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THE ROMANCES OF CLIVE STAPLES LEWIS

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BY

JOE RANDELL CHRISTOPHER

Norman, Oklahoma

1969
THE ROMANCES OF CLIVE STAPLES LEWIS

APPROVED BY

[Signatures]

DISSERTATION COMMITTEE
This dissertation is dedicated

to Dr. Paul George Ruggiers,
who directed it;

to Dr. John Marlin Raines,
who first encouraged my professional interest
in C. S. Lewis;

to Drs. Victor A. Elconin, Rudolph Charles Bambas,
    David P. French, and Alphonese Joseph Fritz,
who served on my committee;

and to my wife,
who typed the whole thing twice.
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In his autobiography, C. S. Lewis records a moment which James Joyce would have called an epiphany: a revelation of meaning through the mundane.

My first taste of Oxford was comical enough. I had made no arrangements about quarters and, having no more luggage than I could carry in my hand, I sallied out of the railway station on foot to find either a lodging-house or a cheap hotel; all agog for "dreaming spires" and "last enchantments". My first disappointment at what I saw could be dealt with. Towns always show their worst face to the railway. But as I walked on and on I became more bewildered. Could this succession of mean shops really be Oxford? But I still went on, always expecting the next turn to reveal the beauties, and reflecting that it was a much larger town than I had been led to suppose. Only when it became obvious that there was very little town left ahead of me, that it was, in fact, getting to open country, did I turn round and look. There, behind me, far away, never more beautiful since, was the fabled cluster of spires and towers. I had come out of the station on the wrong side and been all this time walking into what was even then the mean and sprawling suburb of Botley. I did not see to what extent this little adventure was an allegory of my whole life.

This is an allegory because it sums up Lewis's movement away

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from faith in Christ and his ultimate realization that he had to retrace his way. W. H. Lewis, in his memoir of his brother, has suggested that "his decision to rejoin the Church ... seemed to me no sudden plunge into a new life, but rather a slow steady convalescence from a deep-seated spiritual illness ... that had its origin in our childhood"; but to C. S. Lewis it was a moment of a sudden re-turn. And in this way he described his conversion three times: first, in an allegory, The Pilgrim's Regress, 1933; second, in his autobiography, Surprised by Joy, 1955; and finally, under the symbols of fiction, in Till We Have Faces, 1956.

But our approach to these works will be made easier if we begin with less complex autobiographical elements in these and other works. The first of these elements, which in part make up the compound of Lewis's personality, is what Lewis calls Joy in his autobiography. To illustrate this feeling (as well as other terms for it):

In speaking of this desire for our own far-off country, which we find in ourselves even now, I feel a certain shyness. I am almost committing an indecency. I am trying to rip open the inconsolable secret in each one of you--the secret which hurts so much that you take your revenge on it by calling it names like Nostalgia

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3 One wonders if Lewis picked Joy as a term here as an oblique reference to his wife, Joy--Joy surprising his early life, as Joy surprised his later life; for he uses other terms often enough--"Romanticism" in Pilgrim's Regress and "longing" and Sehnsucht as doublets for Joy in the autobiography.
and Romanticism and Adolescence; the Secret also which pierces with such sweetness that when, in very intimate conversation, the mention of it becomes imminent, we grow awkward and affect to laugh at ourselves; the secret we cannot hide and cannot tell, though we desire to do both. We cannot tell it because it is a desire for something that has never actually appeared in our experience. We cannot hide it because our experience is constantly suggesting it, and we betray ourselves like lovers at the mention of a name. Our commonest expedient is to call it beauty and behave as if that had settled the matter. Wordsworth's expedient was to identify it with certain moments in his own past. But all this is a cheat. If Wordsworth had gone back to those moments in the past, he would not have found the thing itself, but only the reminder of it; what he remembered would turn out to be itself a remembering. The books or the music in which we thought the beauty was located will betray us if we trust to them; it was not in them, it only came through them, and what came through them was longing. These things—the beauty, the memory of our own past—are good images of what we really desire; but if they are mistaken for the thing itself they turn into dumb idols, breaking the hearts of their worshippers. For they are not the thing itself; they are only the scent of a flower we have not found, the echo of a tune we have not heard, news from a country we have never yet visited.*

The examples of this romantic longing almost overwhelm any critic trying to discuss their function in Lewis's writings, there are so many. Perhaps the best way to illustrate this Sehnsucht is to pick one image—for example, distant hills—and show how it is used in a variety of books. The origin

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5 The fullest discussion of Joy is in Scott Carnell's dissertation, The Dialectic of Desire: C. S. Lewis' Interpretation of Sehnsucht (University of Florida, 1960); on pp. 103-109 he establishes four dominant images of longing in Lewis's works: Far-away hills, the exotic garden, islands of the East (or West), and special music. I am dealing only with the first of these, although my treatment of this one is slightly fuller than that by Dr. Carnell.
of the image of the distant hills as that which creates longing is explained by Lewis in his autobiography as being produced by the Castlereagh Hills which he could see from his nursery windows. Naturally, mountain-imagery plays an important part in the other two autobiographical books. In The Pilgrim's Regress, the hero looks back after he starts his journey toward a beautiful island of which he has had a vision:

He turned and looked back on the road he had come by: and when he did so he gasped with joy. For there in the East, under the morning light, he saw the mountains heaped up to the sky like clouds, green and violet and dark red; shadows were passing over the big rounded slopes, and water shone in the mountain pools, and up at the highest of all the sun was smiling steadily on the ultimate crags. . . . and now it came into John's head that he had never looked at the mountains before, because, as long as he thought that the Landlord [God] lived there, he had been afraid of them. But now that there was no Landlord he perceived that they were beautiful. For a moment he almost doubted whether the Island could be more beautiful, and whether he would not be wiser to East instead of West. But it did not seem to him to matter, for he said, 'If the world has the mountains at one end and the Island at the other, then every road leads to beauty, and the world is a glory among glories.'

In Till We Have Faces the heroine is Orual but her sister, Psyche, is the one who feels the longing for the mountain:

"It was when I was happiest that I longed most. It was on happy days when we were up there on the hills, the three of us [the two sisters and their tutor], with the wind and the sunshine . . . where you couldn't see Glome [their city-state home] or the palace. Do you remember?

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The colour and the smell, and looking across at the Grey Mountain in the distance? And because it was so beautiful, it set me longing, always longing. Somewhere else there must be more of it. Everything seemed to be saying, Psyche come! But I couldn't (not yet) come and I didn't know where I was to come to. It almost hurt me. I felt like a bird in a cage when the other birds of its kind are flying home.  

In these last two books, the mountain is identified as the place of God's dwelling, as is implied in the references to "the Landlord" in Pilgrim's Regress and as Psyche goes on to make clear in Till We Have Faces: "All my life the god of the Mountain has been wooing me."  

This theological connection of Sehnsucht and the desire for God is, of course, the basic point of Lewis's autobiography; thus, it is hardly surprising that other books also make this identification. In The Great Divorce heaven is symbolized by a far-range of mountains with the sun rising behind them. In The Voyage of the "Dawn Treader", for a Narnian example, the country of Aslan (Christ) is reached in the far east where a range of mountains lie beyond the rising sun, outside of the world.

But the mountains need not carry this much import. In Dymer the hills which the Wizard cannot shut out of his garden suggest a type of psychological reality (or beauty) which he cannot smother with his magical dreams:

"From here you see my garden's only flaw. Stand here, Sir, at the dial." Dymer stood. The Master pointed; then he looked and saw

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9 Ibid., p. 76.
How hedges and the funeral quietude
Of black trees fringed the garden like a wood,
And only, in one place, one gap that showed
The blue side of the hills, the white hill-road.

"I have planted fir and larch to fill the gap,"
He said, "because this too makes war upon
The art of dream. But by some great mishap
Nothing I plant will grow there."

The mountains in the Ransom trilogy, as symbols, are somewhere between aesthetics and God's dwelling place. In Out of the Silent Planet Ransom has to make a long journey to the mountains (as John does finally in Pilgrim's Regress and as the Dawn Treader does), but he is not aware of any theological overtones while he travels, although his goal turns out to be a spirit (or eldil) named Oyarsa. In Perelandra, of course, the action centers about the desirability of an unmoving mountain island. Even in That Hideous Strength there is a subtle use of the mountain symbol, since St. Anne's Company lives in a house (with a walled garden, a hortus conclusus) on top of a hill. Only in The Screwtape Letters, among the works being considered in this study, is there no looking up to the hills, from whence comes man's aid, and that is obviously because of the devilish viewpoint in that book, which neither sees from man's viewpoint nor wants the aid of God.

But neither the longing for distant hills, nor the other forms which Sehnsucht takes for Lewis, are all of the

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autobiographical matters which appear in his fiction.

Another, though lesser, matter is his debt to George MacDonald: this, too, he has told several times—in his autobiography, at the end of Chapter XI; in the preface to *George MacDonald: An Anthology*; and in fictional form in *The Great Divorce*. The actual story is simple enough:

[While being tutored by "the great knock"] I was in the habit of walking over to Leatherhead about once a week and sometimes taking the train back. In summer I did so chiefly because Leatherhead boasted a tiny swimming-bath. But I went in winter, too, to look for books and to get my hair cut. The evening that I now speak of was in October. I and one porter had the long, timbered platform of Leatherhead station to ourselves. It was getting just dark enough for the smoke of an engine to glow red on the underside with the reflection of the furnace. The hills beyond the Dorking Valley were of a blue so intense as to be nearly violet and the sky was green with frost. My ears tingled with the cold. The glorious week-end of reading was before me. Turning to the bookstall, I picked out an Everyman in a dirty jacket, *Phantastes, a faerie Romance*, George MacDonald. Then the train came in. I can still remember the voice of the porter calling out the village names, Saxon and sweet as a nut—"Bookham, Effingham Horsley train". That evening I began to read my new book.

The significance of the event, for Lewis, is more complex:

I was only aware that if this new world was strange, it was also homely and humble; that if this was a dream, it was a dream in which one at least felt strangely vigilant; that the whole book had about it a sort of cool, morning innocence, and also, quite

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unnigmatstakably, a certain quality of Death, good Death. What it actually did to me was to convert, even to baptise (that was where the Death came in) my imagination. It did nothing to my intellect nor (at that time) to my conscience. Their turn came far later and with the help of many other books and men. But when the process was complete—by which, of course, I mean 'when it had really begun'—I found that I was still with MacDonald and that he had accompanied me all the way and that I was now at last ready to hear from him much that he could not have told me at that first meeting. 16

Since MacDonald's book had shown Lewis the way (or, for those who prefer capitals, the Way), it is understandable and fitting that in The Great Divorce—Lewis's condensed, prose Divine Comedy—MacDonald should be the Virgil to Lewis's Dante. (How similar are Phantastes and the Aeneid?) 17

Even in a very minor way there are autobiographical echoes in Lewis's fiction: for these last two examples, we turn to Lewis's intellectual life, to how his scholarly books are reflected in his novels. For example, in discussing the first "Nymphall" by Michael Drayton, Lewis compares the voices of the two nymphs praising each other's beauty to the voices of supernatural beings:

... we are left with two inhuman, inexplicable voices uttering their passion for beauty and, save for that, passionless. It is thus that real fairies (not the bric-a-brac of Nimphidia) would speak if they existed. 18

Thus also speaks the God of the Grey Mountain to Orual in


17 The Dantean parallels of The Great Divorce will be considered in Chapter 6.

Till We Have Faces after she has caused Psyche to disobey him, after she has caused Psyche's exile and wanderings.

There was great silence when the god spoke to me. And as there was no anger (what men call anger) in his face, so there was none in his voice. It was unmoved and sweet: like a bird singing on the branch above a hanged man.  

Obviously, Lewis conceived of immortal beings as possessing dispassionate beauty--something of the same notion appears in Sarah Smith's joy after failing to win the salvation of her husband in The Great Divorce, joy not because of her failure but joy despite her failure.  

A humorous echo between Lewis's scholarly work and his fiction appears in his use of a "(d--- sense)". Lewis once announced he was not going to talk about the Devil (post-Screwtape) in this fashion:

The Devil, I shall leave strictly alone. The association between him and me in the public mind has already gone quite as deep as I wish: in some quarters it has already reached the level of confusion, if not of identification. I begin to realise the truth of the old proverb that he who sups with that formidable host needs a long spoon.  

This proverbial truth becomes clearer when one notices a parallel:

The dominant sense of any word lies uppermost in our minds. Wherever we meet the word, our natural impulse will be to give it that sense. . . . In an old author the word may mean something different. I call such

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19 Lewis, Till We Have Faces, p. 173.

20 See George MacDonald's defense of her unmoved joy on pp. 110-112.

senses dangerous senses because they lure us into misreadings. In examining a word I shall often have to distinguish one of its meanings as its dangerous sense, and I shall symbolise this by writing the word (in italics) with the letters d.s. after it. Thus, since 'safety' is the dangerous sense of the word security the symbol security (d.s.) would stand for 'security in the sense of safety'.

Thus Lewis at his most philological; Screwtape also likes to make such distinctions:

And what we must realise is that "democracy" in the diabolical sense (I'm as good as you, Being like Folks, Togetherness) is the finest instrument we could possibly have for extirpating political Democracies from the face of the earth. For "democracy" or the "democratic spirit" (diabolical sense) leads to a nation without great men. . . .

I shall leave it to the psychologists or the linguists to explain who is borrowing the device of linguistic clarification from whom.

These autobiographical echoes from work to work are intriguing in light of Lewis's controversy with E. M. W. Tillyard over "the personal heresy." Lewis's argument, simplified, is that the reader of any imaginative work (except some borderline essays perhaps) is not interested in the writer or the writer's personality but in the images presented in the work, that though the reader may "see" from the

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23C. S. Lewis, The Screwtape Letters and Screwtape Proposes a Toast (London: Geoffrey Bles Ltd., 1961), p. 155. (The quotation is from the latter work.)

That Lewis, who argues against looking for the author in his work, should write fiction with extensive autobiographical elements is perhaps revealing: Lewis, like T. S. Eliot, seems to have been a writer-critic who insisted on the impersonality of literature because his own work was so obviously personal.

This personal element, as stated at the first of this chapter, displays itself most clearly in the plot patterns of certain of Lewis's fictions. One critic has used the subtitle of J. R. R. Tolkien's *Hobbit*, "There and Back Again," as a basis for an article on the fiction of Lewis, Tolkien, and Charles Williams: certainly the pattern is clear in Lewis.

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25 My purpose above is not to argue Lewis's point, but I should like to add in this footnote that I believe he overstates his position (as he often does in arguing). While the reader's interest may be on the story (or images in a poem, etc.), I believe he becomes aware of the writer's personality—in flashes while reading and more thoroughly in retrospect—in three ways: (1) from inhabiting the author's point of view while reading, and thus seeing things to some degree uniquely; (2) from an acceptance of the author's style and choice of matter; and (3) from reading other works by the same author and finding repetitions of the foregoing points. This is usually what is meant by references to the "world view" of a certain author. Whether Lewis would have accepted this as equivalent to an author's personality, I am not sure (Lewis and Tillyard do not reach agreement on definition of personality in the book); but surely such a "world view" partakes in an author's mental makeup. If Lewis had held his position in its full rigor, he would not have searched for other words by MacDonald after reading *Phantastes*, for the sameness of authorship would not suggest any sameness of matter; but of course no one acts this way in practice. (I too use an extreme case for my argument.)

Unlike Tolkien's hero or heroes that go out, accomplish some quest, and then return home, Lewis's hero sets out on a quest, ultimately finds he has been going the wrong way, and has to return home in order to move in the opposite direction. In The Pilgrim's Regress John, searching for his vision of a western isle, goes west until he has circled his world, and there, beyond a stretch of sea for which there are no boats, lies his island—but as he looks at the shapes of the mountains on the island he realizes that they are the mountains which lay just east of his birthplace. He must now start eastward, recircling his globe and passing through his homeland, to reach the mountains. This, of course, is an allegorical presentation of a mental revelation: in Surprised by Joy the return to Christian faith through the pull of Sehnsucht (the island) is presented as the mental process it was. In Till We Have Faces, again, the process is mental (it is fitting that this most introspective of Lewis's fictions appeared the year after his autobiography): Orual, having spent her life blaming the gods—

Now, you who read, judge between the gods and me. They gave me nothing in the world to love but Psyche and then took her from me. But that was not enough. They then brought me to her at such a place and time that it hung on my word whether she should continue in bliss or be cast out into misery. They would not tell me whether she was the bride of a god, or mad, or a brute's or villain's spoil. They would give no clear sign, though I begged for it. I had to guess. And because I guessed wrong they punished me—what's worse, punished me through her. And even that was not enough; they have now sent out a lying story in which I was given no riddle to guess, but knew and saw that she
was the god's bride, and of my own will destroyed her, and that for jealousy. 27

I say, therefore, that there is no creature (toad, scorpion, or serpent) so noxious to man as the gods. Let them answer my charge if they can. It may well be that, instead of answering, they'll strike me mad or leprous or turn me into beast, bird, or tree. But will not all the world then know (and the gods will know it knows) that this is because they have no answer? 28

--having spent her life blaming the gods, she suddenly learns the truth about herself (through the death of Bardia, her counsellor in war, for example) and about the gods (through visions), and writes,

I ended my first book with the words no answer. I know now, Lord, why you utter no answer. You are yourself the answer. Before your face questions die away. What other answer would suffice? 29

Thus, three times in Lewis's writings his hero goes intellectually astray for most of a book, only to ultimately turn and retrace his path.

I ended my last chapter [in Mere Christianity] with the idea that in the Moral Law somebody or something from beyond the material universe was actually getting at us. And I expect when I reached that point some of you felt a certain annoyance. You may even have thought that I had played a trick on you--that I had been carefully wrapping up to look like philosophy what turns out to be one more "religious jaw." You may have felt you were ready to listen to me as long as you thought I had anything new to say; but if it turns out to be only religion, well, the world has tried that and you cannot put the clock back. . . .

... Would you think I was joking if I said that you can put a clock back, and that if the clock is wrong

27 Lewis, Till We Have Faces, pp. 248-249.
28 Ibid., pp. 249-250.
29 Ibid., p. 308.
it is often a very sensible thing to do? But I would rather get away from that whole idea of clocks. We all want progress. But progress means getting nearer to the place where you want to be. And if you have taken a wrong turning, then to go forward does not get you any nearer. If you are on the wrong road, progress means doing an about-turn and walking back to the right road; and in that case the man who turns back soonest is the most progressive man.\textsuperscript{30}

A preaching based on experience, reflected in fiction.

II

The foregoing discussion of the autobiographical aspects of Lewis's fiction may now be integrated into a generic approach, which shall be based upon Northrop Frye's theory of the four types of prose fiction.\textsuperscript{31} Frye calls autobiographies by the term "confessions," and therefore, in his terminology, what has been said before of Lewis's work may be taken as an analysis of the confessional aspects.\textsuperscript{32}

\begin{footnotes}
\item[32]Some of the points, such as the dispassionate joy of the immortals, may seem closely related to other prose-fiction forms, the romance in my example, but I believe their appearance in several of Lewis's works lends a confessional note to them; at any rate, the plot pattern of the return (perhaps I should call it, of the Prodigal Son) is based upon Lewis's understanding of his life and is a confessional element in those fictions which use it. Note how Frye defines the confession in his book: "Most autobiographies are inspired by a creative, and therefore fictional, impulse to select only those events and experiences in the writer's life that go to build up an integrated pattern. This pattern may be something larger than himself with which he has come to identify himself, or simply the coherence of his character and attitudes" (p. 307). If I am not over-stressing Frye's use of the word \textit{pattern}, Lewis's return-plot should be an example.
\end{footnotes}
The four fictional forms are these: the novel, which presents realistic characters in society; the romance, which presents archetypal characters in symbolic situations; the confession, which presents a mental history of a character; and the anatomy, which presents characters as typifying ideas—and these four forms may combine in various ways with each other. For an example which Frye uses, Squire Western in Tom Jones is a "novel" character while Thwackum and Square belong to the anatomy. 33 One thesis of this book is that Lewis wrote romances, not novels, although usually not pure romances. If we were to arrange a sliding scale, we would get some such result as this:

<table>
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<td>Pure Romance:</td>
<td>The Chronicles of Narnia</td>
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<td>Anatomy-Romance:</td>
<td>Perelandra</td>
</tr>
<tr>
<td>Pure Anatomy:</td>
<td>The Screwtape Letters.</td>
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Not fitting our scale would be the anatomy-confession-romance of The Pilgrim's Regress and the anatomy-novel-romance of That Hideous Strength, but the basic thesis is clear.

However, if the fact is admitted that Lewis wrote romances (and the contention is hardly an unusual one), then the problem of criticizing romances remains. With a novel one knows what to ask: how realistic (and complex) are the characters? is the setting appropriate for the theme and the characters? what does the story reveal about human beings,

33 Ibid., p. 309. For an outline of Frye’s theory, with fuller definitions and more examples, see the fourth appendix to this volume.
their possibilities and liabilities? Questions like these the critics almost automatically begin with, in assessing the value of a novel. But wherein lies the value of a romance? How does it escape from being simply an adventure story?—for Northrop Frye at one point describes the romance in terms which suggest what science-fiction readers used to call the BEM-bum-babe covers of their pulp magazines: "It is in the romance that we find Jung's libido, anima, and shadow reflected in the hero, heroine, and villain respectively." Out of this triangle come: women's summer romances, westerns, many suspense thrillers, and the various works of Edgar Rice Burroughs. Wherein lies the value? In the following chapters I will attempt various critical evaluations of Lewis's various romances, since I doubt that any one approach will supply all answers, and I shall return to the problem of criticizing romances in the last chapter. But I should make it clear that my interest is as much in the evaluation of the works in each chapter as it is in the critical problem posed by the romance genre. What good is a defense of "the romance" unless there are some individual romances worth defending?

34 The BEM was the Bug-Eyed Monster which had its tentacles wrapped around the scantily clad heroine (babe), while the hero (the "bum" in affectionate irony), usually clad in a spacesuit, rushed toward them with a ray gun.

35 Frye, p. 304.
CHAPTER TWO

DYMER

If, as Northrop Frye believes, the romance "often radiates a glow of subjective intensity,"¹ then Dymer (1926) has a strong claim, for Lewis writes:

I am told that the Persian poets draw a distinction between poetry which they have "found" and poetry which they have "brought": if you like, between the given and the invented, though they wisely refuse to identify this with the distinction between good and bad. Their terminology applies with unusual clarity to my poem. What I "found," what simply "came to me," was the story of a man who, on some mysterious bride, begets a monster; which monster, as soon as it has killed its father, becomes a god. This story arrived, complete, in my mind somewhere about my seventeenth year. To the best of my knowledge I did not consciously or voluntarily invent it, nor was it, in the plain sense of that word, a dream. All I know about it is that there was a time when it was not there, and then presently a time when it was.²

In addition to this upwelling from the unconscious (which will be considered more fully later), there are other romance and romantic motifs in the poem: the feast prepared in the empty palace, Dymer as the Wanderer (of Wordsworth, Coleridge,

¹Frye, p. 304. I fail to see any reason why a narrative in verse does not fit the same generic conventions as the narratives in prose which Frye was classifying.
²Lewis, Dymer, pp. ix-x. The "Preface," from which this is quoted, did not appear in the first edition.
and Shelley), and the failure to ask the proper question. 3

But if the genre is that of the romance, the poem is much more in the tradition of Shelley or Spenser (of The Faerie Queene, Books III, IV, and V) than of the typical medieval adventure-romance such as King Horn and Havelok the Dane. The first canto, telling of Dymer's individual revolt against school and "the Perfect City" (of Platonic regimentation), is balanced against the excesses of Bran's mass revolt (using Dymer's name for rallying purposes) in Canto IV. The point seems to be that of Lewis's reaction to school (detailed in chapters six and seven of his autobiography) answered with the realization of the chaos which would develop if everyone felt this way: a not-unusual double vision for a young man of about twenty-seven, feeling both his youthful rebelliousness and his growing desire for security.

In between these two rebellions lies the complex episode of Dymer's visit to the castle. Directed to the castle by the sound of music (Sehnsucht), Dymer attempts to satisfy his longing with physical objects—fancy clothes,

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3Tbid., pp. 16-17 (II:13-16), passim, p. 86 (VIII:6) respectively. For another, slightly different discussion of this point (in terms of myth, with different examples), see Dabney Hart's dissertation, C. S. Lewis's Defense of Poesie (University of Wisconsin, 1959), pp. 172-174. Her whole discussion of Dymer is the best yet done (pp. 162-174). In connection with the romance tradition, note her suggestion that George MacDonald may have derived his approach in Phantastes and Lilith from German Romanticism, particularly Novalis, and that Dymer is a verse imitation of MacDonald's romances (pp. 156-162).
food and wine, and finally physical love. The result seems to be guilt feelings, personified in the third canto by the hag who keeps Dymer from returning to where he left the maiden; the result is also shown in the storm at the beginning of Canto IV. But, while the girl on the literal (or physical) level of meaning may be a substitute for Sehnsucht, she is also, it is made clear later in the poem, a goddess who causes the original longings but whom Dymer has used in an improper way. Her ambiguity is bothersome to interpretation, but I assume her later appearance as an abused goddess does not keep the sexual mis-use from being given to a physical girl at this point.

The fifth canto sums up the Romantic reaction to what has preceded it: revolution and love have both been tried and (in one way and another) frustrated. Carlyle's "Everlasting No," the Romantic experience of the dark night of the soul, overcomes Dymer:

Now, when he looked and saw this emptiness

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4Lewis, Dymer. pp. 13-15 (II:5-11), 16-18 (II:13-18), and 22-23 (II:31-33). I am interpreting this sequence following the music (pp. 8-9 I:23-25) in light of Lewis's subsequent writings in which he said he had learned physical things to be inadequate substitutes for Sehnsucht by having tried them. See the preface to The Pilgrim's Regress, pp. 8-9. Nevill Coghill also interprets the mysterious maiden in this section this way, as a type of the Brown Girls who appear in The Pilgrim's Regress, in his comments on Dymer in "The Approach to English" (in Light on C. S. Lewis, edited by Jocelyn Gibb [London: Geoffrey Bles, Ltd., 1965], 57-59).

5Lewis, Dymer, p. 97 (IX:12-14) for the goddess as the cause of Sehnsucht, and pp. 88-89 (VIII:13-16) for the misuse of the divinity.
Seven times enfolded in the idle hills,
There came a chilly pause to his distress,
A cloud of the deep world-despair that fills
A man's heart like the incoming tide and kills
All pains except its own. In that broad sea
No hope, no change, and no regret can be.®

But this world-weariness is followed in stanzas twenty-two
through twenty-five by an episode where Dymer almost falls
over a cliff and instinctively struggles to save himself; the
acknowledgement of the desire for life is followed by a lark's
song as he lies on the earth by the cliff:

It seemed to be the murmur and the voice
Of beings beyond number, each and all
Singing I AM. Each of itself made choice
And was: whence flows the justice that men call
Divine. She keeps the great worlds lest they fall
From hour to hour, and makes the hills renew
Their ancient youth and sweetens all things through. 7

Dymer arouses with the lark's song still stirring "him at the
heart":

It was not fear
That took him, but strange glory, when his eye
Looked past the edge [of the cliff] into surrounding sky.

He rose and stood. Then lo! the world beneath
--Wide pools that in the sun-splashed foothills lay,
Sheep-dotted downs, soft-piled, and rolling heath,
River and shining weir and steeples grey
And the green waves of forest. Far away
Distance rose heaped on distance: nearer hand,
The white roads leading down to a new land. 8

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6 Ibid., p. 49 (V:3). To this first quotation in this
chapter of Lewis's verse, let me add that Dr. Hart's disser-
tation (cited in the third note) has an extended discussion
of the style of the verse, finding it "Drab," not "Golden"
as the romantic theme needs.

7 Ibid., p. 57 (V:28).
8 Ibid., p. 58 (V:31-32).
This regeneration through nature is, of course, typical of the Romantics, of Wordsworth leaving the city for the country to store up images in his memory and, more clearly parallel, of Carlyle's *Teufelsdröckh* who finds "The Everlasting Yea" while visiting some high table-lands.

The two canto episode which follows in *Dymer* seems curiously misplaced. Lewis in his later autobiographical writings saw his early interest in the occult as another attempted substitute for the cause of Sehnsucht, but here the visit to the wizard follows the romantic reaffirmation as an incident unrelated to the earlier music and the visit to the palace. It is as if Lewis had not yet seen the connection or as if the mania and death of a spiritualistic friend had sundered the autobiographical sequence. But this may be a matter of over-reading in terms of Lewis's later beliefs. Perhaps the best approach is to see Dymer's attempt to regain the girl through magical dreams under the influence of "the Master" as a misdirected attempt to regain the lost experience of longing through one of the previous objects to which longing had attached itself.

However one interprets the relationship to what has gone before, the actual episode is not confusing. The Master

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9 The death of the friend is mentioned in the "Preface" to *Dymer*, p. xiii, and in *Surprised by Joy*, p. 192.

offers a world of dreams, and a contact in this world with the "ghost" who is the maiden. Dymer rejects this on two bases: first, his experience of a dream which proves it to be his (sexual) fantasy, not the original experience; second, the madness of the wizard which is revealed when Dymer rejects his beliefs. The former reason shows the difference between Sehnsucht and sex (which Freudians like to identify), and the latter shows the results of occult research (as Lewis then believed them to be).

The last two cantos trace the thoughts of Dymer as he lies dying from the wizard's gunshot wound. In Canto VIII the woman with whom he had made love in Canto II appears. Dr. Hart in her dissertation compares the conversation between Dymer and the woman to that between Boethius and Lady Philosophy—certainly Lewis is attempting to explain his

12 Ibid., pp. 77-78 (VII:17-18), 80-82 (VII:25-30, 32). There is a certain parallelism in the wizard trying to shoot Dymer with the same gun he was using to shoot larks with at the first of the sixth canto (just after a lark's song had led Dymer to his reaffirmation of life): the wizard is trying to destroy all reality for the sake of his dreams. I have not discussed in my text above the wizard as a portrait of W. B. Yeats for two reasons: first, because Lewis gives in his "Preface" to Dymer the basic biographical information; second, because a discussion of Dymer as a roman a clef seems to me to add little to the meaning. Lewis had a tendency this way (most satirists are sometimes personal), for, as several critics have pointed out, Horace Jules in That Hideous Strength is a caricature of H. G. Wells.
13 Hart, p. 174. For an interpretation of the goddess as the Muse and Dymer as the Romantic poet, see Margaret Milne's "Dymer: Myth or Poem?", The Month, VIII (September, 1952), p. 172.
philosophy here (the anatomy canto of this romance), which
seems to be a modified Lucretianism. The woman explains that
those of her kind ("the gods") come to humans in whatever
form the humans desire:

"Waves fall on many an unclean shore,
Yet the salt seas are holy as before.

"Our nature is no purer for the saint
That worships, nor from him that uses ill
Our beauty can we suffer any taint.
As from the first we were, so are we still:
With incorruptibles the mortal will
Corrupts itself, and clouded eyes will make
Darkness within from beams they cannot take."  

Dymer accepts the idea that he has reacted wrongly to the gods
(to the call of Sehnsucht), but before any proper reaction is
clarified the woman vanishes.

At the end of the eighth canto and the beginning of
the ninth, Dymer staggers into a graveyard, where he collapses
(and, I assume, dies) while his spirit is whirled up to at
least the third sphere. Here he meets his monster-like son,
fights with him, and dies (perhaps at the moment his body on
earth dies?). Upon his death, the vegetation in that heavenly
sphere is reborn, and the angel-sentinel of that place sees

14 Lewis, Dymer, pp. 88-89 (VIII:14-15). The same
misuse of the gods through limited understanding is shown in
Till We Have Faces, and the same feeling of the huge division
between gods and men is shown in several of the lyrics in the
first part—"The Prison House"—of Spirits in Bondage

15 The movement to the third sphere is described on
pp. 93-94 (IX:1-5), but I am not certain whether to take the
phrase "he seemed to fly / Faster than light but free, and
scaled the sky" (p. 94 [IX:5]) as indicating the movement up
into a further sphere.
that no brute was there,
But someone towering large against the skies,
A wing'd and sworded shape, whose foam-like hair
Lay white about its shoulders, and the air
That came from it was burning hot.\(^{16}\)

Thus the story which came to Lewis is completed. However I am not certain of my reaction to the framing "myth" of this romance: Dymer meets an unknown girl (later revealed to be a goddess) by whom he has a son; Dymer and his son meet in fight, Dymer is killed, and the son is deified. This situation, on the surface, is so obviously an Oedipal complex-ioned story, that the temptation is to read it in terms of Lewis's life—the death of his mother when he was ten (hence the vanishing goddess), the difficulties with his father.\(^{17}\)

Perhaps the fairest interpretation is to put the story in Freudian terms: as all men (not just Lewis) are to varying degrees sufferers of the Oedipus complex, so this romantic retelling of their fate should bring with it an empathy from all masculine readers. "There is one story, and one story only."

But working against this Oedipal empathy is the structural (and mythic) shift in the reader's identification with the protagonist. Dymer may act as Oedipus in his love of the goddess, but at the end of the story Dymer becomes the

\(^{16}\text{Lewis, }\text{Dymer, p. 104 (IX:34).}\)

\(^{17}\text{Cf. Lewis, }\text{Surprised by Joy, pp. 24-27 for his mother's death, pp. 116-122 for the most extended sketch of his father's personality.}\)
equivalent of Laius slain by the young Oedipus. Thus the reader (whether or not he responds to any subconscious identifications) is left with a shift in point of view, a structural irony, in which the protagonist, the young rebel who has gradually learned four things—the dangers of rebellion, the improper response to the gods, the Romantic affirmation of life, and the dangers of occultism—is suddenly killed. Is the suggestion that Dymer has learned all he can, and a new generation must carry on? Or is the shift the result of Lewis trying unsuccessfully to combine a "given story" with an autobiographical Bildungsroman? All I can do is testify that to me the shift is too sudden to be successful: I am left feeling not "What a glorious rebirth!" but "How odd!"
CHAPTER THREE

THE PILGRIM'S REGRESS

I

The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason, and Romanticism (1933) does not fit Northrop Frye's description of Bunyan's Pilgrim's Progress: "[I]ts archetypal characterization and its revolutionary approach to religious experience . . . make it a well-rounded example of a [romance]."

Indeed, to parody Frye: in The Pilgrim's Regress, its personal characterization and its private use of romanticism make it an example of a confession. Or: Its philosophical debates and its learned vocabulary make it an example of an anatomy. Of course, this type of classification may become a game, but the point is that Lewis's work is not "a well-rounded example" of any of these types, but a mixture of them all.

The confessional elements are perhaps the clearest of the three types. In the allegory, the adventures of John

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1Frye, p. 305. The reason for the word revolutionary in the above quotation is that Frye believes the romance has non-rational elements: revolutionary seems to be identical with non-rational in Frye's usage.
generally parallel the experiences of "Jack" Lewis as narrated in *Surprised by Joy*. The young man, pulled by Sehnsucht, attracted by lust, moved by romantic poetry, confused by a Freudian world view, educated by reason and philosophy, is finally converted to Christian faith. Unlike Bunyan's

The third edition of *The Pilgrim's Regress* (which I use) contains Lewis's introduction pointing out the obscurities which arose from his use of personal materials. For the nickname of "Jack," see W. H. Lewis's "Memoir of C. S. Lewis," *Letters of C. S. Lewis*, p. 2. Besides the John/Jack similarity, I conjecture two other reasons for the use of John as the protagonist's name: (1) John may be an allusion to John Bunyan; (2) John is usually taken to mean "The Lord's gracious gift" (from the Hebrew yehohanan, "God is gracious"), and thus may refer to the gift of Sehnsucht which God sends to John. (I am indebted to Dr. John Raines, Professor Emeritus of English at the University of Oklahoma, for the last suggestion.)

Here is my chart of the similarities between the two books (with page numbers in parentheses):

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<tr>
<th>The Pilgrim's Regress</th>
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<td>Sehnsucht through Nature</td>
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<td>Lust Substituted for Sehnsucht</td>
<td>One, IV-V (28-30); Two, V-VI (44-46)</td>
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<td>Interpretation of Sehnsucht by Freudianism</td>
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<td>From Materialism (or Realism) to Idealism</td>
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<td>From Theism to Christianity</td>
<td>Nine, I-IV (164-170)</td>
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Obviously the books do not entirely overlap: for example, Lewis describes the attraction of occultism in *Surprised by Joy* (pp. 61-62, 165-168, 192, 194-195) but it is absent from *The Pilgrim's Regress*—presumably because he had already written of his visits to Yeats in *Dymer*; also the allegory...
Christian, who is meant to be a converted Everyman, Lewis's John is a converted Lewis or, at the widest, a converted Romantic.

"A converted Romantic" would suggest that The Pilgrim's Regress should also be, in some sense, a romance. But a second thought will show us this is not necessarily true: a novel about a Romantic need not be a romance. (Does Northanger Abbey become a Gothic Novel?) Even Northrop Frye's connection between the romance and the allegorical form is not perfectly convincing: "The tendency to allegory in the

is meant to generalize, so Lewis often comments on his age rather than his personal experience, as in John's visit to Zschropolis (pp. 50-55) and to the Pale Men (pp. 97-109). A clear contrast is seen between John's childhood home in Puritania (p. 20) and Lewis's comment in his autobiography, "Some people have got the impression from my books that I was brought up in strict and vivid Puritanism, but this is quite untrue. . . . My father, far from being specially Puritanical, was, by nineteenth-century and Church of Ireland standards, rather high, and his approach to religion, as to literature, was at the opposite pole from what later became my own. The charm of tradition and the verbal beauty of Bible and Prayer Book (all of them for me late and acquired tastes) were his natural delight, and it would have been hard to find an equally intelligent man who cared so little for metaphysics" (p. 15).

Lewis's use of Romanticism in his subtitle is somewhat eccentric, as he explains in his "Preface to Third Edition" (pp. 7-10): by it he means simply the experience of Sehnsucht (hence a Romantic would be one who experiences this longing). The most interesting discussion of "Sweet Desire" in this book is that between History and John on pp. 156-160, which, in its ideas about Dante and the Romantics, foreshadows what Charles Williams would write of "the God-bearing images" which came to them, in such books as The Figure of Beatrice (London: Faber and Faber, Ltd., 1943). I am not knowledgeable enough about Williams to say whether he developed this idea separately or accepted it from Lewis. Their friendship began after the publication of The Allegory of Love in 1936.
romance may be conscious, as in The Pilgrim’s Progress, or unconscious, as in the very obvious sexual mythopoeia in William Morris: “The romance . . . often radiates a glow of subjective intensity that the novel lacks, and . . . a suggestion of allegory is constantly creeping in around its fringes.” The difference between “a suggestion of allegory” (which critics usually call symbolism) and a definite one-for-one allegory seems to me to be part of the difference between romance and anatomy, where, in the latter, the characters become mouthpieces for definite ideas. What saves The Pilgrim’s Progress from this shift in genre (as, outside of theological discussions, it is saved) is that the characters are obviously more lifelike, less like ideologues, than their allegorical names imply. In The Pilgrim’s Regress, on the other hand, the three pale men—Mr. Neo-Angular, Mr. Neo-Classical, and Mr. Humanist—are more intellectual positions than intellectual persons. However, after all the exceptions have been made, there are some romance materials in Lewis’s book. An obvious example is the feminine warrior, the neo-Britomart, who appears while John is in prison:

They saw some of the guard coming towards them leading a great black stallion, and in [misprint for on?] it was seated a figure wound in a cloak of blue which was hooded over the head and came down concealing the face. ‘Another prisoner, Lord,’ said the leader of the guards.

Then very slowly the giant raised his great, heavy

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5 Frye, p. 306.
6 Ibid., p. 304.
finger and pointed to the mouth of the dungeon.

'Not yet,' said the hooded figure. Then suddenly it stretched out its hands with the fetters on them and made a quick movement of the wrists. There was a tinkling sound as the fragments of the broken chain fell on the rock at the horse's feet; and the guardsmen let go the bridle and fell back, watching. Then the rider threw back the cloak and a flash of steel smote light into John's eyes and on the giant's face. John saw that it was a woman in the flower of her age: she was so tall that she seemed to him a Titaness, a sun-bright virgin clad in complete steel, with a sword naked in her hand. The giant bent forward in his chair and looked at her.

'Who are you?' he said.

'My name is Reason,' said the virgin.

After three riddles which the giant (Freudianism) cannot answer,

Reason set spurs in her stallion and it leaped up on to the giant's mossy knees and galloped up his foreleg, till she plunged her sword into his heart. Then there was a noise and a crumbling like a landslide and the huge carcass settled down: and the Spirit of the Age became what he had seemed to be at first, a sprawling hummock of rock.

If the mail-clad virgin killing a giant is the matter of romance, yet anatomical arguments are equally in this book. I have mentioned that the characters often become mouthpieces for ideas; but even more characteristic of the anatomy are the philosophical discussions in Book Seven, where Mr. Wisdom talks to John and Vertue about Idealism. Typical of Lewis's details is that they sit on the porch of Wisdom's house, for the porch suggests the covered portico (peripatos) of Aristotle's Lyceum and the Stoa Poecile of Zeno and his

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7 Lewis, The Pilgrim's Regress, pp. 63-64.
Another way in which *The Pilgrim's Regress* resembles
the anatomy as Frye describes it is in the book's resemblance
to a Menippian satire (for Frye traces this genre back to
Menippus). Frye mentions four characteristics which often
appear in this type of satire: a narrative plot, interspersed
lyrics, characterization based on mental attitudes, and "a
vision of the world in terms of a single intellectual pat­
tern." The plot of *The Pilgrim's Regress* is the narration
of John's adventures while seeking the vision of the island
(*Sehnsucht*). The lyrics, it is true, are interspersed rather
unequally: four appear before the final book; thirteen appear
in Book Ten. Perhaps the most interesting of these poems

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8 The actual arguments by Mr. Wisdom are on the pages
listed in the chart in footnote three, "From Materialism (or
Realism) to Idealism"--that is, Book Seven, Chapters VII-IX
(pp. 122-130) and Chapter XII (pp. 133-135).

9 Frye, p. 309.

10 Ibid., pp. 309-310.

11 Lewis is obviously attempting to create a heighten­
ing of emotion in this last section by means of the lyrics;
the attempt is (to my taste) unsuccessful simply because the
lyrics are generally unsuccessful. For example, the angel
sings at the end of the book about his inability to feel an
emotion--grief--which men feel:

> Sorrow it is they call
> This cup: whence my lip,
> Woe's me, never in all
> My endless days must sip.

Intellectually this makes sense: as Christ asked that the cup
might be taken away before his death, so do men (converts,
who have become like Christ) grieve at their leaving of the
world. The angel, being a pure intelligence, cannot
is that which the angel-guide sings between explaining to John the doctrines of Limbo and Hell:

God in His mercy made
The fixed pains of Hell.
That misery might be stayed,
God in His mercy made
Eternal bounds and bade
Its waves no further swell,
God in His mercy made
The fixed pains of Hell.  

As a song, the triolet form, with its repeated lines, sounds satisfactory. The water imagery ("waves") for Hell is unexpected, and the concept that God stopped the otherwise endless fall of the damned by creating Hell to hold them is striking. (Blake, if I understand him correctly, suggests that the material world was created to halt the fall of the rebellious angels.)

The third of Menippean characteristics, that of characterization based on ideas, is shown in this introduction to Mr. Neo-Angular. John, Vertue, and Drudge come to the shanty of the pale men:

When they were let in they found three young men, all very thin and pale, seated by a stove under the low roof of the hut. There was some sacking on a bench along one wall and little comfort else. 'You will fare badly here,' said one of the three men. "But I am a Steward and it is my duty according

understand their emotions. The "Woe's me" is, I assume, simply paradoxical padding, since the point is that the angel cannot feel woe. But the failure (to my ear) lies partly in the choice of iambic trimeter for serious verse and partly in the hissing (the s's) of the last line which ends with a short vowel and a plosive--none of these sounds being effective for a serious, religious mood.

to my office to share my supper with you. You may come in. His name was Mr. Neo-Angular.

... Vertue said to Mr. Neo-Angular. 'You are very kind. You are saving our lives.'

'I am not kind at all,' said Mr. Neo-Angular with some warmth. 'I am doing my duty. My ethics are based on dogma, not on feeling.'

'I understand you very well,' said Vertue. 'May I shake hands with you?'

'Can it be,' said the other, 'that you are one of us? You are a Catholic? A scholastic?'

'I know nothing about that,' said Vertue, 'but I know that the rule is to be obeyed because it is a rule and not because it appeals to my feelings at the moment.'

'I see you are not one of us,' said Angular, 'and you are undoubtedly damned. Vertutes paganorum splendida vitia. Now let us eat.'

The type of religious personality which lives by rules, like the Pharisees, rather than by love is here pinpointed. The fourth characteristic, the world seen in accordance with an intellectual pattern, is also apparent in The Pilgrim's Regress. Indeed, two patterns can be distinguished. The first, based on the plot of the book, has been discussed in the first chapter of this study: John, having journeyed as far as he can in one direction, learns that he must turn around and go back to (and ultimately beyond) his starting point. This plot pattern, as has been said, is based upon Lewis's adolescent atheism and his return to the Christian faith in 1931. The second pattern is based not upon plot

Ibid., pp. 97-98.

Cf. Frye, p. 309: "The Menippean satire deals less with people as such than with mental attitudes. Pedants, bigots, cranks, parvenus, virtuosi, enthusiasts, rapacious and incompetent professional men of all kinds, are handled in terms of their occupational approach to life as distinct from their social behavior."
but upon geography: John's journey leads him to visit several places south of the main road (emotional errors) and several places north (intellectual errors). Ultimately, as John and Vertue return over the road in the company of an angel-guide, they see the landscape as it really is:

[John and Vertue looked about], expecting to see on [their] left the bare tableland rising to the North with Sensible's house a little way off, and on [their] right the house of Mr. Broad and the pleasant valleys southward. But there was nothing of the kind: only the long straight road, very narrow, and on the left crags rising within a few paces of the road into ice and mist and, beyond that, black cloud: on the right, swamps and jungle sinking almost at once into black cloud.¹⁵

This geographic structure suggests one difference between Lewis's work and Bunyan's Pilgrim's Progress. We might suggest that Lewis's protagonist, John, is born in Bunyan's Land of Beulah (renamed Puritania),¹⁶ since both lands are next to the stream that separates this (allegorical) world from the next. John's journey back into the land which Christian left is made more consistent than was Christian's journey by the moral geography. Why, for example, should Christian be tempted by Vanity Fair after he has entered on

¹⁵Lewis, The Pilgrim's Regress, p. 176. This vision in terms of opposites is typical of Lewis, whose mentality had an either/or nature. See Appendix Three for a study of his use of the (implied) disjunctive syllogism in his Christian apologetics.

¹⁶In terms of my fictional analogy, the land is called Puritania because of its inhabitation by a people I might call the Bunyanese, but Lewis's point in choosing the name is that almost all rebels against Christianity in the early twentieth century spoke of rebelling against Puritanism (or Victorianism--the terms had much the same connotation).
his way by means of the strait gate rather than before? I doubt that Bunyan is suggesting that the temptation of worldliness is greater then: he simply is inserting a temptation as he thinks of it. Lewis, on the other hand, carefully places Thrill and Eschropolis—the two towns John visits—south and north of the main road respectively. On the "Mappa Mundi" (on the endpapers of Lewis's book) Lewis places Aphroditopolis further south than Thrill, and Sodom even further south—with roads leading from one to the other. Thus Lewis's plan allows him finer discrimination as to types of sin and permits his allegory as a whole to have a consistency which Bunyan's lacks.

Other comparisons of the two Pilgrims show some archetypal religious symbolism (which Frye would see as indicative of their romance natures). The stream which separates the land of the living and the land of the dead has been mentioned. Both works use mountains for holy places, although Bunyan's Delectable Mountains lie on this side of death while Lewis's eastern mountains are across the stream. One similarity which is not archetypal in the usual sense, but a literary device, is that of the dreamer. Lewis begins his work: "I dreamed of a boy who was born in the land of Puritania and his name was John." 17 Bunyan begins:

As I walk'd through the wilderness of this world, I lighted on a certain place, where was a Den; and I laid me down in that place to sleep: and as I slept

I dreamed a Dream. I dreamed, and behold I saw a man cloathed with Rags, standing in a certain place, with his face from his own House, a Book in his hand, and a great burden upon his back. Bunyan's "Den" is traditionally interpreted as the jail where he wrote his book, and when the narrator later comments on waking and then sleeping again, Bunyan is supposed to have been released from jail for a short period. If Bunyan's use of the sleeper is personal, Lewis's use is more traditional. For example, Bunyan's description of the sleeper waking is very brief: "So I awoke, and behold it was a Dream." But Lewis provides a "May morning" waking from the medieval dream-allegories:

And now they were already at the brook, and it was so dark that I did not see them go over. Only, as my dream ended, and the voice of the birds at my window began to reach my ear (for it was a summer morning), I heard the voice of the Guide, mixed with theirs and not unlike them, singing. . . .

Perhaps the reason that Lewis's dreamer is traditional is that his John is more personal than Bunyan's Christian (however much of Christian's early guilt feelings remind the reader of Bunyan's in Grace Abounding).
Another similarity—with-a-difference, like the holy mountains and the dreamer, is the use of companions in the journey: as Christian is accompanied at first by Faithful (until his martyrdom in Vanity Fair) and then by Hopeful, so John is accompanied by Vertue. In a sense John and Vertue are alter egos, for Father History tells John, "You will never do anything until you have sworn blood brotherhood with him: nor can he do anything without you." The difference between Bunyan and Lewis is in this use of doubles: Christian and his comrades are fellow believers, and they help each other and comfort each other, but I find no suggestion that they are identified with each other—Christian can lose one companion and find another. However, even though John and Vertue have more than accidental connection (an idea to which we shall return), any discussion of Vertue must begin with him by himself. The Middle English word vertu means, among other things, "virtue," "power," and "valor."

**Footnotes:**


23 No doubt the corporate nature of the Church is suggested by the mere fact of companionship.

Lewis glosses Vertue in his headline to the Third Edition of *The Pilgrim's Regress* with these terms: "the Moral Imperative,"25 "the natural conscience,"26 "virtue,"27 "traditional morality,"28 John's "Moral Self,"29 "Morality,"30 and twice simply as "conscience."31 Central to all these concepts is Vertue's Stoical acceptance of duty, his Theistic obedience to his inner light, or conscience.32 Within the context of Lewis's allegory perhaps the most interesting way to see his significance (except for reading the book) is to contemplate his family tree:

(1)  
Epichaerecacia—Mr. Enlightenment—Euphuia—Nomos

(2)  
Sigismund Enlightenment

Vertue

Mr. Neo-Angular  Mr. Neo-Classical  Mr. Humanist

Mr. Enlightenment (modern thought) by his first wife, Epichaerecacia (a bad pig?), has a son, Sigismund (Freudianism); by his second wife, Euphuia (partial goodness), has

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26 Ibid., p. 81.
27 Ibid., p. 96.
28 Ibid., p. 112.
29 Ibid., p. 195.
30 Ibid., p. 197. Note that John on the next page becomes "Faith."
31 Ibid., pp. 77 and 114.
32 His conversation with Mr. Neo-Angular over obedience to rules has been quoted above.
three negativistic sons, Neo-Angular, Neo-Classical, and Humanist. Vertue is half-brother to these three pale men, who show something of his Stoic simplification of life in their attempt to live further north than anyone else: however his father is Nomos, not Enlightenment. In Greek nomos means both "pasture" and "law": thus Nomos is said to have lived among the Shepherd People (the Hebrews), who received the Rules (the Torah) from the Landlord. Vertue does not know who his father was, which implies that he is a modern who does not recognize the debt he owes to the Judeo-Christian heritage for the morality he practices. That this type of person does exist is shown by Lewis's reference to Owen Barfield when he and another friend became Anthroposophists:

33 Cf. the headline to p. 99: "Modern thought begets Freudianism upon baser, Negativism on finer, souls." I make no claims to being linguist enough to untangle all of Lewis's forms here (why does he expand Sigmund [Freud] to Sigismund, for example?), but I believe Epichaerecacia divides into epi (Greek, upon) + chaer- (New Latin, derived irregularly from Greek, choiros, pig) + cac- (Greek, kakos, bad) + -ia (a feminine ending) and Euphuia into eu- (Greek, good) + phai- (Greek, phainein, to show) + -ousia (Greek, substance). Mr. Enlightenment appears on pp. 34-38 of The Pilgrim's Regress; Sigismund Enlightenment on pp. 58-60; and the three pale men on pp. 97-109, with their parentage and that of their half-brothers discussed on p. 99.

34 Lewis, The Pilgrim's Regress, p. 108.
36 Ibid., p. 99. The suggestion of illegitimacy reinforces Vertue's loss of contact with his father's religious beliefs (though it conflicts with his retention of his morality).
Everything that I had laboured so hard to expel from
my own life seemed to have flared up and met me in my
best friends. Not only my best friends but those I
would have thought safest; the one [A. C. Harwood] so
immovable, the other [Owen Barfield] brought up in a
free-thinking family and so immune from all "supersti­
tion" that he had hardly heard of Christianity itself
until he went to school. (The gospel first broke on
Barfield in the form of a dictated list of Parables
Peculiar to St. Matthew.)

Having understood Vertue as an individual, we must
now consider his relationship to John. Father History
explains the Landlord's relationship to mankind in a two-fold
way: to the Pagans (those "who cannot read") he sent pictures
(John's island, Dante's woman, the Romantics' nature), to the
Shepherd People (the "one people that could read") he sent
Rules:

'The truth is that a Shepherd is only half a man, and
a Pagan is only half a man, so that neither people
was well without the other, nor could either be
healed until the Landlord's Son came into the country.
And even so, my son [John], you will not be well
until you have overtaken your fellow traveller
[Vertue] who slept in my cell last night.'

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Lewis, Surprised by Joy, p. 194. Tempting though
it is to see Vertue as a combination of Harwood's Stoicism
and Barfield's irreligious background, such comparisons are
useful only to show that the allegory has some relevancy to
contemporary life: any total reading in terms of individuals
removes all universality from the allegory (which is the
reason for the fictional form, rather than a historical
account). No doubt such a reading of Vertue could be
considered part of the confessional nature of The Pilgrim's
Regress. Concerning Lewis's later attitude to Anthro­
posophism, one finds "Anthroposophia" on the end-paper map
stretching from Wisdom's house further south to "Occultica."

Lewis, The Pilgrim's Regress, p. 155. Note the
headline to this page: "Conscience and Sweet Desire must come
together to make a Whole Man." The entire discussion which
I have summed up above covers pp. 152-160. See the fourth
footnote to this chapter for a reference to Charles Williams'
use of these ideas.
Since Vertue's father lived among the Shepherds (and presumably was one), since Vertue follows what rules he has (without being certain from where he received them), and, on the other hand, since John has been drawn on his quest only by the image of the island, Vertue and John represent the two paths to God which unite in the Church—and, on the individual level, the head and the heart, the morality and the imagination.

Psychologically, they are the two aspects of the personality: in Dryden's terms, judgment and wit; in Freud's terms, superego and id. Thus it is fitting that near the end of the book Vertue should overcome the dragon of the South (the emotional errors) and John the dragon of the North (the rational errors), for each, after their union in Christ, now helps the other to eliminate his excesses.

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39 Ibid., p. 156: "[The Landlord's Son—that is, Christ] reconciled the Shepherds and the Pagans. But you must go to Mother Kirk to find him." Presumably Lewis has in mind the acceptance of Gentiles by the early Church.

40 In The Problem of Pain (London: Geoffrey Bles Ltd., 1940), pp. 4-10, Lewis describes the origin of religion as rising from two types of experiences (which were later associated): the experience of moral obligation and that of numinous awe. I believe Lewis would say that Sehnsucht was an experience of the numinous through an object, although I cannot recall any place where he makes such an identification. The feeling of moral obligation Lewis based on arguments for Natural Law, as in "Right and Wrong as a Clue to the Meaning of the Universe" (Book I of Mere Christianity [New York: The Macmillan Company, 1958]) and The Abolition of Man (London: Geoffrey Bles, New Edition 1946). Ultimately, Lewis believed this Natural Law to be Christ ("is not the Tao the Word Himself, considered from a particular point of view?"—quoted from a letter in Clyde S. Kilby's The Christian World of C. S. Lewis [Grand Rapids, Michigan: Wm B. Eerdmans Publishing Co., 1964], p. 190).

Thus The Pilgrim's Regress exists as an allegory at
the traditional four levels: at the literal level, it is the
story of a young man who leaves home, finds various adven­
tures, and is converted to Christianity along with a friend;
at the allegorical or social level, it is a personified satire
on various ideas of the 1920's—the phoney artists as "the
Cleverson" and the fuzzy-minded clergymen as Mr. Broad, for
two examples; at the moral or individual level, it is a pres­
entation of the two ways to Christ, shown in John and Vertue;
and at the anagogical or mystic level, it is a mental history
of mankind (of the universal man which the Bible calls Adam
and Blake calls Albion), achieving sanity through conversion.

II

What has been said above of the meaning of The
Pilgrim's Regress has an obvious relationship to the book's
artistry: unless an allegory has a meaning, it is a poor
allegory. Lewis's book may be allowed to have (1) a firm
geographic plan and (2) levels of meaning which do not
conflict with one another. Its reader will probably find
interesting, also, its autobiographical (or confessional)

42 Ibid., pp. 50-55.
43 Ibid., pp. 117-120.
44 My understanding of the four levels of allegory is
indebted to Dorothy Sayers' Introductory Papers on Dante
London: Methuen and Company Ltd., 1934), but I have not seen
a copy of the book for some ten years and no longer have a
reference to the specific essay.
aspects and its comments (often satiric) on early twentieth-century English society. Finally, some readers will find stimulating the various intellectual discussions (the anatomy most pure) in Books Seven and Eight. On the other hand, Lewis in his "Preface to the Third Edition" mentions two things wrong with the book, one artistic and one moral, "needless obscurity, and an uncharitable temper." 45

The obscurity is partially personal and partially intellectual. The personal obscurities for the earliest readers (who had not Lewis's autobiography to compare with this book) were simply the autobiographical aspects of the story: few readers had both experienced Sehnsucht and also argued their way from Realism to Idealism and then to Theism—thus John's adventures would seem unlikely and unreal-to-mental-reality. The intellectual obscurities resulted from the limited audience Lewis was addressing, as he said in the following letter:

> It was my first religious book and I didn't then know how to make things easy. I was not even trying to very much, because in those days I never dreamed I would become a 'popular' author and hoped for no readers outside a small 'highbrow' circle. 46

Presumably "highbrow" means "learned," for I am still uncertain about a number of the names which appear in this allegory. For example, "Eschropolis" which John visits—the

45 Lewis, The Pilgrim's Regress, p. 5. What immediately follows about personal obscurities is based upon Lewis's "Preface," pp. 5-10.

46 Lewis, Letters of C. S. Lewis, pp. 248-249.
stone city of the modern artists—may be named from the Latin eschara, the City of the Scar (meaning its ugliness) or the City of the Scarred Ones (meaning the artists), or the adjective form escharoticus, the City of the Caustic Ones. If so, Lewis has contracted the form, dropping the first a of eschara. On the other hand, the sound of “Eschropolis” certainly reminds a reader of escrow, and in the book Eschropolis is owned by Mr. Mammon whom John meets after he leaves the city. Perhaps Lewis meant any or all of these, but I am not certain I have not missed the point entirely.

The “uncharitable temper” which Lewis condemned in the book befits the Menippean form, however much Lewis regrets it as a Christian. The saeva indignatio of Swift’s epitaph is the mood of Juvenal, of Seneca’s Pumpkinification, of Pope’s Dunciad—and here of Lewis. The following example, which Lewis headlines “The gibberish-literature of the Lunatic Twenties,” will illustrate this:

‘Why don’t you sing, Glugly?’ [asked Gus.]
Glugly instantly rose. She was very tall and as lean as a post: and her mouth was not quite straight in her face. When she was in the middle of the room, and silence had been obtained, she began to make gestures. First of all she set her arms a-kimbo and cleverly turned her hands the wrong way so that it looked as if her wrists were sprained. Then she waddled to and fro with her toes pointing in. After that she twisted herself to make it look as if her hip bone was out of joint. Finally she made some grunts, and said:

47 Lewis, The Pilgrim’s Regress, p. 56. Lewis explains some of the place names in his “Preface,” p. 14. See footnote number 33 of this chapter for some conjectures about some of the characters’ names.
'Globol obol oogle ogle globol gloogle gloo,' and ended by pursing up her lips and making a vulgar noise such as children make in their nurseries. Then she went back to her place and sat down.

'Thank you very much,' said John politely. But Glugly made no reply, for Glugly could not talk, owing to an accident in infancy.48

I doubt that Lewis had in mind any particular poet or novelist in this passage: any writer who wrote obscurely in the 'twenties -- the author of Finnegans Wake, for example--is here guyed. I deliberately mention James Joyce to show the unfairness of Lewis's suggestion that authors of "gibberish" are incapable of producing anything except nonsense. The temper is certainly uncharitable; the satire is equally funny.

A failure which I find more bothersome than a lack of charity is at least one slip in the allegory, where the image used does not coincide with the meaning. When the Spirit of the Age (the giant, signifying Freudianism) has John in a dungeon, the Spirit turns his eyes on the prisoners with the result that they turn outwardly transparent. Lewis uses the headline that John "sees all humanity as bundles of complexes"; here is the description:

... when John looked round into the dungeon, he retreated from his fellow prisoners in terror, for the place seemed to be thronged with demons. A woman was seated near him, but he did not know it was a woman, because, through the face, he saw the skull and through that the brains and the passages of the nose, and the larynx, and the saliva moving in the glands and the blood in the veins: and lower down the lungs panting like sponges, and the liver, and the intestines like a coil of snakes. And when he averted his eyes from her they fell on an old man, and this

48 Ibid., pp. 53-54.
was worse for the old man had a cancer. And when John sat down and drooped his head, not to see the horrors, he saw only the workings of his own inwards.

Perhaps my dissatisfaction is due to a unique response on my part, but I find the prospect of seeing the internal parts of the body in action a fascinating one. Of course, what Lewis is symbolizing is the unconscious part of the mind—but an internal snake pit (or something else equally allegorical, not just the serpentine intestines) would have been a better comparison with "a bundle of complexes." In so far as I understand Freud, he suggests that the Unconscious demands expression or it will create anxiety: he does not suggest that it carries on processes or procedures in a regular, methodical way. In light of this, Reason's discussion of our "inwards" with John seems strained:

'I . . . Did you think that the things you saw in the dungeon were real: that we really are like that?'
'Of course I did. It is only our skin that hides them.'
'Then I must ask you the same question [or riddle] that I asked the giant. 'What is the colour of things in the dark?'
[Ibid., pp. 60-61. John seems to have ignored the mammary glands in his glance at the woman.]
'I suppose, no colour at all.'
'And what of their shape? Have you any notion of it save as what could be seen or touched, or what you could collect from many seeings and touchings?'
'I don't know that I have.'
'Then do you not see how the giant has deceived you?'
'Not quite clearly.'

50 Lewis objects to the appearance of insects because (in Owen Barfield's phrase) "they have all the works on the outside"—see Surprised by Joy, pp. 15-16.
'He showed you by a trick what our inwards would look like if they were visible. That is, he showed you something that is not, but something that would be if the world were made all other than it is. But in the real world our inwards are invisible. They are not coloured shapes at all, they are feelings. The warmth in your limbs at this moment, the sweetness of your breath as you draw it in, the comfort in your belly because we breakfasted well, and your hunger for the next meal--these are the reality: all the sponges and tubes that you saw in the dungeon are the lie.'

To drop the allegory, Reason is saying that a man's love (eros) for a woman, his love (agape) for God, and his love (philia) for his male friends are the reality, and that the eros is not a substitution for his Oedipal feeling toward his mother, the agape not part of a father fixation, and the philia not a partially suppressed homosexuality. Lewis's (or Reason's) argument is too much of an either/or nature, too intent on denying any funcional truth to Freudian analysis, to be very convincing. But more important to my concerns is the same artistic question: is the image of "all the sponges and tubes" satisfactory for the unconscious mind? I think not. To some degree all human beings are aware of their inwards--the veins at their wrists, for a

51 Lewis, The Pilgrim's Regress, p. 70.

52 In fairness to Reason let me add that she does allow (on p. 71) that knowledge of the inwards may have two uses: the one for a doctor, and the other to counteract pride in an individual. If this were the main point Lewis was making—that an individual in fairly good (mental) health need not pay much attention to his internai (his unconscious)—I would not object to Reason's thesis. But I believe I am correct that the general intent of the argument here and earlier (p. 69) is to refute Freudian understanding of men's unconscious reasons for their conscious actions.
simple example, which are not feelings at all but blue lines. And, thanks to anatomy lessons and Halloween, Americans are aware of the general skeleton structure, which in Lewis's symbols they cannot be aware of normally because it is part of the unconscious. Thus the allegorical analogy is poorly chosen.

In addition to this failure of the allegorical image is a problem of shift in genres (which will bring us back to Northrop Frye). The appearance of Reason has been mentioned as an example of the romance genre: the appearance of the giant and the virgin warrior also mark a shift in type of allegorical detail. Up until this time the adventures of John are generally the adventures of a young man in the twenties and specifically the adventures of Lewis in response to Sehnsucht. Even Vertue in his brief appearance has seemed a fellow traveller and not part of John's mind. The use of the mountain giant as the Spirit of the Age thus introduces a more romantic, less realistic type of presentation, for giants are not common creatures of the period. (A contrast may help this point: John could have met a doctor who declared himself an internalist and who set up an x-ray machine to show John how horrible he looked inside--this would have kept the same type of allegorical detail, the same realistic imagery, as the first two Books had had.) The description of Reason, which was quoted earlier, is also in the new mode. Thus the introduction of the romance genre is
allied with a certain type of image. The critical problem is one of unity: does the sudden shift in genre disrupt the unity of the book for the reader? My phrasing of the question suggests the answer, "That is a matter for each reader to decide"; but I should like to withhold any answer in order to raise another question. Reason and her sisters, Philosophy and Theology, are the daughters of God. One can understand Lewis's use of "a Titaness, a sun-bright virgin clad in complete steel, with a sword naked in her hand" to show the divinity of Reason, but at the same time wonder if the romantic imagery does not remove her from any serious acceptance by the reader. In other words, Lewis is counting on a traditional acceptance of the traditional imagery, but the image may only call up the type of association with escapism which made Spenser "the poet's poet" for Romantic critics. Thus the critical problem is not only unity of tone but response to tone. It would be begging the question to argue

53 A shift in type of imagery near the end of The Great Divorce will be discussed in chapter six.

54 Lewis, The Pilgrim's Regress, p. 68. Reason only hints that their "father" is God, but the identification is traditional.

that readers should accept the shift in genre (as if they had been brought up on *Piers Plowman* instead of the novels of Hemingway) or the traditional associations of the knight of God (as if they meditated on Spenser's *Prince Arthur* instead of O'Neill's *Hairy Ape* and Ionesco's *Rhinoceros*), for the over-all purpose of this study is to consider the value of Lewis's romances—and thus his use of romantic motifs. And, indeed, I have mixed feelings myself: I can understand why he introduces the divinity of Reason here, with traditional images, but I do not feel why. In fact, I wonder if Reason descending from heaven in a spaceship, with all the associations of modern science, might not be far more effective. At any rate, I hope I have stated the critical problem fairly.

A more easily solved problem is that of how this book, Lewis's first narrative as a Christian, prepares for what follows it, for the romances which make up Lewis's fictional *Works*. Besides the larger autobiographical plan, one finds such a minor episode as that of John's desire to re-experience the thrill of romantic poetry, which proves difficult to completely recapture,56 echoed in Hyoi's surprise that anyone would want to dwell on one line of a poem, in *Out of the Silent Planet*.57 A like point is made in *Perelandra* when Ransom is guided to not try to re-experience the taste of


various fruits.  

The Great Divorce, like the Ransom trilogy, provides examples of concepts first introduced in The Pilgrim's Regress. For instance, after John is baptized, he emerges beyond his inherited sin (the canyon) and journeys into the lost land of innocence (Eden, in some sense) where he is met by a guide, an angel; likewise, in the Dantean pastiche, a guide meets him when he journeys from Ante-Hell to Ante-Heaven, and various guides meet the other visitors, one of the guides being an angel. Presumably Lewis was thinking of Dante's meeting with Beatrice even in The Pilgrim's Regress, for the angel appears just after Lewis sees his island, which was for him what Beatrice was for Dante.

At the outset their goal [the goal of John and his fellow converts] was heard of only by rumours as of something very far off: then, by continuous marching, winding their way among the peaked and valleyed lands, I saw where they came down to the white beaches of a bay of the sea, the western end of the world; a place very ancient, folded many miles deep in the silence of forests; a place, in some sort, lying rather at the world's beginning [the garden of Eden], as though men were born travelling away from it. It was early in the morning when they came there and heard the sound of the waves; and looking across the sea—at that hour still almost colourless—all these thousands became still. And what the other saw I do not know: but John saw the Island.

58 C. S. Lewis, Perelandra: A Novel (New York: Macmillan Co., 1944), pp. 38-39, 45, 46. The second of these actually refers not to a fruit but to a sap-like bubble.

59 Lewis, The Pilgrim's Regress, p. 172, for the meeting with the angel.

60 Lewis, The Great Divorce, pp. 89-90, for the meeting of the angel and the man with the red lizard.

61 Lewis, The Pilgrim's Regress, p. 171.
In the land beyond the canyon, John sees his Island; in Ante-Heaven, Lewis meets the spirit of George MacDonald; in the Garden of Eden on top Mount Purgatory, Dante meets Beatrice—the soul meets what has been for it a God-bearing image.

In order not to prolong this discussion beyond what is necessary to suggest how The Pilgrim’s Regress foreshadows what is to come, let us omit some parallels in the Chronicles of Narnia and consider the full span between the first Christian narrative and Lewis’s last book-length fiction, Till We Have Faces. Besides some Dantean parallels, there are at least three other similarities. The first and weakest is between John’s fears just before his conversion when he thinks of the death of his Uncle George and Orual’s nightmare about her dead father—both suggesting, among other, less alike things, the dread of being dead which most persons have and, with due allowance for the uncle as being a traditional


63 A minor parallel between The Pilgrim’s Regress and The Great Divorce is that both use reptiles to symbolize lust: the former, pp. 188-189, where the lustful are transformed into reptiles and worms; the latter, pp. 89-94, where the red lizard of lust is transformed into a white stallion. (W. H. Auden, in a review, wondered why Lewis thought stallions were better to have than lizards.) Dante, of course, has a serpentine transformation scene, in accordance with epic tradition, in the Inferno in Cantos XXIV and XXV (not dealing with the lustful).

64 Lewis, The Pilgrim’s Regress, pp. 165-166.

65 Lewis, Till We Have Faces, pp. 273-276.
father substitute, the arousal of anxiety by the imaginary appearance of a dead father while approaching submission to a supernatural Father. Second, figures from their pasts try to dissuade John and Psyche from their actions in both books: before he is baptized, John hears the voices of the wraiths of old Enlightenment, Media Halfways, old Halfways, young Halfways, Sigmund (perhaps Sigismund?), Sensible, Humanist, and Broad; and during baptism he hears the voice of Wisdom—all under the headline of "He returns to the Church of Christ / Though all the states of mind through which he has ever passed / Rise up to dissuade him"—and, while Psyche descends into the Deadlands to get the casket of beauty from its Queen, she hears the voice of the people of Glome calling her to be their goddess, the voice of the Fox telling her to be rational, and the voice of Orual appealing to her love. In both cases, John before and during baptism, Psyche seen in pictures during a dream, Lewis is recapitulating "the troubles they've seen," summing up their lives symbolically, to suggest the close parallel to what is probably happening at this moment in at least five families in your home town. Someone becomes a Christian, or in a family nominally

66 I may be overstating my case here, since the God of the Grey Mountain has appeared to Orual through Psyche as a Divine Lover, not as a Heavenly Father. "The dread of being dead" which I mentioned above is suggested by Lewis as the theme of Hamlet: see "Hamlet: The Prince or the Poem?" in They Asked for a Paper, pp. 63-70.


68 Lewis, Till We Have Faces, pp. 301-304.
Christian already, does something like becoming a missionary or entering a religious order. The others suffer a sense of outrage. What they love is being taken from them. The boy must be mad. And the conceit of him! Or: is there something in it after all? Let's hope it is only a phase! If only he had listened to his natural advisers.

And what is the purpose of this suffering which is undergone by John and Psyche, the need to resist the advice and goals of others? God tells John during baptism the reason for the use of the symbols which He has chosen: "For this end I made your senses and for this end your imagination, that you might see My face and live." And Orual adds, not about senses and the imagination, but about the understanding of oneself, the finding of one's true personality (and, by implication, the learning to love those who hurt oneself), "How can [the gods] meet us face to face till we have faces?" Then, like John after he has crossed the stream of death, like Psyche when she regains her Husband, Orual ultimately sees (or nearly sees) God. In words which were quoted in the first chapter but which sum up her response to that vision: "I know now, Lord, why you utter no answer. You are yourself the answer. Before your face questions die away." These parallels in ideas and phrasings between

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69 Lewis, Letters of C. S. Lewis, p. 274. He is speaking specifically of Till We Have Faces in the above letter.

70 Lewis, The Pilgrim's Regress, p. 171.

71 Lewis, Till We Have Faces, p. 294.

72 Ibid., p. 308.
The Pilgrim's Regress and the later romances are not meant to prove anything about merit, of course, but simply to suggest how central to Lewis's ideas his allegory is. As an autobiography and as a catalogue of fundamental ideas, The Pilgrim's Regress may be said to be Lewis's basic book. It is also, as this chapter has indicated, an intellectually difficult book. None of these estimates cancel each other out—but I should add also that there are a great many enjoyments in the book for its reader. For example, while Mr. Halfways sings for the third time his romantic poetry,

[John] put his arm round Media and they lay cheek to cheek. He began to wonder if Mr. Halfways would never end: and when at last the final passage closed, with a sobbing break in the singer's voice, the old gentleman looked and saw how the young people lay in one another's arms. Then he rose and said:

'You have found your Island—you have found it in one another's hearts.'

Then he tiptoed from the room, wiping his eyes.

'Media, I love you,' said John.

'We have come to the real Island,' said Media.

'But oh, alas!' said he, 'so long our bodies why do we forbear?'

'Else a great prince in prison lies,' sighed she.

'No one else can understand the mystery of our love,' said he.

At that moment a brisk, hobnailed step was heard and a tall young man strode into the room carrying a light in his hand. . . . As soon as he saw them he burst into a great guffaw. The lovers instantly sprang up and apart.

'Well, Brownie [eroticism],' said he, 'at your tricks again?'

'Don't call me that name,' said Media, stamping her foot. 'I have told you before not to call me that.'

73Lewis, The Pilgrim's Regress, pp. 44-45. The following lines are from John Donne's "The Extasie":

But O alas, so long, so farre
Our bodies why doe wee forbear? (l. 49-50)

and

Else a great Prince in prison lies. (l. 68)
The suggestion of sentimentality-about-love and of eroticism both being in Romantic poetry is clever (or satiric) in itself, but the echoes of Donne, indicating that his eroticism is much of a sameness, tie together a disassociation of romantic and metaphysical sensibilities which the 'twenties were striving to effect (or perhaps just affect).
CHAPTER FOUR

THE RANSOM TRILOGY

Out of the Silent Planet (1938), Perelandra (1943), and That Hideous Strength: A Modern Fairy-Tale for Grown-Ups (1945) have received more critical attention than any of Lewis's other works, and thus are the most difficult to approach except through the views of other critics. But one obvious thing may be said about them of a general nature: they are romances—what used to be called scientific romances and now is called science fiction. Like some of Ray Bradbury's stories, these books might also be called anti-scientific romances— and also, in a different sense, unscientific romances:

I wanted to write about imaginary worlds. Now that the whole of our own planet has been explored other planets

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1 See, however, the distinction which Lewis makes in "A Reply to Professor Haldane," in Of Other Worlds: Essays and Stories, edited by Walter Hooper (New York: Harcourt, Brace and World, Inc., 1967), pp. 76-77, where he says he is not attacking scientists (or science per se) in Out of the Silent Planet but an idea created by popularized science that the supreme end of mankind is a perpetuation of the species. (Lewis's essays on science-fiction are usefully collected in this volume—in addition to the one cited above, these are "On Science Fiction" and "Unreal Estates"; Lewis's short stories [two of them science fiction] are also in this volume—see, Appendix Two for a discussion of these stories.)
are the only place where you can put them. I needed for my purpose just enough popular astronomy to create in 'the common reader' a 'willing suspension of disbelief'. No one hopes, in such fantasies, to satisfy a real scientist, any more than the writer of a historical romance hopes to satisfy a real archaeologist. (Where the latter effort is seriously made, as in Romola, it usually spoils the book.) There is thus a great deal of scientific falsehood in my stories; some of it known to be false even by me when I wrote the books. The canals in Mars are there not because I believe in them but because they are part of the popular tradition; the astrological character of the planets for the same reason. The poet, Sidney says, is the only writer who never lies, because he alone never claims truth for his statements.

