C. S. Lewis and the Inklings

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Reflections on Faith, Imagination, and Modern Technology

Edited by

Salwa Khoddam, Mark R. Hall and Jason Fisher

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To David L. Neuhouser,
longtime colleague, friend, and lover of the Inklings
In Memoriam
1933–2015

I have come home at last! This is my real country! I belong here. This is the land I have been looking for all my life, though I never knew it till now…

— C. S. Lewis, The Last Battle

The notion that motor-cars are more “alive” than, say, centaurs or dragons is curious; that they are more “real” than, say, horses is pathetically absurd. How real, how startlingly alive is a factory chimney compared with an elm-tree: poor obsolete thing, insubstantial dream of an escapist!

For my part, I cannot convince myself that the roof of Bletchley station is more “real” than the clouds. And as an artefact I find it less inspiring than the legendary dome of heaven. The bridge to platform 4 is to me less interesting than Bifröst guarded by Heimdall with the Gjallarhorn. From the wildness of my heart I cannot exclude the question whether railway-engineers, if they had been brought up on more fantasy, might not have done better with all their abundant means than they commonly do.

(J. R. R. Tolkien, “On Fairy-Stories,” *Tree and Leaf* 62-63)

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ABBREVIATIONS

Abbreviations of C. S. Lewis's Works

AGO	*A Grief Observed*
AMR	*All My Road Before Me*
AOL	*The Allegory of Love*
AOM	*The Abolition of Man*
CR	*Christian Reflections*
CL	*The Collected Letters of C. S. Lewis, Vols. 1-3, ed. Walter Hooper*
EIC	*An Essay in Criticism*
EL	*English Literature in the Sixteenth Century*
FL	*The Four Loves*
GMD	*George MacDonald: An Anthology*
HHB	*The Horse and His Boy*
L	*Letters of C. S. Lewis, ed. with a Memoir by W. H. Lewis*
LB	*The Last Battle*
LTM	*Letters to Malcolm: Chiefly on Prayer*
LWW	*The Lion, the Witch and the Wardrobe*
M	*Miracles*
MC	*Mere Christianity*
MN	*The Magician's Nephew*
OSP	*Out of the Silent Planet*
PC	*Prince Caspian*
PER	*Perelandra*
PH	*The Personal Heresy*
PP	*The Problem of Pain*
SBJ	*Surprised by Joy*
SL	*The Screwtape Letters*
SMRL	*Studies in Medieval and Renaissance Literature*
THS	*That Hideous Strength*
TST	*They Stand Together*
TWHF	*Till We Have Faces*
VDT	*The Voyage of the Dawn Treader*
WG	*The Weight of Glory*
WLN	*The World's Last Night*

Abbreviations of J. R. R. Tolkien's Works

FR	*The Fellowship of the Ring*
H	*The Hobbit*
Letters	*The Letters of J. R. R. Tolkien*
LotR	*The Lord of the Rings*
RK	*The Return of the King*
S	*The Silmarillion*
TL	*Tree and Leaf*
TT	*The Two Towers*

ACKNOWLEDGMENTS

This volume, *C. S. Lewis and the Inklings: Reflections on Faith, Imagination, and Modern Technology*, joins its two older sister volumes: *Truths Breathed through Silver: The Inklings' Moral and Mythopoeic Legacy*, ed. Jonathan B. Himes with Joe R. Christopher and Salwa Khoddam (Cambridge Scholars Publishing, 2008) and *C. S. Lewis and the Inklings: Discovering Hidden Truth*, ed. Salwa Khoddam and Mark Hall with Jason Fisher (Cambridge Scholars Publishing, 2012). Both of these volumes, as this one, have been products of collaborative efforts by members of the C. S. Lewis and Inklings Society (CSLIS). This society, established at Oklahoma City University in 1998, and currently housed at Oral Roberts University, has contributed significantly to the legacy of the Inklings and inspired scholarship on their works. Our annual conferences have attracted participants from different regions in the United States and have been the catalysts for many works of scholarship on the Inklings as the information in the list of contributors in this book and the annual newsletter of the CSLIS (*Inklinations*) demonstrate. This newsletter is published annually in October and sent to current members of the Society.

