

**Religion 4600/6600: Religion and Literature: C. S. Lewis and Tolkien****Carolyn Jones Medine, Professor of Religion****and in the Institute for African American Studies****Office:** 19 Peabody Hall**Telephone:** 706-542-5356 (messages)**E-Mail:** medine@uga.edu**Office Hours:** Monday and Wednesday 1:30-2:30  
and by appointment**Graduate Teaching Assistants:** Noah Pollock, Jessica Couch, Eduardo Mendez**I Course Description**

Religion and Literature's goal is to examine the problematic of religion in the modern world and to explore basic human questions, such as those of identity, community, ethical action, and spirituality and how those have been expressed in literature. The language of such an exploration is sometimes specifically Christian; sometimes it interprets Christian language in new way, but often, the religious meanings are hybrid, using a number of traditions in syncretic ways. The first work in the field was on specifically Christian writers. We will, this semester, revisit that landscape.

This course will examine the works of two of the group of writers who called themselves The Inklings: J. R. R. Tolkien and C. S. Lewis. Each was a Christian who expressed his faith through his art. We want to ask: Why do Christian writers—not just the Inklings, but also, for example, Walker Percy, Flannery O'Connor, Madeline L'Engle, and others—turn to fiction—in particular, to what Lewis and Tolkien called “the fairy story”—as a medium of expression of their ideas? What is gained or lost by such a choice? What is the relationship between art, imagination and belief?

**II Course Goals:****In this course we will learn and come to:**

1. Understand the project of the Inklings, particularly through the work of C. S. Lewis and Tolkien
2. Read literary texts with depth.
3. Read through the theoretical lenses of the sub-discipline of Arts, Literature, and Religion
4. Write at a high level of analytical and compositional proficiency

**III Texts: Buy them all in the editions I ordered! Bring them to class!**J. R. R. Tolkien, The Lord of the Rings ()C. S. Lewis, Out of the Silent PlanetPerelandraThat Hideous Strength

All these Are Scribner

And any material e-mailed to you or handed out in class.

**IV Requirements****1. Faithful Attendance and participation in discussion section 30%**

Attendance: You may have two absences without penalty. The fourth drops your course grade by a half letter grade, the fifth by a letter grade, etc. Special circumstances, if documented (like illness, family illness or death, holidays you observe, etc.) do not count for the three.

**2. Short papers/annotations 20%**

**There will be short papers or passage annotations due either in class for the discussion group. See the syllabus for dates for the short papers.**

**3. Test on biography, C. S. Lewis, etc. 20%****4. Final Exam 30%****V Course Guidelines and Norms**

- You should come to class on time. If you enter late, do so quietly and take a seat.
- You should bring whatever we are working on to class. Otherwise, why are you here?  
**If you do not have your text with you, I will ask you to leave.**
- All work will be done on time. The information in the course builds through each component; so late work is not acceptable and will not be accommodated.

- There are a lot of us, and we can irritate each other quickly. No newspapers, crunchy and otherwise noisy food, talking to others, etc. You know how to behave. If you are bothering me, you are bothering your classmates. In other words, you should be focused on this class when you are here. If you are not, you will be asked to leave.
- **Turn off computers, smart/cell phones, etc. when you enter the room.**
- At times, we will be talking about things that are different and that may seem odd or weird to you, perhaps in tension with your beliefs and ideas. Discomfort is to be handled with reflection, not with insult, indifference, and/or insolence. In plain language, inappropriate language—verbal and body—will not be tolerated.
- **Respect** is the order of the day—for your classmates, for the GTAs, for the professor, and for the subject matter.

#### **VI Withdrawal Policy:**

A “grade” of W will be given until the final date for withdrawal.

#### **VII Honor Code:** <http://www.uga.edu/honesty/ahpd/ACOH%20May%20'07.pdf>

All academic work must meet the standards contained in the University of Georgia student handbook, “A Culture of Honesty.” Each student is responsible to be informed about those standards before performing any academic work. If you have not read the Honor Code, the link is above.

#### **VIII Brief Outline of the Course: Details and changes will be announced in class.**

The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

#### **January 7: Introduction to the Course and to Writing Intensive**

##### **C. S. Lewis, “As the Ruin Falls”**

All this is flashy rhetoric about loving you  
I never had a selfless thought since I was born.  
I am mercenary and self-seeking through and through:  
I want God, you, all friends, merely to serve my turn.

Peace, reassurance, pleasure are the goals I seek,  
I cannot crawl one inch outside my proper skin:  
I talk of love—as scholar’s parrot may talk Greek—  
But, self-imprisoned, always end where I begin.

Only that now you have taught me (but how late) my lack.  
I see the chasm. And everything you are was making  
My heart into a bridge by which I might get back  
From exile, and grow man. And now the bridge is breaking.

For this I bless you as the ruin falls. The pains  
You give me are more precious than all other gains.

#### **January 9: Lewis and Tolkien: Biographical information**

**Lewis and Tolkien biography:** What common life experiences link them as friends and thinkers?

<p><b>Key Terms:</b> subcreator, mythopoesis, Kolbitars, Inklings, Providence, "myth become fact" <i>dyscatastrophe/eucatastrophe</i></p>
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**January 11:** Discussion Group

**January 14:** Biographical Information, continued. C. S. Lewis' thought in *Mere Christianity*

**January 16:** *Mere Christianity*, cont'd.

**January 18: Discussion Group**

**READ: "Sometimes Fairy Stories" and answer the following for class discussion in a 1-page paper:  
Why is the fairy story a functional genre for Lewis?**

**Characters and Terms:**

Elwin Ransom	Hnau
Harry	Hmana
Weston	Hnakra
Devine	Arbol Hru
Hross/Hrossa	Meldilorn
Hyoï	Malacandra
Hndra	Glundandra
Sorn/Seroni	Perelandra
Oyarsa	Thulcandra
Maledil the Young	
Augray	"The Silent Planet"
	Pfifltriggi
	Eldil

**January 21: No class: Martin Luther King, Jr. Day**



**Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.**

**January 23:** *Mere Christianity*, continued; clarification of issues in "Sometimes Fairy Stories"

Out of the Silent Planet, continued.