Perhaps the easiest way to illustrate this unscientific aspect of these books is to juxtapose two passages. First, a description of Deep Space, the radiation of the Sun as experienced on the trip to Mars:

... Ransom, as time wore on, became aware of another and more spiritual cause for his progressive lightening and exultation of heart. A nightmare, long engendered in the modern mind by the mythology that follows in the wake of science, was falling off him. He had read of 'Space': at the back of his thinking for years had lurked the dismal fancy of the black, cold vacuity, the utter deadness, which was supposed to separate the worlds. He had not known how much it affected him till now—now that the very name 'Space' seemed a blasphemous libel for this empyrean ocean of radiance in which they swam. He could not call it 'dead'; he felt life pouring into him from it every moment. How indeed should it be otherwise, since out of this ocean the worlds and all their life had come? He had thought it barren; he saw now that it was the womb of worlds, whose blazing and innumerable offspring looked down nightly even upon the earth with so many eyes—and here, with how many more! No: Space was the wrong name. Older thinkers had been wiser when they named it simply the heavens—the heavens which declared the glory—the

'happy climbes that ly
Where day never shuts his eye
Up in the broad fields of the sky.'

He quoted Milton's words to himself lovingly, at this

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2Ibid., p. 76.
time and often.\footnote{Lewis, Out of the Silent Planet, pp. 30-31.}

This description of a space trip may strike a reader's sense of wonder, upsetting his preconceptions (unless he has heard the reports of astronauts and knows it to be false), but the source of Lewis's idea is not his private invention, but his medieval reading:

Nothing is more deeply impressed on the cosmic imaginings of a modern than the idea that the heavenly bodies move in a pitch-black and dead-cold vacuity. It was not so in the Medieval Model. Already in our passage from Lucan we have seen that . . . the ascending spirit passes into a region compared with which our terrestrial day is only a sort of night; and nowhere in medieval literature have I found any suggestion that, if we could enter the translunary world, we should find ourselves in an abyss of darkness. For their system is in one sense more heliocentric than ours. The sun illuminates the whole universe. All the stars, says Isidore . . . \footnote{Lewis, The Discarded Image: An Introduction to Medieval and Renaissance Literature (Cambridge: Cambridge University Press, 1964), p. 111. The "passage from Lucan" had been discussed on pp. 32-33.} are said to have no light of their own but, like the Moon, to be illuminated by Sol . . . And as they had, I think, no conception of the part which the air plays in turning physical light into the circumambient colour-realm that we call Day, we must picture all the countless cubic miles within the vast concavity as illuminated.

Thus it would be pointless to fault Lewis for putting "pulsing" stars in space,\footnote{Lewis, Out of the Silent Planet, p. 17.} for assuming that Weston's spaceship had mass enough to generate a gravity for the
travellers, for misusing star to mean planet, and for other such errors (how can pink vegetation carry on photosynthesis?): the science-fiction form is simply a "machine" for a theological adventure. Indeed, Lewis has indicated a

6 Ibid., p. 25.

7 Ibid., p. 63--here referring to Earth! This practice continues throughout the trilogy--cf. That Hideous Strength, p. 266.

8 Ibid., p. 39. Pink is of course fitting for the planet Mars and, as a pale reddish hue, for the "god" Mars. Cf. W. D. Norwood's discussion of the colors of Malacandra in The Neo-Medieval Novels of C. S. Lewis (The University of Texas at Austin dissertation, 1965), p. 35.

9 Lewis, "On Science Fiction" in Of Other Worlds, pp. 68-69. Lewis suggests in this essay that there are several varieties of science fiction:

(1) Displaced Stories: stories of love, spies, crimes, or other things set in a science-fictional framework which contributes nothing--these Lewis condemns. Cf. Lewis's "An Expostulation: Against too many writers of science fiction" (Poems, p. 58.)

(2) Engineers' Stories: stories which emphasize the technical aspects of space travel or other futuristic problems--these Lewis dislikes but does not condemn. Example: Arthur C. Clarke's Prelude to Space.

(3) Speculative Stories: stories which emphasize the human impact of some futuristic adventure--the first trip to the Moon, for example.

(4) Eschatological Stories: stories (often pseudo-histories) about the end of mankind. Example: Stapledon's Last and First Men.

(5) Mythopoetic Stories:
   (a) stories which work out the intellectual possibilities of some impossibility. Example: Abbott's Flatland.
   (b) stories which use the impossibility to liberate consequences. Example: Stevenson's Dr. Jekyll and Mr. Hyde.
   (c) stories of another world. Example: David Lindsay's Voyage to Arcturus.

Lewis does not suggest that he has exhausted the possibilities, but it is obvious that Out of the Silent Planet is a combination of (3) and (5-c), and that Perelandra belongs mainly to (5-c). That Hideous Strength belongs to (5-b).
flaw in his conception of Weston:

If I were briefed to attack my own books I should [point] out that though Weston, for the sake of the plot, has to be a physicist, his interests seem to be exclusively biological. I should also [ask] whether it [is] credible that such a gas-bag could ever have invented a mouse-trap, let alone a space-ship. But then, I wanted farce as well as fantasy.  

The examples so far have been drawn from Out of the Silent Planet: in a sense justifiably so, for it is the most like a "scientific romance" of the three. If Lewis borrows from popular belief (the canals of Mars) and from medieval belief (the illumination of space), he also borrows very directly in this first part of the trilogy from an earlier science-fictional work, H. G. Wells' The First Men in the Moon. In fact, Lewis's book could easily be considered a version of Wells' which was told by (or followed the thoughts of) Cavor instead of Bedford. Not only is Cavor sympathetic to the Selenites, but he realizes the impact of mankind on the moon:

"If I take my secret back to earth what will happen? I do not see how I can keep my secret for a year, for even a part of a year. Sooner or later it must come out, even if other men rediscover it. And then . . . Governments and powers will struggle to get hither, they will fight against one another and against these moon people.

10Lewis, "A Reply to Professor Haldane" in Of Other Worlds, p. 77. Lewis is perhaps overstating the farcical aspects of Weston in this controversial essay.

11Although Lewis's indebtedness has been indicated by a number of critics, the most thorough treatment is in Mark R. Hillegas's The Future as Nightmare: H. G. Wells and the Anti-Utopians (New York: Oxford University Press, 1967). Chapter VII (pp. 133-144) deals exclusively with Lewis's trilogy.
It will only spread warfare and multiply the occasions of war. In a little while, in a very little while if I tell my secret, this planet to its deepest galleries will be strewn with human dead. Other things are doubtful, but that is certain. . . .”\(^{12}\)

Much the same point (although in terms of an ideological warfare) is made by Ransom when he is speaking to the Oyarsa of Mars:

“[Weston] means evil to you. I think he would destroy all your people to make room for our people; and then he would do the same with other worlds again. He wants our race to last for always, I think. . . .”\(^{13}\)

In the same way there is a similarity between Bedford and Devine. Bedford’s plans are made clear in this conversation with Cavor:

“... here’s gold knocking about like castiron at home. If only we can find our sphere again before they do and get back, then—”

“Yes?”

“We might put the thing on a sounder footing. Come back in a bigger sphere with guns.”\(^{14}\)

His later thoughts upon finding the spaceship continue these ideas:

There would still be time for us to get more of the magic stone that gives one mastery over men. There was gold for the picking up, and the sphere would travel as well half full of gold as though it were empty. We could go back now masters of ourselves and our world, and then—\(^{15}\)

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\(^{13}\)Lewis, *Out of the Silent Planet*, pp. 132-133.

\(^{14}\)Wells, p. 545.

\(^{15}\)Ibid., p. 564.
Devine's plans (which are dependent on collecting "sun's blood," or gold, from the Martian streams) are slightly more materialistic:

For the most part his conversation ran on the things he would do when he got back to Earth: Ocean-going yachts, the most expensive women and a big place on the Riviera figured largely in his plans. "I'm not running all these risks for fun." 10

If the attitudes of Cavor and Ransom correspond, and those of Bedford and Devine, Weston is Lewis's addition to Wells' story. As a scientist (inventor of the spaceship), he corresponds to Cavor, but in his attitudes he is barely suggested by Bedford's desire for conquest. Bedford seems to be interested in conquest in order to get more gold; Weston has desires for "Man" to conquer the universe:

... the danger of 'Westonism' [is] real. What set me about writing the book was the discovery that a pupil of mine took all that dream of interplanetary colonization quite seriously, and the realization that thousands of people in one way and another depend on some hope of perpetuating and improving the human race for the whole meaning of the universe— that a 'scientific' hope of defeating death is a real rival to Christianity... 17

16 Lewis, Out of the Silent Planet, p. 27.

17 Lewis, Letters of C. S. Lewis, pp. 166-167. Hillegas discusses Weston as a satiric attack on the ideas of the later (Utopian) Wells, J. B. S. Haldane, and Olaf Stapledon (op. cit., pp. 140-144). In "A Reply to Professor Haldane" Lewis also mentions the name of Bernard Shaw (in Back to Methuselah) as one of the men who has expressed "the belief that the supreme moral end is the perpetuation of our own species" (Of Other Worlds, pp. 76-77). Cf. the first footnote to this chapter: these men are popularizers of science rather than real scientists. Other places where Lewis discusses this idea are "Evolutionary Hymn" (Poems, pp. 55-56), which ironically celebrates a rather Stapledonish development of the species; "Prelude to Space: An
Although the moral point of Lewis's book is a satiric attack on Weston's hopes for "interplanetary colonization" (a point to which we shall return), the artistic structure also varies from Wells' book, and, indeed, is an improvement upon it. The First Men in the Moon appeared first in The Strand Magazine: this version consisted of the first twenty chapters of the present book: Bedford's meeting with Cavor, Cavor's development of Cavorite, their trip to the Moon and their adventures there, and Bedford's return. When the story appeared as a book, four chapters had been added: these are Cavor's fragmentary radio messages which tell about the deeper caves on the Moon, the Selenite society, and ultimately his interview with the Grand Lunar. The first part of the book Epithalamium" (Poems, pp. 56-57), which has much the same theme as Out of the Silent Planet—man taking his evil into space; "Is Theology Poetry?" (They Asked for a Paper [London: Geoffrey Bles, Ltd., 1962], pp. 150-165), which develops in one passage a description of the aesthetic appeal of "Wellsianity"—the evolutionary view of mankind from amoeba to death with the entropy of the universe (pp. 154-156); and "The Funeral of a Great Myth" (Christian Reflections, edited by Walter Hooper [Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1967], pp. 82-93), which announces the death of Wellsianity or Popular Evolution. For a recent statement of the possibilities of eugenic breeding of humans (that is, of humanly controlled evolution), one may consult the conclusion of Julian Huxley's Evolution in Action (New York: Signet Science Library Book, 1957—first published by Harper Brothers in 1953), pp. 131-135. I hope the two entwined ideas are clear which Lewis established in his quotation: (1) the interplanetary and interstellar reach of man, partially to avoid the death of the species as the sun cools, etc., and (2) the evolutionary changes in man, humanly controlled, partially to adapt himself to different planets but partially to "improve" mankind as a species. Lewis treats the first idea most thoroughly in the first book of the trilogy (pp. 146-150) and the second in the third book (pp. 37-38, for an example).
is a tale of wonder—the description of the first trip to the Moon—and a tale of adventure—the fights with the Selenites. The second part is much more like a speculative essay: what would a society of intelligent ants be like? The collectivism ties into Wells' ideas about socialism, of course; but the author seems to be meditating the idea here rather than advocating or attacking it.  

Lewis, to return to the comparison, starts with the same type of realistic detail and commonplace opening as Wells: as Bedford was struggling to write a play while avoiding creditors, so Bansom is a professor off on a walking tour; as Bedford meets Cavor and sees the commercial possibilities of anti-gravity, so Bansom is drugged and kidnapped by Weston and Devine. The parallel is not in any detail, but simply in the ordinariness of a man trying to make a living or of a university don following a hobby. What follows in

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18 Hillegas assumes that the early Wells is anti-Utopian and is here satirizing the specialized society (op. cit., pp. 50-55). The tone seems to me rather more neutral—more like a scientific hypothesis than such thoroughgoing satire as Brave New World and 1984. Of course, the interview with the Grand Lunar contains some ironic comments of human behavior.

19 Note that Lewis in his essay "On Science Fiction" (op. cit., pp. 64-65) comments that "Cavor and Bedford have rather too much than too little character. Every good writer knows that the more unusual the scenes and events of his story are, the slighter, the more ordinary, the more typical his persons should be." Presumably he is thinking of Bedford's casual attitude toward cheating a trusting baker (Wells, p. 458)—unusual in the "hero," the narrator, of an adventure story—and Cavor's "buzzing" (p. 459). (By the way, I suspect that Cavor's transformation from a scientist
the two works is also parallel, but here in detail because Lewis borrows the spherical shapeship and the small meteors pinging against it from Wells: the journey to a new world. But the differences in structure begin soon after landing: Lewis inserts the last four chapters of Wells into the center of his romance. That is, Cavor's knowledge of the Selenite society is parallel to Ransom's knowledge of the Malacandrian society (with enormous differences in the types of societies, of course). Cavor is captured and taken down into the interior of the Moon and educated; Ransom escapes from Weston, Devine, and the seroni, finds his way into the hressa society, and is educated. The education, of course, is necessary for the development of the contrast between the new society and that of earth. For Wells, this is a contrast between a collective society, an ant hill, and a chaotic, self-destructive society; for Lewis, a contrast between an unfallen society and a world controlled by Satan.

interested only in his science to a humanist on the moon, simply by taking a copy of Shakespeare along with him on his trip—I do not remember any extended reading of it—prepared for John Savage's Shakespearean education in Brave New World; however, this may not be direct influence but simply the attitude toward Shakespeare which was part of the culture in the early twentieth century.)

For a complete listing of all Old Solar words, see my forthcoming "Glossary of Old Solar" in The Tolkien Review.

Most critics point to the passages in Mere Christianity which speak of the Earth as enemy-occupied territory (a powerful image during World War II when the book was first published), as in the two paragraphs on p. 36. But the idea is Biblical: Satan is "the ruler of this world" (John 12:31, 16:11) and "the god of this world" (2 Corinthians 4:4): "the whole world is in the power of the evil one" (1 John 5:19).
terms, this obviously improves the structure:

### The First Men in the Moon:

- **beginning:** the development of Cavorite and the flight to the moon (Chapters 1-6)
- **first middle:** the discovery by and flight with the Selenites (Chapters 7-16)
- **first end:** Bedford's re-location of the spaceship and his return to Earth (Chapters 17-20)
- **second middle:** the education of Cavor (Chapters 21-24a)
- **second end:** the results of Cavor's interview with the Grand lunar (Chapters 24b-25)

### Out of the Silent Planet:

- **beginning:** Ransom's kidnapping and the flight to Mars (Chapters 1-7)
- **middle:** Ransom's education among the hrossa (Chapters 8-13)
- **transition (or continued middle):** Ransom's journey to Meldilorn; or, his education among the seroni (Chapters 14-16)
- **end:** the interview with the Oyarsa and the return to Earth (Chapters 17-21)
- **addendum:** the truthfulness of the foregoing (Chapter 22 and Postscript)

Indeed, I would suggest that the simple but effective structure of Lewis's book, combined with a lack of non-essential notions (Lewis had a tendency to pack his books full of whatever came to his ingenious mind), makes *Out of the Silent Planet* one of his best structured and most artistically satisfying books. This does not mean that a majority of readers will necessarily like it best: a flawed book, full of interesting ideas, events, and characters, may well be more popular than "a minor masterpiece." But there will always be readers, like Marjorie Hope Nicolson, who find it his best book.22

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22 See Miss Nicolson's *Voyages to the Moon* (New York: The Macmillan Company, 1960, first published in 1948),
Another reason why Lewis's book is more enjoyable (to this reader) than Wells' is that Ransom has a capacity for friendship which Bedford lacks. The parting between Cavor and Bedford is described in these terms:

[Cavor] looked round at me shyly, hesitated. "Au revoir."
I felt an odd stab of emotion. A sense of how we had galled each other and particularly how I must have galled him came to me. "Confounded it!" thought I, "we might have done better!" I was on the point of asking him to shake hands—for that was how I felt just then—when he put his feet together and leaped away from me towards the north.\(^{23}\)

The parting between Ransom and Hyoi is also filled with regret, but not with regret of a friendship never developed:

'Hnyoi, can you hear me?' said Ransom with his face close to the round seal-like head. 'Hyoi, it is through me that this has happened. It is the other \(\text{h\text{n}a}\) who have hit you, the bent two that brought me to Malacandra. They can throw death at a distance with a thing they have made. I should have told you. We are all a bent race. We have come here to bring evil on Malacandra. We are only half \(\text{h\text{n}a}\)---...!' His speech died away into the inarticulate. He did not know the words for 'forgive,' or 'shame,' or 'fault,' hardly the word for 'sorry.' He could only stare into Hyoi's distorted face in speechless guilt. But the hross seemed to understand. It was trying to say something, and Ransom laid his ear close to the working mouth. Hyoi's dulling eyes were fixed on his own, but the expression of a hross was not even now perfectly intelligible to him. 'H\(\text{na}-\text{h\text{n}a}\),' it muttered and then, at last, 'H\(\text{man hnakrapunt}.'^{24}\n
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\(^{23}\)Wells, p. 561.

\(^{24}\)Lewis, *Out of the Silent Planet*, p. 86.

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Wells often chose disagreeable heroes for his books (one thinks of Griffin, *The Invisible Man*): perhaps it was a technique for adding realism (a trait of the novel) to romances. But Lewis, in the above passage, shows consistency in his non-realistic assumptions, which would be a necessary concomittant to a romance: 25 Ransom's inability to think of the *Hressa-Hlab* expressions for forgive, shame, or fault indicates how seldom such terms are used in an unfallen society, and Hyoi's dying praise of Ransom (in terms of the *hressa* "warrior" culture) 26 indicates the lack of self-centeredness in the members of that society.

If I emphasize the details in this one passage, it is not because the details elsewhere are not of same texture; 27 one example will perhaps be indicative:


26 The resemblance of the three races on Mars to the three classes in Plato's Republic was first pointed out by Dabney Hart (op. cit., p. 218).

27 Wayne Shumaker, in "The Cosmic Trilogy of C. S. Lewis" (*The Hudson Review*, VIII:2 [Summer, 1955], 240-254), has done the best essay on Lewis's meaningful details—particularly in his analyses of Ransom's entrance into *The Rise* (first and second chapters of *Out of the Silent Planet*) and of Wither's appearance (*That Hideous Strength*). Angele Botros Samaan, in "C. S. Lewis, the Utopist, and His Critics" (*Cairo Studies in English*, 1963-1966, pp. 137-166), also has several extremely good interpretations of images—for example, of Ransom's dream of the garden wall in *Out of the Silent Planet* and of Jane's two approaches to the manor of St. Anne's in *That Hideous Strength*. 
[The sorn] directed his attention to something like a small window. Whatever it was, it did not appear to work like an earthly telescope. . . . He leaned forward with his elbows on the sill of the aperture and looked. He saw perfect blackness and, floating in the centre of it, seemingly an arm's length away, a bright disk about the size of a half-crown. Most of its surface was featureless, shining silver; towards the bottom markings appeared, and below them a white cap, just as he had seen the polar caps in astronomica photographs of Mars. He wondered for a moment if it was Mars he was looking at; then, as his eyes took in the markings better, he recognized what they were—Northern Europe and a piece of North America. They were upside down with the North Pole at the bottom of the picture and this somehow shocked him. . . .

'Yes,' he said dully to the sorn. 'That is my world.' It was the bleakest moment in all his travels.

My omission at the end of the first paragraph involved emotions that "there everyone had lived and everything had happened," but I wanted to emphasize the upside-down-ness of the Earth as seen from Malacandra. Factually, the matter of which pole of Earth seems upright depends only on whether one views the planet from the northern or the southern hemisphere of Mars; symbolically, however, the view from an unfallen world should involve seeing the inversion of the Earth.

But if Lewis shifted the educational part of The First Man in the Moon to the center of Out of the Silent Planet, he did not alter the climax of Wells's fiction: Cavor's interview with the Grand Lunar (based on Gulliver's interview with the King of Brobdingnag) suggests Weston's interview with the Oyarsa of Malacandra. 29 Lewis's addition to this tradition

28 Lewis, Out of the Silent Planet, p. 103.

29 Hillegas, pp. 135-136. Other critics have discussed the resemblance between Swift and Lewis without reference to
of interviews between evil humans and good giants/ants/angels is that, like Wells, he uses an interpreter, but unlike Wells, his interpreter is part of the satire: Ransom in translating Weston's grandiose English into simple Hressa-Hlab, shows how false and malicious Weston's ideas seem when openly stated.\textsuperscript{30}

Following the interview (with Weston's ambiguous cry of "Ransom!" when first take off by the hrossa)\textsuperscript{31} and the return to Earth lies the addendum, protesting the truth of the foregoing fiction—perhaps the protest was too successful, for several of Lewis's letters explain to readers that the protest too is fiction:

The letter [at the end of Out of The Silent Planet] is pure fiction and the 'circumstances which put the book out of date' are merely the way of preparing for a sequel.\textsuperscript{32}

The sequel, however, was not (at first) Perelandra. The last sentence of Out of the Silent Planet—"Now that 'Weston' has shut the door, the way to the planets lies through the past; if there is to be any more space-travelling, it will have to be time-travelling as well . . . !"—suggests that an answer

\textsuperscript{30}Since the above paragraph ends my comparison of Lewis and Wells, let me add here the pages where Lewis refers to Wells in his trilogy: Out of the Silent Planet, introductory "Note" and pp. 33 and 73; Perelandra, p. 3; and That Hideous Strength, pp. 401-416 for the appearance of Horace Jules.

\textsuperscript{31}Lewis, Out of the Silent Planet, p. 141.

\textsuperscript{32}Lewis, Letters of C. S. Lewis, p. 166; see also pp. 261 and 295.
to Wells’s *Time Machine* was once contemplated. And indeed, Lewis wrote a non-theological, unpublished adventure of Dr. Elwin Ransom to follow *Out of the Silent Planet*, the manuscript of which still exists (whether or not it is a time-travel story). Thus, the Ransom trilogy may yet become the Ransom tetralogy (or perhaps the Ransom duology and the Bansom trilogy?): the final estimate cannot yet be made.

But the second work in the published trilogy is *Perelandra*. The story began with a picture:

The starting point of the second novel, *Perelandra*, was my mental picture of the floating islands. The whole of the rest of my labours in a sense consisted of building up a world in which floating islands could exist. And then of course the story about an averted fall developed. This is because, as you know, having got your people to this exciting country, something must happen.

The story of this averted fall came in very conveniently. Of course it wouldn't have been that particular story if I wasn't interested in those particular ideas on other grounds. But that isn't what I started from. I've never started from a message or a moral... "This averted fall" has been described, wittily, as Paradise

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34 See Walter Hooper's "Preface" to *Of Other Worlds*, p. viii.

35 Lewis, *Of Other Worlds*, pp. 87-88. (The selection is from some of Lewis’s comments in "Unreal Estates," a taped conversation between Lewis, Kingsley Amis, and Brian Aldiss.) For Lewis's writing from images, see "It All Began with a Picture . . ." (Of Other Worlds, p. 42), which says the Ransom trilogy and the Chronicles of Narnia began with images, much as Faulkner said *The Sound and the Fury* did.
Retained. The Miltonic echo is appropriate, for a comparison of *Perelandra* with Lewis's *A Preface to Paradise Lost* often suggests reasons behind the romance's events. For example, Lewis comments that Milton was theologically justified in describing the love making of Adam and Eve while psychologically and poetically unwise: that is, before the fall Adam and Eve could have had sexual intercourse, but Milton's description suggests fallen sensuality too much.

In *Perelandra* Lewis wisely separates Tor and Tinidril for the course of the book, only bringing them together to accept the rule of the planet and say farewell to Ransom—thus avoiding the problem.

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36 The first critic to use this phrase seems to have been Victor Hamm ("Mr. Lewis in Perelandra," *Thought*, XX:77 [June, 1945], 271--0--I do not have a reference to the precise page on which the phrase appears); Chad Walsh in C. S. Lewis: Apostle to the Skeptics (New York: The Macmillan Company, 1949), p. 43, uses the term without acknowledgement; perhaps reinventing it; and Roger Lancelyn Green in *Into Other Worlds: Space Flight in Fiction from Lucian to Lewis* (London: Abelard-Schuman, Ltd., 1957), p. 173, likewise uses the phrase without acknowledgment. (Charles A. Brady in "C. S. Lewis: II" [*America*, 10 June 1944, p. 270] refers to *Perelandra* as "Paradise Kept.")

37 C. S. Lewis, *A Preface to Paradise Lost* (London: Oxford University Press, 1942), pp. 118-120 (these pages are Chapter XVII, "Unfallen Sexuality").

38 I realize that these names are not given "the King" and "the Queen" (or "the Lady") until the giving of names at the end of the book (p. 220), but their use throughout this discussion saves troublesome paraphrases.

39 Norwood, p. 90. He also points out the advantages of using a man (Weston) instead of a snake as a temptor (pp. 90-91). Perhaps I may add that, although Lewis's does not stress the point since he is telling *Perelandra* from Ransom's point of view, there is a similarity between Satan's
Another revision of Milton lies in Tor's non-excessive uxoriousness. Here the relative passages from A Preface to Paradise Lost and Perelandra show the contrast clearly in simple quotation. First, from Lewis's discussion of the fall in Book Nine of Paradise Lost:

Adam fell by uxoriousness. We are not shown the formation of his decision as we are shown the formation of Eve's. Before he speaks to her, half-way through his inward monologue (896-916) we find the decision already made—"with thee Certain my resolution is to Die." His sin is, of course, intended to be a less ignoble sin than hers. Its half-nobility is, perhaps, emphasized by the fact that he does not argue about it. He says at that moment when a man's only answer to all that would restrain him is: "I don't care"; that moment when we resolve to treat some lower or partial value as an absolute. . . . What would have happened if instead of his "compliance bad" Adam had scolded or even chastised Eve and then interceded with God on her behalf, we are not told. The reason we are not told is that Milton does not know. And I think he knows he does not know: he says cautiously that the situation "seemed remediless" (919). This ignorance is not without significance. We see the results of our actions, but we do not know what would have happened if we had abstained. For all Adam knew, God might have had other cards in His hand; but Adam never raised the question, and now nobody will ever know. Rejected goods are invisible. Perhaps God would have killed Eve and left Adam "in those wilde Woods forlorn". . . . But then again, perhaps not. You can find out only by trying it. The only thing Adam knows is that he must hold the fort, and he does not hold it.  

One might surmise that the theme of Perelandra, first published in 1943, arises from these conjectures in Lewis's 1941 Ballard Matthews Lectures: what would have happened if . . . . But whether or not it did, Tor's resolve was the flight from Hell to Earth in Paradise Lost and Weston's flight from Earth to Venus. (On p. 223 God's purpose in allowing Weston's flight is given.)

Lewis, A Preface to Paradise Lost, pp. 122-123.
opposite of Adam's; knowing by a night-time vision or dream the temptation Tinidril was undergoing, he had already decided to retain Paradise:

"Yes . . ." said the King, musing. "Though a man were to be torn in two halves . . . though half of him turned into earth, . . . The living half must still follow Maleldil. For if it also lay down and became earth, what hope would there be for the whole? But while one half lived, through it He might send life back into the other." Here he paused for a long time, and then spoke again somewhat quickly. "He gave me no assurance. No fixed land. Always one must throw oneself into the wave." Then he cleared his brow. . . .

Perhaps the biggest difference in the archetypal patterns of Paradise Lost (or Genesis) and Perelandra is the appearance of Ransom to contradict and finally fight with Weston, the temptor. The Venerian adventures begin Ransom's immersion in the seas, which one critic has compared to baptism. The archetypes (which, for Frye, would make this book more like a romance than the "scientific romance" of Out of the Silent Planet) are not limited to Adam and Eve in this "garden world":

At Ransom's waking something happened to him which

\[\text{41} \text{Lewis, Perelandra, p. 225.}\]

\[\text{42} \text{Norwood, pp. 106-107. He points out that the burial into the baptismal waters is here done in a coffin—the translucent casket in which Ransom is transported to Venus. By the way, despite the transparency of the box, how does Ransom see Perelandra's clouds—"The prevailing colour, as far as he could see through the sides of the casket, was golden or coppery." (Perelandra, p. 29)—when Lewis blindfolded him (p. 24) and he was unable to move his arms, to remove the blindfold or anything else, until the coffin dissolved in the sea (p. 29)?}\]

\[\text{43} \text{Lewis, Perelandra, p. 59.}\]
perhaps never happens to a man until he is out of his own world: he saw reality, and thought it was a dream. He opened his eyes and saw a strange heraldically coloured tree loaded with yellow fruits and silver leaves. Round the base of the indigo stem was coiled a small dragon covered with scales of red gold. He recognized the garden of the Hesperides at once.

However the basic Miltonic pattern of the book is altered by the presence of Ransom. Eve may be the "fairest unsupported Flow'r, / From her best prop so far, and storm so nigh," but Tinidril, though separate from Tor, is not unsupported. Ransom's defense of Tinidril at first takes the form of a debate with Weston (thus shifting the book from an archetypal romance to an anatomy during Chapters Seven through Twelve), and then a physical struggle rather as if there had been a divinely inspired mongoose in the Garden of Eden. One critic has doubted that readers will be able to accept Ransom as a "good" killer, although theological justification for taking physical action can be found. The general feeling of being

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44 Ibid., p. 41. This same page reinterprets Ransom's meeting with Augray in *Out of the Silent Planet* as a meeting with a Cyclops—in the previous book the idea of the Cyclops is only connected to the thought that Augray may still be dangerous although he is a shepherd (*Out of the Silent Planet*, p. 99). See also Lewis's short story, "Forms of Things Unknown" (discussed in Appendix Two).

45 This has been briefly noted by Edmund Fuller in *Books with Men behind them* (New York: Random House, 1962), p. 136.


47 Lewis, *Perelandra*, 148-151. Lewis's arguments here
engaged in a just war (the Second World War) perhaps kept the first readers of *Perelandra* from such qualms.

Less pervasive than the Miltonic archetypes with their variations are the Dantean echoes at the end of the book. After the ocean chase, Ransom and Weston submerge in the water and come up in a cavern.\(^\text{48}\) This cavern resembles Hell (or Dante's *Inferno*) in three ways: first, in the presence of Weston, who is a body occupied by a demon (perhaps Satan),\(^\text{49}\) suggesting the devils in Hell; second, in the hot stream (Phlegethon?) and fire-lit chamber which Ransom meets climbing out of the cave\(^\text{50}\) (reversing the course of Dante and Vergil

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\(^{48}\) Roger Lancelyn Greene, in C. S. Lewis (London: A Bodley Head Monograph, 1963), p. 30, comments that the battle between Ransom and Weston has echoes of *Beowulf*; presumably he is thinking of Beowulf's dive into the haunted mere and down to Grendel's cave (or enchanted-from-water home). Although Ransom is actually dragged down by Weston here, there may also be a similarity to John and Vertue diving into the pool (baptism) and coming up in a cave, in *The Pilgrim's Regress*. I mean to suggest similarity based on Lewis's imagination, not a thematic similarity.

\(^{49}\) Lewis, *Perelandra*, p. 159.

\(^{50}\) *Ibid.*, p. 191. One notices that the chamber looks like it was "hollowed out of red clay" (my italics) and that the fire rises from a pit (into which Ransom eventually tosses Weston).
who met the infernal images during their descent); and third, in the "cathedral space" with its thrones, which suggests not Dante's Inferno but the Greek underworld of Hades and Persephone.\(^1\) But none of these images makes this cave into Hell—it is a "potential Hell,"\(^2\) a place which will never be needed for the punishment of souls since Tinidril resisted (with Ransom's help) the temptations.\(^3\)

Ransom, after ascending out of this underground, rests and regains his health.\(^4\) (The pool water and the grape-like fruit he subsists on—"he was breast-fed by the planet Venus herself"\(^5\)—may be intended to echo "the well of life" and

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\(^1\)\text{Ibid.}, p. 195. Also mentioned on this page, the mineral wealth of the cave suggests the Roman god Pluto (or Mammon in The Faerie Queene, Book II, Canto VII), and the sand-filled wind may suggest the Wind of the Lustful in the Inferno, Canto V.

\(^2\)I owe this phrase to Dr. John Marlin Raines.

\(^3\)Several other interesting things appear in the cave which do not seem to quite fit the classical-Dantean pattern. The use of a huge insect as Weston's companion (p. 192) fits Lewis's childhood phobias rather than any traditional literary use. The huge "mantled form" drawn on a cart by four large beetles (pp. 195-196) is obscure (as it was intended to be, I assume). On the other hand, the images of Hell are prepared for by Weston's speech about the "thin little rind of what we call life" with a Hades/Sheol existence thereafter (pp. 175-177), by Ransom's cry of "What the devil are you doing?" as Weston, the Un-man, drags him beneath the wave (p. 181), and by Ransom's meditation on Satan's digestion of the damned in Hell (p. 183)—the latter also suggests "Screwtape Proposes a Toast" and some passages in The Screwtape Letters.

\(^4\)Except for Weston's bite on his heel (Perelandra, p. 199). Cf. God's curse on the serpent in Genesis 3:15.

\(^5\)Lewis, Perelandra, p. 197.
"the tree of life" which sustain the Redcross Knight during his fight with the dragon. After this, he goes down from the hillside he is on, into a valley, and then begins climbing a neighboring hill. Ransom climbs with "no fatigue" rather as Dante climbs Mount Purgatory more easily the higher he goes (as his sins are erased), and Ransom, like Dante, stops at night. On top of Mount Purgatory is the Garden of Eden; on top of the Perelandrian Mountain Ransom meets Tor and Tinidril, the Adam and Eve of Venus, now reunited:

... as the light ... filled the whole flowery cup of the mountain top, every cranny, with its purity, the holy thing, Paradise itself in its two Persons, Paradise walking hand in hand, its two bodies shining in the light like emeralds yet not themselves too bright to look at, came in sight in the cleft between two peaks, and stood a moment with its male right hand lifted in regal and pontifical benediction, and then walked down and stood a moment on the far side of the water. And the gods [Oyeresu] kneeled and bowed their huge bodies before the small forms of that young King and Queen.

56 Edmund Spenser, The Faerie Queene, Book I, Canto XI, stanza xxix, line 9, and stanza xlvi, line 9. Ransom is resting after his fight with Weston while St. George is resting between fights with the dragon, but otherwise there is a general similarity: the well is generally taken to stand for baptism and the apples for communion, while in Perelandra Ransom comes out of the cave by means of the pool and eats the "grape-like fruit" (which suggests both elements of communion).

57 Lewis, Perelandra, pp. 201-203.

58 Ibid., p. 204; cf. Dante’s Purgatory, XII, 115-126.

59 Ibid., p. 205; cf. Dante’s Purgatory, VII, 40-60.

60 Ibid., p. 218 ff.; cf. Dante’s Purgatory, XXVIII, 88-102. The "regal and pontifical" gesture echoes Virgil’s mitering and crowning of Dante (to rule over himself) at XXVII, 142. A far less certain parallel is that of the singing beast which Ransom first hears before he begins to
Far less marked than these Purgatorical images are those of Heaven or Paradise. On top of the mountain Bansom has a mystical vision which may correspond to Dante's vision of the universal form at the end of his poem. Certainly the description by Lewis of "the Great Dance" suggests Dante's vision, first, which connects substance (things in themselves), accident (the qualities in the things), and mode (the relationship between substance and accident), and, second, which fades away into a supra-comprehensible vision of God:

[Bansom] thought he saw the Great Dance. It seemed to be woven out of the intertwining undulation of many cords or bands of light, leaping over and under one another and mutually embraced in arabesques and flower-like subtleties. Each figure as he looked at it became the master-figure or focus of the whole spectacle, by means of which his eye disentangled all else and brought it into unity—only to be itself entangled when he looked to what he had taken for mere marginal decorations and found that there also the same hegemony was claimed, and the claim made good, yet the former pattern not thereby dispossessed but finding in its new subordination a significance greater than that which it had abdicated. He could see also (but the word "seeing" is now plainly inadequate) wherever the ribbons or serpents of light intersected, minute corpuscles of momentary brightness: and he knew somehow that these particles were the secular generalities of which history tells—peoples, institutions, climates of opinion, civilisations, arts, sciences, and the like—ephemeral coruscations that piped their short song and vanished. The ribbons or cords themselves, in which millions of corpuscles lived and died, were climb the mountain (corresponding to Casella in Canto II?) and which he sees and hears atop the mountain (Matilda in Canto XXVIII, or perhaps Statius who accompanies Dante the last part of his climb?). The childhood of the singing beast becomes a parable (Perelandra, pp. 209-210), where the dumb foster-mother is (I believe) nature and the adult singing beast is man's soul; but this hardly helps any of the parallels to poets/singers in Dante's Purgatory.
things of some different kind. At first he could not say what. But he knew in the end that most of them were individual entities. If so, the time in which the Great Dance proceeds is very unlike time as we know it. Some of the thinner and more delicate cords were beings that we call short-lived: flowers and insects, a fruit or a storm of rain, and once (he thought) a wave of the sea. Others were such things as we also think lasting: crystals, rivers, mountains, or even stars. Far above these in girth and luminosity and flashing with colours from beyond our spectrum were the lines of the personal beings, and yet as different from one another in splendor as all of them from all the previous class. But not all the cords were individuals: some were universal truths or universal qualities. It did not surprise him then to find that these and the persons were both cords and both stood together as against the mere atoms of generality which lived and died in the clashing of their streams: but afterwards, when he came back to earth, he wondered. And by now the thing must have passed altogether out of the region of sight as we understand it. For he says that the whole solid figure of these enamoured and inter-inanimated circlings was suddenly revealed as the mere superficies of a far vaster pattern in four dimensions, and that figure as the foundary of yet others in other worlds [dimensions?]: till suddenly as the movement grew yet swifter, the interweaving yet more ecstatic, the relevance of all to all yet more intense, as dimension was added to dimension and that part of him which could reason and remember was dropped farther and farther behind that part of him which saw, even then, at the very zenith of complexity, complexity was eaten up and faded, as a thin white cloud fades into the hard blue burning of the sky, and a simplicity beyond all comprehension, ancient and young as spring, illimitable, pellucid, drew him with cords of infinite desire into its own stillness.61

If Ransom's vision near the end of *Perelandra* is the equivalent of Dante's vision at the end of the *Paradiso*, yet

61 *Ibid.,* pp. 234-235; cf. Dante's *Paradise*, XXXIII, 85-141. Lewis's description of the vision is far more detailed, more imagistic, than Dante's intellectual austerity: Lewis is about twice as long as Dante (fifty-four lines of prose in the book vs. fifty-six lines of verse). By the way, in his *Letters* (p. 205), Lewis calls the conclusion of *Perelandra* operatic, a development learned from Wagner—but this must include not only this vision but also the liturgical chant of the *Ovaresu* just before it (pp. 229-234).
inverting Dante's structure, one may also suggest that the brief, underplayed departure of Ransom in the white casket in the last paragraph of the romance (prepared for by his arrival on earth narrated at the end of Chapter Two) is the equivalent of Dante's rise to the heavenly sphere from the top of Mount Purgatory at the first of the Paradiso.\(^6\)

Any reader of footnotes during the last three paragraphs will have come upon references to beetles underground and a singing beast on the mountain. These do not exhaust Lewis's inventions during this last part of the book, for Ransom goes through a forest of two-and-one-half-foot trees as he descends to the valley—trees which grow blue streamers instead of leaves:

When he was tired he sat down and found himself at once in a new world. The streamers now flowed above his head. He was in a forest made for dwarfs, a forest with a blue transparent roof, continually moving and casting an endless dance of lights and shades upon its mossy floor. And presently he saw that it was indeed made for dwarfs. Through the moss, which here was of extraordinary fineness, he saw the hithering and thithering of what at first he took for insects but what proved, on closer inspection, to be tiny mammals. There were many mountain mice, exquisite scale models of those he had seen on the Forbidden Island, each about the size of a bumble bee. There were little miracles of grace which looked more like horses than anything he had yet seen on this world, though they resembled proto-hippos rather than his modern representative.\(^6\)

\(^6\) Ibid., pp. 24-26, 238; cf. Dante's Paradise, I, 46, through II, 33.

\(^6\) Ibid., p. 202. The reference to the Forbidden Island refers to the equivalent of the Forbidden Fruit: Tor and Tinidril may not spend the night there, although Ransom, for whom as an earthman it has not been forbidden, does so (pp. 99-100). Cf. A Preface to Paradise Lost, pp. 67-68,
These minute mice, perhaps shy-making for most readers since critics tend to ignore them, remind one of the "chivalrous mice and rabbits" of Lewis's childhood play "who rode out in complete mail to kill not giants but cats." Perhaps Tolkien would have been able to give appropriate inhabitants for a new Eden; Lewis (to my taste) would have done better to stick with archetypal figures.

Despite this blemish, *Perelandra* as a whole seems to have been successful with many readers. Clyde S. Kilby considers it "the most interesting of the space trilogy." And Charles Moorman argues "that Elwin Ransom of *Perelandra* is a much more fully-developed, much more sympathetic hero than the Ransom of the first novel." That Moorman can discuss the books in terms of characterization shows that the difference between the two is not just a matter of the difference between a scientific vs. an archetypal romance; indeed, several critics have suggested that what is wrong

69-70, for the arbitrary nature of the test of obedience. The new mountains upon which Ransom finds himself at the end of the book are the results of obedience—a fixed place for Tor and Tinidril to stay—and are perhaps to be considered the equivalent of the Tree of Life, which Adam and Eve never tasted. Tor names the main mountain "Tai Harendrimar, The Hill of Life" (p. 225).


65 Kilby, p. 91.

66 Moorman, p. 74. But Dabney Hart consider the Ransom of the second romance less distinct than in the first book (p. 227).
with *Perelandra* is that it contains too much theological argument, even though others have suggested that it contains too many archetypes too openly displayed. Perhaps the fairest comment is one made by Lewis: "*Perelandra*, in so far as it does not merely continue its predecessor, is mainly for my co-religionists." The archetypes and arguments will certainly be more acceptable to those who believe them: to set aside the religious question, one might suggest that a Jungian would find the archetypes and the theory set up to explain them more interesting than would a Marxist. And I would suggest that the critical disagreement

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67 Cf. Dorothy Sayer's reference to one reason for disliking Dante's Purgatory: "a reason succinctly phrased by one critic in the poignant cry: 'Then the sermons begin.'" (from her "Introduction" to her translation of the *Purgatorio* for Penguin Classics [Harmondsworth, Middlesex: Penguin Books Ltd., 1955], p. 11). Marjorie Hope Nicolson, in *Voyages to the Moon*, is perhaps the gentlest of this group of critics: "I feel that in *Perelandra* the Christian apologist has temporarily eclipsed the poet and artist" (p. 251n). More vehement is Frank Davis Adams, who dislikes the mystical vision at the conclusion: "The parting scene between Tor, Tinidril, Ransom, and two eldilla is marked by the loss of dignity usual in cases of religious fervor, and almost assumes the aspect of an orgy. One has the impression of the glassy, rapt gaze, and can almost apprehend the flow of spittle." (The Literary Tradition of the Scientific Romance [a doctoral dissertation at the University of New Mexico, 1951], p. 321). Dr. Adams also refers to a book review by Willy Ley which seconds Miss Nicolson (Willy Ley, "Book Reviews," *Astounding Science Fiction*, XLIII [August, 1949], 156).

68 Hart, p. 225; Russell, p. 149.

69 Lewis, "A Reply to Professor Haldane" in *Of Other Worlds*, pp. 77-78.

on *Perelandra* is what one would expect on the basis of the foregoing discussion: *Paradise Lost*, the main model for this book, has split the critics of our age; further, the combination of the romance and the anatomy—"a rare and fitful combination" according to Frye—makes this work unlike most books published. (And, as has been pointed out, some critics dislike the archetypes—the romantic aspects—and some of the arguments—the anatomical aspects.) I must admit I prefer *Out of the Silent Planet*, feeling it does not attempt as much as *Perelandra* but succeeds more fully at what it does attempt; however, this may be due to my own limitations. Lewis certainly realized the difficulty of what he was attempting in *Perelandra*:

> I've got Ransom to Venus and through his first conversation with the 'Eve' of that world, a difficult chapter. I hadn't realized till I came to write it all the Ave-Eva business. I may have embarked on the impossible. This woman has got to combine characteristics which the Fall has put poles apart—she's got to be in some ways like a Pagan goddess and in other ways like the Blessed Virgin. But, if one can get even a fraction of it into words, it is worth doing.

Lewis seems to be able to handle Tinidril's growth in knowledge very well:

> "I was young yesterday," she said. "When I laughed at you. Now I know that the people in your world do not like to be laughed at."
> "You say you were young?"
> "Yes."
> "Are you not young to-day also?"

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*Frye, p. 314. His book-length examples of it are* *Gargantua and Pantagruel* and *Moby Dick* (p. 313).

She appeared to be thinking for a few moments, so intently that the flowers dropped, unregarded, from her hand.

"I see it now," she said presently. "It is very strange to say one is young at the moment one is speaking. But to-morrow I shall be older. And then I shall say I was young to-day. You are quite right. This is great wisdom you are bringing, O Piebald Man."73

But less certainly successful is his treatment of Weston as the demon-controlled Un-man. The following passage is the encounter of Weston and Ransom when Ransom has decided to use force:

"... this is very foolish," said the Un-man. "Do you not know who I am?"

"I know what you are," said Ransom. "Which of them doesn't matter."

"And you think, little one," it answered, "that you can fight with me? You think He will help you, perhaps? Many thought that. I've known Him longer than you, little one. They all think He's going to help them--till they come to their senses screaming recantations too late in the middle of the fire, mouldering in concentration camps, writhing under saws, jibbering in mad-houses, or nailed on to crosses. Could He help Himself?"--and the creature suddenly threw back its head and cried in a voice so loud that it seemed the golden sky-roof must break, "Eloi, Eloi, lama sabachthani."

And the moment it had done so, Ransom felt certain that the sounds it had made were perfect Aramaic of the First Century. The Un-man was not quoting; it was remembering. These were the very words spoken from the Cross, treasured through all those years in the burning memory of the outcast creature which had heard them, and now brought forward in hideous parody; the horror made him momentarily sick.74

I suspect that different readers will react to this passage in different ways. One group will dislike a science-fictional

73 Lewis, Perelandra, p. 57.

74 Ibid., pp. 159-160. If Lewis were writing only for his co-religionists, would he have felt it necessary to explain Whom the devil was quoting?
fantasy suddenly being tied so clearly to Christianity. (I once was told by a professor that he had read with agreement the beginning of *Mere Christianity* with its discussion of Natural Law, but all of a sudden Lewis tossed the disjunction at him—"Either Christ was what he said he was, or he was a madman or worse"—and the professor felt he had been cheated: Lewis was abandoning argument based on experience: so here, some readers will feel that Lewis is abandoning the rules of the game.) Other readers will find the passage simply part of the Christian background of the book and will accept it as such (if they are not Christians, with "a willing suspension of disbelief"). A third group may feel a "Shock of recognition": here is an element of Christian belief suddenly becoming alive in a new context. And a few readers may be so Christian in their emotional orientation (and so thorough in their identification with the fiction) that they will not need Lewis's indication of the proper stock response in Ransom's momentary sickness. In short, I suggest that

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75 Chad Walsh refers to the same type of comment in C. S. Lewis: *Apostle to the Skeptics.* I do not have the page reference to the book, but the passage appears in the chapter entitled "The Word-Weaver." The magazine reference is Chad Walsh, "C. S. Lewis: The Word-Weaver," *The Living Church,* 20 February 1949, p. 18.

76 Cf. Patricia Meyer Spacks, "The Myth-Maker's Dilemma: Three Novels by C. S. Lewis," *Discourse,* II (1959), p. 239: "The stories of the Bible often have the same quality as the tales of Greek gods and goddesses: one gets precisely the same thrill of recognition from Weston's body throwing back its head and crying, 'Eloi, Eloi, lama sabachthani, as from the sudden perception of the dragon coiled around the tree of golden fruit."

77 Charles Moorman, *Arthurian Triptych: Mythic*
Perelandra will continue to be a book variously evaluated simply because no standard response to Christian archetypes exists today.

In contrast to the romantic passages just quoted, let me juxtapose this domestic description from That Hideous Strength:

"Do you feel quite all right this morning?" said Mark.
"Yes, thank you," said Jane shortly.
Mark was lying in bed and drinking a cup of tea. Jane was seated at the dressing table, partially dressed, and doing her hair. Mark's eyes rested on her with indolent, early-morning pleasure. If he guessed very little of the mal-adjustment between them, this was partly due to our race's incurable habit of projection. We think the lamb gentle because its wool is soft to our hands: men call a woman voluptuous when she arouses voluptuous feelings in them. Jane's body, soft though firm and slim though rounded, was so exactly to Mark's mind that it was all but impossible for him not to attribute to her the same sensations which she excited in him.
"You're quite sure you're all right?" he asked again.
"Quite," said Jane more shortly still.
Jane thought she was annoyed because her hair was not going up to her liking and because Mark was fussing. She also knew, of course, that she was deeply angry with herself for the collapse which had betrayed her last night, into being what she most detested--the fluttering, tearful "little woman" of sentimental fiction running for comfort to male arms. But she thought this anger was only in the back of her mind, and had no suspicion that it was pulsing through every vein and producing at that very moment the clumsiness in her fingers which made her hair seem intractable.

This passage is far removed from the anatomy of Tinidril's Materials in Charles Williams, C. S. Lewis, and T. S. Eliot (Berkeley and Los Angeles: University of California Press, 1960), pp. 110-111, provides an evaluation of the passage in these terms.

7^\footnote{Lewis, That Hideous Strength, pp. 42-43.}
education or the romance of archetypal villainy: this is a
novelistic passage of minor marital discord. The point of
view may be rather too omniscient for Henry-James-trained
readers: they are certainly informed by the author of the
problems with "projection"; but the genre is not in doubt.

Of course, this generic distinction was prepared for
in the first chapter of this study when That Hideous Strength
was called a combination of the anatomy, romance, and novel.
Another way of indicating the differences between the three
volumes of the Ransom trilogy is to indicate the major
influence on each: Out of the Silent Planet reacted to H. G.
Wells' The First Man in the Moon, Perelandra imitated John
Milton's Paradise Lost and That Hideous Strength is "a Charles
Williams novel written by C. S. Lewis." Williams's novels
are often referred to as theological thrillers: present-day
stories of the supernatural treated seriously (unlike the
Topper stories or The Brass Bottle), developed with suspense.
In addition to this general resemblance, Lewis also borrowed
the Arthurian material from Williams. 80

79The phrase is quoted in Green, C. S. Lewis, p. 31;
he does not give the source.

80Cf. Lewis, Letters of C. S. Lewis, p. 269: "You
need not be afraid of telling me 'only what I know already'
about the Grail legend, for I know v. little. If you think
otherwise you are perhaps confusing my interest in C(harles)
W(illiams) with C.W.'s interest in the legend." This
quotation about the Grail legend does not prove anything
about the rest of the Arthurian matter (particularly that part
dealing with Merlin, who appears in That Hideous Strength),
but it probably indicates correctly that while Lewis had read
many of the early romances, his interest in using them
Related to this borrowing may be one aspect of That Hideous Strength as a roman à clef. Charles Moorman has conjectured (without any specific arguments) that the Bansom of this third romance owes much to the personality of Charles Williams. One illustration of this identification has occurred to me. In his Letters Lewis commented on Williams's handling of feminine admirers:

*I wish Charles Williams were alive: this was just his pigeon. His solution was, in a peculiar way, to teach 'em the ars honesta amandi and then bestow them on other (younger) men. Sic vos non nobis. He was not only a lover himself but the cause that love was in other men.*

Ransom's relationship with Jane is much of the same situation: Jane meets him and falls in love with him, and he sends her to her husband. (This will be discussed more fully later in this chapter.)

Literally was aroused by Williams. (For a disclaimer of great knowledge about Merlin, without mention of Charles Williams, see the Letters of C. S. Lewis, p. 207.) A number of possible parallels between Williams's Arthurian poems and That Hideous Strength are discussed in Moorman's Arthurian Triptych, pp. 113-122; the references in That Hideous Strength to Williams, which I have noticed, are p. 223 (a quotation from Taliessin Through Logres, just before Camilla identifies Bansom/Fisher-King as the Pendragon [on p. 224]), p. 345 (Merlin's reference to the Emperor, which fits Williams' combination of Arthurian materials with Byzantine history), and p. 443 (a reference to Charles Williams--"One of the Modern authors"--and his theory of coinherence or exchange, climaxing three pages which discuss Logres; the allusion is to He Came Down from Heaven [London: Faber and Faber, 1950], p. 25).

81Moorman, The Precincts of Felicity, p. 82 (see also note 11 on p. 85).

82Lewis, Letters of C. S. Lewis, p. 208.
But my main point is not the identification of Ransom but the use of Williams's Arthurian ideas. I would like to suggest that the main fault of That Hideous Strength is that it has too many ideas: in Dr. Johnson's sense the book is metaphysical; that is, in it "the most heterogenous ideas are yoked by violence together." Perhaps an outline is the most useful way to suggest this, the anatomy aspect of this book:

1. The Arthurian matter: the raising of Merlin from sleep. (This is tied into what Renaissance scholars call "the Tudor myth": note that Jane's maiden name was Tudor.)

The twelfth footnote in the second chapter of this study referred to Horace Jules as a caricature of H. G. Wells; the most thorough discussion of this identification is by Hillegas, pp. 138-139. Other keyed aspects of That Hideous Strength are two: Robert Reilly, p. 234n, suggests that Dr. Dimble may be based on J. R. R. Tolkien; the bear Bultitude is based on a bear in Whipsnade Zoo (Letters of C. S. Lewis, p. 154, with identification on p. 153; the year of the letter is 1932). One reason for identifying Dimble and Tolkien (Reilly gives no reasons) may be the destruction by N.I.C.E. of "the big beech" in the Dimbles' garden; Tolkien in his "Introductory Note" to Tree and Leaf (London: George Allen and Unwin, Ltd., 1964), p. 5, says that "Leaf by Niggle" was inspired by the sudden lopping and mutilating of "a great-limbed poplar tree" by its owner (the story was written in 1938-39 and hence could have been in Lewis's mind when he wrote of the Dimbles).

I do not know how many works treat of the awakening of Merlin, but one novelette which Lewis may have read is "The Enchanted Weekend" by John McCormac, which appeared in Unknown Worlds (October, 1939). Lewis's knowledge of science-fiction magazines is well established, and he may have seen this American magazine which was a fantasy companion to Astounding Science Fiction (both were edited by John W. Campbell, Jr.).

Jane's maiden name was mentioned on p. 65 of That Hideous Strength.

The most thorough discussion of Lewis's use of the concept of Logres is in Charles Moorman's Arthurian Triptych, pp. 107-126.
2. The interplanetary mythology of the earlier romances, tied into the final descent of the Intelligences of the various planets manifested in the astrological influences.  

3. The extrasensory perception of Jane: both (a) literal and symbolic visions of what is happening elsewhere, and (b) a mythological vision, under the influence of Perelandra, of Venus and her dwarves.

4. Mark's experiences with Wither's doppelganger (perhaps suggested by Pauline Anstruther's doppelganger in Charles Williams' 1937 *Descent Into Hell*).

5. Devil worship by a pseudo-scientific organization (worship of the "macrobes"), combined with the science-fictional device of a head (or brains) kept alive by itself (or themselves) as in Olaf Stapledon's *First and Last of Men* (his Fourth Men).

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85 Lewis, *That Hideous Strength*, pp. 380-382 (the effect of Mercury's appearance), 382-383 (Venus), 383-385 (Mars), 386 (Saturn), and 386-387 (Jupiter). The astrological characteristics of "the seven planets" (the Moon and the Sun included) are listed in *The Discarded Image*, pp. 105-109; Lewis also versified them in "The Planets" (Poems, p. 12—this poem also appeared with Lewis's essay on alliterative meter in *Rehabilitations*). It is interesting that despite Lewis's use of only five Intelligences in his book, he refers to "the Seven Genders" (p. 385), with only those of Mars and Venus having some relationship to the two sexes.

86 *Ibid.*, pp. 3-4 (Jane's dream of Alcasan), 64-69 (Miss Ironwood's conversation with Jane about her visions), 80-81 (Jane's dream of Hingest's murder), 87-88 (Jane learns from Curry about Hingest's murder), 125-130 (Jane's conversation with the Dennistons, which ends with her promise to tell their "Company" about any future dreams), p. 137 (Jane's repetitious dreams), 151-152 (Jane's dream of Merlin beneath ground), 207-211 (Jane's dream of Mark's visit to the Head), 359-361 (Jane's dream of Venus), and 372-375 (Ransom's explanation of her vision of Venus).

87 *Ibid.*, pp. 217 (the first time Wither's projection of his astral body is made clear) and 246 (the dissolving of Wither's projection of himself when Mark strikes it, with alternate explanations given).

88 *Ibid.*, pp. 299-303 (Frost's scientific-sounding explanation of the macrobes) and 422-423 (devil worship).

89 *Ibid.*, pp. 207-211 (Mark's visit to the Head--the
the pulp "space operas" about Captain Future in the 1940's (by a variety of authors, mainly Edmond Hamilton; the brain kept alive in a metal case is that of a good scientist--i.e., one of Captain Future's companions), and Fritz Leiber's humorous novel The Silver Eggheads (1961).

6. Owen Barfield's anthropological concept that pre-logical, pre-mythic man perceived the universe without distinguishing between himself and the universe (he has treated this concept in terms of language in Poetic Diction and in terms of perception in Saving the Appearances).90

7. J. R. R. Tolkien's references to Numenor in the Lord of the Rings, which was being read to the Inklings as Tolkien wrote it when Lewis wrote That Hideous Strength (Lewis mispells the word as Numinor, which suggests he had only heard Tolkien pronounce it and had never seen it written).91

first full description) and 421-423 (the worship of the Head mentioned in the previous footnote). By the way, a Jamesian might meditate on Section I of Chapter Nine (pp. 207-211): why does Lewis decide to tell of Mark's visit to the Head through Jane recounting her vision to Ransom and Grace Irwin? Of course, this device allows him to tell about the machinery preparing the Head to speak and it enables him to show Jane's feeling of sorrow for the Head, but it also does not allow him to express fully Mark's feeling which are described by Jane: the vomiting and the faint. Perhaps Lewis found it impossible to convey the horror directly? Or was it artistically discreet of him not to try?

90Ransom mentions "Barfield's 'ancient unities'" on p. 305, and Dimble's comment on "the universe, and every little bit of the universe, is always hardening and narrowing and coming to a point" (p. 333) sounds like the loss of participation in Barfield (Merlin in That Hideous Strength being an example of a pre-logical man). The only extended comparison of Barfield's ideas with those of Lewis is in Reilly, chapter II and III. The former chapter summarizes the ideas in Barfield's first three non-fiction books, and the latter, in various places, points out Barfieldian ideas in Lewis: in the belief that all reality is basically mental (pp. 88-89), in attitudes toward myth (pp. 89-90), in consciousness developing from mythic to self-consciousness (pp. 97-99), in the depiction of a mythic consciousness in Till We Have Faces (pp. 105-106), and in the use of natural metaphors (p. 152).

91Cf. Lewis, That Hideous Strength, pp. viii, 232,
8. Concepts borrowed from medieval and renaissance science: the sterile moon and the placement of elephants in the animal hierarchy.\textsuperscript{92}

Thus far the items listed have been ideas which display Lewis's learning and his friendships rather than any personal beliefs: the following items are more nearly his private opinions:

9. The evils of vivisection. Lewis's clearest statement of his views in \textit{Vivisection} (a pamphlet): "... though objective superiority is rightly claimed for man [over beasts], yet that very superiority ought partly to consist in not behaving like a vivisector..." and "... no argument for experiments on animals can be found which is not also an argument for experiments on inferior men."

\textsuperscript{92}\textit{Ibid.}, pp. 201-202 and 321 (for the moon, with some external life on the far side) and pp. 416 and 454 (for the elephants). In the medieval world view, the moon was the dividing line between the atmosphere of earth and the ether of the spheres (for the source of this idea in Aristotle, see Lewis, \textit{The Discarded Image}, pp. 3-4; for the suggestion of [spiritual] life on the etherial side of the lunar sphere, appearing originally in Lucan, see pp. 32-33). In at least one renaissance work, the elephant is considered as being next beneath man in the animal hierarchy (this is Galli's \textit{Circe}, 1548; E. M. W. Tillyard mentions this Italian work in \textit{The Elizabethan World Picture} [New York: Modern Library Paperbacks, n.d.], p. 29).

\textsuperscript{93}The first reference to vivisection at the N.I.C.E. is on p. 111. The experimentation on men is obvious in the use of Alcasan's head throughout the book. On pp. 416-417, Mr. Bultitude and Mr. Maggs are deliberately paralleled as being prisoners of the N.I.C.E.--both the animal and the man (a criminal) being kept for research purposes, the reader assumes. (I have not, by the way, seen a copy of Lewis's \textit{Vivisection}; the above quotations come from Clyde S. Kilby [ed.], \textit{A Mind Awake: An Anthology of C. S. Lewis} [London: Geoffrey Bles, Ltd., 1966], p. 203.)
10. The dangers of reformation instead of punishment as a legal goal. "The modern view, by excluding the retributive element and concentrating solely on deterrence and cure, is hideously immoral. It is vile tyranny to submit a man to compulsory 'cure' or sacrifice him to the deterrence of others, unless he deserves it. On the other view what is there to prevent any of us being handed over to Butler's 'Straighteners' at any moment?" This danger of correction instead of punishment is tied to Lewis's feelings about the vivisection of animals and the dangers of experimenting on men—attempting to cure them, according to the director's view of soundness.

11. The Tao or (in western terminology) Natural Law. Lewis's Riddell Memorial Lectures at the University of Durham, published as The Abolition of Man, are his best discussion of his view of the Moral Law. Mark Studdock's discovery of the Tao will be examined later in this chapter.

12. The desire to be in the inner circle. "I believe that in all men's lives at certain periods, and in many men's lives at all periods between infancy and extreme old age, one of the most dominant elements is the desire to be inside the local Ring and the terror

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94 Lewis, Letters of C. S. Lewis, p. 304. The fullest discussion of Lewis's fears about legal cures appears in his essay "The Humanitarian Theory of Punishment," Twentieth Century: An Australian Quarterly Review, III:3 (1949), 5-12. See Hooper's Bibliography D-75 for the two replies to Lewis's essay and his rejoinder. In That Hideous Strength the clearest reference to this idea appears on p. 71, where Fairy Hardcastle delights in "remedial treatment" because it need not be finite; see also Dimble's comments about it on pp. 255-256.

95 C. S. Lewis, The Abolition of Man (London: Geoffrey Bles, Ltd., 1943). Lewis also used Natural Law for the basis of his argument in "Right and Wrong as a Clue to the Meaning of the Universe," the first Book of Mere Christianity. (Of course I do not imply that a belief in Natural Law was something unique in Lewis, but simply that it is a basic part of his thought.) Since Lewis referred to The Abolition of Man in his preface to That Hideous Strength (p. vii), most dissertations have studied the relationship: perhaps the most interesting is that by Norwood (pp. 151-164), who treats the whole conception of the N.I.C.E. as a Huxley/Orwell satire with The Abolition of Man as a thematic statement of the moral norm.
of being left outside." Again, the connection of this conception to Mark Studdock's progress will be considered later in this chapter.

These twelve ideas, whether borrowed from Lewis's reading or his friends, or personal beliefs of his which appear in his other writings, together indicate the intellectual complexity of *That Hideous Strength*, and, in my opinion, overburden the work with too many fantastic devices and too many concepts which need exposition rather than narration. In one of his prefaces, H. G. Wells, besides showing his interest in the mundane treatment of fantastic ideas, commented that the number of ideas should be limited in each story:

The thing that makes such imaginations interesting is their translation into commonplace terms and a rigid exclusion of other marvels from the story. Then it becomes human. "How would you feel and what might not happen to you," is the typical question, if for instance pigs could fly and one came rocketing over a hedge at you. How would you feel and what might not happen to you if suddenly you were changed into an ass and couldn't tell anyone about it? Or if you suddenly became invisible? But no one would think twice about the answer if hedges and houses also began to fly, or if people changed into lions, tigers, cats and dogs left and right, or if anyone could vanish anyhow. Nothing remains interesting where anything may happen.97

96. Lewis, "The Inner Ring" in *Transposition and Other Addresses*, p. 58; also *They Asked for a Paper*, p. 142. Lewis discusses Kipling's stories and poems as possessing this desire as their most constant element, in "Kipling's World" (*They Asked for a Paper*, p. 72 ff.; pp. 87-92 in particular). The chapter on "Friendship" in *The Four Loves* (London: Geoffrey Bles, Ltd., 1960) also has a number of observations on this disease of philia.

Perhaps a simpler example, removed from the question of fantastic ideas, may make this clearer. Anthony Boucher, in commenting on a detective story of his, "Crime Must Have Stop," said that he had ruined a valid psychological study of a murderer (an overworking husband who poisoned both his wife and his mistress in order to eliminate some of the strain under which he lived) because the story was written as a puzzle, with the basic clue depending on the lack of periods after abbreviations on the labels of the poisoned candy (hence the "stop" of the title). The clue was a mannerism, not based on personality, and thus drew the reader's attention away from might have been a Simenon-like story. This is a simple enough example, but it suggests the way in which the critical discussions of That Hideous Strength center around Lewis's attempt to combine his concept of interplanetary eldila with the awakening of Merlin (two rather disjoined ideas, obviously) and pass over, with only brief comment, the moral progress of Mark and Jane Studdock. I would suggest that the latter is the most interesting aspect of the book, and one which indicates most clearly why this is "a Charles Williams novel."

In Williams' Descent into Hell--his next-to-last book, and in my opinion one of his two best--despite a variety

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98 Anthony Boucher, afterword to "Crime Must Have a Stop" in Eat, Drink, and Be Buried, edited by Rex Stout for the Mystery Writers of America (New York: The Viking Press, 1956), p. 67 (the story itself covers pp. 49-66).
of spiritual phenomena (a ghost, a doppleganger, a witch of sorts, a succubus, a saint or two), the emphasis is so on spiritual achievement or decline that I (at least) was not bothered by the number of different ways in which these paths are symbolized. Two characters move definitely toward damnation: Lawrence Wentworth feels thwarted in his love (Adela Hunt prefers Hugh Prescott), creates for himself a succubus (a dream fantasy made physical), and isolates himself psychologically from all others; Mrs. Lily Sammile (the witch, Lilith) offers happiness—pleasurable sensations—to Pauline Anstruther and collapses into the dust of the graveyard when she is finally rejected. Two other characters are sick at the end of the novel (physically with the flu, but this sickness symbolizes their spiritual state): Myrtle Fox, the pantheist, who has tried to find happy morals in nature, and Adela Hunt, who is an ego-centered aspiring actress. One character, Hugh Prescott, is unaffected by anything which has happened—I believe he is in the state symbolized by Dante in Ante-Inferno, those who made no choice. On the other hand, two (near) saints appear in the book: Peter Stanhope (the punning name is indicative) offers and then carries Pauline Anstruther's fear of her doppleganger (the carrying of her fear is part of our bearing of each other's burdens); Margaret Anstruther dies in a vision of crawling over a stony mountain (Purgatory?) toward the sun's light (this vision balances Lawrence Wentworth's dreams on climbing down a rope deeper
and deeper into the earth, into isolation). Two more characters move toward salvation: Pauline Anstruther overcomes her fear of her doppleganger (with Stanhope's help) and near the end of the novel is able to bear her ancestor's fear when he, John Struther, was burnt in Queen Mary's time; and the ghost of a nameless, unskilled, assistant workman, who hung himself sometime before most of the events in the novel, is directed toward London by Pauline at her grandmother's request, where he feels some obligation for his wife. Finally, Mrs. Catherine Parry, who directs Stanhope's play, is somewhat like Hugh Prescott in not making any very conscious choices, but Williams suggests that her great activity is in itself good and that (if nothing later interferes) she will eventually be saved.

Before considering "the moral progress of Mark and Jane Studdock" (to quote from the paragraph before last), we may consider the fates of the villains in Lewis's spiritual melodrama. The first to die is "Fairy" Hardcastle. As the director of the secret police, she had been shown before as a sadist:

While she was speaking Miss Hardcastle was undoing her belt, and when she had finished she removed her tunic and flung it on the sofa, revealing a huge torso, uncorseted . . . , rank, floppy and thinly clad; such things as Rubens might have painted in delirium. The she resumed her seat, removed the cheroot from her mouth, blew another cloud of smoke in Jane's direction . . . . . . . . . . . . . . . . . . . . . . . . . . .

... it was still only half real when the two women forced her [Jane] round to the other side of the table, and she saw Miss Hardcastle sitting with her legs wide apart and settling herself in the chair as if in the
saddle; long leather-clad legs projecting from beneath her short skirt. The women forced her on, with a skilled, quiet increase of pressure whenever she resisted, until she stood between Miss Hardcastle’s feet, whereupon Miss Hardcastle brought her feet together so that she had Jane’s ankles pinioned between her own.

Then sud?nly Miss Hardcastle leant forward and, after very carefully turning down the edge of Jane’s dress, thrust the lighted end of the cheroot against her shoulder. After that there was another pause and another silence.99

The Fairy is killed when Merlin lets a tiger loose in the Belbury banquet hall:

Out of that confusion, with a howl of terror, broke the tiger. It happened so quickly that Mark hardly took it in. He saw the hideous head, the cat’s snarl of the mouth, the flaming eyes. He heard a shot—the last. Then the tiger had disappeared again. Something fat and white and bloodied was down among the feet of the scrummers. Mark could not recognize it at first for the face, from where he stood, was upside down and the grimaces disguised it until it was quite dead. Then he recognized Miss Hardcastle.100

Filostrato, Straik, and Wither escape from the banquet hall only to die in the scientific laboratory where the Head is kept. Professor Filostrato, a fat Italian physiologist (Italian being an emotionally loaded word during World War Two), had earlier indicated his desire for the nihilation of organic life:

“In us organic life has produced Mind. It has done its work. After that we want no more of it. We do not want the world any longer furred over with organic life, like what you call the blue mould—all sprouting and budding

99Lewis, That Hideous Strength, pp. 175-176.

100Ibid., p. 415. By the way, in stating that Fairy Hardcastle is the first villain to die, I have omitted Horace Jules, whose actual role in the book is minor; he is shot by Miss Hardcastle on p. 413. Another minor figure, Steel, is killed by an elephant on p. 416.
and breeding and decaying. We must get rid of it. By little and little, of course. Slowly we learn how. Learn to make our brains live with less and less body: learn to build our bodies directly with chemicals, no longer have to stuff them full of dead brutes and weeds. Learn how to reproduce ourselves without copulation.”

But after escaping the banquet hall (with a mangled arm), Filostrato plans to continue his own life—he heads toward the garage; but Straik and Wither seize him and take him to the Head, and then:

"Another," said the voice [from the Head], "give me another head." Filostrato knew at once why they were forcing him to a certain place in the wall. He had devised it all himself. In the wall that separated the Head's room from the ante-chamber there was a little shutter. When drawn back it revealed a window in the wall, and a sash to that window which could fall quickly and heavily. But the sash was a knife. The little guillotine had not been meant to be used like this. They were going to murder him uselessly, unscientifically. If he were doing it to one of them all would have been different—the temperature of both rooms exactly right, the blade sterilised, the attachments all ready to be made almost before the head was severed. He had even calculated what changes the terror of the victim would probably make in his blood pressure; the artificial blood-stream would be arranged accordingly, so as to

101 Ibid., pp. 197-198. I assume the contrast between his fatness and his philosophy is intentional. On pp. 196-197 Filostrato advocates metal trees and metal birds in what may be a parody of Yeats:

Once out of nature I shall never take My bodily form from any natural thing, But such a form as Grecian goldsmith make Of hammered gold and gold enamelling To keep a drowsy Emperor awake; Or set upon a golden bough to sing To lords and ladies of Byzantium Of what is past, or passing, or to come.  

—Stanza IV of "Sailing to Byzantium"

On pp. 200-202 Filostrato praises the moon as a world where the ruling race has purified its surface; he concludes: "Nature is the ladder we have climbed up by, now we kick her away." Something of the same idea appears in Lilith's speech at the end of Bernard Shaw's Back to Methuselah.
take over its work with the least possible breach of continuity. His last thought was that he had underestimated the terror. 102

The Reverend Straik became a member of the N.I.C.E. by believing in the creation of God’s Kingdom in this world; he repudiates any other-worldly ideas:

"With every thought and vibration of my heart, with every drop of my blood," said Mr. Straik, "I repudiate that damnable doctrine. That is precisely the subterfuge by which the World, the organization and body of Death, has sidetracked and emasculated the teaching of Jesus, and turned into priestcraft and mysticism the plain demand of the Lord for righteousness and judgment here and now. The Kingdom of God is to be realized here—in this world. And it will be. At the name of Jesus every knee shall bow. In that name I dissociate myself completely from all the organized religion that has yet been seen in the world."

"... I have come to stand alone: a poor, weak, unworthy old man, but the only prophet left. I knew that He was coming in power. And therefore, where we see power, we see the sign of His coming. And that is why I find myself joining with communists and materialists and anyone else who is really ready to expedite the coming. The feeblest of these people here has the tragic sense of life, the ruthlessness, the total commitment, the readiness to sacrifice all merely human values, which I could not find amid all the nauseating cant of the organised religions."

"The real resurrection is even now taking place. The real life everlasting. Here in this world. [A reference to the keeping alive of François Alcasion’s head.] You will see it.” 103

102 Ibid., pp. 422-423.
103 Ibid., pp. 82-84. On pp. 203-204 Straik speaks of the Head as the first step toward the creation of God. Straik seems to be a satiric portrait of two religious tendencies: the Broad Church movement with its emphasis on social action, without much attention to theology (cf. Straik’s “Theology is talk—eyewash—a smoke screen—a game for rich men.” on p. 82); and the evolutionary religion of Bergson and Shaw and (at a later time and in a different way) de Chardin (cf. Lewis’s comment to a Jesuit in his Letters,
The result of his beliefs is that he joins with Wither in the worship of the Head before and after their murder of Filostrato; their chant--

Ouroborindra!
Ouroborindra!
Ourobordindra ba-ba-heel. 104

--is gibberish, logically because Merlin has cursed Belbury with Babel but also (I conjecture) because it recalls the gibberish spoken by Pluto and Nimrod in Dante's Inferno, symbolic of the loss of the good of the intellect. Straik's death follows, as both he and Wither realize that the Head will ask for yet another head; and Wither has a knife:

As Straik bolted, Wither was already after him. Straik reached the ante-room, slipped in Filostrato's blood. Wither slashed repeatedly with his knife. He had not strength to cut through the neck, but he had killed the man. 105

Deputy Director John Wither does not reveal himself in speeches, as did Filostrato and Straik long before their deaths--partially because Wither is useful to Lewis as the mysterious director of the N.I.C.E., always wandering the halls of Belbury, always vague if sinister in his speeches; but Lewis provides a spiritual summary of Wither after he escaped from the banquet hall but before he joined Straik and Filostrato:

p. 296, "I am entirely on the side of your society for shutting de Chardin up. . . . There seems to me a danger-our . . . tendency to Monism or even Pantheism in his thought."

104 Ibid., pp. 422 and 423.
105 Ibid., p. 423.
he knew that everything was lost. It is incredible how little this knowledge moved him. It could not, because he had long ceased to believe in knowledge itself. What had been in his far-off youth a merely aesthetic repugnance to realities that were crude or vulgar, had deepened and darkened, year after year, into a fixed refusal of everything that was in any degree other than himself. He had passed from Hegel into Hume, thence through Pragmatism, and thence through Logical Positivism, and out at last into the complete void. The indicative mood now corresponded to no thought that his mind could entertain. He had willed with his whole heart that there should be no reality and no truth, and now even the imminence of his own ruin could not wake him. The last scene of Dr. Faustus where the man raves and implores on the edge of Hell is, perhaps, stage fire. The last moments before damnation are not often so dramatic. Often the man knows with perfect clarity that some still possible action of his own will could yet save him. But he cannot make this knowledge real to himself. Some tiny habitual sensuality, some resentment too trivial to waste on a blue-bottle, the indulgence of some fatal lethargy, seems to him at that moment more important than the choice between total joy and total destruction. With eyes wide open, seeing that the endless terror is just about to begin and yet (for the moment) unable to feel terrified, he watches passively, not moving a finger for his own rescue, while the last links with joy and reason are severed, and drowsily sees the trap close upon his soul. So full of sleep are they at the time when they leave the right way.