The editors would like to thank all of the past and current members of the CSLIS and keynote speakers of the Society's conferences for participating and sharing their invaluable research and wisdom. The essays in this volume are written by a variety of authors, ranging from confirmed experts to young, emerging scholars—they reflect the composition of our Society. We are glad of the opportunity afforded for these scholars to publish. Our thanks are due to all these contributors for their patience and diligence in revising their works: Our guest authors, Paul H. Brazier, Peter J. Schakel, and Joe R. Christopher; the CSLIS Conference 2013 keynote speaker, Ralph C. Wood, and presenters Hayden Head, Aaron Cassidy, Jonathan B. Himes, David L. Neuhouser, Mark R. Hall, David Rozema, Denise Galloway Crews, Eleanor Hersey Nickel, and Phillip Fitzsimmons; and CSLIS Conference 2014 presenters Salwa Khoddam and Jason Fisher. We would like to thank Randall Compton and Martin Batts for hosting the 16th Annual CSLIS Conference, March 21-23, 2013 at LeTourneau University, Longview, Texas and for coming up with this exciting theme: "Fairytales in the Age of iPads: Inklings, Imagination, and Technology." This conference sparked a plethora of good papers, ten of which are

included in this volume. Our gratitude goes also to Michael Muth for hosting the 17th Annual CSLIS Conference, “A Culture of Death? The Inklings and Modernity?” on April 3-5, 2014 at Wesleyan College, Macon, Georgia. We would also like to thank Joe Christopher for consultation and for editing the introduction in this volume and to express our gratitude to our colleagues on the Executive Board of the CSLIS for their moral support as well for the funds that they made available to us to complete this book: Janice Brown, Jim Stockton, Jonathan B. Himes, Larry Fink, Joe Christopher, and Michael Muth. Our gratitude is also due to Sam Baker, Amanda Millar, and other staff at The Cambridge Scholars Publishing for inviting us to submit these essays for publication and for editing and preparing them for printing.

The Editors

INTRODUCTION

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> *All the terms used in the science books, "law," "necessity," "order," "tendency," and so on, are really unintellectual, because they assume an inner synthesis, which we do not possess. The only words that ever satisfied me as describing Nature are the terms used in the fairy books, "charm" "spell," "enchantment." They express the arbitrariness of the fact and its mystery. A tree grows fruit because it is a* magic *tree. Water runs downhill because it is bewitched. The sun shines because it is bewitched.*
>
> (G. K. Chesterton, "The Ethics of Elfland," *Orthodoxy* 58)

It is safe to state that the authors whose works are discussed in this volume—two Inklings, C. S. Lewis and J. R. R. Tolkien; one of their literary influences, George MacDonald; and a friend and associate (sometimes referred to as an "honorary Inkling"), Dorothy L. Sayers—would find that this epigraph expresses their thoughts on the distinctive roles of science and fantasy. All believed like Chesterton in the world as mythopoeic, in the dominance of myth as a way of perceiving the truth, and in a dynamic, transformative universe, filled with "enchantment" and "magic," which can be best expressed only in the genre of the fairytale (Khoddam 1-15). Some of the essays in this collection expound on the "enchantment" and "wonder" of nature that the Inklings experienced and wrote about. One of the mesmerizing passages that detail these experiences, especially of joy and healing provided by nature, is found George MacDonald's novel *Alec Forbes of Howglen*, 141:

> The season went on, and the world, like a great flower afloat in space, kept opening its thousandfold blossom. Hail and sleet were things lost in the distance of the year—storming away in some far-off region of the north, unknown to the summer generation. The butterflies, with wings looking as if all the flower-painters of fairyland had wiped their brushes upon them in freakful yet artistic sport, came forth in the freedom of their wills and the faithful ignorance of their minds. The birds, the poets of the animal creation—what though they never get beyond the lyrical!—awoke to utter

> their own joy, and awake like joy in others of God's children. (qtd. in Neuhouser and Hall, this volume, p. 245)

For MacDonald, "God loves and speaks through His creation" (Neuhouser and Hall 242).

The Inklings' love and reverence of nature rendered them wary of the modernization and industrialization of their home towns, their villages, and their natural landscapes. All of them comment in one way or another through their fiction and nonfiction upon the dangers of technology. In his journals, Tolkien laments the destruction of his home town due to the installment of trams and the building of roads for motors, and Sayers mourns the destruction of the community by meaningless technological products (see Fitzsimmons's and Crews's essays, this volume). The Inklings directly and indirectly pose questions about the relationship of Man and Machine. Especially now in an age of technical marvels and high technology, questions abound about the purpose of these technological achievements, even among those who have succumbed to their spell and have become addicted to them in place of the enchantments of nature. The Inklings question the impact of technology on society, specifically on education, community/fellowship, and on the environment. They alert readers to the effects of "scientism," defined by Lewis as "a certain outlook on the world which is casually connected with popularisation of the sciences, though it is much less common among real scientists than among their readers" ("A Reply to Professor Haldane" 71). Murray N. Rothbard defines "scientism" as "the profoundly unscientific attempt to transfer uncritically the methodology of the physical sciences to the study of human action" (159). The Inklings' critiques of scientism and general technology, their assertions concerning the nature of Man, and their proposals of antidotes for survival are invaluable. The Inklings, and their literary associates, all seem to speak with one voice and one mind regarding this issue. The fact that all of these thoughts are found in this collection of essays makes it special.