**January 25: Discussion Group: Out of the Silent Planet 9-85**

**Answer the following:**

- a. At what point(s) can you see Ransom's "call to adventure"?**
- b. How do point of view and perspective function in Ransom's adjustment to and understanding of Malacandra and its inhabitants?**

**January 28:** Out of the Silent Planet, 85-123; 124-end

**January 30:** Out of the Silent Planet, 124-end

**February 1: Discussion Group:**

**Answer the following: Why the Postscript?**

**Perelandra:**

**Characters and Terms:**

Ransom	The Un-Man
Old Solar/Hlab/Eribol ef Cordi	Weston

The Green Lady

The Great Dance

**February 4: No class: Keep reading!****February 6:** Perelandra**February 8: Discussion Group**

**Answer the following in 1-2 pages: Choose one of the conversations the Un-Man has with the Lady and unpack its elements. What is he trying to “teach” her so that she gets “older” and falls?**

**February 11, 13:** Perelandra, Final things**February 15: Discussion group****February 18: *That Hideous Strength*****Characters and Terms:**

Jane and Mark

John Wither

NICE

Belbury

Frost

Bill Hingest

The Head

Feverstone

St. Anne’s On the Hill

Alcasan

Filostrato

Ransom

Macrobes

Fairy Hardcastle

Arthur and Camilla Denniston

Strait

The Dimbles

Jules

The Inner Ring

**Themes:** City of Man/City of God; marriage, language, hieros gamos, Merlin, Fisher King, Pendragon, Logres/Britain

**February 20:** That Hideous Strength**February 22:** Mark’s descent**February 25:** That Hideous Strength**February 27****March 1: Discussion Group:****Answer the Following:**

**What is the combination of mythologies that Lewis is bringing together in this novel? Look up one of the following and write about what it is to share in discussion group: St. Anne, The Fisher King, Pendragon, Merlin, Logres/Britain**

**March 4:** C. S. Lewis, final comments**March 6:** C. S. Lewis, final comments; Tolkien: Themes**March 8: Discussion Group: Test on C. S. Lewis**

**Lord of the Rings: Characters, Places, and Things**

Stairs of Cirith Ungol	Sting	Orthanc
Bilbo: Bag End: Shire	Goldberry	Arwen: Undomiel
Frodo	Barrow-wight	Caradhras
Gollum	Bree: Mr. Underhill, Butterbur	Moria
The Ring	Strider/Aragorn	Orcs
Gandalf	Bill	Balrog: Khazad-Dum
Sauron	Nazgul/Black Riders/Ringwraiths	Boromir and Faramir
Melkor	Witch King of Angmar	
Eomer	Balin	Galadriel
Elbereth! Gilthoniel!	Men of Westeros/Dunedain/	Celeborn
Sam Gamgee	Numenor: Anduril	Sauron: Mordor: Mt. Lembas
	Palantir	Doom
Deagol and Smeagol	Isildur	Saruman: Isengard
Old Man Willow	Glorfindel	Grima Wormtongue
Treebeard (Fangorn)	Huorns	Theoden: Rohan
Merry	Glorfindel	Shadowfax
Pippin	Pillars of the Kings	Athelas
Tom Bombadil	Anduin	Nenya

The Members of the Fellowship: Who are the Nine?

Participants in the Council of Elrond

Structure of Tolkien's Cosmos: Eru (Illuvatar), Ainur, Ea (Arda), Valar and Maiar

**March 11-15: Spring Break**

**March 18: Fellowship, continued.**

**March 20: Fellowship, continued**

**March 22: Discussion Group**

**Answer the Following:**

**Who is Tom Bombadil? Search some Tolkien sites to find out! What is his relationship to the Ring? Why do you think he is in the text?**

**March 25: Fellowship, continued.**

**March 27: Fellowship, continued.**

**March 29: Discussion Group: The Council of Elrond. Working with the chapter "The Council of Elrond," think about:**

The Fellowship is formed in the Council of Elrond. The Council is an epic device. We see, for example, a council of warriors in Homer's *Iliad* after Achilles withdraws from the Trojan War. They want to figure out how to get him to fight again. The Council, therefore, is called, in general, to work through a problem, to propose an action, and to decide who may best carry out the action.

Answer the following:

1. Who is present? List all persons who attend the Council. You will note that there are fathers and sons who attend together or sons who come to represent their fathers' interests. Why do you think that this is important?
2. Who speaks? Set out (in a list) the information and/or the revelation (something shown) that the following speakers give to the Council:

- Goin
- Elrond
- Boromir
- Aragorn
- Frodo
- Gandalf

3. What are the proposals for what to do with the ring? What is the decision that is reached?
4. Who goes to take the Ring? How do these nine members contrast to the Nine Ring-wraiths?

**April 1: Fellowship, end;**

**April 3, 5: The Two Towers: themes**

***The Two Towers:***

Parth Galen	Saruuman	Men of Rohan
Isengard	Helm's Deep	(Rohirrim)
Dyscatastrophe/eucatastrophe	Emoer	Shelob
Treebeard/Ents and Entwives/ Hurons	Grima Wormtongue	Haldir
Theoden of Rohan	Palantir	Faramir

**Terms:** Epieikeia

**April 8, 10 Two Towers, final things**

**April 12: Return of the King**

**Key Themes and Characters**

Denethor: Faramir	Sharkey
Beregond	
Wormtongue	
Eowyn	Sam as leader in the Shire
Theoden	House of Healing
Minas Tirith: The White Tree: Mount Mindolluin	Fatty Bolger
Nenya	Dernhelm
Palantir	

**April 15, 17, 19: Return of the King**

**April 22, 24, 26: Return of the King**

**April 29:** Last Things: The Importance of C. S. Lewis and Tolkien

**Final Examination: Monday, May 6: 12:00-3:00 in the classroom.**



### **Chronology of the Life of C. S. Lewis**

**1898:** Clive Staples Lewis was born on November 29 in Belfast, Northern Ireland, to Albert J. Lewis (1863-1929) and Florence Augusta Hamilton Lewis (1862-1908). His brother Warren Hamilton Lewis had been born on June 16, 1895. **1905:** The Lewis family moved to their new home, "Little Lea," on the outskirts of Belfast.

**1908:** Flora Hamilton Lewis died of cancer on August 23, Albert Lewis' (her husband's) birthday. During this year Albert Lewis' father and brother also died. In September Lewis was enrolled at Wynyard School.

**1910:** Lewis left "Belsen" in June and, in September, was enrolled as a boarding student at Campbell College, Belfast, one mile from "Little Lea," where he remained until November, when he was withdrawn upon developing serious respiratory difficulties.

