectable" authors such as Huxley and Orwell) reflects the culture of its time and since its aim is opposition to science, Lewis's space novels fail because the science-fic-

tion form serves Lewis as a means of theological and social commentary. And though Lewis includes a mixture of Christian concepts and classical mythology in these novels, they do not attain mythic stature because of their genre. Another difficulty is that Lewis's didacticism removes the myth from its "vast, cloudy" significance.

Lewis faces another dilemma: his Space Trilogy, like most hack science-fiction stories, seems open "to charge of escapism," for it deals with issues completely outside human society. To avoid this problem Lewis deals with religion in order to concentrate on man's relation to God rather than on man's relation to man. But in doing so, he falls into another difficulty: religious novels tend to be escapist because religion is not the central problem of life in the twentieth century.

Spacks thus concludes that imaginative literature less limited than science-fiction is a far more appropriate form for Christian apologetics, and besides, by its removal from the atmosphere of the real world, the trilogy is likely to evoke the feeling in a reader that religious problems belong only to an artificial scheme of things.

Lewis's failure, Spacks adds, is thus "more than the failure of a single novelist--it is the failure of a form of writing."

I disagree with Spacks that the treatment of space does not suit the theological theme of Lewis's Space Trilogy. The magnificence and infinity of space add to the grandeur of

divinity, as space is often associated with heaven. Considering Lewis's use of the science-fiction genre, Lewis simply intended to make religious matters more appealing for those people who were hardly attracted by Christian apologetics. He attempted to present religion without referring to the usual Christian symbols, which at times become cliches. Consequently, any inconsistency about space in his trilogy should not be regarded as Lewis's deficiency as a science-fiction writer. He is merely using the genre as a means, as critics Charles Moorman (item 7, 1957) and Angele Botros Samaan (item 8, 1963) also point out.

The improper organization of Spacks's essay causes the reader difficulty in understanding her points.

1957

7. Moorman, Charles. "Space Ships and Grail: The Myth of C. S. Lewis." CE, 18 (1957), 401-05.

Moorman points out that C. S. Lewis's cause in his writings Mere Christianity, The Problem of Pain, and Miracles is "orthodoxy," by means of which he tries to divert mankind's attention from laboratories to churches. And in his Space Trilogy, his aim is basically the same. He creates, in the first book of the Trilogy, the silent planet myth as a metaphor embodying the basic Christian principles, without the need for referring to the usual Christian symbols. Perelandra thus serves Lewis as a metaphor for the presentation of the idea of the fall of man. But Lewis uses the

science-fiction machinery in the first two books of the trilogy as a device with the same theme in his Christian apologetics to "justify the ways of God to man by presenting the core of the Faith" (pp. 402-03). In That Hideous Strength, however, Lewis abandons the silent planet myth, for the cosmic myth does not suit an Earth story. Instead, he employs the Arthurian myth, in which these elements are distinguishable: "the perpetual battle between Logres and Britain; the reappearance of Ransom as the Fisher-King and the Pendragon; the remnant of Logres; and the figure of Merlin" (p. 403).

Lewis pictures the war between good and evil in terms of the battle between Logres (the Christian society of St. Anne's) and Britain (the non-Christian, chaotic society of Belbury). Mr. Fisher-King, the divine Ransom, is the "Fisher-King, of the Grail story, the guardian of Logres," says Moorman. Lewis is also able to identify Mr. Fisher-King with the ideal kingdom (the Pendragon) and with Deep Heaven (Ransom, the voyager). The introduction of Merlin into the novel is another element of the Arthurian myth, which Moorman thus explains:

What Lewis finds in Merlin is a figure, half-mythical and half-real (in terms of Lewis' imposed theory of history which claims that the story of Arthur is historical fact), whom he can use as an active force of good and whom he can ally naturally

with the Arthurian myth and artificially with the cosmic myth. Mr. Fisher-King quite obviously cannot be this active force, since his physical wound and his passive, semi-divine character would make any physical action on his part incongruous (p. 404).

Moorman believes that the Arthurian legend provides Lewis with a myth to carry his theme in That Hideous Strength as he did in his first two books. As he presents the separation of man and God in a fictional, vital form in Out of the Silent Planet, in Perelandra he portrays the nature of the Fall. In That Hideous Strength, on the other hand, Lewis's purpose shifts more toward morality than theology. The war between good and evil is shown in the inner struggle of the young couple Mark and Jane Studdock, which becomes meaningful only against the mythical backdrop of the story. Moorman believes that this struggle indicates a "Universal cosmic struggle."

Both critics Charles Moorman and Wayne Shumaker (item 4, 1955) commend Lewis's metaphorical manipulation of the Christian themes in the trilogy, although Moorman goes farther to identify Lewis's myths with some detail, a study informative for Lewis's beginners.

1963

8. Samaan, Angele Botros. "C. S. Lewis, The Utopist, and His Critics." CairoSE, (1963-66), pp. 137-66.

Samaan asserts that C. S. Lewis's trilogy has been writ-

ten in the genre of utopian fiction, which started in the early seventies of the nineteenth century with Lytton's The Coming Race (1871) and Butler's Erewhon (1872) and continues to the present in works like L. P. Hartley's Facial Justice (1959) and Aldous Huxley's Island (1962).

Samaan argues that as H. G. Wells wrote materialistic utopias, Lewis searched for salvation in the spiritual utopia, with which Lewis's trilogy shares the quest for something beyond the material world. With the Wellsian fantasies, however, they share the "interplanetary and scientific machinery."

For spiritual utopists, Samaan says, utopia is more than a quest--a symbolical journey, a longing for something beyond the material world. The goal in spiritual utopia is elusive and unattainable; it is either timeless or time exists there in different dimensions.

After this introductory note on the spiritual utopia, Samaan discusses each book of the trilogy in detail (considering the significant symbolisms and their impact on the meaning of each story) to show Ransom's spiritual development throughout the books.

Out of the Silent Planet is a typical spiritual utopia, decides Samaan, and is the most successful of the three. As this book advances, Ransom's adventures become spiritually much more outstanding till he progresses toward full beliefs. In this book, Lewis places the most emphasis on Ransom's thoughts, sensations, and reactions during his progress.

Ransom's story thus "symbolizes man's need for and readiness to accept, despite fear and hesitation, a more spiritual conception of life." So, in order to wipe out the evil created by the power of money and science, Ransom should first go through a change of heart. And this clearly happens in Out of the Silent Planet.

Samaan regards Perelandra as a utopia in so far as it presents an imaginary world in which evil is defeated and the "Golden Age is uninterrupted." Perelandra is an "unattainable utopia," she says, for it represents our world as "it might have been, never was nor ever will be." Structurally considered, however, in this book symbolism becomes too thin at times and the theological discussions too long, adds Samaan.

That Hideous Strength is "the least inspiring" of the three books, according to Samaan. Despite its ethical and structural failure, this novel receives attention in the parts that indicate the progress of the principal character towards a realization of the truth. The importance of this novel is in its showing the process of attaining a new way of life, not depicting the new life in action.

Samaan thus concludes that C. S. Lewis's trilogy is clearly in the line of the utopian novel. She believes that if the trilogy is read superficially, it is easily mistaken for pure science-fiction, but if read profoundly, it proves to be profound allegory. Consequently, Lewis is neither imitating Wells nor trying to emulate him. He uses the at-

the-time popular form of science-fiction for his own ends. The trilogy is thus written as "counter-propaganda to the scientification popular at his time."

Aside from her own analysis of the novels, Samaan reviews the works of several different critics that found Lewis's trilogy as a "thriller, a fairy tale or a crime story, but finding it faulty as a serious work." The only one who admired the trilogy for its serious message was Mrs. H. P. Eden:

It is Mr. Lewis' triumph to have shown, with shattering credibility, how the pitiful little souls of Jane and Mark Studdock became the apocalyptic battle¹field of Heaven and Hell.

Samaan is the first to realize that Lewis uses the science-fiction genre merely as a means, and also link Lewis with spiritual utopists. With its original thesis, this study is an informative work that sheds light upon various aspects of the trilogy. Its introduction familiarizes the student with the utopian novel in general and hence with the spiritual utopian novel practiced by Lewis in particular. Her review of the critical works on Lewis's trilogy towards the end of her essay, though limited, is also helpful.

1965

¹
"Technocracy Takes Charges," PUNCH, 109 (29 Aug. 1945), p. 19.

9. Phelan, John M. "Men and Morals in Space." America, 113 (9 Oct. 1965), 405-07.

John M. Phelan regrets that Lewis's trilogy has been labelled as science-fiction. Since Lewis is not concerned with scientific feats in the trilogy and does not therefore attempt to give accurate scientific information about space or traveling to space, his trilogy should be called a "venture into exo-ethics--a study of the meaning of human life beyond our planet or rather of all life of beings of spirit-matter, whether they be earthmen, Martians or Venusians" (p. 405). Thus the trilogy not only enriches our knowledge of ethics, but it gives us an understanding of the relationship of Christian revelation in the space age and in all ages. Lewis dramatizes this concept on an interplanetary scale in order to present theological matters in a non-religious context. He is primarily concerned to show that there is a real evil which men should fight and kill.

Next Phelan describes Lewis's universe in the trilogy--a hierarchical universe "based on a fusion of Christian angelology and theology with the more generalized insights of later Greek philosophy and mythology" (p. 405). Then he briefly describes Mars (Malacandra), Venus (Perelandra) and Earth (Thulcandra) to show that on the basis of such a universe Lewis portrays the struggle of good and evil. To point out this conflict in the trilogy, Phelan describes Weston's and Devine's motivation in Out of the Silent Planet, Weston against the Green Lady in Perelandra, and Ransom against the

forces of the N.I.C.E. in That Hideous Strength. Having thus indicated how the good defeats the evil in space or on earth, Phelan concludes that the triumph of good over evil illuminates Christian revelation on earth at its due time. Phelan believes that Lewis is teaching us a lesson, which is the basis of his exo-ethics in the trilogy:

There is a nature of which man is part. He and all of it, on earth and beyond, are created by God and that we must try to read and, having read, live up to. The basic meaning of right and wrong transcends all places and times. If man tries to ignore this, he ignores it at his peril (p. 407).

Phelan also adds that through this "mythical or fabled context," Lewis wants us to see the reality inherent in nature: that self-sacrifice and love for others are realities that every human being, Christian or non-Christian, should observe for the betterment of human conditions.

The association of the trilogy theme with "exo-ethics" is Phelan's original view, which fails to remain strong throughout. The unnecessary treatment of characterization, in my opinion, lessens the effect of his proposal.

10. Russell, Mariann Barbara. "The Idea of the City of God." Diss. Columbia University 1965.

Russell tells us that Charles Williams is the first to develop the particular idea of the city, which he derives from classical expositions of the Christian idea of the city. The idea of the city, though it has undergone various changes

through the ages, refers to a "chosen community, the world in which the community finds itself, and the relationship between the chosen community and the world." It is noticeable, however, that although Charles Williams, C. S. Lewis, and J. R. R. Tolkien give different meanings to their ideas of the city, they mainly do one thing: "endue a fictional image with an archetypal meaning related to Christian theology."

In Chapter VI of her dissertation, "The Other World of C. S. Lewis," Russell explains the manifestation of the idea of the City of God in Lewis's trilogy. But before getting into the main discussion, she mentions Lewis's indebtedness to two of his contemporaries: from Lindsay's Voyage to Arcturus Lewis learned to use other planets as a medium for his presentation of the only "Other World" we know of--that of spirit--and from Charles Williams he learned to fuse a conventional adventure story with elements from Christian theology. In addition, Lewis uses Williams's Arthurian myth as a source in his trilogy, particularly in That Hideous Strength, where Merlin appears as a character: "the central figure of the trilogy is identified as the Pendragon, Arthur's successor, and a company or household like the company of Williams's novels and poetry is identified with the forces of good" (p. 139). Williams's influence on the trilogy can be felt in one other way: Lewis relates the other world of outer space to the everyday world (e.g. in That Hideous Strength) as Williams does with his city patterns.

The idea of the city of God manifests itself in the tri-

logy in the form of the struggle between good and evil. Lewis pictures two opposing worlds in order to indicate one's divine quality and the other's anti-Christian, perverted purposes. Russell maintains that the company at St. Anne's is the archetype of Deep Heaven, the lost paradise, Logres, and the celestial commonwealth, while Belbury becomes the image of the earthly city: the anti-company, Britain, and Babel. At this point, Russell discusses in detail the points of correspondence between a heavenly paradise and the company at St. Anne's from the point of view of its domestic physical beauty and its humane motives, thus contrasting it with the forces of the N.I.C.E. who are all seeking power at the risk of destroying humanity (for a detailed treatment of this theme see pages 154-66 of the original).

Contrasting Lewis's trilogy with Olaf Stapledon's science-fiction in its exclusion of intelligent creatures, Russell goes on to elaborate on the hnau creatures of C. S. Lewis and his eldila. Furthermore, she analyzes the "light" imagery in terms of the bodily structure of the eldila and its significance in outer space as observed by Ransom and later in Ransom's presence as King-Fisher, thus deciding that "light" becomes an image of the divine life which invests the solar system. Besides, outer space becomes for Lewis more than heaven, a heavenly city, a "celestial commonwealth." But how are the worlds of Malacandra and Perelandra internally related to earth? Russell holds that Lewis pictures this connection through his use of myth: "Ransom sees in the

Malacandrian sorn tending his sheep in a cave the original of the Cyclops, and in Perelandrian island, the original of the garden of the Hesperides. In the Oyersu of Malacandra and Perelandra he sees the original of the mythology of the gods" (p. 149).

In the conclusion to this chapter, Russell discusses how Lewis develops his allegorical mode of writing into a far more imaginative mode in order to achieve what he praised in the writings of George MacDonald: the use of fantasy that blends allegory and mythopoei.

Russell's detailed, clear presentation enables the reader not only to appreciate Lewis's effort in his skillful juxtaposition of two opposing worlds, but to become aware of his stylistic endeavor that devotes fantasy to his descriptions of St. Anne's and reserves satire for his descriptions of the perverted scientists Weston and Devine in the first two books and the forces at Belbury in That Hideous Strength.

1966

11. Robson, W. W. "C. S. Lewis." Cambridge Quarterly, 1 (1966), 252-72.

This article is a general treatment of Lewis's writings which briefly examines That Hideous Strength. Robson finds this book unpleasant and unappealing for "its mixture of fairytale, and thriller, science-fiction and theology fable." He regards Lewis's science-fiction as old-fashioned, like that of Wells's, though inferior, because of its "admitted

derivativeness" and lack of imaginative force. Besides, he believes that Lewis can never equal Wells's myth-making quality in works such as The Door in the Wall or his allegorical power in stories like The Country of the Blind. He notices Lewis's resemblance to G. K. Chesterton, who was a model for Lewis's social outlook.

Robson, like Patricia Meyer Spacks (item 6, 1956) discredits That Hideous Strength for mingling science-fiction and theology. He make no reference to the other books of the trilogy.

1967

12. Norwood, W. D. Jr., "Unifying Themes in C. S. Lewis' Trilogy." Critique, 9, No. 2 (1967), 67-80.

Norwood examines the trilogy from two different angles: mythic theme level and archetypal theme level, in which the subthemes interlock the three books of the trilogy.

On the mythic theme level, Out of the Silent Planet concerns false myth or superstition, says Norwood, Perelandra genuine myth, and That Hideous Strength emergent myth.

False myth appears in Out of the Silent Planet, where Ransom finds space glowing with life: its brightness, its vegetation, its rational and supernatural creatures all create the belief in him that the dark, cold, dead space of Wellsian myth is superstitiously false.

In Perelandra, Ransom learns that unlike earth, there is no distinction in Perelandra among truth, myth, and fact.

Therefore, whatever happens in Perelandra would be mythology for earth-people. Besides being the land of genuine myth, Perelandra is a paradise in sky--a symbol of Christian heaven, a universal symbol representing myth itself. Perelandra is thus the antithesis of false myth in Out of the Silent Planet.

In That Hideous Strength solar myth is replaced by elements of the Arthurian legend, which stands there somewhere between history and myth. The book's atmosphere resembles that of a realistic novel and thus can be read as "satire on moral relativism in an era of scientific progress." Here Ransom is the central figure of archetypal Christian experience portrayed in the trilogy.

At the archetypal theme level, Out of the Silent Planet "portrays a confirmation in Christian experience," Perelandra manifests baptism, and That Hideous Strength pictures a new life. The subthemes in the first book are reason, faith, and death; in Perelandra they are hope and birth; and in That Hideous Strength they are, according to Norwood, mystery, love, and choice.

In Out of the Silent Planet reason is at work both in the universe and in Ransom's attitudes toward that universe. Lewis pictures space reasonably, contrary to the superstitious beliefs that regard space as dark and cold. Ransom is able to perceive rationally that space is the source of life and energy, from which all life springs. In addition, his faith helps him to discover that in reality the Martian creatures

even exalt ordinary men. Ransom's faith also allows him to see the supernatural eldils and communicate with them--what Weston and Devine fail to perceive. Death, the third sub-theme in Out of the Silent Planet, is symbolized by the planet Mars itself. Mars is a dying world and Ransom, after returning to Earth, is a wholly new man. He has died spiritually, but the death has brought him closer to real life.

Perelandra presents Ransom's archetypal baptism. He is a "tall, white, shivering, weary scarecrow of a man" in the casket, but when he returns from Venus he is "tanned and hard-muscled, apparently in better health than even before." Thus he has been baptized and this baptism symbolizes the "literal death and rebirth of Christ." He is the Christ as well as the Raphael of Perelandra. As in Out of the Silent Planet Ransom finds "his faith validated in the fact," in Perelandra he learns that paradise exists and that rebirth is real. This is called Lewis's romantic theology, holds Norwood.

As Out of the Silent Planet concerns death, Perelandra concerns birth--Ransom's rebirth in body and in mind. When prepared to fight Weston, Ransom notices that his body is stronger than ever and is glowing with life and energy. Ransom is thus renewed to a new life of senses as well as to intellect and soul.

Thematically, That Hideous Strength concerns mysticism portrayed by Merlin, the magician. This theme has not been developed further. As Norwood puts it, Lewis "has written in several places that he is not mystic and knows little of mys-

ticism. But he has written also that it seems effective for some people and that God very likely makes use of it" (p. 77).

Norwood concludes that as the first and second book concern death and birth, That Hideous Strength concerns choice. "As Mars dies and Venus is born, Earth must choose between life and death" (p. 77).

Norwood draws our attention to a variety of informative points here, which tend to get rather complicating at times. But his plain, clear style and his well-organized thoughts help to clarify the ambiguities. Norwood is the first to investigate the thematic unity of the three novels in Christian terms, an attempt that contributes to Lewis's recognition as a Christian apologist.

1971

13. Rothberg, Ellen. "The 'hnau' Creatures of C. S. Lewis." in Mythcon 1 Proceedings. Ed. Glen GoodKnight (Los Angeles: Mythopoeic Soc., 1971), pp. 49-53.

Rothberg surveys Lewis's space creatures and Narnia Creatures for their resemblance to human beings. Here I will investigate the author's views concerning only the space creatures of Lewis as the purpose of this chapter so requires (for Rothberg's discussion of Narnia creatures, see Chapter III of this study).

Rothberg observes that for their intellect, humor, and hierarchical society, C. S. Lewis's space creatures most resemble human beings. "Beasts must be ruled by hnau and hnau by eldila and eldila by Maleldil," as an old sorn explains to

Ransom in Out of the Silent Planet.¹

The eldila of Malacandra, as described by Lewis in Perelandra,² "do not eat, breathe, or suffer natural death." Rothberg remarks that one of the sorns explains to Ransom that Oyarsa is the greatest of eldila. He describes the eldila's bodies like a movement "as swift as light," in which³ "light takes the place of blood." Rothberg believes Lewis admits that his eldila are not so high up the scale as⁴ cherubim and seraphim. Stella Gibbons states that though the eldila are physically different from human beings, they are related to us spiritually as Oyarsa warns Ransom, "Do not think we are utterly unlike. We are both copies of Malel-dil."⁵ And Lewis declares that it is "spiritual, not biological kinship that counts."⁶

Rothberg notes that the sorns (or seroni), who first raise the childish fear of ogres and giants in Ransom, are the "intelligentsia of Malacandra." They can neither fish or swim nor make poetry, but are good only at finding out about the stars and understanding the darker utterances of Oyarsa

¹ (New York: Macmillan, 1969), p. 102.

² (New York: Macmillan, 1969), p. 9.

³ Out of the Silent Planet, pp. 93-94.

⁴ Letters to an American Lady, ed. Clyde S. Kilby (Grand Rapids, Mich.: Eerdmans, 1967), pp. 12-13.

⁵ Out of the Silent Planet, p. 120.

⁶ Letters to an American Lady, p. 91.

and telling what happened in Malacandra long ago. Augray (a sorn) is the first, for example, to speak to Ransom and discover that he is from Earth.

The hrossa of Malacandra, which seem to Ransom something between a seal and an otter, have rational language and are poetic. More importantly, they possess human and non-human qualities of extraordinary strength. One of them displays his superhuman quality in lifting a boat onto his head and walking with it. On the other hand, their society's man-like organization indicates their human resemblance. Their carefully planned activity in agriculture and their funeral procession for Hyoui and the two other hrossa are examples.

The pfifltriggi are the rational artisans with a highly developed civilization, Rothberg points out. Their possession of supernatural powers endows them with non-human traits. At Oyarsa's order, one of them touches the corpses of Hyoui and the other hrossa with a glass of crystal, causing the bodies to disappear.

Rothberg praises the Green Lady of Perelandra for being a hnau creature as well as a "now" creature--her unawareness of the past and the future and her total pleasure in the life of the present. Since this "nowness" of her experience excludes any abstractions such as death, peace, loneliness, and the like, she enjoys a life of sensuous delight. For this reason she tends to translate every abstraction in terms of reality, contrary to man, who tries to translate the reality into abstractions. Her use of "fruit" metaphor for "exper-

ience" is a relevant example in this respect.⁷

Rothberg's analysis of C. S. Lewis's hnau creatures--a detailed, informative essay, shares insights with Mariann B. Russell's study (item 10, 1965), pages 142-46. Both works provide a clear view of these creatures.

1972

14. Philmus, Robert M. "C. S. Lewis and the Fictions of 'Scientism.'" Extrapolation, 13 (May 1972), 92-101.

Philmus bases his discussion of "scientism" on Lewis's belief that magic and applied science aim to subdue reality to the wishes of men and therefore are capable of doing what is hateful and indecent. Moreover, Lewis contends that black magic and "scientism" both share a "Faustian impulse": they aim at destroying the limit that nature imposes on man's existence--that of death. Thus, those who indulge in them undergo the satanic destination of "Eternal Death," as Blake puts it. In Lewis's terms, both magic and science degrade man to "mere nature" in order to "fulfill a Faustian compulsion." The latter statement, Philmus thinks, is the principle that runs through the trilogy "exposing the 'scientism' postulates as fictions, reducing its objectives to obscurity, and adducing its diabolical consequences" (p. 94).

Philmus sees the "debunking of scientism" in Ransom's awakening to the true aspect of space--in contrast to the

7

Perelandra (New York: Macmillan, 1944), pp. 68-96.

Faustian cosmic alienation--and in Weston's lust for power in destroying for destruction's sake as later shown in his attempted seduction of the Perelandrian Eve. Weston wants to eliminate death and by so doing he takes on the form of Satan, "a Faustian Anti-Christ of annihilation" (p. 97).

Ransom's dream in Out of the Silent Planet (pp. 13-14) is indicative, according to Philmus, of Weston's rebellion against man's limitations, an effort that culminates in man's denial of the need to be "born and breed and die," as demonstrated in That Hideous Strength (p. 201).

This work and John Aquino's (item 16, 1975), which is an elaboration on Weston's idea of the Life Force, can be studied jointly for their explanation of Weston's philosophy and, therefore, their revelation of his character.

15. Hume, Kathryn. "C. S. Lewis' Trilogy: A Cosmic Romance." MFS, 20 (Winter 1974-1975), 505-17.

Hume notes how Out of the Silent Planet, Perelandra, and That Hideous Strength are each considered separate romances and how they can be also regarded as one unified romance.

For her discussion of the romance pattern, Hume depends on Joseph Campbell's hero monomyth in The Hero with a¹
Thousand Faces, Albert Cook's theories of the probable and²
nonprobable in The Dark Voyage and the Golden Mean, and Erich Neumann's analysis of psychological controversion in

¹
Bollingen Series 17, 2nd ed (Princeton: Princeton Univ. Press, 1957), pp. 186-206.

²
(New York: W. W. Norton, 1966).

3

The Origins and History of Consciousness. After a detailed examination of the romance structure, Hume decides that Out of the Silent Planet is a perfect romance of the conventional type, Perelandra is an extension of this form "on a higher psychological and cosmic level," and That Hideous Strength is a traditional romance although focusing on the life of the Studdocks for a change in the story pattern.

Out of the Silent Planet as a conventional romance shows the development of Ransom in overcoming his insecurity, doubts, and fears until his attainment of communion with God. He returns home spiritually mature and no longer afraid of death.

Hume does not regard Perelandra as a conventional romance in that its hero does not possess the "low personal level of stability" as he does in Out of the Silent Planet. But as in a traditional romance, Ransom has to fight with the monsters in order to attain spiritual elevation.

That Hideous Strength is a conventional romance, argues Hume, in which the protagonists are Jane and Mark. The romantic hero is still Ransom, but Lewis superimposes his struggle on Jane and Mark in order to avoid the repetition of effect. In addition, Ransom here is beyond ordinary mortal man whose name Fisher-King connects him with the Pendragon of Logres and the True West. Since Ransom is no longer "the do-

er," Merlin acts, and Ransom only gives advice. Thus Ransom ascends from a lower to a higher status "wherein he'll join King Arthur, Enoch, Elias, Moses, and Melchisedec" (p. 512).

In this portion of her discussion, Hume explains how the trilogy can be read as one whole romance. As in Out of the Silent Planet Ransom is on the personal level of harmony, at the end he represents an Everyman, all Christians. In Perelandra, his real battlefield, he is a savior. And finally, in That Hideous Strength Ransom passes from the active state to the contemplative state and can be identified with Joseph Campbell's "The Figure of Higher Cultural Masculinity." In addition Hume believes that another important element that makes the trilogy as one unified romance is Ransom's antagonists, who all have satanic attributes. In Out of the Silent Planet the hnakra that Ransom fights is a sea-serpent. (Satan is often depicted as a serpent). In Perelandra, Ransom defeats Weston, who is in reality the satanic power in the form of the scientist. Through further details, Hume indicates the similarities between the N.I.C.E. and the Unman: the active force in the N.I.C.E. is the Head and Weston talks of his possession by the devil to his head: "They've taken off my head and put someone else's on me (Perelandra, p. 129). Another distinction is that the Head speaks without the help of the machinery and the Unman, in the same manner, is killed yet rises and speaks.

Hume believes that the stories' climaxes also contribute to the unified effect of the trilogy as a romance. In

Out of the Silent Planet, Ransom makes his first approach to Oyarsa. In Perelandra he participates in the Great Dance, and in That Hideous Strength Malacandra carries on the war, where all the blessed enjoy the divine harmony. Lewis shows Ransom as a romance hero in his very last role of delivering-- putting to his people's use what he has gained through his adventures, an action which is the logic of romance form.

The last part of this paper evaluates each book of the trilogy, praising Out of The Silent Planet for its unrivaled symbolic landscape, Perelandra for its harmony of color, sensations, and emotions, and That Hideous Strength for picturing "the wheeling and dealing of petty political maneuver" (p. 516).

Hume's article is singled out here for its originality of subject matter.

1975

16. Aquino, John. "Shaw and C. S. Lewis' Space Trilogy." Shaw R., 18 (Jan. 1975), 28-32.

John Aquino acknowledges the influence of George Bernard Shaw's Back to Methuselah and its philosophies of the Life Force and Creative Evolution in some of the writings of C. S. Lewis. He cites two instances in The Screwtape Letters where Screwtape recommends to Wormwood Shaw's philosophy as a tool of the Devil,¹ and where Screwtape almost mentions

¹
(1943; rpt. New York: Macmillan, 1965), p. 39.

Shaw by the name of "Pshaw" (p. 115). But Aquino notes the clear refutation of Shaw's philosophy in the Space Trilogy. In Out of the Silent Planet, he observes that Weston almost rephrases Shaw's idea of the Life Force, "the force that ever² strives to attain greater power of contemplating itself." Aquino expounds Shaw's Life Force and its consequence the Creative Evolution in this manner:

Creative Evolution as Shaw originally developed it was a biological phenomenon, the 'impulse that produced evolution (that) is creative' (Shaw, "Preface to Back to Methuselah," Complete Plays With Prefaces, Vol. II, p. xviii). In Back to Methuselah, Creative Evolution results in an extended life-span to better produce an ultimate expression of the force of Life. All that is considered useless to the ultimate goal of Life is eliminated; Creative Evolution is a product of the will and consequently random and aimless. In Part V of Methuselah, the goal of Life is said to be the abandonment of physical limitations and the attainment of pure thought (pp. 29-30).

Aquino believes that in Out of the Silent Planet, in which Weston talks about mankind's inhabiting the universe where "the universe is habitable," Lewis has clearly used Shaw's

2

Man and Superman, Complete Plays with Prefaces, Vol. III (New York: Dodd, Mead & Co., 1963), p. 617.

Creative Evolution.³ A few lines later when Weston says "it is enough for me that there is a beyond," he is quoting the last line of Back to Methuselah: Lilith's "it is enough that there is a beyond."⁴ Moreover, the note of egotism, which made Shaw famous as an "egocentric self-appointed Messiah," characterizes Weston's manner of speech. However, we cannot directly say that Lewis portrays Shaw in the character of Weston. Weston is subject to so much ridicule (especially in his encounter with Oyarsa) that Lewis may have used him as "a painted caricature of Shaw or at least a Shaw spokesman, occasionally a lampoon of Shaw's philosophies" (p. 30).