Other than their expressions regarding modern technological woes, six other aspects of the four authors are also examined in this volume: Lewis's tortuous conversion analyzed by Brazier and Cassidy, the first author tracing its chronological development in Lewis in comparison to Karl Barth's, the second, demonstrating its connection to self-surrender in various areas of Lewis's life; Lewis's controversial acceptance of *theosis* as evidenced in his works (Wood); the Platonic soul in Lewis's Space Trilogy (Head); Lewis's principles on reading literature explained by Schakel and Cassidy, with Cassidy relating them to self-surrender in Lewis's life; explanations on the craft of Lewis, Tolkien, and MacDonald

(Hall, Fisher, Fitzsimmons, and Himes) with Hall and Himes noting the use of the shadow motif by Tolkien and MacDonald, respectively; and the adaptations of *The Chronicles of Narnia* into film (Nickel). To complete and round out these studies (for the purpose of critics is not only to write about what is well done but also about what is amiss), three essays examine the faults of the two Inklings and their literary predecessor: Lewis's misreading of Bacon as a "mere" empiricist (Khoddam); Lewis's avoidance to discuss Chaucer's "The Franklin's Tale" as a work that reconciles marriage and Courtly Love in his *The Allegory of Love* (Christopher); and the many faults in MacDonald's *Lilith* (Himes).

This collection of essays, titled *C. S. Lewis and the Inklings: Reflections on Faith, Imagination, and Modern Technology,* is presented under three broadly thematic sections according to these major topics: Faith, Imagination, and Modern Technology. Part I, "Reflections on Faith—C. S. Lewis" includes three essays that vary in their scope. They range from a comprehensive view of Lewis's conversion to Christianity, to the more focused analysis of the doctrine of *theosis* in some of Lewis's works, and to his use of the Platonic view of the triple soul as a structural principle in his Space Trilogy. The essay by Paul H. Brazier, "C. S. Lewis's and Karl Barth's Conversions: Reason and Imagination, a Realisation—*fides quaerens intellectum,"* launches this section with a patient detailing of the discrete yet interrelated stages of Lewis's conversion(s) and the role of "reasoned imagination" in this process. Aside from bringing in evidence from Lewis's works, Brazier compares Lewis's conversion with that of the Swiss Reformed theologian and Church minister Karl Barth to further clarify his arguments. One might think it a stretch to compare these two different authors, one an Anglican Oxford scholar and a writer of children's stories, the other, a professor of dogmatics in Germany and Switzerland, whom Lewis once called a "dreadful man" (*CL* 2: 351). Yet Brazier's insightful probings yield fruitful conclusions that succeed in shedding light on Lewis's Christianity. Both Lewis and Barth are found to have undertaken in their search for God, a respect for orthodox, traditional, and creeded Christian doctrines and a "reasoned imagination" that facilitated their recognition of the realistic existence of a transcendent God revealed in Christ. Both reflected an obvious influence of Hegelian metaphysics prior to conversion/re-conversion, yet while stressing the transcendence of God, they both acknowledge their revelation of a personal Lord. Brazier accomplishes all of this, while depicting for his readers an interesting history of Christianity and its place in the politics and culture of the West from World War I until the 1940's.

In contrast to Brazier, Ralph C. Wood, in "C. S. Lewis and *Theosis*: Why Christians Are Meant to Become Icons of God," focuses on one specific doctrine in Lewis's theology. Wood's claim is that the doctrine of *theosis* lies at the heart of Lewis's fiction and most of his apologetics. He substantiates his claim with many new findings from his study of Lewis's fiction, especially *The Great Divorce*. Wood defines the term *theosis* and provides an interesting etymology and a brief history of it. He includes a picture of one of the most famous icons of Christ, *Christ Pantokrator,* and analyzes its iconological meaning to clarify the doctrine of *theosis.* What makes this contribution significant, aside from its foray into fairly new ground, is the power of Wood's style, which comes from his personal convictions and narrative. In these ways, he convincingly argues that the doctrine of *theosis*, in its transformative power, is profoundly relevant for Christian life today, and so is Lewis.

