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## *The Place of the Lion and War in Heaven* by Charles Williams

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## Mythcon 51: A VIRTUAL “HALFLING” MYTHCON

July 31 - August 1, 2021 (Saturday and Sunday)

<http://www.mythsoc.org/mythcon/mythcon-51.htm>



## Mythcon 52: The Mythic, the Fantastic, and the Alien

Albuquerque, New Mexico; July 29 - August 1, 2022

<http://www.mythsoc.org/mythcon/mythcon-52.htm>

### Additional Keywords

Charles Williams, The Place of the Lion, War in Heaven

upon her by men; she either prescribes to the gender norms of unchecked female sexuality or a man, driven by lust, forces himself upon her. The message in these stories is clear—it does not usually end well for celestial women. Young links the entrapment of these women, caused usually by the loss of their flying abilities, to male perceptions of their sexuality. This topic relates to a variety of areas in terms of gender studies and fiction, and makes the book a highly recommended read for researchers beginning projects in similar areas.

Serinity Young's work is a new and refreshing project that outlines the stories of women of flight and traces them to their cultural origins; usually patriarchal. We see this shift from an expression of the importance of fertility and reproduction to the stereotyped depictions of women in relation to her sexuality above all else. Young clearly has a feminist goal. However, she remains largely objective in her findings and interpretations, basing her research on a plethora of scholarly sources.

—Felicity Gilbert

#### SOURCES

Irigaray, Luce. "The Bodily Encounter with the Mother." *Modern Criticism and Theory: A Reader*, 3<sup>rd</sup> ed., edited by David Lodge and Nigel Wood, Pearson Education Limited, 2008, pp. 532-540.



#### BRIEFLY NOTED

**THE PLACE OF THE LION.** By Charles Williams. The Charles Williams Society, 2016. 978-0-9977009-0-9. HB; 207 pp. \$21.95. <https://cwlibrary.com/books/the-place-of-the-lion>

**WAR IN HEAVEN.** By Charles Williams. The Charles Williams Society, 2018. 978-0-9977009-1-6. HB 251 pp. \$21.95. <https://cwlibrary.com/books/war-in-heaven>

THESE TWO VOLUMES ARE PART OF A PROJECT TO REPRINT all the Williams novels, organized by the London-based Charles Williams Society, but printed in the United States. The volumes are hardbound in black cloth, stamped with title and author in a different color for each volume with color-coordinated endpapers, and blind-stamped with an attractive motif representing that title; the motifs for all the novels in the series appear on the endpapers. The size is a bit smaller than standard modern hardbacks, and close to the size of the original hardbacks and the Eerdmans paperback reprints of the

1970s and 80s, but the paginations do not match these earlier editions. They are comfortable in the hand; the paper is bright white and a good weight and decent opacity, and the font chosen clear and crisp. There are good-sized margins for, as their web site puts it, “exclamations, arguments, and protestations.” The price is reasonable. The Society’s publishing model is that proceeds from each volume will fund the production of the next. *Descent Into Hell* and *Many Dimensions* are also now in print; *All Hallows Eve* (*sic* on their web site!) is next up, with *The Greater Trumps* and *Shadows of Ecstasy* to follow later this year. An email from the Society tells me they only have rights to the texts of the novels, so I do not know if we will see the T.S. Eliot introduction to *All Hallows’ Eve* or the Douglas Gresham introduction to *The Greater Trumps* included when they are printed.

Should scholars consider these the standard critical editions for future research and citation? No, and this was not the intent of the publishers. As such, it is reasonable that there is no introduction or postscript explaining the project or stating which printing that was used as the basis for the text. I am disturbed, however, that the books do not include the original publication information or dates; for all one can tell from the verso of the title page, they might have just been published for the first time. Given all this, then, as texts, they are a step up from the various Print-on-Demand versions that have flooded the market as Williams’s titles go out of print, and out of copyright in some countries, in that they are more attractively packaged and printed—but no other value has been added, so unless you lack nice copies of these titles or are a completist, there is not much point in purchasing them. Alas, the field of Williams studies still lacks proper, standardized editions of these novels with critical apparatus such as publication history, reconciliation of printing variations, and so on.

—Janet Brennan Croft