**1911:** Lewis was sent to Malvern, England, which was famous as a health resort, especially for those with lung problems. Lewis was enrolled as a student at Cherbourg House (which he referred to as "Chartres"), a prep school close by Malvern College where Warnie was enrolled as a student. Jack remained there until June 1913. **It was during this time that he abandoned his childhood Christian faith.** He entered Malvern College itself (which he dubbed "Wyvern") in September 1913 and stayed until the following June.

**1914:** In April, Lewis met Arthur Greeves (1895-1966), of whom he said, in 1933, "After my brother, my oldest and most intimate friend." On September 19, Lewis commenced private study with W.T. Kirkpatrick, "The Great Knock," in Great Bookham Surrey, with whom he was to remain until April 1917. William T. Kirkpatrick (1848-1921) was former Headmaster of Lurgan College, County Armagh, Northern Ireland, from 1874-99. Albert Lewis had attended Lurgan from 1877-79 and later was Kirkpatrick's solicitor. After Kirkpatrick retired from Lurgan in 1899, he began taking private students and had already successfully prepared Lewis' brother, Warnie, for admission to the Royal Military College at Sandhurst.

**1916:** In February, Lewis first read George MacDonald's, *Phantastes*, which powerfully "baptized his imagination" and impressed him with a deep sense of the holy. He made his first trip to Oxford in December to take a scholarship examination.

**1917:** From April 26 until September, Lewis was a student at University College, Oxford. Upon the outbreak of WWI, he enlisted in the British army and was billeted in Keble College, Oxford, for officer's training. His roommate was Edward Courtney Francis "Paddy" Moore (1898-1918). Jack was commissioned an officer in the 3rd Battalion, Somerset Light Infantry, on September 25 and reached the front line in the Somme Valley in France on his 19th birthday.

**1918:** On April 15 Lewis was wounded on Mount Berenchon during the Battle of Arras. He recuperated and was returned to duty in October, being assigned to Ludgerhall, Andover, England. He was discharged in December 1919. His former roommate and friend, Paddy Moore, was killed in battle and buried in the field just south of Peronne, France.

**1919:** The February issue of *Reveille* contained "Death in Battle," Lewis' first publication in other than school magazines. The issue had poems by Robert Bridges, Siegfried Sassoon, Robert Graves, and Hilaire Belloc. From January 1919 until June 1924, he resumed his studies at University College, Oxford, where

he received a First in Honour Moderations (Greek and Latin Literature) in 1920, a First in Greats (Philosophy and Ancient History) in 1922, and a First in English in 1923. His tutors during this time included A.B. Poynton for Honour Mods, E.F. Carritt for Philosophy, F.P. Wilson and George Gordon in the English School, and E.E. Wardale for Old English.

**1920:** During the summer, Paddy Moore's mother, Mrs. Janie King Moore (1873-1951) and her daughter, Maureen, moved to Oxford, renting a house in Headington Quarry. Lewis lived with the Moores from June 1921 onward. In August 1930, they moved to "Hillsboro," Western Road, Headington. In October 1930, Mrs. Moore, Jack, and Major Lewis purchased "The Kilns" jointly, with title to the property being taken solely in the name of Mrs. Moore with the two brothers holding rights of life tenancy. Major Lewis retired from the military and joined them at "The Kilns" in 1932.

**1924:** From October 1924 until May 1925, Lewis served as philosophy tutor at University College during E.F. Carritt's absence on study leave for the year in America.

**1925:** On May 20, Lewis was elected a Fellow of Magdalen College, Oxford, where he served as tutor in English Language and Literature for 29 years until leaving for Magdalene College, Cambridge, in 1954.

**1929:** Lewis became a theist: "In the Trinity Term of 1929 I gave in, and admitted that God was God, and knelt and prayed...." Albert Lewis died on September 24.

**1931:** Lewis became a Christian: One evening in September, Lewis had a long talk on Christianity with J.R.R. Tolkien (a devout Roman Catholic) and Hugo Dyson. (The summary of that discussion is recounted for Arthur Greeves in *They Stand Together*.) That evening's discussion was important in bringing about the following day's event that Lewis recorded in *Surprised by Joy*: "When we [Warnie and Jack] set out [by motorcycle to the Whipsnade Zoo] I did not believe that Jesus Christ was the Son of God, and when we reached the zoo I did."

**1933:** "The Inklings." For the next 16 years, on through 1949, they continued to meet in Jack's rooms at Magdalen College on Thursday evenings and, just before lunch on Mondays or Fridays, in a back room at "The Eagle and Child," a pub known to locals as "The Bird and Baby." Members included J.R.R. Tolkien, Warnie, Hugo Dyson, Charles Williams, Dr. Robert Havard, Owen Barfield, C.S. Lewis, and others.

**1939:** At the outbreak of World War II in September, Charles Williams moved from London to Oxford with the Oxford University Press to escape the threat of German bombardment. He was thereafter a regular member of "The Inklings."

**1941:** From May 2 until November 28, *The Guardian* published 31 "Screw-tape Letters" in weekly installments. Lewis was paid 2 pounds sterling for each letter and gave the money to charity. In August, he gave four live radio talks over the BBC on Wednesday evenings from 7:45 to 8:00. An additional 15-minute session, answering questions received in the mail, was broadcast on September 6. These talks were known as "Right and Wrong."

**1942:** In January and February, Lewis gave five live radio talks on Sunday evenings from 4:45 to 5:00, on the subject "What Christians Believe." On eight consecutive Sundays, from September 20 to November 8 at 2:50 to 3:05 p.m., Lewis gave a series of live radio talks known as "Christian Behavior."

**1943:** In February, at the University of Durham, Lewis delivered the Riddell Memorial Lectures (Fifteenth Series), a series of three lectures subsequently published as *The Abolition of Man*.

1944: On seven consecutive Tuesdays, from February 22 to April 4 at 10:15 to 10:30 p.m., Lewis gave the pre-recorded talks known as "Beyond Personality." Taken together, all of Lewis' BBC radio broadcast talks were eventually published under the title *Mere Christianity*. From November 10, 1944 to April 14, 1945, *The Great Divorce* was published in weekly installments in *The Guardian*. (*The Guardian* was a

religious newspaper that ceased publication in 1951; it had no connection with the Manchester *Guardian*.)

