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October 22, 2007

**“An Annotated Bibliography 1989-2007: C.S. Lewis’s Thoughts on
Mythology, Paganism and Christianity in *The Horse and His Boy* and *Till
We Have Faces*”**

Contents

1. Introduction
2. List of Abbreviations
3. Primary Sources
4. Secondary Sources
5. Index

1. Introduction

This annotated bibliography presents primary sources by an Irish writer C.S.

Lewis (1989-1963) and secondary sources on Lewis's thoughts on Mythology, Paganism, and Christianity, particularly in his two novels set in a pagan world: *The Horse and His Boy* (1955) and *Till We Have Faces* (1956). The scope of the secondary sources in this project covers from 1989 to 2007 as this bibliography succeeds to two annotated bibliographies: 1. *C.S. Lewis: An Annotated Checklist of Writings about him and his Works* covering the - between 1919 and 1972, by Joe R. Christopher and Joan K. Ostling (1974); 2. Susan compiled Lowenberg's *C.S. Lewis: A Reference Guide 1972-1988* (1993).

The books and articles in this project are listed using both online databases such as MLAIB, EBSCO, DAI, BBSCohost, ProQuest, NACISIS from 1989 to 2007 and the web pages of three C.S. Lewis Academic Groups in the United States of America: 1. C.S. Lewis Society of South California; 2. Into The Wardrobe; and 3. C.S. Lewis Institute.

The 45 primary books are selected from as many published books as possible to demonstrate the integrated image in Lewis' thoughts as a writer, apologist and critic and are arranged by literary genres: fiction, poems, letters, autobiography, anthology, and critical works. In each genre, the works are arranged in chronological and alphabetical order.

The 141 secondary sources (100 books and 41 articles) are arranged in chronological order between 1989 and 2007, alphabetically within each period, and as it is the intent to show two aims: the relationship between Lewis's conversion and W.B. Yeats' Mythology, and the relationship between Paganism and Christianity in two novels: *The Horse and His Boy* (1955) and *Till We Have Faces* (1956).

Around 10 years after Lewis' death in 1963, several leading academic groups on Lewis were founded in the United States of America. Their journals have contributed to the increasing number of papers on Lewis since the late 1960s up until now: these include Mythlore: the Journal of "Mythopoeic Society"(1967), CSL: the Bulletin of "the New York C.S. Lewis Society"(1969), The Lamp Post: the Journal of "C.S. Lewis Society of California"(1978), VII: the Journal of "Wheaton College"(1980), and others. Academic publications on Lewis's life, philosophy and fiction were furthermore stimulated by the Centennial Year of Lewis's birth in 1988. The year 2005, in the run up to the release of the cinematic production of one of the Narnia series also saw an increasing number of academic publications on Lewis. In the 2000s, more than before, especially in 2005, leading Lewis scholars are also editing books of papers on Lewis, which is adding to the number of academic papers on Lewis.

From the 1960s to the early 21st century a number of scholars have constantly commented on Lewis's relationship mainly with the four writers: J.R.R. Tolkien, Charles Williams, George MacDonald, and G.K. Chesterton, in terms of imagination and Christianity, but especially since around 1989, they have paid more attention to Williams and MacDonald among the four. Before the 1990, the main Lewis scholars were close friends-scholars who had directly met and closely talked with Lewis, but recently some scholars, such as Bruce Edwards, have been long-time readers of Lewis's writings mostly from their childhood, but had never known Lewis personally. Younger generations tend to look at biblical associations and philosophical subjects in Lewis's fantasy fictions rather than the Space Trilogy. The former generations paid more attention to writers' influence on Lewis's thoughts and ideas.

Since the 1990s, papers on Lewis have been written by scholars from a wider range of fields, not only from within Literature research but also from the fields of Education, Theology, Philosophy, Christian Ministry, Politics and Science. Most of the scholars write from a Christian point of view, but some writers such as Philip Pullman, David Halbrook and A.N. Wilson oppose such a traditional method of criticism on Lewis, commenting negatively on his thoughts. Other scholars such as Kath

Filmer-Davies, Candice Fredrick, Sam McBride, and S.A. Bartlett, have begun to discuss Lewis from the perspective of gender.

Most of the critics tend to look at only one side of Lewis's background. They regard C.S. Lewis as a scholar with an academic legacy in England, but tend to ignore his Irish cultural heritage in connection with his literature. They discuss Christianity and paganism in Greek-Roman poetry and medieval literature, but very few scholars deal with the same theme from the perspective of Celtic and Irish culture. Colin Duriez and Ronald Bresland explore Christianity and Paganism from the Irish perspective in relation to C.S. Lewis and his literature. These new viewpoints may be linked to the increase in Lewis-scholars in terms of number, generation, and variety of academic field.

2. List of Abbreviations

Perelandra, That Hideous Strength, Out of the Silent Planet=Space Trilogy

The Chronicles of Narnia, Narnian series, and "Narnia"=CN

The Lion, the Witch and the Wardrobe=LWW

Prince Caspian =PC

The Horse and His Boy =HB

The Magician's Nephew=MN

Till We Have Faces =TWHF

3. Primary Sources

Fiction:

1. *The Pilgrim's Regress*. London: Dent, 1933.

This is an autobiographical allegory of the adventure of a boy named John. The book is

Lewis's homage to John Bunyan's *Pilgrim's Progress*. The

main character John realizes, through his adventure, his heart closely connected with

time and place. Natural environments and beautiful scenery for Lewis should be

considered as a trigger to inspire his aching longing for other world. Lewis calls this

conception "Joy" which is an important theme to understand his literature

2. *The Great Divorce: A Dream*. London: Bles, 1945.

Lewis wrote this allegorical novel as an antithesis to William Blake's poetry, "The

Marriage of Heaven and Hell." In the conversation of

Heaven and Hell between the narrator and ghosts in the first part and later

between the same narrator and his guide, MacDonald, Lewis insists on not

the dualistic contrast between Heaven and Hell, but the absolute virtue of Heaven, that is, the Omnipotence of God. The dialogue in Chapter 11 is important in order to know Lewis's theological and philosophical stance, as he says, "There is but one good; that is God. Everything else is good when it looks to Him and bad when it turns from Him."

(106) (Originally published in installments, in the Guardian in Nov.10, 1944, and as a book in 1946)

3. *Out of the Silent Planet*. London: Bles, 1938

This is the first novel of C.S. Lewis' Science Trilogy. Mars in this book is conceived of as a dying world. Part of the background in *Out of the Silent Planet* is that Earth's Oyarsa (Satan) became "bent," and destroyed most of the life on Mars. This represented one of Lewis's concerns about space travel; that fallen humanity would have nothing other than our depravity to offer other life in space.

4. *The Screwtape Letters*. London: Bles, 1942

This is a novel in the form of letters from a senior devil Wormwood to his junior nephew Screwtape. They live in a morally reversed world, where individual benefit and greed are seen as the greatest good, and neither devil

is capable of comprehending or acknowledging true human virtue.

5. *Perelandra*. London: Bodley, 1943

This is the second book in the [Space Trilogy](#) of [C. S. Lewis](#), also known as *the Voyage to Venus*. The story starts with the [philologist Elwin Ransom](#), some years after his return from [Mars](#) at the end of *Out of the Silent Planet*, receiving a new mission from [Oyarsa](#), the [angelic](#) ruler of Mars. Ransom is to travel to Perelandra ([Venus](#)), a new [Garden of Eden](#) with a new [Adam and Eve](#), to oppose the diabolically inspired human physicist [Professor Weston](#) who has been sent to tempt the Eve figure.

6. *That Hideous Strength*. London: Bodley, 1943

This is the final book in Lewis's theological [science fiction Space Trilogy](#). The events of this novel follow those of *Out of the Silent Planet* and *Perelandra*. This novel is set in [post-war England](#) in a small [university](#) town, in which The National Institute for Coordinated Experiments, the N.I.C.E., led by fallen [eldila](#), attempts to alter the true nature of mankind through an exploitation of its members' pride and greed. The goal, if mankind continues down its current path, is the conquering of the last remaining piece of nature – human nature – making true man a lost memory.

Yeats is probably the model for Merlin in *That Hideous Strength*.

That Hideous Strength is a fictional treatment of Lewis' critical book on natural law *The Abolition of Man*.

7. *The Lion, the Witch and the Wardrobe*. London: Bles, 1950.

The first book in the Chronicles of Narnia is about what pride and betrayal feel like and what the dying and rising of Christ does about sin and death. In fantasy, Lewis creates Aslan as a supposed figure, not an allegorical one, because Aslan is an invention giving an imaginary answer to the question, "What might Christ become like if there really were a world like Narnia and He chose to be incarnate and die and rise again in that world as He actually has done in ours?" (In a letter to Mrs Hook Lewis wrote on Dec.29, 1958, of *Letters of C.S. Lewis* 476) This form, Lewis thought, should be considered more effective to express another world or a different society

8. *Prince Caspian*. London: Bles, 1951.

This is the second Narnia Chronicles book, which Lewis completed in 1951. One year after the return from Narnia in LWW, the four Pevensies are again transported to Narnia, but one thousand years later in Narnia-time. They are to find the exiled prince to

restore his throne in Narnia. Caspian is a prince of the Telmarines, who are the descendents of marauding human pirates who invaded Narnia. In the last chapter, the Telmarines are compelled either to accept Aslan's restoration of Narnia or to go to a home back on earth that has been prepared by Aslan. Whichever choice, it shows that their life is allowed by Aslan's sovereignty. Lewis describes two kinds of mythological figures in PC, those on Aslan's side and those not with Aslan in the same way as there are two kinds of Telmarines, some of whom want to stay in Narnia, but others who are suspicious.

9. *The Voyage of The Dawn Treader*. London: Bles, 1952.

This is the third of the Narnia triad (LWW, PC, and *The Dawn Treader*). Lucy, Edmund and their cousin Eustace are sent to Narnia through a painting of a ship and make a voyage with Prince Caspian to find the lost seven lords. This story is full of images or figures of Irish legends: the whole story relates to Odyssey and Saint Brendan, the Seven Enchanted Islands, Dragons, and Serpentine. In Chapter 13 and 14, Ramandu relates to Merlin as the wizard in Arthurian legend, and the Star's Daughter relates to a fairy; in Chapter 9 Duffers relates to leprechaun; in Chapter 15 the Sea People carries

associations with the Merrow and Oisín in Tir na N-Óg.

10. *The Silver Chair*. London: Bles, 1953.

In the fifth Chronicle of Narnia, Lewis criticizes reductionism's effect on faith. In Chapter 5, Lewis refutes positivism in the philosophical debate of epistemology between Puddleglum and the Green Witch. In Chapter 2, Lewis displays the resurrection of meanings of words in the communication between Jill, the heroine, and Aslan, a Christ-like figure at the water, having an association with the conversation between Jesus and a Samaritan woman at the well in Scripture (John 4). This book is full of expressions which may be associated with the natural landscape in Northern Ireland, such as the ruined city having the secret treasure invisible in this world, the northern cruel winter weather as the miserable life for the main characters Jill and Eustace, the ancient giants as spiritual threat, a subterranean world as the symbolic passage to the Hell, the witch's enchantment as reductionism, the parliament of owls as Irish spiritual legacy (The Giant's Causeway/ Newgrange).

11. *The Horse and the Boy*. London: Bles, 1954.

This is the fifth Chronicle of Narnia, written by Lewis in 1954, but completed in 1950 at

the same time with LWW. The heathen protagonist Shasta learns God's Providence and also His blessing over his life. The divine interventions are expressed in the metaphors of horse-riding training and a solitary life in the desert. This novel is important in understanding Lewis's ideas about Paganism and Christianity.

12. *The Magician's Nephew*. London: Bles, 1955.

This is the story of Narnia's beginnings. Lewis says it is about "the Creation and how evil entered Narnia." (*Letter to Ann*, 1961.3.5) Lewis defines magic as an attempt to subdue reality to the wishes of men. In *The Magician's Nephew*, Uncle Andrew is portrayed as an arrogant believer whose hidden wisdom excuses him from common rules, and Jadis, the evil witch, tries to seize the earth and Narnia for her own purposes.

13. *The Last Battle*. London: Bles, 1956.

This is the sixth book in the Chronicles of Narnia. Lewis describes the calling of a pagan at the end of the world as well as the coming of the Anti-Christ. Lewis focuses on the pre-election of Emeth, a heathen, written in the same way as Lewis described Shasta in HB. The Chapter 15 is extremely important to know Lewis's thoughts about the salvation of a pagan. Emeth is a serious believer of Tash, a pagan idol, but finally

comprehends his life long pursuit as devotion paid to Aslan, a Christ-like figure. Aslan responds to Emeth, saying “Unless thy desire had been for me, thou wouldst not have sought so long and so truly. For all find what they truly seek.”(205-6)

14. *Till We Have Faces: A Myth Retold*. Orlando: Harcourt, 1956.

This is Lewis’s last work of fiction. It is the retelling of a story based on the Greek myth of Cupid and Psyche. Lewis tells the story from the point of view of Psyche’s sister, Orual. Queen Orual lives a life of sacrifice and attains an authentic relationship with a god, with others, and with herself. The novel takes a form of Orual’s letter charging the god. Orual writes what she believes to be an accurate account of her life, but it is not clear if her accusation is justifiable or not. It is up to readers’ judgement. Lewis maintains the synthesis of Myth and Truth in the Gospel and seeks the deepest possible insights within the heathen imagination.

Autobiography:

15. *Surprised by Joy*. London: Bles, 1955.

This is an autobiographical book of C.S. Lewis’s earlier life (1898-1931), first published in 1955. It is an account of his imaginative experience of longing for another

world called “Joy” and his religious conversion from atheism into Christianity. He first heard his Irish nanny Lizzy telling stories of Irish myths, and then encountered an unquenchable desire for northernness when reading about Balder, a Scandinavian mythical hero in

Tegner’s *Drapa*. Until 1915 Lewis tried to weld imaginative longing and a desire for the Occult (derived in part from the early Yeats), but the known nature of joy protected him.

Lewis met Yeats in Oxford twice in 1921; however, he was convinced, especially by

J.R.R. Tolkien, to understand

that “the Gospel is the perfect myth.”

Letter:

16. *They Stand Together: The Letters of C.S. Lewis to Arthur Greeves (1924-1963)*.