I have quoted more than is necessary to indicate Wither's spiritual situation because some parallels are apparent with Wentworth's damnation in Williams' Descent into Hell. When Wentworth meets a rival historian at the banquet at the end of the book (a banquet not at all like Lewis's!), a lethargy also holds him:

And there suddenly before him was Sir Aston Moffatt. The shock almost restored him. If he had ever hated Sir Aston because of a passion for austere truth, he might even then have laid hold on the thing that was abroad in

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106 Ibid., pp. 420-421. The first sentence of the above quotation belongs to the paragraph previous to the rest.
the world and been saved. If he had been hopelessly wrong in his facts and yet believed them so, and believed they were important in themselves, he might have felt a touch of the fire in which the Marian martyr had gone to his glory, and still been saved. In the world of the suicides, physical or spiritual, he might have heard another voice than his and seen another face. He looked at Sir Aston and thought, not "He was wrong in his facts", but "I've been cheated". It was his last consecutive thought.107

Even the analytic style of these two passages about spiritual suicides are more nearly alike than is typical of Lewis and Williams.

Wither meets his death under the claws of the bear

Mr. Bultitude, mistaking it for a werebear:

Then he realized that something was moving in the anteroom. Could it be that they had not shut the outer door? He could not remember. They had come in forcing Filostrato along between them; it was possible . . . everything had been so abnormal. He put down his burden [Filostrato's head]—carefully, almost courteously, even now—and stepped towards the door between the two rooms. Next moment he drew back. A huge bear, rising to its hind legs as he came in sight of it, had met him in the doorway—its mouth open, its eyes flaming, its fore-paws spread out as if for an embrace. Was this what Straik had become? He knew (though even now he could not attend to it) that he was on the very frontier of a world where such things could happen.108

Augustus Frost is interestingly parallel to Wither—interestingly because as they are the two the furthest in the service of the Head (and hence the macrobes, the demons), they are the closest to being demonically possessed. Remembering that Screwtape wanted to devour Wormword at the end

107 Charles Williams, Descent into Hell (London: Faber and Faber, 1955 reprint), pp. 218-219. As in footnote 106, the first sentence of this quotation belongs to the paragraph previous to the rest.

of The Screwtape Letters (which appeared in 1942, three years previous to That Hideous Strength), the reader more clearly understands the point of the following episode:

Neither at this stage of the conversation nor at any ether did the Deputy Director look much at the face of Frost; his eyes, as usual, wandered over the whole room or fixed themselves on distant objects. Sometimes they were shut. But either Frost or Wither—it was difficult to say which—had been gradually moving his chair, so that by this time the two men sat with their knees almost touching.

... said Frost, "... I think [Mark Studdock] can offer no resistance. The hours of fear in the cell, and then an appeal to desire that under-cut the fear, will have an almost certain effect on a character of that sort."

"Of course," said Wither, "nothing is so much to be desired as the greatest possible unity. You will not suspect me of under-rating that aspect of our orders. Any fresh individual brought into that unity would be a source of the most intense satisfaction to—ah—all concerned. I desire the closest possible bond. I would welcome an interpenetration of personalities so close, so irrevocable, that it almost transcends individuality. You need not doubt that I would open my arms to receive—to absorb—to assimilate this young man."

They were now sitting so close together that their faces almost touched, as if they had been lovers about to kiss. Frost's pince-nez caught the light so that they made his eyes invisible: only his mouth was open, the lower lip hanging down, his whole body hunched and collapsed in his chair as if the strength had gone out of it. A stranger would have thought he had been drinking. Then his shoulders twitched and gradually he began to laugh. And Frost did not laugh, but his smile grew moment by moment bright and also colder, and he stretched out his hand and patted his colleague on the shoulder. Suddenly in that silent room there was a crash. Who's Who had fallen off the table, swept onto the floor as, with sudden swift convulsive movement, the two old men lurched forward towards each other and sat swaying to and fro, locked in an embrace from which each seemed to be struggling to escape. And as they swayed and scrambled with hand and nail, there arose, shrill and faint at first, but then louder and louder, a cackling noise that seemed in the end rather an animal than a senile parody of laughter.109
The attraction for each other, not in love although perhaps with the appearance of it (as the simile of the lovers suggests), but in the spiritual desire to consume the other (shown in the struggle to escape each other)—all of this indicates a moment of demonic possession in which the human personalities of Wither and Frost are lost, symbolically indicated in the knocking off of the table of the copy of *Who's Who*.¹¹⁰

Lewis sums up Frost just before his death as he had Wither, indicating that his psychological path had been through science rather than philosophy:

Frost had left the dining room a few minutes after Wither. He did not know where he was going or what he was about to do. For many years he had theoretically believed that all which appears in the mind as motive or intention is merely a by-product of what the body is doing. But for the last year or so—since he had been initiated—he had begun to taste as fact what he had long held as theory. Increasingly, his actions had been without motive. He did this and that, he said thus and thus, and did not know why. His mind was a mere spectator. He could not understand why that spectator should exist at all. He resented its existence, even while assuring himself that resentment also was merely a chemical phenomenon. The nearest thing to a human passion which still existed in him was a sort of cold fury against all who believed in the mind. There was no tolerating such an illusion. There were not, and must not be, such things as men. But never, until this

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¹¹⁰ This appetite of demons for each other could not be shown, of course, in *Perelandra* where only one person was possessed. The first part of Letter XIX in *The Screwtape Letters* deals with the inability of the devils to understand altruistic love (C. S. Lewis, *The Screwtape Letters* and *Screwtape Proposes a Toast* [London: Geoffrey Bles, Ltd., 1961], pp. 87-88); the image of an embrace rather than eating is used at the end of Letter XXII—"... I feel... anxious to see you, to unite you to myself in an indissoluble embrace" (ibid., p. 102).
evening, had he been quite so vividly aware that the body and its movements were the only reality, that the self which seemed to watch the body leaving the dining room and setting out for the chamber of the Head, was a nonentity. How infuriating that the body should have power thus to project a phantom self!"  

Thus Wither began with a repugnance toward the physical and Frost with a denial of the meaning of the mental: again, they are complements. The parallelism continues following Frost's discovery of the deaths of the others in "the chamber of the Head": Frost's death is like Wither's in that they are both aware of their damnation before them, while neither acts upon the knowledge (Lewis is foreshadowing the immediate judgment). Also, each death scene closes with a reference to folklore: Wither's to a werebear, and Frost's to a troll. Perhaps Lewis felt that these added some frissons to the deaths.

[Frost] piled all the inflammables he could think of together in the Objective Room. Then he locked himself in by locking the outer door of the ante-room. Whatever it was that dictated his actions then compelled him to push the key into the speaking tube which communicated with the passage. When he had pushed it as far in as his fingers could reach, he took a pencil from his pocket and pushed with that. Presently he heard the clink of the key falling on the passage floor outside. That tiresome illusion, his consciousness, was screaming in protest; his body, even had he wished, had no power to

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11 Lewis, That Hideous Strength, p. 426. Lewis several times refuted the materialistic point of view by arguing that reason could not be the product of irrationality; his fullest argument on this point is Chapter III, "The Self-Contradiction of the Naturalist," in Miracles: A Preliminary Study (London: Geoffrey Bles, Ltd., 1947), pp. 25-31. (A revised, more difficult version of this third chapter, under the title of "The Cardinal Difficulty of Naturalism," appears in the paperback edition of Miracles--London: Fontana Books [Collins, Ltd.] 1960.)
attend to those screams. Like the clockwork figure he had chosen to be, his stiff body, now terribly cold, walked back into the Objective Room, poured out the petrol and threw a lighted match into the pile. Not till then did his controllers allow him to suspect that death itself might not after all cure the illusion of being a soul—nay, might prove the entry into a world where that illusion raged infinite and unchecked. Escape for the soul, if not for the body, was offered him. He became able to know (and simultaneously refused the knowledge) that he had been wrong from the beginning, that souls and personal responsibility existed. He half saw: he wholly hated. The physical torture of the burning was not fiercer than his hatred of that. With one supreme effort he flung himself back into his illusion. In that attitude eternity overtook him as sunrise in old tales overtakes trolls and turns them into unchangeable stone.\footnote{Ibid., pp. 427-428.}

Interposed between the deaths of Wither and Frost was the humorous account of Merlin directing Lord Feverstone in his automotive flight from Belbury over a Roman road—probably this episode was planned as comic relief, after the example of the porter in \textit{Macbeth}. The introductory paragraph of this section also provides a useful summary of Feberstone's psychology:

No one at Belbury that night had been cooler than Feverstone. He was neither an initiate like Wither nor a dupe like Filostrato. He knew about the Macrobes, but it wasn't the sort of thing he was interested in. He knew that the Belbury scheme might not work, but he knew that if it didn't he would get out in time. He had a dozen lines of retreat kept open. He had also a perfectly clear conscience and had played no tricks with his mind. He had never slandered another man except to get his job, never cheated except because he wanted money, never really disliked people unless they bored him. He saw at a very early stage that something was going wrong. One had to guess how far wrong. Was this the end of Belbury? If so, he must get back to Edgestow and work up the position he had already prepared for himself as the protector of the University against the N.I.C.E. On the
other hand, if there were any chance of figuring as the
man who had saved Belbury at a moment of crisis, that
would be definitely the better line. He would wait as
long as it was safe. And he waited a long time. He
found a hatch through which hot dishes were passed from
the kitchen passage into the dining room. He got through
it and watched the scene. His nerves were excellent and
he thought he could pull and bolt the shutter in time if
any dangerous animal made for the hatch. He stood there
during the whole massacre, his eyes bright, something
like a smile on his face, smoking endless cigarettes and
drumming with his hard fingers on the sill of the hatch.
When it was all over he said to himself, "Well, I'm
dammed!" It had certainly been a most extraordinary
show. 113

Feverstone's exclamation about his damnation may not match in
dramatic irony the porter's comments about Hell's gates, but
the two speeches serve something of the same symbolic func-
tion, as is shown by what follows in Feverstone's adventures.

He finally reaches the college town just as the "shocks"--
earthquakes, of some sort--destroy it:

When he reached the brow of the last steep descent into
Edgestow he could see nothing of the city: only fog
through extraordinary coruscations of light came up to
him. Another shock sent him sprawling. He now decided
not to go down: he would turn and follow the traffic--
work over to the railway line and try to get to London.
The picture of a steaming bath at his club, of himself
at the fender of the smoking room telling this whole at
the fender of the smoking room telling this whole story,
rose in his mind. It would be something to have survived
both Belbury and Bracton. He had survived a good many
things in his day and believed in his luck. 114

The last phrase reminds the reader that Lord Feverstone is the
same Dick Devine who survived the trip to Mars with Hansom and
Weston (and whose purpose on that trip was money, in order to

113 Ibid., pp. 424-425.
114 Ibid., pp. 438-439.
buy comfort and pleasure—which he seems ultimately to have achieved). But his decision comes too late, and his earlier phrase about his damnation is fulfilled in Hell-fire imagery (would it be too clever to add that Feverstone, with his routes of escape and limited commitment to any cause, has always been something of a slider?):

He was already a few paces down the hill when he made this decision, and he turned at once. But instead of going up he found he was still descending. As if he were in shale on a mountain slope, instead of on a metalled road, the ground slipped away backwards where he trod on it. When he arrested his descent he was thirty yards lower. He began again. This time he was flung off his feet, rolled head over heels, stones, earth, grass, and water pouring over him and round him in riotous confusion. It was as when a great wave overtakes you while you are bathing, but this time it was an earth wave. He got to his feet once again; set his face to the hill. Behind, the valley seemed to have turned into Hell. The pit of fog had been ignited and burned with blinding violet flame, water was roaring somewhere, buildings crashing, mobs shouting. The hill in front of him was in ruins—no trace of road, hedge, or field, only a cataract of loose raw earth. It was also far steeper than it had been. His mouth and hair and nostrils were full of earth. The slope was growing steeper as he looked at it. The ridge heaved up and up. Then the whole wave of earth rose, arched, trembled, and with all its weight and noise poured down on him.115

But all of these deaths (even where the punishment more or less fits the crime) are more melodramatic than moving, exciting rather than creating involvement. On the other hand, the "good guys," the Company of St. Anne's—Grace Ironwood, Camilla and Arthur Denniston, Andrew MacPhee, Margaret and Cecil Dimble, Ivy and Tom Maggs (although Tom is in prison during most of the book)—are by and large static

115 Ibid., p. 439.
characters, created by Lewis to balance the members of the N.I.C.E. None of them dies and is saved, like Charles Williams' Margaret Anstruther (to actually balance the members of the N.I.C.E., six of them would have to die—but twelve deaths might be too much even for the conclusion of an Elizabethan blood tragedy). The closest to Margaret Anstruther is Dr. Elwin Ransom, in this book Mr. Fisher-King, the Head of the Company (to balance the Head at the N.I.C.E.), the Pendragon of Logres. Lewis insisted in *Mere Christianity* that "Every Christian is to become a little Christ. The whole purpose of becoming a Christian is simply nothing else." Thus, meaning something slightly different from what critics usually mean, we may call Ransom a Christ-figure. He is a mature Christian: a saint, in the terms I used with Williams' novel. In addition to being the wounded king of the Arthurian myth, he lives on bread and wine and he says at one point to the Company, "Does not one of you trust me?", echoing in a general way the failure of the Disciples to stay awake when Christ was praying in Gethsemane or to stand by Him after He was arrested. But Ransom's

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116 I suspect Lewis deliberately had Arthur (Denniston) explain how Ransom became Mr. Fisher-King (pp. 125-126): the subject matter is suitably Arthurian.


120 The phrasing also reminds the reader of Christ's question to Peter, "Do you love me?" (John 21:15-19).
passing—his return to Perelandra, carried by the Intelligence of that planet, to be with King Arthur and others who did not die—is much more like the mysterious passing of Moses (or Oedipus, in Sophocles' last play) than an imitation of Christ's death (His Ascension is a different matter).

All of the foregoing deaths and disappearances may be considered part of the romantic side of the book; the novelistic side is shown much more clearly in the psychological development of Mark and Jane Studdock. Critics who have concerned themselves with the Studdocks have usually pointed to their diverging paths, Mark to Belbury and Jane to St. Anne's, with comments on how the alternation of point of view between the two characters supported the dichotomies of the book. This is, indeed, the fundamental approach to the book, basic to Lewis's mental picture of the meaning of life: "[The Day of Judgment] will not be the time for choosing: it will be the time when we discover which side we

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121 Dabney Hart is perhaps the least influenced by the approach I have just outlined; she refers to Jane as a "Henry James heroine" (see pp. 242-243); on the other hand, she also suggests that Mark and Jane parallel Bors and Elaine (p. 253) and she spends three pages on the contrasts of St. Anne's and the N.I.C.E. (pp. 250-252). The two works which do the most with the contrasting ways of salvation and damnation (Lewis's fondness for extreme opposites again) are two which build their theoretical structure from St. Augustine's City of God, playing off the City of God (St. Anne's) and the city of man (the N.I.C.E.): Charles Moorman's The Precincts of Felicity: The Augustinian City of the Oxford Christians and Mariann Barbara Russell's The Idea of the City of God (both cited earlier). Norwood discusses both the diverging paths (pp. 145-150) but also Jane's learning of hierarchy, although he does not put the latter in the Dantean terms I use (pp. 175-185).
really have chosen, whether we realised it or not. Now, today, this moment, is our chance to choose the right side." The choice between good (here pictured as St. Anne's) and evil (the N.I.C.E.) is basic to Lewis's evangelistic point of view (although he would have called it not "evangelistic" but simply "Christian"). But this approach, while basic, is not the exhaustion of the meaning of the novel. It is even a simplification of the point of view in the book. For example, it ignores section III of Chapter One which tells in the authorial first-person of a visit to Bragdon Wood, in which the author, influenced by the example of Merlin somewhere beneath him, falls asleep. It also ignores how a number of the sections within the chapters follow the thoughts of others than Mark and Jane—even, most delightfully, of the bear, Mr. Bultitude, in the third section of Chapter Fourteen. And it causes to critics to discuss ideas, rather than point out artistry: for example, that Lewis deliberately shortens the length of the sections in Chapter Twelve in order to give the impression of excitement and movement as the two groups search for Merlin on a "Wet and Windy Night."

122 Lewis, Mere Christianity, p. 51.

123 Other occasional uses of the first person appear in That Hideous Strength: the singular is used on pp. 5 and 418, the plural on p. 437. (The latter seems to be a casual use; the singular use on p. 5 fits Lewis—"I am Oxford-bred and very fond of Cambridge"—and that on p. 418 ties the author to the fictional characters in a minor way.) I may have missed some other uses.
Thus, in approaching the study of Jane and Mark Studdock, I am not going to discuss their opposing groups, but their individual developments. Jane's progress is the less obvious of the two, and less easy to summarize. The first section of Chapter One pictures her trying to concentrate on her doctoral thesis—"Jane was not perhaps a very original thinker and her plan had been to lay great stress on Donne's 'triumphant vindication of the body'"—but worrying instead about her marriage to Mark: was sexual intercourse all a man wanted out of marriage? Lewis obviously is suggesting her confused intellectual state: is the body or the mind most to be celebrated? Tied into this confusion is her dislike of inequality between the sexes: this dislike was suggested in the quotation which introduced the discussion of That Hideous Strength: "... she was deeply angry with herself for the collapse which had betrayed her last night, into being what she most detested--the fluttering, tearful 'little woman' of sentimental fiction running for comfort to male arms." More explicit is the conversation Jane has with Ransom:

"I thought love meant equality," she said, "and free companionship."

"I see," said the Director. "It is not your fault. They never warned you. No one has ever told you that obedience-humility—is an erotic necessity. You are

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124 Lewis, That Hideous Strength, p. 2.
125 Ibid., pp. 42-43.
putting equality just where it ought not to be. . . ."126

A third element in Jane's attitudes is a desire not to be imposed upon. After her interview with Grace Ironwood, she thought:

She would not get "mixed up in it," would not be drawn in. One had to live one's own life. To avoid entanglements and interferences had long been one of her first principles. Even when she had discovered that she was going to marry Mark if he asked her, the thought, "But I must still keep up my own life," had arisen at once and had never for more than a few minutes at a stretch been absent from her mind. Some resentment against love itself, and therefore against Mark, for thus invading her life, remained. She was at least very vividly aware how much a woman gives up in getting married. Mark seemed to her insufficiently aware of this. Though she did not formulate it, this fear of being invaded and entangled was the deepest ground of her determination not to have a child—or not for a long time yet. One had one's own life to live.127

Obviously these three ideas are inter-related—a wish to be equal to Mark would cause Jane to resent his lovemaking, since that was a physical desire, not an intellectual discussion, such as he presumably was having with his fellow dons while he was "at work," and it was also an imposition (in two senses) on her. Later, as we shall see, Ransom calls her Proud.

Before considering what causes Jane to change, I should like to pause to note that to some degree Lewis is writing out of his own attitudes (with due allowance made for the difference in sexes). The desire to be left alone was

126 Ibid., pp. 166-167.
127 Ibid., p. 75.
part of Lewis's personality, as he describes it in his autobiography (just before the episode of his conversion):

Remember, I had always wanted, above all things, not to be "interfered with". I had wanted (mad wish) "to call my soul my own". I had been far more anxious to avoid suffering than to achieve delight. I had always aimed at limited liabilities. . . . Even my recent attempt to live my philosophy had secretly (I now knew) been hedged round by all sorts of reservations. I had pretty well known that my ideal of virtue would never be allowed to lead me into anything intolerably painful; I would be "reasonable". But now what had been an ideal had become a command; and what might not be expected of one? . . . The demand was not even "All or nothing". . . . Now, the demand was simply "All". 128

Lewis's philosophical conversion is, of course, different from Jane's falling in love (a novel requires some sort of objective correlative), but they begin from something of the same position.

Another point of interest connected with Jane's attitudes is that one of them (not the one Lewis felt) is reflected in Mark's experiences in the N.I.C.E. Her resentment of the sexual side of marriage is mirrored in Professor Filostrato's dislike of physical life. Believing his science keeps the Head alive (the Head being, to him, the prototype of the future Man), he celebrates a non-sexual existence, such as he finds pictured on the moon. 129 The barrenness

129 Ibid., pp. 200-202. Merlin says (p. 321) that the married people in the Moon do not lie together because of their daintiness. By the way, I am not intending any identification of Jane and Filostrato; I assume that Lewis's reference to his "voice that is naturally high-pitched" (p. 201) is meant to suggest a strain of suppressed homosexuality in him which explains his dislike of sexual activity.
means purity. And the Head mirrors (distortedly) Jane's wish for a purely intellectual life.

Considering the development of Jane and Mark, we may say that Jane's is a sudden (if two-step) conversion experience, while Mark's is a longer, more philosophical development. Jane (as has been said earlier in this chapter) falls in love:

At that moment, as her eyes first rested on his face, Jane forgot who she was, and where, and her faint grudge against Grace Ironwood, and her more obscure grudge against Mark, and her childhood and her father's house. It was of course, only for a flash. Next moment she was once more the ordinary social Jane, flushed and confused to find that she had been staring rudely (at least she hoped that rudeness would be the main impression produced) at a total stranger. But her world was unmade; she knew that. Anything might happen now.\(^\text{130}\)

Dorothy Sayers writes (in the tradition of Charles Williams) on Dante falling in love:

Dante [as a poet] begins with a young man seeing the girl with whom he is in love walking along the streets of Florence, or at a wedding-party, or in distress about the death of her father. Dante himself was not, it is true, altogether an ordinary young man, but lovers as such are ordinary enough, and there is nothing in what happened to him that might not happen to anyone. Neither is there anything which leads us to suppose that Beatrice was a miracle of nature, except in the sense that any beloved is miraculous in a lover's eyes. . . . Neither . . . is there anything in his account of the matter which makes us feel that the central experience . . . is anything that is by its nature confined to persons of especially religious temperament, or distinguished by peculiar mystical gifts. It is the story of Everyman's pilgrimage; it happened to a poet and a banker's wife in Florence; it might just as well happen to-day to a clerk and a typist in Manchester.\(^\text{131}\)

\(^{130}\) Ibid., p. 160.

\(^{131}\) Dorothy Sayers, "The Poetry of Image in Dante and
If it could happen to "a poet and a banker's wife in Florence," it could happen (fictionally) to a don's wife and an astronaut at St. Anne's.

As Jane leaves the hill-top village and takes a train for Edgestow, "she was so divided against herself that one might say there were three, if not four, Janes in the compartment":

The first was a Jane simply receptive of the Director, recalling every word and every look, and delighting in them—a Jane taken utterly off her guard, shaken out of the modest little outfit of contemporary ideas which had hitherto made her portion of wisdom, and swept away on the flood tide of an experience which she did not understand and could not control. . . .

This second Jane regarded the first with disgust, as the kind of woman, in fact, whom she had always particularly despised. Once, coming out of a cinema, she had heard a little shop girl say to her friend, "Oh, wasn't he lovely! If he'd looked at me the way he looked at her, I'd have followed him to the end of the world." A little, tawdry, made-up girl, sucking a peppermint. Whether the second Jane was right in equating the first Jane with that girl, may be questioned, but she did. And she found her intolerable. . . .

The third Jane was a new and unexpected visitant. Of the first there had been traces in girlhood, and the second was what Jane took to be her "real" or normal self. But the third one, this moral Jane, was one whose existence she had never suspected. . . . If it had simply told her that her feelings about the Director were wrong, she would not have been very surprised, and would have discounted it as the voice of tradition. But it did not. It kept on blaming her for not having similar feelings about Mark. . . . At the very moment when her mind was most filled with another man there arose, clouded with some undefined emotion, a resolution to give Mark much more than she had ever given him before, and a feeling that in so doing she would be really giving it to the Director. . . .

Charles Williams" in Further Papers on Dante (London: Methuen and Company, Ltd., 1957), pp. 198-199. The basis for Sayers' approach to Dante is found in Charles Williams' The Figure of Beatrice: A Study in Dante (London: Faber and Faber, Ltd., 1943).
This fourth and supreme Jane was simply in the state of joy. The other three had no power upon her, for she was in the sphere of Jove, amid light and music and festal pomp, brimmed with life and radiant in health, jocund and clothed in shining garments. . . . She saw from the windows of the train the outlined beams of sunlight pouring over stubble or burnished woods and felt that they were like the notes of a trumpet. Her eyes rested on the rabbits and cows as they flitted by and she embraced them in heart with merry, holiday love. . . .

Dante wrote of his reaction to Beatrice:

When in any way she appeared, just through the hope of receiving her marvellous greeting, I had no enemies left but was instead possessed by such a flame of Charity that I was made to forgive all those who had injured me; and if at that moment someone had asked me a question about any matter in the world, my answer, with my face clothed in humility, would have been quite simply: 'Love.'

But if Dante's love glosses Jane's joy, the technique of a four-fold Jane (psychologically considered) comes from Lewis's reading of medieval love-allegories. He here uses a half-allegorical technique: the parts of the personality are distinguished, but they are not given personifying names—Calf-Love, Social Rectitude, Morality, and Ecstasy (for example).

What happens to Jane in love is not, of course, sexual. Ransom redirects her to her husband (as does the third Jane, her moral sense, quoted above). What happens is the curing of her wrong desires—the three attitudes I listed

132 Lewis, That Hideous Strength, pp. 169-171. I have rearranged the paragraphing of the Second Jane for the sake of visual clarity.


earlier. The third of these, the desire to be left alone, begins to fade when she falls in love: "All the most intolerable questions he might ask, all the most extravagant things he might make her do, flashed through her mind in a fatuous medley. For all power of resistance seemed to have been drained away from her and she was left without protection."\(^{135}\)

One of the other two attitudes, the desire of equality, is overcome by Ransom's teaching of hierarchy. This was suggested briefly when his reply to her statement about free companionship was quoted. In a later discussion, the concept of spiritual hierarchy is combined with sexuality and spiritual gender:

Now the suspicion dawned upon her that there might be differences and contrasts all the way up, richer, sharper, even fiercer, at every rung of the ascent. How if this invasion of her own being in marriage from which she had recoiled, often in the very teeth of instinct, were not, as she had supposed, merely a relic of animal life or patriarchal barbarism, but rather the lowest, the first, and the easiest form of some shocking contact with reality which would have to be repeated— but in ever larger and more disturbing modes— on the highest levels of all?

"Yes," said the Director. "There is no escape. If it were a virginal rejection of the male, He would allow it. Such souls can bypass the male and go on to meet something far more masculine, higher up, to which they must make a yet deeper surrender. But your trouble has been what old poets called Daungier. We call it Pride. You are offended by the masculine itself: the loud, irruptive, possessive thing— the gold lion, the bearded bull— which breaks through hedges and scatters the little kingdom of your primness. . . . The male you could have escaped, for it exists only on the biological level. But the masculine none of us can escape. What is above and beyond all things is so masculine that we are all feminine in relation to it. You had better agree with your

\(^{135}\)Lewis, That Hideous Strength, p. 161.
"You mean I shall have to become a Christian?" said Jane.
"It looks like it," said the Director. 136

Thus Jane has accepted a belief in a spiritual world partially because she loves Ransom who believes in spirits and partially because she has experienced them (the descending *eldil* and the earthly wraith of Venus)—the book does not say whether Ransom or the experiences influenced her more: "apparently there was a God,"137 her thoughts are paraphrased. At this point Lewis adds another touch, a direct conversion experience. Again I have the feeling that Lewis is stacking too many ideas on top of, or beside, each other. If Ransom is to function as Beatrice to Jane's Dante, then he should be allowed to so function: admittedly, Dante at last saw the vision of God, while Beatrice was re-seated in the Celestial Rose, but he did not reach that point within a week of his first meeting with Beatrice. I will also admit that Jane's second step in her conversion allows Lewis to reject some of the erotic parallels of agape ("Neither is this thou."), but the conversion experience following immediately upon the Dantesque love experience still seems crowded.

Jane had left Ransom after discussing spiritual hierarchy and spiritual gender, to walk in the garden (for St. Anne's, as was noted in my first chapter, is a hortus conclusus) and meditate:

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136 Ibid., pp. 373-374.
137 Ibid., p. 376.
Then, at one particular corner of the gooseberry patch, the change came. What awaited her there was serious to the degree of sorrow and beyond. There was no form nor sound. The mould under the bushes, the moss on the path, and the little brick border, were not visibly changed. But they were changed. A boundary had been crossed. She had come into a world, or into a Person, or into the presence of a Person. Something expectant, patient, inexorable, met her with no veil or protection between. In the closeness of that contact she perceived at once that the Director's words had been entirely misleading. This demand which now pressed upon her was not, even by analogy, like any other demand. It was the origin of all right demands and contained them. In its light you could understand them; but from them you could know nothing of it. There was nothing, and never had been anything, like this. And now there was nothing except this. Yet also, everything had been like this; only by being like this had anything existed.\footnote{138}

I should like to add two footnotes to this discussion of Jane's development. The first is on devilish tempters. By the time of \textit{That Hideous Strength} (1945), Lewis had written \textit{The Screwtape Letters} (1942), and some touches of that book appear in connection with Jane. When Ransom is first conversing with Jane, he tells her that his Masters (the Gyéresu, I assume) would say "that you do not fail in obedience through lack of love, but have lost love because you never attempted obedience."

Something in Jane that would normally have reacted to such a remark with anger or laughter was banished to a remote distance (where she could still, but only just, hear its voice) by the fact that the word \textit{Obedience}—but certainly not obedience to Mark—came over her, in that room and in that presence, like a strange oriental perfume, perilous, seductive, and ambiguous . . . "Stop it!" said the Director, sharply. Jane stared at him, open-mouthed. There were a few

\footnote{138 I\textit{bid.}, pp. 377-378. The first sentence of the above quotation was the final sentence of the paragraph previous to the rest. The last sentence which I have quoted (about halfway through the original paragraph) echoes John 1:3.}
moment of silence during which the exotic fragrance faded away.139

This passage (like Jane's thoughts) is ambiguous: Ransom may be speaking to her, telling her to control her thoughts, or he may be speaking to her Wormwood (like Christ to Legion), telling him to stop the temptation. The second passage is not ambiguous, however. After her conversion experience, the voices of those who have not joy rose howling and chattering from every corner of her being. "Take care. Draw back. Keep your head. Don't commit yourself," they said. And then more subtly, from another quarter, "You have had a religious experience. This is very interesting. Not everyone does. How much better you will now understand the Seventeenth-Century poets!" Or from a third direction, more sweetly, "Go on. Try to get it again. It will please the Director." But her defences had been captured and these counter-attacks were unsuccessful.140

Her name also had been Legion.

The second footnote has to do with Jane's dislike of sexuality, her fastidiousness. At the end of the book Ransom sends her to her husband:

"... I will go, Sir. But--but--am I a bear or a hedgehog?"
"More. But not less. Go in obedience and you will find love."141

139 Ibid., p. 166. Ransom also read her thoughts about the spiritual hierarchy in the passage quoted earlier from pp. 373-374.

140 Ibid., p. 378. I have removed paragraph divisions. Lewis's use of "defences" and "counter-attacks" reminds a reader of the psychomachiae he discusses in The Allegory of Love.

141 Ibid., p. 455. Jane's use of "Sir" here and Lewis's use of "the Director" throughout Jane's experiences with Ransom are part of his technique to avoid sexual suggestions in Jane's Dantean love: they distance the relationship and make it formal.
Thus he affirms the sexual aspects of mankind, and she accepts Ransom's (and hence Donne's) "triumphant vindication of the body." I cannot forebear quoting the conclusion of the book, for it returns to the strictly novelistic tone of housewifery:

... Jane went out of the big house with the Director's kiss upon her lips and his words in her ears... going down all the time, down to the lodge, descending the ladder of humility. First she thought of the Director, then she thought of Maleldil. Then she thought of her obedience and the setting of each foot before the other became a kind of sacrificial ceremony. And she thought of children, and of pain and death. And now she was half way to the lodge, and thought of Mark and of all his sufferings. When she came to the lodge she was surprised to see it all dark and the door shut. As she stood at the door with one hand on the latch, a new thought came to her. How if Mark did not want her—not tonight, nor in that way, nor any time, nor in any way? How if Mark were not there after all? A great gap—of relief or of disappointment, no one could say—was made in her mind by this thought. Still she did not move the latch. Then she noticed that the window, the bedroom window, was open. Clothes were piled on a chair inside the room so carelessly that they lay over the sill; the sleeve of a shirt—Mark's shirt—even hung over down the outside wall. And in all this damp too. How exactly like Mark! Obviously it was high time she went in. 142

Mankind cannot bear very much reality.

Mark's progress, as was said earlier, is less sudden. He also begins in a state of sin, although he is happier about it. His great desire is to be on the inside, and, as the book begins, he is:

You would never have guessed from the tone of Studdock's reply what intense pleasure he derived from Curry's use of the pronoun "we." So very recently he had been an outsider, watching the proceedings of what he then called "Curry and his gang" with awe and with little understanding, and making at College meetings short, nervous speeches which never influenced the course of

142 Ibid., pp. 458-459.
events. Now he was inside and "Curry and his gang" had become "we" or "the Progressive Element in College." It had all happened quite suddenly and was still sweet in the mouth.143

Later, at the N.I.C.E., he also discovers an inner circle:

The pleasantest of the rewards which fell to Mark for his obedience was admission to the library. Shortly after his brief intrusion into it on that miserable morning he had discovered that this room, though nominally public, was in practice reserved for what one had learned, at school, to call "bloods" and, at Bracton, "the Progressive Element." It was on the library hearthrug and during the hours between ten and midnight that the important and confidential talks took place; and that was why, when Feverstone one evening sidled up to Mark in the lounge and said, "What about a drink in the library?" Mark smiled and agreed and harboured no resentment for the last conversation he had had with Feverstone. If he felt a little contempt of himself for doing so, he repressed and forgot it; that sort of thing was childish and unrealistic.

It was on the day after Hingest's funeral that Mark first ventured to walk into the library on his own; hitherto he had always been supported by Feverstone or Filostrato. He was little uncertain of his reception, and yet also afraid that if he did not soon assert his right to the entree, this modesty might damage him. He knew that in such matters the error in either direction is equally fatal; one has to guess and take the risk. It was a brilliant success. The circle were all there, and before he had closed the door behind him, all had turned with welcoming faces, and Filostrato had said, "Ecco," and the Fairy, "Here's the very man." A glow of sheer pleasure passed over Mark's whole body. Never had the fire seemed to burn more brightly nor the smell of the drink to be more attractive. He was actually being waited for. He was wanted.144

The reason for his welcome is that the group needs him to

143 Ibid., p. 6. This desire to be in the inner circle was listed above as one of the basic ideas of the book; see footnote number 98 for references to Lewis's essays on the subject. In addition to the examples which I give below, see Mark's attempt to get on with Dimble: "There was a good deal of the Spaniel in him" (p. 252).

144 Ibid., pp. 141-143.
write the news stories for the riot they are engineering the next day in Edgestow: he will have to spend the rest of the night preparing properly slanted news items.

This was the first thing Mark had been asked to do which he himself, before he did it, clearly knew to be criminal. But the moment of his consent almost escaped his notice; certainly, there was no struggle, no sense of turning a corner. There may have been a time in the world's history when such moments fully revealed their gravity, with witches prophesying on a blasted heath or visible Rubicons to be crossed. But, for him, it all slipped past in a chatter of laughter, of that intimate laughter between fellow professionals, which of all earthly powers is strongest to make men do very bad things before they are yet, individually, very bad men. A few moments later he was trotting upstairs with the Fairy.  

Lewis, in his address "The Inner Ring," makes much the same point:

To nine out of ten of you the choice which could lead to scoundrelism will come, when it does come, in no very dramatic colours. Obviously bad men, obviously threatening or bribing, will almost certainly not appear. Over a drink or a cup of coffee, disguised as a triviality and sandwiched between two jokes, from the lips of a man, or woman, whom you have recently been getting to know rather better and whom you hope to know better still--just at the moment when you are most anxious not to appear crude, or naive or a prig--the hint will come. It will be the hint of something which is not quite in accordance with the technical rules of fair play: something which the public, the ignorant, romantic public, would never understand: something which even the outsiders in your own profession are apt to make a fuss about: but something, says your new friend, which "we"--and at the word "we" you try not to blush for mere pleasure--something "we always do". And you will be drawn in, if you are drawn in, not by desire for gain or ease, but simply because at that moment, when the cup was so near your lips, you cannot bear to be thrust back again into the cold outer world. It would be so terrible to see the other man's face--that genial, confidential, delightfully sophisticated face--turn suddenly cold and contemptuous, to know

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145 Ibid., p. 145.
that you have been tried for the Inner Ring and rejected. And then, if you are drawn in, next week it will be something a little further from the rules, and next year something further still, but all in the jolliest, friendliest spirit. It may end in a crash, a scandal, and penal servitude: it may end in millions, a peerage and giving the prizes at your old school. But you will be a scoundrel.

Lewis, "The Inner Ring" in They Asked for A Paper, pp. 146-147. Lewis mentions a possible peerage for Mark in That Hideous Strength, p. 150. It would be nice to balance the discussion of Lewis's desire to be left alone (like Jane) with his contradictory desire to be in the inner circle (like Mark), but if he had that latter desire the evidence is hard to find. Of course some will take his writing on the topic and his obvious dislike of "bloods" at school as proof of a suppressed desire. If so (since Lewis usually confesses the sins he recognizes in himself), it was thoroughly suppressed. The only evidence I have been able to find is in this 1921 letter o his brother: "The real Oxford is a close corporation of jolly, untidy, lazy, good-for-nothing, humorous old men, who have been electing their own successors ever since the world began and who intend to go on with it. They'll squeeze under the Revolution or leap over it when the time comes, don't you worry. When I think how little chance I have of ever fighting my way into that unassuming but impregnable fortress, that modest unremoveability, that provokingly intangible stone wall, I think of Keats's poison Brewed in monkish cell.

To thin the scarlet conclave of old men."

(Letters of C. S. Lewis, p. 60). (Cf. also Surprised by Joy, p. 202: "The things I assert most vigorously are those that I resisted long and accepted late.") I have also played with the notion that some character at St. Anne's should mirror Mark as Filostrato (and the Head) do Jane, but the character is hard to locate. Of course, the point is made that Ransom has not chosen the company, but that they have just come together (pp. 228-230); thus in a general way the company at St. Anne's contrasts with the directed development of the N.I.C.E. However, I wonder if Arthur Denniston is not intended to balance Mark: on p. 94 Mark wonders whatever happened to "Denniston [no given name], who had so nearly got his own fellowship." And they are opposites (not reflections) on some topics: cf. Mark's inattentiveness to the real (p. 95) when he visits Cure Hardy (although he enjoys what he does notice) and Arthur's enjoyment of nature (p. 124). (By the way, Denniston is called "Frank" on p. 124 and "Arthur" on p. 126--both by his wife Camilla: I do not remember such an abrupt shift in any other piece of fiction, although such authorial slips are not uncommon among minor characters in long novels.)
The results of Mark’s initiation into the circle, with his later introduction to the Head, are not all he wishes. Wither continues to keep him dangling, in one way or another—the evidence for his having killed Hingest is the strongest line.\(^{147}\) Mark’s reaction to his situation is not a single reaction: at one time he feels love for Jane,\(^{148}\) at another fear of the Fairy and dislike of the N.I.C.E.,\(^{149}\) indignation with Jane and the Dimbles,\(^{150}\) hurt vanity which produces bluster,\(^{151}\) until he ends in swirling confusion:

He had thoughts in plenty—more than he desired. One thought prompted him to cling to Dimble as a lost child clings to a grown-up. Another whispered to him, “Madness. Don’t break with the N.I.C.E. They’ll be after you. How can Dimble save you? You’ll be killed.” A third implored him not, even now, to write off as a total loss his hard won position in the Inner Ring at Belbury: there must, must be some middle course. A fourth recoiled from the idea of ever seeing Dimble again: the memory of every tone Dimble had used caused horrible discomfort. And he wanted Jane, and he wanted to punish Jane for being a friend of Dimble’s, and he wanted never to see Wither again, and he wanted to creep back and patch things up with Wither somehow. He wanted to be perfectly safe and yet also very nonchalant and daring—to be admired for manly honesty among the Dimbles and yet also

\(^{147}\) Lewis, *That Hideous Strength*, pp. 236-245 (section one of Chapter Ten). Wither keeps Stone dangling in much the same manner as he uses with Mark, on pp. 292-295. He also tries the technique on “Fairy” Hardcastle, without success, on pp. 181-182.

\(^{148}\) *Ibid.*, pp. 213 and 217. This is before the matter of Hingest’s murder is brought up.


for realism and knowingness at Belbury. . . .

This multitude of thoughts recalls the four sides of Jane and the multitude of demonic voices speaking to her, although it is more simply a psychological summary than Lewis's presentation of "the voices of those who have not joy" are (Jane's voices can be considered psychological, in our usual sense, only be allegorizing them as psychological impulses). More revealing of Lewis's purpose in presenting Mark's confusion is his comment in the previous section of Chapter Ten:

[Mark] left the Bristol [a pub] feeling, as he would have said, a different man. Indeed he was a different man. From now onwards till the moment of final decision should meet him, the different men in him appeared with startling rapidity and each seemed very complete while it lasted. Thus, skidding violently from one side to the other, his youth approached the moment at which he would begin to be a person.153

Lewis seems to have felt that a man could have no personality, no fixed persona, until he had a world-view with an understanding of himself in it. This is suggested, on an intellectual level, in Lewis's autobiography:

I was now teaching philosophy (I suspect very badly) as well as English. And my watered Hegelianism wouldn't serve for tutorial purposes. A tutor must make things clear. Do you mean Nobody-knows-what, or do you mean a

152 Ibid., p. 259. On the last sentence, cf. Screwtape on the "uses" of two incompatible sides to a man's life in The Screwtape Letters and Screwtape Proposes a Toast, pp. 54-55. By the way, in Mark's discussion with Dimble, which the above passage follows, Dimble tells him to "Step posturing and acting, at least for a minute!" (p. 257); Dimble here resembles not only Ransom telling Jane to stop dreaming of obedience but also Sarah Smith in The Great Divorce trying to reach her husband through his theatricalism (pp. 100-109).

153 Ibid., p. 251.
superhuman mind and therefore (we may as well admit) a
Person? After all, did Hegel and Bradley and all the
rest of them ever do more than add mystifications to the
simple, workable, theistic idealism of Berkeley? I
thought not. And didn't Berkeley's "God" do all the
same work as the Absolute, with the added advantage that
we had at least some notion of what we meant by Him? I
thought He did. So I was driven back into something like
Berkeleyanism. . . .

An even clearer parallel to Mark is Orual in Till We Have
Faces. She has deceived herself about her motives in her
dealings with her sisters and the captain of her guard.
Finally, after a vision in which she reads her complaint
against the gods, she realizes her true self:

When the time comes to you at which you will be forced at
last to utter the speech which has lain at the center of
your soul for years, which you have, all that time,
idiot-like, been saying over and over, you'll not talk
about joy of words. I saw well why the gods do not speak
to us openly, nor let us answer. Till that word can be
dug out of us, why should they hear the babble that we
think we mean? How can they meet us face to face till we
have faces?

I believe that Lewis is suggesting that either in this world
or on the Day of Judgement a true inner self will be revealed:
until a man knows what he is, he cannot have a fixed
personality—he is open to pressure from his surroundings,
he oscillates. And this is what happens to Mark when pressure
is applied.

Thus far in my discussion of Mark's progress, the

154 Lewis, Surprised by Joy, p. 210. I did not inten-
tionally look for a passage where God is referred to as a
Person, but the parallels are interesting.

155 Lewis, Till We Have Faces, p. 294. The last sen-
tence was quoted previously, in discussing John's baptism in
The Pilgrim's Regress.
"progress" has been into inner circles and into the pressures of the N.I.C.E. In this, it resembles the path of Lewis's archetypal hero who goes as far as he can in the wrong direction, and then has to turn around and start back. The turning point for Mark, the point at which he begins to become a person, is when he is arrested by the N.I.C.E. and he despairs for his life:

The meaning of all the ups and downs he had experienced at Belbury now appeared to him perfectly plain. They were all his enemies, playing upon his hopes and fears to reduce him to complete servility, certain to kill him if he broke away, and certain to kill him in the long run when he had served the purpose for which they wanted him. It appeared to him astonishing that he could ever have thought otherwise. How could he have supposed that any real conciliation of these people could be achieved by anything he did?\textsuperscript{156}

The necessity for restructuring his life if he recognized his life-long desire to be in the inner circle is removed by his acceptance of his nearness to death; in the release of this psychological pressure, he sees dreariness of his life:

The hours that he had spent learning the very slang of each new circle that attracted him, the perpetual assumption of interest in things he found dull and of knowledge he did not possess, the almost heroic sacrifice of nearly every person and thing he actually enjoyed, the miserable attempt to pretend that one could enjoy Grip [a school club], or the Progressive Element, or the N.I.C.E.--all this came over him with a kind of heartbreak. When had he ever done what he wanted? Mixed with the people whom he liked? Or even eaten and drunk what took his fancy?\textsuperscript{157}

\textsuperscript{156} Lewis, That Hideous Strength, p. 285.

\textsuperscript{157} Ibid., pp. 287-288. By the way, Mark's desire to be in (now understood) means that his movement to the N.I.C.E. is artistically more fitting than Jane's movement to St. Anne's; he is driven by his psychological motivation,
While in his cell, after Frost has first tempted him with the true "inner circle" of the macrobes, the devils, Mark has an experience which balances Jane's conversion experience—except that he is not converted:

Suddenly, like a thing that leaped to him across infinite distances with the speed of light, desire (salt, black, ravenous, unanswerable desire) took him by the throat. . . . Everything else that Mark had ever felt—love, ambition, hunger, lust itself—appeared to have been mere milk and water, toys for children, not worth one throb of the nerves. The infinite attraction of this dark thing sucked all other passions into itself: the rest of the world appeared blench'd, etiolated, insipid, a world of white marriages and white masses, dishes without salt, gambling for counters. He could not now think of Jane except in terms of appetite: and appetite here made no appeal. That serpent, faced with the true dragon, became a fangless worm. . . . These creatures of which Frost had spoken—and he did not doubt now that they were locally present with him in the cell—breathed death on the human race and on all joy. Not despite this but because of this, the terrible gravitation sucked and tugged and fascinated him towards them. Never before had he known the frightful strength of the movement opposite to Nature which now had him in its grip; the impulse to reverse all reluctances and to draw every circle anti-clockwise.  

Frost's training of Mark continues with a discussion of objectivity (emotions are meaningless)—which completes Mark's "conversion" to a view opposing the N.I.C.E.; next, Mark

although she is moved not by her pride (in Ransom's term) but by her upset over her visions.

158 Ibid., pp. 314-315.

159 Ibid., pp. 348-350. Note particularly: "The knowledge that his own assumptions led to Frost's position combined with what he saw in Frost's face and what he had experienced in this very cell, effected a complete conversion. All the philosophers and evangelists in the world might not have done the job so neatly." (p. 350). His "real rebellion"—that is, failure to obey order—may begin on pp. 390-391.
is taken to the Objective Room, \(^{160}\) where he meditates on the "things of that extreme evil which seem innocent to the uninitiate" and apprehends what we might call a non-Platonic Idea:

As the desert first teaches men to love water, or as absence first reveals affection, there rose up against this background of the sour and the crooked some kind of vision of the sweet and the straight. Something else—something he vaguely called the "Normal"—apparently existed. He had never thought about it before. But there it was—solid, massive, with a shape of its own, almost like something you could touch, or eat, or fall in love with. It was all mixed up with Jane and fried eggs and soap and sunlight and the rooks cawing at Cure Hardy [the village he visited in section six of Chapter Four] and the thought that, somewhere outside, daylight was going on at that moment. He was not thinking in moral terms at all; or else (what is much the same thing) he was having his first deeply moral experience. He was choosing a side: the Normal.\(^{161}\)

Of course, this idea of the Normal is Mark's first grasp of what Lewis called the Tao, or Law of Nature, which was listed earlier as the eleventh of the major ideas in That Hideous Strength. Mark at this point is thinking more in aesthetic terms than moral terms, but the underlying moral basis is still there. (That Lewis thought of art in terms of Natural Law may explain many of his satiric jibes at modern art throughout his career.)

Combined with philosophical conversion is Mark's conspiratorial friendship with the tinker:

Each understood perhaps an eighth part of what the other

\(^{160}\)This term for the room is first used on p. 396.

\(^{161}\)Ibid., pp. 353-354. Mark's developing idea of the Normal is suggested on p. 367.
said, but a kind of intimacy grew between them. Mark never noticed until years later that here, where there was no room for vanity and no more power or security than that of "children playing in a giant's kitchen" he had unawares become a member of a "circle," as secret and as strongly fenced against outsiders as any that he had dreamed of. 162

Lewis is suggesting that "He who loses his life shall save it" at a lesser level: he who gives up his desire to be in inner circles shall find himself within happier ones. But, although I have quoted only Lewis's generalization, I should emphasize that Lewis also provides the "objective correlative"—the concrete situation—as well as the generalization (rather in the manner of the nineteenth-century novelists). Indeed, Mark's discussions with the tinker provide the book with a very novelistic moment (in Frye's sense of the extroverted presentation of human character):

"I've been trying to think out some sort of plan," said Mark.
"Ah," said the man approvingly.
"And I was wondering," began Mark when the man suddenly leaned forwards and said with extraordinary energy, "I tell 'ee."
"What?" said Mark.
"I got a plan."
"What is it?"
"Ah," said the man, winking at Mark with infinite knowingness and rubbing his belly.
"Go on. What is it?" said Mark.
"How'd it be," said the man, sitting up and applying his left thumb to his right fore-finger as if about to propound the first step in a philosophical argument, "how'd it be now if you and I made ourselves a nice bit of toasted cheese?" 163

162 Ibid., p. 371. The tramp is identified as a tinker on p. 396.
163 Ibid., p. 369. I am dubious about the tinker saying "you and I" instead of "you and me"; perhaps in England . . .
The climax of Frost's attempted indoctrination of Mark comes when he orders Mark to trample a crucifix; he explains that this is necessary to liberate the subconscious from social training.

[Mark's] simple antithesis of the Normal and the Diseased had obviously failed to take something into account. Why was the crucifix there? Why were more than half the poison-pictures religious?\textsuperscript{164}

... he found himself look at the crucifix in a new way—neither as a piece of wood nor a monument of superstition but as a bit of history. Christianity was nonsense, but one did not doubt that the man had lived and had been executed thus by the Belbury of those days. And that, as he suddenly saw, explained why this image, though not itself an image of the Straight or Normal, was yet in opposition to crooked Belbury. It was a picture of what happened when the Straight met the Crooked, a picture of what the Crooked did to the Straight—what it would do to him if he remained straight. It was, in a more emphatic sense than he had yet understood, a cross.\textsuperscript{165}

The results of Mark's philosophical conversion to the Idea of the Normal do not carry any further religious developments within the time limits of the book: presumably Lewis is suggesting with this episode of the crucifix that further developments may occur. But what does occur is a loss of sophistication, a return to childish pleasures, instead of adult boredom: he reads a children's story in The Strand which he had stopped reading on his tenth birthday, while regretting most of his adult reading except for the Sherlock Holmes stories; and he feels shy about going to meet Jane and

\textsuperscript{164} Ibid., p. 398.
\textsuperscript{165} Ibid., p. 399.
her circle, because he feels himself a vulgarian in the world of civilized friendship. In short, Lewis is suggesting a psychological rebirth.

**Basically, That Hideous Strength** is a romance: the awakening of Merlin and the devil-worship are indicative of that. It is also an anatomy: the large number of theses which may be isolated (however embedded in episodes) is indicative of that. But Mark and Jane Studdock are not basically unchanging psychological archetypes or mouthpieces for single ideas (although other characters may be): they

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167 I am not quite certain what to make of Mark's realization of failures in love, on pp. 455-457, since these developments--basically, seeing Jane from the point of view of a courtly lover--are under the influence of Perelandra's presence. Presumably my feeling that these are forced on Mark is not what Lewis intended; at any rate, the reader may surmise that, despite (or because of?) its divine origin, the attitude will remain with Mark to a greater or lesser degree after Venus has left with Ransom. This is part of the comic close "in lovers' greetings" which rounds out the book, and it bodes well for the marriage over which Jane was unhappy in the first section of the first chapter.

168 In his Letters (p. 207), Lewis indicates that he has been informed about some group "dabbling in magic": "I'm glad you recognized the N.I.C.E., as not being quite the fantastic absurdity some people think. I hadn't myself thought that any of the people in contemporary rackets were really dabbling in magic; I had supposed that to be a romantic addition of my own. But there you are. The trouble about writing satire is that the real world always anticipates you, and what were meant for exaggerations turn out to be nothing of the sort." Perhaps a critic should say, following the intentional fallacy: "The devil-worship was intended to be a romance (or romantic satire), even if it turned out to be a novel." But I would hate to have to try to convince a group of critics (such as a doctoral committee) that macrobes speaking through a decapitated head were a realistic detail.
are developing characters, indicative of the genre of the novel. Even when I called Mark's progress an example of Lewis's archetypal plot in this chapter, I did not mean that Mark himself greatly resembled John in The Pilgrim's Regress, Orual in Till We Have Faces, or Lewis in Surprised by Joy. Mark is led into danger by his desire for innerness, which the others do not share, and he is changed by the realization of the Idea of the Normal, which did not happen to the others. He is himself.

Thus, of the Ransom Trilogy, Out of the Silent Planet is the purest romance, Perelandra having a debate (or anatomical section) in the middle of its archetypes and That Hideous Strength being a complicated mixture of ideas, romantic inventions, and psychological development. Out of the Silent Planet also is artistically the best of the three works, having a clear structure and nothing unnecessary to the development of the plot. Perelandra, with its "rare and fitful combination" of the romance and the anatomy, and its undisguised use of Christian archetypes, seems to be controversial work—liked by Christians and disliked by others, for reasons which have little to do with its artistry. I

169 Lewis in Surprised by Joy, p. 145, speaks of learning to appreciate "Homeliness" from Arthur (Greeves?), but this appreciation is hardly the turning point of his life.

170 A clear example of an inorganic addition to a plot is found in Tennyson's play The Foresters, where a fairy scene was added for the stage production. See J. R. Christopher, Medievalism in Tennyson (Norman, Oklahoma: University of Oklahoma Master of Arts Thesis, 1959), pp. 71-73.
suspect that the shift in models, from Wells to Milton, has created some of the dissatisfaction with this book: the reader expects a continuation of the mood of *Out of the Silent Planet* but does not receive it. I also suspect that Ransom is far easier for the reader to identify with in *Out of the Silent Planet*, as a kidnappee, "a stranger and afraid in a world he never made," than as the poor-arguing warrior of God in *Perelandra*. Part of this failure of identification may be due to the feeling (which I share) of watching "The War between the Sons of Light and the Sons of Darkness" from the outside: Lewis made much the same comment about *Paradise Lost*:

> . . . I think it is quite true that in some very important senses it is not a religious poem. If a Christian reader has found his devotion quickened by reading the medieval hymns or Dante or Herbert or Traherne, or even by Patmore and Cowper, and then turns to *Paradise Lost*, he will be disappointed. How cold, how heavy and external it will all seem! How many blankets seem to be interposed between us and our object! But I am not sure that *Paradise Lost*, was intended to be a religious poem in the sense suggested, and I am sure it need not be. It is a poem depicting the objective pattern of things, the attempted destruction of that pattern by rebellious self love, and the triumphant absorption of that rebellion into a yet more complex pattern. The cosmic story—the ultimate plot in which all other stories are episodes—is set before us. We are invited, for the time being, to look at it from outside. And that is not, in itself, a religious exercise.171

Thus, I would suggest, a Christian or a non-Christian (with willing suspension of disbelief) will find in *Perelandra* not the "introverted and personal" story which its romantic nature would suggest but a sometimes intellectual and very

often objective account of a nearly dualistic duel. This is not what Frye's view of the romance would lead one to expect, but he did not expect the romance to be combined with the anatomy.

That Hideous Strength is a different (and as yet unexplored) problem. All I have suggested thus far is that it may have too many unrelated ideas and too many religious experiences for Jane. But I would like to suggest also that it has a grave structural flaw. Perhaps the best way to indicate this is to treat it for a moment as an allegory. Written during World War II, the book may be taken to depict in the N.I.C.E. a Nazi-like group attempting to take over England from within. The direction of this group by the macrobes may be taken, allegorically, to suggest the "devilish" nature (in the casual sense)--the evil nature--of any quasi-Nazi movement, which (for example) believes in experimentation on human beings. The descent of the Intelligences and the defeat of the N.I.C.E. in the archetypal Babel may be taken to suggest that God is on the side of the good, that evil has been defeated in the past so will it be defeated in the (near-) future. But I can find no allegorical function for Merlin. He provides a point of contention between St. Anne's and Belbury, he allows Lewis to bring in various Arthurian motifs (the Fisher-King, the Pendragon, the Tudor

172 Dabney Hart says much the same thing when she complains of the discussion of ideas which have not been subordinated to the fiction (p. 253).
myth), he enables Lewis to discuss Barfield's ideas about the loss of participation, but Jane's second-sight provided just as adequate a point of contention and the other ideas are not necessary to the romance. Indeed, structurally, Merlin's absence would be an improvement in one particular way: it would allow Ransom, filled with the power of the Intelligences, to act—to go disguised to Belbury and "pull down Deep Heaven" on it. I realize my replotting of the book leaves a number of gaps—the tinker would have to be cut out or otherwise explained, Ransom might not be able to disguise himself as a Basque priest who translates, and probably half-a-dozen other holes. But it would give Ransom importance in the action.173

Critical revision of books as published is, no doubt, a folly. But mine is intended only to suggest what I consider the basic flaw of this book: the awakening of Merlin is neither morally significant to the thesis of the book nor structurally necessary to the basic plot. (Which is not to say that Merlin is not interesting in himself, nor that his absence would not reduce the "fine fabling" of the book.) Earlier in this chapter, when discussing Out of the Silent Planet, I said that "a flawed book, full of interesting

173 Norwood offers the best defense of Merlin which I have seen (op. cit., pp. 167-173), suggesting that Merlin's relationship to nature, and treatment of nature, is meant to be the proper ones, unlike the abuses of nature found in the N.I.C.E. But Ransom tells Merlin that his "awakening" of nature is no longer legal (That Hideous Strength, p. 340).
ideas, events, and characters, may well be more popular than 'a minor masterpiece.' This is probably not true of these two books, since That Hideous Strength rests on many assumptions, ideas, and Inklings, for which the average reader has little background, but none-the-less, That Hideous Strength is a rich book, far richer that Out of the Silent Planet, although seriously flawed. The contrast is between a genre piece of Wellsian science-fiction and an encyclopedia of ideas and characters.¹⁷⁴

¹⁷⁴ I do not use encyclopedia here in Frye's sense, (Anatomy of Criticism; p. 311) for that would imply that the book was mainly an anatomy, nor do I use it in his sense of epic, for that would mean that the anatomy-novel-romance was also a confession. Despite a few reflections of Lewis in Jane's desire to be left alone and Mark's progress, the confessional aspects are not important.
CHAPTER FIVE

A NOTE ON SCREWTAPE

The Screwtape Letters (1942) and "Screwtape Proposes a Toast" (1959) are of minor interest to this dissertation, since they are not romances. They are anatomies, and barely fictional anatomies at that. Leaving the question of fiction aside until the next paragraph, let us be more precise about the generic type. Probably the best known example of a fictional epistle series, like The Screwtape Letters, is Oliver Goldsmith's The Citizen of the World. Lewis comments in his preface to the combined volume, The Screwtape Letters and Screwtape Proposes a Toast (1961), that even his demonic letter-writer had been foreshadowed by a lesser known epistle series:

I am told that I was not first in the field and that someone in the seventeenth century wrote letters from a devil. I have not seen that book. I believe its slant was mainly political.\(^1\)

The genre shades off into the epistolary novel, such as

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\(^1\)Lewis, The Screwtape Letters and Screwtape Proposes a Toast, p. 11. In limited checking, I have not been able to locate a reference to the volume to which Lewis refers. See Letters of C. S. Lewis, p. 188, for the time of the conception of The Screwtape Letters (Lewis does not say what caused the idea to come to mind).
Clarissa or Humphry Clinker, on one side and the essay on the other. Both Jonathan Swift's Drapier Letters and The Screwtape Letters are closer to the essay than Goldsmith's work, but Swift's is closer than Lewis's. This is because the major fictional device in Swift's work is the narrator: the public or various public officials are the recipients. Their "open letter" approach suggests the essay, while Lewis and Goldsmith provide fictional persons to receive the letters. In Lewis's book the letters are all from Screwtape to Wormwood; in The Citizen of the World, while most of the letters are from Lien Chi Altangi to Fum Hoam, some are from Lien to his son Hingpo, some to others, with occasional replies. Thus the form, not considering anything else, covers an area from the essaylike Drapier to the more novelistic Citizen.  

But The Screwtape Letters is like a series of essays in content as well as form. This content is on three levels: the human plot (what happens in the human world to the "patient" and others), the demonic plot (what happens between Screwtape and Wormwood and elsewhere on the spiritual level), and the topics of discussion. The only letter in which no general discussion appears—in which the content is all

2 I have ignored "Screwtape Proposes a Toast" in this generic discussion because I find little to say about it: the piece is obviously a toast, turned into satire by its demonic viewpoint (which will be discussed later in the above note). For a lengthy toast, such as Screwtape gives, see "Sir Walter Scott"—identified as "A Toast proposed to the Edinburgh Sir Walter Scott Club" (p. 104)—in Lewis's They Asked for a Paper.
plot—is the last one, for, after the patient has reached salvation, Screwtape has no more advice to offer. Most of the other letters are nine-tenths essay: the major exception is number twenty-two, which is diversified with Screwtape's metamorphosis but still manages to say something about God's approval of pleasure. Normally, the essay is prepared for in the first paragraph with a reference to something that the patient is doing or that Wormwood is failing to do, and the rest of the letter discusses the situation. The lightness of the human plot can be seen in the following list of major events:

Letter Two: the patient becomes a Christian.
Letter Three: he has conflicts with his mother.
Letter Five: he is worried over the coming war.
Letters Ten through Twelve: he picks up some sceptical friends.
Letter Thirteen: he repents and is "reconverted."
Letter Twenty-two: he falls in love with a Christian girl.
Letters Twenty-three through Twenty-five: he is drawn into her Christian circle.
Letter Twenty-eight: the start of World War Two is mentioned.
Letter Thirty: the patient behaves bravely in an air-raid, although he is frightened.
Letter Thirty-one: he dies in another air-raid and is welcomed by unfallen angels.

The demonic plot is just as scanty: Screwtape is angry with

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3 Another spiritual metamorphosis is in The Great Divorce, p. 93, where a red lizard (lust) turns into a white stallion (agape?). Various examples will be discussed in Chapter Six for that transformation, but Lewis's obvious model here is that given by Screwtape: John Milton's Paradise Lost, Book X, ll. 504-547. Milton, however, lists no changes to centipede form: the scorpion is the nearest to it in his list. Lewis's reference on this page (The Screwtape Letters and Screwtape Proposes a Toast, p. 101) to George Barnard Shaw as "Pshaw" is one of his very rare puns.
Wormwood in four, thirteen, and thirty; Screwtape realizes he has been "heretical" on the subject of love in nineteen, and has smoothed over with the Secret Police the trouble that Wormwood raised concerning his heresy in twenty-two; and Wormwood gets over-excited about the human war in five and twenty-four. (Twenty-two, with Screwtape's shift in form, and the last letter have been mentioned previously.) Of course, no two critics would end up with precisely the same list of plot-events, but I doubt that major disagreement would arise over the list I have given—and my list leaves eight of the thirty-one letters not mentioned. Both the eight unlisted letters and the tendency for the plots to appear only in the opening paragraphs indicate the predominance of the discussion topics—or, in Northrop Frye's terminology, the predominance of the anatomy. 4

But if these letters and this toast are essays, they have proved to be highly popular essays. 5 In addition to Lewis's clear and often epigrammatic style, the cause of this

4 The difference between The Screwtape Letters and "Screwtape Proposes a Toast" lies not so much in the form (epistles vs. a toast) and not at all in Frye's classification (both are anatomies) but the matter of each: Screwtape gives Wormwood advice about methods and modes of temptation—hence The Screwtape Letters is a book about personal morality—while he gives his toast at the Tempters' Training College on the topic of social conditions in Europe and America—hence "Screwtape Proposes a Toast" is an essay about, primarily, the abuse of the word democracy. The contrast between the personal and the social (with some fifteen years' change in what social references show up in the first work) is the difference.

5 Cf. Lewis, "Preface" to The Screwtape Letters and Screwtape Proposes a Toast, p. 5.
popularity is most probably Lewis's adoption of the demonic point of view, which at least offers a certain freshness to how he states his moral truisms. Rather than try to develop this further (which would be expanding on the obvious), I should like to consider Lewis's comment about his sources, which involves some of the same issues but in a more indirect way. After mentioning the seventeenth-century letters from a devil in the passage quoted earlier, Lewis continues:

... I gladly acknowledge a debt to Stephen McKenna's *Confessions of a Well-Meaning Woman*. The connection may not be obvious, but you will find there the same moral inversion—the blacks all white and the whites all black—and the humour which comes of speaking through a totally humourless persona. I think my idea of spiritual cannibalism probably owes something to the horrible scenes of "absorbing" in David Lindsay's neglected *Voyage to Arcturus*.6

The moral inversions of McKenna's book may be important, but the reader is first struck with a similarity of form. Each chapter begins with *Lady Ann (to a friend of proved discretion)*:", with a monologue following on Lady Ann Spenworth's current concerns. This is structurally similar to a letter by Screwtape. But the moral inversion may also be illustrated. In the first passage which follows, Lady Ann is speaking of

6Ibid., p. 11. Lewis's words, taken literally, suggest that he thought Lady Ann is a persona of McKenna, but surely she does not speak for the author. Are Benjy, Quentin, and Jason a series of masks for Faulkner? The more a character has life and personality of his own and the less he mouths the author's own view (as we can establish it from letters or essays), the less accurate it is to speak of him as a mask or a persona. But this was probably just a slip of Lewis's pen. Obviously Screwtape is his (inverted) persona (compare, for example, Screwtape's views on marriage, p. 85, with Lewis's views stated in *Mere Christianity*, pp. 81 and 84-85)—and he may have been thinking of his own work more than McKenna's.
her brother Brackenbury (who married well and is wealthy) and his daughter Phyllida. The daughter has recently become engaged to Colonel Butler, a soldier whom she met while she was working in a hospital. Will, for whom Lady Ann feels concern, is her own son.

None of them seemed to think of the money side at all. Brackenbury was always improvident as a boy; but, until you've felt the pinch as Will and I have done, you don't learn anything about values. Four thousand a year sounds very pleasant, but if it's now only equal to two. . . . And Phyllida has always lived up to anything she's had. "I want it, therefore I must have it" has been her rule. Clothes, trinkets, little treats. . . . She has four horses, eating their heads off, while my poor Will says he stands hat in hand before any one who'll mount him. And her own little car. . . . I know a brick wall when I see one; it was no use asking Phyllida whether she could afford a husband as well as everything else. And a family; one has to look ahead. . . . Colonel Butler wouldn't be earning anything for years."

This second passage occurs sometime later. Lady Ann has managed to tell Colonel Butler that he needed money if he planned to marry Phyllida and so he has gone off silently—that is, she "tells" him only by showing off her richest possessions and speaking of the family. In her monologue she says it was entirely his idea to leave. Ruth, in this passage, is Brackenbury's wife.

You will find my boy Will there [at Brackenbury Hall]. He never seems to come home without picking up a cold, and the doctor has very sensibly recommended that he should be given an extension of leave. I was not very much set on his going [to the Hall], I admit.

7Stephen McKenna, The Confessions of a Well-Meaning Woman (New York: George H. Doran Company, copyright 1922), p. 45. All the ellipses in this passage and the next are in the original text.
Goodness me, any little ill-bred things that Phyllida may pick up from her poor mother are forgotten as soon as they are said; I have no need to stand on my dignity. The sins of the fathers. . . . Brackenbury never checks her. . . . But you know what a girl is when she has had a disappointment, we must both of us have seen it a dozen times . . . some sort of natural recoil. If she throws herself at Will's head. . . . With her money they'd have enough to live on, of course, and young people ought to be very comfortable on four thousand a year. (It will be seven, when the parents die.) One need not look ahead to a family; but the grandfather, Ruth's father, would not be illiberal. But, though dear Will must marry some day, I dread the time when I must lose him. . . .

The resemblances which Lewis has pointed out are there, but the differences are more striking: McKenna is concerned with revelation of social character, in a minor Jane Austen vein; Lewis, with discussion of moral problems.

Lewis gives credit to David Lindsay for the idea of absorption. In chapter ten of A Voyage to Arcturus, the protagonist Maskull meets Digrung, who is the actual brother of the ascetic Joiwind who (in turn) has become a blood-sister to Maskull. When Digrung insists on going to tell Joiwind how Maskull has fallen to meat-eating and serving Tydomin, who is something of a witch, Maskull crushes Digrung to himself and absorbs his spirit.

Maskull again clutched at him, but this time with violence. Instructed in his actions by some new and horrible instinct, he pressed the young man tightly to his body with all three arms. A feeling of wild, sweet delight immediately passed through him. Then for the first time he comprehended the triumphant joys the hunger of the body. . . . Digrung proved feeble—he made no opposition. His personality passed slowly and evenly into Maskull's. . . . latter became strong and gorged.

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8 Ibid., pp. 55-56.
The victim gradually became paler and limper, until Maskull held a corpse in his arms.9

Later, in chapter sixteen, when Maskull is in Matterplay and grows several new eyes because of the creative vitality of the water there, the eyes are those of Digrung.10 In Lewis's work the process of absorption is sometimes presented in the figure of an embrace (as in Lindsay):

In my present form I feel even more anxious to see you, to unite you to myself in an indissoluble embrace;11

but more often the figure is that of eating:

Most truly do I sign myself

Your increasingly and ravenously affectionate uncle Screwtape12

and

Oh to get one's teeth again into a Farinata, a Henry VIII, or even a Hitler! There was real crackling there; something to crunch; a rage, an egotism, a cruelty only just less robust than our own. It put up a delicious resistance to being devoured. It warmed your innards when you'd got it down.

Instead of this, what have we had tonight? There was a municipal authority with Graft sauce. . . . Then there was the lukewarm Casserole of Adulterers. . . . The Trade Unionist garnished with Claptrap was perhaps a shade better.13

One wonders if the dangers of meat-eating referred to in the

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9David Lindsay, A Voyage to Arcturus (London: Victor Gollancz, Ltd., 1963), p. 107. The book was first published in 1920. The ellipses in the above quotation are in the original.


13Ibid., pp. 141-142.
above passage quoted from Lindsay did not blend with the idea of absorption in Lewis's imagination.

Lindsay is also credited with influencing another aspect of *The Screwtape Letters*: the invention of demonic names. Lewis writes:

The names of my devils have excited a good deal of curiosity and there have been many explanations, all wrong. The truth is that I aimed merely at making them nasty—and here too I am perhaps indebted to Lindsay—by the sound. Once a name was invented, I might speculate like any one else (and with no more authority than any one else) as to the phonetic associations which caused the unpleasant effect. I fancy that Scrooge, screw, thumbscrew, tapeworm and red tape all do some work in my hero's name, and that slob, slobber, slubber and gob have all gone into Slubgob.  

As an example of the name-giving which Lewis tentatively credits to Lindsay, one can mention Maskull, the protagonist of *A Voyage to Arcturus* mentioned earlier, who meets Nightspore, his doppelganger, and Krag (Pain) at Montague Faull's house in the first chapter, and, after the three of them reach Arcturus, he visits such places as the Wombflash Forest where he meets Dreamsinter and has visions. Obviously Maskull masks a skull—that is, he is human and will die. Nightspore comes fully awake only when Maskull dies, and so is a spore which germinates only in the night which is death. Dreamsinter is a companion who helps one enter dreams—dreams which are for Maskull, at least, sinister dreams; also, the forest is a dream center. Other names, such as Krag (or Digrung in the previous reference), are not quite as obvious.

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Some of the names in Lewis's works are also fairly obvious—Wormwood, for example, or the first syllable of Slumtrimpet (the tempter of the patient's girl friend). Others, such as Glubose (the tempter of the patient's mother), are more difficult—obese? glucose? But the general similarity of the connotative names in Lindsay and Lewis has been established.

Lewis's comment that red tape may have had its effect in producing Screwtape's name reinforces another comment which Lewis makes in his Preface about the way the book reflects his age. He contrasts the effect of his devil with Goethe's Mephistopheles and continues:

Milton has told us that "devil with devil damned Firm concord holds". But how? Certainly not by friendship. A being which can still love is not yet a devil, . . . my symbol . . . enabled me, by earthly parallels, to picture an official society held together entirely by fear and greed. On the surface manners are normally suave. Rudeness to one's superiors would obviously be suicidal; rudeness to one's equals might put them on their guard before you were ready to spring your mine. For of course "Dog eat dog" is the principle of the whole organization. Everyone wishes everyone else's discrediting, demotion, and ruin; everyone is an expert in the confidential report, the pretended alliance, the stab in the back. Over all this their good manners, their expressions of grave respect, their "tributes" to one another's invaluable services, form a thin crust. Every now and then it gets punctured and the scalding lava of their hatred spurts out.15

When a reader thinks of the perverted heroics of Satan and his followers in Milton's Paradise Lost—the many references to their armor, or to the war in heaven—he realizes the differences between the ages of Cromwell in England and the modern managerial age. Of course, this contrast is

15Ibid., pp. 9-10.
overstated—Lewis was writing during World War Two; but during
that war he produced his two satires on administrative groups:
the Lowerarchy of Hell and the N.I.C.E. in That Hideous
Strength. Lewis writes:

I like bats much better than bureaucrats [hence, no
bat-winged devils]. I live in the Managerial Age, in a
world of "Admin". The greatest evil is not now done in
those sordid "dens of crime" that Dickens loved to paint.
It is not done even in concentration camps and labour
camps. In those we see its final result. But it is
conceived and ordered (moved, seconded, carried, and
minuted) in clean, carpeted, warmed and well-lighted
offices, by quiet men with white collars and cut finger-
nails and smooth-shaven cheeks who do not need to raise
their voice. Hence, naturally enough, my symbol for
Hell is something like the bureaucracy of a police state
or the offices of a thoroughly nasty business concern.16

I draw no necessary parallel between the administrations
which Lewis satirizes and the school to which he refers in
one of his letters:

Would you believe it; an American school girl has been
expelled from her school for having in her possession a
copy of my Screwtape. I asked my informant whether it
was a Communist school, or a Fundamentalist school, or
an RC school, and got the shattering answer, 'No; it was
a select school'. That puts a chap in his place.

16Ibid., p. 9. This may answer such a criticism of
The Screwtape Letters as appeared in the London Times from
Graham Hough ("How Well Have They Worn?--6," 10 February,
1966, p. 15): "Written in 1941, in the middle of the most
violent explosion of evil the modern world has seen, The
Screwtape Letters offers itself as a parable of temptation,
sin, and redemption. An elder devil writes to a young devil
to advise him on the damnation of a human soul. A sombre
subject, and the reader is surprised, and unintentionally
reassured, to find it treated largely on the level of
domestic comedy. . . . When surrounded by horrors against
which it seems that little can be done there is a kind of
sanity to be found in contemplating the more manageable kinds
of wrong. All the same, with the concentration camps across
the Channel and the blitz at some, Screwtape seems to have
been aiming at rather small targets and to have been
decidedly lacking in the historical imagination."
doesn't it?\footnote{17}{Lewis, Letters of C. S. Lewis, p. 258.}
CHAPTER SIX

THE GREAT DIVORCE

The Great Divorce: A Dream (1946) is, as its English subtitle indicates, a dream—a dream vision, in our usual terminology. Dante's Divine Comedy is the greatest medieval example of this kind (perhaps the greatest example of any period), and Lewis's indebtedness to Dante will be considered in a few paragraphs. But The Great Divorce also owes a debt to the medieval love-allegories. The Romance of the Rose, for example, opens (after a brief discussion of the truth of some dreams) with the narrator falling asleep and dreaming on a May day beside a river. Birds sing. Chaucer translates:

The byrdes that han left her song,
While thei suffrine cold so strong,
In wedres gryl and derk to sights,
Ben in May, for the sonne brighte.

1 C. S. Lewis, The Great Divorce: A Dream (London: Geoffrey Bles, Ltd., 1946) is the text to which I shall refer throughout these footnotes (as I have earlier). The American edition of the same year from Macmillan Company added chapter numbers (fourteen of them) and dropped the subtitle. I have been granted some research money by Tarleton State College to Xerox the original publication of this book, under the title "Who Goes Home? or The Grand Divorce", which appeared in a one-time English religious publication, The Guardian, in twenty-three installments. Obviously fourteen chapters are not the same divisions as twenty-three sections, and I hope to be able within a year to prepare a note for some journal on the changes made in the book publication.
So glade that they shewe in syngyng
That in her hertis is sich lykyng
That they mote syngen and be light. 2

Lewis uses this convention but not at the first of his "poem"; when he (the unnamed narrator, but fictionally the same as Lewis) arrives on the fringes of heaven, he finds a river winding across the plain, a summer morning, and a bird singing.

At last the top of the cliff became visible like a thin line of emerald green stretched tight as a fiddle-string. Presently we glided over that top: we were flying above a level, grassy country through which there ran a wide river. We were losing height now: some of the tallest tree tops were only twenty feet below us. Then, suddenly we were at rest. . . . I was alone in the bus, and through the open door there came to me in the fresh stillness the singing of a lark.