The similarity between Perelandra and Shaw's Back to Methuselah, Part I, is also noticeable. As Perelandra is a "reworking of the story of Genesis," the latter treats the Garden of Eden. Furthermore, the idea of the Life Force is given a more serious treatment in Perelandra than in Out of the Silent Planet, according to Aquino. Weston declares that "Your Devil and Your God are both pictures of the same Force."⁵ Aquino finds a close link between Shaw and Weston here: "It was Shaw, after all, who broke the barriers of heaven and hell down to one temperament in Man and Superman" (p. 31). Weston, in another egotistic speech, once more

³

Out of the Silent Planet, p. 137.

⁴

Shaw, Back to Methuselah, Complete Plays with Prefaces, Vol. III, p. 262.

⁵

Perelandra, pp. 92-93.

resembles Shaw: "I am the universe. I, Weston, am your God and your Devil. I call that force into me completely" (Perelandra, p. 96).

Aquino believes that though there is no explicit reference to Shaw, Weston can be closely identified with Shaw in Perelandra. His possession by the devil can represent the "Wry association of Shaw and Devil in The Screwtape Letters" (p. 32). On the other hand, he thinks that there is little trace of Shaw in That Hideous Strength except for Devine's references to the "new type of man who will learn to reproduce without copulation" (That Hideous Strength, p. 42), which echoes the state of things in Part V of Methuselah.

In Aquino's view, the influence of Shaw on Lewis in the Space Trilogy is so great that without knowledge of it, much of the trilogy lacks reference. In addition, Shaw's and Lewis's similar method of combining fantasy and science to develop religion is another point that makes this link more obvious--with the difference that Lewis's beliefs are Christian. Nonetheless, both "Shaw and Lewis are celebrators of Life," but with a difference:

The difference between them in this celebration is one of emphasis. Shaw's Life Force organizes and perfects; Lewis' Life is something one should experience and cherish, as Ransom discovers in the garden of Perelandra (p. 32).

Aquino's essay is an interesting, scholarly work marked by originality. Its focus on Weston reveals information

about his characterization. The recognition of Shaw-Weston link brings to light the impact of George Bernard Shaw's philosophy on Lewis.

1975

17. Johnson, William C., Jr. "Lewis, Barfield, and Imagination ." in Man's "Natural Powers": Essays for and about C. S. Lewis. Ed. Raymond P. Tripp, Jr., England, Church Stretton: Onny Press, 1975, pp. 35-42.

Johnson elaborates on several "Barfieldian perspectives in Lewis's imaginative work in order to provide a foundation for comprehending and experiencing imagination."

He holds that both Barfield and Lewis are concerned with the problem of scientism, "or, in psychological terms, the domination of the rational principle in mental life." To be saved from the plight of such egotism, both Barfield and Lewis suggest that in reading imaginative work participation in the feelings, attitudes, and total experience of other men is the essential step.

To elucidate the role of "Barfieldian theory in Lewisonian practice," Johnson concentrates on the Space Trilogy. He notes that in the three books Lewis clearly shows that true perception is impossible unless imagination is at work. And Ransom learns that imagination is essential for a complete view of culture, knowledge, and belief. What in Out of the Silent Planet Ransom perceived as the dark, blank, cold space, later through his imaginative eyes he came to name the heavens. Furthermore, Ransom learns to adapt to this new

world when he "abandons his skeptical empiricism and naive self-reliance" in order to experience Malacandrian beauty through his own self-consciousness. In other words, he "allows myth to become a vital fact of consciousness" (p. 37).

In Perelandra Ransom ponders the relationship between myth and fact. On destroying Weston, the Satanic incarnation, he thinks of the possible link between his name and his present responsibility of rescuing the Tellurian world from the forces of scientism. Because of his failure of imagination he denies such a connection at first. But once he transcends his terrestrial way of thinking, he clearly sees the interrelationship between the Divine Will and human act. This latter concept, Johnson believes, seems to be a "fictional version of Barfield's idea of the recapitulation of earlier phase of consciousness" (p. 38).

The idea of time appears in Perelandra. Tor suggests that transcending sequential time through imagination leads us to truth. Johnson believes that this idea echoes Barfield's view of "history" and perforce of Christianity. If myth perhaps became history in Christ, it must again "become myth, through willed imagination of the incarnate word" (p. 39).

That Hideous Strength presents the conflict between the forces of scientism, the N.I.C.E., and the adherents of myth and imagination--Ransom and his followers. The central figure in this novel is Merlin, "whose resurrection from the

dark, pre-scientific, pre-Christian past becomes a symbolic 'image' of the possibility of modern man's reviving a working relationship between matter and spirit, what Lewis calls, using Barfield's term, 'ancient unity'" (p. 40).

Thus, Lewis's creation of a world of fantasy, a world which relates directly to our own, places Lewis in the tradition of positive romanticism, Johnson concludes. "The trilogy challenges readers to overcome literalism; and it does so by offering vehicles of imagination" (p. 41).

Johnson and Don Longabill (item 26, 1975 of Chapter IV) realize the importance of the role of the imagination in reading Lewis's fiction. Johnson's identification of Lewis as a positive romanticist is a valuable observation that emphasizes Lewis's position as an artist.

1977

18. Walsh, Chad. "The Reeducation of the Fearful Pilgrim." in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 64-72.

In the introductory part of his essay, Walsh discusses Lewis's faithfulness to the tradition of science fiction. Unlike Patricia Meyer Spacks (item 6, 1956), who regards Lewis's trilogy as the "failure of a form of writing," Walsh believes that like any good writer of science-fiction, Lewis uses the available knowledge of his time about space. For instance, to illustrate the low gravity of Mars, he makes the vegetation and the inhabitants of Mars all elongated.

Next Walsh points out the theme in the trilogy, which he believes is the struggle between divine and demonic powers. But what he proposes to examine is the subtheme in Out of the Silent Planet: the gradual reeducation of Ransom due to his learning from the various hnau he encounters on Malacandra.

The primary change concerns Ransom's fearfulness, says Walsh. He needs to attain the awareness that the cosmos belongs to God and that there is nothing fearful about space. Being born like a fetus to life on Malacandra, Ransom unconsciously goes through the process of learning. However, Walsh denies that Ransom's reeducation begins the moment he steps on Malacandra and believes that Ransom has prenatal awareness as he comes to a new vision of space in the spaceship. Finally Ransom succeeds in alleviating his fears because he puts all his trust in God and bravely encounters the strange creatures.

Ransom's more important part of reeducation occurs when he makes friends with hrossa despite their linguistic and biological barriers. He learns that the hrossa are in no way apprehensive of death, which happens when they are 160 years old. More interestingly, each hross knows that his death is the beginning of spiritual life with Maleldil.

Ransom receives another piece of information: that the hnau--rational beings--actually live by reason and their mating impulses only serve the purposes of multiplication.

Ransom also learns about the theocratic order of Malacandra: "The Will of Maleldil, mediated down the chain of

command from Oyarsa to eldila to hnau, is not subject to human quibbling," Walsh adds.

The most dramatic reeducation, his entering a new spiritual state, takes place when Ransom strikes the mortal blow and is acclaimed as hnakrapunt (hnakra-slayer). Thus, having achieved freedom and spontaneity, he ventures to Meldilorn only to learn that the sorns are not "spooky but 'august.'"

Walsh calls the trilogy a three-act drama, " a vast myth, not three completely self-contained novels" (p. 71). He argues that Ransom's reeducation continues through the third book, where he plays the role of a "little Christ" and acts for the salvation of his new planet.

In this clearly presented essay, Walsh's proposal is the antithesis of Patricia Meyer Spack's (item 16, 1956). While she regards the world that Ransom inhabits "something of a literary joke," Walsh considers it science-fiction, a world mapped out by Lewis's "worthy predecessors." Spacks denies that Ransom is a Christian saint and calls him another "larger-than-life hero," whereas Walsh associates him with Christ.

19. Purtill, Richard L. "That Hideous Strength: A Double Story." in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 91-102.

Purtill states that That Hideous Strength is based upon St. Augustine's idea of two cities: a city of God built upon love of God and fellowship, and a city of man built upon self-

love. The former is exemplified by Ransom's household at St. Anne's and the latter by the N.I.C.E. at Belbury. Purtill asserts that the contrasting patterns of scenes and characters as well as that of the two communities St. Anne's and Belbury reveal the ideas of this story.

Purtill identifies Jane and Mark Studdock's behavioral pattern as an example. He holds that both these people have lost their true identity. Jane's commitment to marriage is marred by her unenthusiastic approach toward her scholarship, and Mark's true commitment to academic life is ruined by his desire to become an "insider" in the Belbury group. Through this juxtaposition Lewis reveals Jane's and Mark's expectations and ambitions as each pursues his or her aims, and also shows what they learn throughout their adventures. Greatly contributing to this maturation process are the people they meet, and their attitude toward Mark and Jane in particular and toward life in general. Purtill believes that a study of these encounters provides us with helpful clues in understanding the two opposing communities of St. Anne's and Belbury in That Hideous Strength.

Purtill contrasts Dr. Dimble of St. Anne's with Lord Feverstone of Belbury. Dr. Dimble, whom Jane first meets, is a loving individual and a "conscientious teacher." In contrast, Lord Feverstone, whom Mark first encounters, has no concern for individuals and is a power-seeker.

Even the gardens at Belbury and at St. Anne's reveal the attitudes of the two groups. Belbury's garden resembles a

cemetery; St. Anne's garden reflects man's love of nature and is very pleasant to observe. Purtill thinks that Lewis pictures the "anti-life attitude" of Belbury and the "pro-life attitude" of St. Anne's in these two gardens.

The full description of Filostrato as the "natural tool for the demonic forces who rule Belbury" is also a clue. He is contrasted with McPhee, who although skeptical toward the Eldils and Ransom's adventures on Mars, is concerned about Ransom's goodness and is thus counted as an ally of St. Anne's.

Wither, the Deputy Director of the N.I.C.E., and Ransom, the head of household at St. Anne's, also display wholly different attitudes. The atmosphere of these two people's rooms, their speaking habits, and their appearance give clues to their real personalities. "Wither uses speech to confuse, to bewilder, to mislead. Ransom is a poet and linguist, a lover and respectful user of language," says Purtill (p. 100). Purtill adds that in *Wither*, Lewis portrays man's separation from God, which implies his separation from everything good.

After describing these contrasting patterns in the story, Purtill investigates the several levels of the book's meanings. On one level he considers the book as a romance--the adventures of two lovers and their separation and quest. At another level the story is about the adventures of any man and his choice of good and evil. And finally, on an intermediate level, the story is a parable that shows the outcome of two people's unstable relationship. What Purtill depre-

ciates, however, is That Hideous Strength labelled as propaganda, though it can be called a sermon--a sermon "preached against certain dangers of our times":

If we do not take warning from Lewis' tale, it may long be truth and not fiction that 'the shadow of one dark wing is over all Tellus The Hideous Strength holds all this Earth in its fist to squeeze as it wishes' (p. 102).

Although Purtill's article is a helpful study of the story of That Hideous Strength, it is intimately related to Mariann B. Russell's discussion (item 10, 1965), except for its conclusion that brings up several different points. Surprisingly, however, Purtill makes no mention of Russell's study.

1977

20. Hannay, Margaret P. "A Preface to Perelandra." in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 73-90.

Margaret P. Hannay points out what Lewis regards as mistakes in Milton's "portrayal of the Edenic myth" and shows how Lewis corrects Milton's blunders in his own version of the Edenic myth--Perelandra--and how he tries to emulate Milton, where he approves of Paradise Lost. Hannay divides her study into accounts of Satan, God, and mankind.

Lewis, who has criticized the Miltonic Satan for being portrayed as a hero, grandly magnificent, energetic and will-

ful, pictures his Weston imbecile, cruel, and obscene. Unlike Milton who uses the pronoun "he" in his reference to Satan, Lewis refers, she remarks, to the Un-man as "it" to indicate that Weston, having been overtaken by pure evil, has lost his humanity. Noticeably both Milton and Lewis think of evil as perverted good, and Lewis sets forth this idea in his description of the Unman (Perelandra, pp. 128-29), where Weston uses his reason as a weapon for seduction and has no use for it outside that context.

Lewis's next criticism of Paradise Lost concerns Milton's depiction of God the Father. Lewis sees this flaw as Milton's theological deficiency rather than his poetic shortcoming. He believes that Milton could have made his God "sufficiently awful, mysterious, and vague" to escape criticism.¹ Against this critical background Lewis excludes the presence of God in his Perelandra. As Hannay puts it,

He presents God to us by concentrating all the glory which he is capable of describing upon some lower creation, such as the Oyarsa of Glund, and then suddenly shooting us back in perspective to see how far God is above all that we can visualize (p. 78).

Though Milton is "the incomparable artist," Lewis's portrayal of God has been more aptly drawn because it has been "in-

¹
A Preface to Paradise Lost (New York: Oxford Univ. Press, 1979), p. 130.

finitely" described, states Hannay.

Lewis's angels in Perelandra also differ from Milton's. Lewis pictures them as "light" while Milton presents them in diverse shapes or dimension. In addition, Lewis does not include his angels in heavenly warfare as Milton does.

The story of mankind--the original innocence, temptation, and fall--has undergone drastic changes in Lewis's Perelandra, according to Hannay. First is Lewis's separation of the King and Queen in order to avoid the presentations of unfallen sexuality as Milton pictures it in Paradise Lost (see Chapter XVII of Lewis's A Preface to Paradise Lost). Next is Lewis's portrayal of Adam and Eve. Unlike Milton's, his Adam and Eve are not equally majestic. Although Lewis agrees with Milton that Eve is inferior to Adam, her humbleness is apparent only in Adam's presence. Lewis, thus, demonstrates the superiority of the King, "attempting to do for his Adam what he did for his God," giving him all the admirable qualities, which make Eve look extremely ignorant. Hannay thinks that Lewis's method fails (pp. 82-83).

The differences in the temptation scenes in Paradise Lost and Perelandra have also been acknowledged. Hannay admits that Victor M. Hamm's comment concerning the richness of Weston's temptation of the Green Lady is "too much to the advantage of Lewis" (p. 84). She also thinks that Milton's Eve is more logically drawn because she is less credulous than the Green Lady and at least inquires concerning Satan's power of speech. More, Lewis does not rely upon sensual

temptation. Whereas the object of temptation is a fruit in Paradise Lost, it is the cold, uncomfortable Forbidden Land in Perelandra. Besides the differences, major likenesses in the temptation scenes are also worth noting. Lewis and Milton both emphasize the role of free will in the fall, says Hannay. Both "precede the actual temptation with an appeal to the imagination" (p. 85). Likewise, "Weston initiated the actual temptation by questioning Maleldil's command as Satan had questioned God's" (p. 87). Both Satan and Weston appeal to Eve's and the Green Lady's sense of independence and say that God desires to see them wiser. In addition, both tempters appeal to the women's vanity (compare Eve's looking at her face in a pool and the Green Lady's looking at a mirror in trying on a robe).

The crucial difference between the two accounts of paradise is that Lewis's paradise is retained whereas Milton's is lost. In fact, Eve lost it by disobedience, but the Lady gained it by obedience. According to Hannay, Tor and Tinidril (the King and the Lady) will ascend to a higher level of being, while Adam and Eve by disobedience descend to a lower. Therefore, Lewis, by creating his Perelandra--the modern version of Paradise Lost--chooses to give us a "glimpse of the glory of a sinless world," Hannay maintains (p. 90).

Hannay's scholarly work should be credited with originality of subject matter. Through her lucid style and organized thoughts she brings to readers' attention a comparison worth contemplation. Since Lewis's observations on

Paradise Lost cannot be ignored by students of literature, it is essential to discover how he treats the accounts of Satan, God, and mankind in his prose epic Perelandra. Hannay and Victor M. Hamm (item 1, 1945) have made valuable contributions to this study. The consideration of Perelandra as epic is found in Bettie Jo Knight's doctoral dissertation "Paradise Retained: Perelandra as Epic" (Oklahoma State Univ. 1983).

1978

21. Carter, Margaret L. "A Note on Moral Concepts in Lewis's Fiction." Mythlore, 5 (May 1978), 35.

The "unfavorable comment" of some critics concerning Lewis's portrayals of good and evil has made Margaret L. Carter write this one-page article in defense of C. S. Lewis's philosophy of good and evil.

Walter Hooper, in the introduction to Christian Reflections (p. viii), quotes Graham Hough who regards Screwtape aiming at "small targets" and thus lacking in historical imagination. In the same way, Brian Aldiss considers Weston's evil qualities in Perelandra as nasty and horrible rather than evil. And when portrayed as demon-possessed, Weston's actions resemble those of a "naughty boy." Since these critics like to see in Lewis's novels the grandeur of romantic evil, C. S. Lewis fails to please them, says Carter. But the study of all Lewis's writings (rather than his fiction alone) shows that Lewis, as a Christian, does not regard goodness or

badness in terms of their being merely grand or magnificent. He thinks that the effect of an insignificant good or bad deed on an individual is the real issue. Citations from his non-fiction works provide evidence. For instance, he thus undervalues the grandeur of Satan:

From hero to general, from general to politician, from politician to secret service agent, and thence to a thing that peers in at bedroom or bathroom windows, and thence to a toad, and finally to a snake--such is the progress of Satan (A Preface to Paradise Lost, p. 99).

In Mere Christianity, Lewis says that the influence of sin on the sinner is more important than the significance of the action itself.

One may be so placed that his anger sheds the blood of thousands, and another so placed that however angry he gets he will only be laughed at. But the little mark on the soul may be much the same in both. . . . The bigness or smallness of the thing, seen from the outside, is not what really matters (p. 87).

In another passage from Mere Christianity, Lewis equally values two seemingly incomparable good deeds:

When a neurotic who has a pathological horror of cats forces himself to pick up a cat for some good reason, it is quite possible that in God's eyes he has shown more courage than a healthy man may have shown in winning the V.C. (p. 85).

Carter concludes that Lewis's attitude toward evil is a "consequence of [his] reverence for the sacramental value of the individual soul." It is thus his "conscious philosophical choice" to portray in his fiction the belief that what really matters is the act, either good or bad, and not its being spectacular.

In her brief article Carter provides persuading evidence to demonstrate her point. She lights on a subject that has required an explanation.

1979

22. Nardo, A. K. "Decorum in the Fields of Arbol: Interplanetary Genres in C. S. Lewis's Space Trilogy." Extrapolation, 20 (Spring 1979), 18-28.

A. K. Nardo maintains that in his Space Trilogy Lewis applies decorum--the Renaissance literary theory of harmony among action, characters, and style--to characterize Mars, Venus, and Earth.

Nardo calls Malacandra an epic world, defined by the heroic nature of the hrossa society, which reserves for its heroic action the killing of hnakra--the alligator-like animal. The pursuit of perfection in wisdom by the sorns and art by the pfifltriggi marks other aspects of epic. Thus death, struggle, and enlightenment define the epic nature of the Malacandrian world.

Associating Perelandra with Milton's Eden, Marvell's "Garden" and Marlowe's "Valleys, groves, hills, and fields to which the Passionate Shepherd beckons his love," Nardo terms

Perelandra a pastoral garden where life is devoid of any struggle. And as the heroic struggle defines the epic nature of Malacandra, "the acceptance of the given joy" defines life in Venus.

As the reader willingly participates in the heroic life of Malacandra and the Edenic happiness of Perelandra, he develops a distaste for the experience of Thulcandra, the fallen world. Thus Lewis, in his description of earth, uses a genre that requires the reader's emotional distance--not that of epic and lyric, but that of satire and farce. Since satire aims at exposing the folly and vice, Lewis is successful at portraying Devine's and Weston's foolery through their farcical speech in Oyarsa's presence. Having thus prepared the reader for his satiric depiction of the ludicrous Devil, Lewis uses the genre of the Gothic novel for his description of Earth, where he can picture the terror that accompanies the works of the Devil. In That Hideous Strength St. Anne's, a stance from which the reader views the folly and vice of the Belbury group, is defined in its own appropriate genre of medieval romance. As medieval romance portrays a quest for the ideal in a real world, St. Anne's quest is to keep Christianity alive in a fallen world. Nardo believes that medieval romance is "indeed the appropriate genre to mediate between immersion in the sinful world, which produces terror, and distance from it, which produces laughter" (p. 125).

Moreover, Nardo explains how in light of the "appropriate genre to the cosmic harmony" these genres are both

partial and central (details on page 126 of the original). Regarding "the chant of the hrossa at Hyoui's funeral, the song of rejoicing which all Perelandra sings and the dancing of the elephants on the lawn at St. Anne's," Nardo states that the genre of Divine Comedy suits the trilogy best. As Dante "rises beyond the horror and farce of the eternal depths" to see the goodness of God, so the reader is able to see, at the end of the trilogy, all the sorrows transcended according to God's Will and witness fertility brought to a wasteland of horror and death.

The genres Nardo designates for the trilogy do suit these novels, except for the epic characteristics of Malacandra--death, struggle, and enlightenment--which are too far-fetched to be credible. Nevertheless, Nardo's delineation of decorum in the trilogy with specific references to scenes and characters for clarification is an original effort worth studying.

Conclusion

This survey indicates that the Space Trilogy is not science-fiction for its lack of concern with scientific feats. These three books are spiritual utopian novels, which portray a quest for values beyond our earthly existence.

Lewis's application of myth in these novels is also the concern of this survey. Critics have discussed the relation of Perelandra to the Edenic myth and have also elaborated on Lewis's use of the Arthurian myth in That Hideous Strength.

The recognition of Lewis's novelistic style in these novels is the final major trend of this criticism. While Lewis has been praised for his creation of alien races in Out of the Silent Planet and for his highly sensuous imagery and descriptions in Perelandra, he has been condemned for his stylistic degeneration in That Hideous Strength. Generally, the Space Trilogy has not been regarded as favourably as the Narnia Chronicles and Till We Have Faces.

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CHAPTER III

THE NARNIA CHRONICLES

The Lion, the Witch, and the Wardrobe (1950), The Voyage of the "Dawn-Treader" (1952), The Horse and His Boy (1954), Prince Caspian (1951), The Silver Chair (1953), The Magician's Nephew (1955), and The Last Battle (1956) are Lewis's Narnia Chronicles. Written in the fairy tale genre, they relate the story of Narnia from its beginning to end.

This chapter examines a number of articles and books, which indicate the influence of Spenser's The Faerie Queene on these tales, point out one medieval element in them, discuss the plan for a flawless map of Narnia, elaborate on Lewis's theology as expressed for children, and briefly mention the fairy tale elements in these tales.

1956

1. Brady, Charles A. "Finding God in Narnia." America, 96 (27 Oct. 1956), 103-05.

Charles A. Brady praises the Chronicles of Narnia for their contribution to children's literature. Referring to them as the "nursery Faerie Queene" and a "child's Nibelungenlied and Divina Commedia," he admires these tales for lucidly portraying the noble themes of "heroism, truth,

beauty, duty, the great mystery of our animal kindred, [and] the greater mysteries of time and eternity" (p. 105). The themes of death and life after death, illustrated in The Last Battle, also benefit youngsters, holds Brady, for giving them hope for the everlasting life. Like Walter Hooper (item 12, 1977) Brady believes that the child does not need to respond to the theological element in the book, for he will equally be thrilled by the heroic mood and the sense of the numinous that these books evoke.

Much to the surprise of the later critics Charles A. Huttar and Walter Hooper who strongly believe that the Narnian tales are not allegories, Brady firmly observes that, if not like the eighteenth-century allegories abhorred by Dr. Johnson, the Narnian tales are allegories, of which the most obvious is The Last Battle. Recognizing them as the seventeenth-century allegories like John Bunyan's and Milton's, Brady observes that the Narnian allegory "encompasses Creation, Sin, Time, Eternity, Death, Incarnation and Resurrection" (p. 104).

Based upon Lewis's view of the Narnian history, which is in every way incompatible with that of the Earth's, both Walter Hooper (item 3, 1968, interviewed by Eliane Aymard) and Charles A. Huttar (item 13, 1977) have concluded that the Narnian Chronicles are not allegories. This is possibly the point about which modern critics disagree most with Brady. The other ideas brought up in this essay are, for those well read about Lewis, by now either outdated or commonplace.

1968

2. Aymard, Eliane. "On C. S. Lewis and the Narnian Chronicles." Caliban, 5, No. i (1968), 129-45.

This paper reflects Eliane Aymard's interview with Walter Hooper in Oxford during the Christmas holidays of 1968.

Hooper first indicates how it is against Lewis's wish to teach his fairy tales as "systematic theology," ignoring the significance of their genre. However, he adds, the Narnian tales cannot exist without Aslan's presence since the supernatural element is a vital part of of the fairy tale.

When asked if Lewis wrote Christian books with a moral, Hooper responds that Lewis never started writing a book with a fixed moral in his head. He had before him his mental pictures upon which he constructed his stories. The faun walking with an umbrella in a snowy woods is the picture that later becomes the basis for his Chronicles. "The moral man and the artist worked together on material that was best suited, Lewis felt, to the form of the fairy-tale" (p. 131).

"Lewis said that the fairy-tale was the best form for what he had to say, so he had something to say" states Aymard. Hooper answers that Lewis regarded the fairy-tale as the most suitable form of expression for what he had to say because "the moral element seemed to be inherent in the fairy tales once they got going" (p. 131).

Aymard then questions the verity of Wayne Shumaker's statement that Lewis always had a fixed purpose and then

constructed a story on its basis. Hooper disapproves of Shumaker's point reminding us of Lewis's article in The New York Times entitled "Sometimes Fairy-Stories May Say Best What's To Be Said" in which he asserts that the moral element always comes after the stories have been settled down in his mind. Lewis's source of inspiration was his mental pictures which failed him when he was writing After Ten Years--the reason he could not finish this book.

Will some children recognize Aslan as Christ? asks Aymard. It would depend on the kind of education the children are exposed to, answers Hooper, and adds that we must remember that the Narnian tales should never be taught children from a theological standpoint. We should allow the fairy-tales to "work on their own." Even if adults cannot identify Aslan with Christ in these tales, they would still benefit from the edification these books offer.

Next Hooper is asked if The Last Battle is a new creation. He answers that it relates the story of the end of the old Narnia and the beginning of the real Narnia--the country of Aslan--of which the Narnia in all the other six tales is only a copy. At this point, Hooper indicates how, despite the fact that they might be interpreted as allegories, the Narnia tales are not allegories. He maintains this point relying upon Lewis's definition of allegory in The Allegory of Love, the use of something true and palpable for something true but impalpable:

One can, I think, most truthfully say that Aslan is

to Narnia what Christ is to this world. The Second Person of the Trinity appeared in Narnia in the form of a lion. In Lewis's essay "Shall We Lose God in Outer Space?" he says that if the Divine Son appeared on another planet he would have chosen a mode suited to that planet. The chances are that no other planet would be exactly like this one; there would not likely be, on another planet, a place like Bethlehem (p. 134).

It is thus made clear that the story of Narnia from this point of view has no relation to that of the Earth's.

"Did Lewis want to show aspects of Christianity, far from stereotyped things" is Aymard's next question to which Hooper thus replies: What Lewis proposes to do in the Narnian Chronicles is to "make the faith understandable." He wants to show us the Christian truths from a new perspective. He also uses his fairy tales as "pointers," not the main point itself, so after reading them we can look beyond and contemplate the truth they have directed us toward. Here Hooper adds that the Narnian tales at times even surpass the Gospels. In The Magician's Nephew, for instance, the Lion's tearful eyes for Digory's mother's serious illness depicts God's compassion far better than the Gospels.

Aymard inquires Hooper if Lewis wants us to have a longing for God as the children do in Narnia. Lewis believes that man's longing for Heaven, Hooper replies, is a part of his "make-up." It is a desire that is satisfied after death.

From this point on, Aymard's dialogue with Hooper centers upon Lewis himself. Hooper mentions Lewis's depreciation of practical values such as money and politics--the theme of his boyhood Boxen stories--but his increasing interest in fairy tales even in his adulthood. Then Aymard raises the question of what sort of life Lewis enjoyed. "A simple one" is Hooper's answer. "He was very easy to satisfy. He seemed to require so little. Perhaps this was because his imaginative life was so active and gave him so much satisfaction" (p. 137). Hooper adds that what amazed him about Lewis was his attitude toward the natural and the supernatural. He sometimes sympathized with the stories of the Scriptures as if they were the events of every-day life.

Lewis enjoyed talking about other writers' books, not his own, Hooper continues. And he probably most hated "source-hunting": "the attempt to find where a writer got a certain idea or picture" (p. 138). Lewis believed that such an effort ruined the enjoyment of literature.

Since the major characters in Narnian Chronicles are children, Aymard questions Lewis's familiarity with their psychology. Lewis was not fond of children and their company, says Hooper, and did not particularly plan these stories for them. He wrote what he himself liked to read.

Aymard's next question concerns Lewis's view of modern times, which Lewis never appreciated more than the past. Hooper tells us that Lewis even "rode with his back to the engine" to refuse facing new things.

Lewis's love of writing is discussed next. His productivity of writing a three volume novel at the age of thirteen indicates his immense pleasure in writing. Among his own books he liked Perelandra and Till We Have Faces best and thought the former "worth twenty Screwtapes."

The final observation on Lewis regards his theological views which, according to Hooper, are very orthodox. Though at times "extra-biblical," they are never "anti-biblical." But the most notable premise in all of his Christian writings is his view that "men are immortal, destined to inherit either Heaven or Hell," which the ending of The Last Battle clarifies. When Eustace and Jill go to the real Narnia through the stable door, they find every king and queen of Narnia there except Queen Susan, who fails to continue as a friend of Narnia.

