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## Reviews

Diana Pavlac Glycer

Nancy-Lou Patterson

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## Mythcon 51: The Mythic, the Fantastic, and the Alien

Albuquerque, New Mexico • Postponed to: July 30 – August 2, 2021



### Abstract

*J.R.R. Tolkien: Artist and Illustrator.* Wayne G. Hammond and Christina Scull. Reviewed by Nancy-Lou Patterson.

*C.S. Lewis: Companion and Guide.* Walter Hooper. Reviewed by Diana Pavlac Glyer.

*The Rhetoric of Vision: Essays on Charles Williams.* Ed. by Charles A. Huttar and Peter J. Schakel. Reviewed by Nancy-Lou Patterson.

*Poetry of Dorothy L. Sayers.* Ed. by Ralph E. Hone. Reviewed by Nancy-Lou Patterson.


*Inklings of Reality: Toward a Christian Philosophy of Letters.* Donald T. Williams. Reviewed by Nancy-Lou Patterson.

*C.S. Lewis: Mere Christian.* Kathryn Linskoog. Reviewed by Nancy-Lou Patterson.

*C.S. Lewis: Readings for Reflection and Meditation.* Ed. by Walter Hooper. Reviewed by Nancy-Lou Patterson.

*C.S. Lewis Index: Rumors From the Sculptor's Shop.* Janine Goffar. Reviewed by Nancy-Lou Patterson.

*Not a Tame Lion: The Spiritual Legacy of C.S. Lewis.* Terry W. Glaspey. Reviewed by Nancy-Lou Patterson.



# REVIEWS

## DESIGNER AND ARTIST

Wayne G. Hammond and Christina Scull, *J.R.R. Tolkien: Artist and Illustrator* (London: Harper Collins, 1995), 208 pp. 200 illustrations, ISBN 0-261-10322-9.

Twenty-eight years ago, in 1968, when the world was all before me, I curated an exhibition of the art of J.R.R. Tolkien for the Art Gallery of the University of Waterloo, and, based on the insights I gained from the generosity of several collectors and curators as well as of Tolkien's publishers, I wrote and delivered my first scholarly work on mythopoeia at the Tolkien Conference in New Hampshire, (where I first met Gracia Fay Ellwood), a paper published in 1974 and most graciously cited in this superb new book, where it is an honour to be remembered for my early —indeed, maiden —endeavour in the field of mythopoeia!

That's not my only reason for praising this volume, however. I think I have collected nearly all of the books on Tolkien's art, and this is by far the most complete and the most fully studied. It includes considerable material never shown or discussed (at least where I could see it), especially in the "Early Work" which shows Tolkien to have been a most effective and able artist in the classical use of pencil, ink, and watercolor to produce exquisite landscape sketches, studies, and fully rendered images ready for the framer and collector.

Equally interesting and new are the series of visionary images in a collection here named works of "ishness" which begin with "Undertenishness" and ~rov~r,u~i~hne9si" these works, despite those early titles, are not in any way twee. They are vivid images which reflect the early Modern ethos of their maker's era with potent color, intense imagery, and breathtaking freshness. A~xin, a venture into 1~2 produces "moonlight in a wood," as sophisticated a piece of inkwork as you are ever likely to see. From lyrical to ominous, works of Tolkien in these styles could be displayed with those of, say, Klee, without diminution.

Tolkien's art for children shows another side of his wide range. From the familiar *Father Christmas Letters* to the wonderful illustrations for *The Hobbit*, by no means all of them have been previously published. Sequences of practise pieces are shown along with their final versions, with very useful analysis of the process of creation. Of these, the truly beautiful "Bilbo comes to the Huts of the Raft Elves," reproduced so as (almost) to reveal its actual and breathtaking purity of white, green, blue, and pale yellow (as opposed to certain muddy versions previously published) is the loveliest. I had the joy to see this in

Milwaukee some years ago at a Mythopoeic Conference, and was astonished by its freshness and luminosity.

The illustrations for *The Lord of the Rings* include Tolkien's superb designs for the dust jackets of the three volumes — would that one day they will be published, supplanting, surpassing, nay, obliterating all other efforts, with Tolkien's unique combination of simplicity and intensity. Truly, I cannot imagine why this has not been done! Finally, Tolkien's exquisite ornamental motifs and sophisticated calligraphic works are closely explored and submitted to sophisticated analysis and appreciation by commentators — Hammond is a "practising book designer and graphic artist" — who genuinely know their stuff and are fully qualified to comment. Most highly recommended.