I got out. The light and coolness that drenched me were like those of summer morning, early morning a minute or two before the sunrise. . . . 3

2F. N. Robinson (ed.), The Works of Geoffrey Chaucer, Second Edition, p. 566. I accept the usual critical opinion that the A fragment of the Middle English Romaunt of the Rose is (or could be) by Chaucer.

3Lewis; The Great Divorce, p. 26. The phrase about "a thin line of emerald green stretched tight as a fiddle-string" seems to be based on a passage in Rudyard Kipling's "The Finest Story in the World":

'One minute, Charlie. When the sea topped the bulwarks, what did it look like?' I had my reasons for asking. A man of my acquaintance had once gone down with a leaking ship in a still sea, and had seen the water-level pause for an instant ere it fell on the desk.

'It looked just like a banjo-string drawn tight, and it seemed to stay there for years,' said Charlie.

Exactly! The other man had said: 'It looked like a silver wire laid down along the bulwarks, and I thought it was never going to break.'


I doubt that this allusion is important other than to show
The other convention drawn from the medieval dream-visions is that of suggesting that the material of the dream was suggested by reading. In Chaucer's Parliament of Fowls, for example, the poet has his dream after reading Cicero's Somnium Scipionis. Lewis's work has no opening which tells of the falling asleep (neither does Dante's Divine Comedy) but it does have an awakening at the end which involves books:

Screaming, I buried my face in the folds of my Teacher's robe. 'The morning!' The morning!' I cried, 'I am caught by the morning and I am a ghost.' But it was too late. The light, like solid blocks, intolerable of edge and weight, came thundering upon my head. Next moment the folds of my Teacher's garment were only the folds of the old ink-stained cloth on my study table which I had pulled down with me as I fell from my chair. The blocks of light were only the books which I had pulled off with it, falling about my head. I awoke in a cold room, hunched on the floor beside a black and empty grate, the clock striking three, and the siren howling overhead.*

Besides the wartime reference (I assume the siren is an air-raid siren) and the allusion to ghosts vanishing by daybreak (here the rising of the sun symbolizes the coming of God—the Day of Judgment), books are mentioned: in addition to Dante's Divine Comedy and George Macdonald's Phantastes, one assumes that the books include such works as The Romance of the Rose, the early poems of Chaucer, Sir David Lyndsay's Dreame, perhaps the Pearl, or others of the genre.

Another influence on Lewis's vision seems to be

Lewis had read Kipling; the similarity between the stories lies in Lewis here dreaming of the afterlife and Charlie in Kipling's story dreaming of previous incarnations. (I owe this identification to Dr. Raines.)

*Ibid., pp. 117-118.
E. M. Forster's "The Celestial Omnibus" (and we may include Forster's first volume of short stories among those knocked off the desk—if the desk were not getting overloaded with books by now).

In both stories a bus leaves from a dreary city and goes to a heaven: in Forster’s, a horse-drawn omnibus (of various sorts, according to the author-driver), leaves Surbiton (a suburban area?) in the fog and arrives, across a rainbow bridge, at an imaginative heaven, where characters famous in literature live, which heaven is first seen, according to the boy who goes there, as "precipice [which] show untrodden green"; in Lewis’s, the motor-driven ‘bus leaves the Infernal City (not so named) and arrives at a like pastoral heaven in a passage which was quoted earlier. Perhaps two parallel passages will indicate the likeness:

Meanwhile the light drew stronger, though the fog did not disperse. It was now more like mist than fog, and at times would travel quickly across them, as if it was part of a cloud. They had been ascending, too, in a most puzzling way; for over two hours the horses had

Lewis acknowledges an indebtedness to some American science-fiction stories for the notion of the hardness of heaven (see pp. 8-9, the original was a time-travel story) and the increasing size of the bus (see p. 112n). The size change may well have been suggested by a story dealing with the effect of Einstein’s Theory of Relativity on a spaceship—as its speed approaches the speed of light, its mass (not its size in physics, but the author may have been confused) approaches the infinite. I have not tried to trace down the specific references.


Lewis, The Great Divorce, p. 15. Twice on this page Lewis uses the apostrophe; elsewhere he writes bus without it.
been pulling against the collar, and even if it were Richmond Hill they ought to have been at the top long ago. Perhaps it was Epsom, or even the North Downs; yet the air seemed keener than that which blows on either. And as to the name of their destination, Sir Thomas Browne was silent.

Thus Forster, reflecting the boy's point of view (and his confusion on his first trip); Lewis likewise has the fog and the trip upward but his brief description also recalls the end of Forster's tale, where Mr. Bons is able to see only London beneath him when he arrives with Dante and the boy in the literary heaven:

... I... exclaimed, 'Hullo! We've left the ground.' It was true. Several hundred feet below us, already half hidden in the rain and mist, the wet roofs of the town appeared, spreading without a break as far as the eye could reach.

Another short story which involves a mechanical trip to the afterlife—a locomotive journey into a tunnel—and which probably influenced Lewis's work is J. R. R. Tolkien's "Leaf by Niggle." Besides the trip itself, the story uses an image of the countryside as part of Purgatory (here more of a rest cure than a purging), and a forest spring, to

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8Forster, p. 59.

9Lewis, The Great Divorce, p. 16. The first sentence quoted above belongs the paragraph previous to the rest of the passage.

10Tolkien wrote this story in the period of 1938-1939 and may have read it to the Inklings, so Lewis could have known it before its publication in 1947. For these dates see Tolkien's "Introductory Note" (p. 5) to Tree and Leaf (the short story appears in this volume, p. 73).

11For the countryside, see pp. 84-89; the corrective part of Purgatory was pictured earlier as a Workhouse (pp. 80-81).
whose water Niggle adds medicine as a tonic. Lewis's ghosts take their trip to a countryside, as Niggle takes his second trip although his is by "a very pleasant little local train;" and the conversation between the artists in Lewis mentions a spring up in the hills. (This latter spring will be discussed and the passage quoted later as a parallel with Dante's Comedy, but the artistic context is fitting here, since Niggle is a painter as are Lewis's artists.) A final parallel between Lewis and Tolkien is in their use of the far mountains as an image of heaven: Tolkien writes of Niggle and Parish, echoing both John Bunyan's Delectable Mountains with their Shepherds and Dante's Mount Purgatory which the souls ascend when they feel themselves ready:

They set out next day, and they walked until they came right through the distances to the Edge. It was not visible; of course: there was no line, or fence, or wall; but they knew that they had come to the margin of that country. They saw a man, he looked like a shepherd; he was walking towards them, down the grass-slopes that led up into the Mountains.

'Do you want a guide?' he asked. 'Do you want to go on?'

For a moment a shadow fell between Niggle and Parish, for Niggle knew that he did now want to go on, and (in a sense) ought to go on; but Parish did not want to go on, and was not yet ready to go on.

[Niggle] shook Parish's hand warmly: a good, firm, honest hand it seemed.

He was going to learn about sheep, and the high pasturages, and look at a wider sky, and walk ever further and further towards the Mountains, always uphill. Beyond that I cannot guess what became of him. Even little Niggle in his old home could glimpse the Mountains far away; and they got into the borders of his

12 Ibid., p. 88.
13 Ibid., p. 84.
picture; but what they are really like, and what lies beyond them, only those can say who have climbed them.\textsuperscript{14}

Lewis in \textit{The Great Divorce} is also met by a guide who is (partly) a shepherd:

On one of the rocks sat a very tall man, almost a giant, with a flowing beard. I had not yet looked one of the Solid People in the face. Now, when I did so, I discovered that one sees them with a kind of double vision. Here was an enthroned and shining god, whose ageless spirit weighed upon mine like a burden of solid gold: and yet, at the very same moment, here was an old weather-beaten man, one who might have been a shepherd--such a man as tourists think simple because he is honest and neighbours think 'deep' for the same reason. His eyes had the farseeing look of one who has lived long in open, solitary places...\textsuperscript{15}

Tolkien's short story is a far more unified work than Lewis's book, for it is centered on only a few characters; but the fictions are much alike, probably because of cross-influence but also because of their common use of a model which also suggests Lewis's illustrations of "Man, as by good or ill deserts, in the exercise of his free choice, he becomes liable to rewarding or punishing Justice."\textsuperscript{16}

Thus Guillaume de Lorris, E. M. Forster, and J. R. R. Tolkien are not the central models for Lewis's work: this model is Dante. This is suggested early in \textit{The Great Divorce}

\textsuperscript{14}Ibid., pp. 88-90. Cf. also the journey into the mountains by the saved in Lewis's \textit{The Last Battle} (London: The Bodley Head, 1956), 173-176. (But this latter work presents a better parallel--in the speed of the journey to the mountains--to the young man with the lizard in \textit{The Great Divorce}: his trip will be quoted later.)

\textsuperscript{15}Lewis, \textit{The Great Divorce}, p. 59.

\textsuperscript{16}From Dante's letter to Can Grande della Scala, quoted in translation in Dorothy Sayer's "Introduction" to
when the bus driver appears:

It was a wonderful vehicle, blazing with golden light, heraldically coloured. The Driver himself seemed full of light and he used only one hand to drive with. The other he waved before his face as if to fan away the greasy steam of the rain.\(^{17}\)

This heavenly driver reflects the angel who appears in the ninth canto of the *Inferno* to open the gates of the City of Dis for Dante and Virgil:

And as the frogs, spying the foeman snake,  
Go squaterring over the pond, and dive, and sit  
Huddled in the mud, even so I saw them break  
Apart, whole shoals of ruined spirits, and flit  
Scudding from the path of one who came to us,  
Walking the water of Styx with unwet feet.  
His left hand, moving, fanned away the gross  
Air from his face, nor elsewise did he seem  
At all to find the way laborious.\(^{18}\)

This angel walking the water of the Styx reminds a reader of Christ on the Sea of Galilee,\(^{19}\) and likewise a reader might identify Lewis's Driver with Christ, for George MacDonald her translation of *The Comedy of Dante Alighieri the Florentine: Cantica I: Hell* (Baltimore, Maryland: Penguin Books, 1949), p. 15.

\(^{17}\) Lewis, *The Great Divorce*, p. 15.

\(^{18}\) Sayers (trans.), *The Comedy of Dante Alighieri the Florentine: Cantica I: Hell*, p. 125. In the first draft of this chapter, I quoted the Italian, but I decided my ability to find passages by line numbers was not worth showing off, when contrasted with ease for most of my readers. None of the parallels which I illustrate depend on any subtle echoes of the original. (I choose Dorothy Sayers' translation over those of John Ciardi and others because she was a friend of Lewis; I also depend heavily on her interpretation of the *Comedy* throughout this chapter, hoping that her friendship with Lewis implies a common view of Dante's work—cf. her citation of *The Great Divorce* in a note on p. 83 of her translation of *Hell*.) By the way, the damned jumping out of the angel's way in Dante may be contrasted with the grumbling against the Driver in Lewis (p. 15).

\(^{19}\) Matthew 14:25-31 is one account.
says later in the book: "Only the Greatest of all can make Himself small enough to enter Hell. For the higher a thing is, the lower it can descend—a man can sympathize with a horse but a horse cannot sympathize with a rat. Only One has descended into Hell." I cannot make up my mind whether Lewis has simply contradicted himself here, or if he has depicted the Harrowing of Hell in terms of a Driver picking up bus passengers.

But this parallel of waving away foul air is not of great importance compared to one involving George MacDonald, whom I have just mentioned. In the first chapter of this dissertation I compared MacDonald to Virgil, since MacDonald's Phantastes was able to reach Lewis when he was an atheist, thus being in someways similar to Virgil (presumably standing allegorically for his works) who is able to reach Dante astray in the Dark Wood when Beatrice is not able to affect him directly. I believe this comparison of MacDonald and Virgil is valid, but the one which Lewis makes in The Great Divorce is between MacDonald and Beatrice:

... I tried, trembling to tell this man [the semi-shepherd of the passage quoted earlier] all that his writings had done for me. I tried to tell how a certain

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21 I am not enough of a Dantean scholar to know if anyone has suggested the angel who opens the gates of the City of Dis is actually Christ. The incident might well be taken as a symbolic re-enactment of the breaking open of the gate which surrounds all of Hell—1:iii:10-11 (first described) and 1:viii:126 (mentioned as being without bars—since Christ's Harrowing of Hell).
frosty afternoon at Leatherhead Station when I first bought a copy of *Phantastes* (being then about sixteen years old) had been to me what the first sight of Beatrice had been to Dante: Here begins the New Life. I started to confess how long that Life had delayed in the region of imagination merely: how slowly and reluctantly I had come to admit that his Christendom had more than an accidental connexion with it, how hard I had tried not to see that the true name of the quality which first met me in his books is Holiness. He laid his hand on mine and stopped me.

'Son,' he said, 'your love—all love—is of inexpressible value to me. But it may save precious time' (here he suddenly looked very Scotch) 'if I inform ye that I am already well acquainted with these biographical details. In fact, I have noticed that your memory misleads you in one or two particulars.'

In a general sense, George MacDonald can easily appear here as "the God-bearing image" to Lewis, as Beatrice appeared to Dante. Indeed, since MacDonald began his adult career as a Congregational preacher and ended up an Anglican layman writing books, he is certainly part of the Christian tradition of artistic instruction (assuming sermons may be artistic), and thus may stand for a strain of the "prophetic" Church tradition which is continually announcing the good-news to man; and, in his connection to the universal Church, may resemble Beatrice who appears in the Procession of the Host, and who thus symbolizes (or  is), in one sense, the Church. But I am going outside of any comments in *The Great Divorce* to find an extensive allegorical interpretation of MacDonald:

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22 Lewis, *The Great Divorce*, pp. 59-60. This is a gentle rebuke compared to what Dante receives from Beatrice.

Lewis establishes the literal and moral levels in the above passage, no more.\(^2\)

If MacDonald is the God-bearing image for Lewis, then we might assume, within the context of The Great Divorce, that the other souls from Hell are also met with their God-bearing images— as Pam, for example, is met by her brother, Reginald (one of the two instances in which the names of both characters are given). But she does not seem to find the experience exciting or sacramentally significant:

They must have met only a moment before we ran across them, for the Ghost was just saying in a tone of unconcealed disappointment, 'Oh... Reginald? It's you, is it?'

'Yes, dear,' said the Spirit. 'I know you expected someone else. Can you... I hope you can be a little glad to see even me; for the present.'

'I did think Michael [later identified as her son] would have come,' said the Ghost; and then, almost fiercely, 'He is here, of course?'

'He's there—far up in the mountains.'

\(^2\) Dorothy Sayers, in the passage cited in the previous footnote, attempts a four-fold interpretation of Beatrice: literally, a Florentine woman; morally, the God-bearing image which becomes for the individual a sacramental experience; historically, the Sacrament (or, in St. Augustine's sense, the Church); and mystically, the principle of Affirmation (the union with God through images). Literally, George MacDonald is a nineteenth-century author; morally, one of his books (not he himself) was a sacramental experience for young Lewis; historically, MacDonald, as I suggested above, may stand for the Church, or at least the prophetic/literary tradition of the Church (the reader will note echoes of Dante in Lilith, by the way); and mystically, neither MacDonald in The Great Divorce (for notice how unprepared Lewis was for the sunrise in the quotation given earlier) nor his book (for Phantastes only began the process of Lewis's conversion) can quite match Beatrice as the Way to union with God. If we identify the author and his book (as I suggested above that Dante did in using Virgil), then the first three levels of interpretation work fairly well.
'Why hasn't he come to meet me? Didn't he know?'\(^\text{25}\) Rather than saying that the Ghosts are met by their God-bearing images, in *The Great Divorce* we need to say that they are met by Spirits who offer to be their God-bearing images. For example, the naked Spirit gives this offer to the Ghost dressed in finery:

'...you're going in the wrong direction. It's back there—to the mountains—you need to go. You can lean on me all the way. I can't absolutely carry you, but you need have almost no weight on your own feet: and it will hurt less at every step.'\(^\text{26}\)

Lewis's use of these potential God-bearing images is indicative of his difference from Dante in locale. Dante has the souls of those purged of their sins met in the Garden of Eden;\(^\text{27}\) Lewis has the souls of those not purged of their sins met on ground lying near Heaven but not precisely in true Heaven. Here is the way George MacDonald expresses the idea, with a reference to Lewis's *Hansom* trilogy where space is referred to as Deep Heaven:

[Lewis asks,] 'But I don't understand. Is judgement not final? Is there really a way out of Hell into Heaven?'

'It depends on the way ye're using the words. If they leave that grey town behind it will not have been Hell. To any that leaves it, it is Purgatory. And perhaps ye had better not call this country Heaven. Not Deep Heaven, ye understand.' (Here he smiled at me.)

\(^\text{25}\)Lewis, *The Great Divorce*, p. 82.

\(^\text{26}\)Ibid., p. 56.

\(^\text{27}\)At least Dante is so met by Beatrice; Sayers conjectures (on pp. 327-328 of her translation of the *Purgatory*) that Statius sees his private God-bearing image and does not see Beatrice.
'Ye can call it the Valley of the Shadow of Life. And yet to those who stay here it will have been Heaven from the first. And ye can call those sad streets in the town yonder the Valley of the Shadow of Death: but to those who remain there they will have been Hell even from the beginning.'

Perhaps the concept might be best explained by saying that in The Great Divorce the reader is given a picture of the immediate judgement (which in the timelessness of eternity might also be the Final Judgement): each soul is asked to make a choice between itself and something else (ultimately, God).

This interpretation in terms of the judgements is suggested by the vision (or vision within the vision) near the end of the book:

And suddenly all was changed. I saw a great assembly

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28 Lewis, The Great Divorce, p. 61. Pp. 60-64 contain the main discussion of Heaven, Hell, and Purgatory. With the reference to the Refregierium on p. 60, cf. Letters of C. S. Lewis, p. 306, where Lewis gives the sources of his knowledge of the concept. I suspect that part of the reason for Lewis's vagueness about locale is that he did not like to use concepts (such as Purgatory) which were not shared by all Christians: cf. the "Preface" to Mere Christianity, pp. vii, on his attempts to avoid the differences between Christians, rather than the common factors. (Lewis himself believed in Purgatory: cf. Letters to Malcolm, pp. 107-109.) The best gloss on the concepts of Heaven and Hell as MacDonald expresses them is found in the chapter entitled "Hell" in The Problem of Pain--a reference to the possibility of second chances for the dead is on p. 112.

29 Dorothy Sayers, in her commentary on I.iii.126 (Hell, p. 90), emphasizes that the damned desire Hell. MacDonald says, 'The choice of every lost soul can be expressed in the words "Better to reign in Hell than serve in Heaven." There is always something they insist on keeping, even at the price of misery. There is always something they prefer to joy--that is, to reality' (The Great Divorce, p. 64; my italics). Charles Moorman, in The Precincts of Felicity, p. 84, note 2, reaches a different conclusion about the time of this book: he believes it happens before the Particular Judgement (what I called "the immediate judgment" above).
of gigantic forms all motionless, all in deepest silence, standing forever about a little silver table and looking upon it. And on the table there were little figures like chessmen who went to and fro doing this and that. And I knew that each chessman was the idolum or puppet repre­sentative of some one of the great presences that stood by. And the acts and motions of each chessman were a moving portrait, a mimicry or pantomime, which delineated the inmost nature of his giant master. And these chess­men are men and women as they appear to themselves and to one another in this world. And the silver table is Time. And those who stand and watch are the immortal souls of those same men and women. Then vertigo and terror seized me and, clutching at my Teacher, I said, 'Is that the truth? Then is all that I have been seeing in this country false? These conversations between the Spirits and the Ghosts—were they only the mimicry of choices that had really been made long ago?'

'Or might ye not as well say, anticipations of a choice to be made at the end of all things? But ye'd do better to say neither. Ye saw the choice a bit more clearly than ye could see them on earth; the lens was clearer. But it was still seen through the lens. Do not ask of a vision in a dream more than a vision in a dream can give.'

Thus, literally (within the dream) the souls of those on the edge of Hell make a trip to the edge of Heaven and choose whether or not to stay; anagogically, these choices are the eternal choices made by men to accept or reject the Beatific Vision.

One of the artistic flaws of The Great Divorce lies in Lewis's handling of the God-bearing images who meet the Ghosts from "the grey city" (the City of Dis, in general sense). Nine sketches of meetings occur:

1. The Big Ghost, a hard employer, met by Len, a former employee. 31

31 Ibid., pp. 28, 30-34.
2. The Episcopal Ghost, an apostate bishop, met by a White Spirit (Dick).  

3. A Ghost dressed in finery, met by a naked Spirit.  

4. The grumbling Ghost, met by a Solid Spirit.  

5. The artistic Ghost, a famous painter, met by a Solid Person.  

6. The Ghost wife, who wants her husband, Robert, back, met by Hilda.  

7. Pam, the motherly Ghost, who wants her son, Michael, met by her brother, Reginald.  

8. The Ghost with the Red Lizard, met by an Angel.  

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32 Ibid., pp. 24, 35-43.  
33 Ibid., pp. 55-58.  
34 Ibid., pp. 67-68.  
35 Ibid., pp. 72-76. The difference between "a Solid Spirit" in the previous item and "a Solid Person" here is simply in Lewis's phrasing—he has not otherwise identified these Spirits with a tag. The discussion of painting at this point seems to be indebted to Charles Williams' All Hallows' Eve (London: Faber and Faber, 1945), pp. 29-31, which is also about the painting of light. By the way, one wonders if the whole concept of the souls of the dead deciding between Heaven and Hell is not, in a general way, indebted to the ghosts who appear (before deciding to move on) in Williams' last two novels, Descent into Hell and this one, All Hallows' Eve. (Charles Moorman suggests a similar point in his discussion of the City imagery in The Great Divorce and All Hallows' Eve, although he does not mention the earlier Williams' novel; cf. The Precincts of Felicity, pp. 68-70.)  
36 Ibid., pp. 77-81.  
37 Ibid., pp. 82-87. This picture of the maternal instinct gone wrong may be compared with Lewis's discussion of the same thing (although not limited to just one family member) in The Four Loves, pp. 60-63.  
38 Lewis, The Great Divorce, pp. 89-96.
9. Frank Smith, the Dwarf Ghost, leading a Tragedian dummy, met by his wife, Sarah. Of these nine meetings (and other Ghosts appear, who are not met by anyone in Lewis' presence), five of them end in damnation (the Ghost refuses to walk toward the mountains, and sometimes simply vanishes at this point), three are not settled (Lewis does not hear the conclusion of the discussion), and only one ends in salvation. Unfortunately (in an artistic sense), the one person who is saved—the young man with the Red Lizard—is saved by an angel. Every time I read the book I am left with the feeling that if all Ghosts had been met by angels, instead of Solid People, then more of them would have been saved. Why Lewis decided to have just one person met by an angel and to save that one is beyond me.

However, this salvation of the young man is a useful way to return to the Dantean parallels in The Great Divorce. After the angel has killed the lizard (only for it to be

\[39\] Ibid., pp. 97-110.

\[40\] In my list above, numbers one, two (this bishop perhaps being the equivalent for Lewis of the Popes Dante placed in Hell?), five, six, and nine are damned; numbers three, four, and seven are not settled.

\[41\] The closest to another meeting between an angel and a Ghost is the adventure of Ikey (called the Intelligent Man, pp. 19-23, and the Ghost in the Bowler, pp. 46-48), where he carries off a golden apple, although warned against it by the Water-Giant (the angel in the waterfall, p. 48). But this angel has not come down from the mountains to meet him.
transformed into a white stallion), Nature celebrates the salvation:

The new-made man turned and clapped the new horse's neck. It nosed his bright body. Horse and master breathed each into the other's nostrils. . . . In joyous haste the young man leaped upon the horse's back. . . . They were off before I well knew what was happening. There was riding, if you like! I came out as quickly as I could from among the bushes to follow them with my eyes; but already they were only like a shooting star far off on the green plain, and soon among the foothills of the mountains. Then, still like a star, I saw them winding up, scaling what seemed impossible steeps, and quicker every moment, till near the dim brow of the landscape, so high that I must strain my neck to see them, they vanished, bright themselves, into the rose-brightness of that everlasting morning. [This vanishing a symbol of the union with God?]

While I still watched, I noticed that the whole plain and forest were shaking with a sound which in our world would be too large to hear, but there I could take it with joy. I knew it was not the Solid People who were singing. It was the voice of that earth, those woods and those waters. A strange archaic, inorganic noise, that came from all directions at once. The Nature or Arch-nature of that land rejoiced to have been once more ridden, and therefore consummated, in the person of the horse. It sang,

'The Master says to our master, Come up. Share my rest and splendour till all natures that were your enemies [the young man's lust] become slaves to dance

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42W. H. Auden in his review of this book ("Red Lizards and White Horses," The Saturday Review of Literature, 29:22 [April 13, 1946], pp. 22-23) complains of this transformation as being theologically unjustified: "Now a horse may be a more complex creature than a lizard, but it is not a better one, and a universe in which all lizards were horses would be a less valuable universe." But this is to ignore connotations: the red lizard whispering in the young man's ear is meant to suggest the toad at the ear of Eve in Paradise Lost; such evil needs to be completely transformed. Also, as lust held the young man back, so now sanctified desire needs to urge or carry him forward--and a horse is a better mount than an alligator or a golden brontosaurus. (The transformations of serpents--the half-way epic convention--is used by Dante in the Inferno, xxiv-xxv, echoing Ovid and Statius, as Milton was to use it for his own purposes later in Paradise Lost; this episode may be considered another Dantean imitation by Lewis.)
before you and backs for you to ride [the horse], and
firmness for your feet to rest on.

'From beyond all place and time, out of the very
Place, authority will be given you: the strengths that
once opposed your will [the lust again] shall be obedient
fire in your blood and heavenly thunder in your voice.

'Overcome us that, so overcome, we may be ourselves:
we desire the beginning of your reign as we desire dawn
and dew, wetness at the birth of light.

'Master, your Master has appointed you for ever: to
be our King of Justice and our high Priest.'

Likewise, after Statius has finished his purgation on the
Cornice of Sloth and is freed to mount to Heaven, the whole
of the Mountain quakes (however in Dante not nature but the
souls sing):

Lewis, *The Great Divorce*, pp. 93-95. I have not
added the italics to the song which Lewis has; also I added
a period after the first paragraph of the song and indented
the second (the quotation mark beginning it is in the text,
but it is not indented). The idea of nature as being to man
as man is to God appears several times in Lewis's writing--
the clearest statement of it is the chapter titled "Animal
Pain" in *The Problem of Pain* where Lewis conjectures that
animals may be saved through man (see pp. 126-128). In *The
Great Divorce* this animal salvation is shown in the animals
which appear around Sarah Smith (p. 99), but this song of
Nature which desires man to be "our King of Justice and our
High Priest" indicates the same idea, which is ultimately
based upon Genesis 1:28. One might also compare Tinidril's
unfallen relationship to animals with Sarah Smith's (see
*Perelandra*, p. 52.) and Trufflehunter's comment about Narnia:
"It's not Men's country . . . but it's a country for a man
to be King of." (C. S. Lewis, *Prince Caspian: The Return to
Narnia* [London: Geoffrey Bles, Ltd., 1951], pp. 64-65). By
the way, the above prose-poem is one of the two poems in *The
Great Divorce*; the other (pp. 109-110) is much like a psalm
in *The Book of Common Prayer*, having a colon in the middle
of each line for a pause in the chanting (so do the last
three lines of the above poem, but the second poem has
shorter, more chantable lines). The second poem seems to me
to be rather incongruous in its mixture of imagery--"the arm'd
knight" (1. 3), "bullets" (1. 4), "the invisible germ" (1. 6),
and "dinosaurs" (1. 10), for example; one would hardly expect
the same person to be threatened by bullets and dinosaurs, as
the poem indicates (no humans were alive in the age of dino-
saurs, anyway).
We had already left [Hugh Capet], and were striving
To pick our arduous way along the rock
As best we might with all our powers' contriving,
When sudden I felt the whole mount shake with shock,
Like as to fall, and chillness gripped me, even
As it grips one who's going to the block.
No more stupendous thrust, for sure, was given
To Delos, ere Latona nested there
For to give birth to the twin eyes of heaven.
Then all around a shout went through the air,
Such that my master drew him to my side
And said, "Fear nothing; thou art in my care."
"Gloria in excelsis," far and wide--
As I perceived by hearing those near me--
All "in excelsis Deo!" called and cried.
Quite motionless and stupefied stood we,
Just like the shepherds who first heard that strain,
Till the strain closed and earthquake ceased to be.
Then we took up our holy way again,
Our eyes upon the prostrate sad shades, returning
Already to their wonted sad refrain. 44

Statius, in contrast to the young man and out of courtesy to
Dante and Virgil, does not move towards Heaven so quickly,
but stays to walk with the poets.

Another interesting parallel with Dante's Comedy is
a procession which appears, not much like the allegorical
pageant in which Beatrice comes to Dante but both having
angels strewing flower petals. Beatrice is in a chariot
pulled by a Gryphon, in the place of the Host in a Corpus
Christi procession:

As the blest dead at the last trump shall rise
Swift from their graves, with glad melodious strife
Of new-found tongues and hallelujah-cries,
So on the chariot divine rose rife
By hundred there, ad vocem tanti senis,
The court and couriers of eternal life.
All these proclaimed: "Benedictus qui venis,"
And, tossing flowers about them low and high.

44 Sayers (trans.), Purgatory, pp. 227-228. This is II.xx.124-144.
Dante almost immediately recognizes her:

... through cloud on cloud of flowers
Flung from angelic hands and falling down
Over the car and all around in showers,
In a white veil beneath an olive-crown
Appeared to me a lady cloaked in green,
And living flame the colour of her gown;
And instantly, for all the years between
Since her mere presence with a kind of fright
Could awe me and make my spirit faint within,
There came on me, needing no further sight,
Just by that strange, outflowing power of hers,
The old, old love in all its mastering might.46

In *The Great Divorce* the lady comes walking on the grass, not (certainly) clothed like Beatrice:

Some kind of procession was approaching us, and ... light came from the persons who composed it.

First came bright Spirits, not the Spirits of men, who danced and scattered flowers—soundlessly falling, lightly drifting flowers, though by the standards of the ghost-world each petal would have weighed a hundred-weight and their fall would have been like the crashing of boulders. Then, on the left and right, at each side of the forest avenue, came youthful shapes, boys upon one hand, and girls upon the other. [Beatrice had three women dancing on one side of her chariot and four women on the other; she was preceded by twenty-four elders and four beasts.] If I could remember their singing and write down the notes, no man who read that score would ever grow sick or old. Between them went the musicians: and after these a lady in whose honour all this was being done.

I cannot now remember whether she was naked or clothed. If she were naked, then it must have been the almost visible penumbra of her courtesy and joy which produces in my memory the illusion of a great and shining train that followed her across the happy grass. If she were clothed, then the illusion of nakedness is doubtless due to the clarity with which her inmost spirit shone through the clothes. For clothes in that country are not a disguise:

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45 Ibid., p. 307. The procession is described in II.xxx; this quotation is II.xxx.13-21.

46 Ibid., p. 308 (II.xxx.28-39).
the spiritual body lives along each thread and turns them into living organs. A robe or a crown is there as much one of the wearer's features as a lip or an eye.

But I have forgotten. And only partly do I remember the unbearable beauty of her face.

'Is it? . . . is it?' I whispered to my guide.

'Not at all,' said he. 'It's someone ye'll never have heard of. Her name on earth was Sarah Smith and she lived at Golders Green.'

Even the hesitating question of Lewis—'Is it? . . . is it?'—may be meant to echo the speech of Beatrice to Dante—"We are, we are Beatrice." But the main purpose of Lewis is moral: he goes on to indicate that the young men and women are those who were influenced by Sarah Smith on earth, and that her lack of reknown on earth only indicates that fame in heaven and fame on earth are two very different things.

How many other echoes and imitations of Dante appear in The Great Divorce I am not certain, but I have noticed three other passages which I will list here. First, George MacDonald mentions that the emperor Trajan (a pagan) was one Ghost who came from the gray town on a Refrigerium and stayed; Dante sees him in the Heaven of the Just. Second, as was referred to in connection to Tolkien's "Leaf by Niggle," in
the conversation between the painters a fountain is mentioned which combines the effect of the streams Lethe and Eunoë (the first of which gives forgetfulness of evil and sin; the second of which restores memory but without shame or bitterness) from which Dante drank on top of Mount Purgatory:

'[... Every poet and musician and artist, but for Grace, is drawn away from love of the thing he tells, to love of the telling till, down in Deep Hell, they cannot be interested in God at all but only in what they say about Him. For it doesn't stop at being interested in paint, you know. They sink lower—become interested in their own personalities and then in nothing but their own reputations.'

'I don't think I'm much troubled in that way,' said the Ghost stiffly.

'That's excellent,' said the Spirit. 'Not many of us had quite got over it when we first arrived. But if there is any of that inflammation left it will be cured when you come to the fountain.'

'What fountain's that?'

'It is up there in the mountains,' said the Spirit. 'Very cold and clear, between two green hills. A little like Lethe. When you have drunk of it you forget forever all proprietorship in your own works. You enjoy them just as if they were someone else's: without pride and without modesty.'

'That'll be grand,' said the Ghost without enthusiasm.

Third, Dante's Comedy ends with a (symbolic) vision of God; Lewis's Comedy ends with a brief hint of the same thing in the image of the sunrise:

'It comes! It comes!' [the "ten thousand tongues of men
and woodland angels and the wood itself" sang. 'Sleepers awake! It comes, it comes, it comes.' One dreadful glance over my shoulder I essayed—not long enough to see (or did I see?) the rim of the sunrise that shoots Time dead with golden arrows and puts to flight all phantasmal shapes.51

In addition to these Dantean allusions, two Dantean attitudes appear—or, at least, two attitudes as Dorothy Sayers interprets them. In a paper, "... And Telling you a Story!: a Note on The Divine Comedy," which first appeared in the volume edited by C. S. Lewis, Essays Presented to Charles Williams (1947), Miss Sayers makes two points which apply equally to Lewis's The Great Divorce. I emphasize Lewis's connection to the Festschrift because, although the book appeared after Lewis's fiction, it may reflect concepts common to the group of writers.52 The first point is Dante's attitude toward the use of the colloquial:

[Dante] stopped lecturing people [as in the Convivo]; and, throwing to the winds all his theories about noble diction and the elegant construction of Odes, he sat down, using any language that came handy—dialect forms, baby-language, Latin tags, nonsense-words, and even (if

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51Lewis, The Great Divorce, p. 117 (the awakening, which follows, was quoted earlier in this chapter); Dante, Paradiso, xxxiii.85-141. The image of the sunrise may have been suggested by the Inferno, i.16-18; but such an image is so widespread in poets (e.g., Tennyson) that any particular origin is doubtful.

52No editor is listed on the original publication of Essays Presented to Charles Williams, but Lewis is given credit on the 1960 reprint. Lewis also writes the Preface and one of the essays. From the Preface (p. vi) clearly the idea of the volume existed before Williams' death (May 15, 1945) but not clear is whether any of the essays—particularly the one considered above—were written that early. Lewis's book began its serial publication on November 10, 1944 (Hooper's Bibliography, D-41).
absolutely necessary) inferior lines of no more than ten syllables—and with colossal humility, colossal self-confidence, and a very practical charity he started telling them a story.\(^{53}\)

Lewis also gives the impression of using any language which comes handy—and sometimes unhandy:

\[\ldots\] I noticed that I could see the grass not only between my feet but through them. I also was a phantom. Who will give me words to express the terror of that discovery? 'Golly!' thought I, 'I'm in for it this time.'\(^{54}\)

The second attitude is Dante's view of himself as a comic figure (the passage just quoted from Lewis, in addition to having colloquial forms—"golly!" and "in for it"—may be intended to be humorous). Dorothy Sayers writes:

Except for those clearly indicated passages in which he allows his prophetic function, and not himself, to speak by his mouth, [Dante] has conceived his own character from start to finish in a consistent spirit of comedy. Seldom has an autobiographer presented the world with a less heroic picture of himself, or presented his own absurdities so lovably. Whether he is mumbling excuses for himself in the Dark Wood, or turning green in the face before the Gates of Dis, or lingering like a reluctant child at Farinata's tomb while his escort is calling him to come on, or being 'less intelligent than usual' about the Ethics, or pottering 'bemused' along rocky terraces in imminent peril of falling off, or likening himself to a little goat, or a baby stork, or to a man walking along the street in blissful unconsciousness of something funny stuck in his hat, or asking inappropriate questions which make Beatrice look at him 'as a mother looks on her delirious child', or trotting forward to answer St. Peter's viva voce 'like a Baccalaurate, equipping himself with every argument' and anxious to do credit to himself and his teachers, his self-portrait is saturated with a delicate and disarming

\(^{53}\text{Lewis (ed.), Essays Presented to Charles Williams, p. 4.}\)

\(^{54}\text{Lewis, The Great Divorce, p. 28.}\)
awareness of himself as a comic figure.\textsuperscript{55}

Allowing the humor to be "delicate," not robust, I pick this example to indicate the foolishness of Lewis (the character):

\begin{quote}
\ldots a new idea had just occurred to me. If the grass were hard as rock, I thought, would not the water be hard enough to walk on? I tried it with one foot, and my foot did not go in. Next moment I stepped boldly out on the surface [of the river]. I fell on my face at once and got some nasty bruises. I had forgotten that though it was, to me, solid, it was not the less in rapid motion. When I had picked myself up I was about thirty yards further downstream than the point where I had left the bank. But this did not prevent me from walking up-stream: it only meant that by walking very fast indeed I made very little progress.\textsuperscript{56}
\end{quote}

What keeps this pratfall (or, more correctly, phizfall) from broad humor is the point of view: Lewis the character does not see anything humorous in his fall and so the effect is muted.

Thus far (except in the cases of Forster and Tolkien) I have been writing primarily of the dream-vision genre, with its parallels in other writers' dream-visions.\textsuperscript{57} My major digression has been on Lewis's handling of the God-bearing images, to suggest an artistic error in allowing the only angel described to be the only being to convince a Ghost to accept salvation. I should like to consider some other

\begin{itemize}
\item \textsuperscript{55}Lewis, (ed.), \textit{Essays Presented to Charles Williams}, p. 20.
\item \textsuperscript{56}Lewis, \textit{The Great Divorce}, pp. 43-44.
\item \textsuperscript{57}Another parallel is suggested by Lewis's title, \textit{The Great Divorce}, which is meant to answer Blake's \textit{Marriage of Heaven and Hell} (according to Lewis's Preface, p. 7), but I do not find any allusions to Blake's series of visions in the Lewis's vision itself.
\end{itemize}
aspects of the artistry in this paragraph. Related to the
Dantean parallels may be a question of organization: Dante
is a supremely well organized poet, and The Divine Comedy,
with its one hundred cantos divided as evenly as possible
into three canticles, each canticle ending with the word
stelle, reflects its author's passion for order. Lewis
writes, in another connection:

It is true that medieval art offends in . . . respect
[to unity] more often than most art. But this is its
disease, not its essence. It failed of unity because it
attempted vast designs with inadequate resources. When
the design was modest—as in Gawaine and the Green
Knight or in some Norman parish churches—or when the
resources were adequate—as in Salisbury Cathedral and
the Divine Comedy—then medieval art attains a unity of
the highest order, because it embraces the greatest
diversity of subordinated detail.58

The greatest artistic fault of The Great Divorce is its
failure to have any organization to fit its Dantean model.
Despite the suggestive number of nine meetings listed earlier,
I can find no pattern to the ones chosen. For example, the
Self-Righteousness of the Big Ghost is followed by the
Apostasy of the Episcopal Ghost; then the meetings are inter-
rupted by the accounts of the Avarice of Ikey and the Cyni-
cism (intellectual Sloth?) of the Hard-Bitten Ghost; then
the meetings are resumed with the Shamefulness (reversed
Lust?) of the Ghost dressed in finery. Quite frankly, I

58Lewis, The Allegory of Love, pp. 141-142. Lewis's
interest in the variety within the unity of Dante is probably
best shown in his study of the "Imagery in the Last Eleven
Cantos of Dante's 'Comedy'" (C. S. Lewis, Studies in Medieval
and Renaissance Literature, collected by Walter Hooper
find little resemblance between these Ghosts' sins—their attitudes, as Lewis emphasizes them—and the emphasis on acts which is basic to Dante's *Inferno*; as some of my capitalized sins indicate, a greater connection can be made between these and Dante's *Purgatorio*, with its Seven Deadly Sins. But the pattern is not there (whether or not one adds the Ghosts who are not met): Lewis has no example of Gluttony, and the order is not correct. Obviously, Lewis need not use any of Dante's schemes of organization, but his echoes of Dante's poem leads us—or, at least, leads me—to expect some scheme of organization, and I cannot find one. Also, I am bothered by the placement, side by side, of the Ghost wife, who wants her husband returned to her so she can continue to "improve" him, and Pam, who wants her son returned to her so she can love him; these scenes are without any discussion, or any lengthy transition, between them. If Lewis had had other scenes which were so clearly parallel, the juxtaposition of these two would not be so startling; as it is, I can only assume this is an artistic slip. Also related to organization is the sudden shift to allegorical presentation in the last two meetings. Up to this point the Ghosts have been simply ghosts: then a Ghost with a Red Lizard shows up, followed by a Dwarf Ghost, leading by a chain a full-sized Tragedian persona. The mode of presentation has shifted

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59 Perhaps because he had dealt with gluttony in *The Screwtape Letters*: see Letter 17, about the patient's mother.
(rather as if Dante had addressed both Francesca and Lust in the second Circle of Hell); no doubt modes of presentation do shift in dreams, but not in artistic recounting of dreams. Dante keeps his symbolic allegory for pageants and other acted-out moments (after his beginning cantos, of course). I cannot be certain to what degree my reactions to The Great Divorce are typical, but in Lewis's Letters a note to his publisher indicates a certain rarity of appreciation: "I am always glad to hear of anyone's taking up that Cinderella, The Great Divorce."60 Although the book is no doubt useful morally, in its accounts of common sins and its suggestion that these may lead to damnation, artistically The Great Divorce is still weeping in the garden, without a fairy godmother in sight.

In a final paragraph I should like to return to Northrop Frye's four forms of fiction. Here, again, a parallel to Dante will be useful. Dante's Comedy is an epic in Frye's terms, for it embraces the novel (the various historic characters set in the poem, who often are concerned with society and sometimes with their past position in it), the romance (a tale of ghosts and a medieval romance in which the hero has to go through a ring of fire to meet his true love on top of a mountain), the confession (Dante's sinful state at the first of the poem, and his whole life's pattern based on his falling in love with Beatrice), and the anatomy (the

60 Lewis, Letters of C. S. Lewis, p. 259.
theological discussions which occur primarily in the Purgatorio and the Paradiso). In these terms, The Great Divorce is also an epic. The novel genre is indicated by the characters who reveal themselves in speech. These character sketches (except for the dialogue or monologue method of presentation) might be considered a development of the Theophrastian character, taken to an eschatological level beyond La Bruyere's work or Dryden's Doeg and Og. Equally, they might be considered a particular development of Browning's dramatic monologues. But whatever their generic background, their emphasis is on the relation of individuals to each other, and hence social (although the society may be simply a single family). Because each individual has an idée fixe (his sin), they may seem to approach the anatomy, but the idée is often not an intellectual idea (Sir Archibald, with his attempts to prove an afterlife, may be one of the exceptions) but an emotion gone wrong--shame or mother love, for example. The romance genre is indicated by the use of the dream-vision traditions and the book being a tale of ghosts (including Lewis, who fails to vanish before sunrise). The confessional matter is in Lewis's relationship to George MacDonald: the discovery of Phantastes which led eventually to Lewis's

61 Obviously, as I did with Dymer, I am assuming that Frye's forms of prose fiction also fit verse fiction.

62 Lewis, The Great Divorce, pp. 64-65 (recounted by George MacDonald). One wonders if this is a satiric jibe at Sir Arthur Conan Doyle and his spiritualism.
conversion. And the anatomy genre lies in the discussions between MacDonald and Lewis—about the nature of salvation and damnation, about the dangers of natural affection, about the relationship of Heaven and Hell, and about the harrowing of Hell and Universal salvation. In his history of sixteenth-century English literature, Lewis welcomes the example of Thomas Watson's poetry, for it is all Golden and all minor: a "safeguard against any tendency to make 'Golden' a eulogistic term." Likewise, a critic might welcome *The Great Divorce* as an example to not take Frye's epic as meaning great: *The Great Divorce* is an epic, but a stunted and misshapen one.

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66 *Ibid.*, pp. 114-115. For MacDonald's suggestion of universal salvation, see Chapter XLIV of *Lilith* where the princess sleeps until "she has forgotten enough to remember enough, then she will soon be ripe, and wake" (George MacDonald, *Phantastes and Lilith* [London: Victor Lollancz, Ltd., 1962], p. 411). I understand that Origen, one of the early Church Fathers, also suggested that Satan might be saved at last (I found a reference to him in Helen Gardner's *A Reading of Paradise Lost* [London: Oxford University Press, 1965], p. 52).
The Chronicles of Narnia are a sequence of seven children's books and one non-chronological poem which (in the books) tells the important events of the kingdom of Narnia from its creation to its destruction. Narnia lies on a flat earth in some other time-and-space continuum. To the north of Narnia lies both Ettinsmoor and, beyond that, mountains--both areas being inhabited by giants. To the south, immediately over some other mountains, lies the friendly country of Archenland; further south, across a desert, lies Calormen, an Arabian-like country (the inhabitants are called Calormenes). To the east lies the Great Ocean, with various islands (and, in the utter east of this flat world, the land

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2The basic description of the northern areas is given in The Silver Chair (London: Geoffrey Bles, Ltd., 1953).

3The basic description of the southern area is given in The Horse and His Boy (London: Geoffrey Bles, Ltd., 1954). One wonders if the relationship of Narnia to Archenland is meant to be like that of England (Anglia?) to Ireland, except unfallen.
of Aslan, the lion who is the Christ of Narnia). The areas to the west of Narnia are not so certain; according to one account, in Prince Caspian, beyond the Western Mountains lies the land of Telmar, from whence came the Telmarines who once conquered Narnia; but another account, in The Magician's Nephew, suggests only a hortus conclusus hidden deep within the western mountains. Thus, in a general way, this world created by Aslan resembles the world pictured in The Pilgrim's Regress. Both worlds have northern mountains, cold and barren: the earlier work describes Savage—"a very big man, almost a giant"—ruling over the dwarfs of the area; The Silver Chair describes the giants living in the city of Harfang, with a way down from that city to the land of the gnomes. Both worlds also have lands of southern heat, although the swamps of The Pilgrim's Regress are different from the desert south of Archenland. The east and west of

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4 The basic description of the eastern area is given in The Voyage of the "Dawn Treader."

5 Lewis, Prince Caspian, p. 44.

6 C. S. Lewis, The Magician's Nephew (London: The Bodley Head, 1955), chapters XII and XIII (pp. 139-163). Compare The Last Battle, pp. 175-176 (although this latter pictures the new Narnia after the Last Judgement, as was mentioned in a footnote when I was comparing The Great Divorce and Tolkien's "Leaf by Niggle").


8 Dwarfs and gnomes are not the same creatures, of course; and in Chapter XIV (pp. 180-188) the gnomes, released from their enchantment, return to their still deeper land—the Land of Bism (p. 180). (Bism is one of Lewis's least inventive coinages in these books; it suggests abyss.)
the two fictions have been reversed: John journeys west until he reaches the sea (although he does journey through mountains) and then he must turn around and go back to the eastern mountains; in the children's books, the sea lies to the east and the mountains to the west. But despite this difference, one passage in John's journey to the west resembles the second account of what is west of Narnia:

... by continuous marching, winding their way among the peaked and valleyed lands, I saw where they came down to the white beaches of a bay of the sea, the western end of the world; a place very ancient, folded many miles deep in the silence of forests; a place, in some sort, lying rather at the world's beginning, as though men were born travelling away from it.

Allowing for the absence of the sea, in The Last Battle, after the Narnian Last Judgement when the main characters—King Tirian and others—find themselves in the "new" or spiritual Narnia, they go toward the west:

So they ran fast and faster till it was more like flying than running, and even the Eagle overhead was going no faster than they. And they went through winding valley after winding valley and up the steep sides of hills and, faster than ever, down the other sides, following the river and sometimes crossing it and skimming across mountain-lakes as if they were living speed-boats, till at last at the far end of one long lake which looked as blue as a turquoise, they saw a smooth green hill. Its sides were as steep as the sides of a pyramid and round the very top of it ran a green wall: but above the wall rose the branches of trees whose leaves looked like silver and their fruit like gold.

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9 Lewis, The Pilgrim's Regress, p. 171.
10 Cf. Revelation 21:1—"Then I saw a new heaven and a new earth..."
11 Lewis, The Last Battle, p. 176.
This description of their approach to the Narnian equivalent of the Garden of Eden deliberately echoes the Miltonic description:

So on he fares, and to the border comes
Of Eden; where delicious Paradise,
Now nearer, Crowns with her enclosure green,
As with a rural mound the champaign head
Of a steep wilderness, whose hairy sides
With thicket overgrown, grotesque and wild,
Access deni'd; and over head up grew
Insuperable highth of loftiest shade,
Cedar, and Pine, and Fir, and branching Palm,
A Silvan Scene, and as the ranks ascend
Shade above shade, a woody Theatre
Of Stateliest view. Yet higher than thir tops
The verdurous wall of Paradise up sprung: ...
And higher than that Wall a circling row
Of goodliest Trees loaden with fairest Fruit,
Blossoms and Fruits at once of golden hue
Appear'd, with gay enamell'd colors mixt: ...

The Miltonic mountain is more covered with vegetation than Lewis's (which may have been influenced by Dante's Mount Purgatory), but the concept of the mountain with the walled garden enclosing trees with golden fruit is the same. Inside the garden,

... the whole company moved forward to the centre of the orchard where the Phoenix sat in a tree and looked down upon them all and at the foot of that tree were two thrones and in those two thrones a King and Queen so great and beautiful that everyone bowed down before them. And well they might, for these two were King Frank and Queen Helen from whom all the most ancient Kings of Narnia and Archenland are descended. And Tirian felt as you would feel if you were brought before Adam and Eve in all their glory.13


13 Lewis, The Last Battle, pp. 179-180. Cf. the brief
Thus, in *The Last Battle* also the pilgrims come at last to "a place . . . lying . . . at the world's beginning, as though men were born travelling away from it."

This geographic symbolism is not the only idea personal to Lewis in the Narnian stories, although it may be the most interesting. The reader who remembers *Surprised by Joy*, with an insane master of Lewis's first public school and with Lewis's antipathy towards the whole system of "bloodery," will not be surprised (with joy or otherwise) in the attitude toward schooling which runs throughout the Narnian books:

When at last [Lucy] was free to come back to Edmund she found him standing on his feet and not only healed of

comment in *A Preface to Paradise Lost* (pp. 113-114): "Milton himself gives us a glimpse of our relations to Adam as they would have been if Adam had never fallen. He would still have been alive in Paradise, and to that 'capital seat' all generations 'from the ends of the Earth' would have come periodically to do their homage (XI, 342). To you or to me, once in a lifetime perhaps, would have fallen the almost terrifying honour of coming at last, after long journeys and ritual preparations and slow ceremonial approaches, into the very presence of the great Father, Priest, and Emperor of the planet Tellus; a thing to be remembered all our lives."

The phoenix in the above passage is the same "wonderful bird" which is described in *The Magician's Nephew* as "larger than an eagle, its breast saffron, its head crested with scarlet, and its tail purple" (pp. 156-158); the bird is not named in the earlier book. According to the medieval bestiaries, this "reddish purple" bird is a symbol of Christ—see T. H. White (trans.), *The Book of Beasts* (New York: G. P. Putnam's Sons, 1954), pp. 125-126. A phoenix also appears in the Five Children trilogy of E. Nesbit (in the second book, *The Phoenix and the Carpet*), which will be discussed later as an influence on Lewis's Narnian books. In *The Magician's Nephew* the Phoenix functions as "the watchbird is watching you" while in *The Last Battle* it is simply decorative (the saved do not need to be reminded to do good).
his wounds but looking better than she had seen him
look—oh, for ages; in fact ever since his first term at
that horrid school which was where he had begun to go
wrong.\textsuperscript{14}

And they made good laws and kept the peace and saved
good trees from being unnecessarily cut down, and liber­
ated young dwarfs and young satyrs from being sent to
school, and generally stopped busybodies and interferers
and encouraged ordinary people who wanted to live and let
live.\textsuperscript{15}

... in Calormen, story-telling (whether the stories are
true or made up) is a thing you're taught, just as
English boys and girls are taught essay-writing. The
difference is that people want to hear the stories,
whereas I never heard of anyone who wanted to read the
essays.\textsuperscript{16}

The main attack on schools appears in the opening and closing
sections of The Silver Chair when Jill Pole and Eustace
Scrubb are in England, attending a co-educational institute
with an emphasis on psychology; the conclusion is indicative
of Lewis's attitude:

When the police arrived and found no lion [Aslan], no
broken wall, and no convicts, and the Head behaving like
a lunatic, there was an inquiry into the whole thing.
And in the inquiry all sorts of things about Experiment
House came out, and about ten people got expelled. After
that, the Head’s friends saw that the Head was no use as
a Head, so they got her made an Inspector to interfer

\textsuperscript{14}C. S. Lewis, The Lion, The Witch and the Wardrobe
(London: Geoffrey Bles, Ltd., 1950), p. 165. Hart (pp. 315-
316) mentions some of these comments on schooling.

\textsuperscript{15}Ibid., p. 168. The reference to cutting down trees
echoes Tolkien’s introduction to Tree and Leaf and the simi­
lar passage in That Hideous Strength (p. 77). Later in this
chapter, in connection with Prince Caspian, the cutting down
of trees will be discussed more fully.

\textsuperscript{16}Lewis, The Horse and His Boy, p. 36. I am told
(by Mr. John Pratt of Tarleton State College) that the cur­
rent emphasis in British schooling is on story-telling and
other creative endeavors.
with other Heads. And when they found she wasn't much good even at that, they got her into Parliament where she lived happily ever after. 17

This attitude toward schooling even appears in metaphors, as when Aslan reassures the children that they do not need to return to Earth again:

"There was a real railway accident," said Aslan softly. "Your father and mother and all of you are—as you used to call it in the Shadowlands—dead. The term is over: the holidays have begun. . . ." 18

Contrasting to this attitude toward schooling is a more personal image about private study. Again, the reader of Lewis's autobiography will remember his tutoring by "Kirk" or "the Great Knock," whose name was W. T. Kirkpatrick. Near the first of The Voyage of the "Dawn Treader," an explanation is offered for the visit of Edmund and Lucy to their cousin's home; part of the explanation is that Peter was working very hard for an exam and he was to spend the holidays being coached by old Professor Kirke in whose house these four children had had wonderful adventures long ago in the war years. If he had still been in that house he would have had them all to stay. But he had somehow become poor since the old days and was living in a small cottage with only one bedroom to

17 Lewis, The Silver Chair, p. 216. The downfall of Experiment House has echoes (even to a Head) of the N.I.C.E. in That Hideous Strength.

18 Lewis, The Last Battle, p. 183. Hart (p. 316) also used this metaphor as the climax of her discussion of Lewis's school images. The rest of Aslan's speech recalls the image used inversely in The Great Divorce: "The dream is ended: this is the morning." Lewis's didacticism—teaching a Christian attitude toward death—is indicated by the reaction of the children to Aslan's previous hint that they were dead: "Their hearts leaped and a wild hope rose within them." (p. 183).
But Professor Kirke is not other than in name and profession much like the atheistic and logical "Kirk."\(^{20}\)

Perhaps a number of other personal references could be found, but I have found only one more of interest—except for Sehnsucht experienced in the journey to Aslan's mountains in *The Voyage of the "Dawn Treader,"* which was mentioned in the first chapter of this study.\(^{21}\) This one which I wish to illustrate has to do with the characterization of Puddleglum.

His first conversation with Jill and Eustace begins in this

\(^{19}\)Lewis, *The Voyage of the "Dawn Treader,"* p. 10. Cf. *Surprised by Joy*, Chapter X, "The Great Knock"; Kirkpatrick is identified by W. H. Lewis in his "Memoir of C. S. Lewis" prefacing the *Letters of C. S. Lewis*, p. 4. Lewis's letters to his father on pp. 53-54 and 59 discuss Kirkpatrick's death and funeral. By the way, Kilby observes (p. 145) that the professor's name varies between "Kirk" and "Kirke"; he adds several other examples of variant spellings. One he missed is in *The Voyage of the "Dawn Treader": "Coriakin"* (p. 148) and "Koriakin" (p. 189). Lewis's tendency to spell (and misspell) by sound is also apparent in *That Hideous Strength*: "Abhalljin" (p. 322) and "Aphallin" (p. 441).

\(^{20}\)Since I am now through with Lewis's attitudes toward education as expressed in the Narnia books, perhaps I should add in a footnote that Professor Kirke often laments, "What do they teach them at these schools?" (*The Lion, the Witch and the Wardrobe*, pp. 49, 51, and 173; *The Last Battle*, p. 171). One should also note the balance in *Prince Caspian* of Aslan freeing the schoolgirl, Gwendolen, from repressive schooling (pp. 174-176) and Bacchus turning a group of schoolboys into pigs so the schoolmistress ("a tired-looking girl") may join the celebration also (pp. 176-178). The transformation of the schoolboys reminds one of Prince Uggug's transformation into a porcupine in Lewis Carroll's *Sylvie and Bruno Concluded* (Lewis Carroll, *The Complete Works of Lewis Carroll* [New York: Random House/Modern Library Giant, n. d.], pp. 735-739).

\(^{21}\)A touch of this longing for far mountains appears in *The Horse and His Boy*: see p. 10.
"Good morning, Guests," he said. "Though when I say good I don't mean it won't probably turn to rain or it might be snow, or fog, or thunder. You didn't get any sleep, I dare say."

"Yes, we did, though," said Jill. "We had a lovely night."

"Ah," said the Marsh-wiggle, shaking his head. "I see you're making the best of a bad job. That's right. You've been well brought up, you have. You've learned to put a good face on things."

"I'm trying to catch a few eels to make an eel stew for our dinner," said Puddleglum. "Though I shouldn't wonder if I didn't get any. And you won't like them much if I do."

"Why not?" asked Scrubb.

"Why, it's not in reason that you should like our sort of victuals, though I've no doubt you'll put a bold face on it. All the same, while I am a catching of them, if you two could try to light a fire—no harm trying—! The wood's behind the wigwam. It may be wet. You could light it inside the wigwam, and then we'd get all the smoke in our eyes. Or you could light it outside, and then the rain would come and put it out. Here's my tinder-box. You won't know how to use it, I expect."

Puddleglum, of course, is a mood, a humor in Ben Jonson's sense, a static, nondeveloping characterization (except to the extent his actions belie his words). And one of Lewis's 1939 letters catches the same mood perfectly. Owen Barfield had proposed a visit, and Lewis replied, referring to his debate with E. M. W. Tillyard over "the Personal Heresy," ending with a pun from Blake, and pre-using Puddleglum's "no harm trying."

You will be able to hear Tillyard and me finishing our controversy viva voce. . . . No doubt I shall be defeated. . . .

I don't know if Plato did write the Phaedo: the canon of these ancient writers, under the surface, is

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22 Lewis, The Silver Chair, pp. 67-68.
still quite chaotic. It is also a very corrupt text. Bring it along by all means, but don't pitch your hopes too high. We are both getting so rusty that shall make very little of it—and my distrust of all lexicons and translations is increasing. Also of Plato—and of the human mind.

I suppose for the sake of the others we must do something about arranging a walk. These maps are so unreliable by now that it is rather a farce—but still "Try, lad, try! no harm in trying". Of course hardly any districts in England are unspoiled enough to make walking worth while! and with two new members—I have very little doubt it will be a ghastly failure.

I haven't seen Charles Williams' play: it is not likely to be at all good. As for Orpheus—again, it's no harm trying. If you can't write it, console yourself by reflecting that if you did you would have been very unlikely to get a publisher. I am more and more convinced that there is no future for poetry.

Nearly everybody has been ill here: I try to prevent them all creaking and grumbling, but it is hard being the only optimist.

Let me know which week-end: whichever you choose, something will doubtless prevent it. I hear the income-tax is going up again. The weather is bad and looks like getting worse. I suppose war is certain now.

P.S. Even my braces are in a frightful condition. "Damn braces", said Blake.  

Although this personal level exists in the Chronicles of Narnia, it is not as important (or as noticeable) as the level of Christian allusions. The most obvious of these have been pointed out by many critics, particularly the sacrifice of Aslan in The Lion, the Witch and the Wardrobe which parallels Christ's crucifixion, and the framing device of echoing Genesis in The Magician's Nephew and the Apocolypse in The Last Battle. Rather than consider the Christian elements
separately, I should like to include them in a survey of the models of and allusions in the books.

The first in the chronological sequence is *The Magician's Nephew* of which "the first half . . . is pure Nesbit". Digory Kirke and Polly Plummer, two children, are sent by means of Atlantean magic to "The Wood Between the Worlds"—rather as Cyril, Robert, Anthea, and Jane, in E. Nesbit's *The Story of the Amulet*, by means of an ancient amulet (made from a stone from Atlantis, as Andrew Ketterley has the rings made from Atlantean dust), make trips to other times—most delightfully to the future as developed by H. G. Wells.

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25 This is the title of Chapter III, p. 31. William Morris wrote one of his prose romances with nearly the same title, *The Wood beyond the World* (1894). Lewis, of course, had read Morris, and there may be imitation beyond the mere title here; unfortunately, I have not read Morris. One of Lewis's Rehabilitations was an essay on Morris, and he refers reading *The Wood beyond the World* in his *Letters*, p. 147. But judging by Lewis's chapter title, "A Parliament of Owls" (*The Silver Chair*, p. 49), which is not much like Chaucer, the title may be all the works have in common. The concept of alternate universes (*The Magician's Nephew*, p. 25), by the way, is common in science fiction: perhaps the first such use (which discussed time travel to times which never developed—in which the Chinese settle America, for example) was Murray Leinster's "Sideways in Time" (*Astounding Science Fiction*, 31:4 [June, 1934], p. 10 ff.; it also appeared in a story collection under this novelet's title from Shasta Press in Chicago).


these books are the visit of Queen Jadis of Charn to the London of Polly and Digory (when "Mr. Sherlock Holmes was still living in Baker Street and the Bastables were looking for treasure in the Lewisham Road") and the visit of the Queen of Babylon to the London of Nesbit's children.

After the Nesbittan opening, *The Magician's Nephew* describes Aslan calling Narnia into existence with sang:

The Lion was pacing to and fro about that empty land and singing his new song. It was softer and more lilting than the song by which he had called up the stars and the sun; a gentle, rippling music. And as he walked and sang the valley grew green with grass. It spread out from the Lion like a pool. It ran up the sides of the little hills like a wave. In a few minutes it was creeping up the lower slopes of the distant mountains, making that young world every moment softer. The light wind could now be heard ruffling the grass. Soon there were other things besides grass. The higher slopes grew dark with heather.

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28. Lewis, *The Magician's Nephew*, p. 7. This reference to Nesbit's Bastable books (which I have not read) is one of Lewis's few to that series (see also "On Three Ways of Writing for Children" in *Of Other Worlds*, pp. 23-24); he often refers to the Five Children trilogy—cf. *Surprised by Joy*, p. 21, "Much better than either of these [Conan Doyle's *Sir Nigel* and Mark Twain's *Yankee at the Court of King Arthur* so Lewis gives Twain's title] was E. Nesbit's trilogy, *Five Children and It*, *The Phoenix and the Wishing Carpet*, and *The Amulet*. The last did most for me. It first opened my eyes to antiquity, the 'dark backward and abysm of time'. I can still re-read it with delight." (Lewis adds *Wishing* to the title of the second book and shortens the title of the third.)


30. Lewis, *The Magician's Nephew*, p. 102. I pick a later passage than the first song (p. 97) because Aslan was invisible in the darkness when he started singing.
Aslan sings into existence the stars and the sun, the plants, and the animals: this opening not only echoes Genesis—"Let there be light!"—but also Dryden's opening for "A Song for St. Cecilia's Day, 1687":

From harmony, from heav'ly harmony
This universal frame began:
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high:
"Arise, ye more than dead."
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And Music's pow'r obey.
From harmony, from heav'ly harmony
This universal frame began:
From harmony to harmony
Thro' all the compass of the notes it ran,
The diapason closing full in Man.

The Narnian diapason closes full not in Man but in Talking Animals: Aslan chooses some animals from among those he has created to whom to give the ability to think and to speak:

The Lion, whose eyes never blinked, stared at the animals as hard as if he were going to burn them up with his mere stare. And gradually a change came over them. The smaller ones—the rabbits, moles and such-like—grew a good deal larger. The very big ones—you noticed it most with the elephants—grew a little smaller. Many animals sat up on their hind legs. Most put their heads on one side as if they were trying very hard to understand. The Lion opened his mouth, but no sound came from it; he was breathing out, a long, warm breath; it seemed to sway all the beasts as the wind sways a line of trees. Far overhead from beyond the veil of blue sky which hid them the stars sang again: a pure, cold, difficult music. Then there came a swift flash like fire (but it burnt nobody) either from the sky or from the Lion itself, and

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In Mary Burrows Thomas, *The Fairy Stories of C. S. Lewis* (Norman, Oklahoma: an unpublished University of Oklahoma Master of Arts Thesis, 1964), pp. 52-53, a comparison is made between the development of animals out of Narnian earth and a similar passage in Lucretius' *De Rerum Natura*. 
every drop of blood tingled in the children's bodies, and the deepest, wildest voice they had ever heard was saying:


Included in this passage are several Biblical references.

Aslan's breath (with the old, implied pun on pneumoœ in the sense of spirit), which brings the animals truly alive—that is, mentally alive—echoes the creation of Adam from the dust:

... then the LORD God formed man of the dust from the ground, and breathed into his nostrils the breath of life; and man became a living being.33

The singing of the stars both here and earlier in this creation account echoes God's description of the creation of the earth in His questions to Job:

"Where were you when I laid the foundation of the earth? Tell me, if you have understanding. Who determined its measurements—surely you know! Or who stretched the line upon it? On what were its bases sunk, or who laid its cornerston. When the morning stars sang together, and all the sons of God shouted for joy?34

The flash of fire suggests the tongues of flame which came at Pentecost, which here allows the animals to speak as there the Christians were inspired to speak in many languages.35

32Lewis, The Magician's Nephew, pp. 113-114.
33Genesis 2:7, BSV. Aslan's breath is used symbolically (as the breath of life) several times in later volumes—for example, to bring the statues back to life in The Lion, the Witch and the Wardrobe, p. 154.
34Job 38:4-7, BSV.
35Acts 2:3-4.
And, generally, in the whole concept of Aslan's choosing some animals to be given intelligence, Lewis reflects what he wrote in a letter three years before this book was published:

... I ... had pictured [in my thoughts] Adam as being physically the son of the anthropoids on whom God worked after birth the miracle which made him Man; said in fact, 'Come out. Forget thine own people and thy father's house'. The call of Abraham would be a far smaller instance of the same sort of thing, and regeneration in each one of us wd. be an instance too tho' not a smaller one. That all seems to fit in historically and spiritually. 36

Related to this creation myth is the imagery of the Garden of Eden used in Chapters XII and XIII, in which Digory journeys to the hortus conclusus in the western mountains to pick an apple and bring it back to Aslan. Queen Jadis (now referred to as "the Witch") 37 reaches the garden before him and tempts him to eat of the apples as she has done. His refusal does not precisely retain paradise (as in Perelandra), since evil has already entered Narnia in the Witch's person, 38


37Cf. Lewis, A Preface to Paradise Lost, p. 97, for the degeneration of Satan from a fallen archangel to "the devil."

38Aslan comments to the animals (p. 133-134): "You see, friends, that before the new, clean world I gave you is seven hours old, a force of evil has already entered it; waked and brought hither by this son of Adam [Digory]." Kilby, p. 137, comments, "Various fine points of theology might be pressed for and against Lewis's teaching here, but I am sure he intended mainly to imply simply that evil is both very ancient and very real." The two basic points of discussion would consist of (1) the coming of evil by the children unintentionally bringing Jadis to Narnia (but Digory was aware of what he was doing when he awoke Jadis, at least—p. 133) and (2) the fall in Narnia not consisting in an act of will by the Narnians.
but at least the quest and its accomplishment allows Digory to repay (to a degree) his having awakened the Queen originally.

No doubt if one wished to do a full explication of the Narnian books, he could find many other points to discuss in this book (but that full explication would be a dissertation in itself). Is it an accident, for example, that Pledge's flight to the garden traces the course of a river upward to its source when Lewis says elsewhere that on wakeful nights he invented imaginary landscapes, tracing "great rivers from where the gulls scream at the estuary, through the windings of ever narrower and more precipitous gorges, up to the barely audible tinkling of their source in a fold of the moors"?\(^{39}\)

I will pause only for two more passages. The first involves the concept of the Deplorable Word. Queen Jadis explains early in the book how she had said this magical word, leaving only herself alive in the world of Charn (a charnel world?), in order to avoid defeat in battle;\(^{40}\) near the end of the book, Lewis turns this magical motif into a symbol for the earth, suggesting atomic warfare, biological warfare, or some other means of destruction:

"When you were last here [at the Wood between the Worlds]," said Aslan, "that hollow was a pool, and when you jumped into it you came to the World where a dying sun shone over the ruins of Charn. There is no pool


now. That world is ended, as if it had never been. Let
the race of Adam and Eve take warning."
"Yes, Aslan," said both the children. But Polly
added, "But we're not quite as bad as that world, are we,
Aslan?"
"not yet, Daughter of Eve," he said. "Not yet. But
you are growing more like it. It is not certain that
some wicked one of your race will not find out a secret
as evil as the Deplorable Word and use it to destroy all
living things. And soon, very soon, before you are an
old man and an old woman, great nations in your world
will be ruled by tyrants who care no more for joy and
justice and mercy than the Empress Jadis. Let your world
beware. . . ."

Lewis's prophecy of tyrants and the dangers of destruction
(much like Dante's prophecies in the Comedy, touching on
points which had happened between the fictional present and
the time of writing) suggests one level of the Chronicles of
Narnia. Two levels are much like the first two levels of
allegorical interpretation: literally, the Chronicles are
adventure stories about children's magical journeys to a
different world, which is ruled by a Lion; morally, the
stories exemplify in their actions (particularly in quests
and heroic battles) and in their words (as here, however
much Henry James would be bothered by explicit moralizing)
the concept of the Moral Law. Some critics would find the
other levels of allegorical interpretation (particularly in
The Voyage of the "Dawn Treader"), but I would rather empha­
size two "levels" of allusion. The first is that of Chris­
tian allusion: the above passage about Aslan giving Narnian
animals the power of speech shows how this functions. The

41 Ibid., pp. 175-176.
intention, as contrasted to the function, is indicated by

Lewis in an essay:

I thought I saw how stories of this kind could steal past a certain inhibition which had paralysed much of my own religion in childhood. Why did one find it so hard to feel as one was told one ought to feel about God or about the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings. And reverence itself did harm. The whole subject was associated with lowered voices; almost as if it were something medical. But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not steal past those watchful dragons? I thought one could.\(^4\)

In the context of the giving of speech to the animals, the Christian allusions may be said to prepare the child-reader (and perhaps any reader) for at least a later imaginative acceptance of the Christian point of view. He will be able to read the first two chapters of Genesis (and part of Job) with literary interest if not with faith. Some Christian allusions are aimed more specifically at faith, however (and this is the second passage I promised from *The Magician's Nephew*):

"Well, tuck in," said Pledge, taking a big mouthful of grass. Then he raised his head, still chewing and with bits of grass sticking out on each side of his mouth like whiskers, and said, "Come on, you two. Don't be shy. There's plenty for us all."

\(^4\) Lewis, "Sometimes Fairy Stories May Say Best What's To Be Said" in *Of Other Worlds*, p. 37. In context, Lewis says that images in the imagination and the thought of writing fairy tales using these images came first, and only then the possible utility of the stories. Three other essays or notes in *Of Other Worlds* deal in part or whole with Lewis's Chronicles of Narnia: "On Three Ways of Writing for Children," "On Juvenile Tastes," and "It All Began with a Picture . . ."
"But we can't eat grass," said Digory.
"H'm, h'm," said Fledge, speaking with his mouth full. "Well--h'm--don't know quite what you'll do then. Very good grass too."

Polly and Digory stared at one another in dismay.
"Well, I do think someone might have arranged about our meals," said Digory.
"I'm sure Aslan would have, if you'd asked him" said Fledge.

"Wouldn't he know without being asked?" said Polly.
"I've no doubt he would," said the Horse (still with his mouth full). "But I've a sort of idea he likes to be asked."  

This passage sums up (without giving Aslan's or God's reasons for it) the necessity for prayer—God wants to be prayed to. The child who accepts this imaginatively as a child will not have the difficulties as an adult upon which Lewis spends three pages in Letters to Malcolm: Chiefly on Prayer.  

So the Chronicles of Narnia are also (although to a lesser degree, I believe) touching on problems of faith. But this is not precisely what Lewis said in the essay which was quoted above: perhaps it would be more exact to say that for the Christian reader, the stories reveal the "real potency" of the Biblical events and situations; for the non-Christian reader, the stories open the way for an imaginative sympathy with Christian beliefs.

The fourth "level" is that of allusion to other literature—writings (and folktales and myths) which are

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44 Lewis, Letters to Malcolm, pp. 19-22. The imagery in these pages reflects that used in Till We Have Faces: the human becoming enough of a real person to be able to meet God face to face.
often not specifically Christian nor specifically religious. In this first book of the series we have had only two sources mentioned: E. Nesbit and John Dryden (although William Morris and Lucretius have appeared in footnotes). Both children's literature and adult literature (dubious though such a dichotomy may be critically) will continue to provide parallels to the subsequent volumes. What I am suggesting by mentioning both types of allusion—Christian and literary—is that Lewis's children's books open the way not only for an imaginative sympathy with Christian belief but also with earlier literature—what Lewis called in De Descriptione Temporum "Old European, or Old Western, Culture." His point in this Inaugural Lecture for his professorship at Cambridge is that between the present and the early nineteenth century falls a cultural divide which is the largest known to history; he writes:

It is hard to have patience with those Jeremiahs, in press or pulpit, who warn us that we are "relapsing into Paganism". It might be rather fun if we were. It would be pleasant to see some future Prime Minister trying to kill a large and lively milk-white bull in Westminster Hall. But we shan't. What lurks behind such idle prophecies, if they are anything but careless language, is the false idea that the historical process allows mere reversal; that Europe can come out of Christianity

45 Lewis, "De Descriptione Temporum" in They Asked for a Paper, p. 22.

46 I find his assumptions dubious, but they are certainly consistent with his position in A Preface to Paradise Lost in Chapter IX, "The Doctrine of the Unchanging Human Heart," which says that basic cultural changes do occur (I note that the chapter ends with an analogy to an Epicurean rather like that to the dinosaur at the end of the lecture).
"by the same door as in she went" and find herself back where she was. It is not what happens. A post-Christian man is not a Pagan: you might as well think that a married woman recovers her virginity by divorce. The post-Christian is cut off from the Christian past and therefore doubly from the Pagan past. 47

The Chronicles of Narnia (like Tolkien's *The Lord of the Rings*) provide a bridge across such gap as does exist. I am not arguing either Lewis or Tolkien set out to construct a bridge, but simply by having such personalities and knowledge as they did that part of what they made (in the poetic sense) is a bridge. 48 It would be equally easy to argue that part of what Joyce made in *Ulysses* was a mock epic (or, more technically, a travesty) which leads a reader back to the *Odyssey* in the same way that Pope's *Rape of the Lock* leads him back to the Homerian and Vergilian epics generally. Until the Firemen of Ray Bradbury's *Fahrenheit 451* control the world, no complete separation of culture can occur.

To return to the Chronicles of Narnia, I should like

47 Lewis, "De Descriptione Temporum" in *They Asked for a Paper*, p. 20. Perhaps one of the reasons Lewis liked Nesbitt's *The Story of the Amulet* is that the ten Kings are involved in the sacrifice of a bull (a black one, alas!) when the children visit Atlantis (pp. 150-152).

48 Much more might be made of the analogy between the work of Lewis and Tolkien. Tolkien also started with a children's book--*The Hobbit*--and has expanded his conceptions both in prose and verse. See Roger Lancelyn Green, C. S. Lewis (London: The Bodley Head, 1963), pp. 36-37, for the development of Lewis's Narnia in fictional form. Perhaps if Lewis had lived longer, he might have tried his hand at an adult Narnian book, or at least have told in verse "the great old lay of Fair Olvin" (*The Horse and His Boy*, p. 196). The creation of imaginary worlds--secondary universes--suggests their general parallel-attitudes.
to suggest that my division of allusions into Christian and literary, while not what Lewis meant by his separation of the past into Pagan and Christian, may function much like his division. In the Chronicles what is established for the reader (or what the child-reader is introduced to) is a heroic, romantic, and Christian world of the imagination. It is heroic in its battles and other adventures, romantic in its mythic and supernatural borrowings, and Christian in its presentation of the King of the Beasts for the King of Men. Both the heroic and romantic elements (in so far as they are adaptations of material used before) come down to us, as they did to Lewis, in literature.

