

as much a reflection of that individual's pilgrimage in faith as it is an accumulation of facts and critical analysis. I stand in awe of the achievement this book represents. I cannot thank Grevel Lindop enough for accepting the challenge of writing *The Third Inking* and tracing, insofar as possible, the life of this admittedly strange and incontestably gifted man. Lindop has written what will surely stand as *the* biography of record of Charles Walter Stansby Williams.

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### Book Notes

#### *Inklings*

***Baptism of Fire: The Birth of the Modern British Fantastic in World War I.* Ed. Janet Brennan Croft. (Altadena: Mythopoeic Press, 2015), \$19.95 (paperback).**

*Baptism of Fire: The Birth of the Modern British Fantastic in World War I* examines the impact that the Great War had on the fantasy genre. This collection of 17 essays is edited by Janet Brennan Croft, and contributors include Tolkien experts Peter Grybauskas, Phillip Irving Mitchell, and Shandi Stevenson in addition to literary and First World War scholars unfamiliar to fantasy readers. The inclusion of an essay written by a military officer provides further fresh perspective. Five of the articles are from the archives of *Mythlore*; the other 12 are new additions to the growing field of World War I literary studies. The first six essays focus on Tolkien, tracing the influence of the Great War in the persistent physical effects of Frodo's trauma, the human body's value after serious injury in Turin Turambar, and the shifting paradigm of heroism in Tolkien's major characters. C.S. Lewis, Owen Barfield, and G.K. Chesterton are included in the subsequent 6 essays, in addition to four other authors in the final five essays. Topics range from the genre of alternative history after the war to the use of fantasy to critique the patriarchal norms in the same period.

**Diana Pavlac Glycer, *Bandersnatch: C.S. Lewis, J.R.R. Tolkien, and the Creative Collaboration of the Inklings.* (Kent: Kent State University Press, 2016), \$18.95 (paperback).**

Almost ten years after her influential book *The Company They Keep*, Diana Pavlac Glycer's new book frames her research for the general reader. Glycer has spent more than 40 years researching the Inklings community. *Bander-*

*snatch* shows the dependence of the Inklings on one another and argues that none of them could have accomplished their work alone. Though she focuses on Lewis and Tolkien, Glycer also studies the writing habits of other Inklings like Charles Williams, Warren Lewis, Christopher Tolkien, Owen Barfield, and Hugo Dyson. She describes the meetings, the interactions outside of the more formal gatherings, and the friendships between these writers. The Inklings embody Glycer's view that no genius can take place in isolation. *Bandersnatch* is an inspiration for anyone whose creativity is sparked by the Inklings and who wants to emulate their community of writing.

*Lewis*

***C.S. Lewis at Poets' Corner*. Ed. Michael Ward and Peter S. Williams. (Eugene: Cascade Books, 2016), \$26.40 (paperback).**

C.S. Lewis was honored with a memorial stone in Poets' Corner at Westminster Abbey in 2013 on the fiftieth anniversary of his death. The essays and talks in this volume are gathered from the commemorations held in Westminster Abbey, and at Oxford and Cambridge where Lewis taught. *C.S. Lewis at Poets' Corner* includes thoughts from Alister McGrath, Malcolm Guite, Rowan Williams, Acton Bell, Helen Cooper, William Lane Craig, Paul Mealor, Jeanette Sears, Holly Ordway, Sarah Clarkson, Ad Putter, Stephen Logan, Stephen Prickett, and Walter Hooper, with a foreword by Canon Vernon White. Also included is the order of service for the dedication of the memorial to C.S. Lewis.