Regarding G. K. Chesterton's influence on Lewis, Hooper notes that Lewis particularly liked his theological works and often mentioned them in his books. The last observation on Lewis concerns Lewis's intentions of creating an atmosphere in his stories. He believes that Lewis is successful in this because the atmosphere in his own stories are very real. he refers to Lewis as a "born systematizer" in that even his childhood stories of Boxen have been constructed upon maps, very much like those of Narnia.

Walter Hooper, the close friend and secretary of Lewis, here offers helpful insights regarding Lewis's tales and personal opinions. This paper is interesting for its dia-

logue-form style and, therefore, its liveliness. Most of the points brought up here would be beneficial for the readers as well as the teachers of the Narnia Chronicles, particularly for the C. S. Lewis specialist. However, those who have thoroughly read Roger Lancelyn Green's and Hooper's C. S. Lewis: A Biography might be already familiar with the matters discussed here.

1969

3. Moorman, Charles. "'Now Entertain Conjecture of a Time'-- The Fictive Worlds of C. S. Lewis and J. R. R. Tolkien." in Shadows of Imagination: The Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles Williams. Ed. Mark R. Hillegas. Carbondale and Edwardsville: Southern Illinois Univ. Press, 1969, pp. 59-70.

Charles Moorman undertakes the comparison of Lewis's Chronicles of Narnia and Tolkien's The Lord of the Rings. Maintaining that the Narnia books are exclusively Christian in theme and structure, they become "the deliberate exposition of the great articles of the Christian faith, the Trinity, the Creation of the world through the agency of the Son, Original Sin, the Atonement, Repentance and Rebirth, the Second Coming, The Final Judgment..." (p. 60). On the other hand, Tolkien creates his pagan world of the Middle Earth through a Fantasy which depicts "an Escape from the burdens and limitations of existence, and a consolation"¹ (p.61). Thus Lewis embodies Christian concepts in his Narnia while

¹
The Tolkien Reader, pp. 46ff.

Tolkien projects non-Christian, heroic values in his Middle Earth. He tells us that Narnia is the spoiled Eden. It is Edenic in that evil is not inherent in its nature or inhabitants. Evil comes to it from outside--from Charn, Calormen, or Telmar. Moreover, in each book the children, with Aslan's help, try to return this land to its original happy state. On the contrary, in The Lord of the Rings people are attempting to create order in an originally chaotic world.

The influence of the "good" over the "evil" can also thematically differentiate these two works, adds Moorman. In The Lord of the Rings, the protagonists' victory cost them highly, whereas in the Chronicles of Narnia none of the heroes are maimed or "disheartened in spirits" and pleased to have served Aslan, return home.

The difference of tone in the two works also decides the difference in their themes. Lewis uses children, archetypes of redeemable mankind and nature, as the characters who bring Narnia to a joyous ending in The Last Battle. In The Lord of Rings, on the other hand, the departure of the Ring Companions is very bitter "with prophesies of struggle and sorrow to come" (p. 68). Moorman describes Narnia as "charming, graceful, fanciful, serene," but Middle Earth as "roughhewn, rugged, heroic, splendid" (p. 68). He concludes his discussion stating that Lewis's aim in Narnia is "the propagation of the Faith" whereas Tolkien's is the depiction of heroic values.

This essay gives the Lewis researcher an overview of the

thematic comparison of the Narnia Chronicles and The Lord of the Rings. For those who want to undertake a deeper comparison of the two works, however, this paper might serve as an introduction.

1971

4. Christopher, Joe R. "An Introduction to Narnia. Part II: The Geography of the Chronicles." Mythlore, 2, No. 3 (1971), 12-16, 27.

Christopher maintains that Narnia as a microcosm has characteristics of the human world and as cosmos possesses other unique characteristics of its own: it is a flat world, has one sun, one moon, and one planet called Aravir. Of its constellations only three are named: the Ship, the Hammer, and the Spear-Head.

In regards to the geography proper of the Chronicles, Christopher points out the flaws in the maps found on the front end-paper of Prince Caspian, where there should be a river to join the Great River "slightly south of Beaversdam, coming down a valley from two hills--hills which lie towards the north" (p. 12). Christopher adds that a place named the Shuddering Woods on the edge of Narnia and Archenland (Prince Caspian, p. 69) has been omitted from this map. Also, the town halfway between Berunda and Beaversdam should appear where "the unnamed river from the south-west joins the Great River" (p. 176 of Prince Caspian, although the book does not mention the town's name). The final deficiency is that the area to the west of Narnia has not been mapped, including the

market town of Chippingford (pp. 13, 15) and Cauldron Pool (p. 8 of The Last Battle).

Next Christopher elaborates on the map of the east appearing on the front end-paper of The Voyage of the "Dawn-Treader," which, though complete in its depiction of "Dawn-Treader's" sail from Cair Paravel to Aslan's country, mentions two names that are not in the book: "The Great Eastern Ocean, for the area about and beyond the Lone Islands, and The Bight of Calormen, for the waters immediately off the coast of Narnia" (p. 13).

The map of the south in The Horse and His Boy is more limited than the map of the east; principally, it shows the desert between Archenland and Calormen, with the difference that Archenland is here narrower than it is in the map of Prince Caspian and The Voyage of the "Dawn-Treader." The main flaw in this map is that it "covers only a little of the territory," says Christopher. Depending upon the textual references, Christopher explains that Calormen is much larger than Narnia (p. 13). Some places in Calormen like Azim Balda--its postal center--have been specifically localized (The Horse and His Boy, pp. 37, 41), although there are some place names that lack locality. Aravis and Bree mention the fight of Zulindreh, the taking of Teebeth, and the lake of Mezreel, with its garden and the Valley of the Thousand Perfumes (p. 44). Likewise two other names are not localized in The Last Battle: the salt-pits of Pugrahan (p. 73) and the Flaming Mountain of Lagour (p. 165).

The final map to discuss is that of the Wild Lands of the North, appearing on the front end-paper of The Silver Chair, which displays the children's and the Marshwiggles adventures. However, it does not show the "countless streams" on Ettinsmoor (p. 79). Christopher believes that a map of the Underworld would complete the children's surface adventure. He also notes that though the depth of the Underworld is uncertain, it is not deeper than Bism that lies under it.

Christopher defines the implication of this geography. He says that to regard the Narnian World as a three-story Universe--the country of Aslan, the middle earth of Narnia, and the deep hell of Green Witch--is not the whole purpose; these regions need heavier qualifications. For example, the "hell" of the Green Witch might not correspond so much to the Christian Hell as it does to the Greek Hades. Or, the direction east, which Aslan's country lies toward, might not be indicative of the Christian practice, but solely for the purpose of catching the morning sun as "All Greek temples, except the Temple of Apollo at Bassdae, faced the east to catch the morning sun" (p. 14).

Christopher's careful examination of the Narnian maps is a diligent effort, according to which flawless Narnian maps can be drawn to help the Narnia readers not only visualize Lewis's imaginary world more thoroughly, but easily localize all places referred to in the text. The only objectionable difficulty in this essay is Christopher's failure in realiz-

ing the significance of the direction "east" besides its function of "catching the morning sun." In Christianity, the direction "east" is traditionally regarded as the source of health, growth, prosperity, salvation, and Heaven (unlike the "west," which is associated with evil). In his Paradise Lost Milton endows the east with these Christian attributes: one notes that, for instance, Adam and Eve leave paradise by the Eastern gate (John Milton: Paradise Lost, Ed. Scott Elledge New York: Norton, 1975, Book XII, l. 638). I firmly believe that Lewis's awareness of the significance of the east in Christianity compels him to place Aslan's country in this direction (for a treatment of the direction "east" in early literature see Franz Joseph Dolger's Die Sonne der Gerechtigkeit und die Schwarze (Munster, 1918) and Sol Salutis: Gebet Und Gesang in christlichen Altertum (Munster, 1925).

1971

5. Hooper, Walter. "Past Watchful Dragons." in Imagination and the Spirit: Essays in Literature and the Christian Faith Presented to Clyde S. Kilby. Ed. Charles A. Huttar: Grand Rapids, Mich.: Eerdmans, 1971, pp. 279-339.

In this lengthy essay, Walter Hooper focuses upon those elements in Lewis's inner life and thought that later regenerate into his Narnia Chronicles and thus serve us as clues to better understand and appreciate these tales. He devotes nine sections to this paper, beginning with Lewis's youthful writings, his ideas of joy and mythology, his conversion to Christianity in 1931, and finally his Narnian tales, which

are an expression of that faith he so firmly adhered to until his death in 1963.

Section I tells us about Lewis's juvenilia as his most "prosaic" writings, centering upon the theme of politics and money that later Lewis came to highly detest. Nevertheless they contain Lewis's favorite characters the "dressed animals" and reflect his love and ease of writing in an early age. This age, Hooper recounts, provided Lewis with joyful memories and created in him the feeling of Sehnsucht, a longing for something beyond his reach. But unfortunately, this authentic joy fades away when he enters school and completely leaves him until years later, in a letter to Arthur Greeves,¹ he denies all religions and calls all mythologies of "man's own invention." And once in Oxford, he decides that the ideas of the supernatural were mere fantasies. Under the influence of his Christian friends Lewis finally admits in 1929 that God is God. In 1931 his intense joy and longing return to him and he willingly converts to Christianity.

In part II, Hooper relates how Lewis reconsiders the elements of joy, dressed animals, and mythology that later become the fundamental base of his Narnian tales. We learn that Lewis conceived of animals as creatures perhaps with consciousness, whom God might have endowed with the gift of immortality. More, that they should be understood according

1

Unpublished letter to Arthur Greeves, probably written October 12, 1916.

to their relation to man and through man to God, says Hooper. As "the personality of the tame animals is largely the gift of man, then their mere sentience would be reborn to soulhood in us as our mere soulhood is reborn to spirituality in Christ" (p. 285).

Next, Hooper touches upon Lewis's view of mythology-- that myths bring us concrete reality, from which flows truth which "through a long process of condensing or focusing finally becomes incarnate as History."²

The defense of the Narnian tales against the charge of "escapism" and "wish-fulfillment" appears in section III. Hooper argues that if in fairy-tales we find enchanted woods, that makes us conceive of real woods as enchanted. Furthermore, they give an impression of the falseness of this world-- a quality unpossessed by any other literature. As Lewis himself puts it,

fairy land arouses a longing for he knows not what. It stirs and troubles him (to his life-long enrichment) with dim sense of something beyond his reach and, far from dulling or emptying the actual world,³ gives it a new dimension of depth.

The information about the writing and the publishing of the Narnia Chronicles is set forth in section IV, with a

² Miracles: A Preliminary Study (London, 1960), pp. 137-138.

³ "On Three Ways of Writing for Children," in Of Other Worlds, pp. 29-30.

reference to Lewis's mental pictures as his inspiration for writing, rather than having an idea and choosing the fairy tale form for expressing it. Then follows a summation of the tales in the order they were written.

In section V Hooper explains the distinction between the Narnian years (2555), which equal 52 Earthly years, and points out that Narnian time, unlike ours that is linear, has thickness and length. Next, he provides an outline of Narnian history, taken from Lewis's manuscript 51. Also, he presents the scraps of a tale that Lewis later turned into The Silver Chair and another that he later transformed into The Magician's Nephew. In detailed manner, Hooper then provides evidence that the latter fragment was written before the last six Narnian Chronicles.

The characterization of the Narnian nature, food, animals, children, and Narnia itself occupies part VI. Hooper believes that the Narnian weather has been modelled after the weather in the British Isles, "cool, dewy, fresh" (p. 314). Equally close to reality are the dressed animals, which beautifully reveal aspects of animal nature. Regarding Lewis's inclusion of the mythological creatures in Narnia, it appears that their placement in the tales contributes to "the expression of certain basic elements in man's spiritual experience."⁴ In addition, Lewis notes that talking animals

⁴
C. S. Lewis, A Preface to Paradise Lost (Oxford, 1942), p. 56.

and Longaevi (giants, dwarfs, fauns, centaurs, dryads, naiads, etc...) are "an admirable hieroglyphic which conveys psychology, two types of character, more briefly than novelistic presentation."⁵ And since animals do not concern themselves with domestic matter, Hooper says, they are convenient to have for characters.

Concerning the children's characterization, Peter is distinguished for his courage and meekness, who, after the defeat of the wolf, is given the title of Sir Peter Wolf Bane. Equally courageous and courteous is Caspian, who expels slavery from the Lone Islands. But among these, the most courageous character in Narnia is Reepicheep, with a high degree of pleasantness.

As for the Castle of Cair Paravel, the "hereditary seat of the Narnian kings,"⁶ Hooper holds that its description is medieval, of which the most outstanding is the blind poet who sings of Prince Cor and Aravis and the horse Bree. Narnia itself, he continues, is a "monarchical" society: "The Emperor-Over-Sea and Aslan, The High King Peter, The Kings and Queens of Narnia, The minor nobility, Talking beasts and Longaevi, and the dumb beasts" fall into this hierarchy (p. 320).

In section VII, which is exclusively about Aslan, Hooper

⁵ "On Three Ways of Writing for Children," Of Other Worlds, p. 27.

⁶ Hooper, p. 320.

expresses Lewis's belief that Christianity surpasses other religions for having the Son of God as the giver of the moral law. The elements of the Numinous, moral law, and the numinous as the guardian of the moral law, exist in every developed religion, qualities that Lewis gives Aslan. However, he disagrees with teaching the tales as theology because he does not see the equivalent of Christ's "incarnation, passion, crucifixion and ascension"⁷ in them. In some details, he shows thow Aslan is not the Incarnate Christ: 1. Unlike Christ, Aslan takes on other forms as in The Voyage of the "Dawn-Treader" he appears as an albotross (p. 170) and as a lamb (p. 221). Likewise, in The Horse and His Boy Aslan appears as a cat (p. 80) and on several occasions as an ordinary dumb lion. 2. While Christ dies for all mankind, Aslan only dies for Edmund. 3. After the resurrection, Christ takes on a new nature though still corporeal (e.g., he easily passes through locked doors). But Aslan remains in the same state before and after the resurrection. Lewis thus chose a middle way, Hooper tells us, that though the parallels are not too obvious, however, they exist; the reason that his tales attracted so many readers.

Section VIII treats of Lewis's effort of unifying the ideas of myth, truth, and fact in Narnia, a distinction that resulted from the fallen condition of man on Earth. Hooper now questions the existence of the false gods, like Bacchus,

7

Hooper, p. 325

in the tales while God Aslan is present. He observes that all these gods do in Narnia are "extensions and expressions of the power and fecundity of their Creator" (p. 334).

In the final part of his essay Hooper brings to our attention the idea that, contrary to the non-believers' view, as much as we long for God, He longs for us, too. Besides having so numerous instances in the Bible, this idea is best illustrated in Aslan's words to Lucy: "you would not have called to me unless I had been calling to you" (The Silver Chair, p. 29). Equally memorable is Aslan's answer to Lucy when asked if He is in their world, too: "I am. But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there" (The Voyage of the "Dawn-Treader," p. 222). Emeth is another brilliant example of Aslan's receptiveness of those who have yearned to see Him but have wrongly searched for him. Hooper ends his essay touching on Lewis's belief that death opens the door to care-free, permanent life for those who have constantly desired to achieve it.

This essay is one of the most important works on the Narnia Chronicles, written for those "deeply interested in Lewis," according to Hooper. It is scholarly, stylistically brilliant and adequately detailed. Section VII of this work, which treats Aslan's lack of similarity to Christ, can be contrasted with Charles A. Huttar's assertion (item 13, 1977) who sees intimate connection between the two.

6. Rothberg, Ellen. "The 'hnau' Creatures of C. S. Lewis." in Mythcon 1 Proceedings. Ed. Glen GoodKnight. Los Angeles: Mythopoeic Soc., 1971, pp. 49-53.

Ellen Rothberg's view concerning the "hnau" creatures in Narnia is too narrow to need any critical observation. Her remark regarding the "hanu" creatures in space and in Narnia is that man should be able to communicate with other men and other creatures on his planet in order to enjoy a more fulfilling life. As an example, she points out Uncle Andrew in The Magician's Nephew who, being considerate only of his own egotistical concerns, fails to relate to others. He calls the Talking Dog the "Good Doggie" and is ready to shoot Aslan in order to carry out his unjustified commercial business.

1972

7. Another Clerk [Pseud.]. "Narnia: The Journey and Garden Symbols in The Magician's Nephew and The Horse and His Boy." CSL Bull, 3, No. 8 (1972), pp. 5-8.

This anonymous author regards Narnia as a temple of symbols, which Christians or non-Christian readers may interpret according to their interests. For instance, for the Christian reader, the wardrobe might be a symbol of the inner life, whereas for the non-Christian a symbol of the imagination; both, however, are interrelated in the Narnia books.

The author regards the theme of life through death as the main facet of the seven books: the fact that all the transient elements in Narnia which hold the children's attention as gloriously magnificent point to an element beyond--

life in true Narnia, a life of peace and joy. To illustrate this theme, he tells us about Digory's and Polly's entrance into Aslan's Garden and Shasta's deliverance from Calormen to Archenland, which carry with them the significance of stepping into a new kind of life.

After explaining Digory's and Polly's manner of entering Aslan's country, the author decides that the similarities and differences between The Magician's Nephew and the account of the Fall in Genesis are obvious. Digory's waking of Jadis represents man's original sin that causes evil to enter the world. He also adds that in each book children's visit to Narnia prepares them for the apocalyptic ending of The Last Battle, where all achieve victory in death.

The journey from death to life is best depicted in The Horse and His Boy, states the author. Shasta's deliverance from the evil-worshipping Calormen to Narnia connects this episode to "the history of the Chosen with the great theme of the New Testament and with the church down through the ages, including ourselves" (p. 6). He also sees a resemblance between Shasta's journey and the Israelites' journey from Egypt to the Promised Land--the land of peace and liberty. Next, the author touches on the hermit's garden which Shasta comes to. Shasta recognizes the hermit's garden as a figure--the figure that points to the real Garden beyond Narnia, Aslan's home. Here the author mentions the figures that appear in the earlier part of this book: "Even Aslan himself is generally seen in figures--as a large cat, the lion that attacked

Aravis, the Voice" (p. 8). These figures are significant because they prepare the Narnia children for the recognition of the ultimate truth. And at the end of The Last Battle children find out that Aslan looks more like a man than a lion.

I think that the author is here dealing with a subject matter too obvious. Those who read the Narnian tales for the first time can easily recognize the purpose of Digory's and Shasta's journey to Narnia. Furthermore, the author fails to give this subject a deeper treatment, and for this reason it tends to be unappealing and superficial.

1973

8. Christopher, Joe R. "An Introduction to Narnia: Part IV: The Literary Classification of The Chronicles." Mythlore, 3, No i (1973), 12-15, 27.

In this article, Joe R. Christopher bases his literary classification of the Chronicles of Narnia on Graham Hugh's "clock-face" diagram. Also depending upon Northrop Frye's Anatomy of Criticism: Four Essays,¹ later he identifies three different fictional patterns in these tales.

1

(Princeton, New Jersey: Princeton Univ. Press, 1957).

Discursive Writing
Naive Allegory

XII

Emblem
Verse

Theme
Dominant

Continuous For-
mal Allegories

Symbolism IX Descriptive Narrative III "Incarnation"

Imagism

Image
Dominant

Typical Novels

VI

Realism

Reporting

After designating specific literary works for each number of the clock,² Christopher begins his discussion of the

2

This is the manner that Christopher identifies literary works for each number of the clock.

- 12:00 Naive Allegory
 ex.: The Pageant of the Seven
 Deadly Sins in The Faerie Queene.
- 1:00 Allegory Proper (Continuous Formal Allegories)
 ex.: Edmund Spenser: The Faerie Queene, Book I
 (1590); John Bunyan: The Pilgrim's Progress (1678).
- 1:30 "Humor" literature and Romance of Types
 ex.: Ben Jonson's comedies; "the romance episode in
 [the later books of] The Faerie Queene that have a
 moral and typical significance but fall short of pure
 allegory."
- 2:00 Freestyle Allegories
 ex.: Works of Ariosto, Ibsen, and Goethe; "poetic fic-
 tions . . . in which allegorical significance is picked
 up and dropped at will."
- 2:30 Exempla
 ex.: the epics of Milton, "poetic structure with a
 large and insistent doctrinal interest."
- 3:00 Incarnation
 ex.: Shakespeare's plays; "literature in which any
 'abstract' content is completely absorbed in character
 and action and completely expressed by them."
- 3:30 Tolstoy
- 4:30 Henry Fielding: Joseph Andrews (1742), Tom Jones
 (1744); Dickens; Thackeray.
- 5:00 Flaubert and other professed "realists."
- 6:00 Zola.
- Imagism: Ezra Pound's "In a Station of the Metro"
 (1916).
- Symbolism: Charles Baudelaire's "Correspondances" in Les
Fleurs du Mal (1857) and William Butler Yeats.
- Emblem Verse: George Wither's Collection of Emblems, Ancient
 and Modern (1635)

Chronicles. He observes that there is no examples of Naive Allegory or Formal Allegory in the Narnian tales. But at 1:30 with "the use of Humors (or Type characters)," we find correspondence in Narnia. For example, most of the non-humans in Narnia like Puddleglum and Trumpkin are types: The latter having been identified as a noisy dwarf (with his "alliterative oaths") and the former being discerned as a gloomy figure as the suffix "glum" of his name indicates. However, the Chronicles contain Freestyle Allegories depicted in Aslan's sacrifice of himself for Edmund's sins, which identifies Aslan with Christ (The Lion, the Witch, and the Wardrobe, Ch. XIV and XV) and Eustace's moral conversions (The Voyage of the "Dawn-Treader," Ch. VI and VII), casting off his skin that explicitly likens him to Satan in a serpent's disguise, and his being scrubbed and washed in well water, parallel to baptism (pp. 100-103).

Next Christopher holds that The Silver Chair bears likeness to Shakespeare's late comedies, with few moral lessons, whereas the use of twins in The Horse and His Boy corresponds to Shakespeare's Comedy of Errors or Twelfth Night, in which the recognition of brother and sister creates a problem. Since The Silver Chair is like Shakespeare's late comedies thematically, if wholly regarded, it resembles Cymbeline, The Winter's Tale, and The Tempest.

Christopher considers Spenser's The Faerie Queene as the source for some of the themes in the Chronicles. He believes that Holiness (Book I of The Faerie Queene) inspires the main

theme of The Horse and His Boy, which centers upon the quest for faith. Spenser's Book II (Temperance) is suggested in Edmund's temptation and fall due to his insatiable desire for eating of the Turkish Delight offered to him by the White Witch (The Lion, the Witch, and the Wardrobe, p. 39) and by the Green Kirtle's promises of comfortable places at Harfang (The Silver Chair, p. 84). However, Chastity (Spenser, Book III) is not at all exemplified in the Chronicles since Lewis sees no need of including such matters in stories for children. Lewis also demonstrates Friendship (Spenser, Book IV) in the relationship of Digory and Polly, Shasta and Corin, Caspian and Trumpkin, Eustace and Jill, King Tirian and Jewel, the Unicorn. Justice (Spenser, Book V), Christopher add, is "the point of the warfare in the books" (p. 13). The episode of the giant Rumblebuffin with Lucy's handkerchief demonstrates Courtesy, (Spenser's Book VI).

The next phase of this article is an examination of the fictional patterns discerned in Northrop Frye's book Anatomy of Criticism: Four Essays. Christopher examines Frye's first essay (pp. 33-34), in which three of the five steps discussed fit the Chronicles. I would include Frye's statement here for clarification:

1. If superior in kind both to other men and to the environment of other men, the hero is a divine being, and the story about him will be a myth in the common sense of a story about a god. Such stories have an important place in

literature, but are as a rule found outside the normal literary categories.

2. If superior in degree to other men and to his environment, the hero is the typical hero of romance, whose actions are marvelous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability once the postulates of romance have been established. Here we have moved from myth, probably so called, into legend, folk tale, Marchén, and their literary affiliates and derivatives.
3. If superior in degree to other men but not to his natural environment, the hero is a leader. He has authority, passions, and powers of expression far greater than ours, but what he does is subject both to social criticism and to the order of nature. This is the hero of the high mimetic mode, of most epic and tragedy, and is primarily the kind of hero that Aristotle had in mind [in his Poetics].

Christopher distinguishes the mythic hero, the romance hero,

and the leader in the tales. Based upon Frye's assertion, he recognizes Andrew Ketterley, who tries to be a romance hero through magic, of low mimesis status. Aslan's appearance in the Chronicles, his creation episode in The Magician's Nephew, and the significance of his country, the real Narnia, toward which the children journey at the end of The Voyage of the "Dawn-Treader" and at the beginning of The Silver Chair give these stories their mythic stature. The Chronicles, for having talking beasts, witches, and enchantments can also be regarded as a romance. Christopher's final identification concerns Caspian, the outstanding Narnian leader. Aslan, who acknowledges him as a true leader, persuades him to continue his leadership in Narnia rather than journeying to the real Narnia.

At the end of this article Christopher regrets that critics have mostly been influenced by the Mere Christianity theme of the Narnian tales and thus have ignored their quality as literary art.

Unlike most of the critics who consider the Narnian tales as Lewis's religious expression, Christopher studies the tales from a literary perspective. Identifying these stories' correspondences to such works as Spenser's The Faerie Queene and some of Shakespeare's plays, he wants us to give Lewis's artistic achievement a new consideration. But I think Christopher's method fails in that the essay suffers from a great amount of superficiality. I found that numerous points here and there have been thrown at me without suffi-

cient treatment of each. Perhaps his intention has been one of pointing out the way to a deeper investigation and analysis for those interested in such a task in the future.

9. Lindskoog, Kathryn Ann. The Lion of Judah in Never-Never Land: The Theology of C. S. Lewis Expressed in His Fantasies for Children. Grand Rapids, Mich.: William B. Eerdmans, 1973. 141 pages.

In Chapter One "Making Pictures," Lindskoog presents Lewis's symbolic treatment of God in the Chronicles of Narnia and his advocacy of the use of metaphorical images in reference to God in Miracles.¹ But the primary focus of this chapter is that not only Narnia exposes the Christian doctrine of God, but it reveals a variety of Christian doctrines, which form three categories:

1. Lewis's concept of nature--the system of all phenomena in space and time;
2. Lewis's concept of God as the creator, redeemer, and sustainer of nature and mankind;
3. Lewis's concept of man and his relationship to nature, God, and his fellow man (p. 19).

These concepts are inherent in Lewis's Christian orthodoxy, which Chad Walsh terms as Classical Christianity, adds Lindskoog.²

Next, we are told that Lewis uses the fairy tale genre for his Narnian stories, the genre that J. R. R. Tolkien

¹

(New York: Macmillan, 1947), pp. 90-91.

²

Chad Walsh, C. S. Lewis, Apostle to Skeptics (New York: Macmillan, 1949), p. 171.

believes has three faces: "the Mystical towards the Supernatural; the Magical towards Nature; and The Mirror of scorn and pity towards Man."³ Lindscoog thinks that Lewis apparently fashioned his Narnian tales after George MacDonald's fairy tales in that each book of the Chronicles is a "vehicle of mystery" (p. 27). In addition, she points out elements of epic poetry in Narnia: "That wonderful hall with the ivory roof and the west door all hung with peacock's feathers and the eastern door which opens right onto the sea."⁴ The domesticity of Narnia is also another distinguishing quality: "And really it was a wonderful tea. There was a nice brown egg, lightly boiled, for each of them, and then sardines on toast."⁵

Chapter Two "Spoiled Goodness: Lewis's Concept of Nature" illustrates Lewis's threefold idea of nature in his Chronicles of Narnia:

First is romantic appreciation and idealization. Second is analysis leading to an acceptance of the supernatural and to speculation about it. Third is moral awareness of the force of evil in nature and the temporal quality of our world (p. 47).

³ "On Fairy Stories," in Essays Presented to Charles Williams. ed. C. S. Lewis (Grand Rapids, Mich.: Eerdmans, 1966), p. 53.

⁴ The Lion, the Witch, and the Wardrobe (New York: Macmillan, 1950), p. 148.

⁵ The Lion, the Witch, and the Wardrobe, p. 11.

The romantic appreciation and idealization of nature is seen in Lewis's detailed sensuous description of the "rejuvenation of the garden" in The Lion, the Witch, and the Wardrobe (p. 30) and that of the Wood between the worlds in The Magician's Nephew.⁶ The pleasantness of these descriptions shown from a child's perspective adds to the glory of these scenes.

The supernatural phenomena are part of the Narnian tales. The account of Eustace's entrance into Narnia by magic in The Silver Chair⁷ and Narnia itself as another world, with its separate time in The Lion, the Witch, and the Wardrobe (pp. 39-40) reveal the supernatural quality of these tales. Lindskoog here presents Lewis's opinion concerning "this structure of multiple natures,"⁸ reflected in his Miracles.

Lewis begins with the supernaturalist's belief that a Primary Thing exists independently and has produced our composition of space, time, and connected events which we call nature. there might be other natures so created which we don't know about.

Lewis is not referring here to other solar systems or galaxies existing far ways in our own system of space and time, because those could be a part of

⁶
(New York: Macmillan, 1955), pp. 25-26.

⁷
(New York: Macmillan, 1953), p. 4.

⁸
P. 20.

our nature in spite of their distance. Only if other natures were not spatiotemporal at all, or if their time and space had no relation to our own, could we call them different natures (pp. 34-35). Then questioning the implication of "giants, centaurs, dryads, fauns, dwarfs, sea serpents, mermaids, dragons, monopods, and pirates" in this connection, she concludes that they are mythic elements and "shadows of a foreign reality" (p. 37).