Not directly related to Lewis's personal faith, Hayden Head's essay, "'Triad within Triad': The Tripartite Soul as a Structural Design in C. S. Lewis's Space Trilogy," explores Lewis's indebtedness to Plato in his use of the concept of the tripartite soul. At the basis of this essay is Plato's division of the soul into Head, Chest, and Belly and the three classes in society, according to Plato, that correspond to this classification—namely, the Guardians, the Auxiliaries, and the Artisans. Head claims that this triadic structure is at the foundation of Lewis's Space Trilogy and appears on many levels: in the three species in *Out of the Silent Planet* (the *sorns,* the *hrossa,* and *pfiftlriggi*); in the three travelers (Weston, Ransom, and Devine); and in the Perelandran cave which comprises three levels that correspond to the three basic levels in Dante's Hell: Fraud, Violence, and Incontinence. Most importantly, he finds that the concept of the tripartite soul provides an aesthetic and thematic continuity between *That Hideous Strength* and the first two novels of the Space Trilogy, where some critics find none. Such "triads within triads," however, are not absolute, and Head is aware of the complications that can arise from such a systematic study.

Part II on "Reflections on the Imagination—C. S. Lewis, George MacDonald, and J. R. R. Tolkien" contains two essays that revisit Lewis's principles on reading literature and four essays of literary analysis: an essay on Lewis's reading of one of Chaucer's *Canterbury Tales*, one on the structure of MacDonald's *Lilith,* one on the use of the Doppelganger motif in MacDonald's *Phantastes* and Tolkien's *The Lord of the Rings*, and one on a possible source in Tolkien's *The Lord of the Rings.* This section is appropriately introduced by Peter J. Schakel's essay, "Entering Faerie-Land: Reading the Narnian Chronicles for Magic and Meaning," which invites the reader to enter into the imaginative worlds of fantasy

through an understanding of Lewis's general principles of reading literature and their application to the reading of *The Chronicles of Narnia*. Schakel's advocacy of reading is based on the opinions of Lewis in *An Experiment in Criticism* and his essay "On Criticism." Like Lewis, Schakel believes that reading is a sense-making activity based on the interaction between author, text, and reader. Accordingly, he offers four principles on how to read correctly (i.e., becoming what Lewis calls a "literary" reader), the most important of which is to read the primary work itself before reading the plethora of guides that claim to explain the meaning "behind" it. Drawing on his rich, personal experience as a long-time professor of literature and literary critic, Schakel also offers his own views, based on Lewis's, on how to read and teach the Chronicles: how not to focus on analyzing symbols in them and how not to "use" them for ulterior purposes but "receive" them openly as stories with magic and meaning.

Like Peter Schakel, Aaron Cassidy, in "To Risk Being Taken In: C. S. Lewis on Self-Transcendence through Surrender," begins with an analysis of Lewis's views on reading through surrendering to literary works, but he broadens these views, claiming that the experience of self-surrender in reading was integrated into other activities in Lewis's life. Lewis's disciplined habit of self-surrender in relating to books, based upon humility and openness, is analogous to his relating to other objects and beings. Lewis's life is full of acts of self-surrender, be it to nature, books, friends, or God. Cassidy develops Lewis's evolving relationships in these areas, with each experience leading to some discovery. He begins with a fascinating section by tracing Lewis's enchantment with nature and Norse mythology to his early years and the concept of Joy that was embedded in appreciation. The longing for Joy was soon lost to Lewis, and he reduced it to a state of mind, which he erroneously thought he could bring about at will. Cassidy takes to task teachers like the authors of the *Green Book* discussed in *The Abolition of Man* who destroy the habit of appreciation in students. These relationships of self-surrender in reading identified for Lewis the need for others in his life and the dangers of living in isolation. His friends spurred his spiritual growth and literary scholarship, friends like Arthur Greeves (with whom he shared the love of books), Owen Barfield (with whom he had life-changing debates), and Tolkien (with whom he shared a love for Norse mythology). All of Lewis's experiences of self-surrender—to nature, to books, and to friends—paved the way for his eventual surrender to God, to worship Him for who He is. Lewis discovered that Joy and all desires and emotions pointed to God. Self-surrender to any object or being of importance is crucial, or one becomes

imprisoned in the self—Lewis's definition of Hell. Self-surrender led to Lewis's self-transcendence, leading to a spiritual and academic growth. Cassidy concludes that Lewis's writings can empower his readers with similar life-changing experiences, if they can only take the risk of self-surrender.