London: Collins, 1979

This is a collection of personal letters from Lewis to his friend in Belfast, Arthur Greeves, first published in 1979. The 19 December, 1931 letter is important in relation to knowing how his conversion into Christianity is connected with his conviction of the fact that “the Myth becomes the Fact.” Lewis says the Pagan stories are God expressing Himself through the minds of poets, using such images as He found there,

while Christianity is

God expressing Himself through what we call 'real things', adding that

Tolkien and Dyson introduced the truth to him.

17. *The Collected Letters of C.S. Lewis*. Ed. Walter Hooper. 3 vols. San Francisco: Harper, 2004-2007.

This is a collection of Lewis' letters written between 1905 and 1963 in three volumes:

Volume I "Family Letters" 1905-1931; Volume II "Books

Broadcast, and the War" 1931-1949; Volume III "Narnia, Cambridge, and Joy"

1950-1963. Lewis contemplates the eternal fate of the virtuous unbeliever, linking it to

his reflections on Matthew 25:31-46. (Letters of C.S. Lewis of April 5, 1939, Dec.8,

1941; Jan.31, 1952; Nov.8, 1952; Aug.3, 1953, and Feb.18, 1954; Paul F. Ford thinks

the Nov.8, 1952 letter especially significant because it was written while Lewis was

writing *The Last Battle*.) (*Readers' Encyclopedia* 232) W.B. Yeats is more often

mentioned in Lewis's letters in 1921. That was the year when Lewis met him twice in

Yeats's house in Oxford. (Letters, to his father on March 19, to his brother on March 14,

and to Arthur on June and others.)

17. *C. S. Lewis' Letters to Children*. Ed. Lyle W. Dorsett and Marjorie

Lamp Mead. New York: Touchstone, 1985.

Most of the letters concern CN, but there are also touching letters to Lewis' godchild,

Sarah. Some letters offer encouragement and advice to young writers. Lewis expresses

his delight to know that a child likes TWHF as he

says in the letter, "because so few people do. ...I think it my best book." (Letter to Joan

20 April 1959)

19. *The Latin Letters of C.S. Lewis*. Ed. and Trans. Martin Moynihan. Wheaton:

Crossway, 1987

In September 1947, after reading *The Screwtape Letters* in Italian, Fr. Giovanni Calabria

was moved to write to Lewis, but he knew no English,

so he addressed his letter in Latin. Therein began a correspondence that was to outlive

Fr. Calabria himself (he died in December 1954 and was succeeded in the

correspondence by Fr. Luigi Pedrollo). *The Latin Letters* shows the strong devotional

side of Lewis, and contains letters on topics ranging from Christian unity. Moreover,

these letters are often intimate and personal.

Poems:

20. *Spirits in Bondage*. London: Hartcourt, 1984

This is Lewis' first published book of poems. The poems were composed in 1919 before Lewis' conversion in 1931. Lewis takes a pessimistic outlook on religion and God. A central theme is that Man would reach his goal only to be ultimately disappointed.

21. *Dymer*. London: Dutton, 1926.

This is a narrative poem published under the pseudonym Clive Hamilton.

Dymer follows the adventures of its titular protagonist from his birth in an Totalitarian Orwellian state to the events leading to his death at the hands of a monster he begat. Lewis draws a portrait of the physical appearance of the Magician from Yeats.

(Canto VI, v.7-8)(Bresland 75)

22. *Poems*. Ed. Walter Hooper. London : Bles, 1964

This is a collection of Lewis' shorter poetry on a wide range of subjects- God and the pagan deities, unicorns and spaceships, nature, love, age, and reason.

23. *Narrative Poems*. Ed. Walter Hooper. New York: Harvest. 1969

The narrative poem is Lewis' favorite literary form. This collection exhibits the romantic aspects of his temperament and reveals his deep love for medieval and Renaissance poetry.

Anthology

24. *A Mind Awake: An Anthology of C.S. Lewis*. Ed. Clyde Kilby. London : Bles, 1968

A collection of Lewis' poems from a wide range of books edited by Clyde Kilby, on subjects such as death, heaven, and the Trinity.

Critical works:

25. *Allegory of Love: A Study in Medieval Tradition*. Oxford: Clariton, 1936.

This is an exploration of the allegorical treatment of love in the Middle Ages and Renaissance periods. Lewis aims to revive the literary styles of the Middle Ages, allegory and courtly love, and to gain the same viewpoint as the author of the medieval literature. Lewis's critical stance throughout his life is to rehabilitate past literature into the modern world. He regards Edmund Spenser's imaginative associations in the *Faerie Queene* as something indigenous, traditional and aboriginal.

26. *Rehabilitations and Other Essays*. London: Oxford UP, 1939

A collection of papers Lewis read to several academic meetings in Oxford and other essays. In Chapter 7 “Bluespels and Flalanseeres,” Lewis states “A word can bear a meaning in the mouth of a speaker who has forgotten its hidden metaphor, and a meaning independent of that metaphor, but only on certain condition.” (147) In Chapter 9, “Christianity and Literature”, Lewis says “when Christian work is done on a serious subject, here is no gravity and no sublimity it cannot attain.”

27. *The Personal Heresy: A controversy*. London: Oxford UP, 1939.

This is a collection of essays by C.S. Lewis and E.M.W. Tillyard who discuss poetry’s relationship to the poet’s personality. In Chapter 5, C.S. Lewis believes that reading should be based on readers’ critical response and with the author’s intention in mind.

28. *The Problem of Pain*. London: Bres, 1940.

This is C.S. Lewis’s answer to one tormenting question: why God allows his creatures to suffer pain. He gives wise advice that no intellectual solution can dispense with the necessity for patience and courage.

29. *Preface to Paradise Lost*. London: Oxford UP, 1942.

This is one of C.S. Lewis' scholarly works, written for someone who studies John Milton's *Paradise Lost*. Lewis wrote this book while writing the science-fiction novel [Perelandra](#).

30. *The Abolition of Man*. New York: Collier, 1947

The Abolition of Man is originally composed as a series of three lectures which was delivered at the University of Durham in February 1943. This critical book is subtitled "Reflections on education with special reference to the teaching of English in the upper forms of schools," but the reflection on education is used as a starting point for a defense of objective [value](#) and [natural law](#), and warns of the consequences of doing away with or "debunking" those things.

31. *Miracles: a preliminary study*. London : Geoffrey, 1947

This is Lewis' logical response to the question of God's intervention in our lives. Lewis answers by setting up a philosophical framework for the proposition that supernatural events can happen in this world. In conclusion, Lewis suggests that the readers read the Bible and study the historical evidence for miracles.

32. *Essays Presented to Charles Williams*. Oxford: Oxford UP, 1947

This is a collection of essays edited by C.S. Lewis to remember Charles Williams' literary legacy, and contributed to by six of Williams' friends including Lewis, J.R.R. Tolkien and Orwen Barfield. Tolkien's "On Fairy-Stories" of Chapter 2 provides his ideas of what is the definition of 'fairy'. Lewis' *On Stories* of Chapter 3 is essential to understand his concept of stories.

33. *The Weight of Glory*. New York, Macmillan, 1949.

This is a selection of sermons delivered by C.S. Lewis during World War II, giving guidance in a time of great doubt. In "Transportation" of Chapter 4, Lewis says that lower reality can be drawn into the higher and become part of it in the concept of Transportation, throwing a new light on the doctrine of the resurrection. In "Is Theology Poetry?" of Chapter 5, Lewis states his interest in mythology, Greek, Irish and Norse.

34. *Mere Christianity*. London: Collins, 1952.

Discusses an apologetic method for defending Christianity. Lewis gives reasoning of becoming a Christian and his accusation of his past atheism. The written words contained in this book were originally radio talks given to the BBC then published into three separate parts between 1943-1945.

35. *English Literature in the 16th Century Excluding Drama*. Oxford: Clarendon Press, 1954.

In this book running almost seven hundred pages, Lewis surveys the non-dramatic English and Scottish literature of the sixteenth century. In one closely argued case after another, Lewis comments on the significant and not-so-significant writers of this age. One is most impressed by the sheer magnitude of Lewis' effort, not to mention his fortitude as he plows his way through writer after writer with only the occasional bright flare of genius here or there. He groups his chapters around religious controversies, "drab" verse and prose, and the "golden" period highlighted by the appearance of Sir Philip Sidney and Edmund Spenser. While a brilliant piece of literary criticism, one has to love Lewis to get all the way through this one.

35. *Reflections on the Psalms*. London: Bles, 1958.

This is the Lewis's only book about a specific part of Holy Scripture and gives his core beliefs about the Bible. He concludes that the Psalms are poems intended to be sung, not doctrinal treatises or sermons. He guides readers through both the form and the meaning of these beloved passages

in the Bible. In Chapter 10 "Nature", Lewis maintains that the doctrine of creation "empties nature of divinity," that is, that God is separate from nature. The Chapter 10, "Second meanings," is about allegorical interpretations concerned with salvation and the meaning of Christ for the world. Lewis cites Plato's Republic and pagan mythologies as containing prophetic knowledge about Christ and redemption.

Lewis asks the reader to not view these examples as accidents but as vehicles for God's revelation.

36. *Studies in Words*. Cambridge: Cambridge UP, 1960

Lewis provides a linguistic study of seven words: nature, sad, wit, free, sense, simple, conscience, world and life. For each word, Lewis thinks of its Latin, Greek and Anglo-Saxon roots and explores how the meanings have changed from the main trunk of its earliest form to the modern version. In Chapter 9 of "World", Lewis

explains the two senses of the term “world”: World A as something in time and World B as something in space. In Section VII of Chapter 9, by referring to Yeats’ poem “Adam’s Curse”, Lewis explains the different tones of the term when translated as ‘the present evil age.’”

37. *The World’s Last Night & Other Essay by C.S. Lewis*. New York:

Harcourt, 1952.

This is a collection of Lewis’ seven essays in which the author considers questions that challenge the faith of modern Christians. He discusses such topics as the efficacy of prayer, the various uses of the phrase “I believe,” the religious implications of life on other planets, the meaning of words like “culture” and “religions,” and the idea of the Second Coming.

38. *A Grief Observed*. London: Faber, 1961.

This is a collection of Lewis’s reflections on the experience of his grief after the death of his wife Joy, and his faith in God.

39. *An Experiment in Criticism*. Cambridge: Cambridge UP, 1961

This is a book on Lewis's idea of how to read poems. He argues that poems should be read and sung aloud so to be heard, and thought to be a means of communication between the author and the readers. (*Criticism* Ch IV: 29, 30, 35) Lewis says the purpose of reading literature is to get "a myriad eyes" through which you can be transported into a taste of another world or what Lewis calls "Joy." "My own eyes are not enough for me, I will see through those of others. Reality, even seen through the eyes of many is not enough. I will see what others have invented. Even the eyes of all humanity are not enough. I regret that the brutes cannot write books" (*Criticism* 140)

40. *Letters to Malcolm: Chiefly on Prayer*. New York: Harbourt, 1964.

Posthumously published in [1964](#). The book consists of fictional letters to a person named Malcolm on prayer. This theological book is Lewis's last book, written in 1963. Lewis uses a fictitious form of an imaginary correspondence from a persona called "Lewis" to his long-time friend Malcolm, writing about prayer to God. Letter 3 discusses the "beauties of nature" as a secret God shares with humans. Letter 17 says "the beauties of Nature" manifest the glory of God as exemplified in the fruit of the orchard or the wind as the message from its original source, God. Letter 19 discusses the magical element in Christianity, the magical existence of God as *causa sui*. In Letter

22, there is a discussion on accepting supernatural elements and the resurrection of the body, arguing that “Matter enters our experience only by becoming sensation or conception.”

41. *Of other Worlds: Essays and Stories*. Ed. Walter Hooper. London: Bles, 1966.

This essay was originally published in *The New York Times Book Review* in 1956 and republished in *Of Other World* in 1970. Lewis affirms that the fantasy as well as myth is a literary form for all ages to taste a feeling that they have never experienced before and beyond what our life in this world. This is a collection of Lewis’s nine essays published between 1937 and 1965. Lewis discusses what he means by supposition, fantasy and allegory. In fantasy, Aslan in *The Narnia Chronicles* is a supposed figure, not an allegorical one because Aslan is invented to give an answer to the question, “what might Christ become like if there really were a world like Narnia.”

42. *Studies in Medieval and Renaissance Literature*. Ed. Walter Hooper. Cambridge: Cambridge UP, 1966.

This is a posthumous publication of Lewis’ essays and lectures, collected and edited by

Walter Hooper. Lewis is to show the twentieth century reader how to read and how to understand old books and manuscripts, Spencer, Milton and others. In Chapter 1 of “De Audiendis Poetis”, Lewis shows the two kinds of readers of old books: 1. a reader who “carries his modernity with him through all his reading of past literatures and preserves it intact” (2) and the other who “can go beyond the first impression that a poem makes on your modern sensibility.” (3) In the same chapter, Lewis refers to Yeats’ play as a case of a modern author who offers a reader a mystical excitement.

43. *Selected Literary Essays*. Ed. Walter Hooper. Cambridge: Cambridge UP, 1969

In “Author’s Apology for His Book” prefixed to Part I of *The Pilgrim’s Progress*, Lewis tells, in his essay *The Vision of John Bunyan*, how Bunyan reveals to us the process of an allegory being born. Lewis presumes that Bunyan planned a journey to unite two things in his mind: his spiritual life and his delight in old tales and chivalric romance.

“He (Bunyan) says that while he was at work on quite a different book he ‘Fell suddenly into an

Allegory.’ He means, I take it, a little allegory, an extended metaphor that would have filled a single paragraph. He set down ‘more than twenty things’.” (*The Vision of John*

Bunyan in Selected Literary Essays 147) *The Pilgrim's Regress* is Lewis's literary homage to "The Pilgrim's Progress" as well as a supposition of what the 17th century man's journey would be like in the 20th century world.

45. *God in the Dock: Essays on Theology & Ethics*. Ed. Walter Hooper. Grand Rapids: Eerdmans, 1970

Posthumously published in 1970. This is a collection of essays and speeches from [C. S. Lewis](#) based on an analogy made by himself suggesting that modern human beings, rather than seeing themselves as standing before God in judgment, prefer to place God on trial while acting as his judge. The collection covers a wide range of topics, but focuses primarily on Lewis' view of [Christianity](#). Despite his intellect, Lewis' arguments are really aimed at the understanding of the common man, rather than the over-educated [theologian](#). In "Myth Became Fact", Lewis discusses the mythical doctrine of historic Christianity as the vital and nourishing element in the whole concern. In "Meditation in a Toolshed," Lewis shows two different ways of "looking": one is looking 'at' something, an external account of a thing; the other is looking 'along' something, an inside experience of it. The problem is that people who look <at> something, a characteristic of modern thought, refutes people who look <along> so the latter feel

threatened.