The second facet of Lewis's opinion about nature--its corruption by evil--culminates in his depiction of the original sin in Digory's waking of Jadis in The Magician's Nephew (p. 121). As Lewis makes it clear in Mere Christianity⁹ that evil is the pursuit of goodness in the wrong way, he shows how the element of evil in Narnian books always attempts to destroy the goodness in nature. The White Witch's banishment of spring in The Lion, the Witch, and the Wardrobe (p. 14) and the evil King Miraz's destruction of nature in Prince Caspian¹⁰ are examples. Also in The Silver Chair (pp. 39-40) another witch plans a great invasion of Narnia by enchanting "the merry dwarfs of Narnia from the deep land of Bism" and brings them to Shallowlands where they can work for her. These examples identify Lewis's idea of this world as the "Enemy-occupied territory" as he calls it in Mere Christ-

9

(New York: Macmillan, 1952), p. 35.

10

(New York: Macmillan, 1951), p. 39.

ianity (p. 36).

The temporal quality of this world has also been dramatized in the Chronicles of Narnia. In The Magician's Nephew (pp. 52-53), we witness how Charn dies away. The destruction of Narnia by "freezing forever in total darkness" is also portrayed in the The Last Battle.¹¹ Lewis's borrowing from the tradition of the North is noticeable here since the orthodox Christianity foresees the end of this world by fire, Lindskoog points out.

Chapter Three "The Coming of the Lion: Lewis's Concept of God" reminds us that the first mention of Aslan in The Chronicles of Narnia occurs in The Lion, the Witch, and the Wardrobe (p. 54). Lindskoog explains the scriptural significance of the lion: in Proverbs (30:30, RSV) we are told that the lion "is the mightiest among beasts and does not turn back before any." In the same book, the roaring of a lion is compared to the wrath of a king (20:2). The prophet Hosea also likens the growling of a lion to the wrath of God Himself (Hosea 11:10). But the most noteworthy association is in Revelation, where the lion is a specific symbol of Christ (5:5, RSV).

Lindskoog makes references to two authors who use animals as symbols of Divine Beings. She holds that unlike

¹¹

(New York: Macmillan, 1956), p. 159.

12

Kenneth Grahame's faun, Aslan is not semi-animal, but "super-animal." She also notes that the description of Aslan in The Magician's Nephew (pp. 95-56) resembles Charles Williams's¹³ description of the lion in The Place of the Lion.

Lindskoog exposes what she regards as Lewis's orthodox view of Christ, considering Him human but at the same divine. Thus Lewis "presents a God capable of becoming a true lion" (p. 55). We note how in The Horse and His Boy Aslan refers to himself as a real lion.¹⁴ (Compare the Gospel of John 20:27, where Christ wants Thomas to see his real human features.)

In Narnian tales Aslan has been portrayed as a stern as well as a loving and kind personality: his stringent treatment of the skeptical dwarf is shown in Prince Caspian (pp. 128-29). On the other hand, Lucy is unable what to term playing with Aslan; it seems like playing with a thunderstorm or with a kitten.¹⁵ The Beaver, likewise, refers to the awe-¹⁶some quality of the lion as that of the king.

Lewis also depicts God's authority through Aslan. Lindskoog thinks that "the Calvinistic idea of God seeking out

12

Kenneth Grahame. The Wind in the Willows (New York: Scribner's, 1954), pp. 135-36.

13

(Grand Rapids, Mich.: Eerdmans, 1972), pp. 14-15.

14

(New York: Macmillan, 1954), pp. 160-70.

15

The Lion, the Witch, and the Wardrobe, p. 133.

16

The Lion, p. 64.

his own followers rather than the followers seeking God on their own initiative is basic to Lewis's thought" (p. 62), which flourishes in Shasta's deliverance to Narnia.¹⁷ In The Silver Chair Jill is also brought to face Aslan who tells her, "You would not have called to me unless I had been calling to you" (p. 19). The most significant instance, however, is Emeth's inner belief in the Divine Being, whom he later recognizes as Aslan in The Last Battle.

Aslan manifests godly love in the Narnian tales--a love at the effect of which is the invigoration of everything. When Emeth finds the true God he has been unknowingly worshipping, he says: ". . . my happiness is so great that it even weakens me like a wound" (The Last Battle, p. 167). Aslan's mane also gives the children strength. Burying her face in it, Lucy becomes brave. In the same manner, Aslan's kiss makes Digory strong and courageous.¹⁸ Lewis sums up his idea of God's love in The Problem of Pain, where he says that if God is love, he is then something more than mere kindness.¹⁹

Like God, Aslan is the epitome of justice and mercy. Aslan's vengeance upon the evil king in Prince Caspian (pp. 129-30) and the influence of his words upon Uncle Andrew, the magician, in The Magician's Nephew (p. 153) are examples. In another instance, Aslan kindly tells the proud, uncompromis-

17

The Horse and His Boy, pp. 136-38.

18

The Magician's Nephew, p. 127.

19

(New York: Macmillan, 1948), p. 29.

ing Dwarfs, "But come, children. I have other work to do."²⁰
 Aslan's justice on the proud, wrathful Prince Rabadash is one
 to note: When he refuses to comply with Aslan to correct
 himself, Aslan indignantly changes him to a donkey.²¹ But
 through Aslan's mercy, he gets his shape back later. Also,
 to cure sin or punish it, Aslan imposes physical disability
 on the sinner. Eustace is thus turned into a dragon because
 of his selfishness and irresponsibility.²² The immediately
 rectifying influence of Aslan over the "traitorous" Edmund is
 also astonishing.²³ But the most significant manifestation of
 Aslan's mercy is the offering of Himself to the White Witch
 as a substitute for Edmund's murder in The Lion, the Witch,
 and the Wardrobe (pp. 114-15).

Other godly qualities of Aslan are his creativity and
 care. The account of his creation of Narnia, recorded in The
 Magician's Nephew (pp. 87-90), is closely connected to the
 account of the creation of the garden of Eden. More, his
 death and resurrection echoes that of Christ in Hebrews 1:
 1-3.

Aslan's care for people is shown in his following the
 "eye-for-an-eye" and "a-tooth-for-a-tooth" principle. He

20

The Last Battle, p. 150.

21

The Horse and His Boy, pp. 185-87.

22

The Voyage of the "Dawn-Treader" (New York: Macmil-
 lan, 1952), pp. 88-91.

23

The Lion, the Witch, and the Wardrobe, p. 112.

tears Aravis's back for what she has done to her stepmother's
²⁴ slave. In The Silver Chair (p. 98), Aslan kindly reminds
 the ambitious Jill to remember his forgotten signs and work
 according to them. In a manner similar to that of the God of
 the Bible, the guardian and the guide of his people, at times
 of "physical afflictions and spiritual wanderings he brings
 light to the children in the Dark Island through an alba-
²⁵ tross." In the same book, Aslan appears to the children as
 the Lamb, who tells them to know him by another name in their
 country. Here Lewis implies that through the recognition of
 Aslan's kingship and the doctrine of incarnation, the child-
 ren will be able to know Christ better.

In Chapter Four, "Possible Gods and Goddesses: Lewis's
 Concept of Man" Lindskoog maintains that the structure of all
 the mythical plots in the Chronicles of Narnia shows the pro-
 blem of human behavior. Lindskoog concludes that in the Nar-
 nian tales Lewis wants to show how "it would feel to have the
 honor, wit, royalism, and gallantries of the character depic-
 ted" (p. 87). It thus becomes clear that chivalry and knight-
 hood are highly valued throughout Lewis's writings. The first
 instance of knightly behavior is demonstrated in Peter's
 attacking the wolf to save his sister's life.
²⁶ Lindskoog ob-
 serves that in all of Lewis's stories for children, the will

24

The Horse and His Boy, p. 171.

25

The Voyage of the "Dawn-Treader," pp. 156-57.

26

The Lion, the Witch, and the Wardrobe, p. 106.

of God and His obedience becomes the source of success and happiness. This idea is demonstrated in The Silver Chair (p. 19), where Aslan gives the children his signs to always remember and act according to if they desire to be led correctly. And even though the children might not have heeded Aslan's signs, he does not hesitate to appear to them and directly guide them. When the children are journeying through the wilds of Narnia, Lucy sees Aslan standing in the opposite direction, which she at once recognizes as the right direction they should follow.²⁷

Next Lindskoog examines the elements of sin and evil in man's behavior and their demonstration in the Narnian stories. She believes that Lewis regards pride as the greatest sin and portrays it as "the initial form of evil" in Narnia in the person of Jadis, the proud queen of the dead world Charn. Jadis's pride makes her blind to the recognition of Aslan as the rightful king of Narnia and divests her of common rules of ethics and morality. Her well-known statement in this respect remains memorable: "We must be freed from all rules. Ours is a high and lonely destiny" (The Magician's Nephew, p. 55). Uncle Andrew's statement "Men like me who possess hidden wisdom" is also indicative of his pride.²⁸ The element of pride at times becomes tempting to the children in Narnia who fail to follow Aslan. But he

27

Prince Caspian, pp. 125-26.

28

The Magician's Nephew, p. 16.

warns them to be humble: "If you had felt yourself sufficient, it would have been a proof that you were not." ²⁹ In The Lion, the Witch, and the Wardrobe (p. 71) Edmund shows his pride by refusing to reveal his experience in Narnia to his brother and sister.

The vice of greed is also dramatized in the Narnian tales. Edmund will never forget the taste of the Turkish delight that the witch offers him. ³⁰ The Lady in green has thus no difficulty in calling the children's attention to warmth and rich foods and distract them from obeying Aslan. ³¹ But as children are easy to deceive, they are about to give way to another similar temptation at the island of Death-water, where a pool was said to have the power of turning anything into solid gold. Again, Aslan's timely appearance ³² saves them.

"Unprincipled curiosity, the Faustian lust for knowledge" is another factor that brings about many of the troubles in these books, says Lindskoog. Digory's enchantment with the writing below the bell makes him to strike it and thus ³³ wake Jadis. Another example is Uncle Andrew's thirst for knowledge that leads to Jadis's entrance into Narnia. In the

²⁹

Prince Caspian, p. 173.

³⁰

The Lion, the Witch, and the Wardrobe, p. 71.

³¹

The Silver Chair, p. 121.

³²

The Voyage of the "Dawn-Treader," pp. 105-06.

³³

The Magician's Nephew, p. 121.

same manner, Charn is destroyed by Jadis, who acquires the knowledge of the Deplorable Word--what Lewis openly associates, Lindskoog thinks, with modern nuclear weapons.

Lindskoog names the other behavioral problems explored in these books as "vanity, spying, theft, frivolity, quarreling, prudishness, and bullying." She concludes this section saying that for Lewis courage is the chief of the virtues (p. 103).

The most courageous character in Narnia is Reepicheep, the mouse, who is introduced in Prince Caspian . Beside his participation in every battle, his most daring adventure is his journey to the Utter East, the land of Aslan. Lindskoog describes him as one who "always dares to believe [and] finds answers by direct experience" (p. 105).

Lewis's condemnation of corruption and bureaucracy appears in the Narnian stories. Narnia comes to an end when Shift, the ape, robs the naive donkey of his power (The Last Battle, p. 12). Since Lewis regards politics as disgusting, he makes little reference to this subject in Narnia. The following is Lindskoog's summation of Lewis's words on politics:

Only a sick society must think much about his digestion. Digestion and politics are the means to an end, not an end in themselves. The end of the secular community is to facilitate and safeguard the family, friendship, and solitude. Lewis quotes Dr. Johnson in saying that the end of all human

endeavor is to be happy at home.

But to Lewis kings and queens are an asset to society. We notice how Aslan commands Prince Caspian to return to Narnia and carry on his responsibilities instead of following Reepicheep in his adventure to Aslan's country (The Voyage of the "Dawn-Treader," p. 170).

The only instance of romantic love in Narnia is Prince Caspian's engagement to the daughter of the star. Since these books have been written primarily for children, Lewis is careful with the choice of his subjects.

In addition to being the receptacle of these various human behavioral patterns, Narnia contains talking animals. We might question Lewis's inclusion of the latter in these tales. Tolkien suggests that animals' desire to talk with living things is "as ancient as the Fall."³⁵ Lindskoog observes that

Lewis neatly fuses these three contrasting concepts of animals (anthropomorphic domesticity, unimaginative productivity, and wildness) to effectively inculcate the doctrine of the humane treatment of animals. This a major fact of human behavior throughout the books. Even so minor an offense as throwing stones at a stray cat is not to be winked

34

The Weight of Glory, p. 32.

35

J. R. R. Tolkien, "On Stories," p. 80.

36
at (p. 117).

Aslan thus commands the first king and queen of Narnia: "You shall rule and name all these creatures, and do justice among them, and protect them from their enemies" (The Magician's Nephew, p. 123).

As an introductory note to the final chapter "Weaving a Spell" Lindskoog states that the Narnian tales are "counter-active to the spirit of worldliness." And Lewis makes these books "richly sensuous" in order to show a symbolization of the spiritual values.

She also touches upon Lewis's view of his fairy tales observing that, quoting Lewis's own words, his children's books are "fantasy that hovers between the allegorical and mythopoeic."³⁷

In the section entitled "Lewis's view of Truth," Lindskoog reviews Lewis's threefold concept of nature, man, and God that she believes establishes "his position in the area of philosophy, theology, psychology, and sociology" (p. 128). Lewis's concept of nature consists of, she holds, "a romantic appreciation of untamed beauty, and a realistic awareness of the corruption and ultimate destruction of our present system."³⁸ His concept of mankind is based upon mankind's relationship to God as the "omnipotent" and "omnipresent."

36

The Horse and His Boy, p. 74.

37

George MacDonald (New York: Macmillan, 1954), p. 14.

38

Lindskoog, p. 128.

Lewis's message, therefore, is that since man is capable of sin, he should be prepared to stand the temptations of the devil and strive toward approaching God.

Linskoog's final words on this chapter regard Lewis's view of myth, which he believes is the source of all truths. A passage from The Pilgrim's Regress, in which a voice speaks with John, reflects Lewis's opinion of myth:

"Child, if you will, it is mythology. It is but truth, not fact: an image, not the very real. But then it is My mythology. The words of wisdom are also myth and metaphor: but since they do not know themselves for what they are, in them the hidden myth is master, where it should be servant: and it is but of man's inventing. But this is My inventing, this is the veil under which I have chosen to appear even from the first until now. For this end I made your senses and for this end your imagination, that you might see my face and live.

Here John is informed about the verity of all myths as the source of all religions.

This book is a scholarly presentation of Lewis's theological views in the Narnian tales, which gives a clear demonstration of Lewis's attitudes toward nature, man, God, and mythology. The last chapter on mythology is the section that needs a deeper treatment, however. Linskoog makes good

use of primary and secondary sources. Her association of Lewis's creations with those of George MacDonald, Charles Williams, Hans Christian Andersen, and Kenneth Grahame enrich her work.

1975

10. Unrue, John C. "Beastliness in Narnia: Medieval Echoes." in Man's "Natural Powers": Essays for and about C. S. Lewis. Ed. Raymond P. Tripp, Jr. England, Church Stretton: Onny Press, 1975, pp. 9-15.

The transformation to beasts is a characteristic of medieval literature that Lewis skillfully weaves into his religious allegories, the Chronicles of Narnia, Unrue points out. Unrue refers to the anonymously written homily Hali Meidenhad, which uses the beast motif to denounce marriage and the filth of lust. Although the latter is not his concern, Lewis sees that "beastliness and bad beasts are necessary to Christian allegory," according to Unrue (p. 9), who shows how in every tale a spiteful, proud, unbelieving character either manifests beastly qualities or is actually transformed into a beast in compensation for his lack of concern for God's purposes.

When Edmund gives in to the evil witch's will and eats of the Turkish Delight, and when it is made clear that he has lied to the others about having been in Narnia Peter claims that he is concerned about his brother "even if he is rather

a little beast."¹ Unrue notes that Edmund is suffering from "distorted perspective and self-deception" for his inability to resist evil and also his failure to appreciate the significance of Aslan.

In Prince Caspian a distinction is made between the good beasts of Narnia, those granted speech by Aslan, and the bad beasts, representing man's fallen state. As the children are attempting to enthrone Caspian, a bear is about to attack Susan, an act associated with "beastliness" in the tales. Rising to its most dramatic moments, the beastliness motif portrays itself in Eustace's transformation to a dragon. Like Edmund, Eustace has a "distorted perspective" and is selfish. When everyone knows Reepicheep as the valiant, courageous mouse, he perceives him as "that little beast." Unrue observes that Eustace's baptism is essential for his Christian rebirth.

The beastliness concept in The Silver Chair appears in Jill's vulnerableness to the wicked witches of Narnia, holds Unrue. Upon arrival at the castle of Harfang, she ignores repeating Aslan's signs. So is Prince Rilian a victim of this beastliness; he admits that the witch, his captor, is an intelligent being. After he kills the witch, he triumphs over the beastliness.

The Horse and His Boy also illustrates the beastliness

¹
The Lion, the Witch, and the Wardrobe (1950; rpt. New York: Macmillan, 1974), p. 53.

motif in the Tisroc and his son Rabadash's "distorted vision," characteristic of Aslan's opposers, according to Unrue. Both refer to Aslan as a demon.² Rabadash's transformation into an ass is a clear indication of his spitefulness.

Pride and thirst for power bring out the beast in Uncle Andrew in The Magician's Nephew. The fact that he sends Polly and Digory to Narnia shows his concern for valuable information. In anger Polly exclaims: "All right, I see I've got to go. But you are a beast."³ The Queen of Narnia's beastly quality is also indicated in her power-seeking attitudes. When Polly recognizes that she has shed the blood of thousands, she can only say, "Beast!" Unrue goes on to say that the dominant theme of The Magician's Nephew is that the evil people can neither recognize the good, nor tolerate it.

Lewis ingeniously gives the ape, Shift, the role of deceiving the good animals of Narnia into misperception of reality, says Unrue. Shift dresses Puzzle, the donkey, in a lion's skin "to pass it off as Aslan," an echo not only of Aesop's Fables, but of Prudentius' Psychomachia, a work that greatly influenced the Middle Ages.

Unrue ends his paper stating that beasts and beastliness, which are common motifs in the literature of the Middle Ages, in Narnia are symbolic of the state fallen man descends

²
The Horse and His Boy (1954; rpt. New York: Macmillan, 1974), p. 109.

³
The Magician's Nephew (1955; rpt. New York: Macmillan, 1957), p. 24.

into.

In an article written two years later, John D. Cox (item 14, 1977) discusses the distorted vision of some of the characters in The Silver Chair--a point relevant to the theme of the present article. Unrue's essay is a valuable study revealing a medieval motif, an element among the numerous medieval touches that these tales contain. The only difficulty here is that Unrue refers to the Chronicles as religious allegories. Critics such as Walter Hooper (item 3, 1968), (item 5, 1971), and Charles A. Huttar (item 13, 1977) have provided evidence why these tales are not allegories.

1976

11. Morrison, John. "Obedience and Surrender in Narnia." CSL BULL, 7, No. 12 (1976), 2-4.

John Morrison informs us that after creating Narnia Aslan thus speaks to his creation in The Magician's Nephew:

'Creatures, I give you yourselves,' said the strong happy voice of Aslan. 'I give to you forever this land of Narnia. I give you the woods, the fruits, the rivers. I give you the stars and I give you myself. The Dumb Beasts whom I have not chosen are your also. Treat them gently and cherish them but do not go back to their ways lest you cease to be Talking Beasts. For, out of them you were taken and into them you can return. Do not so.'

He identifies the key words "myself" and "do not so" in this

passage, as they reflect the covenant between Aslan and his creations, which guarantees Aslan's constant support of them if they obey him and surrender to his will.

Referring to the theological meaning of "surrender," as giving totally of one's self, Morrison observes that Lewis uses "the imaginative frame of reference of the child" in order to present concretely the complex ideas of obedience and surrender (p. 3). As an example, he mentions Eustace Clarence Scrubb in The Voyage of the "Dawn-Treader" as one whose self-conceit does not allow him to look beyond himself, lives in the physical and biological world, has insulting language and manners, and most obviously is a disbeliever in Narnia. As his punishment, Aslan turns him into a dragon, but he becomes himself when he voluntarily subjects himself to Aslan's will. Eustace thus learns that "true life in Narnia is an affair of Aslan with man and man with Aslan" (Morrison, p. 3).

The other instance of obedience and surrender occurs when Lucy learns in Prince Caspian that she should have followed Aslan in the forest despite the other children's hesitation. Although she failed in this for the fear of being alone, she realized that Aslan would have been with her. Associating Lucy's loyalty to Aslan with our faith in Christ, Morrison maintains that "if we follow Him and look to Him, we are in His hands and under His protection and nothing can harm us. The source of life lies exclusively in fellowship with Him" (p. 4).

Although Aslan is the center of life of all the "heroic characters" in the Narnian tales, says Morrison, Lewis successfully portrays the individual's sense of freedom in wanting to be free from the responsibilities Aslan lays upon him. We realize that Susan, according to her own will, is ousted from Narnia as recorded in The Last Battle, because of her lack of enthusiasm for Aslan, her great interest being "'nylons and lipstick and invitations'" (p. 4).

Morrison ends his discussion concluding that Lewis's fairy tales are not merely "escape literature" to be read for passing time and pleasure; not only do they give us insight into our condition, but inform us of a love that, if hard to contemplate intellectually, can be felt imaginatively and emotionally.

The discussion of the subject of obedience and surrender, despite its biblical truth and significance, discussed here by John Morrison, is too obvious a theme in the Narnian Chronicles to need any critical treatment. Throughout these books the children have been told, on diverse occasions, to obey Aslan; otherwise they will be following the wrong direction and, therefore, face forthcoming hardships. A clear example is Aslan's signs that the children should know by heart and follow in times of trouble. It is thus that we learn how the children's well-being depends on their surrender to Aslan's will. I think this theme has been made very clear in these books and its treatment here seems to be redundant.

1977

12. Hooper, Walter. "Narnia: The Author, the Critics, and the Tale." in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 105-118.

Most of the ideas discussed here by Walter Hooper are reflected in Elaine Aymard's paper (item 3, 1968), the interview with Hooper. The additions to this paper will be briefly mentioned.

Hooper regards the Chronicles of Narnia as Lewis's successful works because of their "meaning," which equally attracts the young and the old. However, he is aware of some unpopular comments raised against them by educators who regard these tales horrifying for the young minds of children because of the tales' numerous wars. Hooper also criticizes David Holbrook's article "the Problem of C. S. Lewis"¹ which interprets the Narnian tales from the Freudian viewpoint, conceiving of the wardrobe as the mother's womb, and the children's adventure to Narnia as Lewis's thirst of getting back to a mother whom he lost "when he was a baby." Rejecting Holbrook's notion of supposing Lewis a baby at the time of his mother's death, Hooper observes that Holbrook's proposal is a failure.

The remainder of the paper focuses on The Last Battle, the most theological book of the Chronicles, according to

¹
in Children's Literature in Education, Nov. 10 (March 1973), pp. 3-25.

Hooper. Having identified the Biblical sources for some of the events in this tale, Hooper concludes that through this book Lewis wants to illustrate the Church's teachings that now have been either forgotten or ignored: that this world will some day come to an end and that the real world lies beyond our material existence.

This article would be a helpful general explanation of Lewis's thoughts and his tales for those newly introduced to Lewis. Eliane Aymard's paper (item 3, 1968) can also be studied in connection with this work. In both of these papers the main focus is explanation rather than critical observations.

1979

Nagakura, Reiko. "Aslan the Lion in C. S. Lewis' Narnia." Sophia English Studies, 4 (1979), 23-33.

This work was unavailable for annotation.

13. Huttar, Charles A. "C. S. Lewis's Narnia and the 'Grand Design.'" in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 119-135.

In a carefully drawn analysis, Charles A. Huttar wants us to see the Chronicles of Narnia as a literary whole and explains and defends his view that they belong to the genre of "scripture." Limiting his definition of "scripture" to the Judeo-Christian sacred writings known as the Bible, Huttar asserts that the Bible itself is a literary whole, unified by the common strands of imagery, theme, and history, which relates the story of the world from its beginning to its end.

What makes the Chronicles of Narnia like the Bible is the two last-written tales The Magician's Nephew and The Last Battle, says Huttar, that center on the theme of creation, Fall, redemption, and apocalypse: "a sort of Bible for a Bibleless age" (p. 123).

To reveal the relation of the Chronicles of Narnia to the Bible, Huttar delineates the themes of creation, fall, redemption, and apocalypse in these tales, comparing them to their Biblical origins. He begins his discussion by explaining Lewis's process of creation of Narnia that has its basis in Genesis 1 as well as in Psalm 33:6, where God is said to have created the world by his word. Aslan, in like manner, creates the world of Narnia by his singing voice. The next point of correspondence is that man in Narnia is given the same responsibilities as in Genesis 1:28-30 and 3:19, where he is told to have plants for his service. But the man's more essential role in Narnia is to prevent the evil from entering this world.

Lewis's deviations from the account of creation in Genesis are also mentioned. Huttar perceives that Lewis's Narnia is a world "existing in potentia" with land and water, only waiting for the moment to be inspired with life. Furthermore, unlike the Genesis account where the "breath of life" is given to man, in Narnia it is given to beasts, so that they can have dominion over the dumb beasts and thus be given a place in the hierarchy. However, man has the ultimate rule (under Aslan) in Narnia with the difference that

man in Narnia is already fallen.

The next Biblical theme is the redemption story, which, according to Huttar, Lewis sees no need to repeat in Narnia because this is exclusively an event of the human history. However, resemblances between Aslan and Christ are apparent, specifically in Aslan's sacrifice for Edmund, although Christ's sacrifice for the human race has a universal impact because of His Atonement for mankind.

The ending of Narnia resembles that of the world in Revelation for having the same elements of "Antichrist, Armageddon, final judgment, destruction of the world, the end of time, and the new paradisaal creation."

Puzzle, the ass, that is dressed in a lionskin, easily corresponds to the blasphemous beast in Revelation 13 (Jerusalem Bible), Huttar notes, which are manifestations of Antichrist in both stories. We also see in Revelation 20:12-13 how the dead come to God's presence for judgment, and how in Narnia the people go to Aslan's right or left side according to their belief in him. But what corresponds most closely to the Biblical story is Lewis's inclusion of Emeth theme supposedly echoing Matthew 25:31-46 to the effect that "God may be truly served even by those who do not know Him to call by name."

The termination of Narnia--the destruction of Aslan's creations by the rising sea--is most probably a version of the Biblical eschatology, according to Huttar, when the divine power ceases to have power over the Earth. Also, much

in the manner explained in Revelation, in Narnia Father Time "throws his horn into the sea" (18:12), and thus time ends and eternity begins. At this point in the Bible, we enter a new heaven and a new earth, whereas now we participate in the opening of the true Narnia described by Lewis in abundant garden imagery remini-scent of Plato, Milton, and Wordsworth.

Huttar concludes his essay observing that Lewis's conception of creation, fall, and redemption differs from the Biblical story, as we note, but the important point is to see how little it differs. Thus Lewis might be saying that though the beginning of the worlds--imaginary or real--are different, their ending is but one.

Huttar's proposal is here singled out for its boldness of assertion, which is equally challenging, tenable, and sufficiently supported by specific Biblical and textual references. The designation of the genre "scripture" for the six Narnian tales is a new attempt in Lewis's criticism, which Walter Hooper in part VII of his essay "Past Watchful Dragons" indirectly refutes. I think that Huttar's essay is recommendable for Lewis's specialists who are aware of the tales' other merits besides their religious significance.

The flaw that might create problems in this essay concerns Huttar's failure to identify the version of the Bible he refers to frequently.

14. Cox, John D. "Epistemological Release in The Silver Chair." in The Longing for a Form: Essays On the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 159-168.

John D. Cox maintains that there are certain images in The Silver Chair, directly complementing the structural pattern of the story, that deal with the problem of knowledge as demonstrated in the Queen of Underland's attempt to confuse Prince Rilian's mind, and thus make him doubt any reality beyond her earthly palace. Consequently, she succeeds in persuading him, temporarily, that Narnia, England, the sun, and Aslan are no more than mere dreams.

Of these the first image is Prince Rilian himself, who falls a victim to the Queen's temptations: he begins to doubt certain knowledge, asserts that the Queen of Underland is virtuous, and, more, doubts the validity of Eustace's and Jill's sign "Under Me," trying to persuade them that their coming to Underland has been mere chance.

The second image is that of the Queen of Underland, Prince Rilian's captor. Cox sees an intimate connection between her and George MacDonald's Lilith, who changes into a snake to devour males. Lewis himself associates her with the White Witch of The Lion, the Witch, and the Wardrobe, where she is referred to as a "descendant of Adam's wife," whom they called "Lilith." Spenser's monster Error is another figure Cox likens to the Queen of Underland. "Half woman and half serpent," the monster Error "battles the Red Crosse Knight" (p. 161). Likewise Prince Rilian fights the queen, which results in the restoration of his wisdom.

The third image associated with knowledge is the silver chair itself. The legend of Temperance in Spenser's The

Faerie Queene, Cox maintains, is the source that influences Lewis. The champion of this legend Sir Guyon, during his sojourn in the cave of Mammon, encounters a "silver seat," the sitting upon which would mean Guyon's subjugation to Mammon's reductive terms and, therefore, his loss of better knowledge.

Cox concludes that these images dealing with the epistemological problem in The Silver Chair directly contribute to the structural pattern of the story, which, by Aristotelian standards, is loosely woven. The problem is that the story ends without celebrating Prince Rilian's triumph over the Queen of Underland although the story is basically about him. At the end, instead of victorious music we have funerary songs about King Caspian's death.

The next matter of concern to Cox is the number of worlds in The Silver Chair to which the children go and return from. First there is Britain, from where they directly go to Aslan's land--the second world. The third is Narnia, from where we return to Aslan's world again at the end. The fourth world is Underland, and the fifth is Bism, the Really Deep land. Cox questions the significance of the symmetrical structure of the worlds, resolving that Lewis, through this juxtaposition, shows how in Aslan's land one is alert about his situation, whereas upon return from Aslan's world one's mind becomes disoriented with reality and vulnerable to a "reductive knowledge" because of his concern with materialistic issues. That is the reason why Aslan tells Jill,

remember the Signs. Here on the mountain, the air is clear and your mind is clear; as you drop down into Narnia, the air will thicken. Take great care that it does not confuse your mind . . . Remember the Signs and believe the Signs. Nothing else matters (p. 121).