The Lion, the Witch and the Wardrobe, the second book in the Narnian chronology, is perhaps more Christian than literary in its allusions. The sacrifice of Aslan to repay Edmund's sinfulness and His resurrection are, as reviewers noted, parallel to Christ's death on the cross and His resurrection. Aslan's sadness on the afternoon before his death suggests Christ's prayer that the cup may pass from Him; the binding, shaving, and vilifying of Aslan, the arrest beating, and mocking of Christ; the cracking of the Stone Table, the tearing of the curtain of the temple as well as the earthquake at the rolling away of the stone from Christ's tomb; 49

49 Aslan's death and resurrection are told in Chapters XIV and XV.

50 Matthew 28:2. Only Matthew's gospel mentions the earthquake.
and Aslan's resurrection at sunrise and appearance to Lucy and Susan at the Stone Table, the angel's appearance to the two Marys who come at sunrise to the empty tomb.\(^{51}\) This may not end the Christian parallels, for one critic has suggested that Aslan bringing the stone statues back to life at the White Witch's castle is similar to the Harrowing of Hell (and this analogy is reinforced if we identify the White Witch with Jadis of the previous volume, who functioned in Digory's visit to the Garden as Satan in the Garden of Eden).\(^{52}\)

The literary allusions in this book are partly mythological—mainly in the inhabitants of Narnia, the Fauns (particularly Mr. Tumnus), the Dryads and Naiads, the Centaurs and unicorns, and Father Christmas (although the latter has Christian connections). But other allusions are from specific works: the use of the wardrobe for the journey to Narnia seems to have been based on E. Nesbit's "The Aunt and Amabel" with overtones from *Through the Looking-glass*.\(^{53}\) Indeed, the first two chapter titles echo Lewis Carroll's book title: "Lucy Looks into a Wardrobe" and "What Lucy

\(^{51}\)Matthew 28:1-8. Only Matthew's gospel has the combination of two women and one angel. (Matthew 28:1 says the angel's coming occurred "toward the dawn").

\(^{52}\)The bringing of the statues back to life is in Chapter XVI. See Hart, pp. 296-297, for the suggestion about the Harrowing of Hell; she also points out the parallel of the tea which Aslan provides (p. 166) to Christ's feeding of the four thousand (Matthew 15:32-38).

\(^{53}\)For the use of Nesbit, see Green, p. 36.
Peter killing the wolf may be meant to echo Peter and the Wolf (a much closer echo of a Peter legend is to St. Peter as the keeper of the gate of Heaven when Peter closes the Stable door—from the inside and locks it with a golden key—in The Last Battle). An obvious allusion is to Aesop's fables, when the field mice come and nibble away Aslan's ropes. And a more general literary echo appears at the end of the book, after the children have grown up in Narnia:

So these two Kings principal their horns and hounds in the West for the White Stag. And they had not a sight of him. And he led them through and smooth and through thick a thicket where all the courtiers were the courtiers were still following. And they had said King Peter (for they take the ancient style now, having been Kings all their days), "Fair Consorts, let us now all our horses and follow this beast into the thicket; for all my days I never hunted nobler quarry."

"Sir," said the others, "even so let us do." So they alighted and tied their horses to trees and went on into the thick wood on foot.

The style of Sir Thomas Malory is well imitated: the three

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54 See Hart, p. 303, for a Carrollian echo in The Voyage of the "Dawn Treader." Two other (possible) imitations of Carroll will be mentioned in the text later.

55 Lewis, The Lion, the Witch and the Wardrobe, p. 122.

56 Lewis, The Last Battle, p. 159.

57 Lewis, The Lion, the Witch and the Wardrobe, p. 147. This use of Aesop was pointed out by Thomas, p. 33.

58 Ibid., pp. 169-170.
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So these two Kings and two Queens with the principal members of their court, rode a-hunting with horns and hounds in the Western Woods to follow the White Stag. And they had not hunted long before they had a sight of him. And he led them a great pace over rough and smooth and through thick and thin, till the horses of all the courtiers were tired out and these four were still following. And they saw the stag enter into a thicket where their horses could not follow. Then said King Peter (for they talked in quite a different style now, having been Kings and Queens for so long), "Fair Consorts, let us now alight from our horses and follow this beast into the thicket; for in all my days I never hunted nobler quarry."

"Sir," said the others, "even so let us do."

So they alighted and tied their horses to trees and went on into the thick wood on foot.

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56 Lewis, The Last Battle, p. 159.

57 Lewis, The Lion, the Witch and the Wardrobe, p. 147. This use of Aesop was pointed out by Thomas, p. 33.

58 Ibid., pp. 169-170.
sentences in a row beginning with and, the use of alliteration on parallel nouns ("Horns and hounds," "thick and thin"), and the formal conversational style. Again, for a child this passage may be the cause of a later enjoyment of Malory, for an adult the allusion gives the enjoyment of recognition and may well cause the four children to seem for a moment adults (Malory's matter, with its emphasis on the love affairs of Tristram and Iseult and of Lancelot and Guinevere, is hardly childish). In his autobiography Lewis writes far more truly than he wrote in De Descriptione Temporum about the relationship of literature of different periods:

Parrot critics say that Sohrab [and Rustum] is a poem for classicists, to be enjoyed only by those who recognise the Homeric echoes. But I, in Octie's form-room (and on Octie be peace) knew nothing of Homer. For me the relation between Arnold and Homer worked the other way; when I came, years later, to read the Iliad I liked it partly because it was for me reminiscent of Sohrab. Plainly, it does not matter at what point you first break into the system of European poetry. Only keep your ears open and your mouth shut and everything will lead you to everything else in the end--ogni parte ad ogni parte splende.59

These then are the Christian and literary allusions in The Lion, the Witch and the Wardrobe: to them I will add one example of the moral level--an exemplum about politeness:

"Blowed if I ain't all in a muck sweat," said the Giant, puffing like the largest railway engine. "Comes of being out of condition. I suppose neither of you young ladies has such a thing as a pocket-handkerchief about you?"

"Yes, I have," said Lucy, standing on tip-toes and holding her handkerchief up as far as she could reach.

59Lewis, Surprised by Joy, pp. 56-57.
This time he managed to get it but it was only about the same size to him that a saccharine tablet would be to you, so that when she saw him solemnly rubbing it to and fro across his great red face, she said, "I'm afraid it's not much use to you, Mr Rumblebuffin."

"Not at all. Not at all," said the giant politely. "Never met a nicer handkerchief. So fine, so handy. So—I don't know how to describe it."

"What a nice giant he is!" said Lucy to Mr Tumnus. "Oh yes," replied the Faun. "All the Buffins always were. One of the most respected of all the giant families in Narnia. Not very clever, perhaps (I never knew a giant that was), but an old family. With traditions, you know. . . ." 60

I call it an exemplum about politeness, as I assume it is, but the passage is also humorous (based on the incongruity of the handkerchief and the giant), which differentiates it from most moralizing. It also ends with an emphasis on social classes and families, which an American will probably find odd in a children's book but which (no doubt) Lewis felt to be part of the hierarchial world view which he often defended.

The Horse and His Boy is, as the title indicates, a horse story (Roger Lancelyn Green calls it a "pony book" which I assume is the British expression for the same idea). 61 But, as the title also indicates, it is an inverted horse story, not being The Boy and His Horse. 62 Although such

60 Lewis, The Lion, the Witch and the Wardrobe, pp. 159-160. Aesop has a fable explaining why giants are not highly intelligent: see "Why Giants Are Boobies," Fable 153 in S. A. Handford's translation of the Fables of Aesop (Baltimore, Maryland: Penguin Classics, 1954).

61 Green, p. 50.

62 The names of the two talking horses which appear in this volume are also interesting. Bree (the stallion who runs off with Shasta) is identical in name to a region where Hobbits live in The Lord of the Ring. Hwin (the mare ridden
inversions may be fairly common, the only example which I think of is more recent than Lewis's book: Richard Hughes' juvenile, Gertrude's Child (1966), in which a doll buys a child to play with.

In addition to the basic imitation of the horse story, Lewis's book borrows from The Arabian Nights in its Near Eastern setting (although Lewis himself disliked The Arabian Nights): Tashbaan, "one of the wonders of the world," lies on an island in a river next to a desert:

Inside the walls the island rose in a hill and every bit of that hill, up to the Tisroc's palace and the great temple of Tash at the top, was completely covered with buildings--terrace above terrace, street above street, zigzag roads or huge flights of steps bordered with orange trees and lemon trees, roof-gardens, balconies, deep archways, pillared colonnades, spires, battlements, minarets, pinnacles.

The word minarets indicates more clearly than the rest of the description the locale which Lewis has in mind; palm trees appear in a description two pages later. And, of course, the passage about Aravis's training in story-telling (which by Aravis) recalls the name of a male horse in Out of the Silent Planet, Whin, who hunted the hnakra with Eyol and Ransom. Whether Lewis intended these suggestions of his earlier work and Tolkien's work is difficult to decide. (Bree's full name--"Breehy-hinny-brinny-hooky-hah" [p. 22]--reminds one of Houyhnhnm.)

63 Lewis, "On Juvenile Tastes" in Of Other Worlds, p. 39.

64 Lewis, The Horse and His Boy, p. 50. The name of the city may be intended to suggest "the bain of Tash"; the god Tash appears in The Last Battle, pp. 84-85, in a way which suggests the appearances of Venus (the earthly wraith of Perelandra) in That Hideous Strength.
was quoted earlier, in the discussion of Lewis's attitude toward schooling) indicates the same setting.

A third reminiscence of other literature is the confusion of Shasta and Corin in Tashbaan; this confusion of brothers may faintly recall Shakespeare's *Comedy of Errors* but in context it is closer to Mark Twain's *The Prince and the Pauper*.65 This is tied into the lost prince plot, which manages to include the standard folklore motif of the prince floating ashore as a baby, to be found and raised by a foster parent.66

These literary (and folklorish) analogues which I have been suggesting establish not only the level of literary allusions but also differentiate this volume of the Chronicles from the types of the others. All are romances, but they vary greatly in the romantic backgrounds which they use—just as *The Castle of Otranto*, with its setting in medieval Europe, differs from *Vathek*, with its Near Eastern setting, as their subtitles indicate: A Gothic Story and An Arabian Tale. One final analogue may be suggested for *The Horse and His Boy*: when Rabash is transformed into a donkey,67 the reader may think of *The Golden Ass* or (perhaps

65 *Lewis, The Horse and His Boy*, Chapters IV and V. The book is dedicated to two brothers, who became Lewis's stepchildren when Lewis married Mrs. Gresham in 1957 (the book had appeared in 1954).


more justly) of *Pinocchio*, where the puppet is changed to a donkey in Toyland. Other enchantments in folk tales will, of course, suggest themselves. In this context of enchantments to donkeys and the whole background of a horse story, I would like to add that I find Lewis's use of a nearly dead metaphor in one passage very unfortunate; Lewis writes of the boy who is his hero: "you may be sure that Shasta pricked up his ears at this point."  

As I do not intend to select a passage illustrating morality from each book let me finish with the types here. I have quoted a character (Aslan) moralizing, from *The Magician's Nephew*, and an episode which exemplifies a moral point, from *The Lion, the Witch and the Wardrobe*; also appearing occasionally in these volumes are moral aphorisms, or *sententiae*, from the author. In *The Magician's Nephew*, for example, Lewis writes:

> Now the trouble about trying to make yourself stupider than you really are is that you very often succeed.

And in *The Horse and His Boy*, Lewis writes:

> [Shasta] had not yet learned that if you do one good deed your reward usually is to be set to do another and harder and better one.

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68 C. Collodi (pseud.), *Pinocchio: The Tale of a Puppet*, Chapters XXX-XXXII. In using the English "Toyland," I am following the translation by M. A. Murray and G. Tassinari.

69 Lewis, *The Horse and His Boy*, p. 65.


71 Lewis, *The Horse and His Boy*, p. 131.
Strangely, the critics who have dealt with the Chronicles have said little about the Christian structure of The Horse and His Boy: it is the same as Francis Thompson's ode, "The Hound of Heaven." God (here as a cat, Aslan, not a hound) pursues the individual (or drives him on), until the pursued gives up and is converted. The lion's roar is first heard after Shasta and Bree have run away, and it drives them into the company of Aravis and Hwin;\(^72\) later Aslan appears as a large cat (\textit{Felis domestica}) and spends the night by Shasta outside Tashbaan, near the Tombs, frightening off some jackals at one point;\(^73\) yet later the lion appears after they have reached Archenland and drives them to the walled yard (not precisely a \textit{hortus conclusus}) of the Hermit of the Southern March, scratching Aravis in the process.\(^74\) At this point Shasta leaves the others and the final epiphanies occur separately.\(^75\)

Up until this point Aslan's promptings of the runaways could be considered simply as a guardian-angel symbolism, but in the geography of this world we must remember that Narnia and Archenland are lands ruled by Aslan, unlike Calormen which has Tash as its god. Thus the journey towards

\(^72\)Ibid., pp. 29-32.

\(^73\)Ibid., pp. 80-83.

\(^74\)Ibid., pp. 128-130. The reason for the scratches is explained on p. 180.

\(^75\)Aslan also appears after these epiphanies in the scene in which he turns Rabash into a donkey (pp. 192-195).
Narnia is also a spiritual journey. The goal of this pilgrimage is made clear when Aslan appears to Bree, Hwin, and Aravis:

Bree shot away like an arrow to the other side of the enclosure and there turned; the wall was too high for him to jump and he could fly no further. Aravis and Hwin both started back. There was about a second of intense silence.

Then Hwin, though shaking all over, gave a strange little neigh, and trotted across to the Lion.

"Please," she said, "you're so beautiful. You may eat me if you like. I'd sooner be eaten by you than fed by anyone else."

"Dearest daughter," said Aslan, planting a lion's kiss on her twitching, velvet nose, "I knew you would not be long in coming to me. Joy shall be yours."

The timing of Aslan's appearance is also of interest. He interrupts Bree, who is treating Aslan's lionness as a symbol, rather like a Higher Critic discussing the Bible or the Incarnation:

"Bree," said Aravis... "I've been wanting to ask you something for a long time. Why do you keep on swearing By the Lion and By the Lion's Mane? I thought you hated lions."

"So I do," answered Bree. "But when I speak of the Lion of course I mean Aslan, the great deliverer of Narnia who drove away the Witch and the Winter. All Narnians swear by him."

"But is he a lion?"

"No, no, of course not," said Bree in a rather shocked voice.

"No doubt," continued Bree, "when they speak of him as a Lion they only mean he's as strong as a lion or (to our enemies, of course) as fierce as a lion. Or something of that kind. Even a little girl like you, Aravis, must see that it would be quite absurd to suppose he is a real lion. Indeed it would be disrespectful. If he was a lion he'd have to be a Beast just like the rest of us. Why!" (and here Bree began to laugh) "If he was a lion he'd have four paws, and a tail, and Whiskers!...

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76 Ibid., p. 179.
Aie, ooh, hoo-hoo! Help!"

For just as he said the word Whiskers one of Aslan's had actually tickled his ear.77

Something of the same sort had happened to Lewis—as this passage from a 1930 letter to Owen Barfield suggests:

Terrible things are happening to me. The "Spirit" or "Real I" is showing an alarming tendency to become much more personal and is taking the offensive, and behaving just like God. You'd better come on Monday at the latest or I may have entered a monastery.78

What happens to Shasta is, of course, similar, but also unique. He is riding a non-talking horse through fog (Aslan is protecting him from falling off the edge of a mountain pass although he does not know it at the time—

Yea, though I walk [over the mountain]
of the shadow of death,
I will fear no evil:
for thou art with me).

Shasta asks thrice who the being is who is beside him in the fog. The first time:

"Who are you?" he said, scarcely above a whisper.
"One who has waited long for you to speak," said the Thing. Its voice was not loud, but very large and deep.79

77 Ibid., pp. 177-179. Hart (pp. 312-313) considers this passage to be out of character for Bree and thus inartistic; a parallel might be Gulliver's shift to bloodthirstiness in suggesting gunpowder and cannons to the King of Brobdignag ("The Voyage to Brobdignag," Chapter VII)—the satirist is willing to sacrifice characterization to make a point. By the way, one is rather surprised by the use of oaths in these Narnia books, since Lewis usually follows Biblical rules and one would suppose that Christ's command, in Matthew 5:33-37, would operate by analogy in Narnia.

78 Lewis, Letters of C. S. Lewis, p. 141.

79 Lewis, The Horse and His Boy, p. 146.
The idea seems to be that God cannot respond, cannot reveal Himself, until a man asks Him to. A Biblical analogy (perhaps not the best one) comes from the Sermon on the Mount:

Ask, and it will be given you; seek and you will find; knock, and it will be opened to you. For every one who asks receives, and he who seeks finds, and to him who knocks it will be opened.

The second time Shasta asks he receives a different reply:

"Who are you?" asked Shasta.
"Myself," said the Voice, very deep and low so that the earth shook; and again "Myself," loud and clear and gay; and then the third time "Myself," whispered so softly you could hardly hear it, and yet it seemed to come from all round you as if the leaves rustled with it.81

One is tempted to quote the Bellman, "What I tell you three times is true," but the allusion which Lewis has in mind is again Biblical:

And Moses said unto God, Behold, when I come unto the children of Israel, and shall say unto them, The God of your fathers hath sent me unto you; and they shall say to me, What is his name? what shall I say unto them? And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you.82

But if this episode at the Burning Bush suggests Asian's use of the reflexive pronoun, the setting of the meeting—on a

80Matthew 7:7-8, RSV. Cf. also Mere Christianity, p. 24: "Christianity tells people to repent and promises them forgiveness. It therefore has nothing (as far as I know) to say to people who do not know they have done anything to repent of and who do not feel that they need any forgiveness."

81Lewis, The Horse and His Boy, p. 147. One wonders if Lewis deliberately shifted from Shasta's point of view to the universal second person in the passage.

82Exodus 3:13-14, KJV. (The RSV has "I AM WHO I AM.")
mountain in the fog—suggests the later meeting of Moses and God on Mount Sinai "in a thick cloud." Finally, the conclusion of this mystical experience on the mountain—after Shasta has fallen at the feet of Aslan and been kissed by Him—may be intended to echo the Transfiguration:

[Shasta] lifted his face and their eyes met. Then instantly the pale brightness of the mist and the fiery brightness of the Lion rolled themselves together into a swirling glory and gathered themselves up and disappeared. He was alone with the horse on a grassy hillside under a blue sky. And there were birds singing.

And after six days Jesus took with him Peter and James and John, and led them up a high mountain apart by themselves; and he was transfigured before them, and his garments became glistening, intensely white, as no fuller on earth could bleach them. And there appeared to them Elijah with Moses; and they were talking to Jesus. . . . And a cloud overshadowed them. . . . And suddenly looking around they no longer saw any one with them but Jesus only.

Thus Shasta, as well as the others, is driven to Narnia, there to meet with and acknowledge his God.

Like The Lion, the Witch and the Wardrobe, the next volume, Prince Caspian, is difficult to discuss on the level of literary analogues. These two volumes were the first two written, and they least show deliberate modelling on other works. In The Lion, the Witch and the Wardrobe the general

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83 Exodus 19:9, RSV.
84 Lewis, The Horse and His Boy, p. 149.
85 Mark 9:2-4, 7-8. The vanishing into the sky also recalls the Ascension—Acts 1:9. In this tradition of mountain epiphanies are Wordsworth on Mount Snowdon (Prelude, Book XIV) and Diogenes Teufelsdröckh on a "high table-land" (Carlyle, Sartor Resartus, Book Second, Chapter IX, "The Everlasting Yea").
situation is like that in *The Wizard of Oz*: a child and her three companions (in Lewis, four children) must overcome a wicked witch before returning to her (or their) home. In *Prince Caspian* the children are summoned from earth by a horn blown in time of need (*The Song of Roland* comes to mind, although the medieval romances may well contain examples of enchanted horns), to help overthrow an evil king, Miraz, who has usurped the throne from his nephew, Caspian. The use of medieval romances in this warfare and of simply a medieval tone to the whole book establishes the most general analogue to *Prince Caspian*: a sword named Rhindon is mentioned, Caspian the Conqueror—the leader of the Telmarines when they captured Narnia several generations earlier—may be intended to suggest William the Conqueror, the dialectal *how* is used for *hill* in "Aslan's How," the duel between Peter and Miraz partakes of a tournament, and the education of Caspian is clearly medieval:

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86 Thomas (p. 36) suggests *Hamlet* as an analogue for the relationship between Caspian and his uncle (without the remarriage of the mother). The origin of the Telmarines (mariners—pirates—from Tellus; *Prince Caspian*, p. 190) has been compared by R. L. Green (p. 36) to the appearance of some privateers in Pellucidar in Edgar Rice Burroughs' *Tanar of Pellucidar* (Green adds that Lewis had not read this book by Burroughs).

87 Lewis, *Prince Caspian*, p. 29.

88 Ibid., p. 44.

89 Ibid., p. 82.

90 Ibid., pp. 165-170.
He learned sword-fighting and riding, swimming and diving, how to shoot with the bow and play on the recorder and the theorbo, how to hunt the stag and cut him up when he was dead, besides Cosmography, Rhetoric, Heraldry, Versification, and of course History, with a little Law, Physic, Alchemy and Astronomy.  

Perhaps the one passage which most clearly recalls a specific incident in a medieval romance is the use of a green branch as a symbol for peace. In *Prince Caspian* Lewis writes of two officers in King Miraz' camp:

> "What's to do?" said the Lord Glozelle. "An attack?"

This suggests *Sir Gawain and the Green Knight*, which says of the Green Knight at his first appearance "in his on honde he hade a holyn bobbe." He later comments to King Arthur:

> 3e may be seker be his braunch dat I bere here pat I passe as in pes, and no plyt seche.

However, this medievalizing is not unique to this book: Narnia, both here and in the other books (excluding the first, which is a creation story about a new world), is basically a medieval kingdom, just as Calormen to the south is basically a Near Eastern kingdom throughout the series. The most one can say about the medieval aspects of *Prince Caspian* is that they are given greater emphasis in this book than in

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91 Ibid., p. 53. This is much like the education of Wart and Kay in T. H. White's *The Sword in the Stone*.


the others—partially for the very simple reason that the adventures in this book are entirely laid in Narnia (except for the transitions at the first and the last from and to the earth)—all the other Chronicles have at least one-fourth their length laid in some other kingdom, whether Britain, Calormen, oceanic, northern, or spiritual.

But, as in *The Lion, the Witch and the Wardrobe*, this book also has classical echoes. In addition to the northern dwarfs and giants, centaurs and fauns appear again. Perhaps the gathering of Caspian's forces to discuss their plan of action could be compared to one of the meetings of the Greeks in Homer's *Iliad*—certainly there is a (brief) catalogue of his forces. Near the end of the book, Bacchus and Silenus (and a river-god) appear.

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94 The catalogue is on p. 77; the "Grand Consult" is immediately following, pp. 78-83. The Centaur Glenstorm and his three sons first appear on p. 71; the Fauns appear on p. 75. The Dryads (who will be discussed later) and Naiads are mentioned on p. 74. By the way, one point about the dwarfs (mentioned in the text above, although not classical) is interesting: Lewis here establishes two types of dwarfs, red and black (p. 62)—the black haired ones being nearer evil than the red; he also used red and black dwarfs in *The Pilgrim's Regress* (p. 104), where the red ones were Noroomanni and the black ones were identified by their "black shirts"—thus in the earlier book they were both evil (both kinds lived far north).

95 Bacchus and Silenus appear on p. 139 and are identified on p. 141; Susan comments after the identification, "I wouldn't have felt very safe with Bacchus and all his wild girls if we'd met them without Aslan." The river-god appears first on p. 137 and is free from his "chains" (i.e., the bridge) on pp. 173-174. If one took the destruction of the bridge seriously, he would find Lewis an extreme conservative.
However, whether classical or generally medieval, *Prince Caspian* partakes in one literary convention which may be more limited in tradition: the forest which marches to war. One naturally thinks of *Macbeth* although the forest aroused by the Ents in *The Lord of the Rings* is a closer comparison. Lewis establishes the concept of the power of the forest early in his book:

"Now," said the Badger, "if only we could wake the spirits of these trees [the Dryads, who had been active earlier in Narnian history] and this well [the Naiads], we should have a good day's work."

"Can't we?" said Caspian.

"No," said Trufflehunter. "We have no power over them. Since the Humans came into the land, felling forests and defiling streams, the Dryads and Naiads have sunk into a deep sleep. Who knows if ever they will stir again? And that is a great loss to our side. The Telmarines are horribly afraid of the woods, and once the Trees moved in anger, our enemies would go mad with fright and be chased out of Narnia as quick as their legs could carry them."^97

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^96 Kittridge, in his note on *Macbeth* IV.1.93, says simply "The Moving Wood is a widespread incident on folklore and saga" (*William Shakespeare, The Tragedy of Macbeth*, edited by George Lyman Kittredge [Boston: Ginn and Company, 1939 copyright], p. 190). Thomas (p. 36) has pointed out Lewis's echo of *Macbeth*, by the way. For Tolkien's Ents, see *The Lord of the Rings*, Book Three (in all but one of the current editions, this appears in the second volume, *The Two Towers*), Chapter IV, "Treebeard." Admittedly, Lewis's book appeared before *The Lord of the Rings*, but Tolkien had been reading the matter to the Inklings for years; when Lewis reviewed *The Fellowship of the Ring* ("The Gods Return to Earth," *Time and Tide*, 35 [14 August 1954], 1082-1083), he referred to "the unforgettable Ents" although Ents did not appear and were not mentioned until the second volume (1955). R. L. Green, p. 35, wonders if "the moving trees were inspired by an early reading of *The Lord of the Rings* in manuscript—or Arthur Rackham's illustrations to *Peter Pan in Kensington Gardens*."

This may not be as powerful as the prophecy of the Three Weird Sisters, but it recalls some of the words of Treebeard to Pippin and Merry in Tolkien's book:

'The trees and the Ents,' said Treebeard. 'I do not understand all that goes on myself, so I cannot explain it to you. Some of us are still true Ents, and lively enough in our fashion, but many are growing sleepy, going tree-ish, as you might say. Most of the trees are just trees, of course; but many are half awake. Some are quite wide awake, and a few are, well, ah well[,] getting Entish. That is going on all the time.

... some of my trees are limb-lithe, and many can talk to me. Elves began it, of course, waking trees up and teaching them to speak and learning their tree-talk. They always wished to talk to everything, the old Elves did. But then the Great Darkness came, and they passed away over the Sea, or fled into far valleys, and hid themselves, and made songs about days that would never come again.\[96\]

Treebeard rumbled for a moment, as if he were pronouncing some deep, subterranean Entish malediction. 'Some time ago I began to wonder how Orcs dared to pass through my woods so freely,' he went on. 'Only lately did I guess that Saruman was to blame, and that long ago he had been spying out all the ways, and discovering my secrets. He and his foul folk are making havoc now. Down on the borders they are felling trees—good trees. Some of the trees they just cut down and leave to rot—orc-mischief that; but most are hewn up and carried off to feed the fires of Orthanc. ...

'Curse him, root and branch! Many of those trees were my friends, creatures I had known from nut and acorn; many had voices of their own that are lost for ever now. ...'\[97\]

Both Lewis and Tolkein have the old times when things were better (although Tolkien's trees have lost fewer of their abilities than have Lewis's Dryads) and both refer to evil

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97 Ibid., p. 77.
men cutting down trees. However, the most impressive passage in the Chronicles of Narnia about the death of trees occurs in a different volume: in The Last Battle, when the Calormenese begin their attempt to take over Narnia: King Tirian, Jewel the Unicorn, and Roonwit the Centaur are talking when they hear a wailing coming nearer them:

"Woe, woe, woe!" called the voice. "Woe for my brothers and sisters! woe for the holy trees! The woods are laid waste. The axe is loosed against us. We are being felled. Great trees are falling, falling, falling."

With the last "falling" the speaker came in sight. She was like a woman but so tall that her head was on a level with the Centaur's: yet she was like a tree too. It is hard to explain if you have never seen a Dryad but quite unmistakable once you have—something different in the colour, the voice, and the hair. King Tirian and the two Beasts knew at once that she was the nymph of a beech-tree.

"Justice, Lord King!" she cried. "Come to our aid. Protect your people. They are felling us in Lantern Waste. Forty great trunks of my brothers and sisters are already on the ground."

"What, lady! Felling Lantern Waste? Murdering the talking trees?" cried the King leaping to his feet and drawing his sword. "How dare they? And who dares it? Now by the Mane of Aslan--"

"A-a-a-h," gasped the Dryad shuddering as if in pain—shuddering time after time as if under repeated blows. Then all at once she fell sideways as suddenly as if both her feet had been cut from under her. For a second they saw her lying dead on the grass and then she vanished. They knew what had happened. Her tree, miles away, had been cut down.100

In Prince Caspian Aslan arouses the Dryads to attack the forces of Miraz;101 in The Lord of the Rings the Ents lead

100 Lewis, The Last Battle, p. 22. A death much like this happens to a tree spirit in "The Green Willow" in Japanese Fairy Tales, translated by Lafcadio Hearn and Others (Mount Vernon, New York: The Peter Pauper Press, 1948), pp. 28, 30 (no translator's name is given for this story).

101 Lewis, Prince Caspian, pp. 137-139. The list of
the trees against Saruman and his Orcs and men.

The Christian references in *Prince Caspian* may be discussed more briefly than these literary allusions, for they are smaller in number. The basic device used in the book is the seeing of Aslan. To some degree, who sees Aslan first (among the four children and Trumpkin, who are going through the woods to Caspian's camp) seems to reflect the person's moral nature. Lucy sees him first—perhaps because of her moral stature; perhaps because St. Lucy is the patroness of those of weak eyesight. In the subsequent discussion about which way to go, only Edmund votes with Lucy to follow Aslan—a reversed echo of his betrayal of her in *The Lion, the Witch and the Wardrobe*; Lucy is told later that she should have followed Him no matter what the others did—a fairly obvious religious point, but one which echoes Adam's

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103 Thomas, p. 34, discusses the possible reasons for the choice of the name Lucy in *The Lion, the Witch and the Wardrobe*; she does not make a connection with *Prince Caspian*.

104 *Lewis, Prince Caspian*, pp. 113-114; cf. *The Lion, the Witch and the Wardrobe*, p. 46.

105 *Lewis, Prince Caspian*, pp. 126-127. I have capitalized the pronoun referring to Aslan throughout the following discussion for the sake of clarity.
choice to eat the fruit because Eve has.\textsuperscript{106} Edmund is the
second to see Aslan, perhaps as a reward for following Lucy's
lead (however grudgingly) when he could not see Him.\textsuperscript{107} For
this he merits a "Well done" from Aslan at the end of the
march;\textsuperscript{108} Edmund's actions reflect Christ's words to Thomas,
"Blessed are those who have not seen and yet believe."\textsuperscript{109}
Peter is the third to see Aslan, although not much is made
of this--the actual moment when he sees Aslan is not
described.\textsuperscript{110} Susan is the last of the children to see
Him,\textsuperscript{111} and she is the one of the Pevensies who did not return
to Narnia in \textit{The Last Battle}, who no longer believed in
Narnia.\textsuperscript{112} She comments when she sees Him that she had known
"deep down inside" that He was there, but she had not wanted

\begin{footnotesize}
\begin{enumerate}
\item\textsuperscript{106} Cf. Lewis, \textit{A Preface to Paradise Lost}, p. 123; and
\textit{Perelandra}, p. 224 (Tor's decision not to fall although
Tinidril did).
\item\textsuperscript{107} Lewis, \textit{Prince Caspian}, p. 133 (Edmund's first sight
of Aslan).
\item\textsuperscript{108} Ibid., p. 135.
\item\textsuperscript{109} \textit{John 20:29}.
\item\textsuperscript{110} Lewis, \textit{Prince Caspian}, pp. 133-134 (for his first
glimpse of "something" in the moonlight and the summary state-
ment that he was now seeing Aslan).
\item\textsuperscript{111} Ibid., p. 124.
\item\textsuperscript{112} Lewis, \textit{The Last Battle}, p. 138. Susan's trip to
America is because of her frivolity (which ties into the com-
ments about her personality here)--see \textit{The Voyage of the
"Dawn Treader,"} pp. 10-11. She also was the one who thought
she had fallen in love with Prince Babadash of Calormen
because of his politeness and skill in tournaments--see \textit{The
Horse and His Boy}, pp. 60-62.
\end{enumerate}
\end{footnotesize}
to let herself know it (or Him). Trumpkin only sees Aslan just before the lion nearly roars:

"And now, where is this little Dwarf, this famous swordman and archer, who doesn't believe in lions? Come here, son of Earth, come HERE!"

Trumpkin, having grown up in Narnia when Aslan was not appearing to its inhabitants, had not believed in lions—that is, in God. He, more than Bree in The Horse and His Boy, is an example of a materialist who is brought face to face with spiritual reality. (One of his first speeches after Caspian meets him in the mountains is "But who believes in Aslan nowadays?")\(^{114}\) Lewis is suggesting to his reader the invalidity of (to use a phrase from his autobiography) "the assumption that whatever has gone out of date is on that account discredited."\(^{115}\)

Other Christian echoes occur—Aslan restores Caspian's nurse to health and Bacchus turns water to wine at the same time\(^{116}\)—but the above scale of the perception of Aslan is the basic religious device. Perhaps equally interesting as these lesser echoes is a what seems to be a dangling plot device. Caspian, at one point in the narrative, is bitten by a werewolf.\(^{117}\) (Lewis spells the word "wer-wolf.") One

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\(^{113}\) Lewis, Prince Caspian, p. 136.  
\(^{114}\) Ibid., p. 65.  
\(^{115}\) Lewis, Surprised by Joy, p. 196.  
\(^{116}\) Lewis, Prince Caspian, p. 178.  
\(^{117}\) Ibid., p. 153.
would expect (from other folklore) that this would have given
him lycanthropy (rather like a disease), but he shows no
signs of being troubled by full moons in the rest of this
book or in the two subsequent books in which he appears.
Perhaps Lewis decided such a development would not be appro­
priate for children's books—or perhaps he abandoned it when
he developed the serpentine transformations (real and imag­
ined) of The Silver Chair. (Or, of course, perhaps he never
intended to develop it at all.) But one cannot help wonder­
ing about the episode.118

The fifth of the Chronicles of Narnia, The Voyage of
the "Dawn Treader," returns the younger two of the Pevensies,
along with their cousin Eustace, to the company of King
Caspian and Reepicheep. The method of transportation to the
Narnian ship—through a picture—may recall Alice's journey
through a mirror,119 but the main literary allusion is to the
Irish legend of the voyage of Maildun, who set out with his

118 Green, p. 48, points out another inconsistency
between the stories: the books written first assume that
there were no humans in Narnia before the Pevensies came
through the wardrobe, but Lewis revised that assumption when
he wrote The Magician's Nephew and gave Narnia human rulers
from its creation. Parallel to this is the assumption in
The Lion, the Witch and the Wardrobe, p. 130, that the
Emperor (God the Father) created Narnia while in The Magi­
cian's Nephew Aslan (God the Son) does this creation—however
this latter contradiction is much like comparing the creation
accounts in Genesis 1 and John 1.

119 In The Story of the Amulet the four children (plus
the Psammead and Jimmy) transport themselves to a ship out­
side Atlantis (pp. 142-143), but the ship is being docked at
the time.
crew to seek revenge on his father's killer and who, after visiting various islands, learned not to desire vengeance. Since King Caspian in Lewis's book has set out to find seven men who sailed from Narnia in his uncle's reign, the motives of the voyages are different; and outside of one or two touches, the islands are different— but the general plot construction is, I believe, close enough to convince any reader of the origin of Lewis's idea. Since Tennyson's "The Voyage of Maeldune" is the version of the legend best known in English, I shall use that for my illustrations. The most obvious similarity is that both voyages pass over underwater kingdoms. Tennyson writes:

. . . and away we sail'd, and we past
Over that undersea isle, where the water is clearer
than air.
Down we look'd—what a garden! O bliss, what a Paradise there!
Towers of a happier time, low down in a rainbow deep
Silent palaces, quiet fields of eternal sleep!
And three of the gentlest and best of my people,
whate'er I could say,
Plunged head-down in the sea, and the Paradise trembled away.  

Tennyson establishes the sea kingdom as a death wish, but

120 I realize that Tennyson is not following the legend precisely, but Tennyson is as likely to be Lewis's source as the original legend. W. J. Rolfe, in his edition of Tennyson's poems for The Cambridge Edition of the Poets—The Complete Poetical Works of Tennyson (Boston: Houghton Mifflin Company, 1858 copyright), pp. 479-480—gives a summary of the Irish version of the legend. Thomas, pp. 42-47, has a comparison of the original legend and Lewis's book.

Lewis is more prosaic. Drinian warns:

"It'll never do for the sailors to see all that," said Drinian. "We'll have men falling in love with a sea-woman, or falling in love with the under-sea country, and jumping overboard. I've heard of that kind of thing happening before in strange seas. It's always unlucky to see these people."\(^2\)

As things turn \(\ldots\)t, only Reepicheep jumps overboard (to fight the underwater king who shook a spear at him) and he is picked up.\(^3\)

The other parallels are not so close. Tennyson describes part of the Isle of Flowers as covered with lilies:

\begin{quote}
And the topmost spire of the mountain was lilies in lieu of snow,
And the lilies like glaciers winded down running out below
Thro' the fire of the tulip and poppy, the blaze of gorse, and the blush
Of millions of roses that sprang without leaf or a thorn from the bush.\(^4\)
\end{quote}

Perhaps these lilies suggested the lilies of Lewis's Silver Sea:

"Sire," said Drinian, "I see whiteness. All along the horizon from north to south, as far as my eyes can reach."\(^5\)

And Lewis's World's End Island, with its white birds coming

\(^{122}\)Lewis, The Voyage of the "Dawn Treader," p. 203.

\(^{123}\)Ibid., p. 209.

\(^{124}\)Tennyson, p. 481 (ll. 41-44).

\(^{125}\)Lewis, The Voyage of the "Dawn Treader," p. 211.

The name of the "Silver Sea" is given on the next page. Thomas (pp. 47-48) points out the general resemblance of this part of the voyage (the approach to Aslan's land) to Dante's Paradiso—the substitution of the white lilies for Dante's White Rose, for example.
from the sunrise and Ramandu with his white beard, may have been suggested partially by Tennyson's Isle of Shouting, with its wild birds, and partially by his Isle of a Saint:

And we came to the Isle of a Saint who had sail'd with Saint Brendan of yore, He had lived ever since on the isle and his winters were fifteen score, And his voice was low as from other worlds, and his eyes were sweet, And his white hair sank to his heels, and his white beard fell to his feet.  

But a closer parallel to World's End, from Malory's version of the Grail Castle, will be considered paragraph after next.

To this general use of "The Voyage of Maeldune" in The Voyage of the "Dawn Treader," one may add some lesser literary echoes. On the Island of the Duffer, Coriakin the Magician tells Aslan, in reply to the question "Do you grow weary . . . of ruling such foolish subjects as I have given you here?":

"No," said the Magician, "they are very stupid but there is no real harm in them. I begin to grow rather fond of the creatures. Sometimes, perhaps, I am a little impatient, waiting for the day when they can be governed by wisdom instead of this rough magic."  

The final phrase echoes Prospero's farewell to his art of

126 Tennyson, p. 482 (ll. 115-118). For the Isle of Shouting, see p. 481, stanza IV. The hairiness of this saint may also have suggested the hairiness of the sleepers on World's End. (By the way, in Tennyson's "The Sleeping Beauty," the heroine's hair keeps growing while she is asleep.)

127 Lewis, The Voyage of the "Dawn Treader," p. 148. "There is no real harm in them" seems to be a meaningless echo of the General Confession in the Office of Morning Prayer in The Book of Common Prayer (American version, p. 6). "And there is no health in us."
magic in *The Tempest*:

> But this rough magic
> I here abjure...128

Since both are Magicians, one giving up his art, the other looking forward to giving it up, the general similarity is apparent—although Caliban and the Duffers are not much alike.129 Another echo of literature is in the use of the albatross to guide the *Dawn Treader* at one point (in reply to Lucy's prayer to Aslan)130—although no one shoots it with a cross-bow.

A more complex echo is that of the Grail Castle on the island of the World's End. On the island is Aslan's table, magically covered with food each evening.131 This corresponds to the banquets offered guests in the castle of King Pellies:

128 William Shakespeare, *The Tempest*, V.i.50-51 (line numbers from the Arden Shakespeare). Lucy's comment on World's End, "I felt the moment we landed on this island that it was full of magic" (p. 177) may be intended to echo Caliban's comment in *The Tempest*, "the isle is full of noises" (III.ii.133); if so, the enchantment of the three lords to sleep on World's End may have been suggested by Prospero's ability to charm people to sleep, which is used several times in *The Tempest*.

129 Hart (p. 317) compares the Duffers to the monkeys in Kipling's *The Jungle Book*; a second echo of Kipling in this volume is pointed out by Green (p. 35), the resemblance between Lewis's description of the sea serpent (p. 108-111) and that by Kipling in "A Matter of Fact."

130 Lewis, *The Voyage of the "Dawn Treader,"* pp. 169-170. The albatross speaks to Lucy with Aslan's voice (p. 170); also, when it is first seen, it looks like a cross (also p. 170).

And anone there cam in a dove at a wyndow, and in her mowthe there semed a lytyll senser of golde, and therewythall there was suche a savour as all the spycery of the worlde had bene there. And furtherwythall there was uppon the table all maner of meates and drynkes that they coude thynke uppon.\textsuperscript{132}

In Lewis's story Malory's "whyght dowve"\textsuperscript{133} has been combined with the legend of the Harpies to produce the white birds from the sun who fly to the table and eat the remaining food each morning.\textsuperscript{134} On the table lies a Knife of Stone, which Lucy correctly identifies as that used by the White Witch to kill Aslan, in The Lion, the Witch and the Wardrobe;\textsuperscript{135} this Knife is obviously the equivalent to "the spere whych Longeus smote oure Lorde with to the herte."\textsuperscript{136}

Ramandu and his daughter (who come out from a hillside,\textsuperscript{137} like faeries sometimes do in romances and ballads) in theory correspond to Pelles and his daughter Elaine. Caspian does marry Ramandu's


\textsuperscript{133}\textit{Ibid.}, p. 798.

\textsuperscript{134}Lewis, The Voyage of the "Dawn Treader."

\textsuperscript{135}\textit{Ibid.}, p. 182; cf. The Lion, the Witch and the Wardrobe, p. 142.

\textsuperscript{136}Malory, p. 86. This is at the castle of Pellam, not that of Pelles, but Malory calls both the father and the son Maimed Kings, so I assume the kings are some sort of doubling produced by Malory's various sources. (On p. 863 Pelles is credited with receiving the stroke of Balin, which was given to Pellam on p. 85.)

daughter, unlike Lancelot with Elaine. Bamandu is not maimed, but is old—and is having his youth renewed by the fire berries which one of the white birds brings from the sun; unlike the cure of the maimed knight by Sir Galahad:

And sir Galahad wente anone to the speare which lay uppon the table and toewed the bloode with hys fyngirs, and came aftir to the maymed knyght and anoynted hys legges and hys body. And therewith he clothed hym anone, and sterte uppon hys feete oute of hys bedde, as an hole man, and thanked God that He had heled hym.  

Furthermore, the coming of Bamandu’s daughter from under the hill, "carrying a tall candle in a silver candlestick," may have been suggested by several passages in Malory:

So there came in a damesell passynge fayre and yonge, and she bare a vessell of golde betwyxt her hondis; and thereto the kynge kneled devoutly and seyde his prayers, and so ded all that were there.

Than sir Bors saw four fayre chyldren berynge four fayre tapirs, and an olde man in the myddys of this chyldyrn wyth a sensar in hys one hand and a speare in hys othir honde, and that speare was called the Speare of Vengeaunce.

None of the details are precisely the same, but many are close enough to establish the resemblance—to cause echoes

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138 Ibid., p. 223.

139 Ibid., pp. 186, 189. This episode recalls (in its imagery) the angel with the coal of fire for Isaiah’s lips (Isaian 6:6–7).

140 Malory, p. 1031. I assume this knight is supposed to be Pellam, although he is not clearly identified in Malory. See p. 1028 for a description of him (he wears a crown of gold).

141 Ibid., p. 793.

142 Ibid., p. 801.
in the memory of the reader who has read one story (whether in Malory or in Lewis) and who then reads the other. To repeat Lewis's use of Dante's phrase: *ogni parte ad ogni parte splende*.

Thus far we have been concerned with literary allusion in *The Voyage of the "Dawn Treader,"* although Malory's Grail Castle moved us into the realm of religious literature. The directly Biblical echo need not detain us, since it has been noticed by a number of critics: when the children come ashore in Aslan's country at the end of the book, they are met by a Lamb who invites them to have breakfast—fish are cooking. This, of course, is an imitation of the third appearance of Jesus to his Disciples after his Resurrection (according to the Gospel of St. John).\(^{143}\)

The other religious episode of some significance is Eustace's conversion. He begins as a brat, and he is turned into a dragon on one of the islands. After suffering because of a golden ring on his foreleg and because of his appearance—and becoming helpful and friendly as a result—he meets Aslan one night and is told to undress. He sheds three skins, but is still a dragon.

"Then the lion said—but I don't know if it spoke—You will have to let me undress you. I was afraid of his claws, I can tell you, but I was pretty nearly desperate now. So I just lay flat down on my back to let him do it. The very first tear he made was so deep that I thought it had gone right into my heart. And when he

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\(^{143}\) Lewis, *The Voyage of the "Dawn Treader,"* p. 221; John 21:9-14. One of the critics who have pointed this out is Thomas (p. 48).
began pulling the skin off, it hurt worse than anything I've ever felt. The only thing that made me able to bear it was just the pleasure of feeling the stuff peel off.

"... And there was I as smooth and soft as a peeled switch and smaller than I had been. Then he caught hold of me—I didn't like that much for I was very tender underneath now that I'd no skin on—and threw me into the water. It smarted like anything but only for a moment. After that it became perfectly delicious and as soon as I started swimming and splashing I found that all the pain had gone from my arm. And then I saw why. I'd turned into a boy again. ..."  

This passage is a fairly simple allegory of a conversion: the loss of the Old Adam (by God's grace), with baptism. The dressing in new clothes which immediately follows is the putting on of the New Adam. The passage can be compared with works at either end of Lewis's cannon. In The Pilgrim's Regress, John has to strip off his rags before he dives into the pool at Mother Kirk's direction. The stripping of layers of dragon skin also suggests Orual's dream of digging down from one Pillar Room into another, and then into a 

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144 Ibid., pp. 102-103. Hart (p. 312) discusses this episode.

145 Lewis, The Pilgrim's Regress, pp. 168-170. So far as the text is concerned, one must conclude that John and Vertue are naked until their Guide puts armor on them on p. 176—probably Lewis thought nakedness was fitting in the unfallen land beyond the canyon (one remembers that several of the Spirits who meet the Ghosts in The Great Divorce are naked), just as Adam and Eve had been, in that same country. By the way, Eustace's eating of the dead dragon (The Voyage of the "Dawn Treader," p. 89) is suggested by John's question, "There is only one dragon, I suppose. I don't need to guard my back," which the Guide answers, "Of course there is only one, for he has eaten all the others. Otherwise he would not be a dragon. You know the maxim—serpens nisi serpentem comederit—" (The Pilgrim's Regress, p. 192).
third, only to learn that she was Ungit.\textsuperscript{146} (For her, the "baptism"—the gift of the casket of beauty, or the New Adam—came later.)\textsuperscript{147} It is presumably such episodes as this conversion of a dragon which made J. R. R. Tolkien complain that the Chronicles of Narnia are far too allegorical.\textsuperscript{148}

\textbf{The Silver Chair}, the penultimate Chronicle, resembles Coleridge's "Christabel" in its use of a serpentine witch (may we call her a were-serpent?). In Coleridge's poem Geraldine is dressed in white and never (in the existing two parts) changes her shape, although Bard Bracy dreams of her as a serpent.\textsuperscript{149} In Lewis's book, the Witch, the Lady of the Green Kirtle, the Queen of the Underland, is dressed in green and does change into a snake.\textsuperscript{150} However, in dressing the Witch in green, a faery color—however much it is also serpentine—Lewis is suggesting other analogies. Faery queens, before, have taken lovers beneath the ground for long times. When Eustace and Jill first see the Witch, she is described

\textsuperscript{146}Lewis, \textit{Till We Have Faces}, pp. 274-276.

\textsuperscript{147}\textit{Ibid.}, p. 305.

\textsuperscript{148}Kilby, p. 136n. Tolkien has a strong dislike for allegory—see the "Foreword" to any of the revised editions of \textit{The Lord of the Rings}.

\textsuperscript{149}Samuel Taylor Coleridge, "Christabel," l. 59 for her white dress, ll. 549-554 for Bracy's dream, and ll. 583-585 for Geraldine's serpentine eyes.

\textsuperscript{150}Lewis, \textit{The Silver Chair}, pp. 56-59 for the death of Caspian's wife and the love-enchantment of Rilian (the Witch's green dress is mentioned on p. 59) and pp. 164-167 for the Witch's transformation into a serpent and Rilian's killing of it.
as a lady on a white horse, a horse so lovely that you wanted to kiss its nose and give it a lump of sugar at once. But the lady, who rode side-saddle and wore a long, fluttering dress of dazzling green, was lovelier still. 151

This description resembles that of the Queen of Elfland in "Thomas Rymer":

Her skirt was of the grass-green silk,
Her mantle of the velvet fine,
At ilka tate o' her horse's mane
Hung fifty siller bells and nine.

She turned about her milk-white steed,
And took True Thomas up behind,
And aye when'er her bridle rang,
The steed flew swifter than the wind. 152

A reader also wonders about the Queen of the Giants--whether she is not intended to be the Queen of the Underland in another form--for the one time her clothing is mentioned is when she goes hunting: "The silly old creature was all got up in green and had a horn at her side." 153 But this is only a tantalizing possibility, like that in Sir Gawain and the Green Knight concerning Sir Gawain's guide from the castle of Bercilak de Hautdesert to the Green Chapel--is he simply the Green Knight in another guise? (If the two Queens are

151 Ibid., pp. 82-83.


153Lewis, The Silver Chair, p. 114.
to be identified, then the parallels to the poem by the
Pearl Poet are more significant than just this guide: both
works have a trip to the north, a stop at a dangerous castle,
a further trip to a place of death—a tumulus or an under-
world—and a meeting with shape-changing villain[ess] who was
seen in a different shape at the castle.)

Two other parallels tie into the foregoing discussion.
The Castle of the Giants has been mentioned: the escape of
Jill, Eustace, and Puddleglum from the castle recalls Jack
stealing out of the giant's castle in "Jack and the Bean-
stalk":

All three looked . . . at the giantess. Her mouth was
slightly open and from her nose there came a sound which
at that moment was more welcome to them than any music;
she snored. And now it was a question of tip-toe work,
not daring to go too fast, hardly daring to breathe, out
at last into the pale sunlight of a winter afternoon.154

Also, the Underland has been mentioned. Much of the tone is
suggested by the early Greek Hades or the Jewish Sheol: a
place of melancholy, a dreary world.

... in one respect [the gnomes] were all alike: every
face in the whole hundred was as sad as a face could
be.155

In this Underland lie the sleeping bodies of strange animals:

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154 Ibid., p. 121. Perhaps diving into the hole
(with the later fall further down) can be compared with Jack
climbing down from the cloud castle. (The sheer fact of
going into a hole may remind one of Alice, but the tone is
completely different: Jack—on his final trip—and the chil-
dren and the Marshwiggle are being chased by giants who want
to eat them—cf. "Fee, fie, fo, fum" in Jack's adventures.)

155 Ibid., p. 129.
"These were mostly of a dragonish or bat-like sort."[^156]

Literally, these are animals who dwell in caves, and who have come too low in the Underland, and so fallen asleep for all time. But one wonders if Lewis also meant to suggest dinosaurs by his dragonish creatures (Puddleglum recognizes none of the animals)—extinct species—all preserved in the Underland. A gnome says in answer to a question, "It is said that they will all wake at the end of the world."[^157]

In this universal grave but in a different cavern chamber, Saturn is also found sleeping, although he is called by a less restrictive name:

[They came to] a smaller cave, long and narrow, about the shape and size of a cathedral. And here, filling almost the whole length of it, lay an enormous man fast asleep. He was far bigger than any of the giants, and face was not like a giant's, but noble and beautiful. His breast rose and fell gently under the snowy beard which covered him to the waist. . . .

"That is old Father Time, who once was a King in Overland," said the Warden. "And now he has sunk down into the Deep Realm and lies dreaming of all the things that are done in the upper world. Many sink down, and few return to the sunlit lands. They say he will wake at the end of the world."[^158]

(To realize the difference in tone between an anatomy and a

[^156]: Ibid., p. 131.

[^157]: Ibid. They do awake in The Last Battle, p. 153, where they are used to drive all the creatures of that world to their Judgment; later, p. 157, after destroying the vegetation in Narnia, they die and turn to skeletons, "looking as if they had died thousands of years ago."

[^158]: Ibid., p. 133. Saturn may have been suggested in part by George MacDonald's Lilith where sleepers prepare for resurrection while asleep (see Chapters XLII-XLIV), but the details are not too close.
romance, one need only compare this dreamer with the Red King in *Through the Looking-glass*. Dodgson uses his dreamer to raise intellectual questions about the nature of reality; Lewis uses his to suggest beauty and the huge span of time.

In *The Last Battle*, Father Time does awake:

> ... out on their left they saw a black shape. That is, they saw a patch where there were no stars: and the patch rose up higher and higher and became the shape of a man, the highest of all giants. ...

> Then the great giant raised a horn to his mouth. They could see this by the change of the black shape he made against the stars. After that—quite a bit later, because sound travels so slowly—they heard the sound of the horn: high and terrible, yet of a strange, deadly beauty.

> Immediately the sky became full of shooting stars.159

In popular belief, Time is here analogous to Gabriel blowing his trumpet; in Biblical terms, he is much like three of the seven angels who blow trumpets in *The Revelation to John*:

> The third angels blew his trumpet, and a great star fell from heaven, blazing like a torch. ...

> The fourth angel blew his trumpet, and a third of the sun was struck, and a third of the moon, and a third of the stars, so that a third of their light was darkened. ...

> And the fifth angel blew his trumpet, and I saw a star fallen from heaven to earth. ...160

Other parallels could be suggested. The three quest-

tors are rowed down an Underland river, which suggests

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159 Lewis, *The Last Battle*, pp. 151-152.

160 The *Revelation to John*, 8:10, 12, and 9:1, BSV. In connection with the fourth angel, one might note that Father Time destroys the sun (and what is left of the moon) on p. 159. Also, for another Biblical parallel to Lewis's work, instead of *Revelation*, one might use *Matthew* 24:29-31.
(faintly) Charon and his barge on the River Styx. Finally they meet the Queen, who is perhaps an evil version of Persephone. But these comparisons are becoming less certain, so we may turn to another, strictly literary allusion. Early in the book Eustace and Jill appear in Aslan's land, to which the *Dawn Treader* sailed in the previous Chronicle (one critic says that Lewis is establishing a microcosm for his world—Aslan's mountain kingdom for Heaven, Narnia for earth, and the Underland for Hell): when Aslan blows Jill to Narnia, she talks to herself in manner reminiscent of Alice, while falling down a rabbit hole:

"Well, I do declare," said Jill to herself some hours later, "I've been asleep. Fancy sleeping on air. I wonder if anyone's done it before. I don't suppose they have. Oh bother—Scrubb probably has! On this same journey, a little bit before me. . . ."

"Well!" thought Alice to herself. "After such a fall as this, I shall think nothing of tumbling downstairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!"

Outside of the children's appearance in Aslan's land at the first and the last of the book, few religious references appear. The breath of Aslan, used for transporta-

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163 Thomas, p. 50.
164 Lewis, *The Silver Chair*, p. 32.
165 Lewis Carroll (pseud.), *Alice's Adventures in Wonderland*, Chapter One, seventh paragraph (any standard edition).
tion, stands for his spirit perhaps (as has been mentioned before), based on the pun on the Hebrew ruah and the Greek pneumos, both of which mean wind, spirit, and breath. Caspian's salvation is shown at the end of the book, in a symbolic way. The stream in which he lies in Aslan's country presumably stands for baptism, and Aslan's drop of blood shed over him suggests both the Eucharist (the blood or wine) and Christ's crucifixion (Aslan has Eustace drive a thorn in his paw, suggesting both the crown of thorns and the wounds of Christ on the cross).

Before considering the next book, I should like to pause on the question of the witches in Narnia. Witches show up in three of the books, with a reference in a fourth. In the order written, the first witch is that in The Lion, the Witch and the Wardrobe (1950). In this book Lewis assumed that no humans had been in Narnia before the Pevensies, as he has Mr. Beaver say:

"... there's never been any of your race here before."
"That's what I don't understand, Mr Beaver," said Peter, "I mean isn't the Witch herself human?"
"She'd like us to believe it," said Mr Beaver, "and it's on that that she bases her claim to be Queen. But she's no Daughter of Eve. She comes of your father Adam's"— (here Mr Beaver bowed) "your father's Adam's first wife, her they called Lilith. And she was one of the Jinn. That's what she comes from on one side. And on the other she comes of the giants. No, no, there isn't

166 Lewis, The Silver Chair, pp. 22-23, 31-35, and 211.

167 Ibid., pp. 212-213. Caspian's awakening in the stream may have been suggested by "the penal waters," a lake, used as an image of purgatory at the end of John Henry Newman's "The Dream of Gerontius," 11. 897-912.
a drop of real human blood in the Witch."  

At the end of the book Aslan and the White Witch meet in combat and it ends when "the Witch was dead." This would seem to be conclusive, but Lewis draws back in the next book, *Prince Caspian* (1951), when Nikabrik, the black dwarf, joins forces with a hag (a minor witch) and a werewolf. Doctor Cornelius says,

"The Witch is dead. All stories agree on that. What does Nikabrik mean by calling on the Witch?"

That grey and terrible voice which had spoken only once before [the werewolf] said, "Oh, is she?"

And then the shrill, whining voice [the hag] began, "Oh bless his heart, his dear little Majesty needn't mind about the White Lady--that's what we call her--being dead. The Worshipful Master Doctor is only making game of a poor old woman like me when he says that. Sweet Master Doctor, learned Master Doctor, who ever heard of a witch that really died? You can always get them back."

"Call her up," said the grey voice. "We are all ready. Draw the circle. Prepare the blue fire."

After this allusion to her possible return, nothing appears of her in *The Voyage of the "Dawn Treader"* (1952), but a witch--the serpentine lady we have just considered--appears in *The Silver Chair* (1953). Here the suggestions are that she is like the White Witch, but not the same witch. The oldest owl observes,

"Long, long ago, at the very beginning, a White Witch came out of the North and bound our land in snow and ice

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168 Lewis, *The Lion, the Witch and the Wardrobe*, p. 78.

Thomas (p. 32) compares her to Rossetti's description of Lilith in his poem "Eden Bower."


170 Lewis; *Prince Caspian*, p. 150.
for a hundred years. And we think this may be one of the same crew."  

And the same point is made near the end of the book. Prince Rilian tells the story of his adventures to the wiser Beasts and Dwarfs:

And now they all saw what it meant; how a wicked Witch (doubtless the same kind as that White Witch who had brought the Great Winter on Narnia long ago) had contrived the whole thing . . . "And the lesson of it all is, your Highness," said the oldest Dwarf, "that those Northern Witches always mean the same thing, but in every age they have a different plan for getting it."  

At this point Lewis went backwards in Narnian time and filled in one adventure, The Horse and His Boy (1954), which had no reference to witches, and then constructed an opening for the sequence, The Magician's Nephew (1955), which presented the coming of evil to Narnia in the person of Queen Jadis of Charn. Whether or not she was a descendent of Lilith, Lewis does comment, "some say there is giantish blood in the royal family of Charn." But the basic discussion of her role in Narnia comes from Aslan, near the end of the book, after

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171 Lewis, The Silver Chair, p. 60.
172 Ibid., pp. 202-203.
173 According to Green (p. 37), presumably on Lewis's authority, The Horse and His Boy was finished before The Silver Chair. So technically I should say above that Lewis skipped back in his Narnian chronology before The Silver Chair and then again afterwards. Presumably the reason for the sequence of publication was the reference to the blind poet singing "the grand old tale" of The Horse and His Boy in The Silver Chair, p. 48—a "foreshadowing" actually written after "the grand old tale" had been finished.
174 Lewis, The Magician's Nephew, p. 69.
the Witch (as she is called by then) has eaten of the fruit of the garden and has "set off northward down the slope of the hill."\textsuperscript{175} Aslan says, "The Witch of whom I told you has fled far away into the North of the world; she will live on there, growing stronger in dark Magic."\textsuperscript{176} Then in answer to Polly's question, he says that the fruit has given the Witch immortality (as the Witch claimed it would): "Things always work according to their nature. She has won her heart's desire; she has unwearying strength and endless days like a goddess. But length of days with an evil heart is only length of misery and already she begins to know it. All get what they want: they do not always like it."\textsuperscript{177} Thus we find the beginnings of the witches or the Witch in Narnia: she has gone North, and she is immortal. Queen Jadis is presumably identical with the White Witch of the first book written (Aslan prophecies her return to Narnia at one point in \textit{The Magician's Nephew}),\textsuperscript{178} and the concept of immortality would suggest that the Lady of the Green Kirtle is also she. But what makes Jadis unsatisfactory as a symbol of evil in the Chronicles of Narnia are two things: first, evil also exists in the south, in Calormen under the influence of the god Tash (no explanation is ever made of his origin),

\textsuperscript{175}\textit{Ibid.}, p. 162.
\textsuperscript{176}\textit{Ibid.}, p. 172.
\textsuperscript{177}\textit{Ibid.}, p. 173.
\textsuperscript{178}\textit{Ibid.}, p. 140.
and, second, in the final book of the series, *The Last Battle* (1956), no reference is made to witches at all—the evil is partially internal in origin (a talking ape) and partially Southern (the Calormenes). Thus *The Magician's Nephew* cannot be accepted as a full statement of the origin of Narnian evil—and, indeed, proves distinctly unsatisfactory if a reader expects Lewis to have coordinated the whole series of books on its basis.

And so we come to the unwitchly final book, *The Last Battle*. The genre of the first part of the volume may be described as a beast fable—Lewis seems to have had Aesop in mind:

An ass was being driven into town with a statue of a god mounted on his back. When the passers-by did obeisance to the statue, the ass imagined that it was he to whom they showed this respect, and he was so elated that he started to bray and refused to budge a step farther. His driver, taking in the situation, laid on with his stick. 'Wretch!' he cried, 'that would be the last straw, for men to bow down to an ass.'

An ass put on a lion's skin and went about terrifying all the brute beasts. Encountering a fox, he tried to frighten it like the rest. But the fox happened to have heard him giving tongue. 'I declare,' he said, 'I should have been scared of you myself, if I had not heard you bray.'

An ass put on a lion's skin, and both men and animals took him for a lion and fled from him. But when a puff of wind stripped off the skin and left him bare, everyone ran up and began to beat him with sticks and cudgels.179

Thus Puzzle the donkey is in this tale talked into putting

179 Handford (trans.), *Fables of Aesop*, Nos. 107, 108, and 109 (pp. 111-113). The translator lists his sources in his "Notes" at the end of the volume.
on a lion's skin, whereby he is mistaken for the god of Narnia, Aslan. Of course, in Narnian terms Puzzle is the Anti-Christ, as Jesus prophesied for the last days: "Then if any one says to you, 'Lo, here is the Christ!' or 'There he is!' do not believe it. For false Christs and false prophets will arise and show great signs and wonders, so as to lead astray, if possible, even the elect." Also Puzzle may be like the beast in the Book of Revelations which is like a leopard—"Men . . . worshiped the beast, saying, 'Who is like the beast, and who can fight against it?'" If so, Shift the Ape may be identified with the second beast which "exercises all the authority of the first beast in its presence, and makes the earth and its inhabitants worship the first beast. . . ." Lewis's use of an ape is obviously fitting for an animal fable, but Shift does not seem to come directly from Aesop, but rather from the general classical and medieval tradition of the ape as the basest of animals. Perhaps, in these post-Darwinian days, he may stand for the

180 Matthew 24:23-24, RSV.

181 Revelations 13:2 (the likeness to a leopard) and 4 (the above quotation), RSV.

182 Revelations 13:12, RSV.

183 Beryl Rowland writes, "The ape was the turpissima bestia in pagan times and in the Christian tradition it came to represent all kinds of vices and follies." See his essay, "Chaucer's She-Ape (The Parson's Tale, 424)," The Chaucer Review: A Journal of Medieval Studies and Literary Criticism, 2:3 (Winter, 1968), p. 159. He refers his readers to E. W. Janson's Ape and Ape Lord in the Middle Ages and the Renaissance (London, 1952), which I have not checked.
natural man, (in theological terms) the unregenerate man.

Some touches in Shift's treatment of the animals of Narnia may remind the reader of George Orwell's *Animal Farm*:

"You won't be slaves. You'll be paid--very good wages too. That is to say, your pay will be paid in to Aslan's treasury and he will use it all for everybody's good." Then he glanced, and almost winked, at the chief Calormene.\(^{184}\)

Other touches include parodies of Christian ideas--for example, of The Prayer Book's "[God's] service is perfect freedom."

"Now don't you start arguing," said the Ape, "for it's a thing I won't stand. I'm a Man: you're only a fat stupid old Bear. What do you know about freedom? You think freedom means doing what you like. Well, you're wrong. That isn't true freedom. True freedom means doing what I tell you."\(^{185}\)

Obviously, the coming of the Anti-Christ should include parodies of Christian concepts.

Lewis also includes the modern tendency toward syncretism in the false beliefs of this portion of the book (ironically in reply to a question asked by a lamb):

"Please," said the Lamb, "I can't understand. What have we to do with the Calormenes? We belong to Aslan. They belong to Tash. They have a god called Tash. They say he has four arms and the head of a vulture. They kill Men on his altar. I don't believe there's any such person as Tash. But if there was, how could Aslan be friends with him?"

All the animals cocked their heads sideways and all their bright eyes flashed towards the Ape. They knew it was the best question anyone has asked yet.

\(^{184}\) Lewis, *The Last Battle*, p. 36.

The Ape jumped up and spat at the Lamb. "Baby!" he hissed. "Silly little bleater! Go home to your mother and drink milk. What do you understand of such things? But you others, listen. Tash is only another name for Aslan. All that old idea of us being right and the Calormenes wrong is silly. We know better now. The Calormenes use different words but we all mean the same thing. Tash and Aslan are only two different names for you know Who. That's why there can never be any quarrel between them. Get that into your heads, you stupid brutes. Tash is Aslan: Aslan is Tash."°°°

The result of the proclamation of Tashlan is a general (or, at least, not uncommon) loss of faith—among the Dwarfs, to be specific: "We're on our own now. No more Aslan, no more Kings, no more silly stories about other worlds. The Dwarfs are for the Dwarfs."°°° The new Philosophy calls all in doubt.

One final Christian analogy for this appearance of the Anti-Christ needs to be noted.

At the centre of the clearing, which was also the highest point of the hill, there was a little hut like a stable, with a thatched roof.°°° Thus is the stable introduced— an appropriate place for Shift to keep Puzzle the Donkey between appearances in the

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°°°Lewis, The Last Battle, pp. 37-38. The Lamb (presumably Aslan in disguise) disappears after this (cf. p. 88).

°°°Ibid., p. 98.

°°°Ibid., p. 78. The result of their self-centeredness is an odd sort of damnation: a number of them are tossed through the stable door (discussed in the next paragraph) into the New Narnia, where they consider themselves to be in a dark stable (see pp. 146-150). The basic point is similar to that made by Dante: souls get what they want in the afterlife.

°°°Ibid., p. 32.
lion's skin, of course. But the stable as the birthplace of Christ is also the appropriate setting for the Anti-Christ. Later, after the god Tash occupies it, the stable becomes even more perverted as a symbol. But then inverse connotations appear: Tirian, forced through the door of the stable, finds himself in the New Narnia, to be greeted by Seven Kings and Queens (four of the Pevensies, Digory Kirk, Polly Plummer, and Jill Pole).

"It seems, then," said Tirian, smiling ..., "that the Stable seen from within and the Stable seen from without are two different places."
"Yes," said the Lord Digory. "Its inside is bigger than its outside."
"Yes," said Queen Lucy. "In our world too, a Stable once had something inside it that was bigger than our whole world."

The final step in these positive connotations is reached when the door of the Stable becomes the gate of Paradise:

Thomas (p. 55) calls it "Lewis' most brutal irony in the entire series."

Lewis, *The Last Battle*, pp. 85-86 (for Tash's journey to the stable), pp. 111-113 (for the entering of the stable by Ginger the Cat, with his transformation from a Talking Beast to an ordinary cat), pp. 134-135 (for the entrance of the stable by Rilian and Rishda, Tash's greeting of Rishda, and Peter's dismissal of Tash "in the name of Aslan and Aslan's great Father the Emperor-over-sea"). Lewis's use of a god other than Aslan is interesting, although technically his use of the classical god, Bacchus, in *Prince Caspian* is much like this—not in the tone or type of the gods, but in their subordination to Aslan. Bacchus follows Aslan's orders, and Tash vanishes when Peter dismisses it in Aslan's name. But a more brutal god befits this last book, Lewis's *Apocolypse*. Perhaps we should quote Yeats' "What rough beast, its hour come round at last, / Slouches towards Bethlehem to be born?"

Ibid., pp. 135-137.

Ibid., p. 143.
And at last, out of the shadow of the trees, racing up the hill for dear life, by thousands and by millions, came all kinds of creatures—Talking Beasts, Dwarfs, Satyrs, Fauns, Giants, Calormenians, men from Archenland, Monopods, and strange unearthly things from the remote islands or the unknown Western lands. And all these ran up to the doorway where Aslan stood.

... But as they came right up to Aslan one or other of two things happened to each of them. They all looked straight in his face; I don't think they had any choice about that. And when some looked, the expression of their faces changed terribly—it was fear and hatred: except that, on the faces of the Talking Beasts, the fear and the hatred lasted only for a fraction of a second. You could see that they suddenly ceased to be Talking Beasts. They were just ordinary animals. And all the creatures who looked at Aslan in that way swerved to their right, his left, and disappeared into his huge black shadow, which streamed away to the left of the doorway. The children never saw them again. I don't know what became of them. But the others looked in the face of Aslan and loved him. And all these came in at the Door, in on Aslan's right. There were some queer specimens among them. Eustace even recognised one of those very Dwarfs who had helped to shoot the [Talking] Horses. 194

Thus the Resurrection of the Dead, the Last Judgment, and Salvation:

Before [the Son of man] will be gathered all the nations, and he will separate them one from another as a shepherd separates the sheep from the goats, and he will place the sheep at his right hand, but the goats at the left. Then the King will say to those at his right hand, 'Come, O blessed of my Father, inherit the kingdom prepared for you from the foundation of the world....' Then he will say to those at his left hand, 'Depart from me, you cursed, into the eternal fire prepared for the devil and his angels....' And they will go away into eternal punishment, but the righteous into eternal life. 195

Lewis is not as explicit about the imagery of damnation, but the other details are close.

194 Ibid., 154, 156.
Perhaps one other point should be made about the end of the Narnian world. Earlier was quoted the passage of Father Time sounding his horn to bring the dead to life and the world to death. This is Biblical, but the traditional imagery is also used in Dryden's ode from which I quoted in connection with *The Magician's Nephew*; Dryden concludes:

As from the pow'r of sacred lays  
The spheres began to move,  
And sung the great Creator's praise  
To all the blest above;  
So, when the last and dreadful hour  
This crumbling pageant shall devour,  
The Trumpet shall be heard on high,  
The dead shall live, the living die,  
And Music shall untune the sky.

Although it is something of an anticlimax after the Apocolypse at the end of *The Last Battle*, I should also like to add another note about a poem to the end of this part of this chapter. In the first paragraph a poem was mentioned as being part of the Chronicles of Narnia. "Narnian Suite," originally published in *Punch*, is divided into two sections: the first, "March for Strings, Kettledrums, and Sixty-three Dwarfs," begins this way:

With plucking pizzicato and the prattle of the kettledrum  
We're trotting into battle mid a clatter of accouterment;  
Our beards are big as periwigs and trickle with opopanax,  
And trinketry and treasure twinkle out on every part of us—  
(Scrape! Tap! The fiddle and the kettledrum).

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196 Lewis, *Poems*, pp. 6-7 for the whole poem. The information about the original publication of the poem is in the back of the book. But a comparison with Hooper's Bibliography (E-57) in *Light on C. S. Lewis* suggests that only the second part, "March for Drum, Trumpet and Twenty-one Giants," appeared in *Punch*—however this does not spoil my point in the next paragraph.
The internal rhymes suggest several of the poems collected by J. R. R. Tolkien in his metrical additions to *The Hobbit* and *The Lord of the Rings*, *The Adventures of Tom Bombadil and Other Verses from "The Red Book."* Part of the effect in this section of the poem is obtained by the use of high vowels—particularly in this stanza the i. The second section, "March for Drum, Trumpet, and Twenty-one Giants," begins with this stanza:

> With stomping stride in pomp and pride  
> We come to thump and floor ye;  
> We'll bump your lumpish heads to-day  
> And tramp your ramparts into clay,  
> And as we stamp and romp and play  
> Our trump'1l blow before us—  
> Oh tramp it, tramp it, tramp it, trumpet, trumpet  
> blow before us!

Here, in addition to the internal rhymes, one notices the use of low vowels—the short a and the u of *bump* which is close to a schwa in sound.

The reason for saving this lyric for mention at last is clear after one compares two passages. The last stanza of the second part is the first of these:

> Ho! tremble town and tumble down  
> And crumble shield and sabre!  
> Your kings will mumble and look pale,  
> Your horses stumble or turn tail,  
> Your skimble-scamble counsels fail,

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197 Perhaps Lewis's most involved bit of internal rhyming is found in "Le Roi S'Amuse" (*Poems*, pp. 23-24), where (to pick one example) each stanza begins with a line of two syllables (except the last, which has three but only two stresses), each of which stressed syllables rhymes in sequence with the first and second stresses of the second line (iambic dimeter, with a feminine ending). The poem, by the way, is about Jove's creation of the world and of man.
So rumble drum belaboured—
Oh rumble, rumble, rumble, rumble, rumble drum
belaboured!

The other passage is from The Last Battle, describing Tirian, Eustace, Poggin the Dwarf, Jill, Puzzle the Donkey, and Jewel the Unicorn going (they think) to meet Roonwit the Centaur and the aid he is bringing:

It was a little after two in the afternoon when they set out, and it was the first really warm day of that spring. The young leaves seemed to be much farther out than yesterday: the snow-drops were over, but they saw several primroses. The sunlight slanted through the trees, birds sang, and always (though usually out of sight) there was the noise of running water. It was hard to think of terrible things like Tash. The children felt, "This is really Narnia at last." Even Tirian's heart grew lighter as he walked ahead of them, humming an old Narnian marching song which had the refrain:

Ho, rumble, rumble, rumble, rumble,
Rumble drum belaboured. 198

Presumably, since the poem was first published in 1953 and the book in 1956, Tirian is right in thinking it "an old Narnian marching song." Anyway, the poem is indicative of the same tendency in Lewis as in Tolkien, for his imaginings to produce varied offspring—in this case, seven romances and one lyric. 199

II

Thus far I have written of the Chronicles of Narnia

198 Lewis, The Last Battle, p. 90.

199 One rather regrets that Lewis and Tolkien do not seem to have written poems about each other's works, as Pope wrote poems based on Swift's Gulliver's Travels. I suppose the references to Numenor in That Hideous Strength come close to being the same type of material.
mainly in terms of their meaning. A reader might be pardoned for asking, "It is agreed that the Narnia books serve their purpose of introducing a child to Christian motifs and their (possibly unintended) purpose of introducing him to some romantic aspects of western literature and folklore. Perhaps they may even interest an adult who is interested in spotting analogies. But does the didactic purpose of children's books make them good literature?" In short, I am drawn back to the questions established in the first chapter of this study. If the Chronicles of Narnia are the purest romances (as was also said in the first chapter), then they should also be the most valuable, in a critical sense, for establishing the merits of the romance genre.

Before discussing their merits, perhaps another word about their generic type would be fitting. I have previously emphasized their backgrounds—medieval or Arabian—and their allusions. With their actual plots I have been unconcerned. Most of the books are quests. 200 Sometimes the quests are minor parts of the actual books: after creation is finished in The Magician's Nephew, Aslan sends Digory to get an apple

200 The best definition of the quest plot which I know is W. H. Auden's "The Quest Hero," collected in Tolkien and the Critics: Essays on J. R. R. Tolkien's "The Lord of the Rings," edited by Neil D. Isaacs and Rose A. Zimbardo (Notre Dame: The University of Notre Dame Press, 1968), pp. 40-61. The first section (pp. 40-49) is, as its title indicates, "General Observations"; the rest of the essay is concerned with Tolkien's work, but still offers a number of general comments on quest literature. (Northrop Frye's comments about the quest will be considered later.)
from the western highlands, but Digory's journey there and back covers only two chapters; likewise, in *The Lion, the Witch and the Wardrobe*, almost half the book is over before the children learn of the need for them to go to Cair Paravel and sit upon the thrones there. Mr Beaver recites the old rhyme:

When Adam's flesh and Adam's bone  
Sits at Cair Paravel in throne,  
The evil time will be over and done.  