**1945:** Charles Williams, one of Lewis' very closest of friends, died on May 15.

**1951:** Mrs. Moore died on January 12. Since the previous April, she had been confined to a nursing home in Oxford. She is buried in the yard of Holy Trinity Church in Headington Quarry, Oxford.

**1952:** In September, he met Joy Davidman Gresham, fifteen years his junior (b. April 18, 1915 - d. July 13, 1960), for the first time.

**1954:** In June, Lewis accepted the Chair of Medieval and Renaissance Literature at Cambridge. He gave his Inaugural Lecture, "*De Description Temporum*," on his 56th birthday and gave his last tutorial at Oxford on December 3. His review of Tolkien's *Fellowship of the Ring* appeared in *Time and Tide* in August.

**1955:** Lewis assumed his duties at Cambridge in January. During his years at Cambridge, he lived at Magdalene College, Cambridge, during the week in term and at The Kilns in Oxford on weekends and during vacations. Lewis was elected an Honorary Fellow of Magdalen College, Oxford, and was also elected a Fellow of the British Academy.

**1956:** Lewis received the Carnegie Medal in recognition of *The Last Battle*. On April 23, he entered into a civil marriage with Joy Davidman at the Oxford Registry Office for the purpose of conferring upon her the status of British citizenship in order to prevent her threatened deportation by British migration authorities. In December, a bedside marriage was performed in accordance with the rites of the Church of England in Wingfield Hospital. Joy's death was thought to be imminent.

**1960:** Joy died on July 13 at the age of 45, not long after their return from Greece.

**1963:** Lewis died at 5:30 p.m. at The Kilns, one week before his 65th birthday on Friday, November 22; the same day on which President Kennedy was assassinated and Aldous Huxley died. He had resigned his position at Cambridge during the summer and was then elected an Honorary Fellow of Magdalene College, Cambridge. His grave is in the yard of Holy Trinity Church in Headington Quarry, Oxford. Warren Lewis died on Monday, April 9, 1973. Their names are on a single stone bearing the inscription "Men must endure their going hence." Warnie had written, "There was a Shakespearean calendar hanging on the wall of the room where our mother] died, and my father preserved for the rest of his life the leaf for that day, with its quotation: 'Men must endure their going hence.'" (W.H. Lewis, "Memoir," in *Letters of C.S. Lewis*).



### Chronology of the life of J. R. R. Tolkien

**1892** John Ronald Reuel Tolkien is born on January 3rd in Bloemfontein

**1894** Brother Hilary Arthur Tolkien is born

**1895** Mother, Mabel Tolkien, returns with the sons to England

**1896** Father, Arthur Tolkien, dies in South Africa Mother with the sons moves to Birmingham suburb and begins to teach Ronald Latin, French and drawing

**1900** Ronald begins to attend King Edward's Grammar school

**1903** Ronald begins to study Greek and Old English

**1904** Mother, Mabel Tolkien, dies of diabetes. She was 34 years old. Ronald and his brother Hilary become wards of Father Morgan, a priest at the Birmingham Oratory

**1906 – 1911** Ronald studies Old English, Old Norse, and Gothic himself and begins to develop his own languages

**1908** Orphaned boys move to Mrs. Faulkner's home in Birmingham

**1909** Ronald falls in love with Edith Bratt, his wife-to-be He fails the exams on obtaining Oxford grant

**1910** Edith Bratt leaves Birmingham Tolkien takes an active part in school debates and makes speeches in Gothic and Old English

**1911** In summer Ronald is an active Tea Club participant Begins first term at Oxford (Exeter College)

**1914** Ronald finds his sweetheart Edith Bratt. The War I is declared. Tolkien returns to Oxford to finish his degree

**1915** Awarded First Class Honors degree in English language and Literature

**1916** Marries Edith Bratt in Warwick Goes to war in France Sees action on the Somme as second lieutenant In November is returned to England with shell shock

**1917** While recovering begins to write "The Simarillion" Birth of the first son, John **1918** Obtains full lieutenant, moves to Staffordshire Returns with the family to Oxford when the War is over Being appointed as Assistant Lexicographer, Ronald joins the staff of New English Dictionary and works on "W" section.

**1919** Tolkien works as a freelance tutor in Oxford

**1920** Appointed Reader in English Language at Leeds University Birth of the second son, Michael Begins to write Father Christmas Letters

**1924** Tolkien becomes a professor of English Language at Leeds Birth of the third son, Christopher

**1925** *Sir Gawain and the Green Knight* is published by Tolkien and E.V. Gordon Tolkien is appointed as Rawlison and Bowsworth Professor of Anglo-Saxon at Oxford

**1926** Tolkien meets C.S. Lewis (the author of the famous "Chronicles of Narnia") and their friendship blossoms

**1929** Birth of the fourth child, Priscilla

**1930** Tolkien becomes one of the founder members of "The Inklings" Begins to write the first version of *The Hobbit*

**1936** Tolkien completes *The Hobbit*. Delivers his lecture "*Beowulf*: "The Monsters and the Critics"

**1937** *The Hobbit* is published Tolkien begins to write a sequel, which becomes *The Lord of the Rings*

**1939** Tolkien delivers his lecture "On Fairy Stories"; 16 chapters of *The Lord of the Rings* are written

**1945** "Leaf by Niggle" is published Tolkien is elected to be a professor of the English Language and Literature at Oxford

**1947** Draft of *The Lord of the Rings* is sent to publishers

**1948** *The Lord of the Rings* is completed

**1954** *The Fellowship of the Ring* and *The Two Towers* (Parts One and Two) are published

**1955** Publication of *The Lord of the Rings* Part Three, *The Return of the King*

**1959** Tolkien's retirement

**1965** American editions of *The Lord of the Rings* are published and campus cult of the novel begins

**1966** The 3rd edition of *The Hobbit* is published

**1968** The Tolkiens move to Poole near Bournemouth

**1971** Edith Tolkien on November 29th dies, aged 82

**1972** Tolkien returns to Oxford. Receives Commander of the British Empire, one of the orders of chivalry, honor from the Queen