Joe R. Christopher's essay, "C. S. Lewis's Problem with 'The Franklin's Tale': An Essay Written in the Seventy-Fifth Anniversary Year of *The Allegory of Love*," focuses on discovering the possible reasons why Lewis does not offer a full discussion of "The Franklin's Tale" in *The Allegory of Love,* while he does include a detailed analysis of *Troilus and Cressida*, a non-allegorical poem. Christopher speculates that Lewis may have consciously avoided a full treatment of this tale because it would have been an anti-climax to do so right after discussing *Troilus and Cressida,* Chaucer's major work in Lewis's view. Christopher claims that the more important reason, however, is that had Lewis treated "The Franklin's Tale" as a transmutation of Courtly Love into the romantic conception of marriage, which it actually is, there would have been no reason for his chapter on Edmund Spenser's *The Faerie Queene,* which he intended to be the work that expresses "the final defeat of courtly love by the romantic conception of marriage" (*AOL* 298). Lewis ignores major Chaucerian critics of his time like George L. Kittredge, who believes that "The Franklin's Tale" does reconcile Courtly Love and marriage. Lewis also publishes but does not comment on the conclusions of Gervase Mathew, one of the contributors to a collection of essays Lewis himself edited, who also argues in convincing detail that "The Franklin's Tale" combines the concept of Courtly Love and marriage. Moreover, Lewis never revises his opinions in *The Allegory of Love* regarding this Chaucerian tale. Christopher concludes that this major omission by Lewis is an example of either avoidance of facts or of arguing for victory. In either case, it is not an example of good scholarship.

Moving on from Lewis and Chaucer to George MacDonald's *Lilith,* Jonathan B. Himes, in "Redeeming the Narrator in George MacDonald's *Lilith,*" examines with a keen eye MacDonald's difficult novel. He concludes that though at a second reading its narrative weaknesses are even more of an obstacle in enjoying it than at a first reading, there are parts of the novel that redeem these faults. Himes's observations, as he states, are his own, uninfluenced by the many comments of critics. He convincingly displays MacDonald's faults in plot construction, characterization, and style. Though it has been considered by critics as a companion piece to *Phantastes*—both are fantasy works, sharing some archetypes and dream motifs—*Lilith* is harder to read because of these

flaws and specially because the action is severely compressed into a small narrative space with little foregrounding. There are some scenes that are described in full detail such as Lilith's exorcism, but the novel abounds with ambiguous references, insufficient descriptions of scenes (like the battle between the skeletons and the phantoms), incomplete characterization (of the Little Ones, for example), awkward wording, and even faulty pronoun referents. A major problem for Himes is the narrator's seeming lack of repentance and suffering as a consequence of not heeding Mr. Raven's advice, becoming more reclusive and refusing to fight in this world. But Himes claims that the narrator is wiser, has learned the importance of dying to the self, and is actually waiting with more vigilance: "Mr. Vane's resulting condition is not a passive state of existence, but one of alacrity, a mode of spiritual equilibrium, neither impetuous nor slothful" (145). Mr. Vane's repentance is less drastic than Lilith's and more gradual. Himes thinks that Mr. Vane has understood the meaning of surrendering one's self-will, i.e., the "good Death," which MacDonald is concerned with in his works. Consequently, Himes concludes that the divergent roads to repentance of Mr. Vane and Lilith redeem the novel's faults and establish it as an important novel in MacDonald's works.

With George MacDonald and Tolkien in mind, Mark R. Hall offers a psychological/literary study of two of their works in "Reflections in the Mirror—Anodos and His Shadow, Frodo and Gollum: The Doppelganger as a Literary Motif in George MacDonald's *Phantastes* and J. R. R. Tolkien's *The Lord of the Rings.*" Hall believes that the Doppelganger motif, or the figure of the shadow, taken from German Romanticism, is used by MacDonald and Tolkien as a narrative device to move the plot to a transformative end where good destroys evil in many of its aspects. The shadow, or the image in the mirror in the self-reflective character, is ambiguous and can stand as a contrast or likeness to the conscious self. In *Phantastes,* the shadow plays a significant role towards Anodos's self-awakening. After many dramatic encounters with his shadow, Anodos realizes that the dark aspects of his shadow are actually embodied in his self—pride, guilt, and selfishness. By confronting these weaknesses, Anodos lays them to rest. This is tantamount to an experience of the "good Death" discussed also in Himes's essay. Tolkien, on the other hand, may have taken the Doppelganger motif from MacDonald, since he read much of MacDonald's fiction at an early age. In *The Lord of the Rings* he creates Frodo's Doppelganger in the form of Gollum, who can easily be considered the alter ego of Frodo, embodying both Frodo's positive and negative sides. To Gollum, Frodo represents what he may have been, a

good hobbit; to Frodo, Gollum represents what may happen if he cannot resist the Ring's power. Although Frodo confesses that without Gollum he could not have achieved his mission of destroying the Ring, Gollum must be destroyed for Frodo to be rid of the growing evil in himself. The Doppelganger has helped in destroying evil by destroying itself. Hall supports his analysis of this intricate relationship between self and shadow with opinions of literary critics as well as Carl Jung's observations on the shadow, which Tolkien may have studied.