— Nancy-Lou Patterson

## SPARK OF THE DIVINE

Walter Hooper: *C. S. Lewis: Companion and Guide*

Mies van der Rohe said, "God is in the details." If that is true, then Hooper's *Companion* has a spark of the divine. The book is crammed full of details: specific names, dates, places, excerpts from letters, tidbits of reviews, quotations from diaries, facts, stats, and on and on and on. This remarkable reference is rich, rich, rich in details. The index alone is 64 pages long.

Hooper credits Dryasdust in *An Experiment in Criticism* for issuing the challenge for this book:

Find out what the author wrote and what the hard words meant and what the allusions were to, and you have done far more for me than a hundred new interpretations or assessments could ever do.

Hooper treads carefully with his interpretations, and is fairly successful in focusing on what Lewis wrote. He defines the hard words and identifies the allusions, all in clear, compelling prose.

In the introduction, Hooper sets the tone by describing the nature of Lewis' accomplishments as a Christian writer. Lewis is not a theologian, for his goal is not to discover truths about God. Instead, Lewis' gift is that of a translator, one who turns Christian doctrine "into a language that unscholarly people would attend to and understand (xii)." I believe this distinction is crucial to understanding and appreciating what Lewis has accomplished.

Hooper's introduction also contains a helpful description of the spiritual climate in which Lewis lived and worked. I am concerned, though, by Hooper's remark that "Lewis chose science fiction as his first vehicle for reaching the mass of his unbelieving fellow countrymen" (20). Lewis

is emphatic that he never approached his fiction as a vehicle. "It began with a picture," he asserts, and while there is certainly a wealth of Christian truth contained in his stories, the idea that his books function like train cars stuffed with Christian ideas is one that Lewis would object to.

The book continues with a biography and timeline which extend just over a hundred pages. It is a purely descriptive: Hooper does not question, correct, or challenge any of Lewis's accounts of his own life. The biography was surprisingly informative for its length. I learned more from it than I have from many book-length studies. Again, it is the abundance of specific, concrete details that makes it so valuable. One concern about the biography is the description of Lewis's marriage to Joy Davidman. On the one hand, it is noteworthy that Hooper allows that Lewis "felt eros" love for his wife (83), something of a change in position from Hooper's earlier work. Unfortunately, that quiet admission is drowned out in the nearly four pages emphasizing that the wedding was a "formality" (79), that Joy was merely a friend, and that Lewis married her for "pity" (80).

The centerpiece of *C. S. Lewis: Companion and Guide* is a section by section description of what Lewis wrote: juvenilia, poetry, autobiography, novels, theological fantasy, theology, *The Chronicles of Narnia*, and literary criticism. Only the books are discussed; Lewis's shorter works — essays, reviews, sermons, and the like — are not included.

For each book discussed, there is helpful and informative background explaining about how it came to be written. What was the impetus for the book? What versions did it go through? What autobiographical information is helpful? What diary entries or letters are instructive? In some cases, these background sections include brief discussions of Lewis's beliefs. For example, in the entry on *The Screwtape Letters*, Lewis' views on God and demons is summarized. Or in the entry on *The Great Divorce*, the doctrine of the refrigerium is defined.

Following the background section, Hooper offers a summary of the book. Good summaries are exceedingly hard to write well, and Hooper does a good job with them.

And then there are excerpts from reviews of the books, and this is by far the most interesting part of these sections. Hooper has done us a great service by excerpting these hard-to-find comments. I only wish they were a bit longer, for it is simply fascinating to read what early reviewers thought of these works, and what success (or doom) they predicted for each volume. I couldn't help wishing that someone would collect and publish all of these reviews in full. Now that would be wonderful reading!

In case you are curious, Hooper does include *The Dark Tower* in his section on novels. He cites Lewis' letter to Sister Penelope and the comment of Gervase Mathew to support his description of the background to the work. He makes no mention of any controversy concerning this story.

Another interesting decision is Hooper's treatment of *A Grief Observed*. In earlier works, Hooper has dismissed this diary as a work of pure creative fiction. I was a little surprised, then, that *A Grief Observed* was clustered in the non-fiction section. Furthermore, Hooper here asserts that this wonderful little book is exactly what it purports to be: a careful description of the grief process Lewis went through following the death of his wife.