4. Secondary Sources

1989

1. Bartlett, S.A. "Humanistic Psychology in C.S. Lewis's *Till We Have Faces*: A Feminist Critique". Studies in the Literary Imagination 22.2 (1989):185-198.

This is an analysis of Lewis' fiction TWHF from the viewpoint of feminists and psychologists such as Maslow, Paris, and Horney. They insist the definition of a woman's self-worth is her right to define herself without depending on someone else's opinion. Bartlett thinks that such a stance is different from what Lewis advocates in TWHF.

2. Filmer, Kath. "Neither Here nor There: The Spirit of Place in George MacDonald's *Lilith* and Lewis's *Till We Have Faces*." Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams and Mythopoeic Literature 16.1 (1989): 9-12.

This is a discussion of selfhood and the other world in a comparison of George MacDonald's fiction *Lilith* and Lewis's last novel TWHF. Filmer agrees with Lewis in the way of reading *Lilith* as evidenced in letters to his friend Arthur Greeves, except for

his view of Lilith as the image associated with Vampire-attacks.

3. Macdonald, Michael H., and Tadie, Andrew A., eds. *G.K. Chesterton and C.S.*

Lewis: The Riddle of Joy. Grand Rapids, MI: Eerdmans, 1989.

This is a compilation of 17 papers read at the “1987 Conference on the Achievement of G.K. Chesterton and C.S. Lewis” in Seattle. In each of five genres, three to five papers are included on different aspects of Chesterton’s and Lewis’ work. In the second genre, Literary Assessment, Thomas Howard commented that Lewis’s literary achievement could be found across the whole range of his works - theological apologetic critical, meditative and fictional - and stresses the depth and width of Lewis’s literature by saying “You can’t very easily compare *Miracles*, say, with HB.” John David Burton compares Chesterton and W.B. Yeats by referring to Chesterton’s autobiography: “I was fighting with Willie Yeats and his farmers against the urban mechanical materialism.”

There is no index at the end.

4. Ryken, Leland. *The Liberated Imagination: Thinking Christianly About the Arts*.

Wheaton, Ill: Harold, 1989.

An examination of the arts from a Christian perspective. Ryken justifies the pursuit of

the arts and insists that "works of art have value because they are imaginative and creative." He often refers to Lewis's critical essays of art when he suggests standards to judge the artistic merit. He makes no direct comments on Lewis's fiction but presents valuable perspectives with which to explore Lewis's stance of Christianity and Pagan cultures.

1990

5. Duriez, Colin. *The C.S. Lewis Handbook.: Comprehensive guide to life, thought and writings*. Eastbourne, Suss: Monarch, 1990.

A reference book of Lewis's writings and his key thoughts. Entries are not only books and characters, but also the places or buildings in each story, e.g. "Tombs of the ancient" in HB, and "God of the Grey Mountains", "Myth", "Psyche's palace" and "Valley of the god" in TWHF. These are listed to explain the landscape from the viewpoint of religions, or Celtic and pre-historic cultures.

6. Knight, Gareth. *The Magical World of The Inklings: J.R.R. Tolkien, C.S. Lewis, Charles Williams, Owen Barfield*. Longmead, Dorset: Element, 1990.

Analysis of the writings and religions of the major members of the Inklings, an Oxford

Christian literary group including C.S. Lewis. Knight analyzes the process of self-realization, growing awareness of “Another” and God in HB, and the inner workings of the world in each of the characters in TWHF, and discusses the connection between magic and mysticism, religious belief and philosophical analysis.

7. Walker, Andrew, and Patrick, James, eds. *A Christian For All Christians: Essays in Honour of C.S. Lewis*. London: Hodder, 1990.

This compilation of essays on Lewis and his writings by 13 scholars looks at the influences on, and friendships on Clive Staples Lewis who is an apologist, philosopher, critic, poet, and writer, and examines the reasons for his popularity with all types of Christians, by analyzing the meaning of his teaching and faith. In Chapter 8, Paul S. Fiddes asserts the mythical setting of invisible Aslan in CN is created because Lewis wants to say two principles of faith: “no one is ever told what would have happened”(PC) and “I tell no-one any story but his own”(HB). (148)

8. A. N. Wilson, *C. S. Lewis: A Biography*. New York: Norton, 1990.

A biography of C.S. Lewis. Wilson discusses Lewis’s books in the context of his life and reveals the process by which Lewis came to realize the importance of the

imagination in Christian faith. Wilson regards Lewis as a Romantic artist in the same tradition as Wordsworth and Yeats; as a seeker who transformed his obsession with childhood memories into moral fables for our age.

1991

9. Holbrook, David. *The Skelton in the Wardrobe: C.S. Lewis's Fantasies: A*

Phenomenological Study. Cranbury, NJ: Associated UP, 1991.

Discusses Lewis's works in the context of his life, trying to demonstrate how Lewis's psychological trauma, suffered in his childhood, affected his literary process. Holbrook interprets TWHF as a reflection of Lewis's ambivalence, or a mixture of love and hate, and HB as an embodiment of Lewis's fear of human emotions and his preference for animals.

10. Marshall, Cynthia, ed. *Essays on C.S. Lewis and George Macdonald:*

Truth, Fiction, and the Power of Imagination. Lampeter, Wales: Mellen, 1991.

A compilation of essays on C.S. Lewis and George MacDonald by six scholars. In Chapter 6, Robert Holyer discusses the epistemology of C.S. Lewis in TWHF. Holyer regards Orual, the main character, as a doomed metaphysician, but later a person who

achieves self-knowledge. This is by means of coming to use reason, with reference to what Lewis said in *Reflections on the Psalms*, about the connection between “metaphysicians and myth-makers of the past thought and what they ‘most deeply were.’” The 6th contributor W.E. Knickerbocker, Jr., studies ‘the fairy tale of Jesus Christ’ which dominates Lewis’s apologetic and imaginative writings. He concludes that Lewis believes in the entire Biblical revelation as the gradual Incarnation of Myth.

11. Schakel, J. Peter, and Huttar, Charles A., ed. *Word and Story in C.S.*

Lewis. Columbia, MO: U of Missouri P, 1991.

A compilation of essays on Lewis’s language and narrative by 16 scholars. In the 8th essay in the Second part of the collection “Narrative”, Colin Manlove deals with “Images and Narrative Structure in C.S. Lewis’s Fiction”, covering TWHF and HB, and the relation between making a narrative by going on a journey and catching otherness. Manlove discusses Lewis’ three points of narrative imaginative stories including Shasta’s journey out of the self into realization of the value of the other in his meeting with Aslan. John Haigh explains Lewis’ definition of journeys in romances, such as Shasta’s ride to Narnia.

1992

12. Downing, David C. *Planets in Peril: A Critical Study of C.S. Lewis's*

Ransom Trilogy. Amherst: U of Massachusetts P, 1992.

A critical analysis of Lewis's Space Trilogy. There are no specific comments relating to HB and TWHF, but in Chapter 1, Downing makes a detailed description of Lewis's realization of Christianity connected with myths and legends as expressed in poems. In Chapter 6, Downing examines Lewis' allusions from not only mythology and the Bible, but also medieval and Renaissance writers and any other book that might be found in Lewis's library. Though he deals with the theological nature of Space Trilogy, not HB and TWHF, his theological analysis could be useful to analyze HB and TWHF.

13. Watson, George, ed. *Critical Thought Series: I Critical Essays on C.S. Lewis*. Hants:

Scholar, 1992.

This is not a criticism of Lewis's fiction but a collection of records or data on Lewis's scholarship. Literary historian George Watson intends to show Lewis's strength as a scholar in the gathered information, for example, the book reviews in the newspapers and magazines when first released, such as *Allegory of Love* in 1936, *A Preface to Paradise Lost* in 1940, *English Literature in the Sixteenth Century* in 1954,

and others.

14. Wormsley, John William. *An Annotated Bibliography of The Criticism Of C.S. Lewis' Fiction From 1981-1991*. Ann Arbor: UMI, 1992.

This is Wormsley's M.A. thesis on the criticism of Lewis' fiction published between the years of 1981 and 1991. The bibliography is well organized, using the titles of Lewis' fiction as the organizational framework, but there is no index. Wormsley covers articles in major academic journals dealing with Lewis' works, but few of the sources in the 140 items listed are full-length books.

1993

15. Filmer, Kath. *The Fiction of C.S. Lewis: Mask and Mirror*. New York: St Martin's, 1993

A critical essay on Lewis's fiction, especially the Narnian series and TWHF. Filmer discusses the themes of self-knowledge and freedom, especially in female characters in the stories.

16. Lowenberg, Susan. *C.S. Lewis: A Reference Guide 1972-1988*. New York: Hall, 1993.

An annotated bibliography of writings by and about C.S. Lewis (1972-1988). The entries are arranged chronologically by the date of publication. Each entry is listed only once. A combined author and subject index is included.

17. Manlove, Colin. *The Chronicles of Narnia: The Patterning of A Fantastic World*. New York: Twayne, 1993.

A thematic research of criticism about C.S. Lewis's seven Narnia fantasies.

Manlove thinks HB interrupts the sequence of the Narnia Chronicles and is the least significant of the series. He regards the themes of the book as being humility, freedom, self-hood, and relationship.

1994

18. Baynes, Pauline, illus., and Riordan, James, ed. *C.S. Lewis: A Book of Narnians: The Lion, the Witch and the Others*. New York: Harper, 1994.

A book of Bayne's colored illustrations and Riordan's descriptions of the main cast of Narnia series. Lewis' 'Outline of Narnian History' and an index of illustrations are

included. On page 50 and 51 is an illustration of the animated moment when Shasta on his horse Bree almost reaches an open gate but turns back to see Aslan's claws tearing Aravis on her horse, Hwin. This is not a critical view but provides useful information to help one's understanding of the way to ride a horse.

19. Kreeft, Peter. *C.S. Lewis for the Third Millennium: Six Essays on The Abolition of Man*. San Francisco: Ignatius, 1994.

Discussion of Lewis's thoughts of morality to save Western civilization in the post-Christian world. Not a discussion of fiction.

20. Coren, Michael. *The Man who Created Narnia*. Grand Rapids: Eerdmans, 1996.

Analyzes Lewis's life, religious views, his marriage to Joy Davidson.

1995

21. Goffar, Janine, ed. *The C.S. Lewis Index: A Comprehensive Guide to Lewis's Writings and Ideas*. Wheaton, Ill: Crossway, 1995.

A book of indexes of Lewis's works and ideas. The titles and pages are accessible by

categorized subjects such as “Christian vs. pantheistic view of God” “Myth Became Fact” or “pagan myth.” There are 30 subjects starting with the terms “pagan” or “Paganism,” 48 for the terms “myth”, “mythology”, or “mythopoeic” and over 300 for “Christian” or “Christianity.”

22. Milward, Peter. *A Challenge to C.S. Lewis*. Cranbury, NJ: Associated UP, 1995.

A biographical book of Lewis as an apologist and fictionist and his scholarly work on medieval literature. Milward, a Catholic scholar, discusses dualism in Lewis’s writings on Christianity and culture, attributing this puzzling attitude to Lewis’s Protestant position. He mainly analyzes Lewis’s academic papers such as *Allegory of Love* and *Experiment in Criticism, Studies in Words*, but makes little or no literary analysis of Lewis’ major fiction books including HB and TWHF.

23. Sims, A. John. *Missionaries to the Skeptics*. Macon: Mercer UP, 1995.

A discussion of faith as professed by three leading theologians: C.S. Lewis, E.J. Carnell, and Reinhold Niebuhr. Sims explores intelligible answers to the skeptical world. Sims

regards Lewis's conversion from atheism to Christianity as an intellectual odyssey from being a literary scholar to becoming this century's most renowned Christian apologist. He says "The myths and romance of the North contained an element of mystery and depth that Lewis found lacking in many religions, including Christianity"(26).

1996

24. Glaspey, Terry W. *Not A Tame Lion: The Spiritual Legacy of C.S.*

Lewis and The Chronicles of Narnia. Nashville: Cumberland, 1996.

A book in three parts: Lewis's life, thoughts and legacy. Each part includes various subjects such as "Euchatastrophe" which Glaspey means by re-mythologizing the Christian story, Lewis attempted to awaken a longing for God by providing fresh images of the divine, such as Aslan (*The Narnia Chronicles*), and the God of the Mountain (TWHF) and others. In "Pride and Humility" Glaspey discusses self-centeredness as sin with quotations of the horse Bree's dialogue with Aslan in HB and of the chief cause of misery in *Miracles*.

25. Lindvall, Terry. *Surprised by Laughter: The Cosmic World of C.S. Lewis*.

Nashville: Thomas, 1996.

This is an examination of Lewis' life, philosophy, and his writings from the point of view of laughter. Lindval thinks laughter must be incarnated as

Lewis' longing for "Joy" is transported into his faith in God. Lindval's suggestion is important to understand various phases of cultures, both pagan and Christian, as Lewis says the lower reality is drawn into the higher.

26. Vander Elst, Philip. *C.S. Lewis: Thinker of Our Time*. London:

Claridge, 1996

A bibliography of C.S. Lewis. Vander Elst explores the philosophical significance of Lewis's conversion from atheism to Christianity, and his life as an apologist and scholar.

27. Hooper, Walter. *C.S. Lewis. A Companion and Guide*. London: Harper, 1996

Summarizes Lewis's main books and discusses the key ideas behind Lewis's thoughts including enchantment, myth, joy and imagination. Hooper demonstrates Lewis's reinterpretation of an old story in *TWHF*, while endowing it with new meanings.

Hooper thinks Lewis uses Apuleius's *Metamorphoses* as Pagan and Greek religion.

1997

28. Clute, John, and Grant, John, eds. *The Encyclopedia of Fantasy*. New York: St.

Martin's, 1997.

29. Hinton, Marvin Duane. *Allusions and Parallels in C.S. Lewis's Narnian Chronicles*.

Ann Arbor: UMI, 1997.