And we see how Jill, after arriving in Narnia and being bathed and "splendidly dressed" forgets about the Signs and tells Eustace "Isn't it all simply too exciting and scrumptious for words" (p. 37).

The important issue that Lewis brings to our attention, however, is that no matter where the threat is, it is an act of will to resist temptation and remain spiritually strong, according to Cox. Earth, Narnia, Underworld, all exhibit the same threat to human consciousness: diminished knowledge of "otherworldly experiences." In the Experiment House Jill and Eustace express their uncertainty of the memories of the "Dawn Treader" and are afraid of being mocked if they reveal its story to their friends, the characteristic of Earth life. But someone like Puddleglum remains spiritually alert constantly. He tells the witch that though there might be no Narnia or Aslan, he is going to live like a Narnian and believe in Aslan (p. 159). Likewise Guyon refuses to sit in Mammon's silver chair, which would indicate his denial of another world and result in his spiritual death. On the contrary, Jill is easily deceived by the pleasure of comfort at Harfang and even gives up her habit of repeating the Signs (p. 79).

In conclusion Cox identifies two kinds of releases in The Silver Chair:

When the door in the garden wall opens unexpectedly at Eustace's touch, the moment offers more than physical escape: it also offers release from the epistemological bondage of Earth, a release that is echoed in the freeing of Rilian, the opening of Bism, and the children's meeting with the resurrected Caspian (p. 168).

The second release is that of the reader's. When he can enter the fairy tale world, free of the dominations of Earth life, he has escaped to a reality, momentarily satisfying and extremely pleasant.

The theme of this essay is intimately connected to that in Eliane Tixier's (item 15, 1977), which clarifies the elements in the Narnian Chronicles directly related to our perceptions of another world--one beyond our earthly lot. The common idea in both essays is that Lewis, through skillfully drawn images, demonstrates how this world resembles an "enerivating, stupefying" dream and how pleasant it is to escape from it and dream of better realities. Cox's well-developed essay specifically elaborates on the problem of knowledge existing in The Silver Chair. It is thus appropriate that these two articles be studied jointly since each one complements the other in several ways.

15. Tixier, Eliane. "Imagination Baptized, or, 'Holiness' in the Chronicles of Narnia." in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed.

Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 136-158.

Eliane Tixier begins her discussion with answering Chad Walsh's question who once asked "whether esthetics can illuminate and perhaps rejuvenate our understanding of religion."¹ She responds that C. S. Lewis's Narnian Chronicles, because of appealing to "our imagination and our hearts," strengthen our faith in God and thus bring us closer to this mystery--a quality which she terms, after Lewis, Holiness.

In a well-detailed introduction, Tixier investigates several authors' influence upon the spirituality of Lewis, among whom she points out George MacDonald as the one whose Phantastes baptized Lewis in the imagination "one October night at Bookham." Tixier believes that the Narnian tales have the same quality, Holiness, which Lewis discerned in Phantastes and called goodness in his anthology of MacDonald's works² in 1946 and Holiness in his autobiography Surprised by Joy in 1954 (p. 179).

Referring to William Morris as an influence on Lewis, Tixier criticizes his romance heroes for their inability to take Lewis beyond their painfully found world. Once their quest was over, the heroes did not inspire him by what they

¹
Chad Walsh, Preface to Imagination and the Spirit: Essays in Literature and the Christian Faith Presented to Clyde S. Kilby, ed. Charles A. Huttar (Grand Rapids, Mich.: Eerdmans, 1971), p. vii.

²
George MacDonald, An Anthology (London: Geoffrey Bles, 1946), p. 21.

recovered beyond their earthly lot. In the same manner, Lewis refers to the incompleteness of William Wordsworth's quest³ and speaks about lack of spiritual experience in Keats: "He knows about the hunting for 'it' and longing and wondering: but he has, as yet, no real idea of what it would be if you found it" (unpublished Letter to Arthur Greeves, November 1931).

MacDonald's Phantastes, continues Tixier, made the strongest mark on Lewis's spiritual life: it provided him with a "glimpse of a reality behind" and made him aware of the "real symbolical import" of longing and of the existence of "something beyond pleasure and pain." Thus when Lewis created his *Chronicles of Narnia*, Holiness had entered his life "not as an imaginative experience, but as fact" and had made him intimate with God and with Scriptures.

Next Tixier explains Lewis's trust in the faculty of the imagination--like many Romantics--and concludes that the imaginative experiences that Lewis offers us in the Narnian tales can "touch us in the same manner as Phantastes had touched him, inviting us to taste true Joy in our real country" (p. 143).

One of the elements of Holiness that Tixier discerns in the *Chronicles* is "longing," which appears in a variety of forms in these tales. First there is "humble longing," which one may hardly feel, but may inspire pleasant memories. The

3

"The Weight of Glory," in "The Weight of Glory" and Other Essays (New York: Macmillan, 1949), p. 4.

Cabby's "polite and awkward" answer to Aslan's question characterizes this longing.

"Do you know me?"

"Well, no sir . . . Leastways, not in an ordinary manner of speaking. Yet I feel somehow, if I may make so free, as 'ow we've met before."⁴

Another kind of longing, not consciously felt, is the one that its fulfillment wakes a feeling of long-desired, but unconscious longing. The Unicorn's words in The Last Battle are an expression of such a feeling: "This is the land I have been longing for all my life, though I never knew it till now" (p. 171). What Caspian says upon drinking water from the Last Sea is also characteristic of such a longing: "That's real water, that I'm not sure that it isn't going to kill me. But it is the death I would have chosen--if I'd known about it till now" (The Voyage of the "Dawn-Treader," p. 199).

Then there is the conscious longing that is "long awaited and its result is a kind of healing." One instance is the end of King Miraz's tyranny, which brings about the restoration of the Old Narnia, and another is Lucy's reading from a Magician's book, on the Island of the Voices, the best story of her life (The Voyage of the "Dawn-Treader," p. 133). Later she asks Aslan if he will tell her that story again and he responds that He will tell her that year after year (The

4

The Magician's Nephew, p. 136-37.

Voyage, p. 136).

The last form of longing is seen in Reepicheep's faithful love of searching Aslan's country. Though Reepicheep's adventure is the most outstanding, his longing is not necessarily superior to the other forms of longing. Lewis reminds us that longing for Heaven, along with hope, is admirable, no matter how simple or splendid it might be.

Tixier regards vigilance and wakefulness as another aspect of Holiness: the belief in the ever-lasting presence of God and the attempt to reach Him, without letting Him go unnoticed. Lewis makes it clear in the Chronicles that "self-blinding" and "dullness" are the two factors that keep us from looking beyond and recognizing the ultimate truth. One notices for instance, how the Dwarfs see the violets given them by Lucy as the "filthy stable-litter"⁵ and wine as dirty drinking water.⁶ Another clear example is Uncle Andrew, who constantly fails to discern a special quality in Aslan's voice and regards it only as "growlings." Lewis brings up this idea also in Till We Have Faces, where Orual fails to see what Psyche naturally perceives:

"Oh, have done with it, child . . . there was no wine."

"But I gave it to you. You drank it . . . "

"You gave me water, cupped in your hands" (p. 171).

5

The Last Battle, p. 145.

6

The Last Battle, p. 147.

Aslan laments the situation of these undiscerning people: "Oh Adam's sons, how cleverly you defend yourselves against all that might do you good!" (The Magician's Nephew, p. 171).

The reason for this dullness is humans' failure to see things beyond their sensual perceptions. Tixier shows us how Lewis manipulates this idea in the Chronicles. By showing the Narnian creatures' doubt about the existence of our world, he indirectly tells us that we, in the same manner, are no longer believers in fairy tales and myths. Lucy thus finds the book entitled Is Man a Myth? among Mr. Tumnus's books.⁷ And Caspian wonders:

Do you mean to say . . . that you three come from a round world! . . . We have fairy-tales in which there are round worlds and I always loved them. I never believed there were any real ones. But I've⁸ always wished there were.

Through seven paradoxes Lewis shows how this world looks like a "stupefying" dream. Upon returning to Narnia, Professor Kirke becomes invigorated and experiences feelings of rejuvenation. And as Mr. Tumnus tells the children in Narnia, "The further up and the further in you go, the bigger every-

7

The Lion, the Witch, and the Wardrobe, p. 12.

8

The Voyage of the "Dawn-Treader," p. 201. See also Prince Caspian, p. 66.

thing gets. The inside is larger than the outside."⁹ This is an echo of what Lewis expressed in "The Weight of Glory": "At present we are on the outside of the world, the wrong side of the door" (p. 13).

The second paradox appears in Aslan's words to Lucy, who finds him bigger than the last time she saw him: "That is because you are older, little one . . . Every year you grow, you will find me bigger (Prince Caspian, p. 136).

The fact that in Shadowland we do not meet our end, but rather confront the Son of the Emperor is the last paradox. Tixier observes that "death is but the end of a dream and the beginning of waking" as Psyche felt after becoming the bride of the god (p. 151). In conclusion, Tixier points out the significance of the use of paradox in these tale as it enhances our imaginative perception, "achieves communication with few words, and allows understanding without a commitment to follow what has been understood" (p. 152).

Joy and Dance are other manifestations of Holiness in the Chronicles, which anticipate eternity and thus another world. Tixier observes that the numerous examples of joy in the tales function as "pointers" to Real Joy. When the Witch frees the gnomes from her domination in Underland, they are outrageously "leaping, turning cartwheels, standing on their heads . . . and letting off huge crackers."¹⁰ We also witness

9

The Last Battle, p. 188.

10

The Silver Chair, pp. 179-80.

another such jollity for Aslan's return to Narnia after King Miraz's evil reign: "It was not unlike Hunt the Slipper, but the slipper was never found" (Prince Caspian, p. 152). It is interesting how Lucy dances "in a Great Chain with big dancers who stooped to reach her"¹¹ and Trufflehunter the Badger, who "hopped and lumbered."¹² "Solemn and deep Joy" is also felt in Narnia: "A happy place but very serious" is Digory's description of Aslan's garden in The Magician's Nephew, (p. 158). Consequently, through the pictures of these dances, Lewis attempts to indicate the bliss in Heaven and thus help our faith understand them as a prelude to a greater Joy. If these images can lead us thus far, they become "truth as prophecy" (Tixier, p. 154).

The last manifestation of Holiness in the Chronicles is the descriptions of "glory and beauty" that tend to inspire and enhance our faith. The "familiar" beauty ("Mrs. Beaver sitting at her sewing-machine or being helped into her snow-boots") and the fantastic beauty ("the contrast between the green valley, the blue river, and the glaciers Digory passes on his way to Aslan's garden") gave Lewis clues to Christian love and charity and led him to far deeper mysteries. In his fantastic images Lewis goes as far as personifying the stars as people who grow old. And, more surprisingly, they get rejuvenated. In The Voyage of the "Dawn-Treader," p. 180, for

¹¹
Prince Caspian, p. 135.

¹²
Prince Caspian, p. 152.

instance, we witness how each fire-berry takes away a little of Ramandu's age. It is in these fantastic images that beauty takes on the form of Holiness in Lewis, says Tixier, and the familiar images anticipate the beauty of Heaven (p. 156). And Lewis wants us to see in every image the image of the giver of all the beauty.

This well-detailed, carefully delineated essay gives new significance to the element of longing in the Narnian tales. Though critics have made references to Lewis's longing or Sehnsucht, none has specifically discussed it as an aspect of Holiness, which permeates the Narnian tales. This work thus enables the Lewis researcher to see new meanings in the even ordinary descriptions in these stories. I think the Lewis student would also benefit from this article for its thorough introduction and fresh subject.

16. Lochhead, Marion. "Narnia: C. S. Lewis." in Ren-
aissance of Wonder: The Fantasy Worlds of J. R. R.
Tolkien, C. S. Lewis, George MacDonald, E. Nesbit
and Others. San Francisco: Harper & Row, 1977,
pp. 90-100.

Lewis, like Kenneth Grahame and Beatrix Potter, can create comic characters, at whom he laughs: a laughter more of kindness than mockery, says Marion Lochhead. And like E. Nesbit, Lewis has ordinary children, with distinctive character, occupying his stories, she adds. The rest of this essay is only the plot summaries of seven Narnian tales.

17. Brown, Carol Ann. "Once Upon a Narnia." CSL BULL, 8,
No. 8 (June 1977), 1-4.

Carol Ann Brown asks why C. S. Lewis abandons the theo-

logical, mythical, allegorical, and science-fictional forms of writing and writes his Chronicles of Narnia in the fairy tale tradition. Answering the question, she holds that fairy tales, starting with the Egyptian "Tale of Two Brothers" in 1250 B.C., connect us to our pagan and Christian past. Furthermore, the derivation of numerous tales in Europe from Hindu "Panchantara" (translated in the thirteenth century) and also from "Arabian Nights" reflects the universality of fairy tales. She also quotes Rosemary Haughton as saying that "Fairy tales embody mankind's shrewdest and most realistic insights into human nature." (Brown does not identify the source for this and Haughton's other quotations.)

Brown tells us what fairy tale elements Lewis uses in these tales. All the seven stories begin with the hero "projected into severe dangers." "For fairy tales," she quotes Rosemary Haughton, "are about people dealing with powers and destinies which they have not designed and cannot control, but which are theirs, and in which they have something to do. Being in need of help, in traditional fairy tales these people are always saved from hazards by means of a supernatural power--a creature of a different kind of species. And Lewis uses Aslan as the symbol of the divine to help out the children in precarious situations. Aslan in the Chronicles serves Lewis as the wise animal of folklore

Who knows magic, gives comfort, counsels, bodily help and treasures, plucks the hero out of whatever mess he happens to fall into, even if the mess is

due to the hero's own stupidity, and who usually disappears or changes at the end of the story" (p. 3).

The fact that the major Narnian humans take on traditional character roles is another fairy tale element, according to Brown: Shasta as the "naive youngest son," Aravis as the "warrior maiden" and Caspian as the "quest hero." Lewis is also alert in his description of the physical characteristics of Narnia in that they all correspond to our real world, an essential element in keeping attention from going astray. Besides, as in traditional fairy tales the characters have to struggle to work their way out of labyrinths, in Narnia likewise no one comes to a happy ending without suffering. As a final point Brown adds that "everything concerned with worldly wisdom, the system and how to get on in the world has always been unimportant in fairy tales" (p. 3). And this is what Lewis explicitly declares in the final page of The Last Battle:

All their life in this world and all their adventures in Narnia had only been the cover and the title page: now at last they were beginning Chapter One of the Great Story, which no one on earth has read: which goes on for ever: in which every chapter is better than the one before.

When asked if Narnia is properly called a fairy tale, Brown suggests that

Lewis used some aspects of the fairy tale as a

foundation, and the results provide a contrast between the fantastic and the realistic. Science fiction also provides such a contrast, but usually without any elements of the supernatural, an element that is always close by in Narnia (p. 4).

As Brown herself points out, the treatment of the subject of fairy tale is too vast to be explained in such a brief paper. However, she manages to indicate several points that are advantageous to the study of the Chronicles.

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18. Ford, Paul F. Companion to Narnia. San Francisco: Harper & Row, 1980. 313 pages.

Paul F. Ford's creation of Companion to Narnia resolves most of the difficulties and ambiguities that the readers of the Narnia Chronicles might encounter. Encyclopedically written, this book explains every name and unfamiliar term appearing in the seven Narnian tales in order to facilitate the reader's comprehension of these stories. Entitled "Companion from A to Z," this section serves as the dictionary to the Chronicles. In addition, the illustrations of some of the Narnian scenes add to the reading pleasure of this book.

19. Gibson, Evan K. "In The Days of The High King: The Lion, the Witch, and the Wardrobe and The Horse And His Boy." Chapter 6. C. S. Lewis Spinner of Tales: A Guide to His Fiction. Washington D.C.: Christian College Consortium, 1980, pp. 131-155.

In section I of this chapter, Evan K. Gibson states that

though Lewis is a devout Christian, his Narnia tales do not intend to convert children to Christianity in spite of their ethical and theological lessons. Also, he briefly points out some of the inconsistencies in the Narnia books.

The point-of-view in the Narnia Chronicles is discussed in section II. Gibson, calling Lewis a storyteller rather than a narrator, maintains that the point-of-view like that in That Hideous Strength is author-omniscient "although with a presence we did not feel in the other books" (p. 133).

A brief characterization of Peter, Susan, Edmund, and Lucy follows in section III. In describing Peter, Gibson delineates his kingly qualities in his boyhood demeanor and attributes them to his later achievement as King Peter the Magnificent, the ruler of Narnia. Next in age is Susan, whose peace-loving nature makes her known as Queen Susan the Gentle. Edmund, on the other hand, is selfish and unlovely, spiteful, and bad-tempered. However, his role is the most important "to the theme of redemption in the story" (p. 136). Lucy, who guides the reader into Narnia, has the most outstanding character of all the other children. She is gentle and adventuresome and is thus called Queen Lucy the Valliant.

Section IV deals with the setting of The Lion, the Witch, and the Wardrobe. The tale is set in modern England with characters as ordinary as possible, who through a wardrobe get into Narnia, which Gibson terms "archaic," but not "ancient." Narnia, he says, is archaic because of its being

contemporary with modern England. Its culture is also archaic for the kind of weaponry its inhabitants use. The next issue is Lewis's use of contrast, through which he achieves a purpose: in juxtaposing modern, natural England with supernatural Narnia, Lewis indirectly says how easily the supernatural life is accessible to us, if we desire to achieve it.

The discussion of the plot of The Lion, the Witch, and the Wardrobe follows in section V. Gibson calls this book as the introduction to the whole Narnia Chronicles for its emphasis upon the unifying character of the seven books, namely Aslan, whose role is the bringing of hope and love that the white witch had deprived Narnia of.

In section VI, Gibson explains the religious significance of Aslan, who is described as "the Lord of the whole wood" and the "son of the great Emperor-Beyond-the-Sea"--representation of Christ. Gibson gives two reasons for Lewis's choice of the Aslan metaphor: in Revelation Christ is represented as the "lion of the Tribe of Judah: and more, the lion is known as the king of beasts." Gibson denies that the story is an "allegory of atonement on Earth"; the story is "atonement in Narnia" (p. 143).

Part VII explains the significance of the stone Table on which Aslan is killed. Gibson states that the writing on the table represents the Tao, the principle of right and wrong, and the cracking of the Table marks the "destruction of the enmity in the law" (p. 145). As the conclusion to his treat-

ment of The Lion, the Witch, and the Wardrobe, Gibson contends that the Narnian tales teach children religion devoid of its solemnity and "hushed devotion" that might hinder them from getting interested in religion.

Part VIII deals with The Horse and His Boy, its setting and plot. Calormen, where the story is set, is "modeled after the Turkish and Persian empires of the Near East" (p. 147) and, in contrast to the free state of Narnia, is run by a tyrant. The plot concerns Shasta's and Aravis's story and their discovery regarding their true identity as slaves. Through juxtaposition of these two gentle people's stories, Lewis gives us the message, Gibson believes, that freedom is not "a matter of geography and race (or sex). It is a state of mind that grows out of fortitude and expresses itself in respect for all other individuals" (p. 148).

Gibson elaborates upon Shasta's and Aravis's character in section IX. Both being of gentle birth have qualities that are normally owned by gentry. For instance, Shasta has moral sense and imagination--what Lewis highly favors--and is also courageous. Likewise Aravis, though brought up as a slave because she is female, is loyal, brave, and a lover of freedom. Gibson also explains about Bree's and Hwin's characterization. Hwin is the horse who always proves to be right and constantly gives advice. And Bree has the Narnian love of truth and freedom. At this point, Gibson compares King Lune of Archenland with the Tisroc, King of Calormen. The former is described as being courteous, respectful, and

sympathetic, while the latter is full of threats and ruthless, even devoid of fatherly love for his son who will be facing death. At the end of this section, Gibson admires Lewis for the witty matters in this story that not only appeal to children, but also to adults.

Section X treats the cultural differences between Calormene and Narnia, which reflect one of the themes of the book--oppression versus liberty.

In Calormen, states Gibson, people are "practical and unimaginative," whose literature does not exceed the "balanced phrasing," thus giving way, most often, to cliché. The great gulf between the rich and the poor also determines the lack of human rights in this state that leads to the execution of slaves for minor offenses. More importantly, the Tisroc is the absolute ruler, whose tyranny excludes the principle of right and wrong; what he believes is right is right.

In Narnia, on the other hand, everyone has the right to express himself, adds Gibson. The rule of absolute freedom and the friendly atmosphere make us believe that in King Lune's territory, the Tao (the principle of right and wrong) is being exercised. Perhaps it is this freedom that opens the Narnians' minds to make their literature what it is--lyrical and romantic.

The demonstration of the Christian spirit in The Horse and His Boy is the theme of section XI. Gibson cites three instances in this respect. First, Aslan controls the plot of the story in that various people encounter him and adore his

beauty and strength. Of these are a Calormene aristocrat and three Narnians stolen into slavery who witness the presence of Aslan. Shasta is the other one who faces Aslan and asks him who he is. Aslan's answer "Myself" echoes God's answer to Moses "I am that I am." The instance of Shasta's drinking water from the spring flowing from Aslan's footprint also has religious connotations that Gibson lightly associates with baptism. Even non-humans like Hwin are influenced by Aslan's glorious beauty. Among these, however, Bree is the only one who regards Aslan a true beast.

20. Gibson, Evan K. "The Caspian Triad: Prince Caspian, The Voyage of the "Dawn-Treader," and The Silver Chair." Chapter 7. C. S. Lewis Spinner of Tales: A Guide to His Fiction, pp. 156-93.

Like the previous chapter, Gibson devotes each section of this chapter to one specific subject about The Narnia Chronicles. In section I, he explains why he regards Prince Caspian, The Voyage of the "Dawn-Treader" and The Silver Chair as a unit: Prince Caspian is exclusively about Caspian; The Voyage records one of his important achievements; and The Silver Chair ends with his death and union with Aslan. Gibson also adds that Prince Caspian, before retaining this title, was first called Drawn into Narnia and later on A Horn in Narnia.

In section II Gibson states that there is no relation between the Narnian time and the Earth time; aeons of time in Narnia are the matters of days on Earth. He then questions the significance of this timing, to which the answer is

twofold: Lewis uses this difference in the Narnian time for both literary and religious reasons. As a literary device, the Narnian time represents the history of a completely different world and as a religious element it serves Lewis to express his view of the supernatural: that unlike the twentieth-century man's materialistic-based thinking, the world of the supernatural exists free of the limitations of time and space and that such a world is attainable for those who strive toward it.

Section III deals with characterization. Caspian's courage and loyalty confirm his position as the noble king in the future. Peter exhibits good leadership, Edmund, good sense, and Lucy, a harmonious relationship with Aslan. Susan, on the other hand, breaks her relation with Narnia (and with Aslan) because of her lack of fortitude.

The two dwarfs in Narnia have contrasting attitudes. Nikabrik, who strives toward victory at all costs, turns to whatever source possible for help--to Aslan or to "hags and werewolves." Gibson believes that through Nikabrik Lewis tells us that only belief in the supernatural is not enough. Trumpkin, on the other hand, is the epitome of virtue despite his skepticism concerning supernatural matters. Through him, Lewis shows that those who "do right will eventually be led right" (p. 161).

Trufflehunter is the receptacle of past events. Other than that he is the loyal follower of Caspian and the believer in Aslan.

Next are Pattertwig, the squirrel, the Bulgy Bears, and Wimbleweather, the giant, whose behavior properly fits their species. Pattertwig speaks with the "rapid-fire chatter" and Bears with "a little woolly of voice and brain" and Wimbleweather, like every other giant, displays no clever deeds. But the most heroic, courteous, and honorable of these creatures is Reepicheep, the mouse. Unlike the cowardly nature of all mice, Reepicheep stands out as a true hero specifically in The Voyage of the "Dawn-Treader."

The treatment of the plot occupies section IV. Gibson holds that the plot of Prince Caspian evolves around Aslan's guidings. Although he never directly intervenes as a deus ex Machina, "Aslan creates, redeems, guides, protects, and does such other acts proper to his representation of Christ" (p. 162). Structurally, the plot is divided into five sections which all contribute to the main theme of restoring Narnia to its original state of freedom and happiness.

Gibson elaborates upon two themes in section V of his discussion. 1. Faith in an age of doubt; 2. The rule of man over nature. The first theme is exemplified by Miraz's atheism, Nikabrik's skepticism, the "steady belief" of Trufflehunter, and Trumpkin's "honest agnosticism." The second theme is illustrated when the Pevensie children enter into a Narnia with a destroyed nature indicative of nature's suffering without man's helping hand. Once Aslan appears and his viceroy man takes dominion over nature, the land becomes fertile for man's own benefits.

In section VI Gibson states that The Voyage of the "Dawn-Treader" is the only story of The Chronicles that does not take place in Narnia; Eustace goes back home through a door in the sky where he has the opportunity to be redeemed by Aslan.

The rest of this section is exclusively about Eustace, whose repelling characteristics turn upon himself as we later witness him transformed into a dragon. Gibson believes that the "undragoning" process of Eustace gives us the message that man fails in changing himself without the Divine Being's aid. Eustace can not turn into his human shape unless Aslan blows in his face. Here Gibson cites Paul's statement in First Corinthians to indicate the Biblical relationship: "he is sown a natural dragon; he is raised a spiritual boy" (p. 170).

Section VIII tells us that the plot of The Voyage of the "Dawn-Treader" consists of eight episodes. In the first, Eustace, Lucy, and Edmund are dropped into the sea; Eustace shows his bad will toward Reepicheep, but he later recognizes the mouse's honorable nature.

The second episode concerns the elimination of slavery in the Lone Islands and the establishment of Lord Bern's government in place of Governor Grumpas's reign.

The third episode, which occupies chapters five, six, and seven, is about the storm and Eustace's adventures on Dragon Island.

Chapter eight contains three events:

The stop at Burnt Island, where Reepicheep obtains

his oracle, the encounter with the Sea Serpent, and the discovery of the Midas--water whose curse not only destroys "Restinar but also throws its bewitching influence over the group from the Dawn-Treader (p. 176).

Gibson regards these events as the fourth episode of the plot.

Section IX is about the fifth episode that reveals the unity between characters after Eustace has been "integrated into the body." Lucy has the prominent role of being guided by the invisible voices, who tell her how their party is being cut off from the ship and that she should venture to read from the magician's book.

Gibson also gives some descriptions of monopods, saying that their cheerful stupidity is not only for the reader's entertainment, but for Lewis's purpose to tell us that though they are not as intelligent as human beings, they are favored by God equally as humans are.

The sixth episode is explained in section X. We are told that it concerns the Dark Island, where dreams come true. Gibson believes that nightmares only come true in the imagination of the characters, and therefore they do not actually exist. He concludes that the message of this episode is "Fear not." As we saw, after Lucy's prayers to Aslan were answered and they were in the daylight again, the children realized how baseless their fears were.

The events on the island of the retired star, which con-

clude the quest, from the seventh episode, states Gibson. He also adds that Aslan's table represents the Lord's table and the Stone Knife on that table signifies Aslan's sacrifice, which "ransomed Edmund and freed Narnia from the evil power of the witch" (p. 180).

Gibson also touches upon the last scene of the book in which Lewis clearly identifies Christ with a lamb that turns into the golden form of Aslan. Aslan makes the statement that signifies the purpose of the entire Chronicles. He tells the children that in their world He has another name: "You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there" (p. 182).

In section XI, Gibson introduces us to The Silver Chair. The emphasis of this part is on Jill's characterization as the one who degrades those that do not possess her talents--having no fear of standing up on high cliffs--what Eustace fears most. And it is no surprise to see that Puddleglum is the one who interrupts Jill's selfish action for the good of others. Significantly, in the Narnia stories the shortcomings of each character are followed by their correction, and thus Jill's outstanding qualities of "honesty, bravery, and good sense" prevail in the second half of the story.

Gibson makes a short reference to Eustace here, regarding his improved traits in The Silver Chair and his courage and skill in joining King Tirian in his last battle in The Voyage of The "Dawn-Treader."

In part XII Gibson holds that Puddleglum is the only character in *The Chronicles* modelled after a human being-- Lewis's gardener of great integrity, Fred Paxford. Before getting into the description of Puddleglum, Gibson refers to Lewis's skill of forging names for his Narnian animals that aptly indicate their species characteristics.

Puddleglum, whose name carries the association of gloom, is famous for his anticipation of the worst possibilities, although he is an optimist. Gibson, however, regards him as "stoical" rather than optimist.

Puddleglum's most outstanding characteristic is his ability of giving wise counsels to the children and also his courage. In addition, he is the faithful follower of Aslan. It is interesting that despite his gloomy prediction, Puddleglum is never discouraged or frightened by hardships; he encourages the children to follow Aslan's signs even if they may involve death.

The plot of The Silver Chair, like that of The Voyage of the "Dawn-Treader," involves a quest, states Gibson in section XIII.

The scenes at the Experiment House serve as the beginning of the plot, and those on the mountain of Aslan as its ending. The narrative is also divided into two equal parts: "the trip above ground as far as Harfang, and then the trip below ground until the seekers have accomplished their mission and reappeared in Narnia" (p. 187).

Jill's confession in failing to look for the signs,

helps to unravel the plot. The liberating of gnomes also contributes to the final discovery. Meanwhile, the gnomes' dwelling place--the Really Deep land, the Land of Bism--introduces us to another imaginative far country, where the riches of the earth are "vibrant and alive."

The setting of the story is compatible with the plot, says Gibson. As the birds sing musically in Aslan's land, in Harfang we hear owls hooting, which echoes the "diminishing and bleak prospects in the plot."