Following this section on Lewis's works, Hooper provides factual descriptions in three sections: Key Ideas (bulversim, imagination, inner ring, quiddity, etc.), Who's Who (Leo Baker, John Betjeman, Robert Capron Austin Farrer, Martin Moynihan, etc.), and What's What (walking tours, tutorials, Socratic Club, Nat Whilk, Little Lea, etc.). Of the three sections, the most interesting is the Who's Who, for here is largely first hand information about important people that I would not know about in any other way. I was surprised that Hooper did not combine the three sections so as to make it easier to find things. I was also disappointed that the graphic design of this section in particular had not been thought through more carefully: it is wretchedly difficult to locate the beginnings of the articles, and to tell the difference between sections within an entry and the start of a new entry.

The book ends with a one hundred page bibliography. And, of course, that extensive index.

In general, the book is a wonder. My grumbles are few. I do wish the book had been printed on a higher quality paper. I expect to be turning to this useful volume regularly for years to come, and I fear the thin pages will not stand up to energetic use this rich content deserves.

— Diana Pavlac Glyer

## RHETORICAL QUESTIONS

Charles A. Huttar and Peter J. Schakel, editors, *The Rhetoric of Vision: Essays on Charles Williams* (London: Associated Univ. Presses, 1996), 356 pp. ISBN 0-8397-5314-0.

Quite breathtakingly far above all previous collections of Williams essays, partly because it covers so broad a range of his works and partly because it has been confined to a narrow but extremely well interpreted focus, which, as the title says, is Rhetoric, this book truly does justice to Williams' extraordinary gifts. If anybody doubted the efficacy of the current interest in and application of rhetoric, this book provides a potent proof of its value.

The volume is divided into five parts; studies of Williams' fiction in general; studies of individual works of fiction; poetry; drama; and, finally, "History, Theology, Criticism." We are reminded of the scope of Williams' capacities, making his inimitable mark in all these categories. There are 18 essays, most so good that I despair of conveying their excellence in a review; but here goes!

First, Stephen Medcalf, in "The Athanasian Principle in

Williams' Use of Images," analyses the novels of Williams in terms of the Athanasian Creed "not by conversion of the Godhead into flesh, but by taking of the Manhood into God," are God and humankind united. While each novel is discussed, this idea is most explicit in *The Place of the Lion*, the book that made C.S. Lewis acquainted with Williams, and Medcalf emphasizes this book in exploring this central aspect of Williams' thought. Then, Alice E. Davidson, in "Language and meaning in the Novels of Charles Williams," examines "Charles Williams' theory of language," which was "that language is intrinsically meaningful." (p. 44) Language itself — what people in the novels say — is thus of the utmost essence both in the story-lines and in the overall meaning of each, When Lester, in *All Hallows' Eve* exclaims "Hell!" "The word ran from her in all directions," because, as Davidson states, for Williams, "the word has its true effect, its real force is unleashed." Finally, Bernadette Lynn Bosky, in "The Inner Lives of Characters and Readers Affective Stylistics in Charles Williams' Fiction," explores in convincing detail these specific stylistic techniques: "choices of phrases and sentence structures that enact a paradoxical conjoining of opposites, conveying an understanding that transcends the apparent conflict; multivalent or shifting references, suggesting the interpenetration of and relationships among different level of experience; and use of pronouns and other subject referents to convey transpersonal awareness and action." (p. 61) This agenda is explored very effectively and convincingly, and makes a genuine contribution to the understanding and discernment of Williams' rhetorical techniques.

The five essays on individual works in fiction treat four novels and one short story, which last I shall discuss first, as being a work of stunning originality both in Williams studies and in the study of the ghost story as a form; Glen Cavaliero's "A Metaphysical Epiphany? Charles Williams and the Art of the Ghost Story." The ghost story in consideration is "Et in Sempiternum Pereant," first published in *The London Mercury* in 1935. In it, the central character is redeemed through his intervention in preventing the damnation of another. The story itself is like a terrible jewel, a work which, as Cavaliero rightly says, becomes "more eerie with each reading." He begins by defining the terms "supernatural," "preternatural," "paranormal," and "hermetic" in paragraphs that everybody wishing to write a study on ghost stories will need to read. We concludes that this story "is a work that marks the passage of Williams' imagination from the occult understanding of the supernatural to the visionary" (p. 33)—a very important point, to my way of thinking. And in case you thought we have now strayed from the element of rhetoric, he adds that "this story may . . . be read as a meditation on the ontology of metaphor." If you want to know how, read this superb essay.