***Women and C.S. Lewis: What His Life and Literature Reveal for Today's Culture*. Ed. Carolyn Curtis and Mary Pomroy Key. (Oxford: Lion Hudson, 2015), \$17.95 (paperback).**

This collection of short essays on gender in Lewis's life and writing explores the accusation made by Philip Pullman and others that Lewis was sexist, even misogynistic. The book examines the women in Lewis's life, his portrayal of female characters, and his influence on women today, with the purpose of seriously considering the truth of this accusation. Alister McGrath considers the lack of women in the Inklings, noting that "prudence and misogyny should not be confused" in a time when it wasn't appropriate for married men to meet socially in a group including women. Devin Brown discusses the "problem of Susan" in *The Last Battle*, responding to comments by Philip Pullman, J.K. Rowling, and Neil Gaiman, among others. Characters like Tinidril in *Perelandra*, Jane Studdock in *That Hideous Strength*, and Orual in *Till We Have Faces* are addressed by Steven Elmore and Andrew Lazo. Other writers include Lyle W. Dorsett, Don W. King, Crystal L. Downing, Colin Duriez, Monika B. Hilder, Jeanette Sears, Kathy Keller, Michael Ward, Randy Alcorn, and John Stonestreet.

**Chris R. Armstrong, *Medieval Wisdom for Modern Christians: Finding Authentic Faith in a Forgotten Age with C.S. Lewis*. (Grand Rapids: Brazos Press, 2016), \$19.99 (paperback).**

Armstrong seeks to broaden the contemporary evangelical worldview by showing how C.S. Lewis valued the way Christians of the Middle Ages daily lived their faith. Armstrong uses Lewis and other thinkers to shed light on this neglected period of Christian history. He argues that medieval Christians understood community as a necessity and saw God using the material world to point to spiritual realities. *VII* readers will find this in-depth book remarkably approachable.

**Stewart Goetz, *A Philosophical Walking Tour with C.S. Lewis: Why It Did Not Include Rome*. (New York: Bloomsbury Academic, 2015), \$29.95 (paperback).**

In this book, Goetz asserts that what made Lewis such a poignant writer was his philosophy on happiness, pleasure, and the human soul. Goetz goes further to propose that it was Lewis's philosophies—in contrast to the views of Thomas Aquinas on these matters—that kept him within the Anglican fold. Many readers of Lewis have likely never asked themselves why he didn't become a Roman Catholic, unless they are Catholic. Goetz reiterates that it is Lewis's belief that pleasure is an intrinsic good that grounded him within Protestantism.

**Monika B. Hilder, *The Feminine Ethos in C.S. Lewis's Chronicles of Narnia*. (New York: Peter Lang Publishing, 2012), \$84.95 (hardcover).**

Recipient of the 2011 Clyde S. Kilby Research Grant from the Wade Center, Dr. Monika Hilder enters into the wide conversation considering the question, "Is C.S. Lewis sexist, or even misogynistic?" Challenging the views held by many that Lewis was either a "product of his time" or downright misogynistic in his portrayal of women, Hilder argues that Lewis in fact challenges our own sexism in his portrayal of heroes. Classical heroes have very masculine traits, and the "strong female character" of our time also has these masculine traits that make her heroic. Hilder shows how Lewis highlights feminine traits as heroic both in his male and female characters. This "feminine" heroism gives a fuller picture of humanity created male and female by God, as opposed to our cultural understanding of masculine and feminine.

**Monika B. Hilder, *The Gender Dance: Ironic Subversion in C.S. Lewis's Cosmic Trilogy*. (New York: Peter Lang Publishing, 2013), \$81.95 (hardcover).**

Dr. Monika Hilder continues her analysis of gender in Lewis's work by considering his *Cosmic Trilogy*: *Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength*. Hilder "avoids the all-too-common temptations either to

blindly canonize Lewis on the one hand or to blindly castigate him on the other," as Matthew Dickerson says in the Preface. Lewis's view of gender is highly nuanced and informed by his understanding of faith and God rather than by his culture, and certainly not by our culture today. The discussion of "feminine spiritual heroism" versus "masculine classical heroism" continues in Lewis's portrayal of the perfection in Perelandra and Malacandra and the perversion in our own world of *That Hideous Strength*. Hilder describes Lewis's idea of mutual submission and interdependence as a "dance" that is ultimately freeing when found in Christ.

