

Language and Art in the Navajo Universe (1977), Daniel K. Richter's *Facing East From Indian Country* (2001), or James Axtell's *Natives and Newcomers* (2001), they will be forced to recognize Nabokov's broader goals and loftier ambitions. With this text he is attempting to revise the very nature of American history and to understand an entire category of materials in an utterly new light. He recognizes that the items one selects as legitimate "historical evidence" greatly affect the story one will eventually tell. What is ultimately at risk is not simply an understanding of *Native American* history specifically but of *history* in general. That is a tall order for any book, and Nabokov deserves credit for opening the door to a new way of thinking about Native American oral texts. *A Forest of Time* is an important book and will find a well-deserved place in libraries and classrooms across the country.

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Schakel, Peter J. *Imagination and the Arts in C. S. Lewis: Journeying to Narnia and Other Worlds*. Columbia: U of Missouri P, 2002. 214 pp. \$32.50.

Peter Schakel's latest book on C. S. Lewis offers a useful overview of the role of the arts in Lewis's life and writings. Though "imagination" is the first word in the title, the focus is really on Lewis's literary uses—and in some cases his practice—of various creative and imaginative arts: poetry and prose fiction, music, dance, drawing, painting, architecture, and even clothing, which, as Schakel reminds us, can be viewed as one of the fine arts. Among the best features of the book is the way it demonstrates the disjunction that sometimes

existed between Lewis's personal experience and his literary creations. For instance, as Schakel notes, according to Lewis's brother, Lewis's own clothes "were a matter of complete indifference to him," and he had "an extraordinary knack of making a new suit look shabby the second time he wore it." Yet in his fiction, especially the *Chronicles of Narnia*, clothing is often splendidly rich and handsome and symbolizes social and spiritual hierarchies as well as the possibilities of human transformation. Similarly, dancing, which Lewis personally disliked, becomes a symbol both in his fiction and in his theological and scholarly work for cosmic harmony and energy, for spiritual joy, even for the nature of God.

Though the *Chronicles of Narnia* receive Schakel's greatest attention, he draws on most of Lewis's published works in theology, autobiography, literary criticism, poetry, and fiction. Besides the *Narnia* books, Schakel examines the planetary trilogy and to a lesser degree *The Great Divorce* (1946) and *Till We Have Faces* (1956). In discussing the role of the arts in Lewis's life, Schakel considers not only *Surprised by Joy* (1955), Lewis's autobiography, and his more recently published letters and diary but also unpublished material. The result is a thorough exploration of virtually all relevant connections between Lewis as a writer and human being and the various arts. Among the strongest chapters are those on music and dance, which are rich in biographical detail as well as wide-ranging in analyzing Lewis's literary uses of these arts. In both chapters, Schakel also introduces illuminating detail from other literary and philosophical sources. The chapter on art (i.e., drawing and painting), architecture, and clothing, though somewhat less successful, makes similar connections. All three chapters (in the last one, especially the section on clothing) effectively and often eloquently reveal the meaning these arts had in Lewis's thought. For instance, as a critic Lewis uses music as a metaphor for various literary effects and throughout his writings associates it with the harmony of the universe, with divine creativity as in Aslan's creation of *Narnia*, with occasions of festivity and celebration, and with the experience of intense longing Lewis called "Joy." Because music "suggests ecstasy and infinity," Lewis connects it with heaven and the presence of God.

The chapters on music, dance, and other non-literary arts explore topics that have received much less critical attention than Lewis's fiction and theology and for that reason will introduce most readers to new information and insights. Schakel helpfully corrects some misperceptions about Lewis, such as

the contention that he did not like music. As Schakel impressively demonstrates, the truth is that, though Lewis did not care for organ music and disliked the hymns commonly sung in church, he was through his entire life a lover of music.