**1973** J.R.R. Tolkien dies on September 2nd, aged 81

### **Lewis Themes:**

1. **A willingness to be enchanted:** the possibility that anything could happen to someone who is ready to meet that anything. A quality of adoration.
2. **Inter-penetration of worlds:** Faith, for Lewis, is a new landscape that intersects with our present one and transforms it.
3. **Magic:** Lewis equates technology with magic. Neither technique nor technology is real religious belief. God is not a magician.
4. **Joy:** a longing for something, that longing which cannot be satisfied: the "something" that cannot be attained accompanies longing.
5. **Friendship and Membership:** Friendship, membership, and, for Tolkien, fellowship, are not a collective or a homogenous group. The members are different from each other but complementary to each other. This mirrors what the Church is. Contrast to **The Inner Ring**, which is connected to Evil.
6. **Evil never looks like, announces itself as, evil.** Lewis once told his students at King's College:

To nine out of ten of you the choice which could lead to scoundrelism will come, when it does come, in no very dramatic colours...Over a drink or a cup of coffee, disguised as triviality and sandwiched between two jokes...the hint will come. [And] you will be drawn in, if you are drawn in, not by desire for gain or ease, but simply because at that moment, when the cup was so near your lips, you cannot bear to be thrust back again into the cold outer world.

7. **Britain, not England:** Both Lewis and Tolkien seek to write about a Celtic world a world of what they call "faery," that is "other" than England. In landscape, it is beautiful, like the Shire, but that world is not always gentle. It is a natural world, not a supernatural one. And, like all natural worlds, it has an element of danger. Nature's forces have sentience, will, and active power that can enchant or, when that power is dark, sometimes destroy.

### Characteristics of Fairy Stories:

**For Lewis and Tolkien: Imagination is the entry or reentry into the sacred web.**

### Eight Kinds or Elements of Fantasy

1. Allegorical quest or journey (Quest for the Holy Grail)
2. The creation of an epic with a central hero
3. And the story of a lost or changing world.
4. Dream vision of a state after death
5. A voyage to another planet
6. A visitor from another planet
7. The retelling or **displacement** of a myth
8. The occult, supernatural, or spiritual (*Dracula. Frankenstein*)
9. Didactic fantasy (teaches)

### These forms are characterized by:

1. Fast-paced, sensation or melodramatic action.
2. Characters who are:
  - a. Flat and two-dimensional
  - b. Arranged dialectically: in opposing pairs
  - c. Not awe-inspiring or great
3. Settings that
  - a. give an intense documentation of the heterocosm
  - b. have unique language, terms, and customs.
4. Offer interplay between a single tale and a rich set of ideas
5. Have movements that involve pity, choice, despair, vision and decision.
6. Themes:
  - a. A precious object or person to be found
  - b. A long journey to find that object or person
  - c. The hero who can undertake the journey has certain “right” qualities
  - d. Tests screen out those who are not worthy, who cannot undertake the journey
  - e. The Guardians of the object or goal add further tests
  - f. Helpers aid the hero. Without them, the hero will fail.
  - g. There will be important numbers—e.g. 3, 9, etc.
  - h. The youngest or the smallest is often the most powerful.

These stories offer a world of Secondary Belief:

1. Fantasy
2. Recovery
3. Escape
4. Consolation
  - a. Eucatastrophe
  - b. Dyscatastrophe

Heterocosm: (hetero:other; cosmos: world), found in two genres: Romance and Science Fiction/Fantasy. They function to awaken perception and to open us to alternative perspectives.

Name \_\_\_\_\_

**Instructions:** Read and annotate (that is: underline important words and passages and comment on them in the text's margins) the following essay.

*Sometimes Fairy Stories May Say Best What's To Be Said* (C.S. Lewis, 1956)<sup>1</sup>

In the sixteenth century when everyone was saying that poets (by which they meant all imaginative writers) ought 'to please and instruct', Tasso made a valuable distinction. He said that the poet, as poet, was concerned solely with pleasing. But then every poet was also a man and a citizen; in that capacity he ought to, and would wish to, make his work edifying as well as pleasing.

Now I do not want to stick very close to the renaissance ideas of 'pleasing' and 'instructing'. Before I could accept either term it might need so much redefining that what was left of it at the end would not be worth retaining. All I want to use is the distinction between the author as author and the author as man, citizen, or Christian. What this comes to for me is that there are usually two reasons for writing and imaginative work, which may be called Author's reason and the Man's. If only one of these is present, then, so far as I am concerned, the book will not be written. If the first is lacking, it can't; if the second is lacking it shouldn't.

In the Author's mind there bubbles up every now and then the material for a story. For me it invariably begins with mental pictures. This ferment leads to nothing unless it is accompanied with the longing for a Form: a verse or prose, short story, novel, play or what not. When these two things click you have the Author's impulse complete. It is now a thing inside him pawing to get out. He longs to see that bubbling stuff pouring into the clean jam car. This nags him all day long and gets in the way of his work and his sleep and his meals. It's like being in love.

While the Author is in this state, the Man will of course have to criticize the proposed book from quite a different point of view. He will ask how the gratification of this impulse will fit in with all the other things he wants, and ought to do or be. Perhaps the whole thing is too frivolous and trivial (from the Man's point of view, not the Author's) to justify the time and pains it would involve. Perhaps it would be unedifying when it was done. Or else perhaps (at this point the Author cheers up) it looks like being 'good', not in a merely literary sense, but 'good' all around.

This may sound rather complicated but it is all really very like what happens about other things. You are attracted by a girl; but is she the sort of girl you'd be wise, or right, to marry? You would like to have lobster for lunch; but does it agree with you and is it wicked to spend that amount of money on a meal? The Author's impulse is a desire (it is very like an itch), and of course, like every other desire, needs to be criticized by the whole Man.

Let me now apply this to my own fairy tales. Some people seem to think that I began by asking myself how I could say something about Christianity to children; then fixed on the fairy tale as an instrument; then collected the information about child-psychology and decided what age group I'd write for; then drew up a list of basic Christian truths and hammered out 'allegories' to embody them. This is all pure moonshine. I couldn't write in that way at all. Everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion. At first there wasn't even anything Christian about them; that element pushed itself in of its own accord. It was part of the bubbling.

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<sup>1</sup> <http://wedgwoodcircle.com/news/articles/sometimes-fairy-stories-may-say-best-whats-to-be-said/>. Accessed January 1, 2013. From *On Stories And Other Essays on Literature* (New York: Harcourt, Inc., 1982), 45-48.