**Monika B. Hilder, *Surprised by the Feminine: A Rereading of C.S. Lewis and Gender*. (New York: Peter Lang Publishing, 2013), \$82.95 (hardcover).**

The final volume in Hilder's series, *Surprised by the Feminine* considers gender throughout Lewis's life, including *Dymer*, *The Pilgrim's Regress*, *The Screwtape Letters*, *The Great Divorce*, and *Till We Have Faces*. Hilder seeks to answer the question, "How did Jack Lewis challenge, and possibly repair, Western cultural and epistemological chauvinism? What might he have achieved in gender discourse so that, whether we agree or disagree with him, he leaves us changed?" (150-51). She argues that Lewis has a theological and spiritual feminism that challenges our cultural idea of a classical masculine hero. Hilder claims that simply because Lewis does not match our postmodern idea of gender equality and feminism, it doesn't mean Lewis must have conformed to the Edwardian sexism of his day. Instead, Lewis's portrayal of gender offers an "organic" theology of life in relation to God.

**Don W. King, *Yet One More Spring: A Critical Study of Joy Davidman*. (Grand Rapids: Wm. B. Eerdmans Publishing Co., 2015), \$32.00 (paperback).**

This comprehensive study of Joy Davidman follows Don W. King's *A Naked Tree*, the first complete collection of Davidman's poetry, and seeks to draw her away from the shadow of her husband, C.S. Lewis. In doing so, King is able to better explore Davidman's often-observed literary significance. *Yet One More Spring* comes from the unearthing of unpublished letters from Davidman (housed at the Wade Center at Wheaton College), and from these looks to highlight her journey from secular Judaism to atheism, to Communism, and finally to Christianity. This chronological study provides the reader with a more nuanced view of how her writing developed and how each of these personal movements honed a striking and unforgettable voice in her poetry.

**Alister E. McGrath, *The Intellectual World of C.S. Lewis*. (Chichester: Wiley-Blackwell, 2014), \$57.00 (hardcover).**

To mark the fiftieth anniversary of Lewis's death, Alister McGrath has published two volumes on the great Christian apologist, writer, and amateur

theologian. *The Intellectual World of C.S. Lewis* is the second of these works and is comprised of eight essays written by McGrath. As a complement to the first volume, a biography titled *C.S. Lewis: A Life*, the essays draw on biographical research to situate Lewis's intellectual development in the historical context of mid-twentieth century Britain. For example, the second essay delves into the prevailing philosophical values circulating Oxford in the 1920s, how Lewis adopted and adapted them, and the influence these philosophies had on his conversion to theism. The essays also examine the development of methods and themes Lewis utilized in his fiction and apologetics. The fifth essay studies Lewis's argument from design, how history influenced it, and the place it takes in Lewis's apologetic method. With new and corrective insights, McGrath's work deepens and contextualizes scholarly understanding of the mind and method of C.S. Lewis.

**James W. Menzies, *True Myth: C.S. Lewis and Joseph Campbell on the Veracity of Christianity*. (Cambridge: The Lutterworth Press, 2014), \$32.00 (paperback).**

Drawing together two of the 20<sup>th</sup> century's leading mythologists, James Menzies examines C.S. Lewis and Joseph Campbell's differing beliefs on the role of myth in faith. Both Lewis and Campbell highly valued myth and saw it as essential to faith in Christ. Lewis saw Christianity as the fulfillment of myths, but Campbell saw Christianity as a non-literal, symbolic myth. Menzies traces the history of myth and how societies have used myths to make sense of the world. He then compares Lewis's and Campbell's perspectives and how they apply to a postmodern world. Menzies argues that Lewis and Campbell shared an understanding of Christianity early in life, but Lewis later came to view mythology from a Christian perspective. However, Campbell retained his view of Christianity through the lens of mythology throughout his life. Menzies considers the implications of myth and faith on ethics, culture, art, history, and media in order to answer the question, "What does it mean to be human in an age of advanced technology?"

**William O'Flaherty, *C.S. Lewis Goes to Hell: A Companion and Study Guide to The Screwtape Letters*. (Hamden: Winged Lion Press, 2016), \$14.99 (paperback).**

This companion and study guide from William O'Flaherty succinctly provides a resource for readers of *The Screwtape Letters*. Readers will appreciate O'Flaherty's orderliness as well as his apt and nuanced description of the relevant terms strewn throughout *The Screwtape Letters*. The companion portion contains a glossary of terms, while the study guide operates in a question-and-answer format working through all the letters sequentially. Within the companion portion are questions that can be answered individually and within discussion groups, adding to the value of this book.