The dissertation discusses allusions and parallels in the Narnian series, exploring the development of Lewis critics and biographers and making a work-by-work analysis of the seven books. In Chapter VII, Hinton does not find many allusions in HB, and sees less connection in it with our world. Rather he finds linguistically different roots of the words used in the story, but not HB, and sees less connection with our world, but does not provide reasons for Lewis's use of such words as "divan." He concludes there is no mythology present in this work.

30. Radmacher, Rebecca Sue. "*Nothing said clearly can be said truly:*

Modernism in C.S. Lewis's 'Till We Have Faces.'" Diss. Arizona State U, 1997.

This PhD paper explores Lewis' description of modernism, myth, consciousness and self-reflection in TWHF. Radmacher concludes Lewis may employ the same sort of inherent contradiction that Modernist fiction does. [DAI-A 58/10 (Apr. 1998): 3934]

31. Menuge, Angus J.L., ed. *C.S. Lewis Lightbearer in The Shadowlands: The Evangelistic Vision of C.S. Lewis*. Wheaton: Crossway, 1997.

This is a collection of papers on Lewis and his writings contributed by 16 scholars. In Chapter 10, “Praeparatio Evangelica”, Joel D. Heck discusses the lessons Shasta and Bree have to learn in order to recognize the sinful self. In Chapter 11, “Old Wine in New Wineskins”, Francis C. Rossow explains how Bree, the proud and sophisticated horse of HB, condescendingly responds to Aravis but finally learns the reality of God, that His Incarnation is no metaphor. In Chapter 8, “The Pagan and the Post-Christian: Lewis’s Understanding of Diversity outside the Faith,” Jon Balsbaugh discusses the difference between the pagan and the post-Christian in TWHF. Chapter 12, “Translated Theology: Christology in the Writings of C.S. Lewis”, Steven P. Mueller discusses Lewis’ Christology, considering many parallels between Christ and Psyche in TWHF. In Chapter 9 “Exorcising the Zeitgeist: Lewis as evangelist to the Modernists”, George Musacchio reflects on the development of materialism in the Western history and explores C.S. Lewis’s life as a writer who battled against the materialistic world.

32. Adey, Lionel. *C.S. Lewis: Writer, Dreamer & Mentor*. Grand Rapids: Eerdmans, 1998.

A biography of C.S. Lewis's life and a study of his writings. Adey shows the two sides of C.S. Lewis as a dreamer (imagination) and a mentor (reason). He studies the meaning of punishment as religious symbolism, a change of viewpoints, and importance of meeting a good adult in HB. In Chapter 5, Adey asserts that Lewis succeeds in joining Christian myth and pagan mythology in TWHF. "Three centuries before Christ, she (Oruel) anticipates much that Christ taught and did, yet Lewis intended her to signify not Christ but the naturally Christian soul."(155) In Chapter 6, Adey makes a counterargument against Holbrooks' critical comments on the Narnia series as literature for children. In Chapter 7, Adey explores a poem *Spirits in Bondage*, referring to classical and mythological traces including Norse, or Celtic myths and the early Yeats.

33. Bramlett, Perry C., and Hidon, Ronald W. *Touring C.S. Lewis' Ireland & England.:*

A Travel Guide to C.S. Lewis' Favorite Places to Walk and Visit. Macon, GA: Smyth, 1998.

The guide book to Lewis-related places and people, categorized in areas including both Ireland and England, provides plenty of historical and biographical information, maps

and suggested tours. The authors who live in the U.S. emphasize Lewis' "Irishness": both the fact that he was born and raised in Belfast, and the fact that Lewis treasured his Irish history and heritage. There is no literary comment of Lewis' views of Irish mythology. No index.

34. Como, James. *Branches to Haven: The Geniuses of C.S. Lewis*.

Dallas: Spence, 1998.

Introduction of C.S. Lewis as a more complex and integrated figure than most scholars have known as an apologist and man of letters. Como demonstrates Lewis's wrestling with self-doubts gave his work its peculiar power to penetrate the reader's unbelief.

35. ---, "Rhetorica Religii." Renascence: Essays on Values in Literature 51.1(1998

Fall):3-19

An analysis of Lewis' dialectical and rhetoric gifts in argument in Aristotle's model in not only fiction but also sermons at church, and in Argument of various topics from nature (human nature and Natural Law) to concepts (faith and time). Como says that Lewis shows the better rhetoric is the wrong side in his fictional rhetoric (*Narnia* and *TWHF*). Como concludes by saying Lewis opens the Christian message to everybody

and tries to interpret it for all.

36. Gormley, Beatrice. *C.S. Lewis: Christian and Storyteller*. Grand

Rapids: Eerdmans, 1998.

A biography of Lewis. She talks about his life's impact on his writings, his quest for joy, and his personal struggles. In Chapter 6, Gormley discusses Lewis' terror of God in connection with Shasta's fear and awe to Aslan in the mist, in Chapter 10, Shasta's journey in HB as his search for a real father as well as a spiritual father Aslan, and in Chapter 11, unites Lewis's empathy for strong assertive Orual with his wife Joy Davidson.

37. Hein, Rolland. *Christian Mythmakers: C.S. Lewis, Madeleine L'Engle*

J.R.R. Tolkien, George MacDonald, G.K. Chesterton, and Others. Chicago:

Cornerstone, 1998.

Hein analyzes a mythopoeic tradition through the works of eleven authors. In Chapter 7, Hein discusses Lewis's appreciation for myth, expressed as an internal longing called 'Sehnsucht' in TWHF.

38. Lawlor, John. *C.S. Lewis: Memories and Reflections*. Dallas:

Spence, 1998.

This is a biography of Lewis written from the vantage point of Lewis's student, friend and colleague. Lawlor assesses Lewis's notion of "happiness" noting its links with nineteenth-century English romanticism. Lawlor thinks in HB, there is "a kind of Irishness of genial poker-faced exaggeration" by the ridiculous quotating of the poetry of which the boy Shasta's foster-father is fond. In Chapter 7, Lawlor says TWHF exemplifies a "myth" i.e. a story of narrative attraction with a sense of suspense and surprise. That is the same way in which Lewis defined it in his critical essay *Experiment in Criticism*.

39. Lindskoog, Kathryn. *Journey into Narnia*. Pasadena: Hope, 1998.

This work consist of two parts: I. *The Lion of Judah In Never-Never Land* and *The Theology of C.S. Lewis Expressed in His fantasies for Children* (1957); II. *Exploring the Narnian Chronicles*. In Chapter 3 of Part II, Lindskoog shows the biblical connotations within HB: from Zechariah, especially the prophecy where horses are to be used in reconstruction of the holy temple in Jerusalem, in John 4:4, where the theme is the thirst for water; in Exodus

3.14, God answered Moses, “I am who I am”, and in I Kings 19:11-12, God spoke to Elijah in a wind, an earthquake, a fire and finally in a still small voice; and from HB, the Voice answers “Myself” three times when Shasta asked who he was.

40. Logan, Stephen. “Rhetorica Religii.” Renascence: Essays on Values in Literature 51.1(1998 Fall): 63-86.

This is a discussion of Lewis’s literary criticism. Logan reviews his personal reading experience of Lewis from the 1970s to the 1980s, while reviewing the general literary research trend from the skepticism of 1960s to the relativism of 1980s. Logan thinks in reading Lewis literary criticism, we get the benefits of his thinking about morality and religion. Logan concludes that literary criticism itself is not all important, but it is important if it helps us to experience the world more fully and wisely. Therefore those with a genuine appreciation of Lewis’ literary criticism have a duty to try to communicate their experience to others.

41. Morefield, Kenneth Robert. “Why Christian fiction? Expressing universal truth in a relative world.” Diss. Northern Illinois U, 1998.

This PhD paper examines the narrative techniques of the works by Christian authors from the 19th century to the middle of the 20th century. In the third chapter, Morefield explores C.S. Lewis' works and the use of symbolism. Examples are taken from *The Chronicles of Narnia*, *The Screwtape letters* and *TWHF*. Morefield concludes Christian authors should turn to fiction to gain a wider audience in the increasingly secular world.

[DAI-A 59/05(Nov. 1998): 1567]

42. Schakel, Peter J. "Books about C.S. Lewis: A Starting Point." VII: An Anglo-American Literary Review 15(1998 Summer): 113-122.

This is Schakel's suggestions and guidelines for new readers of Lewis' works. It consists of seven parts: reference guides, biographies, fiction, poetry, apologetics, philosophy and world view, and literary criticism. At the end there is a list of materials on C.S. Lewis: periodicals, major website, bibliography, reference works, biographical works, on "Shadowlands," general studies, on Lewis's religions and philosophical studies, on Lewis's Literary Criticism, on Lewis's literary works, on the Chronicles of Narnia, on other fiction. Schakel especially list up 22 books on Lewis's religious/philosophical studies, in which there are much more books than in any other field.

43. Werner, Macy. "Forbidden Foods and Guilty Pleasures in Lewis' *The Lion, the Witch and the Wardrobe* and Christina Rossetti's 'Goblin Market'." Mythlore 22.2 (1998): 18-21.

This is a critical paper of Rossetti's poem "Goblin Market" and two novels of Lewis' Narnia Chronicles, *LWW* and *The Magician's Nephew*. Both works are ostensibly for children, but Werner insists they contain some peculiarly adult themes. Werner argues that both Rossetti and Lewis' desire for Christian beliefs are reflected in their literary approaches: 1. using food as a literary method; and 2. their disturbing hopes for sexuality connected with guilty feelings of sin and penalty.

44. Wheat, Andrew. "The Road before Him: Allegory, Reason, and Romanticism in C.S. Lewis' the Pilgrim's Regress." Renascence 51.1(1998 Fall): 21-39.

This is a discussion of the distinction between myth and allegory in Lewis' allegorical novel *Pilgrim's Regress*. This is not a critical book of HB and TWHF, but it is helpful in understanding Lewis' spiritual and philosophical struggle into conversion, as expressed

in the first book written after his conversion.

1999

45. Bresland, Ronald W. *The Backward Glance: CS Lewis and Ireland*.

Belfast: Dufour, 1999.

Ronald W. Bresland discusses the integration of Lewis's spiritual and real life in connection with his home country of Ireland from the perspective of an Irish researcher. He suggests studying Lewis's life and writings from a viewpoint of Ireland allows the readers to widen their philosophical and literary views. Bresland asserts that the new perspective is echoed by Lewis's literary ethos of transcending oneself and being oneself at the same time.

46. Beyer, Douglas. "Seeing Hell through the Reason and Imagination of

C.S. Lewis" Lamp-Post of the Southern California C.S. Lewis Society

23.4 (1999 Winter): 8-1.

Explores Lewis's views of Hell in his works such as a novel *The Great Divorce*, a criticism *A Preface to Paradise Lost*, a theological book *The Problem in Pain* and others.

As to the question of pagans who never encountered Christian truth in this life, Beyer

says Lewis thinks they are not necessarily doomed to Hell. On the choice of paganism.

Beyer presents Emeth, a boy in *The Last Battle*, as a pagan who mistakenly follows

Tash a pagan god without knowing the true Aslan until the end. Beyer thinks

Lewis expresses reality of Hell through Edmund Pevensey's sensation of mysterious

horror when he hears the name of Aslan for the first time.

47. Khoddam, Salwa. "Balder the Beautiful: Aslan's Norse Ancestor in *The Chronicles of Narnia*." *Mythlore* 22.3(1999 Winter): 66-76.

This is an article on Lewis's views of typological thinking in the myth of the Dying God,

focusing on Balder in a Norse myth, examining the Balder-analogues with Aslan and

Christ. Khoddam explores Lewis' views of all myths as shadows of the Christian

historical "myth" in his apologetic works, letters and Narnian series. As an example of

an association of light and Aslan, Balder and Christ, Khoddam says Aslan appears to

Shasta in HB with the sunrise.

48. McGrath, Alister E. *Christian Spirituality*. Oxford: Blackwell, 1999.

McGrath introduces theological foundations in Lewis, identifying such themes as

Creation, Incarnation or Redemption, leading up to a final chapter on classics of

spiritual literature in the Christian framework. This is not a critical book of Lewis's fiction but McGrath discusses the relation of spirituality and C.S. Lewis in two sections. In Chapter 4, taking about redemption and the familiar image of "the hallowing of hell," McGrath takes up Lewis's way of describing Aslan's surrendering himself to the forces of evil so as to disarm them. In Chapter 5, McGrath compares the biblical image of feast to Lewis's idea of longing as a pointer to God.

49. Norton, Robert Charles. *Building Bridges for God: Culturally Sensitive Paradigms in Worship and Preaching*. Diss. Fuller Seminary, 1999.

This PhD dissertation studies worship and preaching with a particular concern for cultural sensitivity. Norton asserts that worship and preaching renewal should be encouraged in the contemporary culture, though the renewals are culturally sensitive issues in the Christian communities.

[DAI-A 60/06(Dec.1999):2096]

50. Reed, Gerald. *C.S. Lewis and the Bright Shadow of Holiness*.

Kansas City: Beacon, 1999.

This is an analysis of Lewis's views of Holiness, or the experience of the numinous

which Rudolf Otto identified. Reed develops his argument in both Lewis' fiction and nonfiction. In Chapter 3 and 13, Reed traces the spiritual journey of a pagan queen Orual in TWHF and concludes her humble submission to the Divinity is holiness, freedom and happiness. In Chapter 14, Reed contrasts the two horses of HB in sacrifice. Hwin presents her body to Aslan but her companion Bree hesitates. His strong personality bothers a real giving up of the self into the sanctifying presence.

2000

51. Cording, Ruth James. *C.S. Lewis: A Celebration of His Early Life*. Nashville: Broadman, 2000.

A biography of Lewis's early life and any impact on his life such as his country Ireland, family and others. Cording spends half of the book introducing Lewis's parents and their thoughts which influenced Lewis. In Chapter 9, Cording presents the stories or legends Lewis read in his early days including "The Saga of King Olaf" or "The Water Babies."

52. Honda, Mineko. *The Imaginative World of C.S. Lewis: A Way to Participate in Reality*. Lanham: UP of America, 2000.

Analyses Lewis's thought of relating himself to the world of objective Reality in his imaginative stories. Honda comments that in TWHF Lewis exemplifies the perception of Reality through imagination.