Once again the influence of German Romanticism is explored in Jason Fisher's "The Erlking Rides in Middle-earth: Tradition, Crux, and Adaptation in Goethe and Tolkien." Fisher describes a possible, hereto unknown, German source in Tolkien's works, which he has unearthed in his research. Fisher states that Johan Wolfgang von Goethe's poem "*Erlkönig*" has enough similar elements with *The Hobbit* and *The Lord of the Rings* to suggest possible influences. The characters Old Man Willow, the Barrow-wights, and the Black Riders may be linked to Goethe's poem. Before he explains these parallels, Fisher traces the Erlking legend, with its Tolkienian "perilous realm of Faerie" tales, from its shadowy medieval origins to eighteenth- and nineteenth-century German works, culminating in Goethe's poem which Tolkien more than likely was familiar with. From his study of the etymology of the German word "*Erlkönig,"* Fisher concludes that it could refer to both "elf-king" and "alder-king," both of which have connotations of evil. Fisher does not argue for a deliberate borrowing by Tolkien, but it is his opinion that the scholarly community has not taken note of the similarities between Tolkien and Goethe.

Part III on "Reflections on Modern Technology—C. S. Lewis, George MacDonald, Dorothy L. Sayers, and J. R. R. Tolkien" includes fresh perspectives on an aspect of the two Inklings' and their literary associates' works that is little written about. It includes Lewis's views on technology and the "new science" that has been degraded into "scientism" (Khoddam); it also contains research on the four authors' opinions on the harmful impact of technology on education (Rozema) and on the environment (Neuhouser and Hall and Crews). Two of the essays in this group discuss the differences between *The Chronicles of Narnia* in print and film (Nickel) and the parallels between social media and Tolkien's *palantíri* in *The Lord of the Rings* (Fitzsimmons).

Salwa Khoddam believes that Francis Bacon needs to be rescued from those who misread him. In her essay "Looking into the 'Enchanted Glass': C. S. Lewis and Francis Bacon on Methods of Perception and the Purpose of the 'New Science,'" she takes up Lewis's pervasive negative remarks in his works on this seventeenth-century philosopher, based on some

misreading and unsubstantiated with evidence from Bacon's canon. Using the medieval and Renaissance metaphor of the looking-glass as the human mind, which both Lewis and Bacon use in their works, Khoddam attempts to compare these authors' views on the methods of perception of the world and the fallacies involved in these methods. Then Khoddam proceeds to outline some reasons that may have driven Lewis to the camp of the anti-Baconians of his time. Her conclusions reveal that Lewis, in spite of his thorough study of Bacon's works—and teaching them at Oxford—had misread Bacon's purpose and method of his "New Science," disregarding Bacon's numerous announcements that his science and religion are one. Like modern anti-Baconians, Lewis read Bacon's works into the "enchanted glass" of the fear and threat of scientism and utilitarianism associated with modern science and technology—simply, through his intellectual bias. As a result, Lewis's reading of Bacon is truncated and provincial. Bacon, a prophet of the "New Science" to many—for example, the poets Cowley, Shelley, Coleridge, and Emerson—is rendered a "pretentious ass" by Lewis (*SBJ* 214).

Extending the study of the impact of technology on society, especially on education, David Rozema's essay, "The Abolition and the Preservation of Man: C. S. Lewis, Charles Dickens, and Wendell Berry on Education," delves into the essential features of education and their degeneration by the impact of technology. This degeneration has resulted in the creation of spiritless young people, "Men without Chests," as Lewis calls them in *The Abolition of Man.* The cause of this deplorable situation in schools and institutes of higher learning is a paradigm shift in economy that has led many modern educators to pursue the Education of Commodity (education based on the economy of profit) rather than the Education of Community (education based on the virtues that create and bind a community). Therefore, modern educators prioritize technology over teachers for dissemination of information rather than knowledge and consider students as objects to be used to maintain and increase the economy of profit. This shift in favor of technology has caused not only the devaluation and dehumanization of teachers and students as objects to be used for profit, but has also allowed curriculum changes that reduce the development of humanizing skills in the young. The main resource that Rozema draws upon to wage war against modern educators is Lewis's concept of the *Tao*, explained in *The Abolition of Man* as the doctrine of objective value demonstrated in the shared set of principles among most religions and philosophies in enduring civilizations. In Rozema's essay this doctrine of the *Tao* (which is also at the basis of the Education of Community) is pitted against the utilitarian values of the "modern" Education of

Commodity and emerges victorious. Rozema also draws on Lewis's *That Hideous Strength* to illustrate the height of warped utilitarianism that pervades modern education. To bolster his claims, Rozema marshals the thoughts of other advocates of the Education of Community and its values, Charles Dickens and Wendell Berry, thus stretching his argument backwards to the nineteenth century and forward well into the modern period. Rozema concludes that the purpose of the Education of Community is to produce well-informed souls rather than well-informed decision-makers.