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**Nancy-Lou Patterson, *Ransoming the Waste Land: Papers on C.S. Lewis's Space Trilogy, Chronicles of Narnia, and Other Works Volume I.* (Valleyhome Books, 2016), \$32.20 (paperback).**

This collection of essays from Nancy-Lou Patterson addresses the thematic and constructive elements behind the writings of C.S. Lewis. A critical work which examines the nuances behind the world that Lewis created, Patterson looks to reveal the preliminary intimations and inspirations for what he would eventually write. *VII* readers will find this first volume helpful as it provides background on Arthurian and Biblical themes, thoughts on hierarchy, and the feminine principle in Lewis's works. The editors of the collection, Emily E. Auger and Janet Brennan Croft, place each paper within a constructive and coherent framework.

**Nancy-Lou Patterson, *Ransoming the Waste Land: Papers on C.S. Lewis's Space Trilogy, Chronicles of Narnia, and Other Works Volume II.* (Valleyhome Books, 2016), \$28.70 (paperback).**

This second volume of papers from Nancy-Lou Patterson looks to elaborate upon the themes of travel, place, and transformation. These interwoven themes provide movement and resolution within the works of C.S. Lewis and also express deeper truths through their own mythology. *VII* readers will find the use of archetypes by Lewis to be interesting in addressing characterization and portrayal.

**Kyoko Yuasa, *C.S. Lewis and Christian Postmodernism: Word, Image, and Beyond.* (Eugene: Pickwick Publications, 2016), \$26.00 (paperback).**

Kyoko Yuasa proposes that Lewis was a harbinger of post-modernism who reacted against the complex modernistic categorizing which relegated mythology and fantasy to a lower strata of literature and which numbed people to meaning. Yuasa illustrates Lewis's reconstruction of medieval and pre-modern mythology and how this relates to the fruition of post-modern thought. This scholarly work is approachable and is worth reading for those who would like to better understand the facets of postmodern culture in our day and how C.S. Lewis related and worked through it in his time.

*Tolkien*

***The Broken Scythe: Death and Immortality in the Works of J.R.R. Tolkien.* Eds. Roberto Arduini and Claudio A. Testi. (Switzerland: Walking Tree Publishers, 2012), \$19.34 (paperback).**

Tolkien himself identified death and immortality as central themes in his mythology. However, few have attempted an in-depth study of these themes until now. Published by Walking Tree Publishers as part of their Comarë series, this collection of essays studies the place of death in Tolkien's legend-



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arium. Populated partially by immortal beings, death has many different meanings for the different characters in Tolkien's myth. This collection is also noteworthy in that Italy, which is where the collection originated, has been home to few critical Tolkien works despite the many Tolkien fans in Italy. The contributors to this work are Tolkien scholars from universities across Italy. They discuss topics such as the role that Tolkien's own experiences with death played in his fiction and provide a comparison of the different treatments of pain and death for elves and men. This compilation of essays plays an important role in Italian Tolkien scholarship and fills a void in the larger Tolkien world.

***Representations of Nature in Middle-earth.* Ed. Martin Simonson. (Switzerland: Walking Tree Publishers, 2015), \$24.30 (paperback).**

As the 34<sup>th</sup> entry in their Comarë series, Walking Tree Publishers offers *Representations of Nature in Middle-earth*, a series of essays that focuses on environmental themes in Tolkien's works. In the nine essays, the races of Middle-earth with a love for growing things, like the Elves and Hobbits, are examined. However, those with a more utilitarian view of nature, such as the Dwarves, are also taken into consideration. Tolkien's own approaches to nature are analyzed in his characters, and parallels are drawn between the environmental themes of Middle-earth and the ecological struggles of the 21<sup>st</sup> century. Although analogies have often been drawn between the mechanization of Western Europe in the early 20<sup>th</sup> century and Tolkien's work, these essays analyze various new ecological aspects of the legendarium.