53. Jeffrey, David Lyle. "C.S. Lewis, the Bible, and Its Literary Critics." Christianity and Literature 50.1(2000): 95-109.

Analysis of Lewis's concept of the Bible and criticism. Jeffrey argues Lewis insists on the need to understand the language of the Bible as simple language, not as the highly authoritative language of the Authorized version. As the New Testament was written originally in such a common Greek, Jeffrey thinks that the beauty of the bible is not in the same sense as the elegance of KJV but in the different dimension of accepting authority.

Therefore, Jeffrey concludes that Lewis takes the same attitude of reading books, that is, taking both ways of "the reader's desire for communion and celebration of the Author" at the same time. No comments on Lewis's fiction.

54. Landrum, David. "Three Bridge-Builders: Priest-Craft in *Till We Have Faces*." Mythlore 22.4 (2000 Spring):59-67.

This is an analysis of the fusion of what three priests in TWHF represent: two in Ungit, (the old priest and Arnon) and one in Istra. Landrum thinks the two priests of Ungit represent two aspects of what Lewis struggles to reconcile (as Schakel suggests): reason and imagination which are eventually, Lewis recognizes, united in Christianity. The combination, Landrum thinks, constitutes a spirituality, that is, a bridge to “bring together the far shores of Heaven and Earth”(67).

55. Lindskoog, Kathryn. “Meeting C.S. Lewis.” Lamp-Post 24: 2 (2000

Summer):11-14.

Lindskoog’s views of her real encounter with C.S. Lewis in Oxford in 1956 and their exchanges of views on his fiction including TWHF. Lindskoog fails to forget the conversation with Lewis in which he expressed his puzzlement over TWHF not so well received by readers as *Screwtape Letters*.

56. Manganiello, Dominic. “Till We Have Faces: From Idolatry to

Revelation” Mythlore 23.1 (2000 Summer- Fall):31-46.

This is a critical view of Lewis’ fiction TWHF. Manganiello applies the three Jewish philosophers’ views to an analysis of “the face” in TWHF: Emmanuel Levinas, Martin

Buber, and Franz Rosenzweig. Manganiello observes Lewis's use of "face" "veil" "mirror" in the stages of Oruel's change from darkness, to disbelief to enlightenment, and concludes that Oruel needs "the gaze of the other," or the recognition of the slave, to affirm her selfhood.

57. Martin, Thomas L., ed. *Reading the Classics with C.S. Lewis*. Grand Rapids: Baker, 2000.

There are 24 academic essays on what Lewis wrote and read by Lewis scholars. In Chapter 14, Maria Kuteeva regards Pagan influence on Lewis's mythopoeic work as the proof of his idea of "myth becomes fact," asserting a peculiar admixture of characters and motifs in HB "deriving from Arabian Babylonian, Greek, Roman Celtic, and Norse tales." In Chapter 15, Kath Film-Davies discusses Celtic influence on Lewis's ideas of "Northernness" as "the Otherworld", by citing the Narnian Chronicles. Chapter 17, David Barratt says the sense of being called or the sense of destiny is necessary for the fantasy to be heroic, and the sense of the marvelous is reestablished in every book including HB.

58. Sammons, Martha C. *"A Far-Off Country": A Guide to C.S. Lewis's Fantasy Fiction.*

Lanham, MD: UP of America, 2000.

Discusses Lewis's fiction in three sections: 1. *The Chronicles of Narnia*, 2. *the Space Trilogy* and 3. TWHF. Analysis of myth as truth and the creation, temptation and the Fall of Man, redemption and rebirth, man's relationship to God. For the Narnian series, Sammons introduces the themes and characters. States Lewis had difficulty deciding on titles including HB.(11) Sammons presents the outline of CN based on the one written by Lewis which were reported in Hooper's *Past Watchful Dragon*.(15) In Section 3(Chapter 16-24), Sammons analyzes paganism, sacrifice and biblical overtones in TWHF. In Chapter 19, she talks of paganism as truth or foreshadows of Christianity.

2001

59. Beetz, Kirk H. *Exploring C.S. Lewis' The Chronicles of Narnia.* Osprey, FL:

Beacham, 2001.

A chapter-by-chapter analysis of the seven "Narnia" books, and an explanation of geography and biblical references, offering discussion questions and projects. In Chapter 11, Beetz provides friendship, love, trust and faithfulness as the themes of HB and analyzes the themes and characters of the story

chapter by chapter. Beetz discusses this book in the context of the universal moral law in Chapter 2, but makes no comments of HB in connection with mythology.

60. Duriez, Colin, and Poeter, David. *The Inklings Hand Book*. London: Chalice, 2001.

A guide book of the Inklings members and their works. Regards the slow deterioration of Narnia as a loss of faith and conviction. (24) J.R.R.Tolkien saw the highpoint of fantasy as sub-creation, and Lewis viewed it as imaginative invention. Tolkien had sub-creation as its defining feature, whereas Lewis's interest was less structural: for him, fantasy was a prime vehicle for capturing the elusive quality of joy. Both for CSL and JRRT, fantasy has a strong inventive and imaginative component. The two men were interested in carefully crafted literary fantasy.(38)

62. Fredrick, Candice, and McBride, Sam. *Women among the Inklings: Gender, C.S.*

Lewis, J.R.R. Tolkien, and Charles Williams. Westport:

Greenwood, 2001.

This is a biographical and literary study of the attitudes of the three leading men in the Inklings toward women in their writings: Lewis, Tolkien and Williams. In Chapter 4, Frederick and McBride affirm that "a gender-oriented critical analysis of

Lewis's literary works would ideally end with TWHF." They think the early Lewis references to women as disembodied mysteries progressing toward greater attention to women in the trilogy and a more realistic depiction of females in the Narnian stories, culminating in Lewis's last novel.

63. Khoddam, Salwa. "‘Where Sky and Water Meet’: Christian iconography in C.S.

Lewis's *The Voyage of the Dawn Treader*." Mythlore 23.2(2001 Spring): 36-52.

Using John Doeblen's definition of "icon" that means a single moment

where all words meet in a single moment of action, Khoddam analyzes Lewis's

Christian iconography in *The Voyage of the Dawn Treader*. Khoddam concludes with

the following four points: 1. brilliant icons stay in the mind as remembrances ; 2. the

true icons are the sublime pageant of salvation from evil to good at the end; 3. Lewis

creates his iconography based on traditional pagan and Judeo-Christian iconography ; 4.

the picture for Lewis is a symbol truer than any philosophic theorem.

63. King, Don. *C.S. Lewis: Poet: The Legacy of his Poetic Impulse*. Kent, OH: Kent UP, 2001.

Discussion of Lewis's poems. No comments on HB and TWHF, but it is useful to understand Lewis's synthesized ideas of mythology and Christianity in his writings.

64. Kort, Wesley A. *C.S. Lewis: Then and Now*. Oxford: Oxford UP, 2001.

Kort studies Lewis's criticism of modern culture in seven topics. The third one is "House" in which Kort examines the language of place and space in Lewis's fictions including TWHF, but HB not included. He thinks Lewis associates place and home with an extension of the characters's disposition toward the world so that the two sisters of TWHF, Oruel and Pshche, show different response to a new home.

66. Gonzalez, Margarita Carretero, and Hidalgo, Encarnacion, ed. *Behind the Veil of Familiarity: C.S. Lewis (1898-1998)*. Bern: Peter Lang, 2001.

A compilation of essays by 21 writers including 18 Spanish scholars. The 20th essay by Colin Durez discusses Lewis as an anti-modernist writer, and how Lewis uses pagan insights to enable modern people to see again the meaning of God's reality. Two out of 21 essays are written in Spanish including the last one by Maria Del Carmen Prez Diez whose essay, according to the abstract in English, deals with a vivid portrait of C.S. Lewis in TWHF. There is no index at the end.

67. Lindskoog, Kathryn. *Surprised by C.S. Lewis, George MacDonald, &*

Dante: An Array of Original Discoveries. Macon: Mercer UP, 2001.

A collection of Lindskoog's 23 essays. She traces the connections of the men with each other and with events, art and authors before and during their times. In Chapter 5, she talks about the connection between the city of Tashbaan in HB, and the city of Tashkent in Uzbekistan. In Chapter 18, she deals with the connection between the goddess of Ungit in TWHF and the meaning of the word Ungit rooted in several languages, Latin, Sanskrit and Irish.

68. ---, "C.S. Lewis: A Single Author" Lamp-Post of the Southern California C.S. Lewis

Society 25.4 (2001 Winter): 13-22.

Analyses Lewis's ideas of nature and anthropomorphic life in the development of his writings from poems in his early life to prose in his Christian ages. Lindskoog sees Norse mythology in the Narnian series as the strong influence upon Lewis's early years.

69. ---, "C.S. Lewis: A Single Author." Lamp-Post 25.4 (2001 Winter): 14-18.

Discusses C.S. Lewis's integrated ideas throughout his life as a poet as

well as novelist by comparing two of his works composed more than 30 years apart: 1. *Spirits in Bondage* (1921) and the *Narnia Chronicles* (1950-56).

70. Reed, Gerard. *C.S. Lewis: Explores Vice and Virtue*. Kansas City: Beacon, 2001.

This is not a literary criticism but a discussion of Christian edification in Lewis' apologetics, especially the seven deadly sins and the seven Christian virtues.

70. Schakel, Peter. "The 'Correct' Order for Reading *The Chronicles of Narnia*." *Mythlore* 23.2 (2001 Spring):4-14.

Discusses the difference of the imaginative experience depending on the order of reading the seven books of the Narnia Chronicles, especially *The Magician's Nephew* first and LWW. Schakel questions whether the readers of the Chronicles should be introduced to Aslan first or not, or experience the mysterious thrill or not. Schakel thinks the Chronicles should be read in order of publication to develop a sequential presentation of Christian ideas similar to that in *Mere Christianity*: 1. demonstration of

need for salvation; 2. explanation of the plan for salvation; and 3. explanation of morality. In conclusion, the author says the order does not matter as Lewis does not acknowledge it.

71. Stone, Elaine Murray. *C.S. Lewis: Creator of Narnia*. New York: Paulist, 2001.

A biography of C.S. Lewis not only as a scholar, but also a family member.

This is not a literary criticism, but Stone presents Lewis as a man of principles who carries out his original decision even in trouble of his life.

Her approach is useful to understand Lewis's works as an embodiment of his ideas.

72. Woemer, Jody Ray. *The Quest for Joy: C.S. Lewis's Use of Quest*

Narrative in his Fiction. Diss. Arizona State U, 2001.

This PhD paper discusses Lewis' fiction and the romance mythos: first the quest motif, the tests of people involved in quests, the villains who hinder the quests, and next the role of helpers for the quest, human and animals. In the grail quest and narrative mode, Woemer acknowledges personal benefits of the quest are greater than social ones.

[DAI-A 62/11 (May 2002): 3800]

2002

73. Arnell, Carla A. "On Beauty, Justice, and the Sublime in C.S. Lewis's *Till We Have Faces*." *Christianity and Literature* 52.1(2002): 23-33.

This is Arnell's response to Elaine Scarry's argument on the importance of beauty as an ethical, intellectual and spiritual concern. Arnell discusses Oruel's experiences in TWHF, and her visions transformed through the terror and sublime experiences of the Divine speaking to her.

74. Dockery, David S., ed. *Shaping A Christian Worldview: The Foundations of Christian Higher Education*. Nashville: Broadman, 2002.

A compilation of essays on Christian education with contributions by 20 scholars. The book is divided into two parts, the foundations and application of the Christian worldview, each consisting chapters. In Chapter 4 of Part 1, Poe discusses the 'natural law point of view' as Lewis' stance on education and analyzes Lewis's criticisms, apologetics and fiction, but makes no reference to the Narnia series and TWHF.

75. Dodson, Mary. "Capturing C.S. Lewis's "Mere" Christianity: Another Look at

Shadowlands” Journal of Religion and Film Apr. 2002. 12 Sept. 2007 <

<http://www.unomaha.edu/jrf/shadowlands.htm>>

Analysis of Lewis’ thoughts about pain and suffering expressed in Attenborough’s film “Shadowlands.” Dodson thinks Lewis’ final words in the film is what Attenborough wants to show: “The pain now is part of the happiness then.” It means the pain we confront while living in the shadowlands will serve to intensify the joy of a shadowless heaven. It mirrors Lewis’ recognition of pagan myth completed in Christianity: repeated image of a god dying and rising in the myth. As the myth in the shadow becomes complete in Christianity, pain in the shadowland becomes the joy in the shadowless heaven.

76. Downing, David C. *The Most Reluctant Convert: C.S. Lewis’s Journey to Faith*.

Downers Grove: IVP, 2002.

An autobiography of Lewis’s life, focusing on his conversion from atheism to Christianity. Chapter 6 is on Lewis’s encounter with W.B. Yeats as a catalyst for Lewis’s interest in spiritualism. Chapter 8 is on Lewis’ colleagues, Tolkien and Dyson’s impact on Lewis’s faith and his re-realization of the historical fulfillment of the Dying God myths found in many cultures. There are no literary criticisms on HB and TWHF.

77. Duriez, Colin, and Porter, David, eds. *The Inklings Handbook : The lives, thought and writings of C.S. Lewis, J.R.R. Tolkien, Charles Williams, Owen Barfield and their friends*. London: Chalice, 2001.

This is a comprehensive guide to the Inklings, the informal literary group in Oxford including C.S. Lewis and his friends, J. R. R. Tolkien, Charles Williams, and Owen Barfield and their friends. The first part provides the introduction to the lives and thoughts of the group, and the second part is classified with an A-Z section that contains many biographical articles, as well as entries on the group's publications, themes and theology. In 'Byzantium', 'Old West', and 'Post-Modernism' of the second part, is a reference of a myth that is also a fact. HB is briefly introduced in relation to main characters' encounter with Aslan, while TWHF is more in detail described: the retell of the ancient story of Cupid and Psyche has the theme of "the conflict of imagination and reason" and explores "the depths of insight possible within the limitations of the pagan imagination, which foreshadows the marriage of myth and fact in the Gospels."

78. Green, Roger Lancelyn, and Hooper, Walter. *C.S. Lewis: The*

Authorised and Revised Biography. London: Collins, 1974; New York:

Harper, 2003.