The four essays on novels begin with "Time in the Stone of Sulieman," by Verlyn Flieger, which in this company looks a little more slight than it otherwise might. She explores the idea that "It is Williams' association of the

Stone with time and space . . . in which I find the consistency of the novel to reside." (p. 80) Her point is that Williams has been inspired by "Dunne's theory of time," which provides "the rhetorical strategy on which the story of the Stone and the integrity of its properties rest. Cath Filmer-Davies, in her essay, "Charles Williams, a Prophet for Postmodernism: Skepticism and Belief in *The Place of the Lion*," states that in this novel "skepticism is depicted as the nutrient . . . of faith, while faith is supported and energized by the constant challenge it receives from skepticism." This essay stands up well to the competition, being a very detailed consideration of the rhetorical elements, rather than an examination of the plot or characters. Judith J. Kollmann, in "Complex Rhetoric for a Simple Universe: *Descent into Hell*," states that Williams conceives of "a universe in which all things are intended to coexist in a harmony that sustains and glories in diversity." (p. 114) Her interpretation of the meaning of the doppelganger motif is especially fine; but more than this, she does indeed discuss rhetoric, very explicitly analyzing numerous passages in intricate and convincing detail. Finally, George L. Scheper in "*All Hallows Eve: The Cessation of Rhetoric and the Redemption of Language*," discusses Williams' own "key ideas about Language," in particular, "the distinction he draws between unfallen . . . , fallen, and redeemed speech and his sense of the Way of Affirmation of Images, that is, poetry and . . . the performative language of liturgy." (p. 133) This extraordinarily rich essay is perhaps the strongest in the collection, too detailed and complex to discuss fully here but likely to become essential in discussing Williams everywhere.

The section on "Poetry" begins with Roma A. King Jr.'s "The Occult in the Poetry of Charles Williams," which explores in some detail the specific motifs Williams used, giving a straightforward discussion of these "transformational images" (p. 173) as he calls them, Angelika Schneider's "Coinherent Rhetoric in *Taliessin Through Logres*" presents the thesis that Williams "shared . . . the experience of fragmentation and meaninglessness pervasive in his generation" but "also experienced vividly the artistic vision of the oneness of all things." (p. 180) She analyses his methods of embodying this unitive concept in the poems of his *Taliessin*. The strongest essay of this sequence, a serious and detailed analysis of "Continuity and change in the Development of Charles Williams' Poetic Style" by David Llewellyn Dodds, clarifies as never before this significant aspect of Williams' career as a poet. The poems in question are those of his *Arthuriad*, a theme which produced a number of works in his earlier style before, in 1938, *Taliessin Through Logres* appeared, with almost everything in his new style. Why? You will want to read this intricately argued and extraordinarily fine essay to find out!

The section on "Drama" opens with George Ralph's essay, "An Audience in Search of Charles Williams," exploring Williams' plays in terms of their accessibility (that is, their capacity to be understood) to those who attended

the performances. In a detailed and discerning work he explores both Williams' failures and successes in tailoring his extremely distinctive style and vocabulary to theatrical presentation all who wish to understand the plays as actual theatrical productions will find this essay extremely informative. John D. Rateliff focuses in "Rhetorical Strategies in Charles Williams' Prose Play" upon *Terror of Light*, "produced in 1940 but not published until after Williams' death." Rateliff calls it a "Mystery play," and effectively defends it through his careful analysis of its intentions, plot, and language. A similar analysis is given by Clifford Davidson's essay, "Thomas Cranmer and Charles Williams' Vision of History." The play, actually called *Thomas Cranmer of Canterbury*, is, Davidson says, "at once a highly personal work and a play that was to have a broad application in its presentation of history" (PP. 248-249) than is the case with Eliot's *Murder in the Cathedral*.