**James Stuart Bell, *The Spiritual World of The Hobbit.* (Bloomington: Bethany House Publishers, 2013), \$13.99 (paperback).**

This book serves as a guide to reading *The Hobbit* for those generally unfamiliar with Tolkien's life and work. James Stuart Bell, coauthor of *The Complete Idiot's Guide to Narnia*, gives background on Tolkien's life, scholarship, and the world of Middle-earth as an introduction. Bell examines *The Hobbit* chapter-by-chapter, looking at the moral and spiritual developments, Christian themes, and pieces of wisdom in Tolkien's story. Meant to be read alongside *The Hobbit*, this book is a companion for readers new to Middle-earth and its Christian resonances.

**Devin Brown, *Hobbit Lessons: A Map for Life's Unexpected Journeys.* (Nashville: Abingdon Press, 2013), \$9.99 (paperback).**

Devin Brown's *Hobbit Lessons* offers an easy-to-understand, allegorical interpretation of *The Hobbit* and *The Lord of the Rings*. Brown uncovers the messages behind Tolkien's stories and lays them out for the modern reader, complete with succinct end-of-chapter summaries and life application questions. From the importance of virtues like hospitality and stewardship to

the danger of greed, Brown shows how Tolkien fantasy stories can be used as a way to show a virtuous life. Throughout the analysis, Brown asks the reader what kinds of “adventures” or “rings of power” exist in their lives, prompting self-reflection.

**Anne Marie Gazzolo, *Moments of Grace and Spiritual Warfare in The Lord of the Rings*. (Bloomington: West Bow Press, 2012), \$17.99 (paperback).**

Anne Marie Gazzolo provides readers with a background on the interwoven themes of grace and spiritual warfare in *The Lord of the Rings*. In this book, Gazzolo shows how the desires and fears which every person must struggle through are exemplified in the characters and actions of *The Lord of the Rings*. Readers will appreciate the relatability of Gazzolo’s characterization and will come away with a deeper understanding of the character growth displayed in *The Lord of the Rings*.

**Christopher MacLachlan, *Tolkien and Wagner: The Ring and Der Ring*. (Switzerland: Walking Tree Publishers, 2012), \$24.30 (paperback).**

When similarities were drawn between *The Lord of the Rings* and Wagner’s *Der Ring des Nibelungen*, Tolkien said: “Both rings were round, and there the resemblance ceases.” This retort, among others, has shaped criticism of Tolkien, steering analysis away from comparing Tolkien to anything that came before. Christopher MacLachlan discusses the similarities between Tolkien and Wagner, showing deeper mythological significance in the roles of Gandalf and Gollum when compared to Wagner’s Wotan and Alberich. This book takes the surface-level similarities and expands upon them, looking at magic rings, power, death, and leadership in both. MacLachlan then argues that Tolkien’s mythological debt to Wagner does not make *Lord of the Rings* any less of a major work of literature.

**Michael Muhling, *The Real Middle-Earth: Discovering the Origin of the Lord of the Rings*. (Australia: Sid Harta Publishers, 2013), \$18.75 (paperback).**

Michael Muhling is a life-long Tolkien fan and student of Ethiopia who proposes a connection between the East African nation of Abyssinia (Ethiopia) and Tolkien’s epic myth. Muhling is unknown in the field of Tolkien scholarship, but his argument conveys his familiarity with Tolkien’s life and inspirations. The book acknowledges traditional explanations for the creative genesis of Tolkien’s work, such as *Beowulf*, Wagner’s operas, and his own experiences in the Great War. His contribution, however, is novel. Muhling was first clued into the possible connections between Middle-earth and Abyssinia because of the similarity of names. Gondar and Roha, for example, were the names of fortresses and cities in ancient Abyssinia. His interest piqued by these surface parallels, he dug deeper, eventually postulating that Abyssinia was an inspiration for Middle-earth. Linguistic



parallels aside, Muhling admits that his argument seems unlikely to the modern Western reader to whom Ethiopia and its historical empire are all but unknown. However, the Italian invasion of Abyssinia prior to World War II brought the African nation to Great Britain's attention, and almost certainly to the ears of the Oxford professor. The author demonstrates his knowledge of Abyssinian history as well, drawing comparisons between the political histories of Abyssinia and Middle-earth, particularly Númenor. The resemblance between Middle-earth and Abyssinia, physically, historically, and linguistically, is striking, and the author provides images to support his theory.