Includes Lewis' comment on HB in his letter to Anne Jenkins: "Purely Narnian tale"(315), "the calling and conversion of a heathen": the manuscript in BL.(324), citations from SBJ: "Christianity fulfilled Paganism or Paganism prefigured Christianity" at Cherbourg (13). Refers to Lewis's letter to Arthur on 10/18 on coherence of Christianity and Paganism in talks with Tolkien and Dyson. Lewis' account of coherence of Christianity and Mythology, Paganism "furnish with the initial sweetness to start him on the spiritual life" (119). Lewis comments on Pagan myth and Christianity" Miracles, Theology Poetry, Experiment in Criticism, "(188-9) Warnie's diary in BL.

79. Mueller, Steven P. *Not a Tame God: Christ in the Writings of C.S Lewis*

St. Louis: Concordia, 2002.

Analyzes Lewis's works and critiques them according to theological beliefs about the incarnation, life, deity, and work of Christ. In Chapter 9 with regard to the Narnia stories, Mueller explores the images of Aslan in the seven books, perceiving the trinity

of Aslan in Shasta's encounter with Aslan in HB. In Chapter 10 about TWHF, Mueller explores images of the true God in Psyche as Christ, but he thinks the work less Christological than the rest of Lewis's fiction.

80. Nicholi, Armand. *The Question of God: C.S. Lewis and Sigmund Freud*

Debate God, Love, Sex, and the Meaning of Life. New York: Simon, 2002.

Nicholi compares the creed and life of two philosophers, Lewis and Freud on such subjects as happiness, sex, love, pain and death. This is not a critical book about Lewis's fiction, but it is full of insightful views for accessing his ideas of myth, paganism and Christianity. Chapter 4 touches upon G.K. Chesterton's impact on Lewis's understanding of theology and mythology.

81. Philips, Justin. *C.S. Lewis in A Time Of War: The World War II*

Broadcasts That Riveted a Nation and Became the Classic Mere Christianity. New York: Harper, 2002.

An analysis of Lewis' broadcasts about Christianity on BBC radio during WWII, from 1939 to 1942. His talks were published as *Mere Christianity*. Philips, a BBC journalist, thinks this broadcasting made Lewis popular among the ordinary audience for the first

time. However, he also expresses his concern over Lewis' popularity by citing Bruce Edwards' comments on the issue: "'ironically' Lewis might eventually suffer the same fate as others he himself 'rehabilitate' during his career"(293). There is no comment on Lewis and Ireland or Yeats.

82. Schakel, Peter J. *Imagination and the Arts in C.S. Lewis: Journeying to Narnia and Other Worlds*. Columbia: Missouri UP, 2002.

Schakel analyzes imagination in Lewis' writings. Chapter 5 shows the value of "enlarging our being" in Lewis' use of point of view in HB that enables us to empathize with other persons(82), Chapter 8 the appreciation of architecture, and Chapter 9, the natural beauty of Narnia contrasted with Calormen. As for TWHF, Chapter 2 suggests an "old stone age", that is, a prehistoric setting for the story by referring to the few allusions to Oruel reading books collected in the library and the god's house in Ungit. Chapter 3 studies the old narrative tradition of beginning a story in medias res. Chapter 7 talks about the metaphor of dancing in the story.

83. Starr, Charlie W. "The Triple Enigma: Fact, Truth, and Myth as the Key to C.S. Lewis's Epistemological Thinking." Diss. Middle Tennessee State U, 2002.

This PhD paper examines Lewis's use of "truth," "myth," "fact," and related words throughout his works. Finally Starr synthesizes the study into a Lewisian epistemology.

[DAI-A 63/02 (Aug. 2002): 607]

2003

84. Alexander, Joy. "The whole art and joy of words": Aslan's Speech in the Chronicles of Narnia." Mythlore 24.1(2003 Summer): 37-48.

Studies the nature of Aslan by analyzing Aslan's form of speech in the *Chronicles of Narnia* and TWHF. Alexander explores the moments of Aslan's appearances in each story, the number of his speeches, the nature of his voice, his sentence patterns, the civility of his speech and his rhetorical use in dialogues (such as when leading Shasta through the process of understanding), his use of questions, and his skill as a story teller. As for TWHF, Alexander presents Oruel's understanding of the integration of what one says and what one means which she learned from her Greek tutor saying "that's the whole art and joy of words."

85. Barker, Nicolas. "C.S. Lewis, Darkly" Form and Meaning in the History of the Book: Selected Essays. Ed. Germaine Warkentin. London: British, 2003. 364-70.

Discussion of the embarrassment and enthusiasm caused by the C.S. Lewis scholar Lindskoog in her book *The C.S. Lewis Hoax*. In the book she charges another Lewis scholar-writer Walter Hooper for, allegedly, forging some of Lewis' publications. Barker concludes charging the other writer with alleged forgery leaves only a sad legacy.

86. Bowman, Mary R. "A Dark Ignorance: C.S. Lewis and the Nature of the Fall." Mythlore 24.1 (2003 Summer): 67-78.

This is Bowman's argument against Philip Pullman's negative view of Lewis's interpretation of Susan in the Narnia series. Bowman analyzes adulthood, knowledge, and prohibition in Lewis's fiction., and concludes that Susan's fate is a result of her own choices. There are no comments on HB and TWHF.

87. Bray, Suzanne. "C.S. Lewis and The Allegory of Politics." VII 20(2003): 12-32.

An analysis of C.S. Lewis's thoughts on politics expressed in his letters, theological essays, and novels, as well as a discussion of the opinions of his friends, students, especially John Lawlor, and others, which are both indiscriminating and unfavorable voices about Lewis' political views. Bray thinks Lewis' political view is based on his belief in the Fall of Man and "his priority was to preserve freedom and democracy in

Britain against totalitarian of any variety”(29).

88. Ditchfield, Christin. *A Family Guide to Narnia*. Wheaton: Crossway, 2003.

A book of biblical references in the whole Narnia series. Each chapter in the seven books of Narnia series is carefully analyzed with scriptural references provided. In the introduction to her section on HB, Ditchfield says “Many spiritual treasures – insights and life lessons- can be found.” She compares HB to the book of Esther in Scripture, Shasta being likened to Esther, and also identifies another theme as the escape from the fallen world, a world without God into the kingdom of light, water springs from Aslan’s footprint (John 4:6-14), kidnapped boy(Gen.50:19-20) unwelcome fellow(John 21:22, Ex.3:13-14), difference of the Beauty between Susan and Aslan (I Peter 3:3-5).

89. Folks, Jeffrey J. “Telos and Existence: Ethics in C.S. Lewis’s Space

Trilogy and Flannery O’Connor’s *Everything That Rises Must*

Converge.” The Southern Literary Journal 35.2(2003 Spring): 107-118.

Folks discusses views on ethics of C.S. Lewis and Flannery O’Connor as Christian authors, analyzes modern readers’ skeptic response to orthodox Christian dogma, and

explores moral relativism in characters: Weston in Lewis' Space Trilogy and Sheppard in O'Connor's *Everything That Rises Must Converge*. Folks thinks Lewis' characters are Christian whose faith is molded by a cultural tradition while O'Connor' characters are more in the authority of scripture. This is not an article of HB and TWHF, but it provides a useful view to consider the relationship between Christianity and Paganism.

90. McSporrán, Cathy. "The Kingdom of God, the Republic of Heaven: Depictions of God in CS Lewis's *Chronicles of Narnia*, and Philip Pullman's *His Dark Materials*" eSharp: Electronic Social Sciences, Humanities, and Arts Review for Postgraduates (2003Autumn) June 18, 2007 <
http://www.sharp.arts.gla.ac.uk /issue1/m_sporran2.htm>

This is a discussion of Lewis' *Chronicles of Narnia* and Philip Pullman's *His Dark Materials*. Based on a hostile criticism of the conventions of the fantasy genre, McSporrán intends to prove it is difficult for general readers to cross the philosophical gap between the two authors, but McSporrán fails to make a definition of general readers.

91. Markos, Louis. *Lewis: Agonistes: How C.S. Lewis Can Train Us To*

Wrestle With The Modern and Postmodern World. Nashville: Broadman, 2003.

Markos discusses the most contested fields of the modern ages for C.S. Lewis: science, the New Age, evil, suffering, the arts, Heaven and Hell.

In Chapter 3, Markos comments the fusion of pagan and Christian

allegories was not a problem for medievals like Dante, referring to Lewis's medieval

fashion of mingling the sense of awe with beauty as evidenced in Chapter 11 of HB. In

Chapter 5, Markos suggests we should look back on the pagan tale from our

post-Resurrection perspective: "we see the Later (post-Resurrection) in the former

(pagan tale), just as we see the Lord's Supper in the Jewish Passover."

92. Reppert, Victor. *C.S. Lewis's Dangerous Idea: In Defense of the Argument from*

Reason. Downers Grove: IVP, 2003.

Analyzes the development of Lewis's thought on naturalism and dualism. Reppert

revisits the debate and subsequent interaction between Lewis and the philosopher

Elizabeth Anscombe. Reppert thinks the Anscombe legend is dealt with to extreme

lengths in A.N. Wilson's biography. Reppert thinks Lewis's great mind is measured by

his capacity to provide sound direction for taking our thought "further up and further

in."

2004

93. Bell, James Stuart. *From the Library of C.S. Lewis: Selections From Writers Who Influenced His Spiritual Journey*. Colorado Springs: Waterbrook, 2004.

This is a selection of books that influenced C.S. Lewis's thinking, writing and spiritual growth. More than 250 books are from Dante, Augustine, and Chaucer to contemporary writers such as G. K. Chesterton, Charles Williams, George MacDonald, and J.R.R. Tolkien. From Irish writers, James Stephens, a writer of *The Crock of Gold* is selected but not W.B. Yeats.

94. Bingham, Derick. *C.S. Lewis: A Shiver of Wonder*. Belfast: Ambassador, 2004.

A book on Lewis's spiritual and literary connection with Ireland, describing the feelings of Lewis's time in Ulster by not only referring to books Lewis read but also phrases he must have heard in the streets. Bingham cites both unknown and known popular songs or verses or advertisements as in Chapter 3, and the common prayer books at that time. In Chapter 15, Derick describes the social surroundings in which Lewis wrote *The*

Chronicles of Narnia between 1948 and 1951.

95. Davenport, John. *C.S. Lewis*. New York: Chelsea, 2004.

This is one of the books of “Who Wrote That? Series.” Davenport introduces C.S.

Lewis as a Christian author who incorporates spirituality into his books. He writes one

page of an introduction on Lewis’ nurse Lizzy Edicot who was influential in Lewis’

imagination of Irish mythology.

96. Demy, Timothy James. “Technology, Progress, and the Human

Condition in the Life and Thought of C.S. Lewis.” Diss. Salve Regina

U, 2004.

Discusses Lewis’s experiential and literary thoughts on technology in his non-fiction

writings, and examines his belief that the abused use of technology results from pride

and greed in humanity, ultimately from the Fall of Adam and Eve in the Garden.

[DAI-A 65/09(2005)3379]

97. Duriez, Colin. *A Field Guide to Narnia*. Downers Grove: IVP, 2004.

This is Duriez’s insightful “guide book” to the Narnia Chronicles. He introduces

Lewis's life in Ireland and England from the point of view of the Narnia Chronicles. In separate chapters, he includes an alphabetical guide to people, places and things and as well as a Lewis timeline, notes, a bibliography and an index. Especially in Chapter 4, Duriez presents how Lewis's worldviews change from naturalism and materialism to a recognition of the importance of paganism and mythologies.

98. Fitzgerald, Charles T. "The Essence of Fantasy: A Matter of Belief."

Diss. Kent State U, 2004.

This PhD paper offers a reading of the themes of "connected" feeling in the works of George MacDonald, Arthur Machen and C.S. Lewis, and "disconnected" feeling in the works of Norse mythology, Milton's *Paradise Lost* and H.G. Wells and others. Finally Fitzgerald discusses Tolkien's combinations of both feelings. [DAI-A 65/08(2004)2975]

99. Glycer, Diana Pavlac, and Simmons, Laura K. "Dorothy L. Sayers and C.S. Lewis:

Two Approaches to Creativity and Calling." VII 21 (2004):31-46.

This is a comparison of the two writer-friends' views on creativity and vocation: Dorothy Sayers and C.S. Lewis. Glycer shows what the two

authors agree and disagree on about fundamental issues such as the image of God and God's Creativity, writing process and good work, art and audience, inspiration and duty. Gyer thinks both scholars affirm that "human creativity is a gift from God", and good writing requires practice, but while Lewis considers human creativity is different from divine creativity, Sayers thinks human makes things as God makes things. This is not a literary criticism of the two writers' novels, but it is valuable to comprehend Lewis' views on history and natural landscape as things God makes.

100. Jones, Amanda Rogers. "The Narnian Schism: Reading the Christian Subtext as

Other in the Children's Stories of C.S. Lewis." Children's Literature Association

Quarterly 29.1-2(2004 Spring -Summer): 45-61.

Presents different views of allegory and myth in Lewis's stories from both secular and Christian critics: one side is David Holbrook and Lawrence Kohlber, and the other Peter Schakel, and John Morgenstern and others. In conclusion she says, bridging 'the Narnian schism will bring discourse among the different groups contributing to a Lewis criticism.'

101. Kawano, Roland M. *C.S. Lewis: Always a Poet*. Lanham: UP of America, 2004.

Discussion of Lewis's poems. *Dymer*, *Nameless Isle*, *the Queen of Drum* and others.

Two themes (occultism and yearning) runs through *Dymer*.(18) Lewis finds occultism in

Yeats and Maeterlinck. Lewis was trying to express the knowledge of the ancients,

modernity as ignorant of the ancients, either Pagan or Christian. He speaks of himself as

a translator not an originator. The notion of originality as expression of oneself, was

foreign to him. His ideas come from everywhere.(78)

102. McConnel, Stephen D. "Knowledge by acquaintance: Relational

spirituality in 'The Chronicles of Narnia'" Diss. Drew U, 2004.

This PhD paper examines the development of Lewis's spiritual life and relates it to his

epistemological bias. McConnel concludes Lewis's knowledge of transcendent reality is

through the knowledge by spiritual acquaintance, that is, relational spirituality.

McConnel thinks the model is incorporated into *The Chronicles of Narnia*. [DAI-A

65/02(Aug. 2004)554]

103. Myers, Doris T. *Bareface: a Guide to C.S. Lewis's Last Novel*. Columbia and

London: Missouri UP, 2004.