The chapters on Lewis's practice and appreciation of the literary arts cover ground that most readers will find more familiar. At some points Schakel again provides extensive biographical detail. Readers learn of the delight Lewis took in the physical features of books—their binding and layout, and the smell, sound, and feel of their paper. Schakel also describes Lewis's concern that the *Chronicles of Narnia* be properly illustrated. With such facts as a foundation Schakel argues—usually persuasively, though sometimes straining to make his point—that readers' imaginative experience with the Narnia stories will be shaped, and perhaps distorted, by the illustrations and other physical details of the edition read. Other chapters discuss Lewis's narrative strategies and the storytellers he uses in some of his tales. Though these fail to reveal much beyond the obvious and are sometimes less than convincing, they nevertheless usefully compile and categorize some of the basic details of Lewis's narrative practice.

In many ways the strongest chapter on Lewis's fiction is the third, which argues that the order in which the Narnia books are read will profoundly affect the kind of experience readers will have with them. Schakel contends that the current edition—which arranges the stories according to Narnian chronology rather than in their original order of publication—exaggerates the relevance of authorial intent (Lewis is recorded as having suggested that the tales be read in chronological order) and fails to inform readers about other ways to read the books. The most persuasive feature of Schakel's argument is his perceptive analysis, aided by reader response theory, of specific moments in the stories. With each of these moments he shows how dramatically readers' imaginative experience will be shaped by acquaintance or lack of acquaintance with other parts of the series and by the different ways the order of reading will enable the stories to confront readers with "gaps" requiring active involvement in the process of understanding. What Schakel demonstrates about this aspect of the reading experience as well as about the illustrations and other details (including Lewis's last revisions, which are not followed in the current edition) amounts to a strong case for changes in any future edition of the *Chronicles of Narnia*. In the meantime the information

he provides can significantly enhance readers' encounters with the books.

The opening and closing chapters of *Imagination and the Arts* attempt to provide a theoretical framework for the rest of Schakel's book. They succeed only partially in this attempt. The first chapter considers various senses of the word *imagination*, both in Lewis's writings and in the history of thought. While it serves as a helpful overview of the topic, neither this chapter nor the book as a whole adequately works through some of the issues raised. "Imagination" becomes more a variegated and shifting set of ideas than a concept carefully and coherently examined. Nevertheless, Schakel demonstrates that Lewis understood imagination in at least two senses—the creative and the receptive imagination—and that Lewis was deeply concerned with the kind of imaginative experience people have with literature and other arts, in particular with whether they simply "use" the arts for self-centered purposes or allow books or other imaginative works to draw them out of themselves and into relation with "something other and outer." Schakel argues that imagination is "the central theme" of several of Lewis's books, including *Surprised by Joy*. This is perhaps an exaggeration, as is Schakel's emphasis on Lewis's "devotion to imagination" and the arts. Lewis himself called reading—and one could probably add the other imaginative arts—"a main ingredient" in the "well-being" of many readers, including himself. But this is quite different from making these the center of one's life.

Schakel grants that at least one thing, i.e., "salvation," became more important to Lewis and that the imagination came to serve as a pointer to something higher, as a means of bringing him, as well as others, to God. Schakel even briefly discusses Lewis's concern over the dangers of imagination and the arts. Still, the general impression Schakel leaves is that Lewis took an almost completely positive, even quasi-spiritual view of the imagination. This impression comes in part from the fact that, though Schakel discusses the change in Lewis's view that came with his conversion, he does not always differentiate between pre- and post-conversion details when he quotes from Lewis's writings.