Then came the Form. As these images sorted themselves into events (i.e., became a story) they seemed to demand no love interest and no close psychology. But the Form which excludes these things is the fairy tale. And the moment I thought of that I fell in love with the Form itself: its brevity, its severe restraints on description, its flexible traditionalism, its inflexible hostility to all analysis, digression, reflections and ‘gas’. I was now enamoured of it. Its very limitations of vocabulary became an attraction; as the hardness of the stone pleases the sculptor or the difficulty of the sonnet delights the sonneteer.

On that side (as Author) I wrote fairy tales because the Fairy Tale seemed the ideal Form for the stuff I had to say.

Then of course the Man in me began to have his turn. I thought I saw how stories of this kind could steal past a certain inhibition which had paralyzed much of my own religion in childhood. Why did one find it so hard to feel as one was told one ought to feel about God or about the sufferings of Christ? I thought the chief reason was that one was told one ought to. As obligation to feel can freeze feelings. And reverence itself did hard. The whole subject was associated with lowered voices; almost as if it were something medical. But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could.

That was the Man’s motive. But of course he could have done nothing if the Author had not been on the boil first.

You will notice that I have throughout spoken of Fairy Tales, no ‘children’s stories’. Professor J.R.R. Tolkien in *The Lord of the Rings* has shown that the connection between fairy tales and children is not nearly so close as publishers and educationalists think.<sup>2</sup> Many children don’t like them and many adults do. The truth is, as he says, that they are now associated with children because they are out of fashion with adults; have in fact retired to the nursery as old furniture used to retire there, not because the children had begun to like it but because their elders had ceased to like it.

I was therefore writing ‘for children’ only in the sense that I excluded what I thought they would not like or understand; not in the sense of writing what I intended to be below adult attention. I may of course have been deceived, but the principle at least saves one from being patronizing. I never wrote down to anyone; and whether the opinion condemns or acquits my own work, it certainly is my opinion that a book worth reading only in childhood is not worth reading even then. The inhibitions which I hoped my stories would overcome in a child’s mind may exist in a grown-up’s mind too, and may perhaps be overcome by the same means.

The Fantastic or Mythical is a Mode available at all ages for some readers; for others, at none. At all ages, if it is well used by the author and meets the right reader, it has the same power: to generalize while remaining concrete, to present in palpable form not concepts or even experiences but whole classes of experience, and to throw off irrelevancies. But at its best it can do more; it can give us experiences we have never had and thus, instead of ‘commenting on life’, can add to it. I am speaking, of course, about the thing itself, not my own attempts at it.

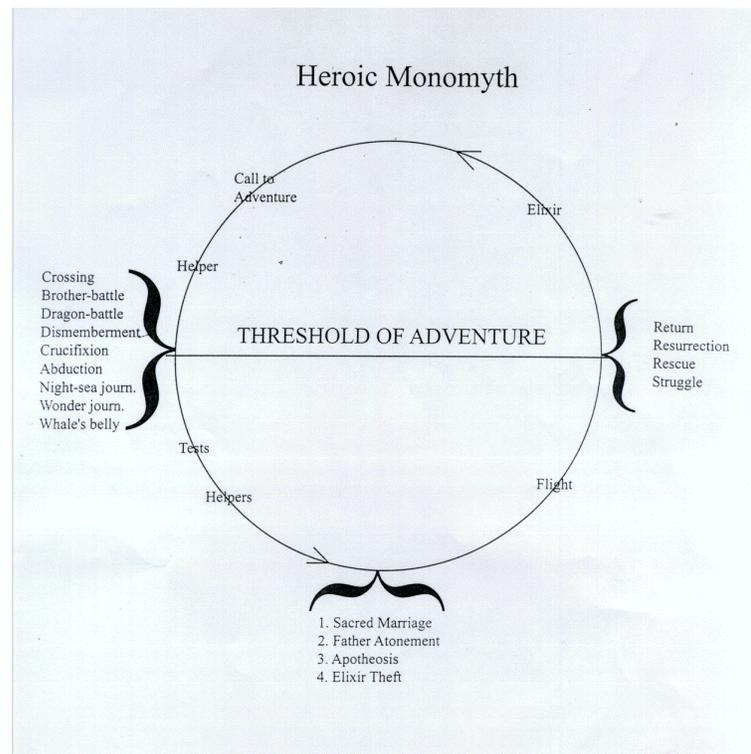
‘Juveniles’, indeed! Am I to patronize sleep because children sleep sound? Or honey because children like it?

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<sup>2</sup> Lewis probably meant Tolkien’s “On Fairy Stories,” in *Essays Presented to Charles Williams*.

Answer the following:

1. Why is the fairy story a functional genre for C. S. Lewis?
2. Is it a genre for children? What does it do for adults? How does it help both to (re)see the Christian story?
3. Think about how Lewis describes his writing process. How does the fairy story reconcile the tension between the Author and the Man?



### Stage 1: Departure/ Separation

- A. Call to adventure, refusal of the call, herald
- B. Supernatural Aid, helper
- C. Crossing the Threshold of Adventure- (on your handout as threshold crossing, brother-battle, dragon battle- Chaos monster)
- D. Descent/ Darkness/ Death- on your handout (dismemberment, crucifixion, abduction, Night-sea journey, wonder journey, and Whale's belly)

### Stage 2: The Trials and Victories of Initiation (the Limen)(the in-between stage)(on your handout- tests, helpers, Sacred marriage, father atonement, apotheosis, elixir theft)

- A. The Road of Trials/ and Tests
- B. Meeting of the Goddess
- C. Atonement with the Father
- D. Apotheosis (a-poth-e-o-sis)= one's own deification
- E. The Ultimate Boon

### The 3<sup>rd</sup> Stage- The Return and Reintegration into Society/ Reaggregation

- A. Refusal to return
- B. The magic flight
- C. Rescue from without
- D. The Crossing of the Return Threshold or return to the world of the common day

## Perelandra, Introduction

### Sources:

2. **Biography**
3. **Tennyson's Poem:** "Locksley Hall: Sixty Years After"
4. **The Bible.**

### I. Satan

#### c. **Isaiah 14. 12-14:**

How have you fallen from the heavens,  
 O morning star, son of the dawn!  
 How are you cut down to the ground,  
 You who mowed down the nations!  
 You said in your heart:  
 "I will scale the heavens:  
 Above the stars of God  
 I will set up my throne;  
 I will take my seat on the Mount of Assembly,  
 In the recesses of the North.  
 I will ascend above the tops of the clouds,  
 I will be like the Most High!"

