

and beauty.” These are large claims, but Schakel substantiates them by detailed reference to instances in Lewis’s work, especially his fiction, where these are precisely the aims Lewis achieves. The most memorable instances include Ransom’s vision of “the Great Dance” in *Perelandra* (1943), the creation of Narnia in *The Magician’s Nephew* (1955), and the achingly beautiful end of *The Voyage of the “Dawn Treader”* (1952), all of which invite readers into imaginative participation in the mystery of the universe. Of perhaps more immediate use is the somewhat different way Lewis’s fiction helps readers exercise their “moral imagination” by inviting them to join the characters as they struggle with ethical problems and respond appropriately to good and evil.

What Schakel ends up meaning by the word *imagination* is a complex process with aesthetic, mythical, moral, and spiritual dimensions. Imagination allows people both to create and to receive—to be open to and participate in something other than themselves. This “something other” is not limited to the arts—that is, specifically imaginative creations—but also includes the world of people and things, of physical and spiritual realities, that the arts help people see and celebrate. Taken as a whole, *Imagination and the Arts* in C. S. Lewis demonstrates not that Lewis was devoted to the arts for their own sake but that he valued and used them as a way of helping human beings respond properly, with gladness, goodness, and awe, to the world and its Creator.

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Amy Laura Hall. *Kierkegaard and the Treachery of Love*. Cambridge UP, 2002. 222 pp. \$58.00; \$21.00.

In *Kierkegaard and the Treachery of Love*, Amy Laura Hall offers a lively and lyrical account of the treacherous and tangled ways of love in Kierkegaard’s understanding of Christianity. Hall uses *Works of Love* (1847)—which is rightly receiving increasing attention in Kierkegaard studies—to “pry open” four cru-

cial pseudonymous texts: *Fear and Trembling* (1843), *Repetition* (1843), *Either/Or* (1843), and *Stages on Life's Way* (1845). At the same time and in keeping with Kierkegaard's "homiletic intent," Hall attempts to open up her own and her readers' personal lives to Kierkegaardian critique. At one point, Hall compares her project to the task of Victor Eremita, the pseudonymous author of *Either/Or*, who takes an ax to a second-hand desk to pry open a secret drawer containing the papers which ultimately become *Either/Or*. Likewise, Hall exploits *Works of Love* to open the deceptions and self-deceptions which entangle both Kierkegaard's characters and readers—unless and until the other becomes a genuine neighbor rather than an occasion for self-love—whereby the "I [is] intoxicated in the *other I*," as Kierkegaard words it—and God becomes a "third party" in relationships between lover and beloved and the primary relation for both parties.

Like much recent criticism, Hall's study discerns in Kierkegaard's works a call not to self-sufficient individuality but to "relationality"—that is, to loving relations with our neighbors and with God. Hers is an overtly Christian study of a profoundly Christian writer. It also proffers a feminist reading of Kierkegaard's relational ethics. Unlike most critics, Hall attends to the false consciousness exhibited by "the girl" in these pseudonymous texts as well as by Kierkegaard's much dissected male protagonists, such as Johannes the Seducer and Judge William. Hall examines how women such as Faust's Margarete or Judge William's wife, like the men who love them, embody fallen rather than faithful modes of existence as they alternatively idolize men or lose themselves, Martha-like, in the household duties of their patriarchal world. In either case, as Kierkegaard observes, such women forget that "God has first priority" and hence must be "the wife's beloved." True love, according to Hall, requires that each woman, like each man, "discover that she does in fact have a will external to her lover's." Only those who have a self can love another as themselves.