**J.R.R. Tolkien, *A Secret Vice: Tolkien on Invented Languages*. Ed. Dimitra Fimi and Andrew Higgins. (London: HarperCollins Publishers, 2016), £16.99 (hardcover).**

In the 1930s, Tolkien gave a talk to the Johnson Society about his work on inventing languages. The talk, "A Secret Vice," was edited by Christopher Tolkien for the collection *The Monsters and the Critics and Other Essays* and is now printed in this volume. Also included in this book are Tolkien's notes, including "Essay on Phonetic Symbolism," published here for the first time. In "A Secret Vice," Tolkien describes the process of language-making with examples from his childhood and later work. He explains language-creation as an art, not merely a utilitarian endeavor (as with Esperanto and similar languages). An invented language is tied both to the creator's personal preferences and to a mythology—because language does not exist in a vacuum. This essay, along with "On Fairy Stories," forms a picture of how Tolkien thought about fantasy and creating stories in fantastic worlds.

**J.R.R. Tolkien, *The Story of Kullervo*. Ed. Verlyn Flieger. (New York: Houghton Mifflin Harcourt Publishing Company, 2010), \$25.00 (hardcover).**

In this volume, Tolkien's *The Story of Kullervo* is published for the first time along with analysis and commentary by Verlyn Flieger, professor emerita at the University of Maryland. Tolkien wrote this retelling of the Finnish *Kalevala* in his early twenties. Similarly to his later version of *Sigurd and Gudrún*, *The Story of Kullervo* smooths out the inconsistencies and fills in the gaps in the original myths. *The Story of Kullervo* is unfinished but Tolkien's notes on how he planned to write the ending are included. Flieger has written notes on Tolkien's manuscript, providing clarification and historical context for readers unfamiliar with Finnish myth. Also included are two versions of a lecture Tolkien gave on the *Kalevala* and Flieger's own thoughts on the significance of the *Kalevala* and *Kullervo* to Tolkien's growth as a writer and mythologist. In her essay, Flieger outlines how *The Story of Kullervo* is an essential piece to Tolkien's development of *The Silmarillion*. She describes it as a missing piece between Tolkien's exposure to Finnish myth and the story

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of Túrin Turambar. She traces the links between the *Kalevala*, Kullervo as Tolkien wrote him, and the more psychologically complex Túrin. *The Story of Kullervo* provides more depth to the history of Tolkien's mythology and the development of *The Silmarillion*.

**Alana M. Vincent, *Culture, Communion, and Recovery: Tolkienian Fairy-Story and Inter-Religious Exchange*. (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012), £39.99 (hardcover).**

Scholar of Jewish Studies and Jewish-Christian dialogue, Dr. Alana Vincent critiques Michael Weingrad's claim (made in a Spring 2010 essay in the *Jewish Review of Books*) that "because fantasy literature has its roots in (Christian) Victorian nostalgia for the (Christian) Age of Chivalry, any work of literature purporting to be fantasy written by a Jewish author necessarily fails at being either proper fantasy or properly Jewish" (56). In her discussion of this issue, Vincent considers J.R.R. Tolkien's *Lord of the Rings* as it is the beginning of modern fantasy. Looking at the Catholic culture Tolkien was part of, Vincent explores the themes of recovery and enchantment in *Lord of the Rings* and how they relate to literature and religion as cultural structures. Vincent brings in the work of Jewish fantasy authors, specifically Lev Grossman's *The Magicians* series. The Grossman series is itself a critique of C.S. Lewis's *Narnia* books. Vincent brings Tolkien's differing views on magic and enchantment into the conversation between Grossman and Lewis, examining the complexities of Jewish and Christian fantasy.