In part XIV, Gibson studies the several points woven together in the story of The Silver Chair. He holds that this book is the only one of the Chronicles in which Aslan appears only at the beginning and at the end. But though absent, Aslan remains present in the children's memory through His signs. As Aslan tells the children to remember His signs and say them to themselves every morning and night, Lewis seems to be telling the reader to make Christian truths part of his life.

The question of reality is a part of the narrative of this story. Against the witch's idea that regards Aslan and His world only a dream, Puddleglum states that he obeys the Tao and Aslan, even if He might not exist.

But the most significant image in the story is that of death as entering into the Land of God, and for Aslan's followers "an entering into a new joy."

Gibson concludes this chapter stating that the purpose of the Caspian Triad is to "combat the doubts of what Lewis

called our post-Christian age" (p. 193). Other teachings of these three books involve man's quest which will fall beneficial if only guided by God's lessons, and to reach God requires our complete change of heart in search for the true joy of entering this Kingdom.

21. Gibson, Evan K. "First and Last Things: The Magician's Nephew and The Last Battle." Chapter 8. C. S. Lewis Spinner of Tales: A Guide to His Fiction, pp. 194-218.

In section I Gibson advises that to enjoy these two books fully, the reader should have read the other Narnia books first. He calls The Magician's Nephew a "book of explanations," concerning the origin of the lantern, the animals' power of speech, the White Witch's entrance to Narnia, the magic quality of the wardrobe, and the understanding adult Professor Kirke.

Section II explains Digory Kirke's and Polly Plummer's attitudes. Gibson says that despite his curiosity, intelligence and virtue, Digory fears being regarded as a fool and thus easily rejects criticism. On the other hand, he possesses many qualities, is warm and sympathetic, and is the one who ousts Jadis. Not as inquisitive as Digory, however, Polly Plummer is aggressive, competitive, and outspoken. Besides, her cautiousness prevents Digory from making a few bad mistakes. More, she is creative and imaginative indicated by a story she is writing. What makes Digory and Polly stand out is their strong sense of right and wrong and their faith in Aslan.

Gibson describes Frank, the Cabby, Uncle Andrew, and the White Witch in part III. Frank, the first king of Narnia, is singled out by his kindness to everyone even to Jadis. Besides, the harmony that exists between him and Aslan should not be overlooked. There is, on the other hand, Uncle Andrew, whose meddling with higher powers makes him look ridiculous at times. Gibson believes that he unwillingly imitates the "slapstick comedians." The last character to be discussed here is the White Witch, the tyrant, the "hollow ghost," who utters the Deplorable Word and possesses evil grandeur.

After showing how the Queen of Charn is important to the setting as well as to the plot, Gibson maintains, in Section IV, that the most memorable scenes in Narnia are those evoked by music. Thus the Land of Narnia is created harmonious with the song of Aslan. Here Gibson points out that surprisingly Milton's creation scenes in Paradise Lost do not influence Lewis's creation of Narnia. Unlike God who views his own creation from without in Paradise Lost, Aslan takes part in his own creation in Narnia. Furthermore, in contrast to Milton's animals that rise from the earth Lewis's animals gain their consciousness and intelligence by the "flash of fire and wild creative call of Aslan" (p. 202).

In section V Gibson observes that Charn and Narnia are directly related to the plot. In discussing the plot, he states that the story of The Magician's Nephew is divided into two equal parts, in which the first half considers the

evil choices that bring Jadis from Charn to Narnia and the second half explains the strategy that brings Narnia back to life after centuries of cold snow, before it is darkened again. The second half of the story, however, is not so much about Jadis as about his preparation for the next book.

Gibson explains, in part VI, that he does not regard the experiments of Uncle Andrew a "thread in the plot" because he believes, they create no tension. Uncle Andrew's role is only important for its relation to the problem of creation. Gibson associates Uncle Andrew with Jadis--both are in search for knowledge with the exception that Jadis has the knowledge of the Deplorable Word--the word that when uttered has the power of destroying all. Lewis might have associated the Deplorable Word with the atomic bomb, adds Gibson.

Lewis brings up two ideas in this book: that the acquisition of knowledge is not evil in itself; the search for any devilish knowledge should be avoided.

The second idea is expressed by the wood between the worlds in which the twelve pools all lead to a different universe. Lewis might be saying that our feelings should not be so limited to regard reality as that which is only our own. "Not only is there the different time and space of Narnia, but perhaps myriads of other times and spaces as well" (p. 205).

The last note in this section concerns Aslan as the creator in this book (in addition to his role as redeemer, teacher, and guide in previous books), who has the role of

Christ and acts according to the Scriptures.

Winning the Carnegie Medal as the best children's book of 1956, The Last Battle gives finality to the entire series of The Chronicles, says Gibson in section VII. It relates the story of the last days of Narnia with Tirian, the last of the Kings of Narnia. Here Aslan, despite being redeemer, teacher, guide, and creator, is the judge of his world, which, according to the unicorn, never dies.

This section also describes King Tirian as the responsible, courageous, steadfast person on whom Aslan "pronounces the divine accolade of well done" (p. 208).

Gibson maintains that in this story Lewis is more interested in action than character as we notice how he describes Jewel's ferocity in fighting. For this reason, Jewel's character is not so fully delineated as the other animals' like that of Reepicheep and Puddleglum; instead of Jewel's direct speeches we have been given summaries. However, some of his very memorable phrases contribute greatly to the theme of the book: "I have come home at last . . . I belong here . . . I belong here. This is the land I have been looking for all my life, though I never knew it till now." This language is characteristic of the Unicorn's courage, gentleness, and loyalty to Aslan.

Poggin, the Dwarf, is another "less-sharply drawn" character in this book, says Gibson. Although he is a steadfast follower of the King and Aslan, he does not stand out from the crowd as does the unicorn.

Gibson does not regard this lack of characterization as a flaw in this book, but rather as Lewis's concern for more important issues.

Section VIII treats the plot of The Last Battle, which is divided into two equal parts: the first eight chapters tell us of the events that end Narnia--how it falls under the rule of the god Tash, which brings about the triumph of the forces of evil "religiously and politically." The last eight chapters describes the life in this "shadowland" as opposed to the harmonious, beautiful life in Aslan's world. Of the last eight chapters chapter nine to twelve concern death and the last four deal with Aslan as the ruler of the last judgment: the extinction of Narnia and the grandeur of Aslan's world.

Gibson in part IX informs us that the ideas in the story of The Last Battle deal with "eschatology"--the study of the end of the world. He realizes that "counterfeit religion, atheism, and demonism" characterize the last days of Narnia in addition to the terror that the revelation of the false Aslan creates.

Gibson concludes that the The Last Battle is about death, that of the wicked and of the righteous. However, the ending of the world depicted in this book is not so violent as that in That Hideous Strength. But like the glorious fate of the righteous in That Hideous Strength, this death implies stepping into Aslan's country, a world of harmony and beauty.

Gibson states in section IX that as the creation and

redemption stories in the Chronicles of Narnia are "uniquely Narnian," in The Last Battle there are only allusions to "scriptural eschatology." The giant, Time, blows his horn and thus announces the end of the world. "As the angel declares in Revelations, time shall be no more," here Aslan says that Time will have another name, which implies a change in the quality of time.

Section XI centers upon Emeth, whose name means truth and is signified for his unconscious devotion to Aslan. Gibson associates him with Psyche of Till We Have Faces as "a naturally Christian soul" and regards his story as one of the most significant episodes of the Chronicles for its elevated style that aptly relates the story of righteousness.

Gibson's delineation of the Narnia Chronicles is a thorough overview of the theme, characterization, and plot of the tales. Presenting his discussion in a plain, charming manner, he helps the beginner develop an idea about these aspects of the tales. However, the Lewis specialist might feel that this book has offered him only the surface of the material without challenging him with critical observations about the tales. More appropriately the undergraduates or those newly introduced to the tales will benefit from this book that will serve them as a general introduction to the whole tales.

Conclusion

This survey indicates that the detailed examination of

the Narnian Chronicles as fairy tales has been neglected by critics. Other than several works which light upon the influence of The Faerie Queene in these tales, point out one of their medieval characteristics, and plan a flawless map of Narnia, the other works concern themselves with the explanation of the Christian themes and Lewis's dependence upon the Bible for his creation of Narnia. As literary art these tales should also be examined, I believe, for their fairy tale genre characteristics and their medieval elements as they have been modelled after the medieval romances Sir Gawain and the Green Knight, The Faerie Queene, and Malory's Morte D'Arthur.

CHAPTER IV

TILL WE HAVE FACES

Till We Have Faces, Lewis's last novel published in 1956, is the reworking of Apuleius's Cupid-Psyche myth in The Golden Ass, which Lewis transforms to Orual's story of conversion and belief.

This chapter examines a variety of critical works on Till We Have Faces from 1956 to 1981 to indicate its quality relative to its original source, its effectiveness as myth, and its quality as a novel.

1956

1. Trowbridge, Clinton W. "The Twentieth Century British Supernatural Novel." Diss. Univ. of Florida 1956, pp. 389-396.

Trowbridge claims that Till We Have Faces, instead of being a myth retold, is a re-interpretation of the classical Cupid-Psyche myth although Lewis is here less a myth maker and more a novelist. Trowbridge calls Till We Have Faces "at once a quasi-historical novel, a supernatural novel, and a parable or fable." It is an historical novel, he adds, because Lewis presents the life of the non-Greek city of Glome at the time of the Golden Age of Greece in all its de-

tails. He says that Till We Have Faces is also a supernatural novel because there are visions in it and it is at the same time a parable or fable "because Psyche is also the human soul, and the theme of the novel has to do with man's inability to die to himself so that he may be born again in Christ." Trowbridge believes that Till We Have Faces shows Lewis the psychologist at his best because it is the most profound study of the struggle between good and evil in the human soul.

The objectionable point is Trowbridge's view that Till We Have Faces is a fable or parable. This novel, being a complex inward story, is a myth as later critics have also pointed out. It can also be regarded as an historical or supernatural novel. Joe R. Christopher (item 7, 1969) calls this novel an historical romance, and Margaret Hannay (item 21, 1970) refers to it as a "myth worked into a psychological novel." Trowbridge's view concerning the conflict between good and evil in the human mind is more relevant to the genre of psychological novel since the novel's main focus is on the moral struggle of Orual until her acknowledgement of the truth.

1957

2. Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton, N.J.: Princeton Univ. Press, 1957, pp. 117, 118.

Frye mentions "the difficult" writers in both poetry and prose, "almost all of whom are explicitly mythopoeic writers." He believes that the work of such poets "when

fiction, is often founded on a basis of naive drama (Faust, Peer Gynt) or naive romance (Hawthorne, Melville: one may compare the sophisticated allegories of Charles Williams and C. S. Lewis in our day, which are largely based on the formulas of the Boy's Own Papers)." He notes that "learned mythopoeia . . . may become bewilderingly complex; but the complexities are designed to reveal and not to disguise the myth." He also notes that "in the archetypal phase the work of literary art is a myth and unites the ritual and the dream" (p. 112).

3. Hook, Martha Boren. "Christian Meaning in the Novels of C. S. Lewis." M.A. Thesis. North Texas State College. 1957.

Hook argues that by means of the Cupid-Psyche myth, Lewis weaves three different threads into this allegory; (1) the interaction between man and God; (2) the difference between divine and human love seen in Psyche and Orual; (3) the conflict of faith and reason experienced in his conversion to Christianity. She, then, shifts her discussion to the evaluation of the characters in the story in terms of their varying attitudes toward the immortal world, love, and faith. Hence, she maintains that Psyche is Lewis's allegorical picture of a person who accepts the gods. The Fox is "Lewis's allegorical representation of the philosophy which rejects the concept of faith in any realm," and Bardia is the allegorical representation of man's attitude toward the gods. She further adds that the

Cupid of the ancient myth is "Lewis's allegorical representation of the God of Christianity, who commands respect and demands faith and, ultimately, Ungit is Lewis's allegorical figure for the forces which oppose Christianity."

It is noticeable that Hook calls Till We Have Faces an allegory. Lewis himself in a letter to Clyde S. Kilby on February 10, 1957, says that "Much that you take as allegory was intended as realistic detail." Several later critics rigidly refute her idea. Owen Barfield, for instance, in the introductory essay to Light on C. S. Lewis (item 13, 1965) greatly opposes A. W. Bennett who calls Till We Have Faces an allegory (item 13, 1965). Roland Mamoru Kawano, in his 1969 M.A. thesis (item 16) discusses the differences between allegory and myth, resolving that Till We Have Faces is a myth. Margaret Patterson Hannay in 1970 calls this story a myth worked into a psychological novel that is still a myth (item 21). In 1965, John Lawlor holds that Till We Have Faces is truly a myth in the sense which Lewis himself defined in his Experiment in Criticism--a story which "depends hardly at all on such usual narrative attractions as suspense or surprise' and communicates the sense of that which is 'not only grave but awe-inspiring'" (item 11). Moreover, R. J. Reilly maintains, in 1971, that Till We Have Faces is a myth retold, and therefore it remains a myth, not an allegory or symbolism (item 22). Consequently, we come to realize that Hook's view regarding Till We Have Faces as an allegory tends to be far less tenable than it

was back in 1959.

1959

4. Hart, Dabney Adams. C. S. Lewis's Defense of Poesie.
 Diss. Univ. of Wisconsin 1959. Ann Arbor, Mich.:
 Univ. Microfilms, 1959, pp. 1-2.

Dabney Adams Hart defines the unity of Lewis's entire corpus. She denies that his importance lies in his creative work, but rather in his mythic theory because his creative work is insufficient both in quality and in quantity to make a major contribution to literature; therefore, the analysis and criticism of that work would not make a significant contribution to scholarship. However, Hart regards Lewis as a major critic, but not as a major writer of children's stories or novelist. Lewis's significance, she adds, lies in the "critical implication of his theory of mythopoeia." She characterizes this theory in this manner:

The use of mythology to give some kind of form to the chaos of human experience and uncertainty is the antithesis of Lewis's view of mythopoeia. Joyce's application of the Ulysses myth as an illustration of fundamental human experience and Eliot's development of the Waste Land and the Fisher-King as an objective correlative of the human condition are both at variance with Lewis's concept of myth. Lewis does not suggest that the imaginative appeal of myth may direct the reader's

attention to the truth; instead he affirms that through its imaginative appeal the myth conveys the meaning embodied in itself.

For Lewis myth and actuality are equally true, and Christianity represents the supreme degree of both. Therefore any great myth has implicit parallels to the themes of Christian doctrine, as Lewis illustrates in his use of the Psyche myth in Till We Have Faces.

Hart thus believes that for Lewis myth is a separate entity--the reality itself. This is what Don Longabill (item 26) says of Lewis's idea of myth fourteen years later. But it is interesting that in 1960 Marjorie Evelyn Wright (item 7) sets forth the idea quite contrary to Hart's. She states that for the three mythmakers Tolkien, Williams, and Lewis, myth serves as an expression of the objective reality--that which Hart denies completely, saying that myth is reality itself.

5. Fuller, Edmund. Books with Men Behind Them. New York: Random House, 1959, p. 151.

Edmund Fuller is concerned with discussing writers whose works create a worth-while image of man, works which examine in a humane way the problems of modern life. In the section entitled "The Christian Spaceman: C. S. Lewis" (pp. 143-168) that concerns itself chiefly with the Ransom Trilogy, Fuller notes that Lewis sees in mythology "the childhood of religion . . . a prophetic dream." "Thus," he notes, "his

wonderful perception of why, inevitably, in a fallen world, 'mythology was what it was--gleams of celestial strength and beauty falling on a jungle of filth and imbecility.'" A two-page commentary on Till We Have Faces places it in "marked contrast to the other fiction. Since its narrative is in a classical mythic frame, its meaning is so integrated with the myth itself that it must be left in its expression there" (Fuller, p. 165). He believes that the main theme of the novel is the wedding of Psyche (the soul) to the Divine Bridegroom, with its implications for each soul, and concludes that this is "a remarkable and haunting book--the more notable because of its contrast in style and materials to a long-practiced and successful output of fiction in a different vein." Lewis, he suggests, will not be type-cast.

Edmund Fuller observes that Lewis sees myth as a type to which Christianity is the antitype. When Northrop Frye says that myth unites the ritual and the dream, we are reminded of Lewis's "good dreams" which refer to "types." Undoubtedly, both Fuller and Frye are referring to myth as a "shadow of Christianity"--what Don Longabill (item 26) states in 1975.

1960

6. Carnell, Corbin Scott. The Dialectic of Desire: C. S. Lewis's Interpretation of "Sehnsucht." Diss. Univ. of Florida 1960. Ann Arbor, Mich.: Univ. Microfilms, 1967, pp. 103-109; 128-136.

Corbin Carnell analyzes the images Lewis uses in fiction for Sehnsucht: far-away hills, exotic gardens, distant

islands, and special music. He notices the abundance of such images in some of the fiction, especially Till We Have Faces; the nature of myth facilitates Sehnsucht because of its quality of numinous awe. Pages 128-136

"surreality in Till We Have Faces" is only a brief synopsis of the story of Till We Have Faces plus some characterization of Orual, Psyche, Fox, and Ungit.

7. Wright, Marjorie Evelyn. "The Cosmic Kingdom of Myth: A Study in the Myth-Philosophy of Charles Williams, C. S. Lewis, and J. R. R. Tolkien." Diss. Univ. of Illinois 1960.

Marjorie Evelyn Wright's doctoral dissertation defines and analyzes the quality and characteristics of myth itself, illustrates her definitions by references to the creative fiction of Lewis, Tolkien, and Williams, and to their writings about myth. She suggests that "the three mythmakers do see myth as a means of expressing objective reality" (p. 138). She discusses the formation of their own myth, in terms of order and hierarchy, archetypes, and time. Wright examines Lewis's myth chiefly in the trilogy and Narnia though some of her perceptive comments on Till We Have Faces cannot be ignored.

She points out how Lewis has changed the Cupid-Psyche tale told by Apuleius: "Practically the whole tone of the story is changed by the motivation and significance of the action. What Lewis has done is to create a world for the legend" (p. 152). The world of myth, she suggests, is a created world suited to the events of the story but capable

of infinite expansion as needed. She notes that

The world of Till We Have Faces, though complete and self-contained, and indeed almost structurally perfect, is just not this kind of world, [in contrast to Narnia which may be expanded at any time]. It exists for the myth of Cupid and Psyche. Having fulfilled this function, it does not invite expansion of any sort (p. 155).

She compares the world of Till We Have Faces with the worlds created in Charles Williams's novels, also self-contained and completed when the novel which needed the world is ended, in contrast to Tolkien's created world of the Ring trilogy which, like Narnia, is capable of infinite expansion in time or space. Wright places the mythmakers in the classical tradition in their emphasis upon cosmic order. This moderates both their romanticism and their realism (p. 166). She notes that skepticism--a modern attitude--is recognized in their cosmology. In Till We Have Faces, the Fox functions as the skeptic (p. 167).

Till We Have Faces is "in a different category," Wright thinks, from Lewis's Space Trilogy and from Williams's novels, in mixing realistic and fantastic or mythical elements. She finds that

it has a more perfected working out of the characterizations and motivation we expect of a

novel than any of the others, and yet the archetypal and mythical qualities are more consistent and continuous. Perhaps, after all, it represents the complete achievement of the blend of myth with realistic novel which Williams and Lewis had both previously sought (p. 164).

Wright observes in this novel the substitution of "a monstrous false god" for the real God: neither of the Ungits [the old stone nor the Greek statue] is the true goddess, "but the old Ungit is witness to the fact that the true gods demand obedience and sacrifice, not aesthetic admiration." Wright states the integral relationship between knowledge and truth: "the knowledge of Ungit is the beginning of truth. She must be superseded but she cannot be completely denied" (pp. 86-87).

Wright discusses the use in this novel of the eucatastrophe, Tolkien's term for the turning point at which joy (in C. S. Lewis's sense of that word) can enter: the "happy ending" in a story which never ends. The eucatastrophe in Till We Have Faces comes, she feels, toward the end of the story, when Orual meets the God of the mountain. Rather than a message, Wright feels, the mythmakers seem to have a vision, which the eucatastrophe reveals. It counteracts possible didacticism (which these writers have been accused of); its appearance also may "account for some of the

antagonism toward these authors." Fictionally, this is the difference between a revelation and a sermon. Because the eucatastrophe is highly charged emotionally in subject matter, it is therefore highly vulnerable (p. 175).

Wright refutes charges by some modern critics that the use of myth by these three writers limits their work and is a means of avoiding the complexities of modern life. She points out that modern thought is suspicious of the simple-- something as "simple" as the battle between good and evil seems too easy. "The archetypal," she notes,

is in a sense that simple. The mythmakers do not deny that man is a part of modern society; they do say that he is also and essentially a part of the universe (p. 183).

She agrees that these novels may indeed have a limited audience, though Till We Have Faces and the two best Williams novels have a wider appeal and already have achieved a greater literary reputation, she thinks, than the rest of the corpus. She believes that ultimately, however, the entire corpus of these three writers must be what their reputations stand on (p. 185).

This engaging dissertation is one of the most important studies of Lewis's work. It is scholarly and well-documented; gives a well-thought-out exposition of what myth is, and presents a perceptive and analytical description of the works of the three writers surveyed.

8. Moorman, Charles. Arthurian Triptych: Mythic Materials in Charles Williams, C. S. Lewis, and T. S. Eliot. Perspectives in Criticism: Vol. 5, Berkeley and Los Angeles: Univ. of California Press, 1960.

Moorman's first chapter "Myth and Modern Literature" presents a comprehensive and penetrating overview of the rise of myth scholarship, and the second "The Arthurian Myth" gives an equally astute and complete picture of the earliest treatments of the Matter of Britain. The chapter on Lewis deals primarily with the manner in which Lewis uses Arthurian myth in the space trilogy. Moorman talks briefly about Till We Have Faces, by way of showing that not only could Lewis create his own myth but, like Williams, he could "reshape an older myth in order to provide himself with a suitable literary vehicle." After briefly telling the story of Till We Have Faces, Moorman notes that it has three main themes; the dominant theme is "the conflict of faith and scientific rationalism, apparent in all of Lewis's work," and that "Lewis carefully reshapes the myth in order to emphasize this theme." "Thus Orual's plea to Psyche to look upon Cupid is not in Lewis's novel simply the act of a jealous sister; it is scientific enlightenment attempting to destroy faith." The other two themes are Orual's search for Lewis's "joy" and a doctrine of co-inherence--the voluntary sharing in another one's burden for the sake of creating for that person relief--much like that of Charles Williams.

Moorman's book is a valuable source for the study of

the origin of myth and, particularly, for its discussion of myth in the writing of these three prominent writers. Moor-
man's discussion of the theme of Till We Have Faces--faith
versus reason--was anticipated in 1975 by Martha Boren Hook.
(item 3).

1964

9. Kilby, Clyde S. The Christian World of C. S. Lewis.
Grand Rapids, Mich.: Eerdmans, 1964.

Kilby summarizes each work, its themes and ideas, com-
paring each with Lewis's other writings and sometimes to
events in his life. He analyzes Till We Have Faces in
Chapter II, "Hell and Heaven," mainly because "it illustrates
how far the hellish sin of selfishness masquerading as love
can subvert the activities of an entire life" (p. 37).

Kilby notes that "this vast, involved book does not yield
its meaning easily, not because Lewis has failed to make his
ideas clear but rather because he has combined so many of
them into a single complex story" (p. 60).

Kilby suggests that the three main themes are a ration-
alistic versus a Christian interpretation of the universe,
Orual's case against the gods and the gods' case against
Orual, and the significance of the great myths of mankind.
He suggests, as well, the idea of Psyche as a symbol of
divine love, and the idea that men substitute words for
worship. To illustrate this view, he mentions the scene in
MacDonald's Lilith, in which a group of people without faces

dance in a moonlit forest. The spectator asks himself why they are faceless:

Had they used their faces, not for communication, not to utter thought and feeling, not to share existence with their neighbors, but to appear what they wished to appear, and conceal what they were? And, having made their faces masks, were they therefore deprived of those masks, and condemned to go without faces until they repented?¹

Kilby's argument emphasizes the idea expressed by the title of the book "Till We Have Faces"--that "men substitute words for worship" and that their lack of faces is indicative of their lack of individuality. I do not think that Kilby presents this point as effectively as R. J. Reilly (item 22, 1971) does in his in-depth presentation.

1965

10. Gibbons, Stella. "Imaginative Writings." in Light on C. S. Lewis. Ed. Jocelyn Gibb. New York: Harcourt, 1965, pp. 94-97.

Gibbons' essay discusses the Space Trilogy, Till We Have Faces (pp. 94-97), and the Narnian tales. Gibbons says that Lewis's "one 'straight' novel" is "a difficult book, suggesting an Homeric or Icelandic saga written by

¹
in The Visionary Novels of George MacDonald, ed. Ann Fremantle (New York: The Noonday Press, n.d.), p. 88.

Henry James . . . with a Jamesian subtlety of psychology." It needs several readings for full appreciation, she suggests. Gibbons calls the Cupid-Psyche story itself "an allegory of the human soul's love for God," which explains its powerful attraction for Lewis and other writers. Gibbons feels that Lewis asks much of human nature in loving and being loved: "he is severe, as the good school-master or the good priest is severe, and the common reader does not like severity." She finds this severity apparent on every page of Till We Have Faces; this, she thinks, "prevented the book from having a wide appeal." Lewis was himself aware of this severity and intended to embody it in the book so the myth would be "grave and awe-inspiring" as it is expected from any good myth (C. S. Lewis, Experiment in Criticism).

11. Lawlor, John. "The Tutor and the Scholar." in Light on C. S. Lewis. Ed. Jocelyn Gibb. New York: Harcourt, 1965, pp. 97-85.

Lawlor places Till We Have Faces "above all others," and says that it is truly a 'myth' in the sense which Lewis himself defined it in his Experiment in Criticism--a story which 'depends hardly at all on such usual narrative attractions as suspense or surprise' and communicates the sense of that which is 'not only grave but awe-inspiring' (p. 81).

Lawlor adds that Lewis attained in this novel, "for once, a quality which he approved above all else and for which he revered Comus."

Lawlor's article praises Till We Have Faces rather than analyzing different aspects of it. And his admiration is quite justified because the quality of workmanship in Till We Have Faces is unquestionable.

12. Norwood, W. D., Jr. "The Neo-Medieval Novels of C. S. Lewis." Diss. Univ. of Texas 1965.

Norwood's dissertation deals with the medieval aspects of Lewis's thought. Lewis does not share the Zeitgeist of twentieth-century England, Norwood notes; hence some aspects of his novel seem obscure. Some seemingly inconsistent or insignificant elements of the novels only appear so because of the peculiar medieval nature of the obscurity. Norwood deals most fully with the Space Trilogy, the "full implications" of which, he thinks, "can be understood only in terms of the whole work, the fourth novel-of-ideas [Till We Have Faces] superimposed on the other three." Chapter V of Norwood's dissertation deals with Till We Have Faces; he suggests that the conflict of faith and reason in the novel is a conflict between Supernaturalism and Naturalism. On the other hand, he believes that if we consider Till We Have Faces in the light of the author's thought, we discover that certain of the pagan gods are "partial and primitive representations of the one true God--as faces, so to speak, seen

as through a glass darkly."

Norwood is the first to suggest that Till We Have Faces complements the trilogy in some respects and parallels it in others. In a thorough study of the trilogy, considering each book in terms of the narrative, satiric, mythic, and archetypal level, Norwood shows that Till We Have Faces complements the trilogy, for it presents the conversion from naturalism to supernaturalism.

13. Bennett, J. A. W. "'Grete Clerk,' in Light on C. S. Lewis. Ed. Jocelyn Gibb. New York: Harcourt, 1965, p. 49.

J. A. W. Bennett finds that

in Till We Have Faces the expositor of allegory himself writes an allegory so haunting and so suggestive that it makes Fulgentius's allegorical interpretation of this tale of Cupid and Psyche seem strained, and Boccaccio's gloss on it merely mechanical. (p. 49)

Owen Barfield, in the introductory essay, notes that he has "a very small quarrel" with Bennett for so describing the novel: "It is in my opinion the most muscular and powerful product of Lewis's imagination . . . it is much more a myth in its own right than it is an allegory (Introduction, pp. ix-xxi, Light on C. S. Lewis, p. xx).

14. Matthews, T. S. Introd. Till We Have Faces: A Myth Retold by C. S. Lewis. New York: Time, 1966. [Time

Reading Program Special Edition reprinted by
arrangement with Harcourt, Brace & World.]

In this reissued version of Till We Have Faces, the anonymous editor's preface serves as a general introduction to and appreciation of the man C. S. Lewis. The editor cites Stella Gibbons' and John Lawlor's comments on the novel (from their essays in Light on C. S. Lewis) in assessing some of its excellences and compares it to the fantasies of Williams and Tolkien.

T. S. Matthews' introduction summarizes the story and mentions Apuleius's version and several modern treatments. He analyzes Lewis's search for "joy," particularly in terms of his Ulster Protestant family background and believes many of Orual's observations are Lewis's own "pungent comments" on such riddles as reality, free will, evil, suffering, and divine justice" (p. xv).

His introduction contains nothing outstandingly new.

1968

15. Starr, Nathan Comfort. C. S. Lewis's Till We Have Faces: Introduction and Commentary. New York: Seabury Press, 1968, pp. 7-23.

In this pamphlet, after a brief introduction to the book, Nathan Comfort Starr presents the themes which he believes Lewis works with in Till We Have Faces: the difference between love as devotion and love as possession; our dual experience of the divine as beautiful, awesome, and at the same time terrifying; death in the symbolic

sense as an awakening to truth before the death of the body; and ultimately, the principle of Sehnsucht--the Christian longing for the reward of Heaven.