In the third of the books in chronological order, *The Horse and His Boy*, the quest is of a more general nature: to go north to Narnia. In the fifth of the books, *The Voyage of the Dawn Treader,* the quest is again specific: King Caspian has set sail to find the seven lords of Narnia whom King Miraz and sent to sea before Caspian gained the throne.

Related to King Caspian's quest is that by Reepicheep, established by a verse spoken over his cradle by a Dryad (instead

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201 Lewis, *The Magician's Nephew*, Chapters XII and XIII.

202 Lewis, *The Lion, the Witch and the Wardrobe*, p. 78; the thrones are mentioned on the next page. The children are crowned and sit on the thrones on p. 167.

203 Lewis, *The Voyage of the Dawn Treader,* p. 24. Lord Bern is found on pp. 47-48, on the Lone Islands; Lord Octesian's arm-ring is identified on p. 94, on Dragon Island; Lord Restimar's body (changed to gold) is found on p. 116; Lord Rhoop is picked up from the Island of Dreams Come True, on p. 166 (he is identified on p. 171); and the Lords Revilian, Argoz, and Mavramorn are found asleep on World's End Island, on pp. 177-178. By the way, Lewis left Revilian out of the listing on p. 47 (Caspian forgets Rhoop, but that is made clear by the previous reference to the "one who's so hard to remember" on p. 24--this is Lewis's joke, of course, since Rhoop is the only one-syllable name in the list).
Thus Reepicheep goes on toward the East after Caspian and the Narnian crew turn back. Finally, in the sixth book, The Silver Chair, is found the most thorough of all the quests. Aslan calls Jill and Eustace into Narnia in order to give them a quest:

"... now hear your task. Far from here in the land of Narnia there lives an aged king who is sad because he has no prince of his blood to be king after him. He has no heir because his only son was stolen from him many years ago and no one in Narnia knows where that prince went or whether he is still alive. But he is. I lay on you this command, that you seek this lost prince until either you have found him and brought him to his father's house, or else died in the attempt, or else gone back into your own world." 207

Further, the quest is guided by four signs:

"These are the signs by which I will guide you in your quest. First; as soon as the Boy Eustace sets foot in Narnia, he will meet an old and dear friend. He must greet that friend at once; if he does, you will both have good help. Second; you must journey out of Narnia to the north till you come to the ruined city of the ancient giants. Third; you shall find a writing on a stone in that ruined city, and you must do what the

204 Ibid., p. 25. The sweet ocean water is found on p. 205. The sky and water meet on p. 218.
205 Ibid., p. 214-217.
206 Lewis, The Silver Chair, p. 29, refers to their previous petition to Aslan to take them to Narnia (on p. 16): "You would not have called to me unless I had been calling to you," said the Lion." Free will and predestination!
207 Ibid.
writing tells you. Fourth; you will know the lost prince (if you find him) by this, that he will be the first person you have met in your travels who will ask you to do something in my name, in the name of Aslan."208

After the achievement of the quest and the sight of Caspian's death, they are returned to earth:

"I wish I was at home," said Jill.
Eustace nodded, saying nothing, and bit his lip.
"I have come," said a deep voice behind them. They turned and saw the Lion himself, so bright and real and strong that everything else began at once to look pale and shadowy compared with him. And in less time than it takes to breath Jill forgot about the dead King of Narnia and remembered only how she had made Eustace fall over the cliff, and how she had helped to muff nearly all the signs, and about the snappings and quarrellings. And she wanted to say "I'm sorry" but she could not speak. Then the Lion drew them towards him with his eyes, and bent down and touched their pale faces with his tongue, and said:

"Think of that no more. I will not always be scolding. You have done the work for which I sent you into Narnia."209

The other two books are books of battles—in the titular phrase of one of the Dead Sea Scrolls, "The War of the Children of Light and the Children of Darkness." Prince Caspian pits Caspian, the Pevensies, and the Old Narnians against King Miraz. This plot is diversified by the imperfections within Caspian's followers—Nikabrik wants to use evil methods (calling up the White Witch) to win the war. The Last

208 Ibid. Jill and Eustace realize they have "muffed the first Sign" on p. 47; they and Puddleglum realize they have missed their first chance at the second and third signs on p. 109 (but they make this up on p. 124); and they recognize the fourth sign on p. 150.

209 Ibid., p. 211. The contrast of the reality of the Lion with the rest of everything is similar to the device used in The Great Divorce of making heaven and the saved spirits "bright and real and strong" compared to the ghosts.
Battle returns Eustace and Jill to Narnia to help King Tirian in the war (which he loses) against the Calormenes.

Although we are justified in isolating the basic plots in this fashion to see how "archetypal" they are, how much like what Northrop Frye considers typical of the romance, in the actual telling the various settings—northern, southern, eastern, western, and Narnian—keep the stories from seeming repetitious. Perhaps a secondary point can be made by comparing these stories with The Faerie Queene. The subject of Book I, Holiness, is abundantly represented in the Chronicles of Narnia, particularly in The Horse and His Boy which portrays (if my earlier suggestion for a symbolic reading is correct) the quest for faith. Temperance is suggested several times, perhaps most clearly in Edmund's temptation and fall when the White Witch offers him a box of Turkish Delight and when the Lady of the Green Kirtle tells Eustace and Jill of all the comforts waiting them at Harfang. Friendship is illustrated many times; Digory and Polly, Shasta and Corin, Caspian and Trumpkin, Eustace and Jill, to mention obvious examples. Justice, of course, is the point of the warfare in the books. And Courtesy has been exemplified earlier in this chapter, in the episode of the giant Rumblebuffin with Lucy's handkerchief. But Chastity, with its large number of parallels, ranging in examples

210 Lewis, The Lion, the Witch and the Wardrobe, p. 39.
211 Lewis, The Silver Chair, p. 84.
from Belphoebe to Hellenore, is an aspect of experience foreign to the Chronicles of Narnia. One assumes, for instance, that Rilian and the Lady of the Green Kirtle were lovers while he was being kept in the Underworld, but no one could prove it from the text. (No doubt an interesting Freudian analysis could be made of a book which tells of a young man whose mother dies and who almost immediately is captured by a lady who turns into a snake—a young man who is so entranced that he believes he turns into the snake. But this is hardly at Spenser's level of conscious treatment of a variety of human sexual responses.) It is typical of the Chronicles of Narnia that the most affectionate attachment in the whole series—an example of philia, not eros—seems to be that between King Tirian and Jewel the Unicorn.212

Lewis, of course, was aware that he was omitting sexual matters. He writes in one of his essays of how images came to him (of a faun carrying an umbrella, for example), and then—

As these images sorted themselves into events (i.e., became a story) they seemed to demand no love interest and no close psychology. But the Form which excludes these things is the fairy tale. And the moment I thought of that I fell in love with the Form itself: its brevity, its severe restraints on description, its flexible traditionalism its inflexible hostility to all analysis, digression, reflections and 'gas'. I was now

212Lewis, The Last Battle, p. 18—"There was no one with him that spring morning except his dearest friend, Jewel the Unicorn. They loved each other like brothers and each had saved the other's life in the wars." (Other references passim.)
enamoured of it.\textsuperscript{213}

The critic may be slightly uncertain of what Lewis meant by "the fairy tale" since he subtitled \textit{That Hideous Strength} "A Modern Fairy-Tale for Grown-Ups," and that book certainly includes love interest and close psychology. But allowing \textit{Modern} and \textit{Grown-Ups} their proper domination of that subtitle, all critics have a fairly good general idea of what is intended: Lewis means things like the tales collected by the brothers Grimm or, (more exactly) to judge by the length of the Narnian adventures, things like the children's books---\textit{The Princess and the Goblin} and \textit{The Princess and Curdie}---by George MacDonald.\textsuperscript{214} (F. J. Child seems to have defined ballad in much the same way---by a feeling for the type.\textsuperscript{215}

In fact, Lewis's and MacDonald's books are to the folktale what "The Ancient Mariner" is to the folk ballad.) Thus we may accept the fairy tale as a species of romance which has no interest in love. (The lack of close psychology, except of an archetypal variety, was indicated by Frye to be indicative of the romance genre as a whole.)


\textsuperscript{214}Thomas (pp. 17-24) considers MacDonald's influence on Lewis and discusses \textit{The Princess and Curdie}. Oddly enough, although she mentions MacDonald's other romances---\textit{At the Back of the North Wind} (a non-series children's book), \textit{Phantastes}, and \textit{Lilith}---she shows no signs of knowing of the earlier book in the Curdie series.

Another way to indicate the limits of what Lewis attempted is to use other methods of classification. Graham Hough, for example, in discussing the allegory of *The Faerie Queene* constructs a circular chart (based on a clock face) running from naive allegory at XII, through such a balance of theme and image as Shakespeare presents, at III, to realistic fiction at VI. (This is the narrative side of the clock; the other side, the descriptive side, has the work of Symbolic Poets at IX.)\(^2\) In Hough's terms, most of the Chronicles of Narnia would be placed critically at two o'clock, with the episodic allegories of Ariosto, Goethe, and Ibsen. Some of the episodes—particularly the conversion of Eustace—would be typical of the continuous formal allegory at one o'clock, such as *The Pilgrim's Progress* and the first book of *The Faerie Queene*, except of course that these episodes are not sustained throughout a whole volume. The work which I would judge closest to Shakespeare's three o'clock (at least, closest to his late romances) is *The Silver Chair*, which has little explicit moral (Tolkien's *Lord of the Rings* would come here also). Between one and two, Hough places humor literature and romances of types—which would fit, I believe, most

\(^2\)Graham Hough, *A Preface to "The Faerie Queene"* (New York: W. W. Norton Company, Inc. [Norton Library, N227], 1963), pp. 104-111. His scale is based on Northrop Frye's "Theory of Symbols" in *Anatomy of Criticism*, p. 91. My terms above for the two sides of the clock's face—"narrative" and "descriptive"—are my own simplification of what Hough says; he defines the narrative side as literature which has a simple theme and complex image, and the descriptive side as that which has a complex theme and simple image.
of the non-humans in the Chronicles of Narnia; Puddleglum is
the most obvious example, but Trumpkin, with his alliterative
oaths, is also a type. 217 Between two and three, Hough places
doctrinal exempla, such as Milton's Paradise Lost, and cer-
tainly one of the purposes of the Chronicles is to teach doc­
trines (or beliefs), but since Lewis does this by means of a
symbolic (or allegorical) substitution of Aslan for Christ—as
in Aslan's substitution of himself to pay for Eustace's
sins in The Lion, the Witch and the Wardrobe—perhaps the
two o'clock position of episodic allegories is best. 218

A different way to place the Chronicles of Narnia is
to consider a different part of Northrop Frye's Anatomy of
Criticism from that which has been discussed before: at the
first of his introduction to Fictional Modes, he classifies
fiction according to the power of the hero, creating a
descending scale of five steps. The first three apply to
Lewis's work:

1. If superior in kind both to other men and to the

217 Lewis, Prince Caspian, p. 63 for "Bulbs and bol­
sters!", p. 64 for "Whistles and Whirligigs!", p. 83 for
"Soup and celery!", p. 89 for "Thimbles and thunderstorms!",
p. 98 for "Giants and junipers!", and so on. I assume such
a device for characterization indicates his type: an iras­
cible dwarf (as dwarves tend to be) but also not an evil
dwarf (for his oaths are not anything more than explosive
noise).

218 I am not certain I understand the precise posi­
tioning of all of these literary types by Hough—why is a
doctrinal exempla nearer Shakespeare than an episodic alle­
gory? would the exempla not be more thematic (and thus
nearer XII) than a work which depicts a theme only at
moments? But the general area under discussion is clear
enough, and my purpose is not a study of criticism.
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, properly so called, into legend, folk tale, marchen, 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]. 219

Obviously, the parts of the Chronicles of Narnia dealing with Aslan are, in these terms, a myth—at least, those parts where Aslan is the main figure—the creation episode in The Magician's Nephew, for example, or the visits to his land in the east at the end of The Voyage of the "Dawn Treader" and the first of The Silver Chair. Obviously, too, most parts of the Chronicles of Narnia are a romance—animals talk, witches enchant, and merpeople look up at the cloud-like ships from their watery world. But the Chronicles of Narnia also include examples of high mimesis. Perhaps the clearest

219 Frye, pp. 33-34. The other two levels are those of low mimesis, used in comedies and realistic fiction, and of irony, also used in realistic fiction; the hero of low mimesis is equal to other men, and of irony, inferior.
illustration may be shown in Caspian's failures on the voyage of the Dawn Treader. He is the king and leader of the expedition, but he is not constantly the moral superior of the others nor is he beyond their criticism.

[Caspian] stooped down and wrenched up a spray of heather. Then, very cautiously, he knelt beside the pool and dipped it in. It was heather that he dipped; what he drew out was a perfect model of heather made of the purest gold, heavy and soft as lead.

"The King who owned this island," said Caspian slowly, and his face flushed as he spoke, "would soon be the richest of all the Kings of the world. I claim this land for ever as a Narnian possession. It shall be called Goldwater Island. And I bind all you to secrecy. No one must know of this. Not even Drinian--on pain of death, do you hear?"

"Who are you talking to?" said Edmund. "I'm no subject of yours. If anything it's the other way round. I am one of the four ancient sovereigns of Narnia and you are under allegiance to the High King my brother."

"So it has come to that, King Edmund, has it?" said Caspian, laying his hand on his sword-hilt.

Another lapse occurs near the end of the voyage, when Caspian decides to go with Reepicheep to the end of the world:

"... And if I come not again it is my will that the Regent [Trumpkin], and Master Cornelius, and Trufflehunter the Badger, and the Lord Drinian choose a King of Narnia with the consent--"

"But, Sire," interrupted Drinian, "are you abdicating?"

"I am going with Reepicheep to see the World's End," said Caspian.

A low murmur of dismay ran through the sailors.

"We will take the boat," said Caspian. "You will have no need of it in these gentle seas and you must build a new one in Ramandu's island. And now--"

"Caspian," said Edmund suddenly and sternly, "you can't do this."

"Most certainly," said Reepicheep, "his Majesty cannot."

"No indeed," said Drinian.

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"Can't?" said Caspian sharply, looking for a moment not unlike his uncle Miraz.
"Begging your Majesty's pardon," said Rynelf from the deck below, "but if one of us did the same it would be called deserting."
"You presume too much on your long service, Rynelf," said Caspian.
"No, Sire! He's perfectly right," said Drinian.
"By the Man of Aslan," said Caspian, "I had thought you were all my subjects here, not my schoolmasters."
"I'm not," said Edmund, "and I say you can not do this."
"Can't again," said Caspian. "What do you mean?"
"If it please you Majesty, we mean shall not," said Reepicheep with a very low bow. "You are the King of Narnia. You break faith with all your subjects, and especially with Trumpkin, if you do not return. You shall not please yourself with adventures as if you were a private person. And if your Majesty will not hear reason it will be the truest loyalty of every man on board to follow me in disarming and binding you till you come to your sense."
"Quite right," said Edmund. "Like they did with Ulysses when he wanted to go near the Sirens."
Caspian's hand had gone to his sword hilt. . . .

Thus considered as high mimesis, the Chronicles of Narnia have affinities with the epic (in the usual sense of the term, not as it was used in the discussion of The Great Divorce): indeed, Caspian flinging himself down to his cabin after the correction offered him in the above passage (with the usual apology for comparing small things to great things)

221 Ibid., pp. 214-215. According to Robert Graves' dictionary of The Greek Myths, the sailors of Odysseus did bind him tighter when he heard the Sirens and wanted to be freed from the mast (Robert Graves, The Greek Myths, Vol. II [Baltimore, Maryland: Penguin Books, 1955], p. 361). By the way, Aslan corrects this second lapse of Caspian's by speaking to him from the picture of Aslan in his cabin (p. 216)—a picture which sounds like an icon when it is described at the first of the book: "the flat gold image of Aslan the Lion on the forward wall above the door" (p. 21). So far as I noticed, this is the only religious image (in this sense) in the whole series.
may be likened to Achilles sulking in his tent during most of the Iliad.

At this point, with the above examples of Caspian's character, I am shifting from my discussion of genre to the more obvious points dealing with literary merit—characterization, diction, and others. But the attempt to define Lewis's genre more precisely—as to its limitations or its encompassment—has in its train brought in the mention of other works, not as sources as in the first part of this chapter, but clearly as works of the same type: this offers reassurance that in discussing the Chronicles of Narnia we are not concerned with some abortive literary sport—other works, which have found admirers, are like this series. 222

Characterization has been mentioned, and I do not intend to pursue the matter much further. Most of the characterizations of Narnian animals, minor deities, and other creatures are static conceptions, as was pointed out in connection with Puddleglum and Trumpkin. The human beings are less consistently of one trait, as the above example of Caspian shows. The children throughout the series tend to

222 In the March 2, 1969, issue of the New York Times Book Review (p. 19), I noticed a full-page advertisement for Lloyd Alexander's "fantasy cycle" for children, which consists of five books. From the titles of the volumes, this cycle seems to have a medieval background: The Book of Three, The Black Cauldron, The Castle of Llyr, Taran Wanderer, and The High King. (Peter, of course, is called "the High King" in the Narnian cycle.) Whether these books are indebted to Lewis's books, or how common "fantasy cycles" are in children's books, I leave to others to determine. But a modern subspecies of the romance seems to have developed in this area.
be quarrelsome (as children do in real life)—and the conclusion to The Horse and His Boy in which Aravis and Cor, when grown up, get married "so as to go on [quarreling and making up] more conveniently" is an improvement in realism over "They lived happily ever after." In so far as one tries to follow Frye in his comment on the romance having archetypal characterization, he might point to Edmund and Eustace, both of whom sin, repent, and become new persons. (Eustace's experiences as a dragon have been discussed above; Edmund's process is not so concise: he sins through desire for the White Witch's Turkish Delight, realizes his sin when he is sorry for the Witch's victims, and is reunited with his brother and his sisters after a talk with Aslan—of course, Aslan's offers himself to the White Witch as payment for Edmund's guilt.) These seem to be clear enough archetypal patterns (of a Christian variety) to fit Frye's expectations. (A more thorough discussion of archetypal patterns will appear in three paragraphs.)

The settings and the plots demand little comment at this point: the variety, type, and symbolic quality of the settings have been mentioned, and the type of plots as well.

223 Lewis, The Horse and His Boy, p. 199.

224 Lewis, The Lion, the Witch and the Wardrobe, p. 109. Lewis, of course, does not state anything about sins—he simply says that this is the first time Edmund has felt sorry for anyone besides himself.

225 Ibid., p. 128.
as the major inconsistency in the sequence of books (in the symbolic use of the Witches as evil) have also been mentioned. Perhaps instead of these things Aristotle's comment about the proper way to tell lies may be considered here: he said in his *Poetics* that the teller should add details, particularly details which would follow logically from the original lie, in order that the audience would believe the original lie because of its logical consequences. Or, as Pooh-Bah remarked, corroborating details help a bald narrative. Many details in the Narnia books might be debated: does it help believability to mingle Classical fauns, Northern dwarfs, and invented Marshwiggles in the Chronicles? (Tolkien stays away from the mythologies of Greece and Rome in *The Lord of the Rings*.) Does it help credibility to have Aslan push Shasta (as a baby) ashore in a boat when one normally assumes a cat (including a lion) dislikes water? Sometimes allegorical meaning conflicts with realistic details: after Eustace is baptized, he has to put on the New Adam—or, literally, get dressed:

"After a bit the lion took me out and dressed me—"
"Dressed you. With his paws?"
"Well, I don't exactly remember that bit. But he did somehow or other: in new clothes—the same I've got

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Whether Lewis’s calling attention to the allegorical ineptitude helps him to get by the situation or not, might also be debated. On the other hand, many of the details do help the Chronicles: for example, this passage when Jill, Eustace and Tirian are stealing up to the stable in the night:

... she stopped dead still and Tirian saw her gradually sink down into the grass and disappear without a sound. A moment later she rose again, put her mouth close to Tirian's ear, and said in the lowest possible whisper, "Get down. Thee better." She said thee for see not because she had a lisp but because she knew that the hissing letter S is the part of a whisper most likely to be overheard. Tirian at once lay down, almost as silently as Jill, but not quite for he was heavier and older. And once they were down, he saw how from that position you could see the edge of the hill sharp against the star-strewn sky.

The scene is satisfactorily imagined, with the amount of detail that one expects from a competent writer: wild grasses on the hill which are tall enough to hide a person, Tirian's small amount of noise, the silhouette of the hilltop. The detail which is more than competent, of course, is the substitution for thee for see. Whether or not Lewis borrowed


229 Lewis, The Last Battle, p. 65. According to The Silver Chair, p. 199, Narnian stars are larger than earth's stars. By the way, one of the contradictions between volumes of the Chronicles occurs in these two books: in The Silver Chair, pp. 16 and 33, Jill is said not to "think much about the points of the compass"; but in The Last Battle, p. 64, she is the one who guides the others, for "she had been an excellent Guide in England" and thus "she was the best pathfinder of the three of them." One would think that her ability to follow the stars in The Last Battle would have something to do with the points of the compass.
this from some other work, the effect here is to indicate Jill's attempt at stillness—and thus it corroborates Lewis's lie (or fiction) that three people are creeping up a hill.\footnote{I say "whether or not Lewis borrowed it," for the device sounds borrowed—either from real life or some adventure story. But this borrowing (if it is such) should not affect the above analysis.}

The temptation is to go on adding examples of the good or poor use of details. (Often these are simply a matter of personal reaction. I am bothered, for example, by the swimming up the waterfall in the New Narnia\footnote{Lewis, \textit{The Last Battle}, pp. 174-175.}—for me, the episode ruins the tone of the passage; but for another reader it might re-inforce the delight and happiness—the sheer excitement—of salvation.) I will give just one last example—which certainly illustrates Aristotle's point about the use of details which follow logically in order to tell a convincing lie:

Breakfast was scrambled eggs and toast and Eustace tackled it just as if he had not had a very large supper in the middle of the night.

"I say, Son of Adam," said the Faun, looking with a certain awe at Eustace's mouthfuls. "There's no need to hurry quite so dreadfully as that. I don't think the Centaurs have quite finished their breakfasts yet."

"Then they must have got up very late," said Eustace. "I bet it's after ten o'clock."

"Oh no," said Orruns [the Faun]. "They got up before it was light."

"Then they must have waited the dickens of a time for breakfast," said Eustace.

"No, they didn't," said Orruns. "They began eating the minute they woke."

"Golly!" said Eustace. "Do they eat a very big breakfast?"

"Why, Son of Adam, don't you understand? A Centaur
has a man-stomach and a horse-stomach. And of course both want breakfast. So first of all he has porridge and pavenders and kidneys and bacon and omelette and cold ham and toast and marmalade and coffee and beer. And after that he attends to the horse part of himself by grazing for an hour or so and finishing up with a hot mash, some oats and a bag of sugar. That's why it's such a serious thing to ask a Centaur to stay for the week-end. A very serious thing indeed. 232

Despite a substantial number of details which may have debatable effectiveness and the limitation of subject matter to non-sexual activities, the major literary deficiency of the Chronicles of Narnia (it seems to me) lies in their language. After the passage I quoted above in which Lewis speaks of falling in love with the fairy tale, he continues:

Its very limitations of vocabulary became an attraction; as the hardness of the stone pleases the sculptor or the difficulty of the sonnet delights the sonneteer. 233

One could agree that Lewis had done a good, craftsmanlike job and still feel the limitations of vocabulary had too restricted the original conception--and this I do feel. I can think of no very satisfactory way to illustrate this just from the Chronicles: no particular passage is especially inept (with a few exceptions, such as that of Shasta pricking up his ears, which was mentioned earlier) but the over-all effect may become tiresome for the adult reader.

232 Lewis, The Silver Chair, pp. 206-207. The passage is exaggerated for humorous effect, of course--seven different things (counting the toast and marmalade as one) for a man's breakfast, plus both coffee and beer.

M. S. Crouch comments that Lewis's "language frequently falls short of the demands made of it." When Chad Walsh commented about the first published book that "the fairy-tale atmosphere was curiously cut-and-dried," I believe he was reacting to the same thing. Let me make clear that I am not objecting to shifts in tone (which the Chronicles certainly have) nor to the use of such slang as "Golly!" and "the dickens of a time" (both from Eustace in the above conversation about Centaurs), for that may be part of the mimesis, nor any other single detail—but simply the flatness.

Let me cite a comparison. In The Silver Chair, when Aslan blows Jill from his eastern land to Narnia, this passage appears:

Suddenly from her left (for the wind was in the south) a great white cloud came rushing towards her, this time on the same level as herself. And before she knew where she was, she had shot right into the middle of its cold, wet fogginess. That took her breath away, but she was in it only for a moment. She came out blinking in the sunlight and found her clothes wet. (She had on a blazer and sweater and shorts and stockings and pretty thick shoes; it had been a muddy sort of day in England.)

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234 Crouch, p. 253.

235 Chad Walsh, "Earthbound Fairyland," New York Times Book Review, Part I (Books for Children), 12 November 1950, p. 20. He is technically speaking of tone, after commenting that the book was "well written"; he concludes on this subject: "I see that children like their fairyland folk matter of fact [his children had liked the book], whereas adults prefer them whimsical or numinous." But I assume the style sets the tone.

236 Lewis, The Silver Chair, pp. 33-34.
In the first book of The Once and Future King, "The Sword in the Stone," T. H. White tells of Merlin turning Wart into a wild goose, and he describes the flight of the geese in this way:

Wraiths of mist suddenly moving like serpents of the air would coil about them for a second. Grey damp would be around them, and the sun, a copper penny, would fade away. The wings next to their own wings would shade into vacancy, until each bird was a lonely sound in cold annihilation, a presence after uncreation. And there they would hang in chartless nothing, seemingly without speed or left or right or top or bottom, until as suddenly as ever the copper penny glowed and the serpents writhed. Then, in a moment of time, they would be in the jewelled world once more—a sea under them like turquoise and all the gorgeous palaces of heaven new created, with the dew of Eden not yet dry.  

This comparison is quite unfair: Lewis is aiming at grade-school readers and White (if he had any such aim at all) at no less than junior high school. Also the passages are not completely typical. But I believe the comparison illustrates my point.

If the stories are unsatisfactory in style (for the adult reader), still they may have some merits. Dreiser's Sister Carrie, to pick a different type of book, has an awkward style but a certain power through its realistic depiction of an actual life of the time (Dreiser's sister, modified of course by the fictional requirements). In the

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237 White, p. 177.

238 I do not assume that a realistic story, to be effective, has to be based on an actual life; but I observe that many are—as if (for psychological reasons) it reassured both the writer and (when he knows the background) the critic to feel that this work does not pass beyond the limits of plausibility for the simple fact that something much like it actually happened.
case of romance, we may seek this meaning not through realism or life histories but through myths or archetypes. In An Experiment in Criticism, Lewis comments that a myth is something different from a good story and may keep its effectiveness even when it is poorly told.\textsuperscript{239} In Anatomy of Criticism, in the third essay, "Archetypal Criticism: Theory of Myths," Frye suggests that all narrative literature is based on mythic patterns, either directly or with some degree of displacement.\textsuperscript{240} Their actual theories do not coincide: Lewis is suggesting that something meaningful can come through even poor literature (something that is not of literary value, but of personal value), and Frye is not discussing value at all.\textsuperscript{241} In what follows, I shall depend upon Frye's theories for the simple reason that his essay makes mythic criticism possible while Lewis's ends simply in personal feeling.

Frye writes of the romance:

The complete form of the romance is clearly the successful quest, and such a complete form has three main stages: the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero

\textsuperscript{239}C. S. Lewis, An Experiment in Criticism (Cambridge, England: Cambridge University Press, 1961), p. 46. Chapter V, "On Myth," covers pp. 40-49. Lewis defines his use of myth on pp. 43-44 as a numinous, grave, preternatural image or sequence of events which need not exist in language at all (see also p. 41 for this last point).

\textsuperscript{240}Frye, pp. 136 and 139-140. The whole essays covers pp. 131-239; I shall concentrate in what follows on "The Mythos of Summer: Romance," pp. 186-206.

\textsuperscript{241}Ibid., pp. 20-25.
or his foe, or both, must die; and the exaltation of the hero.\textsuperscript{242}

Frye then suggests the mythic pattern of this is the coming of a Savior into the world, his struggle with evil, his death in the struggle, and his resurrection—a pattern which is the same whether one speaks of agricultural deities resurrected in the springtime or Christ's three-day cycle of Crucifixion, descent into Hell, and Resurrection. This pattern is fairly clearly shown in The Horse and His Boy. Shasta is "born" out of the sea (that is, he comes ashore in a boat as a baby),\textsuperscript{243} he is raised by a foster father and escapes north just after he has been sold to an even crueler man (these are the demonic father figures in the myth, the Herod figure of Christ's birth, the usurping wicked uncle of Shakespeare),\textsuperscript{244} he is assisted in his quest by Bree, a talking horse—and perhaps even more by the horse with Aravis, Hwin (Frye's term for the helper is the Golux),\textsuperscript{245} and he achieves his quest

\textsuperscript{242}ibid., p. 187.

\textsuperscript{243}Cf. Frye, pp. 198-199, for what he calls the first phase of the romance, having to do with the birth of the hero.

\textsuperscript{244}Lewis, The Horse and His Boy, pp. 12-14. Cf.

\textsuperscript{245}Frye, p. 197. That Hwin has more common sense than the others is suggested several places—her plan is adopted for getting through Tashbaan, for example (pp. 46-47). Technically, Lewis indicates that all four creatures are "questing" north—but the interest so centers on Shasta and Aravis during the trip through Tashbaan that I believe I am justified in speaking of the horses as assistants (despite the title of the book).
in a twofold way. On the spiritual level, the quest is achieved simply by getting to Narnia—by passing through Tashbaan, the evil city (the City of Man, or Vanity Fair),\(^{246}\) by spending the night by the tombs (the equivalent of the god's death),\(^{247}\) and by crossing the desert\(^{248}\)—and it is rewarded by the mountain revelation of Aslan, which was discussed earlier.\(^{249}\) On the social level, the quest turns into a race with Babadash\(^{250}\) and then into a battle against him\(^{251}\)—a battle in which (as the Hermit watches it in his magic pool) Shasta "dies" and is "reborn":

"What about Shasta?" said Aravis.
"Oh the fool!" groaned the Hermit. "Poor, brave little fool. He knows nothing about this work. He's making no use at all of his shield. His whole side's exposed... . . . It's mere murder sending a child into the battle; he can't live five minutes. Duck, you..."

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\(^{246}\) Frye says nothing per se about this being part of a quest, but my reference to Bunyan should indicate that it is not unusual. Frye briefly describes the "cities of destruction and dreadful night" on p. 150, as part of his catalogue of demonic imagery.

\(^{247}\) Lewis, The Horse and His Boy, pp. 79-83.

\(^{248}\) Ibid., Chapter IX, "Across the Desert." Frye discusses deserts in the same paragraph with cities.

\(^{249}\) Frye discusses what he calls "the point of epiphany," which usually takes place on a mountain top, on pp. 203-206.

\(^{250}\) Lewis, The Horse and His Boy, pp. 104-106 (for Babadash's plan to attack Archenland), 115 (for the decision to try to reach Archenland before Babadash), 127 (for the sight of Babadash's army close behind the four questors), 138-139 (for Shasta giving word to King Lune), and 154 (for Shasta giving word to a talking Stag, to be carried to Cair Paravel).

\(^{251}\) Ibid., Chapter XIII, "The Fight at Anvard."
fool—oh, he's down."
"Killed?" asked three voices breathlessly.
"How can I tell?" said the Hermit.  

When Shasta fell off his horse he gave himself up for lost. But horses, even in a battle, tread on human beings very much less than you would suppose. After a very horrible ten minutes or so Shasta realised suddenly that there were no longer any horses stamping about in the immediate neighbourhood and that the noise (for there were still a good many noises going on) was no longer that of a battle.

The climax of the social level is not a mountain vision but Shasta's "rebirth" as Cor, the elder prince of Archenland. This level of the book, which I have called the "social," is the equivalent in Frye's terms of Comedy, not Romance. (The confusion between Corin and Shasta in Tashbaan, earlier in the book, is also at the level of Comedy.) But, despite this interweaving of a comic level, we may consider the basic plot—from Shasta's mysterious birth to his mountain-top

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252 Ibid., pp. 169-170.
253 Ibid., p. 171.
254 Ibid., pp. 182-184.
255 Frye, pp. 177-179 (for the first phase of Comedy, in which the hero reaches a "point of ritual death") and 181 (for the use of doubles in Comedy—cf. Cor and Corin in The Horse and His Boy). One should also note that Archenland may be considered the equivalent of the "green world" in Shakesperean comedy, as Frye discusses it in his fourth and fifth phases of Comedy (pp. 181-185)—except that here there is no return to the other world (Calormen) at the end of the story. (Perhaps the sending of Rabdash back could be considered the equivalent of expulsion of a scapegoat?—or scapedonkey?) In Frye's scheme, the fourth phase of comedy is close to the fourth phase of romance (pp. 200-201), which describes "the maintaining of the integrity of the innocent world [Archenland] against the assault of experience [Rabadash]," so Lewis's comedy is not unromantic.
vision—as typical of a romance, which in turn is not far from a myth proper (comedy is further displaced than romance).

The other of Lewis's books which fits this pattern most thoroughly is The Silver Chair. Eustace and Jill are blown into Narnia across the sea (a birth motif again). In their quest to the north, they are accompanied by Puddleglum the Marshwiggle (a Golux). On their quest, they meet the green Witch with her black knight (her appearance was compared above to that of the fairy in "Thomas Rymer") and later the giants—both groups being, psychologically, the equivalent of parental figures, and archetypally, the green Witch is the Queen of the Giants (just as later she is the dragon—literally, the serpent—which the hero kills). The connection of the Giants to parents is made clear in Lewis's text: when Jill cries, the Queen says, "Comfort the little girl. Give her lollipops, give her dolls, give her physics, give her all you can think of—possets and comfits and caraways and lullabies and toys. Don't cry, little girl. . . ."

And the Queen's old Nurse, who takes care of Jill, brings her a number of toys. Since the heroes fail the quest (miss the second and third signs) and since they break an ancient tabu (cannibalism, the eating of the

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256 Lewis, The Silver Chair, pp. 103, 105.
257 Ibid., pp. 106-107.
258 Cf. Frye, p. 193: "The antagonists of the quest are often sinister figures, giants, ogres, witches and magicians, that clearly have a parental origin. . . ."
talking stag), \(^{259}\) they die, descending to the Underland. Here the quest is achieved, the dragon is slain, the society of the gnomes freed from the Witch—in archetypal terms, this is the Harrowing of Hell.

Eilian's desire to visit the lower land of the gnomes can be interpreted, psychologically, as a death wish after the exhaustion of killing his lust; archetypally, as a vision of another world, as the Red Cross Knight sees the City of God—Hierusalem—from the hill of Contemplation. (The young man in *The Great Divorce* who has overcome serpentine lust goes toward the sunrise.)

. . . they could make out a river of fire, and, on the banks of that river, what seemed to be fields and groves of an unbearable, hot brilliance. . . . There were blues, reds, greens, and whites all jumbled together: a very good stained-glass window with the tropical sun staring through it at midday might have something of the same effect.\(^{260}\)

This seems to be a picture of Eden (the groves and the river) transformed in terms of the jeweled Jerusalem of St. John's Revelation.\(^{261}\) (One remembers that the New Jerusalem had "the river of the water of life, bright as crystal, flowing

\(^{259}\text{Ibid. pp. 117-118. Cf. "... Puddleglum, who was Narnian born, was sick and faint, and felt as you would feel if you found you had eaten a baby. 'We've brought the anger of Aslan on us,' he said." (I find it difficult to read this particular comment of his as one of his usual pessimistic statements.)}\)

\(^{260}\text{Ibid., p. 184.}\)

\(^{261}\text{Revelation 21:10-22:5. The following quotation is 22:1-2. Frye discusses the use of vegetables and cities as apocolyptic imagery on pp. 144-146.}\)
from the throne of God and of the Lamb . . . ; also, on
either side of the river, the tree of life with its twelve
types of fruit . . . ")

The emergence of the heroes from the Underland is,
in a closer than usual symbolic way, a re-birth. The caverns
(the womb) are filling with water (the embryonic fluids) as
Jill and Eustace climb through the "little hole" (the
vagina) into the cold world outside (literally, during the
winter). (The hole has to be enlarged for Puddleglum and
Rilian.) When Rilian emerges, Jill thinks that "Their quest
had been worth all the pains it cost."--which is a fitting
feminine thought. In these terms Rilian's killing of the
green Witch is equivalent of the baby separating from its
mother. Thus the resurrection of the heroes from the
"death" of the Underland is equivalent to the birth of a
child into the world (the snow around the entrance into the
world is identical to the water imagery in the births of most
heroes). Lewis modulates this archetypal imagery of
birth, used in the romance, to that used in comedy in the

262 Lewis, The Silver Chair, p. 196.
264 Unfortunately for the symbolism, Rilian has been
the Witch's prisoner for ten years (p. 56, "about ten years"; p. 153, "more than ten years") instead of the nine (months)
fitting for a birth.
265 Cf. Frye, p. 199, for the birth of the hero during
winter snows.
last paragraph of the book:

The opening into the hillside was left open, and often in hot summer days the Narnians go in there with ships and lanterns and down to the water and sail to and fro, singing, on the cool, dark underground sea, telling each other stories of the cities that lie fathoms deep below. If ever you have the luck to go to Narnia yourself, do not forget to have a look at those caves.266

Here is an establishment of a type of comic society, in an underground, nautical Arcadia.267

Perhaps the most difficult image in The Silver Chair is discussed intelligently in the titular phrase. This is the chair in which Rilian is bound each midnight while he regains his sanity for an hour (the opposite effect as that of beautiful witches who take their true shape occasionally):268

The knight was seated in a curious silver chair, to which he was bound by his ankles, his knees, his elbows, his wrists and his waist. There was sweat on his forehead and his face was filled with anguish.269

Later, when Rilian is freed:

The instant the prisoner was free, he crossed the room

266Lewis, The Silver Chair, p. 217. One wonders where the underground breezes come from for them to sail. Also, one notices that Bism has cities—the earlier passage only referred to a river and plants.

267Frye, pp. 184-185, discusses this pattern as a fifth-phase comedy.

268Cf. Duessa in The Faerie Queene, I:ii:xl-xli. Fradubio indicates (xl:4-5) that this change occurs to witches "on a day... every Prime"—which I believe means one day each Spring. The phrasing could be taken to mean at sunrise every morning, which would make a closer parallel to Rilian's situation.

269Lewis, The Silver Chair, p. 147.
in a single bound, seized his own sword (which had been
taken from him and laid on the table), and drew it.
"You first!" he cried and fell upon the silver chair.
That must have been a good sword. The silver gave way
before its edge like string, and in a moment a few
twisted fragments, shining on the floor, were all that
was left. But as the chair broke, there came from it a
bright flash, a sound like small thunder, and (for one
moment) a loathsome smell.\textsuperscript{270}

The mythological identification of Lewis's source is not
difficult—the chair seems to have been suggested by the
"Chair of Forgetfulness"\textsuperscript{271} on which Theseus and Peirithous
were enchanted in Hades (the chair becoming part of their
flesh in it)—Peirithous, according to most versions, being
left in the chair forever. Since the Lady of the Green
Kirtle, on the psychological level, is a substitution for
Rilian's mother (to avoid a straight-forward Oedipal fantasy),
the chair probably signifies the throne on which Rilian would
sit as consort of the Queen of the Underland. Rilian's
rejection of the throne and the queen (and his Oedipal lust,
as she turns into the serpent) might be read simply as a
growth in control (by moralists) or as suppression of his
desires (by Freudians), but difficult to explain in these
terms is the death of Caspian at the end of the book.\textsuperscript{272}

Since Caspian sets off on his trip to contact Aslan because

\textsuperscript{270} Ibid., p. 152.

\textsuperscript{271} Graves, Greek Myths, I, p. 363. Why Graves or his
source gives the settee this title when Theseus and Peirithous
do not become forgetful is one of the many mysteries of
mythology.

of Rilian and since Jill and Eustace fail to stop him (by telling him their errand), Rilian (with his alternate child forms) may be said to have killed his father. Therefore, if I am right in identifying the Silver Chair as the throne of the consort of the queen (and in identifying her with Rilian's mother), then in destroying the Chair, Rilian is symbolically killing his father. (At this level of interpretation, his agony while in the Chair is actually caused by his subconscious realization that he is usurping his father's place when he is bound there.) The result of this is that Rilian is freed from parental control: he escapes from the Underland and he becomes king in his father's stead. But the extreme emphasis Lewis gives the Chair in his title suggest that these mythological and psychological interpretations do not exhaust the image. Although mentioned only briefly, the Chair is the center of the book's meaning.

The other books may also be interpreted in these terms, but (to avoid exhaustion) I do not intend any lengthy comments on them. In three of the books, the archetypal imagery is undisplaced: the creation myth in *The Magician's Nephew*, the visit to Aslan's land at the end of *The Voyage of the "Dawn Treader"*, and the Apocalypse which closes *The Last Battle*. In *The Lion, the Witch and the Wardrobe* the death and resurrection of Aslan is undisplaced if we consider him simply a

\[^{273}\text{Ibid., p. 55. Caspian wants to know who should be king after him, so Rilian's absence causes the trip.}\]
god, but insofar as we view this sequence as referring to Christ, rather than being a myth in its own right (or rite), I suppose there is some displacement.\textsuperscript{274} Prince Caspian, despite its marching forest and its touch of a quest (the journey of the Pevensies from Cair Paravel to Aslan's How), is the least like the other books in its matter: the struggle of an uncle and a nephew over the kingdom, and the feast which concludes the book—a feast being, according to Frye, the typical conclusion of a comedy.\textsuperscript{275}

At this point, I hope I approach a conclusion about these Chronicles of Narnia. The first section of this essay was concerned primarily with what they meant, and it suggested that they had moral, religious, and cultural "levels" or strains. In short, they are didactic children's books, but their didacticism, by and large, is implicit instead of explicit: their religion is "taught" by developing a Narnian

\textsuperscript{274} This quibble of mine about the reference of Aslan's death and resurrection indicates that I cannot read the passage without thinking about the crucifixion and resurrection of Christ, while I can read the other mythological passages without thinking primarily of the Christian references. I am not certain how important this personal reaction is to a critical view of the books: a reader from a different cultural background might read all of the passages without any Christian allusions in mind. At any rate, all four events are equally mythical in Narnian terms.

\textsuperscript{275} Lewis, \textit{Prince Caspian}, pp. 184-187 (the feast). Cf. Frye, p. 164. I am not saying that the book is a comedy—it does not tell of a father and a son struggling over a slave girl, but an uncle and a nephew over a kingdom—but it is not completely typical romance either. If we may shift from Frye's Third Essay to his First, we may call it an example of High Mimesis (with touches of other levels).
religion which is parallel to the Christian religion, not by simply preaching or presenting arguments for the Christian religion. The books are aimed at the imagination instead of the reason. Likewise, culturally. Lewis once wrote in an essay that the purpose of education has usually take the same path: teaching to the pupil civil behaviour, awakening his logical faculty, and endeavouring "to produce right sentiments"—this latter "by steeping the pupil in the literature both sacred and profane on which the culture of the community is based." In so far as the Chronicles of Narnia are didactic children's books, the latter is what they are trying to do: they are steeping him in Christian allusions, in romantic quests, and in heroic battles. This is hardly the scientific, often agnostic, culture which is a major part of today's society, but Lewis—as has been said—is presenting an introduction to his concept of Old Western culture.

Archibald MacLeish once wrote a didactic poem which argued that a poem should not mean but be. Lewis, in his "Epilogue" to An Experiment in Criticism, said that a literary work should both mean and be. By "be" they meant it should have artistry: MacLeish was mainly concerned with lyrics having images as objective corollaries instead of

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277 Lewis, An Experiment in Criticism, p. 132.
statements and Lewis is mainly concerned with a narrative work having a proper sequence of feelings and ideas to produce the proper emotional response in the reader, but they are both speaking of the artistry of different literary genres. I have suggested earlier several areas in which the Chronicles of Narnia are unsatisfactory as art: the plot establishes the Northern Witches as the symbol of evil, and then they do not appear in the final volume; the language (however adequate for grade-school children) is limited and ultimately disappointing for adult readers— to mention the two most important adverse comments. On the other hand, a number of things have been mentioned as successful artistry: several of the individual quest plots, the ability to construct seven books about an imaginary world without being too repetitious in setting or incident, several of the "humor" characters and at least the quarrelsome aspects of the human children— again, to select only a few aspects.

Finally, I have suggested that these books have an

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278 A few readers may complain that my objection to the language is much like criticizing a limerick for not being an epic: that these are children's books and the limited vocabulary is part of the genre. I would probably agree to this objection in any other area than that of language— the limitations on sexual matters, for example, does not bother me (any more than the emphasis on sexual matters in That Hideous Strength). But the use of language is so basic to any artistry in literature, that I cannot agree to the generic argument in this one area. Again, my reaction may be personal, but I cannot help feeling (personally) that the language is the essential element (Aristotle, of course, decided that the plot was the most important element in a tragedy, while including language as one of the elements).
appeal to the unconscious minds of the readers. To suggest this, I have used a rather confusing mixture of Freudian concepts (plus some purely sexual images) and of Jungian concepts (with free references to classical myths).\footnote{One of my defenses for this mixture is simply that Frye also does it--cf. p. 193 and especially p. 214 (where he comments that Freud is the most useful for discussing comedy and Jung for romance).} Obviously this dissertation cannot undertake to prove that Freud and Jung knew something about the unconscious mind, but if the reader will allow that they did, then the appeal of these stories may be admitted—at least to some readers. Presumably other readers will have so thoroughly suppressed their unconscious feeling that they will also be forced, psychologically, to reject romances. Furthermore, any critic is quite right in saying that this appeal is not a literary appeal—the literary appeal is much more a conscious appeal, which can be discussed in Aristotelian and New Critical terms.

Thus I find myself suggesting that the Chronicles of Narnia not only mean and (to some degree) be, but also unconsciously feel—that they appeal not only to the superego and the ego, but also the id.
CHAPTER EIGHT

TILL WE HAVE FACES

Lewis's last two long fictions are, interestingly enough, historical romances. After Ten Years (unfinished, published 1966) begins with Menelaus inside the Trojan Horse; Till We Have Faces: A Myth Retold (1956) is set in the small kingdom of Glome sometime during the later part of the classical period of Greece. The form which this latter

1C. S. Lewis, "After Ten Years," in Of Other Worlds, pp. 127-145. The first four sections describe the Greek capture of Troy; the final section is laid in Egypt during the return to Greece of Menelaus and Helen. Roger Lancelyn Green and Alastair Fowler have notes on Lewis's comments about his intentions in the book, following the text, pp. 146-148. The introduction of the Eidolon (appearing as Helen had when she was young) indicates the romantic nature of the fiction.

2If any precise references to the period in Greece appear, I have missed them; but several indications put the general period fairly late in the history of classical Greece. The Fox (introduced on pp. 6-7) is a Greek who has been captured in war and made a slave; he quotes one of Sappho's lyrics (p. 9)--the one which A. E. Housman slightly expanded as More Poems, X. Since Sappho was born in 612 or 615 (according to the usual dates), this would place the story later than 575. (I do not recognize the other lines from poems; they may be later.) But a subsequent passage is even more helpful: when the Fox begins to build up a Greek library in Glome (p. 232), several writers are mentioned. One of them (Homer) is previous to Sappho, and one (Hesias Stesichorus) is about the same time, so they do not change the date. Two who are mentioned by name are later than Sappho: Heraclitus (535-475) and Euripides (485-406).
book takes—Queen Orual of Glome writing her memoirs—may suggest Robert Graves' _I, Claudius_ and _Claudius the God_.

But the matter—a retelling of the Cupid and Psyche myth— is

Finally, some works are alluded to which are still later: "some of the conversations of Socrates" which would presumably be by either Xenophon (430-355) or Plato (427-347), and "a very long, hard book (without meter) which begins _All men by nature desire knowledge_"—which is the beginning of the Metaphysics of Aristotle (384-322). This last work would put the time of the book no earlier than the fourth century. 
(The "lifelike" quality of the Greek-inspired statue of Aphrodite—p. 234—also indicates a late date, although it by itself could point to the previous century just as easily.) I doubt that Lewis intended his reader to attempt to date the work very specifically, but he certainly has put these clues in the text. I also wonder over Orual's reference to "the Greeklands" (p. 234), as if Greece were still a country of city states (perhaps she is just thinking of the mainland plus the islands), when Philip II of Macedon conquered and united Greece in 338.

Lewis's rehandling of the Cupid and Psyche story is interesting in its variations. The original story, told by Apuleius, has this sequence of events in the labors:

A. After Cupid had left her, Psyche tried to drown herself in a river, but the stream did not allow it to happen, washing her up on the bank.
B. Pan advised her to pray to Cupid and not to try to commit suicide again.
C. Psyche visited her eldest sister and told her that Cupid had abandoned her in favor of that sister; the eldest sister hurried to the cliff and jumped off, expecting the West Wind to carry her down but falling to her death instead.
D. Psyche visited her other sister, with the same result.
E. Psyche visited a temple of Ceres, asking for protection from Venus, but Ceres refused her.
F. She visited a temple of Juno with the same result.
G. She was going to a temple of Venus, to make an appeal for forgiveness, when she was captured by Habit, one of Venus's attendants; at the temple she was beaten and tortured by Anxiety and Grief, and finally by Venus herself.
H. The first task set her was separating a huge amount of grain into the different types—wheat, barley, lentils, etc.; this task was performed before night-fall for her by some pitying ants.
I. The second task set her was collecting some wool from
some golden sheep grazing across a stream from her. Psyche meant to drown herself in the stream, but a reed warned her not to pollute the sacred waters and to wait until evening when the sheep were asleep and then to get some wisps of wool from the briars (the sheep would attack anyone during the heat of the day).

J. The third task set her was to get a jarful of water from the source of the River Styx where it appeared as a spring halfway up a smooth, steep mountain, protected by dragons; this task Jupiter's eagle did for her.

K. The fourth task set her was to descend into Hades and ask Queen Proserpine for some of her beauty (cosmetics?) in a box. Psyche started to commit suicide by leaping off a tower, but the tower spoke to her and told her the procedure for accomplishing her task (which involved several things not to do also: not to help a lame driver load a lame ass, not to pull the corpse of an old man into the barge of Charon, not to help three women weaving cloth, and not to open the box of the beauty), which Psyche followed—except for the last thing not to do, which she did.

L. From the sleep which resulted from opening the box, Cupid rescued her and, after petitioning Jupiter, married her.


Lewis tells the story four times--the first version from the mouth of a priest of Istra in Essur (pp. 241-246), a very brief, summarized version, which in so far as it gives any details agrees with the version of Apuleius (the labors are passed over in this manner: "So Talapal [the Essurian Venus] torments Istra and sets her to all manner of hard labours, things that seem impossible. But when Istra has done them all, then at last Talapal releases her..."

[p. 246]). He understands this myth as a nature myth: "In spring, and all summer, she is a goddess. Then when harvest comes we bring a lamp into the temple in the night and the god flies away. Then we veil her. And all winter she is wandering and suffering; weeping, always weeping..."

[p. 246].

The second version is in the second part of the romance, fulfilling the god's prediction to Orual that she also will be Psyche (p. 174). The sequence (omitting a number of things which Lewis added) is altered:

H. As Orual writes the first part of her manuscript, sorting her motives, she dreams of sorting grain according to types; sometimes dreaming of herself as an ant sorting the grains (pp. 256-257).

G. As queen, Orual must attend the ceremony of the birth of the Year in the house of Ungit (pp. 268-273).
K. Orual in a dream is forced to dig from chamber into chamber beneath the earth until she sees her ugliness in a mirror in the lowest chamber (pp. 273-276) — this episode seems to be a curious combination of Venus's desire for beauty with a descent into the Underworld.

A. Orual attempts to commit suicide, first with a sword, then (perhaps in a dream) by drowning — a god's voice stops her attempt to drown herself (pp. 276-280). This god's voice, for a reason to be made clear later, may be identified with Pan's advice in B.

I. Orual has a vision in which she swims the stream to the bank where the golden rams are (in order to get some of their fleece to make herself golden curls like those of Redival), but she is butted down by the rams — and then sees someone gathering handfuls of the wool from a briar hedge (pp. 283-284). (Just before this episode, on p. 282, Orual thinks that perhaps some are born to be virtuous and approved of the gods and some are not — the image used, "A terrible sheer thought, huge as a cliff, towered up before me, infinitely likely to be true," suggests the mountain in J.)

J. In a vision, Orual journeys across a desert to serpent-infested mountains to get a bowlful of water from the spring of the river of the deadlands; she is met by an eagle, who says that it is not she whom he was sent to help (pp. 285-287). At this point this vision turns into something of a trip to Hades (as in K) but one in which Orual is to read her complaint against the gods — perhaps her jump from the stone pillar (from which she read her complaint) on p. 296 may be meant to suggest Psyche's impulse to leap from the tower (in K).

The third time Lewis tells the story is in the pictures in which Orual and the Fox observe moments of Istra's life after she left the valley:

A. The first picture: Psyche starts to tie her feet and leap into a river, and then desists (p. 298).

H. The second picture: Psyche sorting grain with the help of ants (p. 299).

I. The third picture: Psyche collecting the golden wool (pp. 299-300).

J. The fourth picture: Psyche (and Orual) toiling across the desert toward the mountain and the stream; Psyche is helped to the water by the eagle (p. 300).

K. The fifth picture: Psyche descends into Hades, ignoring (as she is required to do) the call of (1) the people of Glome, (2) the Fox, and (3) Orual (pp. 301-304).

The second and third tellings of the story merge together on pp. 305-308, where Psyche ascends from Hades with the casket.
of beauty for Orual and the god (Psyche's husband) descends from heaven (K, in part, and L).

The fourth time Lewis tells the story is in a note which follows the text in the American edition of *Till We Have Faces* (pp. 311-313). In this note Lewis is retelling the story as Apuleius gives it, except that he does not retell it perfectly:

C/D. "The two sisters did not long enjoy their malice, for Cupid took such measures as led both to their death." (p. 312). Lewis has here shifted the responsibility for their death from Psyche to Cupid.

A/B. "Psyche meanwhile wandered away, wretched and desolate, and attempted to drown herself in the first river she came to; but the god Pan frustrated her attempt and warned her never to repeat it." (p. 312). Here Lewis has merged two events in the original, as he did in his second telling of the story--probably this note was written from memory, and his own use had blotted out the original (I have not checked the versions of the story by William Morris and Robert Bridges to see whether either of them have reshaped this part of the narrative).

G. "After many miseries she fell into the hands of her bitterest enemy, Venus, who seized her for a slave, beat her, and set her what were meant to be impossible tasks." (p. 312).

H. "The first, that of sorting out seeds into separate heaps, she did by the help of some friendly ants." (p. 312).

I. "Next, she had to get a hank of golden wool from some man-killing sheep; a reed by a river whispered to her that this could be achieved by plucking the wool off the bushes." (p. 312).

J. "After that, she had to fetch a cupful of the water of the Styx, which could be reached only by climbing certain impracticable mountains, but an eagle met her, took the cup from her hand, and returned with it full of the water." (p. 312).

K. "Finally she was sent down to the lower world to bring back to Venus, in a box, the beauty of Persephone, the Queen of the Dead. A mysterious voice told her how she could reach Persephone and yet return to our world; on the way she would be asked for help by various people who seemed to deserve her pity, but she must refuse them all. And when Persephone gave her the box (full of beauty) she must on no account open the lid to look inside. Psyche obeyed all this and returned to the upper world with the box; but then at last curiosity overcame her and she looked into it. She immediately lost consciousness." (pp. 312-313). Lewis here reduces the whole episode of the suicide from the tower to "a mysterious
much removed from Graves' realism in these early novels of his; a closer, if somewhat trivial, parallel is "Ugly Sister," a short story by Jan Struther, in which one of Cinderella's half-sisters tells the truth about that dance at the palace and related events. A more significant parallel to the matter is the Book of Job, for Orual too has a complaint against the Divine and she too is answered with a vision of voice"—just as, in his book, he omits the episode entirely (unless my suggestion about the stone pillar in Hades be accepted).

L. "Cupid now came to her again, but this time he forgave her. He interceded with Jupiter, who agreed to permit his marriage and make Psyche a goddess. Venus was reconciled and they all lived happily ever after." (p. 313).

I have concentrated in this note on the latter part of the story, since Lewis points out (p. 313) that his major change in the first part of the story was making Psyche's palace invisible (he also modifies the personalities and appearances of Psyche's two sisters— they both were beautiful in Apuleius). Also, I have emphasized this latter part because the third telling, that in the pictures, deals only with this part—and thus we get the clearest picture of Lewis's rehandling of materials by considering this limited aspect. The note is not of particular importance in understanding Lewis's romance, but the variations from Apuleius are perhaps of some interest—and we find Lewis here, as in the romance, suppressing the speech by the tower—which would be difficult to accept even in a fairy tale. The pictures concentrate on the four labors of Psyche—and the first four pictures suggest the identification of Orual and Psyche as will be discussed in the text of this chapter later. The dreams and visions of Orual are the disordered sequence of the group of retellings since there is no necessary time sequence in which the experiences happen to her spiritually (or the sequence in which they happen to Psyche, for that matter). But it is interesting that if one drops the imprecise references and concentrates on the episodes which are very clearly parallel, one has the sequence of F, A, I, and J; with the shift of the suicide attempt to the start, this is the same sequence as the first four pictures of Psyche—A, H, I, and J. As I said before, Orual's visions and Psyche's labors blend at the end of K. So the distortion in sequence is not as much as one first feels in reading the second section of the romance.
I have mentioned both form and matter—perhaps an example will suggest something of both, as well as introducing the content. This passage describes the preparations for the birth of a royal child (who turned out to be a girl, Istra):

Of course no one in the house went to bed on the night of the birth, for that, they say, will make the child refuse to wake into the world. We all sat in the great hall between the Pillar Room and the Bedchamber, in a red glare of birth-torches. The flames swayed and guttered terribly, for all doors must be open; the shutting of a door might shut up the mother's womb. In the middle of the hall burned a great fire. Every hour the Priest of Ungit walked round it nine times and threw in the proper things. The King sat in his chair and never moved all night, not even his head. I was sitting next to the Fox.  

This paragraph, although technically written by Orual as an adult, catches something of the viewpoint of the child in the unquestioning acceptance of the use of sympathetic magic. Indeed, several times in Lewis's book the reader not only understands more of the cultural background than do the characters but he is left wondering about patterns about which no character comments. Is it an accident, for example, that Glome has its poor harvest after Tarin is gelded, or that

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4 Lewis, Till We Have Faces, p. 14.

5 Tarin is made an eunuch on p. 25; the bad harvests begin "that year" (p. 26). (Technically, "that year" refers to the year in which Orual fought with Redival, but Redival was forced to be a companion of Orual, Istra, and the Fox only after she was caught with Tarin.)
the King dies at midwinter of a wounded thigh. As in the Knight’s Tale (except that in Chaucer’s poem the reader also sees the supernatural machinery), the characters in the first part of this novel fail to understand the full meaning of what happens to them.

6 Ibid., pp. 184-185 for the "wounding" (the fall), pp. 213-214 for the king’s death.

7 One interesting allusion which I have not seen fully explored is the use of the name Maia. Psyche calls Orual this for the first time the night before her execution—it is identified as "the old baby's name that the Fox had taught her" (p. 67). But in the Hindu religion maya means magic or illusion, and one of the basic meanings of the term is the illusion of the reality of this world. This seems to be what Lewis has in mind, for on p. 304 in the picture of Psyche's trip to Hades, she is tempted to stop by the figure of Orual who cries, "Oh my own child, my only love. Come back. Come back. Back to the old world where we were happy together. Come back to Maia." (Bede Griffiths, Lewis's one-time tutee, uses the term for the world illusion six times in his Christian Ashram: Essays towards a Hindu-Christian Dialogue [London: Darton, Longman and Todd, Ltd., 1966], pp. 33, 170, 186, 203, 210, and 211—this book is too late to be an influence on Till We Have Faces and is used here simply as an example of the use of the term and of the knowledge of its meaning in Lewis’s circle.) The only previous reference which I remember to this use of Maia (and certainly my inspiration for checking the name) was Ben Ray Redman's brief reference in his review of the novel, "Love Was the Weapon" (Saturday Review, XXXX [January 12, 1957], 15).

Another use of Maia—this time as a name—is in Hans Christian Anderson's "Thumbelina." In one edition (New York: Golden Press, 1966—produced by Shiba Productions in Tokyo, Japan), the king of the flowers, at the end of the story, changes Thumbelina's name to Maia. According to Charlotte S. Huck and Doris Young Kuhn, Children's Literature in the Elementary School, 2nd Ed. (New York: Holt, Rinehart, and Winston, 1968), p. 180, "Maia" is the name of a Danish folk-tale much like Anderson's "Thumbelina"—and I assume, although they do not say so, it is the source of Anderson's tale. I checked two other versions of Anderson's tale and got slightly different results: in a version in Andrew Lang's Yellow Fairy Book (New York: David McKay Company, 1948 edition)—where Anderson is given no credit for the story—the king of the flower spirits changes her name to May Blossom
The organization of *Till We Have Faces* may be divided into six sections. The first of these is the first chapter, which gives background information: the early fellowship of Orual and Redival described in a subordinate clause, the purchase of the Fox announced. The second section is chapters two through nine: this is the life of Istra (or, in Greek, Psyche), the third of the sisters. Chapters ten through fifteen, the third section, tell of the conflict of Orual and Psyche in the valley of the god. Chapters sixteen through twenty, the fourth section, describe Orual's life as queen—more specifically, as the veiled queen. The last section of the first part of the book is the final chapter, which states Orual's reasons for writing her life's story. And the four chapters of the second part of the book constitute the final section: the reversal. (The relationship of this reversal to Lewis's own life and to his other work was discussed in the first chapter of this study: one remembers that Lewis's autobiography appeared in 1955, this book in 1956.)

The first part, the first chapter, need not detain us: its purpose is to introduce Orual, Redival, the Fox, the kingdom of Glome, and the goddess Ungit; and this it does. The second part, chapters two through nine, the life

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(p. 296), and in a version in Anderson's *Fairy Tales* (New York: D. Appleton-Century Company, 1935), which is titled "Thumbelisa," the king of the angels of the flowers renames her May (p. 94). I assume Maia is Danish for May. At any rate, despite the fact that Orual and Thumbelina both marry spirits at the end of their stories, I see no substantial parallels in the tales which would suggest Lewis was borrowing from Anderson.
of Psyche, is a more complex matter. The first and most obvious point to make about her life is that it is in an archetypal pattern, resembling at times the life of Christ. Her birth is not a virgin birth, to be sure, but her mother dies in the labor and her father rejects her, for he wanted a boy, a male heir to the crown. So here, in a sense, is the parentless child, like Moses in the bullrushes. She grows up to be the most beautiful girl in the kingdom—so beautiful that the people begin to ask her blessing on children so that they may become like her. When the plague comes to Glome, the common mob cries for her to come out of

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8Lewis's fullest comment on his book is in his Letters, pp. 273-274, where he distinguishes four meanings: first, a historical romance (he says "a work of [supposed] historical imagination"); second, a study of Psyche as "an instance of the anima naturaliter Christiana making the best of the Pagan religion she is brought up in"; third, a study of Orual as "an instance . . . of human affection in its natural condition"; and fourth, a presentation of the hurt caused by a person finding a meaning for his life which takes him away from his family or his old friends. The second of these is the point I am making above. As will be seen in the next paragraph, my approach is not by means of this letter—mainly because Nathan Comfort Starr in C. S. Lewis's "Till We Have Faces": Introduction and Commentary (New York: The Seabury Press, 1968) has discussed the letter fairly fully: he quotes the letter on pp. 11-12 and discusses the second point on pp. 16-19 and the third on pp. 13-18. (This 24-page pamphlet also has a life of Lewis on pp. 4-7 and a summary of Till We Have Faces on pp. 8-10; some brief comparisons of the book to other books by Lewis appear on pp. 20-22.)

9Lewis, Till We Have Faces, p. 19 (for the death of the queen), p. 22 (for the king's ignoring all three of his daughters). By the way, another pattern which no one in the book notices is that Orual does fall asleep during the birth (p. 14)—does she thereby cause the hard labor and the death of her step-mother?

10Ibid., pp. 27-28.
the palace and touch the sick, for she nursed the Fox through
his sickness and therefore is credited with having healing
hands.¹¹ Finally, when the priest of Ungit demands a human
sacrifice be made to end the drought, Psyche is chosen as
the perfect victim, the unstained offering.¹² If, unlike
Christ, she is not crucified, yet she is chained to a holy
Tree on the Grey Mountain;¹³ and if, unlike Christ, she is
not resurrected from the dead and does not ascend into heaven,
yet she is taken from the Tree by a god and carried to a
secret valley, divided from the world of men by a cold stream,
where she is united with her god.¹⁴

The first question to be asked is why Lewis uses this
pattern. I would like to approach the answer through a long
quotation, only part of which is applicable to our immediate

¹¹Ibid., pp. 30-32.

¹²Ibid., p. 49 (for the discussion of the perfection
of the victim), p. 55 (for the Priest's announcement that
the lots chose Istra).

¹³Ibid., p. 48 (for the Priest's description of how
the sacrifice is made), p. 98 (for Orual's trip to the Tree),
and p. 107 (for Psyche's account of her chaining to the tree).
The dressing of Psyche in the costume of a temple girl (pp.
79-80) may be analogous to the mocking of Christ in a general
way. More definite is the analogy to Easter in Orual's
lightness of heart while going to collect Psyche's body from
the Tree (pp. 95-96): the discovery of the Tree without
sign of Psyche (pp. 98-99), except (some distance away) a
ruby from her sandal (p. 99); and the meeting in the valley
with the "resurrected" Psyche (p. 101).

¹⁴Ibid., p. 101 (for the division by the stream) and
pp. 110-115 (for Psyche's account of the West Wind and her
home).
concern, from Lewis's *Reflections on the Psalms*. This is
part of the discussion of Psalm Forty-five, which tells of a
wedding.

Few things once seemed to me more frigid and far-
fetching than those interpretations, whether of this
Psalm or of the *Song of Songs*, which identify the Bride-
groom with Christ and the bride with the Church. Indeed,
as we read the frank erotic poetry of the latter and
contrast it with the edifying headlines in our Bibles,
it is easy to be moved to a smile, even a cynically know-
ing smile, as if the pious interpreters were feigning an
absurd innocence. I should still find it very hard to
believe that anything like the "spiritual" sense was
remotely intended by the original writers. But no one
now (I fancy) who accepts that spiritual or second sense
is denying, or saying anything against, the very plain
sense which the writers did intend. The Psalm remains a
rich, festive Epithalamium, the Song remains fine, some-
times exquisite, love poetry, and this is not in the least
obliterated by the burden of the new meaning. (Man is
still one of the primates; a poem is still black marks on
white paper.) And later I began to see that the new
meaning is not arbitrary and springs from depths I had
not suspected. First, the language of nearly all great
mystics, not even in a common tradition, some of them
Pagan, some Islamic, most Christian, confronts us with
evidence that the image of marriage, or sexual union, is
not only profoundly natural but almost inevitable as a
means of expressing the desired union between God and
man. The very word "union" has already entailed some such
idea. Secondly, the god as bridegroom, his "holy mar-
rriage" with the goddess, is a recurrent theme and a
recurrent ritual in many forms of Paganism--Paganism not
at what we should call its purest or most enlightened,
but perhaps at its most religious, at its most serious
and convinced. And if, as I believe, Christ, in tran-
scending and thus abrogating, also fulfils, both Pagan-
ism and Judaism, then we may expect that He fulfils this
side of it too. This, as well as all else, is to be
"summed up" in Him. Thirdly, the idea appears, in a
slightly different form within Judaism. For the mystics
God is the Bridegroom of the individual soul. For the
Pagans, the god is the bridegroom of the mother-goddess,
the earth, but his union with her also makes fertile the
whole tribe and its livestock, so that in a sense he is
their bridegroom too. The Judaic conception is in some
ways closer to the Pagan than to that of the mystics, for
in it the Bride of God is the whole nation, Israel.
This is worked out in one of the most moving and graphic
chapters of the whole old Testament (Ezekiel 16). Finally, this is transferred in the Apocalypse from the old Israel to the new, and the Bride becomes the Church, "the whole blessed company of faithful people". It is this which has, like the unworthy bride in Ezekiel, been rescued, washed, clothed, and married by God—a marriage like King Cophetua's. Thus the allegory which at first seemed so arbitrary—the ingenuity of some prudish commentator who was determined to force flat edifications upon the most unpromising texts—turned out, when you seriously tugged at it, to have roots in the whole history of religion, to be loaded with poetry, to yield insights. To reject it because it does not immediately appeal to our own age is to be provincial, to have the self-complacent blindness of the stay-at-home.15

This quotation will be put to another use in the next paragraph, but it also answers our present question. Since, for Lewis, the life of Christ is the center of reality, then all other happenings take their meaning and pattern from it; thus in writing of an ancient kingdom contemporary with philosophical Greece, Lewis found it meaningful to establish a pattern whose true significance had not yet come into the historical world. But, we may ask (as we have before), what of the reader—how is he to evaluate this pattern? If he, like Lewis, is a Christian, and if he, like Lewis, Dante, and others, believes in the salvation of the good pagan, then he may find here the fictional representation of a virtuous pagan, whose life suggests that of Christ because Christ's life is the archetypal way of salvation (although the pagan does not realize the pattern).16 This reader will say,


16 Again, this is the second point which Lewis makes in his letter cited in footnote 8.
"Lewis has here presented the Way, the Truth, the Life—or, at least, the truth about the way life is, at its best." For the reader who is not a Christian but who is sympathetic to the romance form—who, for example, enjoys the Homeric parallels in Joyce's *Ulysses* as much as the Dublin grime—there will be little problem: he will suspend his disbelief and read on, perhaps reminding himself that Jung said this sort of thing happened in literature. (I assume the reader who is not sympathetic to the romance genre—whether Christian or non-Christian—will not get beyond the cover blurbs.)

More archetypes are to come, but we may return for the present to the long quotation about the mystical marriages. In *Till We Have Faces*, after the Priest of Ungit has said that the Accursed, the wickedest person in the kingdom, must be sacrificed to the Brute, which many say is a shadow, he goes on to describe the Great Offering:

"It is not done in the house of Ungit," said the Priest. "The victim must be given to the Brute. For the Brute is, in a mystery, Ungit herself or Ungit's son, the god of the mountain; or both. The victim is led up the mountain to the Holy Tree, and bound to the Tree and left. Then the Brute comes. That is why you angered Ungit just now, King, when you spoke of offering a thief. In the Great Offering, the Victim must be perfect. For, in holy language, a man so offered is said to be Ungit's husband, and a woman is said to be the bride of Ungit's son. And both are called the Bute's supper. And when the Brute is Ungit it lies with the man, and when it is her son it lies with the woman. And either way there is a devouring . . . many different things are said . . . many sacred stories . . . many great mysteries. Some say the loving and the devouring are all the same thing. For in sacred language we say that a woman who lies with a man devours the man. That is why you are so wide of the mark, King, when you think a thief, or an old-worn slave, or a coward taken in
Since the priest speaks of a mysterious marriage and since Psyche in the next section of the book considers herself married to her god, we may apply to this union the four levels of divine marriages which Lewis distinguished. For the Pagan, a union between a god and a goddess, or as here a god and a sacrifice, creates fertility for the tribe—and in this book Psyche is to be sacrificed in order to bring rain to the land of Glome. The mystical view of the union of the soul with God is also obvious in this sacrifice, for it is basic to the myth Lewis has chosen to retell. In the version from The Golden Ass, Psyche (which is Greek for soul) is loved by Cupid, son of Venus. In this book, Istra (which is Glomish for psyche) is loved by the god of the Grey Mountain, son of Ungit. In so far as Psyche in either version stands for a human soul married to a god, the mystical marriage is consummated. Cupid, Eros, and the god of the Grey Mountain are, by analogy, Agape. (In the first chapter was quoted Psyche's statement of her longing for the Grey Mountain, which ties this experience with Lewis's Sehnsucht, inspired by far mountains, which led him eventually to God.) About the other two levels: I fail to see any union of people to

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17 Lewis, Till We Have Faces, pp. 48-49.

18 The rain comes—ibid., pp. 82 (for Orual hearing it), 84 (for the Fox's explanation of its coming), and 110 (for Psyche's account of the coming of the rain).
to God, the Hebraic view, but I believe a case may be made for the Christian view, the union of the church with God. This point does not become clear until the end of the book, but what Lewis is describing is not simply an individual's marriage to God: at the end of the next section of the book, the god of the Grey Mountain prophesies to Orual that she too will be Psyche\(^1\) --and, at the end of the book, when Orual has been made spiritually and physically beautiful by the preparation Psyche brings from Hades, then Orual sees her reflection in a garden pool: her appearance is that of Psyche, that of a beautiful soul.\(^2\) This service of each other (to be discussed more fully later), and their waiting together for their god to come at the end of the last vision, does not suggest the individual union with God which is the mystical goal, but a community union, a fellowship of faith, not national but spiritual: in short, the holy, catholic Church.

The third section, the conflict between Orual and Psyche in the valley of the god, may be considered archetypally as another Paradise Lost (not, like Lewis's versions in Perelandra and The Magician's Nephew, a Paradise Retained). Psyche, commanded by her beloved not to look upon him, is approached by Orual as Adam was approached by Eve, Eve implicitly demanding him to eat the fruit because of their

\(^1\)Ibid., p. 174.
\(^2\)Ibid., p. 307-308.
sexual love, Orual explicitly demanding Psyche to disobey her husband's commands because of their friendship and family love. As Lewis observed in *The Four Loves*, affection, friendship, and eros may all be perverted: here, Orual distorts affection and friendship in her relationship with Psyche, eros with Bardia. (Pam, the motherly Ghost, who wants back her son, in *The Great Divorce*, shows a perversion of affection.) But of course at the time Orual does not understand that she is distorting these loves; she feels, for example, that she is concerned for Psyche, not jealous of her; that she must rescue Psyche from some animalistic god (if Bardia is right about why the god prohibits Psyche from seeing him) or from some wandering vagabond (if the Fox is correct when he says Psyche must be mad, having been rescued from the tree by a criminal and believing him a god). Only when she reads her complaint against the gods does Orual realize that she accepted these answers because subconsciously she did hate Psyche for being chosen by the god,

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21 Ibid., pp. 159-164.

22 C. S. Lewis, *The Four Loves*, pp. 50-68 (on the perversions of Affection), 91-103 (on the perversions of Friendship), and 127-132 (on the perversion—specifically the idolatry—of Eros).

23 This will be discussed later, but one revealing early episode is Orual's feelings while she is drunk—Lewis, *Till We Have Faces*, p. 224.

24 Ibid., pp. 135-136 (for Bardia's view) and 141-144 (for the Fox's view).
subconsciously she was jealous of her.\textsuperscript{25}

At this point, having raised the question of characterization in connection with Orual, I would like to make a brief digression from the organization of the book to consider the "roundness" (in E. M. Forster's terminology) of other characters. One critic has said that the Fox's viewpoint is that of rationalism and Bardia's, of faith.\textsuperscript{26} Doubtless he was influenced by the passage alluded to above where the Fox argues that Psyche's invisible palace must be a product of her madness while Bardia accepts its existence, but as the home of the Shadow-Brute.\textsuperscript{27} But this thesis, making the Fox simply a spokesman for rationalism and Bardia for faith, is over-simplified. The Fox may believe in Greek rationalism, but he also loves poetry, and as he grows older he depends on reason less and recites poetry more.\textsuperscript{28} Bardia's pre-revelation faith, while more right in this instance than the Fox's reason, is still wrong: the palace does exist but the Shadow-Brute does not dwell in it. So the conflict between

\textsuperscript{25}One preparation for this revelation is in Orual's dreams while she is sick (pp. 81-82); cf. also pp. 200-201.

\textsuperscript{26}Hart, pp. 265-266; cf. Moorman, \textit{Arthurian Triptych}, p. 105. Norwood replies to Moorman, suggesting that the conflict is not faith \textit{vs.} reason, but Supernaturalism \textit{vs.} Naturalism (p. 231).

\textsuperscript{27}No doubt the theme of faith \textit{vs.} reason was also suggested by the note by Lewis which appears on the cover (on the back flap) mentioning as a theme, "dark idolatry and pale enlightenment at war with each other and with vision."