This essay serves well to introduce the final section, Part V, on "History, Theology, and Criticism," which closes the collection with four excellent essays. Robert McColley's "History as Reconciliation: The Rhetoric of The Descent of the Dove and Witchcraft." compares these two extraordinary works which document in the first case the role of the Holy Spirit in human history (no small undertaking) and in the second case the terrible results of human credulity and cruelty (but don't look for the Devil as the culprit here) in the actions of the witch-hunters. B.B. Horne's "The Theological Rhetoric of Charles Williams: A Peculiar Density" discusses in rewarding and illuminating detail the "Four major rhetorical devices in The Forgiveness of Sins (which) give Williams' theological discourse its unique quality and peculiar density; the adjective, the metaphor, the 'inverted' clause and semicolon, and the antithesis." (P. 281) This analysis alone would justify the whole volume; what a splendid tour de force it is! And now that I've raved about it, I come to my personal favorite among endless wonders: Jared Lobdell's delicious essay, "The Caroline Vision and Detective Fiction Rhetoric: the Evidence of the Reviews," which is quite simply the best essay I ever read on what detective fiction is about. Lobdell places it in the context of the Victorian genre of "sensation fiction." (p. 291) He calls detective stories "a kind of mythic comedy," agreeing with Frye, and identifying detective fiction as "comedic and vernal." Such stories concern "an anagnorisis, a 'recognition'" (p. 292) — that is, the discovery that "a well known and established character" is a murderer. They thus contain a "deliverance," with which the reader participates directly "in the denouement, the anagnorisis," and points out; correctly that rereading such novels and thus already knowing "the outcome does not alter one's) . . . pleasure in the ritual enactment of the myth." He then proceeds to discuss Williams' truly excellent reviews of detective novels of his own day, As I said, delicious!

Diane Tolaneo Edwards says in "Poetry, Power, and Glory: Charles Williams' Critical Vision" that he was engaged in "the search for what is true." (p. 310) He wrote, she concludes, "almost exclusively on poets and their

poetry and its effect on the reader." (p. 311) He did this not so much by discussing the works as by expressing his own "vision of great poetry" (p. 313) The essayist here does better than that; she offers a clearly expressed understanding of Williams' critical stance, as a person for whom poetry was absolutely central.

This superb volume is recommended in the highest possible terms.

— Nancy-Lou Patterson

## MOZART AND TIMOTHY

**Poetry of Dorothy L. Sayers, Ralph E. Hone, Editor**  
(Cambridge, England; The Dorothy L. Sayers Society in association with The Marion E. Wade Center, 1996), 168 pp. ISBN 0-9518000-2-7.

A tour de force of truly judicious and useful editing, this long-awaited book is appropriately adorned with drawings by Norah Lambourne and exquisitely printed and bound in a way that does justice to its contents. The selection is excellent, giving a clear view of where Miss Sayers began — in what could be called Arts and Crafts romanticism — and what heights she reached — breathtaking works of great power, most notably the superb "Target Area," which literally made me cry. The poem describing a British bombing raid over the city in Germany where the woman who had taught her German was then living. Having read the book through from beginning to (almost) end, I understood as never before what she meant when she wrote that

Chopin and the old school Hall

Were out last night over Germany, in very great strength,  
taking messages to Fraulein Fehmer.

In the event, Ralph Hone reassures us, the Fraulein was not killed and after the war Miss Sayers "sent her food parcels, books, and clothes." She loved her teacher, but, no pacifist, she loved human liberty more. Poetry has the power to arouse from deep within us, responses that at least one reader thought she had left behind, somewhere in her World War II adolescence!

This exquisite volume will delight and inform every person who wants to know Miss Sayers better. There are 51 poems, dating from circa 1908 when Godolphin School's most detectival scholar wrote "The Gargoyle," to "For Timothy, in the Coinherence," 1973 (a poem alluding to Charles Williams and Dante, first published in *The Listener*. This last poem ends:

When the Ark of the new life grounds upon Ararat  
Grant us to carry into the rainbow's light,  
In a basket of gratitude, the small, milk-white  
Silken identity of Timothy, our cat.

Congratulations to all involved, including the Editor, whose refined and detailed and extremely useful notes are matched only by the success of his efforts to choose poems from every period of the author's life in such a way that

they show her in all moods, modes, and times the illustrator; the author of the absolutely perfect Preface (Barbara Reynolds; the publisher(s), and, finally, to Timothy and all his kind. Most highly recommended!

— Nancy-Lou Patterson

## NOURISHED BY TEXTS

**Donald T. Williams, *Inklings of Reality: Toward a Christian Philosophy of Letters*** (Toccoa Falls, GA: Toccoa Falls College Press, 1996), 279 pp. ISBN 1-855729-07-3.