Starr decides that possessive love portrayed by Orual is a result of her extreme self-centeredness. Showing in detail the manifestations of Orual's possessive love, Starr connects it with the principal Christian issue of loving and devouring shown in Psyche's union with the Shadowbrute and in the terrifying scene of Orual's trial and judgment. He regards the loving and devouring as an aspect of sacramental experience: "We both love God and symbolically devour him in the bread and wine of the Eucharist." Regarding Orual's love as an instance of the sin of presumption, Starr holds that for a natural love to change into Christian love, there should be a kind of death. In Till We Have Faces, he continues, both Orual and Psyche experience such a death--they both wander away till their final reunion.

The next theme that Starr elaborates upon is the death which is contrary to the physical death of King Trom and Prince Argan. It is, he maintains, a "figurative recognition of a spiritual rather than a physical end, whereby the object experiences a profound transformation "as shown in Orual's visionary visit to the deadlands, her trial, and her ultimate revelation." Starr's final point revolves around the principle of Sehnsucht--portrayed in Psyche's natural devotion and longing for the God of the Grey Mountain. Here, Starr differs from other critics in connecting

this longing with every human being's contemporaneous experience of the physical world and the spiritual world. He believes that there is no mortal being that does not experience divine visitations at some time or other and thus regards Lewis's Till We Have Faces as one of the most powerful expressions on this concept.

Martha Boren Hook is the first to discuss the difference between divine love and human love in Till We Have Faces (item 3, 1959). Though Starr, like Hook, devotes some of his discussion to explaining the possessive love of Orual, his point goes deeper to associate this kind of love with the love and devouring experience of Christianity. His other points are all original and worth studying for a better understanding of Till We Have Faces.

1969

16. Kawano, Roland Mamoru. The Creation of Myth in the Novels of C. S. Lewis. M.A. Thesis. Univ. of Utah 1969.

Kawano's M.A. thesis on The Creation of Myth is a very general introduction, containing nothing new or original. Chapter VI, "Till We Have Faces," pp. 46-61, discusses the difference between myth and allegory and shows that this novel is myth.

17. Christopher, Joe Randall. The Romances of Clive Staples Lewis. Diss. Univ. of Oklahoma 1969. Ann Arbor, Mich.: Univ. Microfilms, 1974.

Christopher presents an excellent analysis of the

fourth novel as an historical romance in Chapter VII, "Till We Have Faces," pp. 290-327. He discusses Lewis's four variations of the Cupid-Psyche myth; investigates the literary parallels such as Jan Struther's short story "Ugly Sister," the Book of Job, and the use of the word "Maia" which first appeared in Hans Christian Andersen's "Thumbelina." Then after discussing the sympathetic magic and its relation to Till We Have Faces, Christopher turns to the organization of this novel. Charles Williams's Doctrine of Exchange and its reflection in Till We Have Faces is also treated by Christopher. The most interesting comparison that Christopher discovers is a "layer of Dantean imagery which reinforces the Christian meaning of Orual's final vision." Christopher thus describes this imagery:

When Orual is haled into the underworld court to read her complaint against the gods, she thinks, 'In my foolishness I had not thought before how many dead there must be.' This echoes Dante's thought on seeing the Futile in the Vestibules of Hell saying, 'It never would have entered in my head / There were so many men whom death had slain.'

Further, Christopher sees the coming of Psyche to Orual as analogous to the coming of Beatrice to Dante when he considers Orual's recapitulation at the end of her final vision as the hint of a Beatific vision.

Christopher's treatment of the several different aspects of Till We Have Faces are all thorough and informative. And the literary parallels to Till We Have Faces that Christopher discovers are more sophisticated than those Andrew Howard (item 31) finds in 1977, because they are outside Lewis's own scope of writing. However, his most original discussion is that of the Dantean imagery echoing in Till We Have Faces, which no critic has mentioned, and I believe his point is strong and relevant enough to be given credit for originality.

18. White, William Luther. The Image of Man in C. S. Lewis. Nashville: Abingdon Press, 1969.

Discussing "this complex novel," Till We Have Faces, White finds it is "a myth about love, faith, and divine mystery." He notes that although there is "little helpful criticism yet available . . . it is probably destined to be one of Lewis's most enduring volumes." He discusses its theme and the message that Orual is eager to have taken to Greece: "that sacrificial religion, with the sharing in anguish and death, is closer to life's reality than are the words and rational answers of the philosophers." White disagrees with Kilby's interpretation that Orual had known for long that the gods were real but willed it otherwise, and with Martha Boren Hook's view that "the goddess Ungit, who is always found in darkness and fear, represents evil immortality, while the god of the mountain represents light and faith." White cites, as a help in interpreting Till We

Have Faces, a statement Lewis made in English Literature in the Sixteenth Century:

Paganism is the religion of poetry through which the author can express, at any moment, just so much or so little of his real religion as his art requires.

According to White, in some works Lewis said the gods are God incognito, and everyone is in on this secret.

White's statement echoes Dabney Adams Hart's (item 4, 1959), discussing that for Lewis "myth and actuality are equally true and Christianity represents the supreme degree of both." Likewise, White observes that the pagan gods are the representation of the true God. From both these observations we can conclude that in Till We Have Faces, the gods can be perceived as types of which the true God of Christianity is the anti type. Don Longabill's assertion (item 26, 1975) that for Lewis "myth is a kind of shadow of Christianity," also contributes to Lewis's view of myth.

19. Walsh, Chad. "C. S. Lewis: The Man and the Mystery." in Shadows of Imagination: The Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles Williams. Ed. Mark R. Hillegas. Carbondale: Southern Illinois Univ. Press, 1969, pp. 1-14.

Shadows of Imagination is a collection of essays dealing with the fantasies of Lewis, Tolkien, and Williams. The emphasis tends toward science fiction and Utopian

fantasy, but the initial essay by Chad Walsh suggests that had Lewis lived longer, "he might have explored more deeply the mysteries of the self. His final and most haunting novel Till We Have Faces is his most psychological and marks a considerable advance in his understanding of love."

Walsh adds: "Till We Have Faces has a complexity and obscurity that render it more akin to the intractably modern literature of our times than anything else Lewis did, and it continues to yield meaning after meaning on rereading" (pp. 11, 13).

Like Walsh, Margaret Hannay feels the psychological aspect of Till We Have Faces so strongly that she calls it a "psychological novel" (item 23, 1971). Unlike Walsh who regards the novel as a thematically modern novel, Donald E. Glover (item 41, 1981) observes that it is a structurally modern novel. Both of these observations are worth studying in the overall evaluation of Till We Have Faces as a modern novel.

20. Kreeft, Peter. "C. S. Lewis: A Critical Essay." in Contemporary Writers in Christian Perspective. Ed. Roderick Jellema. Grand Rapids, Mich.: Eerdmans, 1969, pp. 35-36.

Kreeft's monograph on Lewis devotes only one paragraph to Till We Have Faces, finding it a "'realistic' novel of conflicting myths: that of the Greek god of light, Appollonian reason, and that of Ungit, the dark god of Dionysian blood and mystery. The god of light is not heavy enough, and Ungit is proved the wiser." He notes an obvious

resemblance here to "Lewis's own rationalism--romanticism dilemma, his preference for the romantic, and his catalytic resolution through a higher revelation" (pp. 35-36).

Donald E. Glover (item 41, 1981) categorizes Till We Have Faces as a realistic novel much like what Peter Kreeft says here. But unlike Kreeft, Glover briefly explains why he associates Till We Have Faces with this genre. However, it is impossible to deny Kreeft's statement regarding Till We Have Faces as an illustration of Lewis's own religious skepticism and his later conversion to Christianity.

1970

21. Hannay, Margaret Patterson. "Mythology in the Novels of C. S. Lewis." M.A. Thesis. College of St. Rose 1970.

Margaret Hannay states that Till We Have Faces is "the reworking of a classical myth into a psychological novel which yet remains myth." Hannay's first chapter presents "C. S. Lewis' Theory of Mythology" and Chapter V deals with "The Mythology of Till We Have Faces." An appendix includes letters from Lewis to Dr. Kilby and to Gracia Faye Bowine discussing the novels. Hannay finds that "one essential difficulty of the novel is understanding in which way Orual is Psyche and in what way she is Ungit." She argues that Psyche is a Christ-figure who "does that for Orual which she cannot do for herself." She concludes that

for Lewis the search for joy, for God, for cosmic order is the central human experience. Till We

Have Faces is the saga of man's search for his true voice, his true face. When he finds the bitterness which is his inmost self he cannot remedy that ugliness; beauty of the soul is a gift of the God.

Psyche brings Orual beauty of body and soul, "a clear parallel to that salvation which cannot be earned but which Christ freely offers."

Joe R. Christopher (item 17, 1979) calls Till We Have Faces a "historical romance"; Margaret Patterson Hannay (item 21, 1970) refers to it as a "psychological novel," and Donald E. Glover (item 41, 1981) in 1980 argues that it is a "technically modern novel." All these terms carry with them special meaningful attributions, but Hannay's term seems to give a more descriptive picture of the book. Her detailed treatment of the psychology of Orual is a relevant discussion of her thesis. But unfortunately, Hannay's detailed examination of the novel is slightly marred by two or three errors of fact: she misspells Redival's name (Redieval) and calls her the youngest sister (p. 72), and she wrongly stresses the circumstances of Orual's donning of the veil (p. 76).

1971

22. Reilly, R. J. "C. S. Lewis and the Baptism of the Imagination." in Romantic Religion: A Study of Barfield, Williams, and Tolkien.

Atlanta: Univ. of Georgia Press, 1971, pp. 98-147.

In his interesting, deeply engaging discussion, Reilly intends, using Lewis's metaphor "The Baptism of the Imagination," to show the progress of a "Certain sort of romantic imagination from irreligion to Christianity." Reilly believes that Lewis's religious novels unify religion with myth so that the eternal good news of Christianity comes to the reader as romance. In his discussion of Till We Have Faces, Reilly makes it clear that the book is a myth retold; therefore, it remains a myth, not an allegory or symbolism and that the truth in it can only be grasped by the eye of the imagination, not by that of the intellect. To show the progress from irreligion to Christianity, Reilly argues that in Till We Have Faces all the characters are "dreamers and unfree" and are therefore subject to a "revision of the pattern." All are without individuality and lack faces until they undergo the final creative act. Then they become Man and "that is when their human consciousness becomes capable of a religious desire which finds solace in monotheism." At this point, Reilly refers to Barfield's idea of "pervasive meaning"--"growth: continuous life sloughing off old forms and attaining to new ones." The process of growth, he adds, is "occurring in the consciousness of Western man, and the process culminates in the union of ancient religious feeling with the concept of a single transcendent and loving god." In this case,

Reilly concludes, the myth becomes a rumor--a symbolic representation of non-historical truth.

In this detailed, challenging essay, Reilly discusses a unique aspect of Till We Have Faces. Through an original, tenable thesis, he presents the problem of faith in Till We Have Faces, and he is the first to associate "irreligion" with lack of individuality. No previous critic has dealt with this delicate matter before and thus his essay can be credited as a significant approach in the criticism of Till We Have Faces.

23. Hannay, Margaret. "Orual: The Search for Justice." Mythlore, 2 (Winter 1971), 5-6.

This article deals with the idea that Orual cannot receive mercy from gods until she realizes her true self. To accomplish this realization, Hannay tells us, Orual should first learn what anguish and pain she caused Psyche. Secondly, she should realize that the veil over her face is not only a physical veil, but a spiritual one. In the judgment scene, Hannay continues, Orual begins to speak freely to the gods after she is unveiled. It is then that she stands facing the gods with a face, and it is then that the gods answer her. Here, the key phrase of the book, "how can they [the gods] meet us face to face till we have faces," proves true in that moment of Orual's revelation. Aside from blinding Orual to spiritual truth, Hannay believes that the veil is the point of correspondence between Orual and Ungit. As Ungit is "the masked representation of

the divine," so Orual is the veiled woman. To get rid of the Ungit association, Hannay adds, Orual must come to the understanding in what way her love toward those around her resembles that of Ungit. This revelation comes through her encounter with Ansit who reveals to her the nature of her true love. And when Orual's suicide attempts fail twice, the gods warn her that she "cannot stop being Ungit by going to the deadlands." Finally, the moment of her transformation from Ungit to Psyche comes when she confesses to the gods that her love for Psyche has been thoroughly possessive. At that moment Orual becomes physically and spiritually beautiful.

In addition to associating Psyche with Christ in freely giving Orual the gift of salvation, Hannay believes that Psyche embodies the Emeth theme in Lewis--that her visions and services for a god she does not understand are acceptable to the real gods.

Hannay's present discussion helps us to a better understanding of Till We Have Faces. Her point about Orual's veil as a physical and spiritual obstacle and about the Emeth theme are new, which remind us of Lewis's concept of Sehnsucht and its relation to romantic religion. Despite all the information that this article provides, one factual error in it distracts us: Hannay refers to Orual once using the pronouns "he" and "his," which cannot be endured in a scholarly discussion.

1974

24. Neuleib, Janice Witherspoon. "The Concept of Evil in the Fiction of C. S. Lewis." Diss. Univ. of Illinois 1974, pp. 164-183.

Neuleib notes that "little has been written about Till We Have Faces:

Perhaps because it is so strange a book that few wish to struggle for an interpretation. Those who have done so have generally concluded that the book is a texture of themes woven together so intricately as to produce a blur for

Lewis made his "final statement on evil" in Till We Have Faces, Neuleib says; the novel suggests that "essentially, it is the wrong kind of love. . . . childish and unable to see beyond its own ends and interests." Lewis, she says, shows us that

evil is the desire to have, to own, to devour others rather than to let them be and grow in their own ways and times. It is Orual's grace and blessing, not that the gods have cursed her, but that, despite her own worst efforts, they allow her to see her corrupt self in time. She dies redeemed, aware of the nature of real love (p. 164).

Neuleib observes that "Orual is all Lewis's evil characters rolled into one"; Till We Have Faces she finds to be "Lewis's mature work." She notes a quality in Lewis's villains which he found in Milton's Satan:

All lost souls in Lewis's fiction are not lost because they are grand and defiant but because they are small and selfish. Not even for their own best interests can they look outside themselves to the larger world of God and man
(p. 182).

Lewis's evil characters are marked by "petty selfishness"; it is his good characters who are "enterprisingly self-aware" (p. 182). In Lewis's work, "evil is the face of blank, malicious selfishness," observes Neuleib. "It turns in upon itself."

Neuleib assures us that love is Lewis's major themes in Till We Have Faces:

Always and ever, when Lewis is writing Till We Have Faces, he is talking about love, what it is and what it is not. Surely he must touch the heart of his reader, or he has lost his major intention (p. 167).

Various critics (items 3, 15, 23, 25, 28, 38) have mentioned Orual's selfish, possessive love and have regarded it as one of the major themes in Till We Have Faces.

However, no one has seen this devouring love as an evil aspect in Orual for her failure to look beyond herself into the outside world of God and man--her strong sense of possession for Psyche and later for Bardia and the Fox was too prevalent to allow her to enjoy the other values of life. Neuleib's view of Orual is an original observation on Till We Have Faces.

25. McKenzie, Patricia Alice. "The Last Battle: Violence and Theology in the Novels of C. S. Lewis." Diss. Univ. of Florida 1974, pp. 135-156.

Chapter V of McKenzie's study treats "Orual: The Self as Foe." She suggests that the violence and battle symbolism in Till We Have Faces symbolize spiritual warfare. "Psyche calls mankind to a spiritual struggle," she notes. Lewis's tale transcends the erotic love of Apuleius's story, McKenzie observes, because Lewis "chooses to explore the spiritual dimension of the Psyche/Eros story." She concludes that Orual can attain divine love only when she can sacrifice the selfishness of her human love. McKenzie maintains that the violence attending this process is left behind both in its physical and spiritual aspect when God's palace becomes visible to Orual for the first time.

McKenzie's reference to violence of battle as spiritual warfare and her illustration of it in Till We Have Faces is an original approach. But her point concerning Orual's selfishness as an obstacle to her attainment of

divine love has already been discussed by Margaret Patterson Hannay (item 23, 1971).

1975

26. Longabill, Don. "Myth, Reality, and Till We Have Faces in Man's Natural Powers": Essays for and about C. S. Lewis. Ed. Raymond P. Tripp, Jr. England, Church Stretton: Onny Press, 1975, pp. 55-59.

Longabill proposes to examine briefly Lewis's beliefs regarding myth and to suggest, not another reading of the book, but another method of reading it.

Referring to Lewis's statement in The Pilgrim's Regress regarding myth as a "real though unfocussed gleam of divine truth falling on human imagination," Don Longabill decides that for Lewis myth is a kind of shadow of Christianity, but because of its being "unfocussed," it must not be regarded as abstract or "allegorical." It must rather be viewed and understood wholly as a concrete reality. Thus the Cupid and Psyche myth becomes for Lewis, not a derivative story, but a means of creating the ancient mythopoeic consciousness, which saw a part of reality in terms of the myth.

The method of reading that Longabill suggests is not that of reading and passing, but that of "receiving." And the "receiving," he adds, takes place in a reader when he is able to transcend his own space and time in order to comprehend the myth in its totality and spiritual unity as the one presented in Till We Have Faces.

Longabill's point that myth is reality and represents Christianity was first observed by Dabney Adams Hart (item 4, 1959). But his second point that regards the Cupid-Psyche myth as a means of creating "the ancient mythopoeic consciousness" is new and worth consideration.

27. Como, James. "Till We Have Faces: A Preface to Comprehension." CSL BULL, 7 (Nov. 1975), 1-3.

James Como draws forth and discusses the contradictions in Lewis's Till We Have Faces. Having juxtaposed both the admirations and the blames that Lewis's last novel has received since 1955, Como accuses the reader of misjudgment. He believes that when a work of art fails to satisfy the reader's expectations, the work gets blamed: as Till We Have Faces has been called "unsatisfying" and "ineffective"; as an "allegorical fantasy"; as a retelling of a pagan myth in Christian terms"; as "an exercise in narrative that Lewis adopted to sharpen his Latin skills"; as a failure because of Lewis's inability to imitate the mode of his friend Charles Williams; and ultimately as "a beautiful piece of workmanship for the woman he loved." At this point, Como maintains that the theme in this novel abounds in Lewis's other works: "the truthfulness of myth; the barrenness of reason without imagination, and, ultimately, faith; sacramentalism; grace; membership; and finally, inattention. Furthermore, Como continues, form in this novel is much the same as in his other works except that his

narrator is a woman and not Lewis himself as in Perelandra and The Great Divorce. To sum up, Como adds that in Till We Have Faces Lewis's aim is to demythologize an ancient myth. Moreover, this story is not a "Christian retelling but a story how God reveals himself, especially to a primitive, pre-Christian culture."

Como's defense of Till We Have Faces is a firm presentation of his view concerning the theme of the book. However, I think that Como's belief in regard to Lewis's aim in this novel is not justified for these reasons: first, as the complete title of Till We Have Faces: A Myth Retold indicates, it is a myth retold. Secondly, if Lewis aimed to demythologize this myth, he would not have embodied in it the mythic qualities that every great myth possesses such as those outlined by Lewis himself in An Experiment in Criticism. Thirdly, as critics like John Lawlor (item 11, 1965), Owen Barfield (item 13, 1965), Roland Mamoru Kawano (item 16, 1969), and Margaret Patterson Hannay (item 21, 1970), have noted, Till We Have Faces remains a true myth. It is thus impossible to ignore what these critics have argued in favor of and, at the same time, deny the techniques proper to mythical stories that Lewis implies in Till We Have Faces simply to decide that he has demythologized the novel. Moreover, it is hard to see how God's revelation would differ in a pagan society as Como states. As Evan K. Gibson realizes, Lewis's purpose is to show that "God is ever seeking in all nations those who will turn to him" (C. S. Lewis Spinner

of Tales, p. 222).

1976

28. Anderson, Doreen Wood. "The Pattern in The Myth: Archetypal Elements in C. S. Lewis's Till We Have Faces." Diss. Univ. of Tulsa 1976.

Chapters III and IV of this study are devoted exclusively to the examination of Till We Have Faces. In Chapter III, Anderson tries to root out meanings from the place names and names of the characters in Till We Have Faces. She finds glome to be an obsolete version of gloom, "taken from Latin of glomus, meaning a ball or clew, as of yarn; as a verb it means finding a way out of a maze or labyrinth." The word Shennit, according to Anderson, reminds us of shend or shent, meaning ruin or disgrace; to put to shame or confusion; to reproach; it also means "God shend you" equivalent to "God shield you." Orual, as Anderson says, might have close association with Orwal, a certain herb called clary or clear-eye. Anderson associates Trom with Mort and concludes that Trom is a figure of spiritual death. Then she analyzes Ungit into Un and git, Un meaning not and git meaning get, the word which bears in it negative qualifications. And Maia, according to Anderson, is a Hindu word meaning "illusion."

Chapter IV lights upon the two prominent themes of Till We Have Faces: Orual's conflict and enlightened intellectualism and "the blind barbarous belief in gods unknown

and unknowable" and her possessive love which becomes a hindrance to her proper understanding of Psyche, of the nature of her sacrifice, and of the demands of the gods.

Anderson's efforts at her diligent research should not be ignored here. But contrary to what this dissertation proposes to examine, the reader might find no treatment of the archetypal elements in the story other than the word meanings and associations presented in Chapter III. Chapter IV, likewise, is a detailed examination of the two themes in Till We Have Faces, which have earlier been discussed by other critics. Items 3, 15, 23, 25, 28 and 38 are illustrations of Orual's possessive love and items 3, 8, 9, 12, 20, 29, 37, 38, and 40 treat the theme of scientific rationalism in conflict with faith manifested in Orual's attitude toward the universe.

29. Sammons, Martha C. "The God Within: Reason and Its Riddle in C. S. Lewis's Till We Have Faces." CSR, 6(1976), 127-39.

This article deals with the conflict between reason (the Fox) and faith (Bardia's superstitious faith and Psyche's natural faith in the Divine Being) in Orual's search for God. Illustrating in details the representatives of reason and faith, Sammons concentrates on the "veil" imagery in the novel and its symbolic significance of representing Orual's blind, veiled spiritual eyes as a Greek rationalist. Orual's "unveiling" at the end of the story, Sammons decides, thus signifies her realization of the

ultimate truth.

Sammons's argument is a valid study of the struggle of the agnostic Orual until her ultimate realization of the truth. It is a coherent study that uses adequate supportive details to demonstrate the thesis. However, her point concerning Orual's veil as a spiritual obstacle seems to be a repetition of what Margaret Hannay presented in "Orual: The Search for Justice" (item 23, 1971). Sammons does not acknowledge debt or awareness of Hannay's remark.

1977

30. Nakao, Setsuko. "A Reading of Till We Have Faces." Sophia English Studies, 2 (1977), 53-67.

This work was unavailable for annotation.

31. Howard, Andrew. "Till We Have Faces and Its Mythological and Literary Precursors." Mythlore, 4 (1977), 30-32.

Andrew Howard is concerned with finding points of correspondence between characters in Till We Have Faces and those in Apuleius's Cupid-Psyche myth. After some detailed description, Howard resolves that the envious jealousy Orual suffers from in Till We Have Faces is an emotion similar to what the sisters in Apuleius's story have. Also, he sees Psyche as the epitome of the maturing process in Apuleius's story: "the progress of the rational soul toward intellectual love." Seeing the latter element as the main

emphasis in Apuleius's story, Howard decides that the same maturing process is the most important movement in Lewis's Till We Have Faces. The transformation of the ugly Orual/Ungit into the beautiful Psyche constitutes the thematic parallelism in these two stories except that Lewis's theme is a much more profound and complex treatment of the subject. Furthermore, to establish the correspondence between Lewis's Till We Have Faces and its literary precursors, Howard relies on Lewis's other literary works for this comparison. He sees Orual's skepticism in the Dwarf's inability to perceive the new Narnia created by Aslan in The Last Battle and her possessive love in the jealousy of Pam, Michael's mother, in The Great Divorce. According to Howard, Pam's experience shows both the promise and the danger of Orual's love, but in Orual's case the promise triumphs.

I believe that Howard's evidence is not abundant enough to be tenable. To have a more scholarly presentation of Till We Have Faces, Howard should have broadened his discussion further, so it would be a deeper, more enriched treatment of the subject. For instance, instead of solely relying on Lewis, he could have included the works of other literary figures for comparison so that his discussion would not be too narrow and limited.

32. Kilby, Clyde S. "Till We Have Faces: An Interpretation" in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schackel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 171-81.

After a brief introduction of the background in Till We Have Faces, Kilby sets forth his new view of the story: the number of witnesses from the gods to Orual.

First, he explains Orual's awareness of the blood of the gods in her family and the fact that the Fox's stoic teachings never completely blur her consciousness of the existence of the gods. Another witness to Orual is Psyche's beauty and goodness which Orual fails to look beyond. Then there is the rain, following Psyche's sacrifice, which brings Glome back to life. Orual then experiences the most awful witness: she finds Psyche alive and in good health, enjoying her divine marriage in a palace of splendid glory, of which Orual gets a momentary glimpse. The next strong witness that Orual encounters occurs when, upon urging Psyche, she sees Psyche's divine husband. This latter experience creates in her a moment of intense, irresistible awe. And the voice that warns Orual of her everlasting wandering creates a firm belief in her that the gods really exist, but she concludes that they intend to be revenged on her. Surprisingly every time she asks the gods for a sign, there is rain on the roof, a biblical symbol of God's presence and care, according to Kilby.

Other signs of the gods to Orual are the means by which she comes to know her true self. Through her encounter with Ansit, for instance, she discovers her selfish love for Bardia as the "all-devouring" love of Ungit. In this stage, Orual's self-hatred urges her to suicide. But then again,

the gods speak to her: "Die before you die." Also through several visions, Orual experiences failure: failure to get golden fleece from the rams of the gods and get a bowl full of the water of death, which she perceives as a result of her skepticism. Finally, as a plaintiff against the gods, she is told that her selfish, domineering love has been a hindrance to Psyche's immortal life. But contrary to what she believes about the gods, through their love her lifetime ugliness is replaced with a heavenly beauty and thus the gods' prophecy that "You Also Shall Be Psyche" comes true. Kilby sees the latter as the most important transformation in Till We Have Faces because it embodies the element of substitution and coinherence.

The last portion of Kilby's article describes the Fox as "the Greek Knock [Kirkpatrick], a logician and an atheist"; Ungit as the myth that was made clear in the Incarnation and Crucifixion of Jesus Christ; and Bardia as the "stoic in whom myth becomes encrusted with filth," for he brutalizes the gods. Finally there is Redival, the sensuous, lustful girl, according to Kilby, who cannot come to terms with love.

The interesting point in Kilby's present discussion is that he regards the Ungit myth as a type of Christianity of which the incarnation and crucifixion of Christ is the anti type. This is the point that Hart also observes (item 4, 1959), and Don Longabill briefly mentions (item 26, 1975).

Kilby, however, does not admit any awareness of the above critics. His other point concerning the number of witnesses to Orual, though not a very challenging thesis, has not been attempted by any other critic before and tends to emphasize the Christian elements in Till We Have Faces.

33. Van Der Weele, Steve J. "From Mt. Olympus to Glome: C. S. Lewis's Dislocation of Apuleius's 'Cupid and Psyche' in Till We Have Faces." in The Longing for a Form. Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 182-92.

This study proposes to explain C. S. Lewis's adaptation and dislocation of Apuleius's Cupid and Psyche myth. After setting forth, in detail, Lewis's additions and omissions in his "retold myth," Van Der Weele decides that four of Lewis's departures give his work a far greater significance over the original version of the myth: (1) His substitution of the history of Glome for Apuleius's mythological background, which gives him the potential of introducing the religious skepticism in this half-barbaric state. (2) The story told from the point of view of Orual, the significance of which lies in her spiritual awakening. (3) The making of Psyche's palace invisible to Orual's eyes, thus creating in her a dubious state of spiritual perception. (4) The juxtaposition of the state of love in its healthy and poisonous form, represented in Psyche's selfless love of God and in Orual's egotistic love for Psyche. Van Der Weele thus concludes that Lewis's changes in Apuleius's

myth resemble what Christopher Fry does in his A Phoenix Too Frequent and Milton in his Samson Agonistes: they bring to light the Christian elements of transcendence and revelation that secular societies tend to ignore.

Van Der Weele is the only critic to undertake, in detail, the study of this aspect of Till We Have Faces. Familiarizing the student with the source of Lewis's Till We Have Faces and showing the author's omissions and additions in the novel make this article a valuable study particularly for the beginner, who may be challenged to read the Apuleius version of the Cupid-Psyche myth.

34. Christopher, Joe R. "Archetypal Patterns in Till We Have Faces." in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schackel. Kent, Ohio: Kent State Univ. Press, 1977, pp. 193-212.

Joe R. Christopher is here concerned with presenting the literary or biblical archetypal patterns with religious and human implications. Istra (Psyche), Christopher suggests, serves Lewis as a pattern of Christ: she is noticeably and stainlessly beautiful, has healing hands, and most importantly is sacrificed to the god of the Grey Mountain in a manner that quite resembles the crucifixion of Christ. Moreover, her union with the god has close affinity to the resurrection of Christ from the dead. Christopher then shifts his discussion to the exotic imagery of chapter two through nine of Till We Have Faces, concluding that since exotic marriage is a recurrent theme in both paganism and

Christianity, Istra's marriage to the god of the Grey Mountain becomes an archetypal union. In paganism the union of the god with the mother-goddess, the earth, brings fertility to the land; so does Istra's union with the god that brings rain and life to Glome. Also in Christianity Christ's (the bridegroom) union with the catholic church (the bride--the whole community of faithful disciples) represents Christian salvation. Thus, Christopher sees Istra as an archetypal pattern of both pagan and Christian salvation.