Hall structures each chapter of her study around a key text. The first chapter looks primarily at *Works of Love*, focusing particularly on its Pauline/Lutheran dimensions. To heed Christ's commandment to love one's neighbor as oneself is to be forced to confess how far short of this religious imperative most Christians fall. It is thus to be confronted with one's "infinite debt and dependence upon grace" and to be called constantly to humility and repentance before the other and God. Hence the title of Chapter One: "The call to confession in *Works of Love*." By limiting her chapter to

this theme, however, Hall fails to explicate important aspects of her primary text fully for the uninitiated reader. For example, she does little here to clarify the distinction in *Works of Love* between *preferential love* (erotic love, friendship) and *non-preferential love* (neighbor-love), although the distinction among eros, friendship, and charity is fundamental not only to the text but to Christian thought generally. (See, for example, C. S. Lewis's treatise *The Four Loves* [1958].) According to Kierkegaard, neighbor-love grounds every authentic expression of love. It does not, however, thereby do away with eros or friendship, any more than the religious sphere eliminates the aesthetic or the ethical. Rather, it permeates and sanctifies romantic love, friendship, family love, love of country, etc. For love, like existence itself, is religiously designed. Had Hall been clearer about the relationship among neighbor-love, erotic love, and friendship in her initial chapter on *Works of Love*, she would have better set up her analysis of the treacheries of fallen love that follows. As it is, readers wanting a more balanced or fuller explication of *Works of Love* need to turn elsewhere for it, such as to M. Jamie Ferreira's *Love's Grateful Striving* (2001).

Hall's subsequent chapters trace how men and women go wrong in their relationships "through their cruelty, blustering, idolatry, and anguish." Each chapter treats the tangles of fallen love in a different pseudonymous text—each text "forged in the vacuum of Christ's absence." The intent of these central chapters, as of the texts they analyze, is explicitly soteriological. Like Kierkegaard, Hall hopes to "haul" her readers into the "twists and turns of each text" to "give [them] clues about where [they] too go wrong in [their] love" and ultimately to "bring . . . reader[s] to Christ": "Kierkegaard's description of a life in debt and in profound dependence on God reveals that, if we hope to love, we must fall to our knees before the One who intercedes on our behalf." One rarely finds such frankly homiletic language in books issued by major university presses. But to speak personally and passionately of Christian salvation seems appropriate here, in a text whose soteriological intent mimes Kierkegaard's own.

Much in these central chapters is illuminating and insightful. However, a word of caution: much here may also prove difficult for non-specialists. Readers unfamiliar with, say, Johannes de Silentio's "Problem III" in *Fear and Trembling*, or A's "Silhouettes" in *Either/Or*, or the Diarist's "Guilty/ Not Guilty" in *Stages on Life's Way*, may struggle to follow Hall's readings, despite

her effort to offer brief explications of Kierkegaard's texts along with her interpretations. Moreover, Hall's richly lyrical style can compound the difficulty. More often, however, Hall's style rewards the reader with memorable turns of phrase, as, for example, when she says of de Silentio that the "pitiable narrator does not grasp that love cannot be about grasping"; or of loving the living: "it is the living, with their beauty and blemish, that render us most incapable of standing resolutely before God with 'clean hands'"; or of the need for forgiveness in married love:

Because I am myself transgressor and victim, predator and prey, user and used, and am redeemed only through God's justificatory grace, so am I to see with new sympathy and forgiveness the obviously sinful neighbor with whom I awaken each morning. The truly apt climate for love is thus neither beauty nor duty, but real repentance and grace.

Hall's last chapter, which offers a fine summary of her argument, abounds with such felicitous prose. Indeed, readers not wishing to trace the treacheries of love through the labyrinthine tangles of the middle chapters might still read this chapter both profitably and pleurably. Hall's passionate account of what it means to get intimate relations right is especially inspiring and salutary for the postmodern age. And it is doubly welcome to see such insights extracted from Kierkegaard, who is too often still misunderstood as a philosopher of solitary existentialism rather than a deeply Christian thinker with important insights on human sociality. In the end, Hall's polished study reminds readers that Kierkegaard explored not only the treacheries of inauthentic love but also the possibility of genuine love for God *and* neighbor, and that his work calls readers to Christian charity, expressed not simply in easy sentiments but in energetic works of love.

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