#### d. **Ezekiel 28.11-7**

Thus the word of the Lord came to me:  
 Son of man, utter a lament over the king of  
 Tyre, saying to him: Thus says the Lord GOD:  
 You were stamped with the seal of perfection,  
 of complete wisdom and perfect beauty.  
 In Eden, the garden of God, you were,  
 and every precious stone was your covering...  
 Of gold your pendants and jewels were made,  
 on the day you were created.  
 With the Cherub I placed you;  
 you were on the holy mountain of God,  
 walking among the fiery stones.  
 Blameless you were in your conduct  
 from the day you were created,  
 Until evil was found in you,  
 the result of your far-flung trade;  
 violence was your business, and you sinned.  
 Then I banned you from the mountain of God;  
 the Cherub drove you from among the fiery stones.  
 You became haughty of heart because of your beauty;  
 for the sake of splendor, you debased your wisdom.

## II. The Fall: Genesis 3.1-6.

### 4. Milton: *Paradise Lost*

Womb-like Surrounded by something that looks after us	->	Child that becomes an "I"	->	Adolescence rebellion	->	Adulthood no longer wrestling to assert the self assert the self as "I" Appropriation of the lessons of childhood independent and dependent
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Child-like faith → Rejection → Mature Faith

**This parallels the Biblical pattern:**

Ideal Creation -----→ Fall-----→ Integration,  
or Restoration

**Lewis argued in The Case for Christianity, a series of radio broadcasts he did, that**

5. There are laws we all know.
6. People do not practice the behavior that they know is right.
7. Such disobedience of the moral law (Tao) puts us in a position of profound alienation from our fellow human beings and from the order of the universe.
8. Christ's death breaks through the sternness of the order with grace, forgiveness, and love. These cannot leap over the moral law, but they, in Christ, put right again human beings and the moral order.

**Given that we have been “put right” or can choose that path, we can move from the ordinary world to an extraordinary one.** Lewis sets out three issues to explore:

- e. **The nature of faith:** What is faith? What does it mean to see God? What happens when someone tells you about something you cannot imagine?
- f. **The nature of human identity:** for Lewis, a major problem is the problem of self-knowledge. How can we come to know the self? How can we know the self without making the self an idol?
- g. **The nature of love:** What is genuine love? How is love corrupted?

### **Perelandra, mythos Hesperides**

The Hesperides are nymphs who live in a beautiful garden, situated in the Arcadian Mountains (Greece) or, alternatively, at the western extreme of the Mediterranean, near Mt. Atlas (hence they are sometimes considered daughters of Atlas). In this garden grows the tree with the golden apples which Gaia had given as a present to Hera on her wedding to Zeus. This garden is guarded by Ladon, a dragon with a hundred heads. Ladon lay coiled around the tree of immortality (just as the serpent points to that tree in the Garden of Eden). The only one who succeeded in obtaining some of the apples was Heracles, who tricked Atlas to get them for him and who killed Ladon, whom Hera made into the constellation Draconis (Draco). The Hesperides are Aegle, Arethusa, Erytheia and Hesperia. They are also called The African Sisters.



Our Lady of Grace

## The Green Man

The Green Man is that spirit, energy, *presence*, inherent in every cell of the vegetative realm, and transmitted to the animal/human realms through the foods we eat, the flowers we smell, the trees we hug. He is Pan. He is what Dylan Thomas calls:

*"The force that through the green fuse drives the flower drives my green age."*



Green Man "speaking" in hawthorn leaves Parish Church in Sutton Benger, UK Hauntingly wise (c.1300)

It turns out that the puzzling figure decorates numerous churches in the British Isles and on the Continent, and has been in many of them since the Middle Ages. Whatever he was called back then, starting as recently as 1939 he has been known by an evocative name: The Green Man. It was in 1939 that a noblewoman and scholar, Lady Raglan, first gave him this name in an article for a folklore journal. She related the leaf-entwined face to the lore of May Day ritual figures like Jack in the Green, or even to green-clad, forest-haunting Robin Hood, all supplying an identity that was culturally valued as well as verdant...He is a "Father Nature." (Dan Noel)

**Terms and Characters: *That Hideous Strength***

David Lyndsay: *Ane Dialog*

Hyddeous Strength

Belbury:

Alcasan

Macrobes

**Characters at Belbury:**

the Head is Alcasan

Wither

Frost

Feverstone

Filostrato

Fairy Hardcastle

Strait

Bill Hingest

**St. Anne's On the Hill**

St. Anne

Ransom: Fisher King or the Pendragon

Arthur and Camilla Denniston

The Dimbles: Cecil and "Mother" Dimble

Ivy Maggs

MacPhee.

Grace Ironwood

## Themes in Tolkien

### 8. The Human Experience of History

Tolkien explores the complicated way that we experience our lives. We live horizontally. The task is to pause and to see from the vertical: to see what kind of tale we are in and thereby to understand our place and role in it. (Both Augustine and Kierkegaard say that we live life forward and understand it backward. Tolkien is suggesting the same.) The question is: How do we look and what does it mean to look down from above?

**Tolkien lets us/teaches us to do so through the structure of narrative. We experience the tension, but also the confidence, that is the fairy story. Doing so, training the imagination, he, then, prepares us to look at the stories of our own lives.**

### 9. Providential Design

God is a composer who composes while the orchestra makes noise. So, too, are we, as ones who contribute to the design of providence as we compose the chaos, the busyness, the noise of our lives into story. Providence does not control our choices; it weaves our choices into an ultimate harmony. Our free will, therefore, works within the ultimate harmony of Providence. There are, therefore, always signs of hope. For Tolkien, we move towards the good.

Over a linear notion of historical movement, Tolkien lays a sense of cycles. This is probably from his Roman Catholic orientation in the liturgical cycle. Ages begin and end.