Myers supplies background information on Lewis's novel TWHF rated as the best book of Lewis's fiction by critics but rarely read by general readers. She also suggests reading techniques designed to make it more accessible to readers, and presents an approach to Lewis criticism for specialists. Her method of study is based on eight key authors such as Freud, Jung, and Rudolf Otto.

104. Vaus, Will. *Mere Theology. A Guide to the Thought of C.S. Lewis.*

Down Grove, IL: IVP, 2004.

Vaus discusses Lewis' theological ideas. Lewis defines theology as "science of God", telling that people experiencing God have clearest ideas of God based on Lewis's suggestion that theology is like a map,

2005

105. Baehr, Ted, and Baehr, James, eds. *Narnia Beckons: C.S. Lewis's The Lion, The*

Witch and The Wardrobe and Beyond. Nashville: Broadman, 2005.

A compilation of reference essays on C.S. Lewis and the Narnian world. The 17 contributors present their scholastic views to general readers. In

Chapter 13, Hinten discusses “Deep Magic” and analyzes mythological images of the Narnian world, both Christian and pagan (Norse, Arabia, Turk), as well as the biblical associations.

106. Barratt, David. *Narnia: C.S. Lewis and His World*. Grand Rapids:

Kregel, 2005.

A guide book of C.S. Lewis’s life as scholar and apologist and of his works. Barratt finds Aslan’s death on a stone table more akin to Celtic mythology than to Biblical narrative, saying Lewis incorporates mythic elements (paganism) to express a heightened sense of reality (Christianity).

107. Bassham, Gregory, and Walls, Jerry L., and Irwin, William, eds. *The Chronicles of Narnia and Philosophy*. Peru, IL: Carus, 2005.

A compilation of 24 essays by scholars and Lewis fans. The 19th writer James F. Sennett is the only one who explores the pilgrimage and pagan beliefs under Aslan’s control in HB. The other writers refer to various subjects on HB: Laura Garcia addresses ethical problem, Tim Mosteller writes on reason and arguments, Janice Daurio on obedience, Karin Fry on female characters, Timothy Cleveland on everlastingness, and Erik J.

Wielenberg writes on the nature of the main characters' acts.

108. Brown, Devin. *Inside Narnia: A Guide to Exploring The Lion, the Witch and the Wardrobe*. Grand Rapids: Baker, 2005.

A literary analysis of LWW. Brown compares LWW to the other six Narnia stories considering themes such as growth as a leader, and dialogue with Aslan. Brown makes no direct comments on paganism in HB except for Mr. Beaver's comments that Aslan is in charge of other countries. Brown thinks this suggests Aslan's activity outside of Narnia. Shasta is inspired by Aslan's awe and also comforted by Aslan through his fur. (203)

109. Caughey, Shanna, ed. *Revisiting Narnia: Fantasy, Myth and Religion in C.S. Lewis' Chronicles*. Dallas: Benbella, 2005.

A compilation of essays on Lewis's writings and theology by 25 contributors. With regard to HB, Russell W. Dalton discusses the reason why Aslan is described in terms of terror in the shadow as "a frightening, unseen lion," thinking that the lion scares the main characters into going in the right direction. David E. Bumbaugh studies the main characters' escapes based on a perspective of limited freedom.

110. Colbert, David. *The Magical World of Narnia: A Treasury of Myths and Legends*. London: Puffin, 2005.

In Chapter 2, Colbert discusses Lewis's thoughts on myth and Christianity in *HB*, and searches for the origin of Lewis's idea of "Northernness" in Henry Wadsworth Longfellow's poem about a Norse myth, *Saga of King Olaf*: "I heard a voice, that cried, 'Balder the beautiful Is dead, is dead!'"

111. Downing, David C. *Mysticism in C.S. Lewis: Into the Region of Awe*. Downers Grove: IVP, 2005.

Explores Lewis's mystical side by covering what Lewis wrote and read. Downing shows Lewis's distinction between magic and mysticism, and analyzes W.B. Yeats' influence on Lewis as the middle ground between an arid atheism and an oppressive orthodoxy. Downing explores metaphors of the Divine in Lewis's portrayal of Aslan in *HB*, the idea as the embodiment of both Otto's numinous and Edwyn Bevan's metaphors for the Divine associated with light: "The numinous is luminous."(115) No index is attached

112. Duriez, Colin. *The C.S. Lewis Encyclopedia*. Wheaton: Crossway, 2005.

A guide to Lewis's life, works and thoughts. Entries are alphabetically arranged. Duriez explores the Gospel as containing the best qualities of pagan myth, saying Lewis attempts to put over Christian meanings in a modern way in his fiction. In such entries as myth and paganism and mysticism, Duriez often mentions how Lewis endorses insights of paganism in TWHF. He refers to Lewis's love for "northernness" in HB, but makes no remarks on paganism in the work.

113. ---. *The C.S. Lewis Chronicles: The Indispensable Biography of the Creator of Narnia, Full of Little-Known Facts, Events and Miscellany*. New York: BlueBridge, 2005.

A biography of C.S. Lewis which Duriez describes chronologically according to selected dates. This biography is composed of two perspectives of Lewis, descriptive accounts of Lewis's life and literary comments on Lewis's life and works. Duriez emphasizes both sides of Lewis - reason and imagination. "Narnia and the North of Ireland" is inserted within the account of September 15 1906, when Lewis's mother Flora writes about her family trip to Dunluce Castle the previous day.

Duriez lists a comparison of places between Narnia and the real Ireland, such as Cair Parafvel and Dunluce Castle, County Antrim, and the Kingdom of Narnia and the pastures, woods, and gentle hills of County Downs. Duriez analyzes Lewis's insight of pagan imagination in TWHF, emphasizing the perspective of a female protagonist, Orual. His literary comment on the work is placed after the short accounts of March 18-20 of April 29 1955, and the summer of that year. The stories tell how Joy Gresham is involved in Lewis's writing of TWHF. There is no index.

114. Edwards, Bruce. *Further Up & Further In*. Nashville: Broadman, 2005.

Edwards focuses on how main characters would feel in various situations in *The Lion, the Witch and the Wardrobe*, studying their relationship with other people, both favorable and malicious. In Chapter 2 "What You're Not Looking For," Edwards lists how often there are absent, ailing or missing parents in the characters, and who would be the surrogate mentors for the "lost children" and argues the importance of the realization of their being lost, that is, their need for guidance, hope and search of joy.

115. ---, *Not a tame lion: unveil Narnia through the eyes of Lucy, Peter, and other characters created by C.S. Lewis*. Wheaton: Tyndale, 2005.

Discusses spirituality in the story of the Narnia Chronicles through the main characters' relationship with Aslan. In Chapter 4, Edwards comments on HB as the side tale of the other CN stories, and discusses two roles of Shasta, as a heathen boy as well as an Aslan-like benefactor, because "he does not know Aslan by name – but he emulates Aslan's character"(113).

116. Ford, Paul F. *Pocket Companion to Narnia: A guide to the Magical World of C.S. Lewis*. New York: Harper, 2005.

A pocket size version of Ford's guide to the Narnian series, *Companion to Narnia* published in 1980. Entries are alphabetically arranged, covering the characters, events, places, and themes in the CN including HB.

117. Gopnik, Adam. "Prisoner of Narnia: How C.S. Lewis Escaped." The New Yorker. 21 (2005): 88-93.

Gopnik discusses Lewis' imagination in the Narnia Chronicles as a place to get away from a place of Christian faith, by detailing Lewis' life and philosophy mainly in his

autobiography *Surprised By Joy*. He states the irrational images such as the street lamp in the snow and the speaking horse, are an escape for the Christian imagination as for the rationalist and also an escape from the demands of Christian belief into the darker realm of magic.

118. Heck, Joel D. *Irrigating Deserts: C.S. Lewis on Education*. Wheaton: Concordia, 2005.

Discussion of Lewis's thoughts on education and his life as a student, a teacher and a scholar in a chronological way. Heck points to Lewis who highly appreciates the classics which provide "an infusion of the better elements of paganism," because Lewis thinks the classics enable students of Greek and Latin both to believe that valuable truth could be found in old books and to reverence tradition.

119. Hinten, Marvin D. *The Keys to the Chronicles: Unlocking the Symbols of C.S. Lewis's Narnia*. Nashville: Broadman, 2005.

Hinten reveals the literary, linguistic, biographical, biblical, and mythological symbols of Lewis's CN. In the Chapter 6, he asserts that HB has fewer mythological elements because it has fewer northern and religious associations.

120. Jacobs, Alan. *The Narnian: The Life and Imagination of C.S. Lewis*. New York: Harper, 2005.

The most recent biography of Lewis and his imagination. Jacobs is interested in tracing how a boy from Ulster grew up to be a scholar and philosopher in Oxford. In the back is a list of Lewis's books Jacobs referred to in each Chapter. Jacobs makes few references to HB compared with other books.

121. Linsley, Art. *C.S. Lewis's Case For Christ: Insights from Reason, Imagination and Faith*. Downers Grove: IVP, 2005.

There can be many obstacles to faith. As Art Lindsley says, "Lewis knew what it was like not to believe. He struggled with many doubts along the way to faith. Since he was an ardent atheist until age thirty-one, Lewis's experience and education prepared him to understand firsthand the most common arguments against Christianity." Linsley lists many questions Lewis confronted as a scholar and teacher of literature at Oxford: Aren't all religions just humanly invented myths?; Doesn't evil in the world indicate an absence of any personal or loving God?; Why should what is true for one person be true for me, especially when it comes to religion? ; How can anyone claim that one religion is

right? ; Why follow Jesus if he was just another good moral teacher? This book provides an introduction to Lewis's reflections on these and other objections to belief in Jesus Christ and the compelling reasons why Lewis came to affirm the truth of Christianity.

122. McGrath, Charles. "Narnia Skirmishes: C.S. Lewis and His

Christianity-Laced 'Chronicles' have always invited interpretation and controversy. Disney's movie version won't change that." The New York Times Magazine (13 Nov. 2005): 98-101.

McGrath discusses various interpretations of Lewis's CN according to people who influence Lewis and who are influenced by Lewis, personally, academically and religiously. McGrath feels restlessness in Lewis's excessive use of mythological creatures: Bacchus, Silenus, talking animals and giants, but he makes no comments of the reason of Lewis' use of mythological animals in the novels.

123. Martindale, Wayne. *C.S. Lewis on Heaven & Hell: Beyond the*

Shadowlands. Wheaton: Crossway, 2005.

This is a discussion of the images of Heaven and Hell, using Lewis' nonfiction to demythologize the images of Heaven (Part I) and Hell (Part III) and his fiction to

re-mythologize those of Heaven (Part II) and Hell (Part IV). In Chapter 6, Martindale explains Shasta's encounter with Aslan as an instance of the Beatific Vision, and the numinous atmosphere of the novel as the ultimate fear replaced with awe. In Chapter 7, Martindale evaluates *TWHF* as the instance of using pagan myths to retell the Christian story, and the simultaneous operation in two levels of pagan story and Christian story. He also comments that Orual is the embodiment of the Beatific Vision, the most dreadful as well as the most beautiful. At the end of the Index, there is a Bible reference list.

124. Milne, Stephen. "C.S. Lewis and the Moral Imagination." The Chesterton Review:

A Newsletter of the G.K. Chesterton Society 31.3-4 (2005 Fall-Winter): 97-107.

Analyzes the illustrations of stories and storytelling in Lewis's books. Milne explores changes in perception of past and present in story-telling experiences on the sides of the two main characters, Shasta and Aravis in *HB*. Milne thinks reading stories allows the child to experience moral, social and literary lives of others from the inside including the motives, intentions, reasoning, values that shape a moral act.

125. Morhan, Clotilde. "Paganism and The Conversion of C.S.

Lewis” Ignatius Insight Scoop Nov. 2005. July 4 2007 <

http://www.ignatiusinsight.com/features2005/cmorhan_cslewis_nov05.asp

Examines Lewis’ conversation, and literature, discusses pagan mythological literature on his imagination and sensibility, and then analyzes the Divine epiphany expressed through the natural environments and the material world as His attributes of beauty, harmony, power and love. (This article originally appeared in the March/April edition of Catholic Sossier.)

126. Palma, Robert J. “C.S. Lewis’s Use of Analogy in Theological Understanding.”

VII 22(2005):89-102.

Analyzes Lewis’s use of analogies in five parts. In the fourth part of “Extension of the Analogies of Relations,” Palma asserts that Lewis’s stories and characters are analogous to the theological, spiritual, and moral realities in allegorical texts as *the Pilgrim’s Regress* and *The Great Divorce* and in mythical texts like *Narnia Chronicles* and *TWHF*. Palma thinks Lewis’s analogy is weak in likening “the Incarnation” to “emotions descending bodily into sensations,” because Lewis admits the eternal God existed independently of the historical Jesus, but not the emotions apart from sensations.

127. Ryken, Leland, and Mead, Marjorie Lamp, eds. *A Readers' Guide. Through the Wardrobe: Exploring C.S. Lewis's Classic Story*. Downers Grove, IL: IVP, 2005.

Discuss the relation between our world and *The Lion, the Witch and the Wardrobe* with a discussion guide inserted every chapter.

A brief description of Lewis related things such as his former house in Belfast is also inserted. No detailed discussion of HB except the reference of no transition.

128. Shaffer, Brian W., ed. *A Companion to The British and Irish Novel: 1945-2000*. Oxford: Blackwell, 2005.

A reference guide with 42 chapters, presented by 42 contributors, to specific British and Irish novelists between the close of World War II and 2000. In Chapter 25, "The Oxford Fantasists: C.S. Lewis and J.R.R. Tolkien," Peter J. Schakel compares the lives, theories, and writings of the two writers, Lewis and Tolkien. Schakel thinks the two authors show a sharp contrast in the way of treating Christian ideas: Tolkien subtle and indirect but Lewis is explicit and direct. A list of references and further reading are attached. There are no comments on HB and TWHF.

129. Wagner, Richard. *C. S. Lewis & Narnia for Dummies*. Hoboken: Wiley, 2005.

An introductory book of Lewis's life and his writings, both his fiction and Christian apologetics works, illuminating underlying symbolism in CN and examining the parallels with Christianity. Wagner discusses myths as truth in Narnian series and TWHF with no comment on Irish cultures.