\textsuperscript{28}Lewis, \textit{Till We Have Faces}, p. 235.
faith and reason, while it exists as a theme in the book, is not simply transposed into flat characters as mouthpieces for the ideas.

None of the major characters in this book lend themselves to extreme simplification. Bardia, for example, is caught between his loyal service to the queen and his love of his wife—a wife whom he married without a dowry, simply for her beauty. Ultimately, he may serve the queen more than he helps his wife—a situation many executives might understand, caught between home and company—but the simple existence of this conflict, apart from any question of religious faith, indicates his roundness. (One also remembers that when the King and the Old Priest were in a confrontation, Bardia refused to intervene.) Orual’s father is another example of Lewis’s skill in avoiding cardboard: the reader sees him first from Orual’s viewpoint, a petty tyrant in Glome’s castle; only later does Bardia suggest to Orual that her father was at his best when out hunting with his men and at his worst when dealing with women or diplomacy. In a book which is primarily the study of one individual, even this much rounding is unexpected—and satisfying. (I am not

29 His marriage is first mentioned on p. 146.
30 Ibid., pp. 52-53.
31 Cf. his killing the young slave on p. 15.
32 Ibid., p. 93. The Fox refers to the King’s heartiness at the time of a hunt on p. 145.
certain what my emphasis on characterization does to my basic point about this book being a confession-romance, but honesty compels that I say that the characterization seems more rounded in this book than in any of Lewis's other books: even *That Hideous Strength* has more flat characters—perhaps because it has simply more characters—than does *Till We Have Faces.)*

The next section, chapters sixteen through twenty, tells of Orual's life as queen. Two important points should be made here. First, the careful reader will feel a difference of tone in this part. Partially, this comes from the disappearance of archetypes—no *Imitation of Christ*, no *Paradise Lost*. This is the period in which Orual has no religious visions, when she works without hope—indeed, when she works so that she may forget what she has done to Psyche and may forget the god which appeared to her then. The tone in the first four chapters of this section shifts to that of a Sabatini sword-play romance. Lewis wants to show Orual taking over the queenship, so he provides his reader with a fleeing prince and the queen's fight for him as his champion: this is familiar material and if the sexes were reversed one would expect it to end in marriage. Northrop Frye, in his "Theory of Modes," would say the tone drops from the level of romance to that of high mimesis. Also,

33 *Ibid.*, pp. 190-193 (for the first appearance of Trunia of Phars) and 218-219 (for the duel with Argan).
romance, with its closeness to myth (and hence, in Frye's terms, to archetypes), gives way to politics and to work--bargaining with Arnom over "the Crumbles,"34 planning an honorable way around war with Argan,35 and (in the final chapter of this section, a summary of the rest of the queen's reign after the duel):

What did I not do? I had all the laws revised and cut in stone in the center of the city. I narrowed and deepened the Shennit till barges could come up to our gates. I made a bridge where the old ford had been. I made cisterns so that we should not go thirsty whenever there was a dry year. I became wise about stock and bought [brought?] in good bulls and rams and bettered our breeds. I did and I did and I did--and what does it matter what I did? I cared for all these things only as a man cares for a hunt or a game, which fills the mind and seems of some moment while it lasts, but then the beast's killed or the king's mated, and now who cares?36

A minor point can be made about this shift in tone: the politics in the palace and temple are hinted at in the death of the Old Priest and King Trom. Arnom says about the Priest: "If I have any skill, he'll not last five days."37 The statement is ambiguous--Arnom is the most skilled doctor in the realm--but sinister. Two more hints appear concerning the king:

Arnom and the Fox went to the Bedchamber and fell into talk about the King's condition (those two seemed to understand each other well). . . .38

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34 Ibid., pp. 187-189.
36 Ibid., pp. 235-236.
37 Ibid., p. 187.
38 Ibid., p. 205.
They both had medical vocabularies?

The Fox was sitting by the bedside—why, or with what thoughts, I don't know. It was not possible he should love his old master.  

Orual underestimates the Fox's power of love? These hints establish part of the tone of this section, also; not all of the politics and work are openly displayed.

The second point to be made about this section is the meaning of the queen's veil. Orual had first worn it when going to the holy Tree, for she did not want to be recognized; later she began to wear it constantly. Now, as she becomes queen, she finds its psychological value. Lewis probably means this to suggest that the queenship becomes a mask for Orual, an outward personality behind which the grieving, the unhappiness, the bitterness, can go on. (Orual thinks of her queenship—not precisely of her veil—as the emergence of a second personality; as she used the image of damming rivers when she was trying to forget the loss of Psyche, so she thinks she is burying not only Psyche but herself when she covers the well.)

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39 Ibid., p. 213.
40 Ibid., p. 93. She also wears a veil on the second trip (p. 154). After this trip, when talking with the Fox, she wishes she had it on again (p. 179). Thereafter she wore the veil continually in public (her decision is on pp. 180-181).
41 Ibid., pp. 228-229.
42 Ibid., pp. 184 and 189.
43 Ibid., pp. 234-235 (the sound of the well like Psyche's weeping is first mentioned on pp. 189-190).
of this veil image appears at the end of the book when Orual is stripped of all her clothes just before she delivers her complaint against the gods and thus realizes her true character.\(^4\)

Orual comments at one point that the veil "is a sort of treaty made with my ugliness."\(^5\) Since her ugliness is one of the main poisons of her life, causing her conscious resentment of Redival and subconscious resentment of Psyche, this veiled effacement is a means of suppressing her problem while she must work in the world. She finds the veil useful, in dealing with ambassadors, for example, but this is not unusual: sometimes a private adjustment rebounds to one's social credit—the man who stops drinking too much may find more, not fewer, invitations to parties arriving.

This identification of the veil and the Queen (not Orual) does not exhaust the meaning of the symbol: it also stands for the flesh. Orual recounts guesses about the face which lay beneath the veil:

Some said (nearly all the younger women said) that it was frightful beyond endurance; a pig's bear's cat's or elephant's face. The best story was that I had no face at all; if you stripped off my veil you'd find emptiness. But another sort (there were more of the men among

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\(^4\)\textit{Ibid.}, p. 289. The image of the stripping of the veil as a revelation of truth is used three times in the second part of the book: in her interview with Ansit, when her father—in a dream—takes her underground, and here; these episodes will be discussed in other connections later, with page references.

these) said that I wore a veil because I was of a beauty so dazzling that if I let it be seen all men in the world would run mad; or else that Ungit was jealous of my beauty and had promised to blast me if I went bareface.46

The story of the beauty and Ungit's jealousy is a way in which the god's prophecy that Orual shall be Psyche is fulfilled; but these guesses are also guesses about Orual's soul (the veil, the flesh): is it bestial? or nothingness? or divinely beautiful? Ultimately, it is the last possibility.

So much for the years of work: Orual works when she sees no meaning, indeed, works in order to suppress personal meaning—perhaps thereby being meritorious (to move back by analogy from the fictional world to the real world), for, as Screwtape has observed, it pleases the Enemy—that is, God—for a human to do his duty in a world which seems to him meaningless.47

The fifth section, chapter twenty-one, sums up the Job-like cry of Orual: in their making of Psyche's story into a myth, the gods have lied about her: they have said that she saw the god's castle and that she was jealous of her sister.48 She denies both these charges and others in

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46 Ibid., pp. 228-229. Probably this concept (if Lewis needed any suggestion for guesses about something hidden) was suggested by Spenser's Mutabilitie Cantos, VII.vii, where both the ugliness of a beast and beauty are guessed of Nature.


48 Lewis, Till We Have Faces, pp. 243-244.
this autobiography which she has written to answer the gods. She concludes after her charge of unfairness with this paragraph (also quoted in the first chapter of this study):

I say, therefore, that there is no creature (toad, scorpion, or serpent) so noxious to man as the gods. Let them answer my charge if they can. It may well be that, instead of answering, they'll strike me mad or leprous or turn me into beast, bird, or tree. But will not all the world then know (and the gods will know it knows) that this is because they have no answer? 49

So also Job cries to his four accusers about God:

If indeed you magnify yourselves against me, and make my humiliation an argument against me, know that God has put me in the wrong, and closed his net about me. Behold, I cry out, 'Violence!' but I am not answered; I call aloud, but there is no justice. 50

Why are not times of judgment kept by the Almighty, and why do those who know him never see his days? 51

Orual is a Job, and for both a reversal occurs. God finally speaks to Job out of the whirlwind, not answering his charges directly; but the vision of God itself is a satisfactory answer for Job, who says:

I had heard of thee by the hearing of the ear, but now my eye sees thee; therefore I despise myself, and repent in dust and ashes. 52

The final section, the four chapters of the second part, in which Orual also hears a god speak, is certainly

49 Ibid., pp. 249-250.
50 Job 19:5-7 (RSV).
51 Job 24:1 (RSV).
52 Job 42:5-6 (RSV).
the most complex part of the book. In an attempt at clarity, I shall ignore chapter divisions and discuss three strains; first, Orual's realization of the truth about her own motivations; second, the burdens she bears for Psyche (and that which Psyche bears for her); and third, the archetypal pattern of the final vision.

Although Orual's realization of the truth about her motivations affects her attitude toward the gods— one of the passages bearing on her reversal was quoted in the first chapter—we may consider here her understanding of her relationship with other persons. The first of these persons is her older sister, Redival. As she writes her autobiography, she remembers the fun she and Redival had as children, before the Fox was purchased.53 The Tarin reappears and comments on how lonely Redival was when she met him.54

I am sure still that Redival was false and a fool. . . . But one thing was certain: I had never thought at all how it might be with her when I turned first to the Fox and then to Psyche. For it had been somehow settled in my mind from the very beginning that I was the pitiable and ill-used one. She had her gold curls, hadn't she?55

The second person about whom she re-thinks her relationship is Bardia, after he dies. This episode is more complex than the first because it involves Orual's realization of her Ungit-like aspects. It begins straightforwardly enough

53 Lewis, Till We Have Faces, p. 254.
54 Ibid., pp. 254-255.
55 Ibid., p. 255.
with the disagreement of Orual and Ansit after he dies (a re-interpretation of character by understanding a different point of view, something like that offered by Tarin about Redival). But Ansit adds to the specific statement of the Queen's overworking of her husband the generality that she has so used all around her:

"Perhaps you who spring from the gods love like the gods. Like the Shadowbrute. They say the loving and the devouring are all one, don't they?

Faugh! You're full fed. Gorged with other men's lives, women's too: Bardia's, mine, the Fox's, your sister's—both your sisters."\(^{56}\)

Although this part of the episode ends her love for Bardia,\(^{57}\) her re-interpretation of her character in terms of Ansit's words develops further. She next attends a religious ceremony in the house of Ungit, and she thinks how the seed of men, the lives of the girls who are the sacred prostitutes, and silver are all drained into the temple and nothing is given back\(^{58}\) (the satisfaction of the peasant woman who prays to Ungit indicates that Orual is not seeing the whole truth);\(^{59}\) thereafter she dreams that her father takes her into a subterranean chamber (both because Ungit was an earth goddess and, in our terms, as a symbol of the subconscious) in

\(^{56}\)Ibid., pp. 264-265.

\(^{57}\)Ibid., p. 267. Cf. footnote number 23 for an earlier reference to her love for Bardia.

\(^{58}\)Ibid., pp. 269-270.

\(^{59}\)Ibid., pp. 271-272. The Fox draws attention to this point in an allusion on p. 295.
which her face is revealed in a mirror: her face is that of Ungit. With her realization of the truth of Ansit's words—that she is Ungit (or the Shadowbrute), that she as Queen has drained the country as she believes the house of Ungit has—Orual tries to reform herself (to practice Platonic philosophy), to be calm and dispassionate and wise, but finds herself unable.

I had only one comfort left me. However I might have devoured Bardia, I had at least loved Psyche truly. There, if nowhere else, I had the right of it and the gods were in the wrong. And as a prisoner in a dungeon or a sick man on his bed makes much of any little shred of pleasure he still has, so I made much of this.

The re-interpretation of her relationship to Psyche is, of course, the third and final step in her understanding of her own motivations. This comes abruptly in the vision in which she reads her complaint against the gods (the first part of the book, transformed in the vision to a small, shabby scroll), in which she learns her true motives;

"I know what you'll say. You will say the real gods are not at all like Ungit, and that I was shown a real god and the house of a real god and ought to know it. Hypocrites! I do know it. As if that would heal my wounds! I could have endured it if you were things like Ungit and the Shadowbrute. You know well that I never really began to hate you until Psyche began talking of her palace and her lover and her husband. [In other words, the tale told by the priest of Istra is correct in saying that the sisters (or, rather, this sister) were jealous.] Why did you lie to me? You said a brute would devour her. Well, why didn't it? I'd have wept.

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60 Ibid., p. 276.
61 Ibid., pp. 281-283.
for her and buried what was left and built her a tomb and . . . and . . . But to steal her love from me! Can it be that you really don't understand? Do you think we mortals will find you gods easier to bear if you're beautiful? I tell you that if that's true we'll find you a thousand times worse. For then (I know what beauty does) you'll lure and entice."63

The resemblance here (and I have quoted only the first dozen sentences in her speech) is to two of the Ghosts in The Great Divorce: to the wife, who wants back her husband, Robert, in order to continue to "improve" him, and to Pam, who wants back her son, Michael. All three cases are examples of natural love gone wrong.

The second strain running throughout these last four chapters is the concept of what Charles Williams called the Way of Exchange. Because this is the most esoteric of the concepts in the book, I will expand first on the background before discussing how it functions in the romance. At the time of the Crucifixion, Scripture reports the jibe of the chief priests: "He saved others; Himself he cannot save."64

One's reaction is to call that a jibe, but Charles Williams called it a definition: nobody, not even Christ, could save himself—he could (and one can) save others and, in turn, only be saved by someone else. It is a definition of the Way of Salvation. But its application need not be only in terms of salvation: it also applies to the burdens of the world. Williams discusses this in various works (in his

63 Ibid., p. 290.

64 Mark 15:31; Matthew 27:42 (KJV).
Descent into Hell he calls it "The Doctrine of Substituted Love") -- I shall quote a brief passage from his essay entitled "The Way of Exchange":

Compacts can be made for the taking over of the suffering of troubles, and worries, and distresses, as simply and as effectually as an assent is given to the carrying of a parcel. A man can cease to worry about $x$ because his friend has agreed to be worried by $x$. No doubt the first man may still have to deal directly with $x$; the point is that his friend may well relieve him of the extra burden.

I have called this an esoteric notion: Williams, in the essay from which I have quoted, turns to the writings of the Desert Fathers for an example, which shows that the concept is not commonly held in Christian thought (except in the archetypal sense that Christ bears the burden of sin for the individual Christian); but Williams was serious about the idea--and about its application. Lewis comments in his discussion of Williams' Arthurian poems:

[Williams' doctrine of Exchange or Substitution holds that] We can and should 'bear one another's burdens' in a sense much more nearly literal than is usually dreamed of. Any two souls can ("under the Omnipotence") make an agreement to do so: the one can offer to take another's shame or anxiety or grief and the burden will actually be transferred. This Williams most seriously maintained, and I have reason to believe that he spoke from experi-

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65 This is the title of Chapter VI.


mental knowledge.68

That phrase "experimental knowledge" has nice connotations to the modern world, suggesting as it does some sort of scientific knowledge gained from scientific experiments; but of course what Lewis means here is not that at all—he means personal experience. Presumably Williams was able to bear others' burdens. And, eventually, Lewis too was able to do it. My quotation comes from Nevil Coghill's reminiscence of his friend:

It was Charles Williams who expounded to [Lewis] the doctrine of co-inherence and the idea that one had power to accept into one's own body the pain of someone else, through Christian love. This was a power which Lewis found himself later to possess, and which, he told me, he had been allowed to use to ease the suffering of his wife, a cancer victim, of whom the doctors had despaired.

... once, shortly after his marriage, when he brought his wife to lunch with me, he sat to me, looking at her across the grassy quadrangle, 'I never expected to have, in my sixties, the happiness that passed me by in my twenties.' It was then that he told me of having been allowed to accept her pain.

'You mean' (I said) 'that her pain left her, and that you felt it for her in your body?'

'Yes,' he said. 'In my legs. It was crippling. But it relieved hers.'69

A suggestion exists in his letters that the exchange may have gone beyond just the bearing of his wife's pain:

Did I tell you that I also have a bone disease? It is neither mortal nor curable; a prematurely senile loss of calcium. I was very crippled and had much pain all summer, but am in a good spell now. I was losing calcium just about as fast as Joy was gaining it, a bargain (if


69Coghill, in Light on C. S. Lewis, p. 63. Shideler discusses the bearing of pain on pp. 155-156.
it was one) for which I am very thankful.  

The application of this Doctrine of Exchange to *Till We Have Faces* explains much of the significance of these last four chapters and also underlies the prophecy of the god to Orual earlier in the book: "You also shall be Psyche." It explains basically the significance of Orual's dreams or visions of sorting grain, of trying to gather the golden wool, and of crossing the desert to the mountains to collect a cup of water. When she first dreams of gathering the wool, she notices that, after the rams have knocked her down, someone else gathers the golden fleece from the brambles. Later, when she watches the pictures of Psyche's life after being driven from the valley, she sees the same point made about the desert crossing:

In the next picture I saw both Psyche and myself, but I was only a shadow. We toiled together over those burning sands, she with her empty bowl, I with the book full of my poison. She did not see me. And though her face was pale with the heat and her lips cracked with thirst, she was no more pitiable than when I have seen her, often, pale with heat and thirsty, come back with the Fox and me from a summer's day's ramble on the old hills. She was merry and in good heart. I believe, from the way her lips moved, she was singing.

The conversation between the Fox and Orual which immediately

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71 Lewis, *Till We Have Faces*, pp. 283-284. The episode is told from Psyche's point of view in the moving picture (pp. 299-300). Since this is the first footnote in the application of Williams' belief to Lewis's fiction, let me add that other critics have seen this: Hart, pp. 273-275; Norwood, pp. 230-231; Starr, pp. 16-17, for a few examples.

follows makes this point clear:

[Orual asks.] "But are these pictures true?"
"All here's true."
"But how could she--did she really--do such things
and go to such places--and not . . . ? Grandfather, she
was all but unscathed. She was almost happy."
"Another bore nearly all the anguish."
"I? Is it possible?"
"That was one of the true things I used to say to
you. Don't you remember? We're all limbs and parts of
one Whole. Hence, of each other. Men, and gods, flow in
and out and mingle."
"Oh, I give thanks. I bless the gods. Then it was
really I--"
"Who bore the anguish. But she achieved the tasks.
Would you rather have had justice?"
"Would you mock me, Grandfather? Justice? Oh, I've
been a queen and I know the people's cry for justice
must be heard. But not my cry. A Batta's muttering, a
Redival's whining: 'Why can't I?' 'Why should she?'
'It's not fair.' And over and over. Faugh!"

Thus Orual, partially cleansed (I assume) by her confession
of her possessive desire for Psyche, is able to no longer
want justice (the basis for her complaint against the gods,
that they were not just) but to give love: to delight in
her service of Psyche.

But the Way of Exchange is two-fold in this book.
Orual has borne the anguish of Psyche's tasks for Psyche,
but the fourth task, the descent into Hades--here called
"the Deadlands"74--to get the casket of beauty from the Queen
of that realm for Orual, is done by Psyche alone. In the
myth, Venus desires the beauty herself and thus sends Psyche;
in this story the equivalent figure would be Ungit, but Orual

73Ibid., pp. 300-301.
74Ibid., p. 301.
has already realized that she was Ungit—"the swollen spider, squat at [the] center [of Glome], gorged with men's lives"—and thus the reader is prepared for Psyche's first words upon her return: "But Maia, dear Maia, you must stand up. I have not given you the casket. You know I went a long journey to fetch the beauty that will make Ungit beautiful." But the trip down to the Deadlands, told in one of the pictures which Orual and the Fox look at, is not just a painful task but a symbolic journey: The people of Glome, the Fox, and Orual with her wounded arm (her means of blackmailing Psyche earlier into looking at her husband) all attempt to stop her. The reader of Lewis will be reminded of the shadowy figures who attempt to dissuade John from diving into the baptismal pool in The Pilgrim's Regress. For both John and Psyche, those they have known try to dissuade them from their religious duties; for Psyche, her past life is the burden she must bear alone.

But although Psyche bears it alone, she does not bear it for herself. As was indicated above, she brings the casket of beauty back for Orual. And, after Orual receives the

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75 Ibid., p. 276.
76 Ibid., p. 306.
77 Ibid., pp. 302-304.
78 Similarly the voices who welcome Psyche back (p. 305) and who welcome her Husband (p. 307)—while presumably being the voices of the invisible servants of Psyche's home (cf. pp. 113-114)—resemble the chorus of voices which welcomes the coming of dawn—the coming of God—at the end of The Great Divorce.
gift, comes the descent of the god—of Psyche's husband—to judge Orual:

... he was coming. The most dreadful, the most beautiful, the only dread and beauty there is, was coming. The pillars on the far side of the pool flushed with his approach. I cast down my eyes.

Two figures, reflections, their feet to Psyche's feet and mine, stood head downward in the water. But whose were they? Two Psyches, the one clothed, the other naked? Yes, both Psyches, both beautiful (if that mattered now) beyond all imagining, yet not exactly the same.

"You also are Psyche," came a great voice. 79

Since psyche means soul, Lewis thus indicates that Orual's soul has at last (at the last of the romance) been purified, beautified—that Orual (in Christian terms) too has been saved. Her ugliness (that she hid from the world by a veil) has been transformed into beauty. And the means of her salvation, her transformation, her baptism (as suggested by the pool and the coming of the Spirit), is Psyche's bearing of a burden for her, bringing the deathly (and deathless) beauty our of death for her, just as Orual's bearing of Psyche's burdens in her first three tasks allowed Psyche to reachieve her divine marriage. The Exchange is complete.

The third strain in these last four chapters (which no critic has mentioned before, as far as I have been able to discover) is a layer of Dantean imagery which reinforces the Christian meaning of Orual's final vision. When Orual is haled into the underworld court to read her complaint against the gods, she thinks, "In my foolishness I had not thought

79 Ibid., pp. 307-308.
before how many dead there must be." This echoes Dante's thought on seeing the Futile in the Vestibule of Hell:

It never would have entered in my head
There were so many men whom death had slain.  

After her reading of her scroll before the black-veiled judge (perhaps suggested by the brilliantly veiled Nature of the Mutilitie Cantos), Orual is led by the Fox—as Dante by Virgil—from the Underworld to a garden:

He was leading me somewhere and the light was strengthening as we went. It was a greenish, summery light. In the end it was sunshine falling through vine leaves. We were in a cool chamber, walls on three sides of us, but on the fourth side only pillars and arches with a vine growing over them on the outside. Beyond and between the light pillars and the soft leaves I saw level grass and shining water.

Here, taking the place of the allegorical pageants in the Garden of Eden, are the moving pictures which the Fox and Orual observe. Then, with the coming of Psyche with the gift of beauty for Orual, analogous to the coming of Beatrice to Dante, the Fox disappears from the story, but unlike Virgil (another limited, humanistic guide) without comment. After the sisters' reconciliation, comes not a Beatific Vision—as that with which Dante's poem closes—but the hint

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80 Ibid., p. 389.
81 Sayers (trans.), Hell, p. 86 (I.iii.56-57).
82 Spenser, The Mutabilitie Cantos, VII.vii.
83 Lewis, Till We Have Faces, p. 297.
84 Ibid., pp. 297-304.
85 Ibid., p. 305.
"You also are Psyche," came a great voice. I looked up then, and it's strange that I dared. But I saw no god, no pillared court. I was in the palace gardens, my foolish book in my hand. The vision to the eye had, I think, faded one moment before the oracle to the ear. For the words were still sounding. 86

Till We Have Faces seems to me to be Lewis's best achievement as a romance writer. Unlike Dymer, it is not bothered with an incongruity between the basic story and a frame; unlike The Pilgrim's Regress, it does not shift violently between genres (although shifting levels of romance, from mythic to swords-and-warfare and then back again); unlike Perelandra, it subordinates its archetypal patterns to a semi-historic setting and a biographical plot; 87 unlike That Hideous Strength and The Great Divorce, it has a single, unified plot, with one major reversal; and unlike the Chronicles of Narnia, it is not limited in sexual references or (more importantly) in vocabulary. Like Out of the Silent Planet, it is well structured (although on a mental pattern rather than a physical journey), but unlike Ransom's first adventure, it has less an intellectual point to make than a religious understanding to reach. Because of the recognition achieved by Orual of her own motives, it seems to me a richer work, more rewarding to the reader, than Out of the Silent

86 Ibid., p. 308.

87 This may not be strictly true of the Dantecan allusions, but that other critics have not noticed them suggests that they are well subordinated to the plot.
Planet which has basically Haldane, Stapledon, and Wells to refute. Perhaps I am here falling into the fallacy of thinking a confession intrinsically more interesting than an anatomy, but I hope not: Till We Have Faces deals with perversion of love, which Christian theologians (and Freud) have held basic to mankind, while Out of the Silent Planet deals with man's desire for racial immortality, which (since our solar system and ultimately the universe itself are not immortal, according to the Second Law of Thermodynamics) seems an interesting concept but neither of immediate nor of ultimate concern. Even if the theme of Out of the Silent Planet is restated as a refutation of the scientific and humanistic assumptions of the modern era, its description as a refutation suggests a more limited conception that "A Myth Retold." But, of course, I need not tear one down to build the other up: for the reasons I have suggested above and in earlier chapters, these two books seem to me the least flawed of Lewis's romances and thus the most enjoyable artistically. And Till We Have Faces, in its presentation of the limits of humanism in the Fox, in its use of Miltonic and Dantean patterns (like Perelandra and The Great Divorce), in its autobiographical plot (like The Pilgrim's Regress), and in its richness of characterization (analogous only to That Hideous Strength in Lewis's work), is a fitting last work, almost a summing-up work, in the romances of Clive Staples Lewis.
I realize some of the limitations of my study. If I have written of Lewis's romances, a reader may be chafing that I have not dealt with Lewis's works as satires. From his point of view, the centrally pure genre is not the Chronicles of Narnia but *The Screwtape Letters*; from his point of view *The Great Divorce* is important not for its dream-vision framework but for its Theophrastian characters; from his point of view *That Hideous Strength* is not an Arthurian romance but a Huxleyan and Orwellian distopia. I have tried to indicate this aspect as I have considered the works, but no doubt a study which emphasized Lewis's sources in this area would find much to discuss which I have missed. Lewis had several sides to his personality, which are reflected in his works (if I may allow myself "the personal heresy"), and all are interesting.

And other limitations besides that of my approach exist in this study. To deal fully with Lewis's models in writing of romances, one should know those by William Morris, which I do not. (A major limitation in the writing of any
dissertation is simply time enough to read all one should—and if he wants to get it written, he will have to give up at some point.) I also wish I had a fuller knowledge of the works of George MacDonald, for the possible insights they might raise. But I suspect that my major limitation may not be in knowledge (grievous though that is) but in temperament. I find the structure, the organization, of books their major artistic element and tend to judge them on this basis. I feel certain that it is for this reason that I find *Out of the Silent Planet* and *Till We Have Faces* to be Lewis's best works. I trust I have not ignored other elements of artistry, but a reader whose major concern was style or characterization might disagree with me.

*That Hideous Strength*, with its "polyphonic technique,"\(^1\) indicates another method of structure. However the one way of structuring a romance which Lewis does not use (so far as I can see) is to treat the characters in a completely symbolic way and to allow the plot to develop in response to the symbolism. For example, in Hawthorne's *House of Seven Gables*, Phoebe is a symbol of the sun (not the moon, as a classicist might expect, but the feminine equivalent of Phoebus, the sun god). She brings with her sunshine and happiness when she comes to the House at the first of the book

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and when she returns near the end. Indeed, her introduction is by means of a sunbeam:

But—even as a ray of sunshine, fall into what dismal place it may, instantaneously creates for itself a propriety in being there—so did it seem altogether fit that the girl should be standing at the threshold.  

In this connection, there is no surprise that Holgrave—the Daguerreotypist, who "make[s] pictures out of sunshine"—should fall in love with Phoebe: what artist does not love his muse? Probably Hawthorne learned this structuring from Spenser's Faerie Queene where "Florimell . . . disappears under the sea for the winter . . . , leaving a 'snowy lady' in her place and returning with a great outburst of spring floods at the end of the fourth book." If Spenser can build part of his structure on a seasonal lady, Hawthorne may, not unreasonably, use a sunshiney one. But Lewis, interestingly enough, denies that Florimell's story is allegorical.

I may seem to have digressed in this matter of symbolic characters, but I believe the point provides two uses in this discussion. First, it provides a contrast which

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3 Ibid., p. 91.

4 Frye, p. 138.

5 Rudolph von Abele has pointed out this "sun-goddess" use of Phoebe in "Holgrave's Curious Conversion" (collected in the edition of The House of Seven Gables cited above, p. 401); his approach is mainly in terms of social classes and he does not mention Spenser.

6 Lewis, Spenser's Images of Life, p. 126.
illuminates the type of romance which Lewis wrote. Lewis, from the evidence presented in earlier chapters, thought in terms of archetypal patterns—particularly those offered by Milton's *Paradise Lost*, Dante's *Divine Comedy*, and the Gospels. Sometimes he based one of his books directly on one of these patterns, *Perelandra* as an averted *Paradise Lost* (but even there he uses Dante in the last chapters) and *The Great Divorce* on *The Divine Comedy*. In the later work, in the seven volumes of the Chronicles of Narnia and in *Till We Have Faces*, the archetypes are episodic in appearance: Aslan stands for Christ, but he is not constantly doing something which recalls an event in the Bible. In a way these later romances are like *The Faerie Queene*, where a character may have a symbolic or allegorical significance in one scene but not in another (Una being defended by Sir Satyrane has no obvious allegorical meaning, for instance).

Perhaps a clearer way to make the same point is to say that Lewis, drawing on previous writings for his material (unlike the natural examples of Phoebe and Florimell in Hawthorne and Spenser), uses these materials sometimes for basic plot ([Wells in *Out of the Silent Planet*, Milton in *Perelandra*, Dante in *The Great Divorce*, Apuleius in *Till We Have Faces*])

7. Spenser, *The Faerie Queene*, Book One, Canto VI. Hough, p. 150, suggests that this means that as truth (Una) is part of the natural law, then a creature under natural law (Sir Satyrane) will instinctively serve truth; but this meaning is certainly not as obvious as that of Despair counselling the Redcross Knight to commit suicide.

8. Spenser, of course, used the Italian romance-epics
and sometimes for what might be called a literary epiphany (in Joyce's sense)—a moment in the fiction which, by means of its allusion to another work, suggests a traditional (usually religious) truth.

That the truth is traditional need not surprise us, for the romance is a conservative form, often building on other works, often depending on the past, in contrast to the novel which attempts a depiction of the current society and hence is (at least in theory) continually renewing itself. The novel, by etymology, is new; the romance, despite the example of H. G. Wells, is ancient. Hawthorne, of course, says something to this effect in his "Preface" to The House of Seven Gables: the novel aims "at a very minute fidelity, not merely to the possible, but to the probable and ordinary

for part of his plot in The Faerie Queene (even Florimell owes something to Ariosto's Angelica), but this does not invalidate the basic point I am trying to make about Lewis's later books.

Everybody can think of exceptions to this generality, of course, but it sums up the traditional view of the two forms. Cf. William Flint Thrall, Addison Hibbard, and C. Hugh Holman, A Handbook to Literature, Revised Edition (New York: The Odyssey Press, 1960), p. 318 (discussion of novel): "The conflict between the imaginative and poetic recreation of experience implied in roman and the realistic representation of the soiled world of common men and action implied in novel has been present in the form from its beginning, and it accounted for a distinction often made in the eighteenth and nineteenth centuries between the romance and the novel, in which the romance was the tale of the long ago or the far away or the imaginatively improbable; whereas the novel was bound by the facts of the actual world and the laws of probability." Frye's distinction is much the same, although his emphasis on the archetypes present in romances is closer to Lewis's use of the form.
course of man's experience"; the romance, on the other hand, "has fairly a right to present [the truth of the human heart] under circumstances, to a great extent, of the writer's own choosing or creation." Hawthorne goes on to talk of the "legendary mist" which his romance brings from the past.

But Hawthorne says that the romance, within its improbability, must present "the truth of the human heart." One wonders if this truth is so universalized as to become the archetypal characters which Frye finds in romances. One also wonders how much a sun-goddess such as Phoebe can reveal of a human heart. (That is the second use I promised of the discussion of Phoebe.) I think, however, that a clearer case can be made for Lewis than for Hawthorne in this particular instance. At least beginning with The Pilgrim's Regress, Lewis is in control of his materials and the truth of the human heart is fairly clear. In two of these works, The Pilgrim's Regress and Till We Have Faces, this truth is basically autobiographical: going astray and returning. But this prodigal-son pattern is a common enough experience for us to continue to say "the human heart." (No doubt the development of this theme in The Pilgrim's Regress is more personal to Lewis than universal: further, this provides some

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10 Hawthorne, p. 1.

11 I am being unfair to Hawthorne to pick a symbolic character and demand to know what she reveals of the human heart, but then my purpose is to illuminate Lewis, not to fairly elucidate Hawthorne.
of the obscurity in the volume—except to students of Lewis—and can hardly be counted an artistic virtue.) In the Ransom Trilogy, we might want to speak of "the truth of the human mind," since the themes are more intellectual than emotional. Out of the Silent Planet, for example, deals with the rights of intelligent creatures (I am surprised that no one has called it an allegory of the expansion of the British Empire)—a theme which has some universality when we contemplate, along with Wordsworth, "what man has made of man." That Hideous Strength, for another example, deals with the loss of belief in Natural Law in the modern world, and the results of that loss: the decadence of Rome suggests that this pattern is not unknown in the past. (I must confess that I find much trouble in finding any applicable truth in Perelandra—at least at the social level I have used with the other two books. Perhaps it means that, on the individual level, temptations may be resisted, with God's grace?) In The Great Divorce the truth lies in the choices the Ghosts make between personal desire and Ultimate value. And in the Chronicles of Narnia, the truth of the human heart may well lie in the undercurrent of psychological images which pervade the books. I must confess that I found these patterns rather to my own surprise—I make no claims of being especially knowledgeable about such matters—and I suspect the reason they were apparent even to my view is either that the pure romance is particularly susceptible to such underpat-
tems—Frye comments on "the very obvious sexual mythopoeia in William Morris"—or that Lewis relaxed his intellectual control when writing for children and thus produced works which come the closest to his early Dymer of all his romances.

Thus far I have been writing of what might be called (by an extension of Aristotle's terms) the ethos and the dianoia of the romance genre in general and of Lewis's examples in particular. (I am obviously using ethos in a more psychological sense than Aristotle's sense of morality.) This ethos (the truth of the human heart) and dianoia (the truth of the human mind) have appeared in various proportions. In Dymer, for example, the frame is an Oedipal myth (ethos), the inner story an intellectual Bildungsroman (dianoia). In the Chronicles of Narnia, for a second example, the dianoia appears in the Christian allusions and moral exempla, the ethos in Freudian and Jungian patterns.

In Aristotle, the ethos and dianoia make up the personality of a character; in my expansion of Hawthorne, the human heart and the human mind make up the truth which Lewis's romances express; in The Pilgrim's Regress, John and Vertue make up the personality of the Archetypal Man; in a biographical study, Sehnsucht and Logic make up the personality of C. S. Lewis; and in The Anatomy of Criticism, Romance and Anatomy make up "a rare and fitful combination" of literary genres. The value of the romance genre (the question raised

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12Frye, p. 306.
in my first chapter) then seems to lie in its mimesis of not the external world but its imagistic mimesis of an internal world, the imagination—a mimesis which we can only (at the present) describe in psychological or mythological terms. Why an imitation has value we cannot say—that is simply one of the givens, for (as Aristotle observes) "to imitate is instinctive with mankind; and man is superior to the other animals . . . in that he is the most imitative of creatures" and "all men take a natural pleasure in the products of imitation." In the romance genre, one may observe this psychological mimesis in almost any story about a vampire: the vampire almost never attacks a human being of its own sex—the attack, the life dependency (which also causes the death of the one depended upon), the cannibalistic or perverted eucharistic desire for blood, all have a sexual undertone which influences the mimesis.

In the case of Lewis's romances, as was suggested at the beginning of the previous paragraph, the value seems to lie in a mimesis not only of the imagination but also the reasoning power. His imaginary figures, when they are not performing archetypal actions, have a tendency to argue. (Screwtape, who performs almost no actions, spends his time giving advice—which may be considered a one-sided argument.) But this leaves out the confessional aspect: in so far as the

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13 Cooper (trans.), Aristotle on the Art of Poetry, p. 9. The discussion of ethos and dianoia is on p. 22.
confession is introverted, it blends with the romance; in so far as it is intellectual, it blends with the anatomy.14 Sometimes the psychological action which one of Lewis's characters performs is not archetypal but autobiographical. It is perhaps no accident that what I believe to be Lewis's best work of fiction, Till We Have Faces, is drawn from Apuleius' Golden Ass, which Frye describes as a Romance-Confession-Anatomy.15

14 See Appendix Four for these definitions. Actually, the confession had not been forgotten above--I included it under the truth of the human heart when I was following Hawthorne, but Frye's terms are more limited (or precise) than Hawthorne's term.

15 In this final discussion of value, I have not considered artistic merit, for I have either proved that for Lewis's works or failed to prove it previously. Anyway, a work may have value, in the sense I am using the word, without artistic merit. In this case, it would be what De Quincey called Literature of Knowledge (a dull, didactic fiction); if it also has literary merit, it becomes part of the Literature of Power. If a romantic work has neither artistic merit nor mimetic value, it may be called a pulp adventure story (to answer another question I asked in my first chapter). And, by the way, if it has only artistic merit, but not mimetic value, it may be called aesthetic escapism.
Walter Hooper has published "A Bibliography of the Writings of C. S. Lewis" which approaches completeness. This appeared in *Light on C. S. Lewis*, ed. by Jocelyn Gibb. The two editions vary somewhat: the English edition (London: Geoffrey Bles, Ltd., 1965) lists only the first editions of the books (which are usually British), the American edition (New York: Harcourt, Brace, and World, Inc., 1966) lists in brackets the American edition of all books which appeared first in Britain. For some reason the American edition drops the last two books listed in the English edition, while adding one essay, one poem, and one letter. The English edition lists *The Great Divorce* as having been published in 1946, while the American edition lists 1945 (my copy of the English edition of the fiction says it was first published in January 1946). I have found only a few omissions: Hooper does not list the American edition of the abridged version of *That Hideous Strength* (which appeared from Avon Books in 1958 as *The Tortured Planet*), and he misses at least two letters (*The Christian Century*, 75:53 [December 31, 1958], p. 1515--which
is part of the Pittenger-Lewis controversy which Hooper lists under essays [D-103]; and a letter quoted in Clyde S. Kilby's *The Christian World of C. S. Lewis*, pp. 189-190).

My dissertation has been based almost exclusively on the books by Lewis which have been published. Thus I list, following Hooper's numbers and chronological arrangement, every book in part A (the occasional numbers I skip are all smaller books, all collected in some later edition which is listed)—however I have given the publication information for the edition which I used, not necessarily the first. The numbers following 44 are my additions to Hooper's list. In the subsequent parts of Hooper's bibliography, I list only those items which I have consulted and which have not been collected in one of the books—thus some parts, such as B, Short Stories, which consists of two items both of which have been collected in a book, are omitted altogether.

A. Books


"Good Work and Good Works", "Religion and Rocketry", "The World's Last Night.")

35. A Grief Observed. London: Faber and Faber, 1964. (This is the reprint giving Lewis as the author instead of his pseudonym, N. W. Clerk.)


44. Letters of C. S. Lewis (Edited, with a Memoir, by


C. Books edited or with Prefaces by C. S. Lewis.


7. C. S. Lewis, Arthurian Torso: Containing the Post-
humous Fragment of "The Figure of Arthus" by Charles Williams and a Commentary on the Arthurian Poems of Charles Williams by C. S. Lewis. London: Oxford University Press, 1948.


D. Essays and Pamphlets.


These two articles are reprinted in Res Judicatae, VI (June 1953) pp. 224-230 and pp. 231-237 respectively.


G. Published Letters.

35. Letter to the Publisher on dust cover of C. S. Lewis, Till We Have Faces: A Myth Retold. London: Geoffrey Bles, Ltd., 1955.


46. Letter quoted in Rose Macaulay, Letters to a Sister (Edited by Constance Babington Smith). London: Collins, 1964; p. 261 n. (Quotations from a letter C. S. Lewis wrote to Dorothea Conybeare, who had asked him to explain the title of his book, Till We Have Faces.)
BIBLIOGRAPHY: PART TWO

WORKS ABOUT LEWIS

(ANNOTATED)

Note: despite the length of this part of the bibliography, the attempt has not been made at completeness. I have gone through the bibliographies of all other dissertations on Lewis and listed all items in them which comment directly on Lewis or his works; I have also listed numerous other studies which I have found in various standard bibliographies. But I have not tried to list all book reviews—a survey of the Book Review Digest would be matter for a dissertation in itself. While I have not been able to obtain copies of all of these articles (time was a factor in the case of the bibliography of the most recent dissertation, Sister Beattie's The Humane Medievalist). I include all items in hopes that it will make easier the preparation of future studies of C. S. Lewis. Occasionally, when my original source did not give full publication information, and when I obtained a photographic copy through interlibrary loan (and thus did not get to check volume number or page numbers), my publication information will be incomplete. I have marked with an asterisk
each essay which I have found valuable in the study of Lewis's writings as literature (the contrast is to religious evaluations and to scholarly reviews of his scholarly books).


Dr. Adams disagrees with a number of Lewis's basic theses in The Problem of Pain: that men cause most of the suffering of their fellow men, that one person does not suffer through another's suffering, that animals do not suffer as humans do; and he explains why he disagrees in a clear, simple style.


Dr. Adams surveys science fiction from its beginnings (with Lucian) into the twentieth century. The basic division is that between the adventure tale (Jules Verne and his followers) and meaningful story (in the satiric and utopian traditions, such as H. G. Wells and his followers). The Ransom trilogy is discussed (pp. 311-323), with the emphasis on the first two novels. Dr. Adams sums up the meaning of the two books well, particularly of Perelandra (which he does not care for).

**"Allegory of Love," The Times Literary Supplement, 55, No. 2847 (September 21, 1956), 551.

Review of Till We Have Faces. The reviewer, believing the work to be an allegory, interprets the palace of Psyche as "a vision of joy and reality given to those who are dead to the world and have accepted God as lover of the soul," and discusses the double allegorical role of Ungit, both "a primitive way of approach to the Divine and [as animal instincts leading to selfishness and pride] a prime cause of sin."


From the theological viewpoint of the Broad Church, with praise for Albert Schweitzer, in appreciation of Jesus as a challenger of tradition, Dr. Allen attacks Lewis's theological works as dogmatic, unhistorical (in a Schweitzerian sense), and crude. Dr. Allen's most valid point (to me) is about the weakness of Lewis's Biblical literalism.

Mr. Anderson reports on an hour's visit to Lewis at Oxford and the theological subjects on which their conversation touched.


This is a part of a sequence of articles listed in Hooper D-70; see H. H. Price's "Reply" in this bibliography for a listing of the other articles and an explanation of the question marks I have inserted in the listing above. The interlibrary loan service of Tarleton State College was unable to locate copies of *The Socratic Digest* (Princeton Theological Seminary, for example, had discarded its copies of the magazine).


According to Schmerl's *Reason's Dream* (p. 121), this book on pp. 159-160 analyzes the Unman of Perelandra as part of a future development of man; I understand from Schmerl that Atkins' book is attempting some sort of narration of the future.

Listed in Boss's *The Theology of C. S. Lewis*.

Listed in Boss's *The Theology of C. S. Lewis*.

*Auden, W. H. "Red Lizards and White Stallions,"* *The Saturday Review of Literature*, 29:15 (April 13, 1946), 22-23. Review of *The Great Divorce*. Mr. Auden sees the purpose of the book to reconcile the doctrine of man's free will with the doctrine of eternal damnation. He dislikes the use of Scotch dialect, and the combination of desire for recognition and lack of desire to communicate to the public in Lewis's artist; he believes theologically wrong the mention of historic people as damned ("Dante or no Dante") and the change of the red lizard (lust) to a white stallion ("a universe in which all lizards were horses would be a less valuable universe").

Enthusiastic review of The Screwtape Letters.

Mr. Bacon draws a number of parallels between Screwtape's Hell and Hitler's Germany, and in one case, American Schools of Education.


A review of Perelandra, enthusiastic and allusive. (There is a woodcut of Lewis on the cover.)


Mr. Bailey produces a pleasant, anecdotal remembrance of his years in Oxford immediately after the Second World War, quoting several examples of Lewis's wit and describing something of his personality (this may be the best description of Lewis as a tutor in print). The final page suggests that Lewis's love of allegory (and, thereby, his scholarship) and his Christianity were "inseparably connected."


Dr. Bailey's 1934 doctoral dissertation at the University of North Carolina, brought (with some omissions) up to 1945. A series of comparisons of Out of the Silent Planet to other cosmic voyages may be traced through the index. (The other volumes of the Ransom trilogy are not mentioned.)


Listed in Boss's The Theology of C. S. Lewis.


In this book Mr. Beaton took photographs of people and Mr. Tynan wrote character sketches, which are arranged in alphabetical order. (But there is no photograph of C. S. Lewis.) A combined sketch of C. Day Lewis and C. S. Lewis is on pp. 68-69: C. S. Lewis "combines the manner of Friar Tuck with the mind of St. Augustine." Mr. Tynan seems to have heard Lewis lecture or been one of his tutees, for he mentions among Lewis's failings that "his passion for ritual art ("applied art," as he calls it) is such that one sometimes wonders by what right lyric poetry ever came into existence at all." (The majority of the people in the book, by the way, seem to be connected with the theater.)

As the title suggests, this study concerns itself with Lewis's *Allegory of Love* and related works, tracing Lewis's idea (and change of ideas) on such topics as allegory and courtly love; but Chapter Six, "A Note on Medieval Themes and Genres in Lewis' Creative Writing" (pp. 161-175), indicates how Lewis used his medieval learning in some of his fiction and poems. The Chronicles of Narnia are discussed (pp. 162-172), with emphasis on plentitude and hierarchy, as well as the more obvious elements of medieval romances—quests, for example. The lyrics which are discussed (pp. 172-175) come from both *Spirits in Bondage* and *Poems*: the author points to French verse forms and themes, to the alliterative poem describing the astrological influences of the planets, and to a poem about the enobling quality of love.


Replies to the preceding essay by Lewis, "Donne and Love Poetry in the Seventeenth Century," pp. 64-84 (Hooper's bibliography, D-8).


The second Professor of Medieval and Renaissance English in the University of Cambridge discusses, among other things, the scholarship of his predecessor, with praise. A recasting of the portions on Lewis appears as "Grete Clerk" in Jocelyn Gibb's *Light on C. S. Lewis*.


A poem, mentioned by Dr. Walsh in his book on Lewis, which uses the phrase "a lost perelandran lane." The poem is not otherwise specifically Lewisian.


"It is hard to believe, when two or three may be gathered together on any of the cornices of Mount Purgatory, that assertive and challenging voice will ever be stilled." (Quoted in A. E. S.)
Bethell, S. L. "Christianity and Culture: Replies to Mr Lewis, I," Theology, 40:239 (May, 1940), 356-362.

See Every (George): "The Necessity of Scrutiny" for the full listing of the controversy of which this formed a part. This essay restates Mr. Bethell's thesis that poets reveal both conscious and unconscious attitudes in their work; he suggests also that no one can avoid such subconscious cultural influences, for no one can entirely cut himself off from his culture; hence, works which are thoroughly Christian are meritorious in that they help, or at least do not hinder, the Christian in finding salvation.


Mr. Blackstone's review discusses the essay on Shelley for three paragraphs, and discusses the essay on Morris and mentions "Christianity and Literature" in the final paragraph; the other essays are not considered, as being not of particular interest to the readers of Theology.

Books on Trial, . . . (December-January, 1947-1948), . . .

This reference is supposed to be to a review of Miracles, but the library at Princeton University found the information insufficient to locate the item. The Tarleton State College interlibrary loan service was not able to do better elsewhere, either.


This dissertation consists largely of paraphrases of Lewis's writings (to 1948) arranged under appropriate theological headings (pp. 37-266), which paraphrases sometimes show confusion of genres (see the apple of Paradise Lost in Lewis's discussion which becomes the fruit in Genesis on p. 42). Dr. Boss faults Lewis on his theistic Evolutionism, his liberal Higher Criticism, and his Example Theory of the Atonement, and dislikes his Sacramentalism and belief in Purgatory (summed up on
p. 269), but appreciates his advocacy of Supernaturalism in Naturalistic times. As a study of Lewis's beliefs, this book has been superseded by Richard Cunningham's C. S. Lewis: Defender of the Faith (which was originally a dissertation for the Southern Baptist Theological Seminary, interestingly enough).


A science-fiction short story set on Mars which refers to Lewis by name (calling him an Anglo-Catholic) and which uses his Old Solar term hnaun in a theological discussion, "What is man?" The story is not a "first contact" story between humans and Martians but between humans and another group of hnaun visiting Mars; it also echoes the Biblical story of Balaam and his ass.


Review of The Discarded Image and Morris Bishop's Petrarch and his World. Six paragraphs are spent on Lewis's book, one on Bishop's. The author suggests that Lewis constructed the Model of the Medieval Universe out of his own reading, rather than by the medieval writers being aware of such a universe all the time—and backs this up with an anecdote, a comment Lewis made to Bradbrook shortly before his death that at least he would never have to read Piers Plowman and Skelton again, both of whom (Bradbrook suggests) did not fit his tidy medieval Model. Bradbrook also suggests that the conclusion of The Discarded Image, which states that all models of the universe are false (and which ignores the different methods used in reaching the modern, scientific "Model"), is deliberately provocative, in order to start the type of debate which Lewis enjoyed.


Professor Brady calls the seven-volumed Chronicles of Narnia (Angria + Norns?) a juvenile Faerie Queene, and indicates in a general way a number of the sources: the books of Nesbit and MacDonald, the Greek, Norse, Celtic, and Arabian myths and romances. He suggests the best things (for the children reading) are the sense of the numinous, the understanding of death (in The Last Battle), the introduction to traditional literary concepts (i.e., of the epic rather than the novel), and, of course, the religious meaning behind the symbols.

*"Introduction to Lewis," America, LXXI (May 27, 1944), 213-214; (June 10, 1944), 269-270.

An allusive study of Lewis's works up to 1944.
neatly phrased, analogue-filled. Perhaps the two unique suggestions of Mr. Brady are that Out of the Silent Planet is an orthodox Candide and that the green color of Lewis’s Venerians is due to that of Edgar Rice Burrough’s Martians.


The Tarleton State College interlibrary loan service was not able to locate or verify this item.


Review of The Four Loves. Mr. Braybrooke sees the volume as a new version of The Allegory of Love, but as one which brings the Christian faith freshly alive. (Based on A. E. S.)


Although nominally a review of Studies in Medieval and Renaissance Literature and Of Other Worlds, Bredvold uses materials from these books along with many others to write a fine, brief summary of Lewis’s life and ideas. The approach is by means of Lewis’s "several reputations among different reading publics" (p. 116).


The Great Divorce is given one paragraph on p. 92.


A thorough and (I believe) convincing attack on one of Lewis’s most famous critical antitheses—that between art and nature in the Bower of Bliss and the Garden of Adonis respectively.


Review of Studies in Medieval and Renaissance Literature. Dr. Bush extends his discussion into a survey of Lewis as a critic (using Lewis’s terms of golden and drab) and ends with high praise.


A brief mention of Lewis’s "curious antimodern
trilogy" appears on page 599.

*Carnell, Corbin S. *The Dialectic of Desire: C. S. Lewis' Interpretation of Sehnsucht.* University of Florida doctoral dissertation, 1960; University Microfilms, No. 60-1897.

Dr. Carnell discusses the sensation which Lewis, in his autobiography, calls *joy*, pointing out the shadings of longing, melancholy, etc., which appear throughout literature, and connecting this with awe of the numinous (although Lewis does not claim so much for it). He finds the dominant images in Lewis's fiction for Sehnsucht to be far-away hills, exotic gardens, distant islands, and special music (pp. 103-109). Extensive bibliography.

Carritt, E. F. "Christianity and Culture: Replies to Mr Lewis, II," *Theology*, 40:239 (May, 1940), 362-366. See Every (George): "The Necessity of Scrutiny" for the full listing of the controversy of which this formed a part. This essay attacks Lewis's essay which preceded it partly because it used authorities instead of relying on conscience for answers and partly because it used chop-logic.

Carter, C. F. (Title unknown.) *The Friend*, 17 November 1944. This essay is supposed to be a review of Lewis's Broadcast Talks; I found a reference to it in Chad Walsh's *C. S. Lewis: Apostle to the Skeptics*, but the Tarleton State College interlibrary loan service received an "unable to locate" notice on it, so presumably the reference is incorrect.

Churchill, R. C. "Mr. C. S. Lewis as an Evangelist," *The Modern Churchman*, XXXV (January-March, 1946), 334-342. Mr. Churchill mounts a spirited attack upon Lewis's early theological works, pointing (most effectively) to Lewis's ignorance of modern Biblical studies. For example, first, in *The Screwtape Letters* Screwtape says modern writers "conceal the very substantial agreement between [Christ's] teachings and those of all other great moral teachers" when they don't; second, Lewis argues in *Mere Christianity* that Jesus either was what he said he was or he was mad or a devil ignoring the problems of the validity of Biblical texts. Mr. Churchill's less effective points ignore genres, complaining that Screwtape does not back up his devilish delight in modern attitudes with arguments, or that the method of the Broadcast Talks is oversimplified.


Concerned mainly with technical concepts of space flight, Mr. Clarke mentions the Ransom trilogy only in passing (pp. 200, 201, and 204). (It is amusing, by the way, that Gerald Heard—H. F. Heard—can discuss "Science Fiction, Morals, and Religion" in the same anthology without mentioning Lewis; but then Mr. Heard mentions no science-fiction writer except H. G. Wells.)


That Hideous Strength is listed on p. 87.


Mr. Coles believes Utopia has a serious political proposal, unlike Lewis's theory of satirical entertainment. (Based on A. E. S.)


Mr. Conquest finds the Arthurian poems of Charles Williams (and Lewis's commentary upon it) to be sadomasochistic in psychology, totalitarian in politics. Of the replies, three are against Mr. Conquest's theses, one for him.


Mr. Cooke reviews Christian Behavior and Perelandra, pointing out a Freudian slip in the first (a substitution of pleasure for sin) and a riot of Freudian images in the second. (I do not understand the review title—some sort of allusion obviously.)


On pp. 83-87 is the account of Lewis's The Last Battle: first a-page-and-a-half introduction (presumably by Marcus Crouch who is credited on p. vii with "compiling" the book), with one of Pauline Baynes' illustrations on the second page; then an excerpt from Chapter VIII on the third page; finally, an excerpt from Lewis's "On
Three Ways of Writing for Children" entitled "One Way of Writing for Children" on pp. 86-87. There is a photograph of Lewis opposite p. 56.


An essay written after Lewis's completion of the Chronicles, it points to the flat characterization and poor style (particularly in dialogue) in the series, but also points to memorable scenes and excellent fusion of moral and action. The author also does the obvious: he outlines the chronological sequence of the series and describes the geography of Narnia. (This essay is the best short treatment of the Chronicles of Narnia which I have seen.)


Crouch's book has several references to Lewis (traceable through the index), to Tolkien, and Roger Lancelyn Green (once as a writer of "a fantasy of the school of Tolkien and Lewis"). Crouch identifies the George MacDonald-E. Nesbit tradition of Lewis, and briefly comments on the combination of the sublime and trivial in plot and style.


Originally a Th.D. dissertation, "The Christian Apologetic of C. S. Lewis," at Southern Baptist Theological Seminary (Louisville, Kentucky), this study is an excellent summary of Lewis's Christian beliefs, with some commentary on the literary genres used in presenting them. Sometimes the author's objections to Lewis's positions are so briefly stated as to be unclear to the non-theologian (I am thinking of the discussion of Lewis's conception of God as timeless, on p. 107); and the omission of the Doctrine of Exchange (Charles William's concept) is unfortunate.


Review of Till We Have Faces. "The virtue of C. S. Lewis's version is its modernity: dense and intricate, the tale moves to its conclusion weighted with the semi-wilful perversion of a woman who wants to suffer only so long as the suffering is unjust."

Three references to Lewis in the survey of the post-World War I literary scene may be traced through the index—one reference is to Lewis's Christian writings (in connection to Charles Williams and Dorothy Sayers) and two to his critical works and ideas. The bibliography (pp. 352-353) is incomplete.

Passing mention is made to Lewis and the first two volumes of the Ransom trilogy on p. 60.

Review of *English Literature in the Sixteenth Century* (excluding Drama). Mr. Davie points out how unsympathetic to modern taste almost all the judgments in the book are, how useful the book is as a guide to "enter into" certain works (but not the sonnet sequence), and how certain shifts of tone are due to an uncertainty about audience.

Chapter 7, "Distinguished Lay Preaching: B. L. Manning and C. S. Lewis" (pp. 164-193), is an extended comparison of the two men, with the inevitable conclusion that Lewis is more concerned with apologetics than preaching. (Oddly enough, Professor Davies discusses "Learning in War-Time" rather than more typical sermons, "Transposition" and "The Weight of Glory," when he analyzes Lewis's sermonizing.)

Review of *Till We Have Faces*. An unusually perceptive review which points out, briefly, the connection between Orual and Lewis, the summary in this novel of many of Lewis's non-fiction ideas, etc.

Review of *The Great Divorce*. Mr. Dean finds the satiric tone inappropriate for a presentation of damnation (he does not mention that one soul is saved and several are left undecided).

Mr. Deasy, after an introductory mention of Lewis's essay "Will We Lose God in Outer Space?" (Hooper's bibliography, D-100), moves to a discussion
of the Ransom trilogy, first as fiction of ideas (he lists some of the Christian topics touched on), then as anti-scientific propaganda, contrasted with views of Pope Pius and Romano Guardini.


Mr. de Camp gives a concise summary of and commentary on "the Ransom trilogy" in two pages (82-83). His use of the term "the Ransom trilogy" (which I have adopted in this book) is its first use, so far as I have discovered; he also points out that Horace Jules is a caricature of H. G. Wells (but Theodore Spenser, in a review, first saw that in 1946).


An interesting essay by a person connected to the publishing of the Ransom trilogy in Italy—which, he comments, lost money, unlike The Screwtape Letters (Le lettere di Berlicche) which was published by someone else. He discusses Lewis's psychology, following Surprised by Joy (his title refers to Lewis's Sehnsucht), and then briefly surveys all the prose fiction books with an excursion into The Problem of Pain (Problema della sofferenza) and, at the end of the essay, Mere Christianity. After a quotation (in Italian) from the latter, Del Zanna concludes: "The sincerity and passion with which Lewis 'pronounces' these ancient but somehow always new words are so intense that, against his will, he loses his self-control [term in English] and recovers, for a moment, the authentic mantle (stoffa) of a prophet (predicatore). But it is also so sympathetic that it causes one to happily pardon this 'upset of moderation.'"

On unnumbered pages between pp. 88 and 89 appear a drawing of Lewis, a brief life, a list of Lewis's publications, a list of Lewis's works which have been translated into Italian, and a bibliography of studies of Lewis's writings--five of which are other Italian essays (none of which I have traced down--three of them are introductions to Italian translations of Lewis).

One minor confusion seems to be in an expansion of Lewis's title of The Great Divorce to Gran divorzio tra il cielo e la terra (p. 86) when (as Del Zanna elsewhere shows he understands) the separation is between Heaven and Hell, not Heaven and Earth. (I wish to thank my wife for translating part of this article for me.)

A review of **English Literature in the Sixteenth Century** which points out Lewis's Anglican prejudices in dealing with Roman Catholic material, and a few of the problems with Lewis's Drab-Golden dichotomy.


Review of The Great Divorce. Mr. Dock finds, among other things, "that Mr. Lewis is not sufficiently self-conscious to be a good moralist"--that is, that Lewis confuses his own feelings with Church doctrine, to overstate what is obviously, for Mr. Dock and his sympathizers, a matter of degree and emphasis, to be hedged with appropriate parenthetical reservations.


This cover story appears in the "Religion" section, which indicates its nonliterary emphasis: biography plus excerpts from the religious writings.


Lewis's stress on adultery in courtly love has led readers away from the morally significant aspects of some medieval writers. (Based on A. E. S.)


Mr. Driberg writes an essay on the religious revival in England at that time, balancing C. S. Lewis and Billy Graham against the Social Gospel and preferring the latter.


In this review, Mr. Dwyer identifies the Dantean influence, discusses Lewis's concept of Hell, and accepts the salvation of the damned as a literary device.


H. P. E. finds too much emphasis on killing natural selves in Beyond Personality (a paragraph notice).

A defense of science-fiction as being, at its best, a serious form of literature which emphasizes not characterization but social problems. Lewis's Ransom trilogy is given one paragraph, pp. 79-80, as dealing with the problem of man's enslavement of others but as being memorable for the creation of alien races.


Review of The Allegory of Love, interesting mainly because of its objections to a number of Lewis's points. For example, that courtly love in eleventh-century Provence was a great change in human sentiment; Empson points to the tenth-century Japan of the Tale of Genji.

"The End of a Saga," The Times Literary Supplement: Children's Books Section, 55, No. 2828 (May 11, 1956), v.

Review of The Last Battle. The reviewer's comment on Lewis's contradictory attitude toward civilization led to Lewis's explanation, quoted in a footnote in R. L. Green's C. S. Lewis, p. 51 (Green does not give his source: if it comes from a letter to The Times Literary Supplement, Hooper does not list it in his bibliography).

Every, George, S. S. M. "In Defence of Criticism," Theology, 41:242 (September, 1940), 159-165.

See Every (George): "The Necessity of Scrutiny" for the full listing of the controversy of which this formed a part. This essay replies to Lewis's previous essay, saying that in a modern industrial society people do read, and thus there is a problem of what they read. For Christians to read second-rate writers like Dorothy Sayers simply because the writers are Christians is often a waste of time (we may "find Christian authors who are satisfactory so far as they go, but tell us nothing that is worth the trouble of reading"); hence, Christian critics are needed to distinguish both artistic merit and moral worth in both Christian and non-Christian writer (in "the great tradition of Christian education, which made Virgil and Sophocles 'classical'")--at the present time, the best model of this sort of criticism, although not Christian, is that found in Scrutiny.


This is the first in a series of essays:
The essays by Lewis are collected in Christian Reflections (Bibliography, Part I, A-46). Mr. Hooper in his preface to that volume lists the last five of these articles, and the first two are referred to in the various texts. Whether there were any further replies I do not know: Brother Every refers to a "little book" of his in his second essay which develops his ideas further, but I have not tried to trace it down.

In this first essay Brother Every suggests there is something wrong when Christians prefer to read Dorothy Sayers (one of his examples) instead of E. M. Forster; he suggests that the goals of F. R. Leavis (however poorly carried out at times) are valuable in reminding readers which works are masterpieces and why. (There is also a discussion of Leavis's comparisons of T. S. Eliot and D. H. Lawrence which was not picked up in the following essays.)


Brother Every's review observes that both Lewis and Tillyard are often expressing their feelings rather than being concerned with the words of the poems they are discussing: that is, they do not agree with the reviewer about T. S. Eliot.

"Faith and Outer Space," Time, LXXI (March 31, 1958), 37.

A report (in the "Religion" section) of Lewis's essay, "Will We Lose God in Outer Space?" (See Hooper's bibliography, D-100.)

References to Lewis may be traced through the index—the most important is the four pages on the Chronicles of Narnia, pp. 81-84. Mrs. Fisher suggests briefly the imaginative reality and the Christian allegory of the adventures in Narnia.


A brief study of the post-christian present, focused through Lewis’s De Descriptione Temporum.

(Based on A. E. S.)


A highly generalized comparison of Lewis's writings to those that are literarily acceptable at the present: the two main differences are Lewis's impersonal art (that is, Lewis is not concerned with art which spends all its time in reflecting inner, emotional twinges) and Lewis's tone which conveys none of the division between the artist and society which is typically modern (tone seems an odd approach to this point, but the author justifies it). (The A. E. S. summary is misleading about this essay: it is not an attack on Lewis for being out of step.)

Fraser, Vera S. M. "Books of the Quarter." Criterion, XVI (January, 1937) 383-388.

Review of The Allegory of Love—a summary of the book's argument, with high praise.

Freemantle, Anne. "Books of the Week" (first review), The Commonweal, 42:22 (September 14, 1945), 528-529.

Review of Beyond Personality. Miss Freemantle shows that Lewis and the author of The Cloud of Unknowing say a number of the same things, but she finds fault with Lewis’s assumption that any Church will do.


Review of That Hideous Strength. Miss Freemantle notices the theme of St. Augustine's two cities (which Charles Moorman developed in his second book on the Inklings); she ends by feeling that Lewis was better at theological fiction (The Screwtape Letters, The Great Divorce) than fantastic novels.

Review of Surprised by Joy. Miss Freemantle retells the story well, with comparisons of Milton's "enormous bliss" to Lewis's Joy and Bunyan's Delectable Mountains to Lewis's hills of childhood; she also comments that the point of the "Bloodery" in the English public schools was to produce supermen to run the Empire, like the training in Sparta and Nazi Germany—no wonder the thoroughly romantic Lewis did not fit in.


*Fuller, Edmund. Books with Men Behind Them. New York: Random House, 1962. Over two-fifths of this book of essays is of interest to the student of the Inklings: "A Note on Fantastic" (pp. 135-142), "The Christian Spaceman: C. S. Lewis" (pp. 143-166), "The Lord of the Hobbits: J. R. R. Tolkien" (pp. 169-196), and "Many Dimensions; the Images of Charles Williams" (pp. 197-234). The essay on Lewis (as its title implies) emphasizes the Ransom trilogy: a general introduction to the plots and the Christian message (pp. 143-145, 151-163). More briefly the essay touches on Lewis's life and ideas (pp. 145-151) and, in two afternotes, the Chronicles of Narnia (pp. 163-165) and Till We Have Faces (pp. 165-167). (An earlier form of this chapter appeared under the same title in Horizon: A Magazine of the Arts, I (May, 1959), 64-69, 125-127; pp. 68-69 contain a handsome painting of Ransom meeting Perelandra's Lady, by James Lewicki.)

"C. S. Lewis Gives a New Twist to the Psyche Myth," Chicago Sunday Tribune Magazine of Books, January 20, 1957, p. 2. A review of Till We Have Faces in five paragraphs which give a general summary of the plot and generalized praise (as in the last sentence, "It is a brilliant adaptation of classical materials, and a profound commentary on man's relationship to God.")

A review of The Wicked Enchantment by Margot Benary-Isbert and The Magician's Nephew. Lewis's book receives three paragraphs, the two longer of which summarize the story. The last paragraph consists of one sentence. "As, in awesome tones, Aslan calls all things into being, Lewis has touched perhaps the loveliest, most stirring moment in all his wealth of fancy."


Review of The Screwtape Letters and Screwtape Proposes a Toast. The Letters are still brilliant but show a Swiftian dislike for humanity; the Toast is concerned with classes rather than individuals. (Based on A. E. S.)


A brief appreciation of the Narnia books upon The Last Battle being awarded a prize for children's literature.


This pamphlet is a biographical study of Lewis of some interest, particularly concerning Lewis's situation at Oxford: Lewis and J. R. R. Tolkien establishing a syllabus for "The Final Honour School" in English literature, Lewis failing to receive a Professorship at Oxford, etc. Only passing mention is made of the fiction (Till We Have Faces is not referred to, for example). By the way, I suspect that the episode which avenged Lewis's hostility to the emotions (Miss Gardner quotes his declaration that he could not discuss it, from Surprised by Joy)—I suspect this episode refers to his "adoption" of his friend's mother, rather than a love affair as the reticence might suggest.

Garrod, H. W. "C. S. Lewis on 'Paradise Lost,'" The Oxford Magazine, LXI (November 19, 1942), 84-85.

Despite a number of disagreements with Lewis
(over the importance of theology, mainly), Professor Garrod suggests A Preface to Paradise Lost helps in some intellectual clarification but not in approaching the poetry.


This study of over one-hundred English Utopias, 1901-1951, has an annotated list of books by year, pp. 143-157. The ten references to the works of C. S. Lewis may be traced through the index (these references are mainly to the Ransom trilogy, but The Pilgrim's Regress and The Great Divorce are also mentioned once each). Lewis is not considered in the last section of the last chapter, "Literary Achievement"—which discusses mainly Orwell's 1984 and Huxley's Brave New World.


The titles of the various essays indicate the volume has a greater biographical than critical value, for Miss (Mrs.?) Gibbons' essay on the "Imaginative Writing" turns out to be by a person who did not know Lewis and whose approach is impressionistic. The bibliography by Mr. Hooper is the bibliography of Lewis's writings.


Mr. Gilbert discusses G. Rostrevor Hamilton's Hero or Fool? A Study of Milton's Satan and E. E. Stoll's "Give the Devil His Due," arguing that the first ends up in substantial agreement with Lewis and the second is following a Romantic tradition which does not, in actuality, exist. Mr. Gilbert then suggests a two Satan theory: the dramatic Satan (i.e., from Milton's early plans for a drama) is a fool, the epic Satan is heroic.


Review of Surprised by Joy. Mr. Gill suspects that Lewis did not fully understand himself--the suggestion, delicately handled, seems to be of suppressed

This volume describes the conversions of C. S. Lewis, Douglas Hyde, John Rowland, D. R. Davies, Leonard Cheshire, C. E. M. Joad, Vernon Symonds, and Hugh Redwood. It was listed in a Blackwell's book catalogue (Books New and Forthcoming, Spring 1965) as a paperback; when I tried to order a copy in 1968, I was told it was out of print.

A report of Lewis's inaugural lecture at Cambridge University, with extended quotation. This appears in the "Education" section. (See Hooper's bibliography, D-88.)

A personal guide to authors and their locales in Britain, particularly but not exclusively authors of children's books. C. S. Lewis and J. R. R. Tolkien are mentioned on pp. 147-148, particularly for dragons and the setting of Tolkien's Farmer Giles of Ham on the Berkshire and Oxfordshire Downs. Two authors who influenced Lewis, E. Nesbit and George MacDonald, receive (as should be expected) more space.

This Bodley Head Monograph is part of a series of small books on authors of children's books. Mr. Green gives a biography with emphasis on childhood and the reading of children's books (drawn, for the most part, from Surprised by Joy) and then discusses the first two books of the Ransom trilogy and the Chronicles of Narnia. The major critical interest lies in the sources suggested for some of the fictional devices and ideas, and some of Lewis's comments on his fiction—for example, that the Narnia books were not planned as a unit (pp. 47-48). A selective bibliography lists some librarians' papers on the Narnian sequence.

*______. "C. S. Lewis: 1898-1963," Aryan Path, XXXV:3

A memorial essay, which surveys Lewis's scholarly, religious, and fictional writings. Mr. Green writes of the children's books: "Although the great Lion Aslan stands in the position of Christ to the world of Narnia throughout the stories, only in the first book, The Lion, the Witch and the Wardrobe (1950), is there any direct resemblance to Christ, since Aslan gives himself up as a redemptive sacrifice and is killed by the White Witch, but then rises from the dead and shows Narnia the road to freedom from her icy spells. Otherwise the stories, though set in a wonderful world of enchantment and romance, read as simple adventure tales. Yet there is always the underlying allegory of temptation and sin, contrition, expiation, and forgiveness leading to Aslan and to the achievement of the quests which he sets the Earthly children whom he draws into Narnia" (pp. 102-103).


This volume, which the author calls more descriptive than critical, concludes with an appreciation of the first two books of the Ransom trilogy: Perelandra, pp. 173-176, and Out of the Silent Planet, pp. 181-184.

—. "Logres," The Oxford Magazine, LXVII (November 18, 1948), 161.

An Italian sonnet subtitled "To C. W. and C. S. L.," in which "a young knight in the Waste Land" (presumably Green) finds Arthur's realm and begins his search for the Grail under the direction of Taliessin (Charles Williams) and Merlin (C. S. Lewis).


C. S. Lewis's essay on Kipling is one of five critical works mentioned (in the A. E. S. summary) which prepared the way for the present appreciation of Kipling's work. (See Hooper's Bibliography, D-68.)


Brief mention of Lewis's ideas of writing for children and the Narnia books (mainly) (pp. 277-279);
this does not contain anything which Mr. Green's Bodley Head Monograph does not discuss more thoroughly.


Dr. Grennan, in this early essay on the Ransom trilogy, generally introduces the romances, and points out (among other things) how Ransom on Malacandra often resembles Gulliver defending men to the emperor of Brobdignag (p. 340), how Perelandra parallels "the Celtic paradise of many ancient imrama" (p. 341), and how Ransom in the last book resembles "Anfortas—even to an incurable wound" (p. 342).


This autobiography, by a former tutee of Lewis, has references to the tutor and friend on pp. 30, 44, 49, 52, and 80.


Listed in Sister Beattie's The Humane Medievalist, p. 40.


This two-paragraph review of The Great Divorce was mentioned in Chad Walsh's book on Lewis: it sees, for the damned, "a great divorce between illusion and reality"; and finds the book a good sermon but not so good as fiction. (Unfortunately the photographic copy I was sent by Brown University did not include the page number.)


Review of Surprised by Joy. Lord Hailsham compares his experiences in public schools, at Oxford, and as a Christian convert with those of Lewis.


A review of the Ransom trilogy, with references to The Great Divorce and Christian Behaviour. An interesting and generally valid commentary from Haldane's scientific and Marxist orientation, which indicates how meaningless fantasy can become when taken more literally than it was intended. Some of his criticism is valid—such as that on Lewis's anti-scientific bias (not actually a rationale). Lewis's answer is "A Reply to Pro-
fessor Haldane" in Of Other Worlds.

"God and Mr. C. S. Lewis," The Rationalist Annual for the Year 1948, ed. by Frederick Watts. London: Watts and Co.

Dr. Haldane turns each of Lewis's arguments for the existence of God, based on Moral Law (in Broadcast Talks), upside down.


A rejection of the Charles Williams—C. S. Lewis down-grading of Satan into a fool, in a careful delineation of both Satan's heroic and/or good qualities and his sinful qualities.

"Hamlet, the Prince or the Poem?" (in "The Library" section), Notes and Queries, 24 April 1943, 269-270.

Review of Hamlet: the Prince or the Poem? The anonymous reviewer does not like Lewis's treatment of critics and commentators, but quotes with approval his statement of the theme of Hamlet, man afraid of the afterlife.

"Hamlet: The Prince or the Poem?", The Times Literary Supplement, No. 2123 (October 10, 1942), p. 503.

A one-paragraph summary in the section of "Other New Publications."


Mr. Hamm, writing before the publication of That Hideous Strength, discusses the first books of the Ransom trilogy. Calling Perelandra a "Paradise Retained," he compares the ideas of the novel and Preface to Paradise Lost (Section IV, pp. 278-283) and finds, in artistry, that Lewis sometimes surpasses Milton (as in the length of the temptation, and its three-fold development: first, to think on the fixed land; then, to feel pride in being independent of Maleldil; and third, to feel the pathos and tragedy of being a martyr to what one felt was right). Other points discussed by Mr. Hamm include what the future of the fall-less world is to be (section V, pp. 283-287, based on Out of the Silent Planet) and Lewis's influences (Section II, pp. 273-276—Shelley, Keats, Blake, and Dante are treated the most extensively).

Hampson, John. "Fiction," Spectator, CLXXV (September 7, 1945), 228.

Review of Allan Seager's Equinox, C. S. Lewis's That Hideous Strength, and Jack Lindsay's The Barriers
are Down. Lewis's book gets one paragraph as a clumsily structured, poorly characterized, less subtle Charles Williams novel.


Review of The World's Last Night. Mr. Harris considers each of the essays, evaluates its usefulness to the reader, and reaches conclusions about Lewis's virtues and failures as a writer—all in all, an excellent model of a critical review. The most interesting passage to me is an attempt to classify Lewis's theological writings: "he has provid[ed] us with apologetics ('The Great Divorce' and 'Miracles'), theodicy ('The Problem of Pain'), hermeneutics ('Reflections on the Psalms'), and his own sort of irenics ('Beyond Personality')." More pertinent to this dissertation, Mr. Harris finds that "too many of Lewis's upper-middle-class Oxonian prejudices gleam through the Devil's mask" in "Screwtape Proposes a Toast"; he refers to the labor leader "stuffed with sedition" as an example.


Review of The Portable Renaissance Reader, ed. by J. B. Ross and M. M. McLaughlin; A Renaissance Treasury, ed. by H. Haydn and J. C. Nelson; and English Literature in the Sixteenth Century, excluding Drama, by C. S. Lewis. Mr. Harrison believes the attack on Humanism and the use of Drab to be the major crochets of Lewis's book; he also spends space quoting mots (he calls them insights).


Dr. Hart gathers together Lewis's theories of literature and myth and applies them to his own writings—unfortunately, her treatment predates Lewis's most extended statement of his literary theory in 1961, An Experiment in Criticism. Of her many critical comments, perhaps the most interesting is the thesis that Lewis is most successful in fiction when he is able to restrict the point of view. Extensive bibliography.