Like Neuhouser and Hall, as well as Fitzsimmons, in their discussions on MacDonald and Tolkien with respect to technology, Denise Galloway Crews, in "Medieval *Memento Mori* and Modern Machine in Dorothy L. Sayers's *The Nine Tailors*," focuses on Sayers's critique of modernity and its negative impact on community. For a setting, Sayers presents a small fictional village that becomes the microcosm of modern society. As Crews astutely analyzes the characters and events in the story, from this perspective, she lists the following problems of modernity that Sayers is concerned about: the loss of community, tradition, and beauty; the disappointments of rationalism; the dangers of technology; and the trauma of modern war. The purpose of the novel, according to Crews, is to show that technology, through scientific progress, has provided false confidence and comfort to people as seen in such technological inventions as dikes and cars that actually fail to protect the villagers from the ravages of blizzards and floods. Technological achievements are meaningless symbols of civilization and represent a decline in craftsmanship and a disconnection from tradition, represented by the beauty of church bells and the medieval art of church bell-ringing. Crews believes that Sayers constructs a huge role for the church in the village as the bulwark against modernity and its problems and as the means of restoration of order and safety. The church is the guardian of humanity, rooted in beauty, discipline, and tradition. Its huge size symbolizes the vastness of divinity that allots mercy and justice to people. The church dwarfs any individual human invention that does not partake of the church's qualities. In her essay, Crews weaves these significant themes in Sayers's story skillfully as they are reflected in the actions of humans, nature, and Providence.

In their essay, "Ecology in the Works of George MacDonald: Nature as a Revelation of God and His Imagination," David L. Neuhouser and Mark R. Hall examine MacDonald's reverence for nature, not for itself, but as a manifestation of God and His imagination. Like Lewis and Wendell Berry, MacDonald shares two of the attributes that characterize "deep ecology," namely, the focus on the intrinsic value of nature and the humility and

responsibility entailed in the relationship to nature. The authors' study leads them to conclude that MacDonald's reverence for nature is based on his belief that God loves His creatures and communicates this love through nature. In fact, in *A Dish of Orts*, p. 246, MacDonald states that "[t]his world is not merely a thing which God hath made, subjecting it to laws; but it is an expression of the thought, the feeling, the heart of God himself" (qtd. in Neuhouser and Hall, this volume, p. 241). Therefore, according to the authors' interpretation of MacDonald, this belief is the most powerful motivation to protect and love nature, which makes for a better base for "deep ecology" than that of other writers on ecology: "For MacDonald then, human beings abide in nature, are clothed by nature, see God in nature" (243). To demonstrate these significant points, the authors quote primarily from MacDonald's novels, displaying MacDonald's exquisite passages on the beauty of landscapes and his characters' experiences of joy and purity in their relationships to nature. Nature, for MacDonald, thus provides an antidote to fear and selfishness. MacDonald's ardent feelings toward nature lead him to attack those who defile and waste it, whether corporations or individuals. The most appropriate genre for MacDonald to express his reverence for, and enchantment by, nature has been, as for Lewis, the fairy tale. Neuhouser and Hall's essay explains MacDonald's understanding of the drawbacks of technology although he appreciated and enjoyed its benefits.

Moving on to film adaptations of *The Chronicles of Narnia*, Eleanor Hersey Nickel, in "Whiner or Warrior? Susan Pevensie's Role in the Novel and Film Versions of *The Chronicles of Narnia*," offers her opinion on the changes in Susan Pevensie's character made in the film adaptations of *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, and *The Voyage of the Dawn Treader*. With her eye on detail, she explains these changes and concludes that the filmmakers made them for two reasons: They were influenced by modern concepts of women as strong and empowered, and they also wanted to foreground the eventual disappearance of Susan from *The Voyage of the Dawn Treader* and the rest of the chronicles. While Lewis had portrayed Susan in *The Lion, the Witch and the Wardrobe* as a whiner, with a damsel-in-distress syndrome, devolving into a selfish and skeptical character—although with some compassion to her siblings—the filmmakers chose to represent her as a strong, heroic warrior and a more complex character. Her film appeal was largely due to the actress Anna Popplewell, who played her as a mature, strong character. In *Prince Caspian,* the novel, Susan is an excellent archer, although she does not fight much, but she is skeptical of Lucy's account of seeing Aslan. In the film version of the story, there are added scenes that show a