### 10. Human Responsibility, including:

- a. **Freedom of Choice:** We can participate or not. We are called, but can choose to respond or not. Spiritual growth comes with the affirmative choice. Spiritual growth comes through testing, challenge, and failure. Failure is not the end. Success comes to the ones who meet the test; they are heroic. Heroism is many things. It includes commitment, courage, and hospitality. It also includes the capacity to surrender control. It is to accept and experience *kenosis*: self-emptying.
- b. **The capacity to make oaths:** Oaths are the promise of faithfulness and are an essential part of the good. Oath-breakers are exiled from community of Middle Earth. To promise is to make a bond. It is to be able to participate in community through a form of self-control. This does not mean that one keeps an oath blindly. Loyalty requires obedience and faithfulness, but not to the point of violating personal judgment. Oaths limit and make predictable behavior, putting boundaries around our actions. Its companion is
- c. **The capacity to have Pity:** Pity is one form of modesty, and has an important place in Providence. It is the recognition that we cannot judge, ultimately, because we do not have the whole picture. We are not God. Pity controls the mind, the ego, and actions, making us better selves.
- d. **Responsibility for/to the Cosmos:** We are responsible not just to ourselves, but to the cosmos, the sacred order, itself. Each must do his/her part for the whole.

Our task is to suffer for and to care for the world.

## Fellowship of the Ring

### Ursula K. LeGuinn, "Rhythmic Pattern in *Lord of the Rings*"

Darkness	Daylight
Resting	Traveling on
Vagueness of perception	Clarity of perception
A sense of menace	A sense of ease
Trap	Freedom
Enclosure	Openness
Paralysis	Action
Forgetting	Remembering
Solitude	Companionship
Horror	Euphoria
Cold	Warmth

∨

Opposites works like yin/yang: They grow from and into each other.

Part I, Book I begins September 22, 3001 Third Age

Ends October 20, 3018 TA

Part I, Book II begins October 24 TA

Ends February 26, 3019 TA

#### **Summary:**

- |  |                                    |
|--|------------------------------------|
| 1: Birthday Party                      | 5. Spend the night with the Elves  |
| 2: Biblo leaves                        | 6. Arrive at Farmer Maggot's house |
| 3: The ring is revealed for what it is | 7. Arrive at Crickhollow           |
| 4: Frodo leaves Bag End                | 8. Journey through the Old Forest  |

#### **Characters:**

Frodo: uncharacteristic Hobbit; depends on his friends

Sauron

Melkor, the Dark Enemy of the World

Isildur

Elbereth Gilthoniel (Varda)

Gandalf: wizard sent by the Valar, but is not perfect: catalyst of story

Sam Gamgee: Frodo's gardener and loyal friend

Merry and Pippin: Frodo's friends, but younger than he

Black Riders: original recipients of the nine rings given to men, but they are now wraiths

The Ring: created by Sauron. Gives invisibility, elongates life, augments character qualities, the quality of ownership of ownership is an enigma.

#### **Pattern of Danger/Error/Assistance:**

- Black Riders—Frodo feels the urge to wear the Ring—the Elves arrive
- They fall asleep in the forest—Pippin and Merry are caught in the tree—Tom Bombadil arrives to save them
- 

#### **Tom Bombadil**

Not included in the first film. He is an important character, but does not "flow" with the rest of the story. Much speculation about Tom. Is he a comment on neutrality?

#### **Old Man Willow:**

Connection with nature, but nature does not equal goodness. He is jealous of things that can move and will destroy them.

**Dreams:** Frodo dreams of a white tower with a view of the sea; Merry dreams of flooding waters; Pippin dreams of being eaten by a tree.

## Fellowship of the Ring (2)

Part I, Book I begins September 22, 3001 Third Age

Ends October 20, 3018 TA

Part I, Book II begins October 24 TA

Ends February 26, 3019 TA

### Chapters 8-12:

- Tom gives the company a direction. They decide to proceed North and to avoid the Barrow Downs. He gives them a song (151) to call him in case they get in trouble.
- The company enters a fog. Disoriented, they hope they are headed towards the Road and not the Downs. Frodo, in his anxiety, believes he is separated from the company. He is taken by a Barrow-wight. His courage returns (159). He realizes that he is not alone. He struggles, then remembers Tom's song and sings it, and Tom rescues them. Tom gives each a dagger from the treasure of the Men of Westemnet. Tom says few remember them, but as he speaks, the hobbits have a vision of them ((166). They stood against the Witch-King of Angmar, who assumed leadership of the Nazgul. These are weapons of Good.  
At the Prancing Pony Inn in Bree, they meet Strider (167).
- Pippin is talking too much, and Frodo, who wants to stop him, has a desire to put on the Ring (179). He falls and the Ring goes on his finger. Two men slip out (182). This creates suspicion and fear.
- Frodo receives a letter from Gandalf (192) that names Strider as a friend. Letter gives renewed hope that they will meet up with Gandalf.
- Merry returns and reveals Black Riders are in the Village. They are also in the Shire. When Frodo and company try to leave, they find all the horses gone. Buy Bill Ferny's pony.
- Travel brings song and memory (Sam 209-210 and Strider).
- In a dell, they find signs of a camp, camp themselves, and the Black Riders find them. Frodo is wounded (221). Strider finds the knife, which vanishes. He finds Athelas, a healing Herb.
- At the Last Bridge, Strider finds an elf stone, a sign to cross. As they move towards and away from the road, they meet Glorfindel. Frodo rides his horse, and the Riders catch up (240). Frodo, separated, fords the river—the horse does—and the Riders are overcome by the river and turned back.

### Themes, key characters, and actions:

- **Theme of separation or sense of separation.**

This signals Frodo's development. Frodo is tested and toughened. He is responsible for the salvation of the world, but he is a weak and insignificant Hobbit.

Frodo finds temptation (to use the Ring), but also courage when separated from his friends. He also gets hurt when separated from his friends.

- **Question of courage:** Sam sees from the beginning that this will not be easy: 98. The ability to face

the frightening task emerges in the Hobbits. At points, as with the Willow, they cannot act, and other forces act for them. Frodo realizes that what he needs is courage: 95. Courage, in the grip of the Barrow-wights keeps him from putting on the Ring and leaving his friends trapped.

What is courage and what other ways does Frodo exhibit it? How is courage related to choice?

- **Theme of, sense of urgency** and a sense that everything is happening too late. (Seems tied to the

death haunted landscape they travel through and the problem of the Road)

Comes out in memory, vision, and song; Also from Gandalf's letter, there is the sense that resistance has begun too late. Evil has momentum. (Hence, the Road is no longer the best path? No longer safe?)

- **Hospitality: the Inn at Bree:** Place of encounter, testing, and rest
- **The Shire:** Keeping the Shire in memory/mind: Why? Look forward to Sam's vision in the mirror of Galadriel (406-407)
- **Strider**