In fact, after his conversion, Lewis found the New Testament to be so "unmistakably cold to culture" that it did not encourage Christians "to think it important" (*Christian Reflections* 15) and came to believe that the idea that "cultural activities are in their own right spiritual and meritorious" is a "most dangerous and most anti-Christian error." According to Lewis, "[t]he work of

a Beethoven, and the work of a charwoman, become spiritual on precisely the same condition, that of being offered to God" (*The Essential C. S. Lewis* 374). Though art and literature may be for some a road to God, this will not be so for everyone, and even for the culturally inclined the time may come when cultural interests must be sacrificed. Lewis asserted that "the salvation of a single soul is more important than the production or preservation of all the epics and tragedies in the world" (*Christian Reflections* 10), a fact that actually should allow Christians to enjoy the arts more fully because they will not confuse aesthetic experience with religious duty and devotion. Schakel is aware of this side of Lewis's thought but gives it little attention. His book would have been strengthened if he had emphasized Lewis's questioning of art and imagination more strongly and had worked through the problems and tensions involved in this questioning.

Schakel's final chapter attempts to resolve some of the concerns Christians will have about the imagination by introducing a term Lewis never used: "the moral imagination," though Schakel rightly argues that Lewis viewed the imagination as a possible tool for educating moral and spiritual responses. This chapter also addresses worries some Christians have over references to witchcraft and magic in the *Chronicles of Narnia*. (Over a third of the chapter is devoted to addressing similar concerns about the *Harry Potter* books.) Schakel takes such concerns seriously but shows how participation in an imaginative world, at least one structured like *Narnia*, can deepen readers' moral sensitivities. Further, the good magic in Lewis's books, rather than encouraging an interest in the occult, represents characters' encounters with the divine mystery inherent in God's creation.

As already noted, Schakel's book has some flaws. There are a few minor factual errors. For instance, the title of a chapter in *The Lion, the Witch and the Wardrobe* (1950) is slightly misquoted: it should be the "deeper" magic rather than the "deep" magic "from before the dawn of time." For those who know this book, the difference is quite significant, as Schakel later clarifies when he contrasts one kind of magic, roughly equivalent to law and morality, with another, associated with grace and love. More seriously, though Schakel mentions some problematic features of Lewis's thought, he fails to work them through to a satisfying conclusion. In some cases, the book might have taken a more coherent and complicated view of the interplay between contrasting elements in Lewis's thought and practice, such as the subjective

and objective elements in artistic experience; Lewis's emphasis on the relative unimportance of the author but his presence in many works as a narrator as well as the wielder of various narrative strategies; and, at a more local level, his ambivalent feelings about equality and hierarchy and simplicity and splendor in dress.

The book tackles its subjects in great detail, perhaps too much detail for some readers' tastes. Some sections are quotation heavy and try to cover every significant, and sometimes less significant, reference. The footnotes in some chapters are distracting and sometimes could have been usefully incorporated into the main text. Yet for all the book's detail, one or two significant items are missing. Lewis's notion of fiction as an "imaginative supposal" is not discussed. And though Schakel mentions the essay "Transposition" in a note, one might have thought that, with its central concept taken from music, this essay would have played a more important role in the chapter on that topic, perhaps even in the book as a whole. Still, even with such omissions, the book manages to cover extensive ground and packs specific and often memorable detail into a reasonably short space.

One apparent flaw may not be a flaw after all. The book is wide ranging but for that very reason can seem at times more a collection of independent essays than a connected argument. Sometimes Schakel treats a topic more than once with little variation, and he uses a few quotations several times: for instance, he quotes one lengthy passage from *The Lion, the Witch and the Wardrobe* twice. Yet the book nevertheless holds together and progresses as the various angles taken on its topic begin to have a cumulative effect. Two ideas in particular, returned to at several points along the way, become among the threads that stitch the book together. One, which could have been worked through even more subtly and coherently, is the importance in all the arts of an "imaginative involvement" that willingly "receive[s] the work" rather than "us[ing] it in a self-interested way." The other points to the mythopoeic power of the imagination. Confronted by a universe of beauty and mystery, people want to understand it and their place in it. Schakel reminds them that, rather than being satisfied by analytic, "cause and effect" explanations, they need what imagination can offer: perspective, context, and some way of "accepting the mystery of . . . seeming opposites." Through myth, the imagination "celebrates the richness and plurality of things" and empowers people to "accept the counterrational and appreciate its immensity

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-