more empowered and confident Susan, leading in the battle and accepting Lucy's report. There is also the added romantic relationship between her and Prince Caspian which, in Nickel's opinion, serves to prepare the audience, much better than the novel, for her absence in *The Last Battle* and her interest in "nylons and lipsticks and invitations" (741). In *The Voyage of the Dawn Treader*, Lewis dismisses Susan as a pretty face and mentions that she had gone to America. Nickel believes he may have wanted to show her as a destructive young woman, who chose not to follow his conservative values about the role of women in society. On the other hand, the film version of this story creates vivid scenes of Susan's interest in social activities which explain, albeit indirectly, her lack of commitment to Narnia. Nickel wonders why neither Aslan nor the children stepped up to rescue Susan from her destructive behavior. Nickel also lists numerous critics who condemn Lewis for creating a "traitor" like Susan.

Concluding this collection of essays, Phillip Fitzsimmons, in "The *Palantíri* Stones in J. R. R. Tolkien's *The Lord of the Rings* as Sauron's Social Media: How to Avoid Getting Poked by the Dark Lord," takes up an original comparison between the Internet and social media in our world (the Primary World) and the *palantíri* stones in the world of *The Lord of the Rings* (the Secondary World). His claim is that all these were essentially products of imagination and skill, the first two by engineers and mathematicians, and the third by a Noldoran elf. All had a long history of beneficial uses in commerce and communication but have been degraded through time due to the selfish greed of computer programmers and users in our world and characters like Sauron in Tolkien's novel, whose purpose was to dominate others through manipulation. To establish his comparison, Fitzsimmons first examines the parallels between these inventions with regard to their characteristics, origins, and the history of their use. Before Fitzsimmons explores the harmful effects of computer technology, he provides a picture of Tolkien's general mistrust in technology and the machines that destroyed his countryside. Similarly, in the world of technological products that take advantage of the human desire to connect, purveyors of social media have capitalized on this need. Not only do they ensnare people and make them addicted, but in some cases they also harm them through creating opportunities for cyber bullying and invasion of their privacy. The harmful effects of the *palantíri* stones, on the other hand, are illustrated by one of the most dramatic tragedies in *The Lord of the Rings*: the death of Denethor, the Steward of Gondor, who was manipulated by Sauron through images in the *palantír* of the defeat of Gondor and Denethor's personal loss. This led to Denethor's despair and self-immolation. Fitzsimmons concludes that Tolkien is a prophet about

the use of technology for the dominion and destruction of others and that his works are a significant example of fantasy literature commenting on the present society. The stones speak clearly to the modern world.

What is most characteristic of the acievements of the two Inklings and their two literary associates, as this collection of essays demonstrates, is their use of the fantasy genre to alert readers to the evils in society and individuals and to offer not only hope in a world negatively impacted by modern technology but also enchantment so as to experience that "[a] tree grows fruit because it is a *magic* tree. Water runs downhill because it is bewitched. The sun shines because it is bewitched" (Chesterton 58). In short, their works are sources of inspiration to discover Joy and, through Joy, God.

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PART I

REFLECTIONS ON FAITH: C. S. LEWIS

C. S. Lewis's and Karl Barth's Conversions: Reason and Imagination, a Realisation: *Fides Quaerens Intellectum*

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Introduction

What can we make of the place of imagination in C. S. Lewis's pilgrimage back to God? Pertinently, where is reason in his pilgrimage? Although Lewis is rightly noted for the value he accorded to the faculty of the imagination in the human mind and its role in giving intimations of God's salvific plans for humanity, the human capacity to reason is often, it appears, marginalized when considering the nature of Lewis's conversion experiences. The aim of this essay is to consider the role of *imagination* but also *reason* in Lewis's conversions (note the plural). Lewis wrote at length about his conversion experiences: in *The Pilgrim's Regress* (1933)—in effect repudiating the reasoned thought-system he moved away from through his conversion; in *Surprised by Joy* (1955)—detailing the four discrete conversion events from 1929 to 1931 that finally brought him to the Christ; and also in *A Grief Observed* (1961)—detailing the final and painful re-orientation to become a true and sound disciple under the mercy of God following the death of his wife. Lewis, therefore, one may argue, underwent several relatively discrete though interrelated stages of conversion.[1] How do these conversions compare, and what place was there for *imaginative reasoning*?

A Reasoned Imagination

Lewis is not alone among educated intellectuals in finding that he must re-orientate his life at the behest of the Holy Spirit; religious belief, or professional religious status, is no insurance against the need to convert