Although its publisher calls it a "resource for Christian Professors of English, History, or Education," this extremely sectarian book is not for all tastes even within Christianity. But then, what is? The author, who thinks that C.S. Lewis is a better poet than T.S. Eliot, has accompanied his text with many of his own poems, and has also included an appendix of his own reviews of other people's books on his subject, most of which he trashes, And what is his subject? It is "Biblical consciousness," which he defines as "that kind of mentality structured and nourished by texts, with the Text of scripture central, . . . an outlook informed by a greater awareness of how to read our own present time in the context of the past out of which it flows." (pp. 115-116)

The best of his argument is expressed in a sentence which means, I suspect, more than he may have intended: "The principle of incarnation is why images communicate so well." (p. 54) Madeleine L'Engle has said the same thing in her characteristically broader and more generous way: "To paint a picture or to write a story or to compose a song is an incarnational activity." (Madeleine L'Engle and Lucy Shaw, *Winter Song*, 1996, p. 50.) Dorothy L. Sayers would agree!

After its introductory chapters, the author offers a series of chapters on specific writers; John Calvin, John Fore (he of the Martyrs), Puritan poetry, George Herbert; then, taking a jump completely over the 18th and 19th centuries, he briefly discusses T.S. Eliot and C.S. Lewis, ending his examples with the chapter which will make many readers of *Mythlore* want to read this book, or at least this chapter: "The Significance of Tolkien's Elves." It provides a beautiful and moving analysis of its subject, which is "how Tolkien's elves so wonderfully capture the biblical perspective on the way time is given value by its relation to eternity." (p. 240)

The author's capacity to appreciate Tolkien's loveliest and most poignant invention suggests the plight that Donald T. Williams himself endures, as a man whose own milieu, despite its self-declared difference from the broader secular world, equally eschews past works of literature (with the single exception of the Bible) including those that he loves and knows to be valid and worthy. I am sure that many of his fellow readers will understand and sympathize.

— Nancy-Lou Patterson

## STILL A CLASSIC

**Kathryn Linskoog, *C.S. Lewis: Mere Christian*** (Chicago, Illinois: Cornerstone Books, 1997 (Fourth Edition), 288 pp. ISBN: 0-940895-6.

One of the earliest and still one of the best introductions to its subject, this presentation of the thought of C.S. Lewis addresses Fifteen topics—God, Nature, Humanity, Death, Heaven, Hell, Miracles, Prayer, Pain, Love, Ethics, Truth, Sciences, The Arts, and Education. Each of these discussions is accompanied by suggestions of "Further Reading," appropriately updated where more material is available, and, happily, its own footnotes, placed where they will do the most good. While nearly all the essays remain in their original form, such changes as have been made, including an updated and more precise discussion of *The Dark Tower*, and comments upon the dating of the Poems, are genuine and helpful additions. "The addition of Appendix 6, "C. S. Lewis and Christmas" seems to me more problematical, but that may be a matter of taste. Taken altogether, *C.S. Lewis: Mere Christian* is still a classic.

— Nancy-Lou Patterson

## REMEMBER AND BELIEVE

**C.S. Lewis: *Readings for Reflection and Meditation*, edited by Waiter Hooper** (London; Fount, 1992), 138 pp. ISBN 0-00-62791-X.

Containing a good (and appropriately modest) Introduction and a well-chosen selection of passages, each of which is entitled (also with appropriate modesty) by words excerpted from the more than 80 quotations, this slim volume is exactly right to tuck in a pocket and take on a day's retreat. Seventeen books provided the sources, and *The Silver Chair* is given the first and last quotation—beginning with Jill's encounter with Aslan; "There is no other stream," said the Lion" (p. 19); and ending with his commission to her: "remember the signs and believe the signs." (p. 136) For the reader, we realize, Lewis' presentations of Christian thought have made these signs easier to remember and believe. Recommended.

— Nancy-Lou Patterson

## ABSOLUTELY INDISPENSABLE

**Janine Goffar, *C.S. Lewis Index: Rumors From the Sculptor's Shop*** (Riverside CA: La Sierra University Press, 1995), 678 pp. ISBN 0-944450-19-9.