130. White, Michael. *C.S. Lewis: The Boy Who Chronicles Narnia*. London: Little, 2005.

This is a biography of C.S. Lewis. White analyzes Lewis's works not based on literary research but Lewis's charismatic ability to engage readers' imagination, especially judging the Narnian series as an embodiment of Lewis's private experience in his childhood. That is why, he thinks, Narnian series continue to captivate readers' minds. He sees less connection between HB and the other six books. He says no other stories including TWHF are so impressive than the Narnian series, and He affirms Joy Davidson's contribution to TWHF, but has a poor opinion of the work because of its low sales.

2006

131. Bloom, Harold, ed. *Bloom's Modern Critical Interpretations: C.S. Lewis's The*

Chronicles of Narnia. New York: Infobase, 2006.

A compilation of essays on Lewis and his writings by eight scholars. The importance of humility and freedom in *HB* is discussed by Joe Christopher,

Kath Filmer, and Lee Rossi. Rossi also deals with the value of objective narration in *HB*.

Lionel Adey studies the significance of meeting good adults in *HB* and other Narnian

books. Lee D Rossi insists on the importance of retelling and listening to mythology,

referring to the hermit's storytelling magic (119). Lionel Adey studies the significance

of meeting good adults (185), regarding the free-spoken Narnian as "idealized Vikings"

(176), and the importance of narrating a story (182).

132. Bresland, Ronald W. *Travel With CS Lewis*. Liominster: Day, 2006.

A guide to C.S. Lewis and his literature with over 150 photos of major places

related to Lewis in England and Ireland. In Chapter 3, Bresland talks about the

literary connection between Lewis and W.B. Yeats with a photo of Yeats' house in

Oxford. In Chapter 7, discusses Lewis's interwoven connection between

Christianity and the Narnian series, presenting photos of the County Down

landscape which gave Lewis inspiration of the Narnian landscape.

133. Fife, Ernelle. "Wise Warriors in Tolkien, Lewis, and Rowling." Mythlore

25.1-2(2006 Fall-Winter): 147-162.

Fife includes Tolkien, Lewis and Rowling in the same category of Christian writers who create Christian works in which their Secondary Worlds appear pagan. Fife analyzes and compares female wise warriors overlooked as minor characters, and studies the danger of gender preferences, or the negative meaning of a woman's place: Tolkien's Eowyn, and Rowling's Mrs. Figg and Hermione, and Lewis' Orual. As the queen, Orual achieved what Eowyn had wished for, but Orual lacks what Lewis calls gift-love. Fife thinks Oruel takes a step toward the new perspective when she is in the act of writing her story so that she is heard by the gods, that is, the first step towards developing gift-love. In conclusion, Fife says "wisdom is not knowledge, and not all warriors carry weapons" (161).

134. Muhling, Markus. *A Theological Journey into Narnia: An Analysis of the Message*

beneath the Text. Trans. Sarah Draper. Hamburg: Vandenhoeck, 2006.

Originally written in German. Discussion of LWW from the theological and philosophical perspectives, in terms of sin, virtues, causality and unavailability, fear of God, possible solutions through combined metaphors. Muhling affirms that "However

this may be, Kant offers a further argument against Hume. There are also conjunctions in sequences of time that we do not class as cause and effect.“(35). In the Bible there are many metaphors, explanations and illustrations. LWW is rather about developing a model that incorporates many ideas and makes sense of them in a comprehensible way.

(115)

135. Proper, Jennifer Rains. “C.S. Lewis’ animal images in ‘The Chronicles of Narnia.’” Diss. Drew U, 2006.

Explores animals as prophet-like guides with qualities including religion, myth and nature in *The Chronicles of Narnia*. Proper focuses the Lion Aslan as a hero. Next this paper examines Lewis’ imagination which will enable readers to see associations with fairy tales such as Aesop’s fables, medieval knights and Biblical stories. [DAI-A 67/06(Dec.2006)]

136. Wriglesworth, Chad. “Myth Maker, Unicorn Maker: C.S. Lewis and the Reshaping of Medieval Thought.” *Mythlore* 25.1-2(2006 Fall-Winter):29-40.

Discussion of Lewis’ reaction to the imaginative-theological tradition of the Middle Ages. Theologians and artists in the medieval time Christianized pagan symbols into

biblical narrative. Wrigleworth analyzes Lewis's interpretation of medieval thought into his fiction and poetry, and his way of reshaping medieval images, especially unicorn, with the spirit of Christian moral and mystical teaching. This article is of value for understanding of Christianized pagan images integrated in Lewis' literature.

2007

137. Bowen, John P. *The Spirituality of Narnia: The Deeper Magic of C.S. Lewis*.

Vancouver: Regent, 2007.

Discusses Reality and identity of Aslan. Bowen thinks CN is not an allegory because Aslan takes different physical forms in different stories such as a cat in HB (39). States HB as a part of the grand old story. We hear "what this poet has to tell, but we have heard it in our world"(127). Ancient pagan mythologies are part of the Great Story (131). Bowen states Shasta observes , "Aslan ...seems to be at the back of all the stories"(174). It is the Creator who holds them all together. No index.

138. Edwards, Bruce L., ed. *C.S. Lewis: Life, Works, and Legacy*. West

Port: Praeger, 2007.

This contains four volumes of collections of academic essays on C.S. Lewis's life and

works: Vol.1.An Examined Life: Vol.2.Fantastist, Mythmaker, & Poet: Vol.3. Apologist, Philosopher & Theologian and: Volm.4. Scholar, Teacher & Public Intellectual. In Chapter 5 of Vol. 2, Marvin Hinten writes about allusions to horses and humility in HB, and Margarita Carretero-Gonzalez discusses Lewis's views on non-human as providing a different literary perspective, focusing on the horse as a guide for the boy.

139. Como, James. "Arc of Surrender." The New Criterion 25.7(2007 March): 60-64.

This is Como's review of *The Collected Letters* of C.S. Lewis edited by Walter Hooper.

Como discusses the importance of Lewis' letters which are full of information of his friendship, literature and nature, family, encounters and conversations including W.B.

Yeats, T.S. Eliot and Charles Williams. Como finally discusses Lewis' frequent

correspondence with his

women friends such as Dorothy Sayers, Ruth Pitter, and Sister Penelope and others, but

he never forgets to say about the fact about other women who are rarely mentioned in

the letters but their lives and deaths are fatefully influential on Lewis such as his mother

Flora, his step-mother Mrs. Moor, and his wife Joy.

140. Glycer, Diana Pavlac. *C.S. Lewis and J.R.R. Tolkien as Writers in*

Community. Kent: Kent State UP, 2007.

Discusses the mutual influences among Lewis and Tolkien and other artists in the Oxford literary group known as the Inklings, including the novelist Charles Williams and the philosopher Owen Barfield. Glycer's analysis not only demonstrates the high level of mutual influence but also provides a lively and compelling picture of how writers and other creative artists challenge, correct, and encourage one another as they work together in a community. Glycer makes no detailed analysis of Lewis's fiction but discusses mythology and Tolkien's influence on Lewis's conversion into Christianity.

141. Sturgis, Amy H, ed. *Past Watchful Dragons: Fantasy and Faith in The World of C.S. Lewis*. Alhambra, CA: Mythopoeic, 2007.

This is a collection of papers presented at the "Past Watchful Dragons: Fantasy and Faith in the World of C.S. Lewis" international conference held at Belmont University in 2005. As a keynote speaker, Bruce Edwards address about pain as homesickness, assuring that our true "home" is elsewhere.

Index (secondary sources)

A

Adey, Lionel. 32, 131

Aesop. 129

Alexander, Joy. 84

Anscombe, Elizabeth. 91

Apuleius 25

Arnell, Carla A. 73

Augustine, St. 98

B

Baehr, James. 105

Baehr, Ted. 105

Balsbaugh, Jon. 31

Barfield, Orwen. 77, 140

Barker, Nicolas. 85

Barratt, David. 67, 106

Bartlett, S.A. 1

Bassham, Gregory. 107

Baynes, Pauline. 18

Beetz, Kirk H. 59

Bell, James Stuart. 91

Bevan, Edwyn. 106

Beyer, Douglas. 46

Bingham, Derrick. 94

Bloom, Harold. 131

Bowen, John. 137

Bowman, Mary R. 86

Bramlett, Perry C. 33

Bray, Suzanne. 87

Bresland, Ronald W. 45, 132

Brown, Devin. 107

Buber, Martin. 52

Bumbaugh David E. 109

Burton, John David. 3

C

Carnell, E.J. 23

Caughey, Shanna. 109

Chaucer, Geoffrey. 93

Chesterton, G.K. 3, 93

Christopher, Joe R. 131

Cleveland, Timothy. 107

Clute, John. 28

Como, James. 34, 35, 139

Colbert, Daivd. 110

Cording, Ruth James. 51

Coren, Michael. 20

D

Dalton, Russell W. 109

Dante, Alighieri. 93

Daurio, Janice. 107

Davenport, John. 95

Demy, Timothy James. 96

Deiz, Maria Del Carmen Prez. 66

Ditchfield, Christin. 88

Dockery, David S. 74

Dodson, Mary. 75

Downing, David C. 12, 76, 111

Duriez, Colin. 5, 60, 77, 112, 113

Dyson, Hugo. 78

E

Edicot, Lizzy. 95

Edwards, L. Bruce Jr. 81, 114, 115, 138, 141

Eliot, T.S. 135

Esther. 88

F

Fiddes, Paul S. 7

Fife, Ernelle. 133

Filmer-Davies, Kath. 2, 15, 131

Fitzgerald, Charles T. 98

Folks, Jeffrey, J. 89

Ford, Paul F. 116

Fredrick, Candice. 65

Freud, Sigmund 80

Fry, Karin. 107

G

Garcia, Laura. 107

Glaspey, Terry W. 24

Glyer, Diana Pavlac. 98, 140

Goffar, Janine. 21

Gonzalez, Margarita Carretero. 66, 138

Gopnik, Adam. 117

Gormley, Beatrice. 36

Grant, John. 28

Green, Roger Lancelyn. 78

Greeves, Arthur. 2, 78

H

Heck, Joel D. 31, 118

Hein, Rolland. 37

Hidon, Ronald W. 33

Hinton, Marvin. 29, 105, 119, 138

Holbrook, David. 9, 32, 100

Holyer, Robert. 10

Honda, Mineko. 52

Hooper, Walter. 27, 73, 85, 139

Horney, Karen. 1

Howard, Thomas. 3

Hume, David. 128

Huttar, Charles A. 11

I

Irwin, William. 97

J

Jacobs, Alan. 120

Jeffrey, David Lyle. 53

Jenkins, Anne. 78

Jones, Amanda Rogers. 100

Joy (Gresham Davidman). 20, 36, 130, 139

Jung, Carl Gustav 94

K

Kant, Immanuel. 134

Kawano, Roland M. 101

Khoddam, Salwa. 47, 63

King, Don. 61

Knickerbocker, W.E. Jr. 10

Knight, Garreth. 5

Kohlber, Lawrence. 100

Kort, Wesley A. 64

Kreeft, Peter. 19

Kueteeva, Maria. 57

L

Landrum, David. 54

Lawlor, John. 38, 87

Levinas, Emmanuel. 52

Lewis, Flora. 113, 139

Lindskoog, Kathryn. 39, 55, 67, 68, 69, 85

Lindvall, Terry. 25

Lindsley, Art. 121

Logan, Stephen. 40

Longfellow, Henry Wadsworth. 110

Lowenberg, Susan. 16

M

Macdonald, Michael H. 3

MacDonald, George. 2, 10, 93, 98

Maeterlinck, Maurice. 96

Machen, Arthur. 98

Manganiello, Dominic. 56

Manlove, Colin. 10, 17,

Markos, Louis. 91

Marshall, Cynthia. 10

Martin, Thomas L. 57

Martindale, Wayne. 123

Maslow, Abraham 1

McBride, Sam. 65

McConnel, Stephen D. 102

McGrath, Alister E. 48

McGrath, Charles. 122

McSporran, Cathy. 90

Megune, Angus. 31

Milne, Stephen. 124

Milton, John. 98

Milward, Peter. 22

Moor, Janie. 133

Morefield, Kenneth Robert. 41

Morgenstern, John. 100

Morhan, Clotilde. 125

Mosteller, Tim. 107

Mueller, Steven P. 31, 79

Muhling, Markus. 134

Musacchio, George. 31

Myer, Doris. 103

N

Niebuhr, Reinhold. 33

Nicholi, Armand. 80

Norton, Robert Charles. 49

O

O'Connor, Flannery. 89

Otto, Rudolf. 46, 50, 103

P

Palma, Robert J. 126

Paris, Bernard. 1

Penelope, Sister. 139

Philips, Justin. 81

Pitter, Ruth. 139

Porter, David. 71

Poe, 67

Proper, Jennifer Rains. 135

Pullman, Philip. 86, 90

R

Radmacher, Rebecca Sue. 30

Reed, Gerald. 50, 62

Reppert, Victor. 92

Riordan, James. 18

Rosenzweig, Franz. 52

Rosetti, Christina. 43

Rossi, Lee. 131

Rossow, Francis C. 31

Rowling. 133

Ryken, Leland. 4, 127

S

Sammons, Martha C. 58

Sayers, Dorothy. 98, 139

Scarry, Elaine. 73

Schakel, Peter. 11, 42, 70, 82, 100, 128

Sennett, James F. 107

Shaffer, Brian W. 128

Simmons, Laura K. 91

Sims, A. John. 23

Starr, Charlie W. 83

Stone, Elaine Murray. 71

Stephens, James. 88

Sturgis, Amy H. 141

T

Tadie, Andrew A. 3

Tolkien, J.R.R. 60, 65, 69, 77, 78, 98, 133, 140

V

Vander Elst, Philip. 26

Vaus, Will. 104

W

Wagner, Richard. 129

Walker, Andrew. 7

Walls, Jerry. 107

Watson, George. 13

Wells, H.G. 98

Werner, Macy. 43

Wheat, Andrew. 49

White, Michael. 130

Wielenberg, Erik J. 107

Williams, Charles. 60, 77, 93, 139, 140

Wilson, A.N. 8, 92

Woemer, Jody Ray. 72

Wordsworth, William. 8

Wormsley, John William. 14

Wriglesworth, Chad. 136

Y

Yeats, W.B. 3, 8, 32, 76, 81, 111, 132, 139