The next character with archetypal quality is Orual, according to Christopher. He argues that in the fifth section, Chapter twenty-one of the book, Orual's attitudes resemble those of Job. Orual accuses the gods of unfairness and Job, likewise, accuses God of injustice [Job 19: 5-7). Christopher thinks this association is justified since both are finally answered by the Divine Force.

In section six of the book, Christopher finds two of Lewis's autobiographical elements, which become archetypes. The first is the theme of Sehnsucht, a longing that Lewis had in his childhood and here is pictured in Psyche's longing for the Grey Mountain--a Romantic archetype, according to Christopher. The second autobiographical element is Orual's and Lewis's "psychological reversal"--a return to the faith of childhood--which Lewis portrays in John, the main character in Pilgrim's Regress. To make this analogy clearer, Christopher first discusses in detail Orual's

realization of the truth about her own motivations, which affects her attitudes toward gods (her alienating of Redival, which leads to her possessive, egotistic love for Psyche, and later her perverted erotic love for Bardia). Secondly, he discusses the theme of substitution and co-inherence, a state that Lewis experienced during his wife's illness and is beautifully demonstrated in Psyche's suffering for Orual and vice versa in Till We Have Faces. Christopher considers both Psyche and Orual Christ archetypes in his self-sacrifice for man's sins. The third element, Christopher adds, is "an interweaving of Dantean imagery which reinforces the Christian meaning of Orual's final vision"--i.e., coming of Psyche carrying the casket of beauty like Beatrice's coming to Dante. Christopher considers the latter a Christian archetype. Apart from having these "aesthetic or religious" effects on the reader, Till We Have Faces, Christopher adds, is filled with archetypal patterns of life in which we might find ourselves participating: "the self-sacrifice because of love, the bearing of another's burdens, the purgation of worldly desire, and the divine marriage or beatific vision."

Christopher's argument is well-documented, thorough, and tenable. His precise references to the other works of Lewis, his detailed illustrations of the biblical references, and his original thesis make this article a valuable study in the criticism of Till We Have Faces. This article, which proceeds Doreen Wood Anderson's doctoral dissertation

"The Pattern in the Myth: Archetypal Elements in C. S. Lewis's *Till We Have Faces*" (item 28, 1976), exceeds the latter in quality.

1978

35. Stahl, John T. "The Nature and Function of Myth in the Christian Thought of C. S. Lewis." CSR, 7 (1978) 330-36.

In this article, John T. Stahl presents Lewis's, Rudolf Bultmann's, Austin Farrar's, and Gunner Urang's views of myth that are somehow contradictory. Shifting his argument to Till We Have Faces, he concludes that the theme of the conflict of faith with scientific rationalism and the theme of vicarious suffering are overshadowed by the central theme in the novel: that we are not anything human or divine because of our station in life--"what we are is what we become by what we do day in and day out." At this point, Stahl turns to the second part of his discussion, where he defines allegory in order to make a clear distinction between that and myth. In the last part of his article "Lewis's View of the Gospel as Myth Become Fact," he argues that history is the fulfillment or embodiment of myth as Lewis regards the death of Jesus as the embodiment of the old myth of a dying God. Stahl thus concludes that the significance of those events in the gospels should be valued as long as they correspond to the incarnation, death, and resurrection of Jesus Christ. Consequently, Stahl continues, myth has a positive function in Christianity--not the negative function of denying

historicity. Thus, the gospels are both myth and history. And to be truly Christian, we should "grasp the mythical significance of the Biblical narrative, then accept it as historical fact, and finally commit ourselves to the person revealed in that myth as God himself."

Stahl takes a new approach of attempting to say that myth is a versatile part of the history of the Bible. He also intends to rescue myths from their pejorative connotations. Knowing that myths have been taken as "literally true, as allegorically true, as confused history, as priestly lies, even as ritual mistaken for propositions," he wants to tell us now how they should be taken as a story. Here, Stahl sets forth a point that no critic of Lewis has previously dealt with. Although his article does not specifically deal with Till We Have Faces, it can be studied as relevant material concerning this novel and its mythical background.

36. Chard, Jean Marie. "Some Elements of Myth and Mysticism in C. S. Lewis's Novel Till We Have Faces." Mythlore, 5 (Aug. 1978), 15-18.

In this article, Jean Marie Chard explains the association that Till We Have Faces has with Sufism, alchemy, and the traditional use of tarot cards. Quoting Abu Bakr Al-Kalabahdi as saying, "Thou shouldst be unto God a face without a back, even as thou hast formerly been unto him a back without a face,"¹ she decides that this statement closely

¹
The Doctrine of the Sufis. Trans. by A. G. Arberry (Cambridge, New York: Cambridge Univ. Press, 1966), p. 92.

corresponds to the one in Till We Have Faces: "How can they [the gods] meet us face to face till we have faces?" (Grand Rapids: Eerdmans, 1966, p. 296). Drawing upon the belief that faces in Lewis's novel means the "integrated personality," Chard holds that the recognition and the knowledge of the god is impossible for Orual until the disparate elements of her personality--physical, rational, and spiritual--are all united. At this point, Chard's discussion loses its strength in that instead of concentrating on Orual's integration process, it shifts toward explaining the other characters, some symbols, and themes. She delays the explanation of Orual's integration process until she associates this process with alchemy: "Just as mercury, sulphur and salt, in the correct proportions, and under the proper conditions, could be transmuted into an element greater than the sum of the three, so the animal, rational and spiritual elements of the human personality could be transmuted into something greater: sainthood" (p. 17). Thus Orual's soul after a period of putrefaction and decomposition reaches its purification point the moment she heartily perceives the god. Next, Chard identifies the different stages that Orual's personality passes through with the different stages in tarot cards. As the human seeker or the "Fool moves from the stages of evolution unto the world (the moment of integration), so does Orual, who comes to the recognition of her inner self and the recognition of God, after her many doubts and lingerings.

Chard's drawing upon Sufism, alchemy and the tarot is an

original attempt in the scholarship of Till We Have Faces. The only distracting element in this article is that the author never tells us how Orual united the animal, rational, and spiritual aspects of her character that lead to her ultimate recognition of God. I believe that Chard's reference to the other characters in the novel diverts the reader's attention from her main point.

1980

37. Reddy, S. J., Albert F. "Till We Have Faces: An Epistle to the Greeks." Mosaic, 13 (Summer 1980), 153-64.

This study sets forth two different view points: First, it discusses in detail Lewis's primary concern in Till We Have Faces of demonstrating the conflict between the spirit of rationalism (represented by the Fox) and the traditional belief (shown in the believers of Ungit), concluding that Orual, the representative of modern man living among a primitive people, writes her book for the "Greek reader, the man of pure reason and cultivated sensitivity" like the Fox. Likewise, Lewis writes Till We Have Faces for the modern Greek among us who tends to demythologize and rationalize all religion. Till We Have Faces, Reddy notes, is thus Lewis's Epistle to the Greeks. The changes that Lewis makes in Apuleius's Cupid and Psyche myth is the second concern of this work. Reddy maintains that Lewis's retold myth in Till We Have Faces is a corrected version of a distorted myth in the original. Furthermore, Lewis's main concern in Till We Have

Faces is to present an imaginative demonstration of the validity of myth: in the end Orual realizes that "human wisdom must be dumb in the presence of a higher wisdom."

Although by this time the discussion of the conflict between the spirit of rationalism and the traditional belief has lost its originality, Reddy sheds new light upon this subject in associating the rational, skeptical man with the Greek whom Lewis is addressing in Till We Have Faces. Similarly Charles Moorman (item 9, 1960) sees the conflict of rationalism with faith as the dominant theme of Till We Have Faces, and Martha C. Sammons (item 29, 1976) discusses the same theme. Reddy's second point concerning Lewis's presentation of the validity of myth echoes Don Longabill's viewpoint (item 26, 1975). Reddy does not acknowledge awareness of these earlier critics.

38. Gibson, Evan K. "The Way to the True Gods: Till We Have Faces." Chapter 9. C. S. Lewis Spinner of Tales: A Guide to His Fiction. Washington, D. C.: Christian College Press, 1980, pp. 221-259.

Gibson divides his discussion into sections, explaining different aspects of Till We Have Faces. In part I, after setting forth Lewis's definition of myth, he briefly compares Till We Have Faces with the Cupid and Psyche myth in The Golden Ass, observing that Lewis raises the retold myth to "an acceptable level" while it was a "ridiculous story" in the original version. Part II of his article focuses upon Orual since, Gibson believes, the book is the story of Orual

rather than Cupid-Psyche myth. As the first-person narrator of the story, Orual gives authority to the story owing to her effective story-telling technique and her manner of revealing characters and motives. The plot is discussed in part III. Taking as his guide to the division of the plot, Gibson chooses the "Bareface" motif, which Lewis intended as the original title for Till We Have Faces. According to Gibson, the first part of the book can be called "Love Barefaced," which shows the progress from Orual's open and childlike love for the Fox to her intense and possessive love for Psyche. He calls the remainder of part I "Love Veiled" because of Orual's attempts to hide her true self behind a veil. "Orual Barefaced" is Gibson's term for the second part of the plot, where Orual's unveiling reveals the demonic nature of her love.

The explanation of the themes occupies all of part IV. By providing appropriate evidence from Lewis, Gibson defines the three distinguishable themes in Till We Have Faces acknowledged by Lewis: (1) A tale of barbarism (King Trom's reign); (2) Dark idolatry (represented in Ungit and the superstition surrounding it); (3) Dark idolatry in conflict with rationalism and vision (superstition and the Greek philosophy against the inner faith).

In part V, Gibson presents three categories of characters: (1) The barbarians: King Trom, Batta, the old priest. (2) The enlightened counselors: the Fox, Arnon, and Bardia. (3) The images of love: Redival, Psyche, and Orual. He

recognizes King Trom as the tyrannical, brutal father; Batta as the drunken, vindictive, gossip; and the priest as representative of Ungit's unholiness.

Part VI is devoted to the characterization of the Fox: his sensitiveness of feeling; his tender, fatherly love for Psyche and Orual; and finally his pale enlightenment synonymous with the Stoic philosophy that sees the divine nature pervading all matter in the absence of any supernatural force.

Section VII describes Arnon. According to Gibson, "Lewis shows the impact of rationalism upon mystery" in the character of Arnon, who says, "Man insists on explaining what is unexplainable."

Bardia and his philosophy are treated in part VIII. Gibson refers to him as the loyal, honest soldier, a "God-fearing man with no trait of mysticism in his philosophy."

The second category, the images of love, is discussed in part IX. Gibson refers to Redival as the instance of "frustrated need-love," whose abandonment by her older sister Orual causes her a lifetime of loneliness.

In Part X Psyche, the youngest sister, is said to be the Platonic ideal of what a person should be from youth to womanhood. Lewis does not intend to regard Psyche as a symbol of Christ, says Gibson, but as a Christ-like figure: "the ideal pattern for the Christian soul." She is the likeness of Christ promised to every believer.

The description of Orual follows in section XI. Her

sense of insecurity due to her ugliness, notes Gibson, is an instance of need-love, terribly possessive and thus destructive to Psyche's happiness.

Section XII is the treatment of the fourth theme "the havoc which a vocation, or even a faith, works on human life." Gibson fully discusses Orual's fear toward Psyche's supernatural experiences, and then deals with the diverse divine witnesses to Orual, concluding that the god's statement--she will know herself and her work, and that she also will be Psyche--is a promise rather than a judgment. He believes that Orual's work--her accomplishments according to Arnorn--is simply "a means of filling up the sandy waste that is her life after she has ruined Psyche's happiness." Lewis emphasizes the fact, holds Gibson, that a life without faith or love, no matter what the accomplishment, is vanity of vanities.

Gibson devotes part XIII to the treatment of the nature of Orual's "work," which he decides to be, not her queenly accomplishments, but what she had done to others: she had deserted Redival, had worked Bardia to death, and destroyed Psyche's happiness. Orual's realization of her true self reveals she is Ungit--ugly and devouring. Her attempts to make herself beautiful all fail, according to Gibson, until the Divine Being intervenes. After she is "unmade," she hears the words "You also are Psyche," an aspect of the theme of vicariousness--the bearing of another's burden. Gibson states that Lewis is here dealing with the problems of human

freedom and moral responsibility. Quoting Lewis, he adds that "our love for God and our neighbour is a state of the will" and that Orual willfully resists the revelations of God until her final surrender.

I find Gibson's discussion very valuable in helping a beginner to develop an understanding of the background of the story, its characters, their motives, and Lewis's story-telling technique.

39. Sammons, Martha C. "Christian Doctrines Transposed in C. S. Lewis' Till We Have Faces." Mythlore, 7 (1980), 31-35.

In this beautifully demonstrated discussion, Martha C. Sammons presents an interpretation of Till We Have Faces. Finding equivalent Biblical citations for almost every phrase she refers to in Till We Have Faces, she holds that in this novel "Lewis very successfully gives us a new way of looking at the Christian doctrines of the fall, redemption, and man's relationship to God as a result of the fall and the future glory and perfection of the believer" (p. 31). She regards Psyche as the instance of man's glorious state before the fall, and associates Psyche with Eve for being deceived by Orual's Satanic temptations to see her divine husband's face. Next Sammons illustrates the results of the fall, one of which is the limit of man's knowledge, a theme in Till We Have Faces. Based on this point, she maintains that Orual's symbolic veil, a consequence of the fall, is the cause of her blindness to the truth. "It keeps her from seeing the clarity of the gods' proof and makes her see all instead, in

terms of riddles and darkness" (p. 32). The veil, she continues, also serves as a means for Orual to project a new self as Queen and shun from the real Orual. But toward the end she realizes that her spiritual ugliness, like that of her face, cannot be altered unless she gains a face--one that can clearly see the truth.

Psyche is symbolic of redemption, continues Sammons. She is the Christ-like figure owing to her unblemished beauty, her healing hands, and the people's trust in her for help. The tasks that Psyche performs in the story, Sammons thinks, are analogous to the crucifixion and resurrection. Christ dies for man's sins just as Psyche suffers affliction for Orual.

In addition to Orual's association with man's fallen state, Sammons adds she is presented in the story as the believer who redeems her sins by gaining knowledge of her true self and acquiring physical and spiritual beauty. Through the labour of Psyche, Orual attains beauty and the glory of God. Sammons expresses how man can be beautiful again through Christ: "Through Adam, all men have sinned and are thus of the house of Ungit. But through the beauty of perfect sacrifice of Christ, man can once again gain beauty of soul, become like Christ, and thus meet God face to face" (p. 34).

Sammons attempts to emphasize the Christian context of Till We Have Faces and to show how strongly Lewis draws upon the Bible for the ideas and images he sets forth in the book.

Her study is an original, informative discussion which shows Sammons' diligence in seeking out Biblical references for every idea presented in the novel.

1981

40. Elgin, Don D. "True and False Myth in C. S. Lewis' Till We Have Faces." The South Central Bulletin, 4 (Winter 1981), 98-101.

Elgin argues that false myth takes its essence from the rationalism of Orual, the Fox, Bardia, and Ungit in Till We Have Faces as it does from "scientism" in the twentieth century. On the other hand, true myth has its base upon romantic faith, Elgin continues, and that Orual, in the end, represents true myth based on the romantic and Platonic ideas, traditionally Christian in every respect. Elgin decides that the final theme of Till We Have Faces is the greatness of the myth of mankind that the twentieth-century man has difficulty to understand and live by, thus being guided by the perverted myth which is a consequence of his fall.

41. Glover, Donald E. "Till We Have Faces 1956." Chapter 9. C. S. Lewis: The Art of Enchantment. Athens, Ohio: Ohio Univ. Press, 1981, 187-99.

Glover's intention in this study is to establish the general meaning of the book, examine the techniques used, and evaluate its form according to its suitability to the themes.

According to Glover, the classical example of an attack upon the gods is the classical meaning of the story. And the

theme, he adds, is the search for joy through the attainment of human happiness also expressed in other Lewis's fiction such as in John's journey to the East in The Pilgrim's Regress, Ransom's Celestial Voyages in the Space Trilogy, in the bus ride of The Great Divorce, and in the journey into Narnia and within Narnia which are all an upward movement to the heights for release from an unpleasant situation. But the theme of Till We Have Faces, Glover maintains, corresponds best to the theme of The Screwtape Letters, in which "the focus is the attainment of infernal joy through the absorption of a weaker soul by a stronger--parody of the divine union with soul characterized by harmony, freedom, and obedience."

Glover regards Lewis's novelistic form as his highest achievement. Though he considers this kind of novel neither popular nor successful, he believes that it employs the techniques of the modern novel despite its being thematically historical and therefore archaic. "The predominance of dialogue, the swift movement of the action, the simple and often earthy language all contribute to the sense of realism which pervades his description of Glome and his account of the life and times of Orual." However, Till We Have Faces, Glover maintains, for its incoherent structure and theme, does not grasp control over our emotional and intellectual response as Lewis believes a good reading of a book does. He suggests that the fairy-tale form would have been more suitable because Till We Have Faces in its present form tends

to be persuading rather than compulsive.

There is nothing repetitious and out-dated in Glover's discussion of Till We Have Faces. I would only like to point out that unlike Glover, I find the intensity and sobriety of the mood of the book quite suitable to the seriousness of its plot, the elements that make this novel the representation of an intense religious awe and experience. I do not believe that the fairy-tale structure would make the novel more appealing than it is presently.

Conclusion

This critical survey indicates that Till We Have Faces highly surpasses Apuleius's Cupid-Psyche myth owing to its elevated account of transcendence and belief in contrast to the erotic love story of Cupid and Psyche. It also shows a major change in the critical trend through the years. Those who regarded Till We Have Faces as an allegory were proved wrong by the later critics who affirmed that this novel is a myth in the true sense of that word. The final major evaluation of this novel concerns its success as a novel. Critics have recognized Till We Have Faces as a historical, a supernatural, a psychological, and a modern novel. No critic disavows Lewis's novelistic abilities.

CHAPTER V

Conclusion

This survey indicates that C. S. Lewis's Space Trilogy is the least popular of his fiction owing, primarily, to its science-fiction genre and its stylistic degeneration in That Hideous Strength. Out of the Silent Planet and Perelandra have received more positive attention, however, for their majestic environment, mythic qualities, and elevated style. That Hideous Strength, on the contrary, has been perceived as unpleasant and repelling for its "mixture of fairy tale, and thriller, science-fiction and theology fable" (Chapter 2, item 11, 1966). Critics have thus failed to see that Lewis, for the portrayal of the Earth life, had to create an atmosphere in That Hideous Strength far inferior to that in the first two books in order to depict the degeneration of life on Earth. As Malacandra and Perelandra convey a sense of beauty, peacefulness, and harmony, That Hideous Strength pictures disharmony and violence.

The Chronicles of Narnia, which Roger Lancelyn Green and¹ Walter Hooper have perceived as Lewis's most durable works,

¹C. S. Lewis: A Biography (New York: Harcourt, 1974), p. 11.

have been examined by critics for their Christian context rather than their literary significance. The area of the Chronicles that requires the most attention is their genre. Furthermore, attention is due to these tales' medieval elements as they have been modelled after Sir Gawain and the Green Knight, The Faerie Queene, and Malory's Morte D'Arthur.

Till We Have Faces, regarded by critics unanimously superior to Apuleius's Cupid-Psyche myth in The Golden Ass, has been proved to be a myth, as opposed to an allegory, owing to its characteristics inherent in a genuine myth: being grave and awe-inspiring. This book has also been referred to as a historical novel in chapter IV (item 11, 1956), as a realistic novel that successfully blends myth and realism (item 7, 1960; item 20, 1969), a historical novel (item 17, 1974), a religious romance (item 22, 1971), and a modern novel used for spiritual revelation (item 41, 1981). Due to its emphasis upon the exploration of the mysteries of the self, Chad Walsh (item 19, 1977) sees Till We Have Faces as Lewis's most psychological work that "marks a considerable advance in his understanding of love." Green and Hooper thus claim that the Space Trilogy and Till We Have Faces are likely to disappear and that the Narnia Chronicles will remain as Lewis's most popular work.²

As taste in literature fluctuates with time, Lewis's fiction will vanish and reappear, but what will not fade from

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Green and Hooper, p. 11.

memories is Lewis's artistic abilities, of which his myth-making power places him among the classical writers such as Shelley and Keats. Although Lewis depends upon elements from the Norse, the classical, the Biblical, and the Arthurian myths, his subtle and masterful style coupled with his un-failing imaginative power molds this raw material into a new creation full of interesting and informative insights. His Space Trilogy myth would thus remain memorable for his creation of alien races in Out of the Silent Planet, and the un-fallen, majestic world of Perelandra, where Lewis's unrivalled stylistic achievement gives birth to abundant sensuous descriptions of this world. His language in this novel possesses the music that characterizes Milton's style in Paradise Lost.

In his Chronicles of Narnia Lewis embodies the Biblical myth of creation, fall, and redemption in his mythical world Narnia. Though Biblical parallels abound in these tales, they have been treated so creatively that they do not reveal close affinity to the Biblical story. These tales that have received the widest readership in the United States and the British Commonwealth³ have provided young and adult readers with immense literary pleasure for their directness of language, edification, and their portrayal of Aslan, Lewis's most masterful creation. Aslan, the epitome of passion, pity, affection, and loyalty takes Lewis's art of character-

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Green and Hooper, 10.

ization to its peak. Charles A. Huttar has observed that Aslan's passion has been more forcefully drawn than that of Christ.⁴ Besides, the Narnian animals are the source of delight and learning. Children will not only rejoice in Reepicheep's heroic adventures, but learn from his unfailing courage. Finally, Lewis is able to spin a fascinating, spell-binding tale to trap his audience, momentarily, inside a world where good and evil are clearly defined--the most important aspect of a fairy tale. Lewis's strength is also seen in his ability to

deliver the reader into the unknown and scarcely imaginable, so that he may discover there the fullness of a cosmic and moral order which he has before but dimly perceived, returning him to himself and his common experience enriched, revived,⁵ and amplified by the vision.

The impact of this newly gained vision on the reader marks the importance of Lewis's novels.

Lewis's final novel Till We Have Faces, the most dialectic of his works, gains its complexity for depicting the psychological conflicts in Orual's mind. Like Aslan, Orual remains one of Lewis's best drawn characters. Through her

⁴ "C. S. Lewis's Narnia and the 'Grand Design.'" in The Longing for a Form: Essays on the Fiction of C. S. Lewis. Ed. Peter J. Schakel (Kent, Ohio: Kent State Univ. Press, 1977), p. 130.

⁵ W. R. Irwin, "There and Back Again: The Romances of Williams, Lewis, and Tolkien," SR, 69 (1971), 567.

Lewis is able to portray the doubts and fears of a reluctant convert, thus presenting forcefully the most intense moments of her experience as beautifully and powerfully as possible. Although it is the reworking of the classical Cupid and Psyche myth, Till We Have Faces surpasses its original version for Lewis's ability to alter a secular story into a powerful myth of belief and salvation, the quality that singles him out as a myth-maker.

Lewis's myth-making power and his masterful characterization are his two qualities that distinguish him as a major literary figure. On the other hand, his single theme of Christian salvation which runs through all of his fiction constitutes him as a minor figure. As societies tend to secularize, Lewis's reputation as a fiction writer might diminish with the years and his artistic qualities are likely to be overshadowed by his religious themes. He will thus be recognized as a religious writer.

In his treatment of religion in fiction, Lewis gives expression to his own personal experience of conversion and belief. The Christian colleagues Charles Williams and J. R. R. Tolkien, who influenced Lewis's religious commitment, are those with whom Lewis shares common literary interests. For the three Inklings as mythmakers the link between myth and history is Christianity, both philosophically and historically, according to Marjorie Evelyn Wright. For their emphasis upon cosmic order, Wright categorizes them as classical myth-

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makers.

The structure and artistic formula of the Inklings' romances mark other similar features of their works. The conflict between the titanic forces of order and disruption, or good and evil, signifies the tension in the trio's works. Their romances show how order is threatened to the point of desperation, but how the Divine providence triumphs in reinstating the order.⁷ Structurally, Lewis's, Williams's, and Tolkien's romances take the reader to an esoteric area and then return him to his familiar setting informed by vision. Irwin notes that like T. S. Eliot, G. K. Chesterton, and Evelyn Waugh, these scholars attempt to show "man that his world and his soul have become a wasteland and that they can find regeneration through discovery of unified spiritual values."⁸ Mark R. Hillegas has also seen an intimate link between That Hideous Strength and T. S. Eliot's Wasteland and such poems by Williams as The Figure of Arthur and Talissin Through Logres for their dependence on the Arthurian myth to provide meaning. Williams's stylistic and philosophical impact on Lewis's fiction are directly recognizable.

The fusion of esoteric and familiar elements in fiction

6
The Cosmic Kingdom of Myth: A Study in the Myth-Philosophy of Charles Williams, C. S. Lewis, and J. R. R. Tolkien. Diss. Illinois 1960 (Ann Arbor, Mich.: Univ. Microfilms 60-4025, 1961), p. 185.

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Irwin, p. 569.

8
Irwin, p. 577.

is a method Lewis adopted from Williams. The Logres--Britain contrast in That Hideous Strength, the Narnia--London, the old Narnia and the true Narnia juxtaposition are devices by which Lewis shows one's wretched state and the other's celestial condition of being. For Williams, as Gunnar Urung points out, the "supernatural is not divorced from the natural; one knows the supernatural through the images of the natural."⁹ Lewis thus makes Narnia easily accessible to children through a wardrobe door to indicate the co-existence of the natural and the supernatural world.

The principle of co-inherence--the relationship of mutuality, reciprocity, and exchange--is another Williamsian element demonstrated in Aslan's self-sacrifice for Edmund's sin, in the friendship among the four children and the people and creatures of Narnia, and in the Psyche-Orual relationship in Till We Have Faces.

Lewis's Chronicles of Narnia and Tolkien's The Lord of the Rings, written in the tradition of medieval romance, are the works that bear great resemblance. The one element that accounts for their major difference is the Christian atmosphere in Narnia and the pagan epic environment of Middle Earth. Regardless of their individual differences in style and message, they both follow the model of the medievalized story fairly closely, though to different degrees. They both use greatly exaggerated heroes and villains who are either

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Urung, p. 56.

diabolically evil or saintly. The other common elements are their supernatural and mythical creatures and their agents of Divine intervention, in which Lewis is the unquestionable master. Similarly, both use the quest and warfare as standard plot motifs.

Lewis's treatment of the Christian salvation in fiction associates him with other twentieth-century writers such as Graham Greene and Aldous Huxley, whose emphasis on an infinite love against the existentialist claim of universal absurdity accounts for their similar attitudes in fiction. Philip Stradford recounts that Mauriac praises Greene for detecting "the hidden presence of God in an atheistic world."¹⁰ Being implicitly religious (though not Christian) in his message, Aldous Huxley laments the absence of love, intelligence, and the sanctity of the individual in A Brave New World in a manner identical to Lewis's depiction of the N.I.C.E. in That Hideous Strength.

Other stylistic elements in Lewis's fiction constitute the points of correspondence between him and other literary figures. George MacDonald, whose works were sources of inspiration and delight for Lewis, has had his due impact on Lewis's fiction. Marion Lochhead believes that the absence of trivialities and the depiction of valor and grandeur in

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Faith and Fiction: Creative Process in Greene and Mauriac (New York: Norton, 1960), p. 2.

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Narnia is MacDonald's influence. In addition, Lewis's technique of blending allegory and mythopoesis in his fantasy is another major similarity of Lewis to MacDonald.¹² Margaret R. Grennan has also noted MacDonald's quality of mythopoeic art in Lewis's trilogy, an art form that "reaches the heart and mind in mysterious ways."¹³ Lochhead sees traces of E. Nesbit's stylistic elements in Lewis's fiction, of which the creation of ordinary children capable of accepting magic is one. Lewis's ability of presenting distinctive characters is Nesbit's gift, she adds, which Lewis shares. Like her, Lewis keeps the children's parents out of their way to portray them in their independence. Lochhead also perceives that Lewis's comic characters resemble those of Kenneth Graham and Beatrix Potter--they evoke not sarcasm, but kind and loving laughter.

Thus Lewis stands as a fiction writer with his merits and flaws. His masterful use of the Norse, the classical, and the Arthurian myths, his undisputable imaginative power that forges these myths into tales of great universal myths of belief and salvation, his ability to treat religious matters in diverse forms of fantasy and fairy tales, his dex-

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"The Tree of Fairy Tale," in Renaissance of Wonder: The Fantasy Worlds of J. R. R. Tolkien, C. S. Lewis, George MacDonald, E. Nesbit, and Others (San Francisco: Harper & Row, 1977), p. 5.

12

Mariann Barbara Russell, "The Idea of the City of God," Diss. Columbia Univ. 1965, p. 150.

13

"The Lewis Trilogy: A Scholar's Holiday." Catholic World, 167 (1948), 377-44.

terous characterization which reveals the depths of psychological conflicts, and his eloquent style make Lewis known as a competent writer of fiction. I think Till We Have Faces will sustain Lewis's reputation as a writer of fiction for its emphasis, not only on the religious awe, but on love and its demonstration in the relationship of Psyche and Orual.

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VITA 2

Zahra Karimipour

Candidate for the Degree of

Doctor of Philosophy

Thesis: A DESCRIPTIVE BIBLIOGRAPHY OF C. S. LEWIS'S
FICTION: 1938-1981

Major Field: English

Biographical:

Personal Data: Born in Boroojerd, Iran, December 15,
1949, the daughter of Mr. and Mrs. Moosa
Karimipour.

Education: Received the Licentiate degree in English
from University for Teacher Education, Tehran,
Iran, in June, 1972; received the Master of Arts
degree from Oklahoma State University, Stillwater,
Oklahoma in July, 1981; completed requirements for
the Doctor of Philosophy degree at Oklahoma State
University in July, 1985.

Professional Experience: Teacher of English in Iranian
Air Force English Language Institute, 1972-1976;
Graduate Teaching Associate, Department of English,
Oklahoma State University, 1980-1983.