The title is footnoted, "Reflections upon C. S. Lewis' The Problem of Pain and The Case for Christianity ..." Professor Hartshorne considers the logic of a number of Lewis's propositions—God's relationship to
the world, the amount of pain in the world, etc.


Mr. Heinlein refers to Out of the Silent Planet on pp. 24 and 52 as a fantasy, not as science fiction (according to his definition); rather inconsistently, on p. 41 he refers to Lewis as a science fiction writer.

The Tarleton State College interlibrary loan service was not able to locate this item. (I believe it appeared in a religious publication—is not "Die Zeit" [the table] translatable as "The Altar"?)


Professor Hight finds the Ransom trilogy the best example of "sciencifiction" because it deals with moral and religious ideas, and he briefly explains the Christian assumptions behind the first two books.


A report on the course Dr. Hillegas has taught three times on science fiction. The Ransom trilogy is listed as one of the required works.

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The Ransom trilogy is listed.

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Following the example of several doctoral dissertations on Lewis, I list this non-printed item; I was not there.

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This volume is expected in 1969.

A brief discussion of Lewis's views on the relationship of technology and humanity, as reflected in the Ransom trilogy, is included (pp. 27-28).


Chapter VII (pp. 133-144) traces the influences of and reactions to H. G. Wells in the Ransom trilogy (the influences are in the science-fiction trimmings, the reactions are to Wells' ideas—and person); also considered in the reaction are the ideas of two other writers—those in the essays of J. B. S. Haldane and the fiction of Olaf Stapledon.


A paper read at the ASA general meeting at M. L. A., Washington, D.C., in December 1962. Lewis' Out of the Silent Planet and Wells' The First Men in the Moon are given a paragraph (pp. 30-31) as examples of the use of plausible other worlds to show aspects of the earth's society by comparison.


An allegorical interpretation of the Ransom trilogy which sees (1) in Out of the Silent Planet "the three communities of inhabitants" of Mars as "the three parts of man": the hrossa, emotion; the seroni, reason; and the prifltraggi, will; (2) in Perelandra and That Hideous Strength the myths of the beginning and ending of the human race, the Creation and the prelude to the Second Coming. Mr. Hilton-Young ends with a comparison of Lewis to other modern religious novelists.


Five passages of Lewis's prose are analyzed—three from English Literature in the Sixteenth Century and one each from The Allegory of Love and The Four
Loves. The author establishes sentence patterns with interesting boxes within boxes. Pp. 54-55 list the sentence types she finds in the passages. She concludes "the most consistent single feature of his sentences" to be "the expansion of the predicates rather than the subjects" (p. 59), often through beginning sentences with it and there (p. 60). She also considers such characteristics as "Diction, Allusion, and Metaphor" (title of Chapter V, p. 70)—she finds a habit of using foreign words, both homely and learned allusions, and metaphors usually based on common experience. In the final chapter (pp. 80-83) the conclusions are applied to pedagogy.

Review of The Case for Christianity and Nels F. S. Ferre's Return to Christianity. Rev. Holmes finds the first part of Lewis's book, the discussion of moral law, very good, but the last half incredibly naive—he quotes the passage about this world being "enemy-occupied territory" as an example.

A letter stating that the Bodleian Library is collecting Lewis's mss., with an expressed hope for contributions.

Rev. Hooper writes of a difficulty of deciphering a manuscript passage in one of Lewis's addresses, and asks if any auditor of the speech could help him. The second letter sums up the replies he received. (There is also another guess by a letter writer following Rev. Hooper's second letter.) The third letter advances further reasons for the tentative answer of the second. The passage under consideration appears in "The Language of Religion" (Christian Reflections, A-46, p. 134, with a footnote reference to the second letter).

Professor Hough begins with a parable about a palaeontologist who announced (or jested) that he had lived long among the dinosaurs; the rest of the essay concerns the reaction to Lewis's Inaugural Lecture at Cambridge (Hooper's Bibliography, D-88). Mr. Hough suggests that Lewis is right about the change in history coming about the end of the eighteenth century but not
right in his complete separation of species of men.


This essay is no. 6 in the series "How Well Have They Worn?" Professor Hough suggests several deficiencies in The Screwtape Letters as an imaginative work: it seems trivial in light of the concentration camps when it was written, as an apology it assumes a world view which a post-Christian generation does not accept and it assumes that reason will lead one to faith (in a Chesterton sort of way) which existentialists and absurdist would deny, and the conclusion when the human dies doing his duty does not seem to illustrate anything which non-Christians have not also done. However Professor Hough praises "the ingenuity, the wit, and the shrewd observation in satirizing the weaknesses and the self-deceptions of common life." (Walter Hooper answers the first of the above objections to The Screwtape Letters in his preface to Christian Reflections (Grand Rapids, Michigan, 1967), pp. viii-ix.)

Housman, John E. "Reviews" (each headed by publication data), Review of English Studies, I, New Series, 1 (January, 1950), 84-85.

Review of Arthurian Torso. The review deals almost entirely with Williams' half of the volume.

"In Defense of Shelley and Morris: Mr. C. S. Lewis's Rehabilitations," The Times Literary Supplement, April 1, 1939, p. 190.

A review of Rehabilitations and Other Essays which stresses (as the title indicates) those on Shelley and Morris; three of the other essays receive brief mention.


Mr. Irwin sees an interplay between the romantic and the familiar in these romances, in plot movement (as his title, the subtitle of The Hobbit, suggests) (pp. 568-570, 577), through language (pp. 571-573), through myths (pp. 574-576), etc. A convenient, brief summing up of a number of similarities between these writers, although I do not find his Hegelian thesis helpful.


Listed in Boss's The Theology of C. S. Lewis.
Jameson, R. D. "Reviews" (each headed by book title and publication information). Modern Language Notes, LV (March, 1940), 235-237.

A review of *Rehabilitations and Other Essays*. Mr. Jameson checks Lewis's beginning of his essay on Shelley (which claims that T. S. Eliot has sacrificed Shelley to the fame of Dryden) against Eliot's essays on Dryden, finding no such comparison. (I have not checked this.) After considering other essays, Mr. Jameson concludes: "Mr. Lewis wears his erudition gravely and though the horses he beats are, for the most part, dead, it is doubtless worth while to tap them occasionally when English societies meet lest they should astonish us by coming to life."


Review of *Screwtape Letters* which emphasizes the psychological insights of the book, its tendency to consider all modern beliefs devil-inspired, and the difficulty of responding to its satire without mixed feelings.


Listed in Boss's *The Theology of C. S. Lewis*, but a check of indexes reveals no article or review by Johnson dealing with Lewis (and only five reviews by him in all) between 1944 and 1949.


The first paragraph gives some of the remarks by Lewis to "a Cambridge audience" on style in translation.


Readers find it hard to accept Ransom as saintly while he kills the Un-man on Venus (pp. 22-23).


A discussion of Lewis's encouragement of proper reading in *An Experiment in Criticism*. (Based on A. E. S.)


Listed in Dabney Hart's dissertation. The essay
does not appear in Kermode's *Puzzles and Epiphanies: Essays and Reviews 1958-1961*, and I have not found any publication information on it.

Professor Kilby produces a sane (i.e., agreeable-to-me) rebuttal of Dr. W. Norman Pittenger's "Critique of C. S. Lewis," pointing out Pittenger's naturalistic assumptions (see Pittenger below).

Review of *Surprised by Joy*—mainly a summary of content.

This book discusses both the fiction and the Christian essays at length: the summaries of plots and arguments are excessive to my taste, but the critical comments are often acute. Bibliography, with extended summaries of books and dissertation on Lewis.

The *Lion, the Witch and the Wardrobe* is given one paragraph on p. 158.

A passing reference to the Ransom trilogy (p. 153) states one thing which it signifies: that evil and meaning are opposite terms. In the second edition, this reference is on p. 259; two other references to Lewis appear: (1) a mention of his autobiography during a discussion of Sehnsucht (p. 267), and (2) a brief comparison of the Objective Room in *That Hideous Strength* to some of the rooms in Shirley Jackson's *The Haunting of Hill House*.

Review of Seventeenth Century Studies Presented to Sir Herbert Grierson. Professor Knights spends most of his space on Lewis's "Donne and Love Poetry in the Seventeenth Century," finding it *more* silly than sensible.
Review of A Preface to Paradise Lost. Professor Knights finds that Lewis does not "explore and assess the sensibility of each particular writer" (in this case, Milton) and therefore his book is "peripheral." See also "Reflections on the Milton Controversy" by John Peter (Scrutiny, XIX:1 [October, 1952], 2-15), especially pp. 6 and 11, which refers to Lewis amid other defenders of Milton, all of whose books are being contrasted to Leavis's essay on Milton in The Common Pursuit.


The first advertisements for this pamphlet in the "Contemporary Writers in a Christian Perspective" series appeared in late April, 1969; I have not yet seen a copy.


Helmut Kuhn recognizes C. S. Lewis's contribution to criticism, particularly Lewis's interpretation of Milton from within Milton's works and not from within Milton's biography; however, Kuhn's main concern is in that realm he chooses to call Lewis's "hobby," an interest in theology, philosophy (particularly Aristotelian, Kuhn believes), allegories, and fiction. Lewis gets more than an earthly joy from this "hobby," for he writes both as an apologist and as a Christian believer who cannot self-contain his belief. Christianity fills a void created by a generation too concerned with its own emancipation from the past, but Lewis does not oversimplify the difficulties belief creates for reason. The difficulties exist, but they pale "in the victorious clarity which flows from belief." Kuhn finds Lewis's
gifts most richly developed in those works which combine thought and picture, analysis and fantasy, particularly in *The Great Divorce* and *The Problem of Pain*; however, Kuhn asks (in the last paragraph) if the use of the fantastic sacrifices the great, if fantasy is a sufficiently substantial medium for dealing with the important human concerns. (I want to thank Fr. Raleigh Dennison, Assistant Professor of Languages at Tarleton State College, for great assistance in preparing this summary.)


A number of the essays begin from Lewis's * Allegory of Love*, but the only one to discuss his fiction is that by Lawlor, pp. 138-140, where Lewis's attitudes in his fiction are used to explain his misreading of Gower.


The interlibrary loan service of Tarleton State College was not able to locate this book. According to the author, his essay deals with "Lewis's conception of romanticism," at least in part (see John Lawlor [ed.], *Patterns of Love and Courtesy*, p. 140n).

Leavis, F. R. Lecture to the English Society, King's College, London University, October 28, 1955. Listed in Dabney Hart's dissertation. I have not been able to locate any publication. (Scrutiny ended in 1953.)


Mr. Lee investigates the works of three war-time theologians: Lewis's *Problem of Pain* (pp. 10-16), Dr. J. S. Whale's *Christian Doctrine* (pp. 16-20), and
Canon L. Hodgson's *The Doctrine of the Trinity* (pp. 20-24), and finds them part of a conservative reaction against modern reason. The specific passages he faults in Lewis's book are Lewis's description of unfallen man and Lewis's presentation of the old disjunction: Either Christ was Whom he said he was, or he was mad. The first Mr. Lee considers a non-rational "exploitation of surprise and wonder" (p. 12); the second he dismisses as not giving all the alternatives, after mentioning textual problems briefly (pp. 13-16).


A review of *Rehabilitations* which considers at length the merits and faults of "Shelley, Dryden, and Mr. Eliot," the essay on William Morris, and "The Idea of an 'English School.'"


Review of *The Abolition of Man*. Professor Leon digresses to discuss the organizers of Nature as suffering from inertia; over all, he agrees with Lewis and wants people to be taught to desire the Tao.

**"Letters from Hell: Truth by Paradox," The Times Literary Supplement, No. 2091 (February 28, 1942), 100.**

Review of *The Screwtape Letters*. The reviewer has high praise for the book (which he insists on calling an allegory), showing that the demonic viewpoint allows Lewis to attack errors in the modern world by praising them and to expound theology by attacking the Enemy.


That *Hidesous Strength* is listed (p. 30).


A biographical sketch which (1) inaccurately calls Dymer Lewis's first book, (2) refers to *The Christian Saviour* instead of *Christian Behaviour*, and (3) reports Lewis to be "so shy that he has been known to lock himself in his study whenever a woman was reported on the way to visit the College." (A death notice appears in the 1964 volume.)

Among other children's books, the reviewer considers Lewis's The Horse and His Boy, finding its Arabian Nights' tale the best mannered and least magical of Lewis's fairy tales to that day.


A letter asking for copies of C. S. Lewis's letters--an early step in W. H. Lewis's editing of his brother's letters.


Frank Davis Adams' The Literary Tradition of the Scientific Romance refers to this item in such a way that it seems to be a review of Perelandra but it turns out to be a review of Marjorie Hope Nicolson's Voyages to the Moon. The reference to Lewis appears on p. 156: "The 'Epilogue' . . . deals merely with a very few typical examples of the nineteenth century: . . . and C. S. Lewis' "Out of the Silent Planet"--plus a short, sharp and well-deserved slap at Lewis' 'Perelandra.'" Why Mr. Ley puts Lewis in the nineteenth century is not clear.


A review of Roger Lancelyn Green's The Land of the Lord High Tiger (along with eight other books). The reviewer suggests that this depicts a second-rate Narnia; Lewis replies in the next issue, p. 689 ("Books for Children," Hooper's Bibliography 0-37), saying that the Tiger predated Aslan and was not derivative. (Cf. also Lewis's essay, "Modern Theology and Biblical Criticism," in Christian Reflections, p. 160, with Hooper's footnote quoting Lewis's letter.)


A review of Out of the Silent Planet in the Books section, filled with Malandrian terms (basically a plot summary).


C. S. Lewis is wrong in his dislike of the
search for origins in the Grail literature, for such investigations enrich a work of art. (Based on A. E. S.)


A study of aphorisms about the paradoxes of time--C. S. Lewis's Screwtape Letters is one of the sources considered. (Based on A. E. S.)

Lynch, Fr. John F. (Title unknown.) The Critic, 1957.

This essay is supposed to be about the theological errors in Beyond Personality; but the Tarleton State College interlibrary loan service received an "unable to locate" notice on it, so presumably the reference is incorrect.


Listed in Boss's The Theology of C. S. Lewis.


Review of The Magician's Nephew in a series of paragraph reviews (neither my source nor my Xerox copy of the pages in question gives the reviewer's name). The review (one very long paragraph) is not just summary and praise: it suggests the Abominable Word corresponds to atomic weapons, and the magician uncle corresponds to the amoral scientist, as interpretive comments. It also points out Lewis's tendency to inflict physical indignities on unpleasant characters (the uncle taken to be a plant); and it regrets the obviousness of the moral lessons and the tendency to toss in any idea which may occur to the writer. "The series . . . cannot be numbered amongst the best of our time."

The Manchester Guardian, 24 February 1943. (Title and author unknown.)

This essay is supposed to be a review of Lewis's Screwtape Letters; I found a reference to it in Chad Walsh's C. S. Lewis: Apostle to the Skeptics, but the Tarleton State College interlibrary loan service received an "unable to locate" notice on it, so presumably the reference is incorrect.


Four-paragraph review of Out of the Silent Planet--a perceptive brief notice in which the reviewer points to the reversal of Wellsian assumptions about aliens and praises in particular the translation of
Masterman, Margaret. "C. S. Lewis: the Author and the Hero," Twentieth Century, 158, No. 946 (December, 1955), 539-548.

In this essay based on Surprised by Joy, Mrs. R. B. Braithwaite points out the amount of hatred and fear which Lewis absorbed from his environment (which appears in his later writings) and also the mystical parallels to his experience of Joy; her title indicates the distinction between the author of the autobiography and the hero of it.


Review of De Descriptione Temporum. Professor Maud discusses Lewis's critical gamesmanship.


A brief survey of Lewis's religious and fictional writings to the date of the article: The Pilgrim's Regress, The Case for Christianity, Christian Behavior, The Problem of Pain, The Screwtape Letters, Out of the Silent Planet, and Perelandra each receive one or two paragraphs.


A review of the Avon paperback editions of the Ransom trilogy. The third volume is the shortened version of That Hideous Strength which Lewis edited from his original book (I assume this American edition is identical with the shortened version published in England by Pan Books); the American version had a name change, The Tortured Planet (probably to make it sound more like science fiction). Miller notes the connection to Tolkien's Middle-Earth mythology; hence his title. But most of the review is a plot summary.

Milne, Margaret. "Dymer: Myth or Poem?" The Month, 194 (September, 1952), 170-173.

Miss Milne interprets Dymer as the Romantic Poet who at first finds his Muse in the palace of Romantic Tradition set in nature, but only after suffering can he see his Muse as she really is—that is, find his true relationship to nature, tradition, and the cosmos: the end of the poem signals the transformation/rebirth of the Romantic poetic vision. Although Miss Milne claims no special authority from Lewis for
her views, his dedication of Dymer to her lends them particular interest.


Special Article (full-page review) of A Preface to Paradise Lost. Mainly a summary of content. (See "The Stock Responses" in The Times Literary Supplement the next week, p. 595, for a continuation of the discussion.)


Listed in Boss's The Theology of C. S. Lewis.


Chapter 4, "C. S. Lewis" (pp. 102-126), covers essentially the same material as Moorman's essay, "Space Ship and Grail," although without tracing Lewis's views of literary myths (elsewhere in the book) and with the addition of an introductory paraphrase of Till We Have Faces.


Presumably this is Dr. Moorman's dissertation abstract—at least when I ordered this through interlibrary loan from Tulane, I received instead the dissertation of this title and year which later became Arthurian Triptych. (I have not checked further on the "abstract.")


The dissertation form of Arthurian Triptych. Comparing the chapters on Lewis here and in the University of California Press book, I found (1) minor verbal changes in the book, (2) the elimination of several paragraphs of the dissertation (one identifying angels and eldila), and (3) the addition of a discussion of, and other references to, Till We Have Faces in the book.

* The Precincts of Felicity: The Augustinian City of the Oxford Christians. Gainesville: University of
The volume as a whole traces the concept of the City of God and the City of Earth in the works of Charles Williams, C. S. Lewis, J. R. R. Tolkien, T. S. Eliot, and Dorothy Sayers. Chapter IV, "Logres and Britain: C. S. Lewis" (pp. 65-85), falls into four parts: a comparison of the styles of Williams and Lewis (pp. 65-67); a study of the Image of the City in The Great Divorce as parallel to that in All Hallow's Eve (pp. 67-70); a study of the Logres vs. Britain theme, or City of God vs. City of Earth, in That Hideous Strength (pp. 70-79); and a tracing of an Augustinian, evangelical insistence on the present moment as a moment of crisis, in That Hideous Strength and elsewhere in Lewis's writings (pp. 79-81). There is a strong emphasis on Williams' influence throughout the chapter.


In the Ransom trilogy, Lewis uses an invented mythology in the first two novels (which is parallel to Christian doctrine) and certain aspects of the Arthurian mythology in the third (which is dovetailed with the cosmic myth of the first two); Dr. Moorman adds some comments on the function of these myths in the fiction, based on Lewis's statements about myths. (This essay is nearly identical to the chapter on Lewis in Moorman's Arthurian Triptych.)

Morley, Christopher. "Out of the Silent Planet" (in "Books of the Week"), Commonweal, 39 (October 29, 1943), 45-46.

A one-paragraph notice of the book, with praise.


A reply to Lewis' "The Humanitarian Theory of Punishment," pp. 224-230; both reprinted from Twentieth Century: An Australian Quarterly Review. (See Hooper's Bibliography, D-72, for information about the earlier publication and a later continuation of the debate; see also J. J. C. Smart's "The Humanitarian Theory of Punishment" later in this bibliographic section.) Morris and Buckle point out that Lewis in advocating punishment, not cure, ignores (1) the protection of society as a legal goal and (2) the possibility of having public supervision of the curative process.


This essay concerns itself mainly with C. S. Lewis and the Ransom trilogy; I have not rechecked the essay for this dissertation, but I remember reading it
when it first appeared and thinking there was nothing new about Lewis in it.

(This paperback edition has an index which the earlier hardback edition by The World Publishing Company did not have.)

The contribution of Lewis to science fiction is briefly assessed on pp. 407-408 (with three factual errors on two pages); the general idea is that Lewis brought the concepts of religion into space travel. (Moskowitz has missed Lewis's short story, "Ministering Angel," and he shows his usual bias against Anthony Boucher by ignoring "The Quest for St. Aquin." His discussion of religious science-fiction here and on the two pages immediately following is not intended to be complete: there are other references in the discussions of individual writers previously in the book.)

Review of Miracles: A Preliminary Study. Primarily a summary of Lewis's arguments, Mr. Myers ultimately suggests that Lewis has established a possibility or even a probability but not absolute proof of miracles (i.e., Lewis has done what he set out to do).

"Myth and Form," The Times Literary Supplement, No. 2303 (March 23, 1946), 139.
Leading Article (central essay), on George MacDonald. Lewis's anthology of penses from MacDonald is mentioned, and his distinction between myth-making and artistry is discussed.

A survey of the Chronicles of Narnia (the reviewer has some knowledge of The Last Battle, which appeared that fall), with a valuable brief study of Lewis's indebtedness to MacDonald's children's books.

A review of That Hideous Strength. The reviewer points out the likeness to the novels of Charles Williams and mentions "Taliessin Through Logres." Overall, he finds the ideas good but the "creative imagination" weak, and the whole too obviously moralistic.

Ransom's experiences on seeing the Malacandran landscape are cited on p. 33 as an analogy to the experiences of "eighteenth-century Englishmen who discovered the Sublime in the external world."

*Esson's* Voyages to the Moon. New York: The Macmillan Company, 1960. (The book was first published in 1948; 1960 is the date of the Macmillan Paperback edition.) Sections IV and V of the Epilogue (pp. 251-256) discuss the first two books of the Ransom trilogy: a brief appreciation of Lewis's additions to the space-flight tradition. There are a few earlier references to Lewis, such as the conjecture of Kepler's influence (p. 47).

Niewegowski, Tadensz. Lewis as a Writer of Fiction. This work was listed in PMLA's "Research in Progress" in 1952, and Niewegowski was identified as being connected with "Lublin"--which I assume refers to the University of Lublin, in Poland (but a religious writer seems an unlikely topic in a Communist country). At any rate, I wrote to Poland inquiring about the topic but received no answer.


W. D. Norwood footnotes this in his dissertation (it does not appear in the bibliography); in 1943 Book Week was a publication of the Chicago Sun--I have not seen the review. (A brief excerpt appears in the Book Review Digest: 1943, pp. 489-490.)

*Norwood, William Durward, Jr. "C. S. Lewis, Owen Barfield, and the Modern Myth." The Midwest Quarterly: A Journal of Contemporary Thought, VIII:3 (Spring, 1967), 279-291. Dr. Norwood sums up Owen Barfield's and C. S. Lewis's comments on the result of Galileo's insistence that the Copernican theory of the solar system was the one true model: a gradual de-mythologising of nature. He compares to this Lewis's attempt to overcome the standard mechanistic and Wellsian view of the solar system and space in Out of the Silent Planet."

*The Neo-Medieval Novels of C. S. Lewis.* Austin: University of Texas at Austin doctoral dissertation, 1965; University Microfilms, No. 65-10,756.

Dr. Norwood deals with only the Ransom Trilogy and Till We Have Faces, except for passing references to the other writings. His essay, "Unifying Themes in C. S. Lewis' Trilogy," listed next in this bibliography,
is a highly condensed summary of the content of Chapters II-IV, which deal with the Hansom Trilogy. In these chapters he is presenting a sophisticated version of the medieval interpretation by the four allegorical levels: here the three interpretative levels become that of satire, myth, and archetype. His approach to Till We Have Faces is dissimilar: after a summary of the plot (pp. 187-211), he sums up other critical views of the book (pp. 212-220) and then states his own opinions (pp. 221-255), with emphasis on the theme of naturalism vs. supernaturalism (a summary from Miracles covers pp. 236-248) and Charles Williams's Doctrine of Exchange.

Selective bibliography.


"In the mythic theme Out of the Silent Planet concerns false myth or superstition [Wells' view of the mechanical universe], Perelandra genuine myth [Perelandra = the Christian heaven, along with the more obvious mythic real-occurrences], and That Hideous Strength a speculative notion of the author's that is best described as emergence myth [as the pagan and Jewish myths become reality in Christ, so the romantic fantasies of the first two books shift to historical realism in the third]. In the archetypal theme the first book portrays a confirmation in Christian experience [Ransom learns to see the edila, for example], the second a baptism [Ransom's coffin voyage, plunge into water, descent to a cave with an incarnate devil, re-emergence, and physical health upon emerging from his coffin], and the third a new life [Ransom becomes the Fisher-King and the Pendragon, a little Christ]. At this level the novels contain an interlocking system of subthemes: the first book, reason [both in the attack on Wells' views and the explanation of the Christian view], faith [only from the viewpoint of faith can truth be seen], and death [the dying of Mars, the dying of Ransom's old self]; the second, romance [the parallel to reason, Perelandra as the object desired by Joy], hope [Perelandra is the object of Christian hope--i.e., heaven], and birth [a newer world, where soul and body are undivided]; the third, mystery [parallel to reason and romance: mysticism, in the occultish nature of the St. Anne group and in the magic of Merlin], love [that is, both Christian and marital love within hierarchy], and choice [offered to the world through Ransom]."

(p. 68)

English hardcover edition appeared in 1953.)

Chapter IX, "Lord Peter Views the Soul," begins with a lengthy attack on the assumptions and logic of Lewis's Miracles (pp. 254-285); the fiction is not under consideration.


Review of The Four Loves. Mr. Novack finds nothing wrong with Lewis's book, it being a healthy view of human love (most of the review deals with eros), unlike a large number of other views (which Mr. Novack mentions).


A review of the Williams-Lewis book which expresses appreciation of Williams' ideas (and poems) as a reflection of the medieval period.


Dr. Hart, in her bibliography, refers to this item--a clipping from the files of John Lane is her immediate source--but the Tarleton State College library was not able to locate a copy. Probably Orwell is reviewing That Hideous Strength.


Report of the publication of Lewis's essay, "Will We Lose God in Outer Space?" (Hooper's bibliography, D-100).

"Out of Silent Planet" (in "Novels of the Week" section), The Times Literary Supplement, No. 1913 (October 1, 1958), 625.

A three-paragraph review of Out of the Silent Planet--comparison of Lewis and H. G. Wells, which finds Wells the better in "dramatic sharpening . . . running characterization, other-worldly exposition and vivid incident." The reviewer liked the opening and spaceflight sections of the novel.


Lewis is one of a number of critics who had misunderstood the symbolic significance of Paradise Lost, V, 219-576. (Based on A. E. S.)

Review of Surprised by Joy—mainly a summary of content.


Special Article (central essay), discussing The Personal Heresy by Lewis and E. M. W. Tillyard. The essay makes the obvious point that Lewis and Tillyard do not mean the same thing by personality; it agrees with Lewis in regretting the biographical approach to writers but disagrees about his central thesis that the reader does not make contact with the writer's personality ("the style is the man"). Note also the brief editorial on the opposite page (249) titled "The 'Personal Heresy'."


This brief study of the "exo-ethics" of the Ransom trilogy is largely summary of action with moral points, but there are some other comments—e.g., "Deep Heaven is heavily populated by creatures Lewis calls Eldils, who are fascinating hybrids of angels (to use the Christian term) or intelligences (the Greek term) and mythological creatures of light. . . . Like angels, they are the servants and messengers of God; like intelligences, they are the operative principles of the ordered movement of the planets" (p. 405).

*"Pilgrim's Regress," The Times Literary Supplement, 32, No. 1640 (July 6, 1933), 456.

Review of The Pilgrim's Regress. The reviewer praises the satire and the poetry, amazing as the latter seems.


An attack on Lewis's theology in Mere Christianity and Miracles which concludes by calling his doctrine of Christ Gnostic; Lewis replies in a "Rejoinder to Dr. Pittenger," 75:48 (November 26, 1958), 1359-1361 (Hooper's Bibliography, D-103).

Professor Price indicates how the scientific attitude has undermined religious belief, as well as scientific facts discrediting some religious details (the creation story in Genesis I, for example). He suggests that Theism (a belief in God and a belief in immortality) may be retained when more people accept the evidence for telepathy and related phenomena (because they show that the personality is not simply physical and thus limited to the body). His essay does not mention C. S. Lewis, but it is listed here because Lewis answered it in the same issue, "A Christian Reply to Professor Price," pp. 31-44 (Hooper's Bibliography, D-65).

"Reply," The Socratic Digest, No. 4 (1948), 94-102.
This is part of a sequence of articles listed in Hooper D-70:
(1) C. S. Lewis, "Religion without Dogma?" The Socratic Digest, No. 4 (1948), pp. 82-94.
(2) the above article.
(3) G. E. M. Anscombe, "A Reply to Mr C. S. Lewis' Argument that 'Naturalism' is Self-refuting," [No. 57--Hooper says simply "ib."], pp. 7-15.
(4) C. S. Lewis, "Reply," ib. [sic], pp. 15-16.
The interlibrary loan service of Tarleton State College was unable to locate copies of The Socratic Digest (Princeton Theological Seminary, for example, had discarded its copies of the magazine).

Listed in Boss's The Theology of C. S. Lewis.

A review of Till We Have Faces. Mr. Redman calls Maia's name significant and refers to the book as a religious allegory, but leaves analysis and explanation to the reader.

Chapter III, "C. S. Lewis and the Baptism of the Imagination," traces such concepts as joy and Christianized myth in Lewis's work. I find the two most successful analyses to be of the pre-self-consciousness in Till We Have Faces, following ideas of Barfield (pp. 103-122), and the use of Kantian Pure Reason in the religious non-fiction, which probably derives from
Coleridge's Aids to Reflection (pp. 161-173). Extensive bibliography.

Listed in Boss's The Theology of C. S. Lewis.

Listed in Boss's The Theology of C. S. Lewis.


Using Light on C. S. Lewis as a reviewer's base, Mr. Robson sums up Lewis's critical accomplishments. While praising Lewis as a man, he finds his criticism thin—as a critic, a Chesterton (in paradoxical style) who was misplaced in the modern period, good at exposition but poor at interpretation. The major theses:
(1) Lewis has too much concern with the minutia of morals in his homiletics; he is best at philosophical and abstract thought, not common morals. (2) As Owen Barfield points out, the early novels have streaks of immaturity in them. (3) Lewis is rightly compared to Chesterton, for Lewis was a conscious Edwardian. (4) He argued too much in his criticism (often from a philistine viewpoint)—in Experiment in Criticism, for example, he produces propaganda by attacking only straw men. (5) Lewis's emphasis on the triviality of literature (when compared to religious truth) often meant he failed to stress what meaning is there. (6) His criticism and literary history are often partially ruined by having no application to life today. (7) His historical point of view (looking at each work from its own age) is invalid—he does not look at the present age this way. (8) Lewis's "boyish romanticism" leads him to juvenile trash often, but also to enjoyment of Spenser (whom he could never convince the Common Reader to like). (9) To sum up, he combined a propensity to argue with a taste for minor romantic poetry.

Review of Till We Have Faces, pp. 84-85.
Mr. Rolo finds the novel difficult (on a single reading) but well done as a narrative—he emphasizes the psychological aspects.

The content is on the same topic as Moorman's
Precincts of Felicity—a consideration of the Heavenly City and the Earthly City (often the Good Company and the Evil Company) in the writings of Charles Williams, C. S. Lewis, and J. R. R. Tolkien. Dr. Russell gives a fuller history of the dualistic concept (in Chapter Two) than does Moorman, and her discussion of Lewis's writings is limited to the Ransom trilogy.


The discussion of Lewis (pp. 205-210) is about his approach to criticism: helpful as a guide to "lost" works but not helpful to understanding them. Of the two other members of "Anglo-Oxford," Mr. Sale finds Williams' Arthurian poems filled with private iconography and Tolkien's Lord of the Rings very good in the parts dealing with Frodo's quest toward death.


This essay, one of the best which has dealt with the Ransom trilogy, appears to be based on Dr. Samaan's 1963 doctoral dissertation in London (the University of London?) entitled The Novel of Utopianism and Prophecy . . . With Specific Reference to its Reception (cited in a footnote on p. 138). At least, pp. 137-158 are a sensitive survey of the three books, discussing how they fit into the modern utopian tradition (which is not entirely the modern science fiction tradition) and offering symbolic interpretations of various events; pp. 158-166 discuss the British reception of the books in terms of the reviews (both George Orwell and Graham Greene reviewed That Hideous Strength, for example).


Review of A Preface to Paradise Lost, which emphasizes Milton's unorthodox beliefs (some heretical).


The Great Divorce is cited in a note on p. 83, concerning the feeling of the saved for the damned.

Dr. Schmerl studies the following works: Brave New World and Ape and Essence by Aldous Huxley; the Ransom Trilogy by C. S. Lewis; The Wild Goose Chase, The Professor, The Aerodrome, and Men of Stone by Rex Warner; and Animal Farm and 1984 by George Orwell. The Ransom Trilogy is discussed primarily in Chapter Three (the attempts to establish a totalitarian state), rather than in Four (the attempts to overthrow one); also see Part B of Chapter Two, on totalitarian motivations. The latter passage (pp. 60-69) discusses the demonic impulses and Lewis's depiction of them in terms more moral than social (as the other writers use), but it also suggests (p. 78) that the end of That Hideous Strength where outside forces are introduced [del ex machina] harms the moral point. The former passage (Chapter Three, pp. 113-128) traces Lewis's anti-scientific attitudes throughout the Trilogy (as a unifying theme, which emphasizes that science is amoral and amorality leads to immorality) and repeats that the Christian framework removes the books from modern immediacy. Dr. Schmerl finds the Ransom Trilogy better than Warner's books (p. 193) because it at least has a clear meaning. (He finds Animal Farm the best of the books considered.)

A summary of Lewis's ideas (using Poems as a reviewer's starting point), which finds Lewis not an Old Western Man but another Chesterton. There is only passing mention of the fiction.

Review of The Problem of Pain--mainly a summary of content, with stress on the readability of the book.

Modern poetry, reaching toward our private selves, may, in the work of T. S. Eliot, C. S. Lewis, J. R. R. Tolkien, and Charles Williams, be religious and be a preparation for prayer. (Based on A. E. S.)

Review of The Screwtape Letters--mainly a summary of contents, with extensive quotation.

Lewis misses "that whole side of Chaucer's purpose" which produces "a great poem about human faults" in which the "real world does not purify, it destroys." (Based on A. E. S.)


Regarding the trilogy as a unit, Dr. Shumaker traces the plan for the work, the theological thesis of man's alienation from God's will, as a three-fold repetition on an old, unfallen world, on a young, tempted world, and on man's fallen world. As an example of Lewis's use of symbolism to indicate theology, he points to the use of eldila (or angels) in the first volume—where the heavens are first felt as glorious during the space trip, then the eldila are found everywhere on Malacandra, finally the eldila are heard and felt in the heavens during the return trip; thus, as with the weighty pressure of God himself on Perelandra, is indicated not only the doctrine of plentitude but the omnipresence of God in the universe. Penultimately, Dr. Shumaker gives a symbolic reading of Ransom's entrance into The Rise (first and second chapters of the first volume) and of Wither's appearance (in the third volume). Finally, as another example of Lewis's ability to present theological truth without overt statement, he points to Tinidil's childlike reactions combined with great intellectual capabilities.


Singleton finds it a successful guide for the beginning student, introducing him to the medieval universe of Dante and Thomas Aquinas. He comments about Lewis's chapter on fairies, "... Lewis was probably at his best always when he was dealing with a 'truancy.' " He also points out that Lewis omits all detailed discussion of how Christian salvation was fitted to this model, probably because (for Lewis) that part of the Image had not yet been discarded.


A reply to Lewis's "The Humanitarian Theory of Punishment" (see Hooper's Bibliography, D-72, for the double publication of Lewis's essay; see also "A Reply to C. S. Lewis" by Norval Morris and Donald Buckle above in this bibliographic section for an earlier reply). Professor Smart distinguishes between social
(or Utilitarian) and personal (or Intuitive) moral questions, and suggests that much of Lewis's argument depends on a confusion between these levels.


A Roman Catholic review of Beyond Personality. The reviewer finds Lewis confusing a man's sonship to God with spiritual perfection, which in turn reflects Lewis's misunderstanding of the precise nature of the Fall.


Review of Miracles. "At the ingenuity of this book I stand aghast. But I am not . . . moved to credence by its overt argument."


This is the first of five articles on progress, suggested by the hundredth anniversary of the publication of Darwin's Origin of the Species. Sir Charles Snow writes of the possibilities for social progress (elimination of hunger throughout the world, for example) but denies that individuals may find psychic progress ("each of us . . . has to die alone"). The second article ("Is Progress Possible? - 2. Willing Slaves of the Welfare State," The Observer, 20 July 1958, p. 6) is by C. S. Lewis and is, in part, a reply to Snow: Lewis states the fear which appears in several of his essays—that social progress can be gained only by the loss of personal freedom, that corruptible men should not be given control of the personal lives of others. I have not checked for either letters in reply to Lewis or for responses in the following three essays. (Lewis's essay is accompanied by a photograph of Lewis, his wife, and their dog—unfortunately the negative print I have of the essay ruins the likenesses, but I know of no other photograph of Joy Lewis.)


An account of a pleasant if superficial conversation: after opening compliments, Soper discusses with Lewis such topics as re-union with Rome and Lewis's methods for getting so much writing done.

February, 1960), No. 303.

In this essay on the Ransom trilogy, Mrs. Spacks first traces the Christian meaning, then the use of both Christian and classical myths ("The stories of the Bible often have the same quality as the tales of Greek gods and goddesses: one gets precisely the same thrill of recognition from Weston's body throwing back its head and crying, "Eloi, Eloi, lama sabachthani," as from the sudden perception of the dragon coiled around the tree of golden fruit." [p. 239]), and finally suggests the science-fictional framework trivializes the Christian meaning for the non-Christian reader.

Spencer, Theodore. "Symbols of a Good and Bad England," New York Times Book Review (Section 7), July 7, 1946, p. 10. Review of That Hideous Strength. Mr. Spencer observes that "the titular director [of N.I.C.E.] is a patent caricature of H. G. Wells," but his main point is that the placing of fantasy (particularly involving Merlin) in a realistic, earthly setting makes the fantasy seem silly—unlike the imaginative suspension of disbelief he could give to the first two volumes of the trilogy.

Sprott, W. J. H. "Would You Believe It?" The New Statesman and Nation: The Week-end Review, XXXVI:847 (May 31, 1947), 398-399. Review of Miracles. Mr. Sprott does not believe it, and points to some of the points at which he fails to (the argument for human reason being founded on Divine Reason, and Incarnation, for examples).


Critics have recently distorted Milton's works by reading them to support the critics' own biases. C. S. Lewis is used as an example of the Christian humanists. (Based on A. E. S.)


This 24-page pamphlet in "The Seabury Reading Program: Religious Dimensions in Literature" series is a skillful introduction to the book, emphasizing Lewis's explanation of the book in a letter to Professor C. S. Kilby (pp. 11-12); the various types of love, as explained in The Four Loves (pp. 13-15); and the spiritual death and rebirth motifs (pp. 15-17). Professor Starr also points out Lewis's use of Williams' coinher-
ence" (p. 16) and the likenesses of Psyche to Christ (p. 19).


Dr. Starr summarizes That Hideous Strength, emphasizing its moral aspects and compares it briefly to Charles Williams' War in Heaven (pp. 181-187).

"The Stock Responses," The Times Literary Supplement, No. 2131 (December 5, 1942), 595.

Leading Article (central essay), agreeing with Lewis's thesis of stock responses being valuable (in Preface to Paradise Lost).


Mr. Stoll disagrees with Lewis's views on the personalities of Satan, Adam, and Eve, as expressed in Preface to Paradise Lost.


Review of The Great Divorce—mainly a summary of content.


Review of Surprised by Joy. Miss Swenson finds the autobiography skimpy on sexual details and disappointing as a guide to the non-Christian (joy turns out not to be the real goal).

"Telling Stories," The Times Literary Supplement, No. 2420 (June 19, 1948), 345.

The Leading Article (central essay), being meditations on Essays Presented to Charles Williams. Tolkien (on Fairy Stories), Dorothy Sayers (on Dante's narrative power), and Lewis (on the theory of stories) are mentioned by name.

"Theme and Variations," The Times Literary Supplement, November 17, 1950, Children's Literature supplement, p. vi.

Review of Lewis's The Lion, the Witch and the Wardrobe, D. Barton's Saints and Heroes for Boys, E. W. Grierson's The Story of St. Francis, L. S. Elliott's Children of Galilee, and J. G. Thomas's One More Baby. Lewis's book receives about half of this review of religious literature for children; it is praised for
being more like a myth than an allegory.


Review of That Hideous Strength. "As in many moral tales, Good is less sharply drawn than Evil; some readers may think good Dr. Ransom's mysterious sources of power more druidical than Christian. . . . The devil abroad in his 20th Century world is the Ultra-rational scientist-technocrat. . . ."

"Theology as Discovery: Mr. C. S. Lewis's Talks," The Times Literary Supplement, No. 2229 (October 21, 1944), 513.

Review of Beyond Personality. The reader is told that Lewis makes theology interesting.


This is the best introduction which I have found to the meaning and sources of Lewis's Chronicles of Narnia. Mrs. Thomas attempts an allegorical interpretation which is generally successful although sometimes, one suspects, more thorough than Lewis consciously intended. The big flaw in her source-hunting is the omission of E. Nesbit's books. I would also suggest that her interpretation of the geography of Narnia would have been enriched by a comparison to the geography in The Pilgrim's Regress.

Thompson, Claude H. "The Unmaking of an Atheist," The Emory University Quarterly, XII:3 (October, 1956), 148-156.

A brief summary of Lewis's biography, ideas, and books, occasioned by the publication of Surprised by Joy. Sometimes the facts are misleading—for example, the confusion of Lewis's real and adopted mothers, on p. 155.

Tillotson, Kathleen. "Reviews" (each headed by publication data), Review of English Studies (O. S.), 13:52 (October, 1937), 477-479.

A favorable review of The Allegory of Love.


A discussion of the Scrutiny movement. C. S. Lewis is mentioned as an opponent. (Based on A. E. S.)


The first four chapters of this study are surveys of "The Gothic and Nineteenth Century Background" (I)
and three types of modern novels—the psychic and spiritualistic (II), the occult (III), and the tale of terror (IV). At this point the dissertation turns to the Inklings: Charles Williams (V), C. S. Lewis (VI), and J. R. R. Tolkien (VII). The chapter on Lewis (pp. 274-396) discusses the Ransom Trilogy (pp. 279-365), particularly the Christian framework, the possible influences of Charles Williams upon it, and the development of Ransom through the series; the Chronicles of Narnia (pp. 366-389); and Till We Have Faces (pp. 389-396), suggesting that it is Lewis's best novel, but not his best myth.


Review of Lewis's Till We Have Faces and Erich Fromm's The Art of Loving. Mr. Tucker finds Fromm's book the better of the two artistically—of course, he considers "the scene" between Psyche and Orual to be the climax (presumably, from the review, the one in which Orual convinces Psyche to light the lamp) and thus the latter half an anti-climax. (He compares Lewis's style to that in Marguerite Yourcenar's Hadrian's Memoir and finds it wanting.)


A consideration of Lewis's essay "The Anthropological Approach" as an answer to John Speirs' later books on Chaucer and the non-Chaucerian tradition in medieval literature (satisfactory) and to Roger Loomis's books (unsatisfactory).


Unfortunately lacking an index, this book refers to C. S. Lewis on p. 57 as a supporter of the basic doctrines of Catholicism, on p. 185n as a clever defender of the status quo in Christian belief, and on p. 251 in the bibliography (Pilgrim's Regress and The Screwtape Letters are all that are listed). The only reason for listing this book in this bibliography is that Owen Barfield quotes from the footnote cited above on p. xi of Light on C. S. Lewis—without checking, one might expect more of the book to mention Lewis than does.

As the title indicates, this essay discusses J. R. R. Tolkien by means of passages in C. S. Lewis's letters which mention him; most, but not all, of the letters are those collected by W. H. Lewis in Letters of C. S. Lewis.


My first discovery was that this article was in Danish; my second, that schools which have Danish dictionaries put them on reserve so they are not available for interlibrary loan. Thus my understanding of this article is limited. The title seems to be a paraphrase of the subtitle of The Pilgrim's Regress: An Apology for Reason, Romanticism, and Christianity. The author takes these aspects of Lewis's world view in order: Reason (pp. 547-550), with MacPhee of That Hideous Strength as an example; Romanticism or Sehnsucht (pp. 550-553), with an explanation based on Lewis's preface to The Pilgrim's Regress; and Christianity (pp. 553-555), with a discussion of Mother Kirk in The Pilgrim's Regress. The author lists some Danish translations of Lewis's works in a footnote on p. 546 (she seems amused in the text by the fact these works are published in a series called Christian Realism—or, at least, she keeps asking how realistic these romances are), and she concludes with a quotation in Danish translation from Lewis's Cambridge Inaugural in which he compares himself to a dinosaur.


There are three letters to C. S. Lewis, two about Out of the Silent Planet (pp. 268-269) and one about The Problem of Pain (pp. 300-302). The two on the romance are "fan" letters, although the second suggests that Lewis was wondering if he had presented the Cosmic Rays scientifically enough; the letter on the other book praises most of it but argues with Lewis's human-centered salvation of animals.

Vinaver, Eugene. "An Arthurian Dialogue," Manchester Guardian, January 6, 1949. (My copy, a microfilm negative print, does not have the page number.)

An enthusiastic three-paragraph review of Arthurian Torso.

"On Art and Nature: A Letter to C. S. Lewis," in

Replies to the preceding essay by Lewis, "The English Prose 'Morte,'" pp. 7-28 (Hooper's bibliography, D-118); the essays discuss the seeming gap between Malory's intentions and his results.


C. S. Lewis is referred to among other moderns who recognize the true value of metaphors as basic to expression. (Based on A. E. S.)


In contrast to Lewis's interpretation of The Kingis Quair as an autobiography of James I, the poem is a dream vision. (Based on A. E. S.)


A memorial essay, discussing Lewis's impersonal public personality and appraising the non-fiction works, with top honors for English Literature in the Sixteenth Century. On the fiction: "Setting aside his novels, which I take it are simply bad—he developed in later years a tell-tale interest in science-fiction, which is usually a reliable sign of imaginative bankruptcy . . . " (p. 53; the later is incorrect).


Review of D. H. Lawrence, Novelist, by F. R. Leavis. English Literature in the Sixteenth Century is mentioned in the first paragraph (with high praise) as a contrasting method of criticism.


The latter part of the chapter titled "Oxford" describes Lewis (Wain's tutor), Charles Williams, and some others (pp. 136-157); "A Literary Chapter" includes an account of Wain's ideologically-awkward membership in the Inklings (pp. 179-185). Cf. Lewis's letter, "Wain's Oxford," Encounter, XX (January, 1963), 81 [Hooper's Bibliography, C45], for distinctions between his personal friendship with Dorothy Sayers and R. L. Green, his differences with Roy Campbell, and the Inkling circle; with Wain's reply immediately following.


A paper read at the meeting of General Topics 7: Literature and Science, at the MLA meeting, 1960. That Hideous Strength receives a half paragraph on p. 26.


A review of Surprised by Joy. Dr. Walsh comments on objectivity and muted tone of the book.


Dr. Walsh's book is a clearly written survey of Lewis's fiction, religious writings, and ideas; a major limitation is the date of publication. The reader will find the biographical parts of the book pleasant reading--being written previous to Surprised by Joy, they are not the currently standard paraphrases.


Review of Miracles--mainly a summary of content.


Review of The Lion, the Witch and the Wardrobe. Dr. Walsh found the tone very matter-of-fact (unlike the whimsical or numinous which adults prefer in fairy tales) but the book appealed greatly to his daughters.


Occasional references to That Hideous Strength as a dystopia, or negative utopia, may be traced through the Index.


Review of Till We Have Faces. Dr. Walsh suggests the theme of human and divine love and the influence of Charles Williams.


Review of Till We Have Faces. Mr. White praises the concrete detail of the book and the comparisons which make "the moral or abstract observations" also concrete, but he feels the final revelation--that Orual was "possessively jealous of Psyche"--does not need a god to reveal it; the Fox could have seen it just as easily as not. One interesting observation (which I have not followed up) is that "Till We Have Faces derives its title from the Metamorphoses."

"William Dunbar," London Times Literary Supplement, April 18,

In the course of a review of The Poems of William Dunbar, C. S. Lewis is cited on the superiority of Dunbar's "Nativitie" to Milton's "Ode on the Morning of Christ's Nativity." (Based on A. E. S.)


A review which takes the form of a letter from the unrepentant Wormwood to his Uncle Screwtape.


Dr. Wright compares these writers in their uses of what she defines as myth, including hierarchy (Chapter III, The Order of the Cosmos, pp. 65-93); such archetypal patterns as the quest and the saving remnant (Chapter IV, Kingdom of Archetypes, pp. 94-124, especially, for the two mentioned, pp. 112-114 and 99-101); and mythic, or fictional, history (Chapter V, The Procession of the Cosmos, pp. 125-148). No bibliography.


An editorial attack on Lewis's Broadcast Talks--particularly on their traditional images of God--by a rationalist. (Lewis, by the way, is referred to as "C. E. S. Lewis" as well as a "pious paradox-monger and audacious word-juggler.")

Zandvoort, R. W. "Reviews" (headed by publication data), English Studies, XXXVII (December, 1956), 271-274.

Reviews of English Literature in the Sixteenth Century excluding Drama and De Descriptione Temporum. Professor Zandvoort discusses the uselessness of the term "Renaissance" in discussing the history of English literature (as he had previously pointed out in 1929).
BIBLIOGRAPHY: PART THREE

OTHER WORKS CONSULTED

Note: this section consists largely of works from which quotations have been taken in this dissertation. Passing references to well-known literary works—Smollett's Humphrey Clinker, for example—have not been considered cause for entry. Neither have I felt it necessary to enter the particular editions of the Bible from which I have quoted. (The translations were given in the notes).


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*The Comedy of Dante Alighieri, the Florentine.* (The cover of the volume has *The Divine Comedy.*)

The Comedy of Dante Alighieri, the Florentine. (The cover of the volume has The Divine Comedy.)


The Hymnal of the Protestant Episcopal Church in the United States of America, 1940. New York: The Church Pension Fund, 1943.


MacDonald, George. "Phantastes" and "Lilith." London: Victor Gollancz, Ltd., 1962. (Phantastes was first published in 1858 and Lilith in 1895.)


Milton, John. *Complete Poems and Major Prose*, ed. by Merritt Y. Hughes. New York: The Odyssey Press, 1957. (All quotations in this dissertation are from this edition, but all citations are by title, book [when applicable], and line.)


Sayers, Dorothy (trans.). *The Comedy of Dante Alighieri, the Florentine*. See Dante.


(First published 1921.)


was originally published in 1901.)


Williams, Charles. All Hallows' Eve. London: Faber and Faber, Ltd., 1945.

_____. Descent into Hell. London: Faber and Faber, Ltd., 1949. (First published in 1937.)

_____. The Figure of Beatrice: A Study in Dante. London: Faber and Faber, Ltd., 1943.

_____. He Came Down from Heaven. London: Faber and Faber, 1950.


APPENDIX ONE

A CHRONOLOGY OF C. S. LEWIS'S LIFE

This chronology is based primarily upon W. H. Lewis's "Memoir" of his brother (in his edition of his brother's letters) and upon Roger Lancelyn Green's C. S. Lewis. Lewis's autobiography, Surprised by Joy, is generally vague about dates. The publications of books (essays and lectures are not given) are taken from Walter Hooper's "Bibliography of the Writings of C. S. Lewis" (in Jocelyn Gibb's anthology of essays, Light on C. S. Lewis). Only a selection of titles by other Inklings are entered here.

1898 (29 November) Born in Belfast, Ireland, the second child of Albert James Lewis (a solicitor) and Flora Augusta Hamilton (the daughter of a clergyman). The other child of the marriage, Warren H. Lewis, had been born three and a half years earlier.

1905 (Spring) Moved to a larger house on the outskirts of Belfast. Sometime during these early years, Lewis acquired the nickname of Jack, which continued among his friends throughout his life.

1908 (23 August) Death of his mother, from cancer.

1908 (Christmas term) Began boarding school in England, called "Belsen" in Surprised by Joy. (The headmaster gave up school work in 1910, died in 1912 after being certified insane.)

1910 Brief attendance at Campbell College, Belfast.

1911 (Spring term) Attended a prep school, Cherbourg School, Malvern, Worcestershire—called "Chartres" in Surprised by Joy.

1913 (September) Entered Malvern College, studying classics.

1914 (Autumn) Became a private pupil with W. T. Kirkpatrick, in Great Bookham, Surrey.
1916 (December) Sat for a classical scholarship at Oxford; passed over by New College, he was elected on a general scholarship by University College.

1917 (28 April) Matriculation. Soon after began his military service.


1917 (29 November) On the front lines.

1918 (April) Wounded in front of Lillers by a British shell which fell short.

1919 (January) Back at Oxford.

1919 Published Spirits in Bondage: A Cycle of Lyrics under the pseudonym of Clive Hamilton (his first name plus his mother's maiden name).

1920 Received a First in Honour Mods. About this time established a home with the mother and sister of one of his wartime friends (who was killed in action), Paddy Moore.

1922 Received a First in Greats.

1923 Received a First in English.

1924 (October) Began tutorial work at University College, in a one-year position.

1925 (June) Entered Magdalen College with a Fellowship in English, which remained his position until 1954.

1926 Published Dymer, a narrative poem, under the pseudonym of Clive Hamilton. (Owen Barfield published History in English Words.)

1928 (Owen Barfield published Poetic Diction: A Study in Meaning.)

1929 (Trinity term) Acceptance of Theism.

1929 (September or October) Death of his father, from cancer.

1930 Settled with Mrs. Moore, Maureen, and his brother in The Kilns (a house name), Headington Quarry, which remained his home for the rest of his life. (Charles Williams published War in Heaven.)
1931 Decided to rejoin the Church while riding in the sidecar to his brother's motorcycle on the way to Whipsnade Zoo. (Charles Williams published Many Dimensions and The Place of the Lion.)

1932 (Charles Williams published The Greater Trumps.)

1933 Published The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason and Romanticism.

1936 Published The Allegory of Love: A Study in Medieval Tradition.

1937 (J. R. R. Tolkien published The Hobbit and Charles Williams published Descent into Hell.)

1938 Published Out of the Silent Planet. (Charles Williams published Taliesin through Logres.)

1939 The meetings of the Inklings began. Published Rehabilitations and Other Essays and (with E. M. W. Tillyard) The Personal Heresy: A Controversy.

1940 Published The Problem of Pain.

1942 Published The Screwtape Letters; A Preface to "Paradise Lost"; and Broadcast Talks (the latter titled The Case for Christianity in the United States).

1943 Published Christian Behavior; Peralandra; and The Abolition of Man, or, Reflections on Education with Special Reference to the Teaching of English in the Upper Forms of Schools.

1944 Published Beyond Personality: The Christian Idea of God. (Charles Williams published The Region of the Summer Stars.)

1945 Published That Hideous Strength: A Modern Fairy-Tale for Grown-ups. (Charles Williams published All Hallows' Eve.)

1946 Awarded the Doctorate of Divinity by St. Andrews University, Scotland. Published The Great Divorce: A Dream.

1947 Published Miracles: A Preliminary Study. Edited Essays Presented to Charles Williams.

1948 Published Arthurian Torso: Containing the Posthumous Fragment of "The Figure of Arthur" by Charles Williams and a Commentary on the Arthurian Poems of Charles Williams by C. S. Lewis.
1949 Published *Transposition and Other Address*, a pamphlet (titled *The Weight of Glory and Other Addresses* in the United States).

1950 (April) Mrs. Moore entered a nursing home (where she died nine months later).

1950 Published *The Lion, the Witch and the Wardrobe: A Story for Children*.

1951 Refused the honor of a C. B. E. Published *Prince Caspian: The Return to Narnia*.

1952 Awarded Doctorate of Literature by Laval University, Quebec. Published *Mere Christianity* (a collection of Broadcast Talks, Christian Behavior, and Beyond Personality) and *The Voyage of the "Dawn Treader."*

1953 Published *The Silver Chair*.

1954 Published *The Horse and His Boy* and *English Literature in the Sixteenth Century, excluding Drama* (Vol. III in *The Oxford History of English Literature*). (J. R. R. Tolkien published *The Fellowship of the Ring.*)

1954 (December) Became Professor of Mediaeval and Renaissance English at Cambridge and a Fellow of Magdalene College, Cambridge; delivered his inaugural lecture, *De Descriptione Temporum*.

1955 Published *The Magician's Nephew* and *Surprised by Joy: The Shape of My Early Life*. (J. R. R. Tolkien published *The Two Towers* and *The Return of the King.*)

1956 Published *The Last Battle: A Story for Children* and *Till We Have Faces: A Myth Retold*.

1957 (21 March) Married Helen Joy Gresham (*née* Davidson), in Wingfield Hospital.

1957 (Owen Barfield published *Saving the Appearances: A Study in Idolatry*.)

1958 Published *Reflections on the Psalms*.

1959 or 1960 Made a trip to Greece with his wife; accompanied by Roger Lancelyn Green.

1960 (13 June) Death of his wife, from cancer.

1960 Published *The Four Loves; Studies in Words* (Second Edition, with three new essays, in 1965); and *The World's*
Last Night and Other Essays.

1961 Published A Grief Observed (under the pseudonym of N. W. Clerk) and An Experiment in Criticism. The first of these titles reflects Lewis's feelings upon the death of his wife; the initials in the pseudonym come from "Nat Whilk" (Anglo-Saxon for "I know not whom"), under which name or initials he published many of his poems.

1962 Published They Asked for a Paper: Papers and Addresses.


1963 (July) Resigned his chair at Cambridge.

1963 (22 November) Died.


1965 Posthumous publication of Screwtape Proposes a Toast and Other Pieces (containing one essay not previously collected).

1966 Posthumous publication of Studies in Medieval and Renaissance Literature (edited by Walter Hooper); Letters of C. S. Lewis (edited by W. H. Lewis); and Of Other Worlds: Essays and Stories (edited by Walter Hooper).

1967 Posthumous publication of Christian Reflections (essays edited by Walter Hooper); Letters to an American Lady (letters edited by Clyde S. Kilby); and Spenser's Images of Life (Lewis's Cambridge lectures on Spenser, edited by Alastair Fowler).

APPENDIX TWO

THE SHORT STORIES OF C. S. LEWIS

In Of Other Worlds: Essays and Stories are printed all of the short stories of C. S. Lewis which have yet been published: "The Shoddy Lands," "Ministering Angels," and "Forms of Things Unknown." Probably these are all the stories by Lewis which still exist. Owen Barfield has referred to a fourth short story—about a man born blind who gained his sight and tried to see the "light" which he had heard people refer to—but it does not seem to have been published and presumably the story was lost. ¹

"The Shoddy Lands" was first published in The Magazine of Fantasy and Science Fiction (February, 1956) and has since been reprinted at least once in a science-fiction anthology.² The story itself is a psychic story (probably


²The publication information on the first two short stories appears in Walter Hooper, "A Bibliography of the Writings of C. S. Lewis," in Light on C. S. Lewis, p. 125.
called an ESP story today), in which the narrator—evidently a college tutor like Lewis—while talking to a former student, Durwood, and the student's fiancée, suddenly found himself in the mind of the girl, Peggy. In her mind no objects of nature existed in detail except for flowers which could be cut; no shop windows except those of jewelry and woman's clothes. The narrator's reaction to and description of Peggy in this waking "dream vision"—giant sized, perfectly shaped, admiring herself in a mirror—rather resembles Gulliver's reactions to the Brobdingnagian court ladies. The narrator hears two sounds of knocking—one has the voice of the former student saying, "Peggy, Peggy, let me in." Here the mode has shifted to allegory or to a depiction to her subconscious—for surely she is not aware of how she excludes her fiancé from her thoughts (nor can he be aware of it, or they would not be engaged). The voice accompanying the other knocker is also symbolic in a different way from the depiction of her consciousness: he is saying, "Child, child, let me in before the night comes." I think I react in two ways to this second knocker. First, I am bothered by the use of two knockers (both mentioned in the same paragraph). The revelation that Peggy is excluding her fiancé from her mental world makes a satiric point which has also been made about the type of goods she prizes: the knocking of Durwood con-

The third story appeared for the first time in Of Other Worlds.
firms her self-centeredness. But the second Revelation changes a satiric note—which runs throughout the story to that point—to a note of Judgment. Of course one understands the evangelical impulse in Lewis which caused him to put in both knockers, but one also questions the artistry. Second, I am bothered by the use of such a trite image. Holman Hunt's "The Light of the World" has been used for so many stained-glass windows that the convention has lost its freshness (despite the freshness of the details in Hunt's picture when one looks at a good reproduction of the original). Also, one may find the same imagery in a hymn by William Walsham How:

O Jesus, thou art standing
Outside the fast-closed door,
In lowly patience waiting
To pass the threshold o'er:
Shame on us, Christian brothers,
His Name and sign who bear,
O shame, thrice shame upon us,
To keep him standing there!

O Jesus, thou art knocking:
And lo! that hand is scarred,
And thorns thy brow encircle,
And tears thy face have marred;
O love that passeth knowledge,
So patiently to wait!
O sin that hath no equal,
So fast to bar the gate!

O Jesus, thou art pleading
In accents meek and low:
"I died for you, my children,
And will ye treat me so?"
O Lord, with shame and sorrow
We open now the door:
Dear Saviour, enter, enter,
And leave us nevermore.  

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3William Walsham How, Hymn 407 (written 1867), in The
No doubt some religious point may be made in favor of the hymn, but the artistry (despite the structural parallelism) is marred for most modern readers by the sentimentality. Artistically speaking, Lewis is keeping bad company.

The second of three stories, "Ministering Angels," has a complicated intellectual background. These works precede it:

1. Robert S. Richardson, "The Day After We Land on Mars," The Saturday Review, 38 (May 28, 1955), p. 28; in an expanded version, The Magazine of Fantasy and Science Fiction, 19:6 (December, 1955), pp. 44-52. In the fourth section of this article, and more fully in the fifth section (which was added for the republication), Dr. Richardson advocates sending "nice girls" to Mars to relieve the sexual tensions of the first space explorers stationed there. He does not make it clear whether these ladies are to be paid by the government or are simply to volunteer their services.

2. Paul A. Carter, "Unbalanced Equations," The Magazine of Fantasy and Science Fiction, 10:1 (January, 1956), pp. 105-121. The editor, Anthony Boucher, comments that the publication of this novelet immediately after Dr. Richardson's article was a coincidence of two authors happening on the same theme at about the same time. The story begins with the destruction of the earth in an atomic war; the colony on the Moon goes to Mars, with the proportions of eighteen men to one woman. Some women marry, others (consciously protecting the society) become "Free Companions." On Mars the commander leads the unmarried men and the Free Companions off to search for Martians (again, to protect society).


Walter Hooper, in his "Preface" to Of Other Worlds, p. ix, mentions the original publication of Dr. Richardson's article, but he does not mention the reprint or the other works on the same topic.
Fantasy and Science Fiction, 10:5 (May, 1956), pp. 47-52. (This and the next essay appeared in the same issue, under the general title of "Of Mars and Men.") Anderson, after discussing cost of sending girls to Mars and the probable public reaction when a government made such plans, and after discarding several solutions (drugs to eliminate the sex drive temporarily, for example), suggests that the Jesuits and other religious orders, as well as earlier histories of explorers, indicate that the three or so years which will be spent by a man on Mars is not impossible for those likely to apply for the jobs.

4. Miriam Allen DeFord, "News for Dr. Richardson," The Magazine of Fantasy and Science Fiction, 10:5 (May, 1956), pp. 53-57. DeFord presents a double argument: first, that women are physically and mentally better equipped to undertake the hardship of such an explorative journey, and second, that Dr. Richardson's attitudes display prejudice. She argues for both men and women staffing the expedition according to their abilities (and settling their sexual arrangements in their own ways).


Will it work to send maidens to Mars,
Nice young ladies who fly to the stars
For the good of the Service?
Won't it make the boys nervous
When papa must pass out cigars?

Lewis read at least part of this series of articles and fiction before he wrote his short story. When I first began contemplating this study, I wrote him (enclosing a return-postage coupon, at least) asking about other short stories and mentioning something about the above series of four prose items; he replied:

The Kilns
Headington Quarry,
Oxford

2 Feb. [19]62
Dear Mr. Christopher,

So far as I can remember—but I'm a very bad "Lewis scholar"!—the two you mention are the only short stories I ever published. They were in the American edn. of F&SF. Ministering Angels, as you saw, was in answer to a lot of twaddle about revised moral codes becoming necessary if we reached Mars, but I don't remember who the twaddle was by. Sorry.

Yours sincerely,

C. S. Lewis

Lewis's short story is satiric and well organized. He first sketches several of the characters in the camp on Mars—"the Monk," the Captain, a homosexual named Peterson, and some others. Then a spaceship lands with two women who had volunteered to relieve the men of their nervous tensions—one of them, a lecturer at a Redbrick university, a humorless cause-ridden woman, has come after organizing the Woman's Higher Aphrodiso-Therapeutic Human Organization (which, as Lewis has the woman point out, abbreviates WHAT-HO); the other of them is a fat Cockney prostitute in her seventies. In reaction to this development, three of the men (two of them who had come in the spaceship bringing the women—afraid they may have to make a return trip carrying them back—and one who was in the camp—afraid the women might be left there) steal the spaceship and return to Earth, leaving everybody else stranded in camp. The story does have a religious point also—the Monk at the end of the story thinks he may be able to help the warm-hearted Cockney to find God's grace. Obviously in this sort of short satiric sketch no great amount of rounded characterization appears: the people are shown in terms of a
dominant trait or characteristic—the captain of the spacecraft, named Ferguson, speaks with a Scots accent. But the point lies in the plot, and development of character is not needed.

The third story, "Forms of Things Unknown," is told in a very factual manner—it is about the fourth expedition to the Moon (after the first three have somehow gone awry). Lewis, after he gets his protagonist to the Moon, has him notice such things as the lack of sound of footsteps (no air to carry the noise) and the nearness in appearance of all objects (no air to blur the outlines). But the central point of the story, revealing what has happened to the other expeditions, is indicated in the quotation from Perelandra which serves as an epigraph to the story: "... that what was myth in one world might always be fact in some other." (This epigraph is in brackets, which I believe means that Mr. Hooper added it to the story for publication.) What Lewis has posited in order to make a surprise ending is that Medusa somehow exists on the Moon (having may not be a satisfactory word for her mode of existence). As she has turned the men of the first three expeditions to stone, so also she turns the man of the fourth to stone (again, the detail of the lack of air is well used: he sees her shadow behind him, thinks her hair is waving in the breeze, and then realizes there cannot be a breeze). But, one may legitimately ask, why did
Lewis write this story?: the other stories had religious 
and satiric points to make—this story seems to be simply an 
impossible piece of fantasy. I believe that the answer lies 
in Lewis's Letters: there, in a letter in 1946, "in 
reference to early rumours of actual travel in space" (as 
the editor explains), Lewis writes: "Yes, it is only too 
true. I begin to be afraid that the villains will really 
contaminate the moon."5 In short, the story seems to be a 
type of wish fulfillment for Lewis: his general dislike of 
science (which, however much he might qualify it in discus-
sion, appeared in many of his writings), here applied to 
actual spaceflight, suggested the wish that the Moon would 
somehow get back at those who land on it. (If Mr. Hooper 
had been able to date this story, the relationship with the 
letter might have been more certain, but even without any 
correlation in dating the attitudes are the same.) One 
artistic detail in the story bothers me: when the men of 
the earlier expeditions were turned to stone, not only the 
man but also the spacesuit was transformed, not only the 
spacesuit but the spacehelmet—so the statues which are 
described have huge spheres instead of heads. I realize that 
with a mythological creature almost anything may happen, but 
I am still dubious that the spacesuit, or the spacehelmet 
through which the man sees, will be affected by what he sees.

5C. S. Lewis, Letters of C. S. Lewis, ed. by W. H. 
Of the three stories, while all may have interest to a reader studying Lewis, only "Ministering Angels" has enough artistic merit and point to be of interest to the general reader. And even that story gains in significance if one knows the background.
APPENDIX THREE

A BRIEF STUDY IN IMPLIED DISJUNCTIVE SYLLOGISMS

C. S. Lewis had a tendency to see anything he looked at in terms of opposites: he once wrote in a letter, "I have always gone as near Dualism as Christianity allows—and the N. T. allows one to go v. near." (Letters, p. 301) It is this tendency which causes him to see a man's life as continually pulled between good and evil, between an angel's advice and Wormwood's temptations. And it was probably this tendency to set up opposites which led him to divide Renaissance literature into Drab and Golden. I should like to consider the first three chapters of "What Christians Believe,"¹ for his method of argument shows his dichotomizing tendency. Lewis implies a series of disjunctive syllogisms.

He begins (in the second paragraph of the first

NOTE: This paper was written for my students in second-semester freshman English, when the class was studying logic, with one of its examples an excerpt from Lewis in a textbook; its origin explains the lack of page references. I have revised only the first paragraph and added footnotes to this reprinting.

¹"What Christians Believe" makes up the second half of The Case for Christianity (1943), which was called Broadcast Talks in Britain. This book was later included (in a slightly revised form) as the first third of Mere Christianity (1952). I have consulted this latter volume only.
chapter, "The Rival Conceptions of God") with a division of humanity into those "who believe in some kind of God or gods" and those who don't. This same paragraph contains a reason for not believing in atheism, and the next paragraph goes on to a new division. What Lewis implies is:

Either belief or atheism is true.
But atheism is not true.
Therefore belief is true.

Before we follow the later divisions, we need to pause here: is Lewis's disjunction an adequate division? I do not believe it is: he has omitted the agnostics, those who do not know what to believe about the existence of God or gods. Indeed, his argument against the atheists is simply that without the presumption of an Order in the universe, they cannot trust their own minds' processes to be orderly, and thus have no reason to believe anything. But he does not point out that his argument has left them agnostics, not religionists.

Admitting this inadequacy, let us continue. Lewis's next division is of belief into Pantheism and Moral Theism, although he doesn't use the latter term. He defines Pantheism in two ways: first, as a belief in a god which is beyond good and evil, and second, as a belief that the universe and god are nearly synonymous. No doubt in a rigorous argument these could be found to be conflicting definitions, but for Lewis's original presentation, one of a series of radio addresses, the term is treated clearly and adequately. More bothersome to me is the problem of Polytheism--Lewis does not
mention it here or in his next division, and I do not believe that Polytheism and Pantheism are the same thing, although they may shade into each other, as in Hinduism, which Lewis mentions as an example of Pantheism. Anyway, the syllogism:

Either Moral Theism or Pantheism is true.
But Pantheism is not true (paragraph six: the moral order of the universe).
Therefore Moral Theism is true.

At this point Lewis digresses to discuss the Christian view of evil (paragraphs one through three of chapter two, "The Invasion"), after which he returns to set up another disjunctive syllogism:

Either Christianity or Dualism is true.
But Dualism is not true (paragraphs five through eight).
Therefore Christianity is true.

Immediately apparent in my writing out of this syllogism is that Lewis has made a leap in terminology. Moral Theism (if we ignore Polytheism) may be divided into Dualism and Monism, and the latter term should include the Jewish and Moslem faiths as well as the Christian. What we should have at this point is the above syllogism involving Monism instead of Christianity as a term, and then a discussion of the claims of the various Monistic religions. Probably the omission was intentional on Lewis's part since the claims of these various groups depend more on revelation than logic, and

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2Lewis is attacking atheism in this paragraph, but his emphasis on Natural Law would refute Pantheism, according to his first definition, as well. His failure to refute Panthe­ism by name is a weak point in my thesis that Lewis is presenting a series of disjunctive arguments instead of a definition of Christian belief, as his title implies.
thus are outside his immediate presentation.\(^3\)

With this syllogism, Lewis's use of this means of argument stops. By a process of elimination he has brought his reader to a confrontation with the claims of Christianity, and this, as is shown by the title of his book, *The Case for Christianity*, was his purpose. He continues his discussion by other means, although not indeed without at least one more disjunction. At the end of his third chapter, "The Shocking Alternative," he sets up these possibilities:

Either Jesus was the Christ [as he claimed], or he was mad, or he was a demon.

But Lewis does not treat this as a three-term disjunctive syllogism. He ridicules the second possibility—"on the level with a man who says he's a poached egg"—by means of a *reductio ad absurdum*; but this is not a logical argument. Of course, Lewis knows the modern secular reader is not likely to believe in demons, and also is not likely to feel quite comfortable in calling "a great moral teacher" a madman; but Lewis does not eliminate these possibilities logically. In this form the disjunction is known as a dilemma.\(^4\)

\(^3\) I here criticize Lewis from the point of view of my assumption that he is proceeding by means of disjunctive syllogisms. A reader of Lewis's essay may object that his "digression" on evil is no digression since he bases his disjunction upon it: "There are only two views that face all the facts [of evil in the universe]." However the Book of Job should qualify Judaism to this level, for example, so the need for Dualism vs. Monism (instead of Christianity) still exists.

\(^4\) I do not consider in the above discussion whether this is an adequate disjunction or not: any further possibil-
ities would involve a study of the New Testament text and background, and are beyond the limits of my paper. Besides, Lewis's three-term disjunction does not help my thesis that Lewis thought in either/or terms, in bi-partite terms, as did his earlier, less traditional divisions, so I have no reason to wish to prolong the discussion.
APPENDIX FOUR

AN OUTLINE OF NORTHROP FRYE'S FOUR FORMS OF FICTION


Note: Examples I have supplied are marked with an asterisk—if Frye referred to an author but not a title, just the title will be so marked; if I have supplied both the author and title, the asterisk precedes the author's name.

I. Single or "Pure" Forms
   A. The Novel
      Characteristics: extroverted and personal (that is, "its chief interest is in human character as it manifests itself in society" [p. 308]).
      Short form: the short story.
      Examples: Fielding's *Tom Jones, Austen's Pride and Prejudice, James' The Ambassadors, and (for the short form) Joyce's Dubliners.
   B. The Romance
      Characteristics: introverted and personal (its characters tend to be psychological archetypes).
      Short form: the tale.
      Examples: Bunyan's Pilgrim's Progress (one wonders if the theological discussions do not tie this to the anatomy form, also), Emily Bronte's Wuthering Heights, Hawthorne's House of Seven Gables, and (for the short form) Boccaccio's Decameron.
   C. The Confession
      Characteristics: introverted and intellectual. (*Most autobiographies are inspired by a creative, and therefore fictional, impulse to select only those events and experiences in the writer's life that go to build up an integrated pattern. This pattern may be something larger than himself with which he has come to identify himself, or simply the coherence of his character and attitudes.*)
      Short form: the familiar essay.
      Examples: St. Augustine's Confessions, Browne's
Religio Medici, Hogg'd Confessions of a Justified Sinner (which is fictional in the usual, non-Fryean, sense), Newman's Apologia pro Vita Sua, and (for the short form) Montaigne's livre de bonne foi.

D. The Anatomy

Characteristics: extroverted and intellectual. ("The Menippean satire [or anatomy] ... resembles the confession in its ability to handle abstract ideas and theories, and differs from the novel in its characterization, which is stylized rather than naturalistic, and represents people as mouthpieces of the ideas they represent." [p. 309])

Short form: the dialogue or colloquy.

Examples: Boethius' Consolation of Philosophy, Walton's Compleat Angler, Burton's Anatomy of Melancholy (an extreme case, one assumes, since Frye has to argue its fictional nature even in his sense of the word), Swift's Gulliver's Travels, Voltaire's Candide, Carroll's Alice's Adventures, Huxley's Brave New World, and (for the short form) Landor's Imaginary Conversations.

II. Double Forms

A. The Romance-Novel

Examples: Scott's *Heart of Mid-Lothian, or (in an ironic fusion) Austen's Northanger Abbey and Conrad's Lord Jim.

B. The Confession-Novel


C. The Anatomy-Novel

Examples: Sterne's Tristram Shandy, Joyce's Portrait of the Artist as a Young Man, and *Orwell's 1984.

D. The Romance-Confession

Examples: Borrow's Lavengro and De Quincey's Confessions of an English Opium Eater.

E. The Romance-Anatomy

Examples: Rabelais' Gargantua and Pantagruel and Melville's Moby Dick (the latter because of the digressive chapters on whaling).

F. The Confession-Anatomy

Examples: Carlyle's Sartor Resartus and Kierkegaard's Either/Or.

III. Triple Forms

A. The Novel-Romance-Confession

Example: Richardson's Pamela.

B. The Novel-Romance-Anatomy

Example: Cervantes' Don Quixote (closely related to the ironic examples of the romance-novel in II A).

C. The Novel-Confession-Anatomy
Example: Proust's Remembrance of Things Past.
D. The Romance-Confession-Anatomy
   Example: Apuleius' Golden Ass.
IV. Quadruple Form: The Romance-Confession-Anatomy-Novel (or Epic)
   Example: Joyce's Ulysses.