Even though it covers only fifteen of Lewis' books (some of which are posthumous compilations), this Index will surely become an essential tool for Lewis studies. What makes it so remarkable is the interpretive gift of its Compiler and Editor, Janine Goffar, who takes these materials far beyond mere listing, to provide genuine illumination to the reader. Most astonishing is her capacity to create proof

texts by applying words addressed by Lewis toward one situation, to another, clearly related situation. The very first page, beginning of course with "A", contains six entries on "Abortion," which are simply breathtaking; truly! They would repay hours of contemplation as this difficult question is approached from a wide range of angles through the lens of Lewis' mind, including, as one of the most direct and obvious, his comment, "I am not a woman . . . I did not think it my place to take a firm line about pains, dangers and expenses from which I am protected . . ." (p. 17)

Again, in a sequence of citations on Holy Communion, she effectively and precisely discerns relationships between widely scattered references that I am planning to use her work as the basis of an essay for which I have begun to make notes; other scholars will likely enjoy similar experiences; all readers of every profession will be informed and illuminated by this exquisitely refined and detailed work.

In every case she makes absolutely clear what Lewis actually said, in what context, and indicates by a printer's device (and lack of quotations marks) the places where she has used paraphrase. To read through this splendid Index is to be able to encounter the mind of Lewis through the lens of the Editor's extraordinarily sympathetic and perceptive discernment.

Not only most highly recommended, but absolutely indispensable!

— Nancy-Lou Patterson

## REASON, IMAGINATION, HOLINESS

Terry W. Glaspey. *Not a Tame Lion: The Spiritual Legacy of C.S. Lewis* (Nashville, Tennessee: Cumberland House, 1996), 256 pp. ISBN: 1-888952-21-0.

Although small, this is by and large a very good book. Its capsule biography minces no words and gives a robust presentation of Lewis' life, though the author's habit of opening his chapters as if he were writing a novel, with sentences like these — "The morning was cold and a heavy fog loitered over the camp grass. It was causing some second thoughts at the Lewis home . . ." (p. 23) weaken its integrity. The majority of the book is devoted to "C.S. Lewis: His Thought" — thirty brief but telling and accurate essays on well-chosen topics — and is, I think, superior in its selection and presentation to the similar sequence in Walter Hooper's *C.S. Lewis: A Companion and Guide*.

Anyone reading these nugget analyses will know what Lewis taught, and will know how he taught it, because each contains at least one perfect quote. The fresh, vivid, numinous quality of Lewis' spirituality is expressed very well here, and serves as a book of meditation as well as an accurate

and balanced presentation of his teachings. Finally, Glaspey greatly improves upon the usual reason/imagination dichotomy used by many Lewis commentators, by using the trinitarian formula, "Reason," "Imagination," "Holiness," which exactly expresses what lifelong Lewis readers find in his work. Congratulations are in order!

— Nancy-Lou Patterson

## CALL FOR PROPOSALS

for the C. S. Lewis Centenary Conference together with the 29th annual conference of the Mythopoeic Society to be held July 15-20, 1998, in Wheaton, Illinois 1998 marks the 100th anniversary of the birth of C. S. Lewis and also of that of his friend and fellow-Inkling, the philosopher Owen Barfield. For this conference, papers and panels on either author are welcome, as well as ones on other Inklings such as J. R. R. Tolkien, Charles Williams, or the broader fields of myth and fantasy literature.

Papers should be suitable for oral presentation in 15 to 45 minutes. (Further time will be scheduled for discussion.) The editor of the Society's journal *Mythlore*, which is dedicated to the above topics, will be pleased to consider papers presented at the conference for publication. They should generally conform to the *MLA Style Manual*.

Please send abstracts (150 to 200 words, with an indication of the anticipated length in reading time of the finished paper) as early as possible, but no later than March 1, 1998, to the Papers Coordinator, Charles A. Huttar, English Department, Hope College, Holland, MI 49422-9000, fax 616/395-7134. Completed papers also welcome, but not by fax. Send prior inquiries if you wish via phone (616/395-7617, or 396-2260) or e-mail (huttar@hope.cit.hope.edu). If you would like to organize a panel for a full program slot of approximately one hour (2 or 3 papers with chair, or 4 or 5 discussants on a given topic), please make early inquiry by February 15, 1998, at the above address/e-address/phone; deadline will then be March 15 for completed package.

For general information on the Conference, write: C. S. Lewis Centenary Conference, c/o Lynn Maudlin, P.O. Box 394, Altadena, CA 91003-0394.

For early registration ( \$75 until Dec. 31, after which a further increase is expected) send a check to the above address payable to Mythcon XXIX. To be put on the mailing list for additional information, including meals and lodging costs when available, please write to the same address. Payment may also be made in pounds sterling — please inquire for details. (see following page)

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