

Sanctity-"in" & "through"-: Charles Williams and C.S.Lewis

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Abstract:

C.S. Lewis's science fiction "That Hideous Strength" is described as "a Charles Williams novel by C.S. Lewis." This is because it is set not on a distant planet, but in everyday surroundings among ordinary people. This paper compares Charles Williams' novel, "The Place of the Lion"(1931) and C.S. Lewis's "That Hideous Strength"(1945), and explores how Lewis is inspired by Williams' in imagination, especially how "ordinary people" are transformed in "everyday surroundings."

Introduction

Charles Williams (1886-1946) was "a 'romantic theologian', one who is theological about romance, one who considers the theological

implications of those experiences which are called romantic." This is how the Oxford don and Irish author C.S. Lewis (1898-1963) described Charles Williams in the Preface of "Essays Presented to Charles Williams", compiled in 1947 in memory of Williams' death. Charles Williams was an English author who was a member of the Inklings, a literary circle in 20th century Oxford, which included Lewis, J.R.R. Tolkien and G.K. Chesterton. Lewis read Williams' novel "The Place of the Lion"(1931) for the first time in 1936, and immediately expressed his great impression to his old friend Arthur Greeves in his home town Belfast: " I have just read what I think a really great book." (Stand Together 479). Lewis later wrote to thank Williams for his book. Since then, the 'romantic theologian' writer was philosophically and spiritually Lewis's great inspiration.

As to Charles Williams' development of the theology of romantic love, Mary McDermott Shideler refers to Williams' religion and his experience: "It grew out of his discovery of the unexpected but precise analogy between the Christian doctrines which he had been taught since childhood, and the vivid personal experience of falling in love."(1)

"The Place of the Lion" is a powerful mystery, but involves a series of complications. Williams' imaginative world is a mingling of supernatural and theological twists. Readers are tempted to abide for good in his mysterious world, but at the same time, find themselves in a state of puzzlement, being stranded in his convoluted ideas of "theological romance." Cath Filmer-Davies refers to the unexpectedness of "The Place of the Lion": " In this novel, the sense of incalculability is close to the deconstructionist device of aporia, wherein readerly expectations are constantly displaced, subverted, or contradicted."(105) What makes Williams' work so intriguing? One reason is, that "The Place of the Lion"(1931)

functions, as Cambridge scholar Glen Cavaliero, asserts, to express Williams' mythological ideas, "less through images than through a myth, one peculiarly suited to Williams' imaginative gifts."(Glen 73) This paper's perspective is to observe visionary images provided in the text as much as possible, but not just to look at individual events "in" each image, but try to see another world "through" each image expressed in the text.

The paper's aim is to study William's imaginative and intriguing world from a point of Cherubim. The first chapter will explore the significance of Cherubim in "The Place of the Lion" as a reflection of sacred images, sanctity. In the second chapter, we will compare Williams' "The Place of the Lion" with one volume of Lewis's scientific fiction trilogy, "That Hideous Strength"(1945) and analyze how C.S. Lewis is inspired by Williams' imagination in the way he mixed the realistic and the supernatural, especially in distinguishing concepts of "in" and "through."

Chapter 1. "The Place of the Lion"

"The Place of the Lion" is a tapestry-like work whose completed image is, like a picturesquely woven fabric, expressed in the form of Mr. Berringer's house where an image of "Cherubim and a burning sword" is reflected and where the visible world is crossed with the invisible image of the Idea.(Genesis 2) However, each woven scene looks "most unusual and very disconcerting" where both natural materials and artificial substances are disturbed, collapsed and ruined. ("The Place of the Lion" 174) The readers may feel puzzled and lost, if their views are restricted to what happens in each scene, but if they can look "through" them, their hearts will be mesmerized by the beauty which each scene presents. This chapter's purpose

is to explore the sense of mesmerization in "Place of the Lion" in the following three parts: 1. The image of Cherubim; 2. the relationship between the two main characters Damaris and Anthony; 3. how the ordinary couple is related to supernatural settings.

Part 1. Cherubim

The term "Cherubim" is first used in the last chapter of "The Place of the Lion"(231), but its image appears with the first chapter. In the beginning, there is a collision between a professed psychic Mr. Berringer and a lion or a lion-like phantom in the garden of his house, called "The Joinings." It is a name suitable for such a place where the two worlds meet. This house is on fire. The flame looks offensive as well as defensive. It means the burning fire without going out emits violent glows of heat and prevents anyone's entry into the house, while People are not allowed to go beyond the flame which protects them as if it were "Cherubim."

"Cherubim" is, in Genesis, described as "a flaming sword flashing back and forth to guard the way to the tree of life."(3:24) Its description is variously interpreted among scholars, but "Cherubim" is considered as a plural of cherub, and "Cherub" in the Scriptures is generally considered as an Angel or Angelic guardian, symbolizing God's love and His omnipresence. Based on this interpretation, "the Cherubim and a flaming sword flashing back and forth" can be considered as angels holding on to a flaming sword or angels surrounded by a flaming sword flashing back and forth. The Cherubim can be the guardian angels keeping evil spirits from entering inside the the Garden of Eden."(Genesis 3:24) In addition, they can symbolically mean the Holy Spirit, as they are to protect "the way to the tree of life."(Genesis 3:24) Adam and Eve's offense against the Lord's words causes "the Cherubim and a flaming sword"

"at the entrance to the tree of life at the Garden of Eden." Like the Fall of Adam and Eve, Mr. Berringer's skepticism can be considered as blasphemous enough to invite the destructive flame on to his house.

Mr. Berringer is a skeptic who has doubts about whether something is true, right or good. In spite of his suspicion he practices mysticism to find knowledge about the truth of the Supreme Being. The mystic skeptically calls energy from Heaven into this world. His life is filled with distrust and contradiction which eventually makes him a prey to Strength from Heaven. The skeptical man ends his life by being burned into ash by the energy.

The collision between Mr. Berringer and a lion is observed by two young men, Anthony and Quentain who are used to protect and save their friend Damaris. They try to make the materialistic woman get away from the evil effect of the flaming house as if the two young men were the two protectors "the Cherubim and a flaming sword standing at the entrance to the Garden of Eden." The next part aims to see how the two young men serve Damaris in the role of the two guardian angles or the Cherubim.

Part 2. Relationship: Anthony and Damaris

"The Place of the Lion" seems, at the first glance, like a simple story where two ordinary people, a publishing editor Anthony and a doctoral student Damaris are hunting for their missing friend Quentain in and around London. It may sound like a simple love story or a detective mystery, but on the contrary, each setting evades our stereotyped understanding. "The Place of the Lion" is full of supernatural happenings with ordinary-looking creatures and materials suddenly appearing and vanishing : 1. the sudden emergence of creatures like a lion, a snake, an eagle, and a lamb

in the residential area around London: 2. an absent-minded man addicted to the beauty of butterflies: 3. a house is always on flame: 4. The noises of thunder but with no lighting, and so on. Colin Manlove describes Williams' supernatural apparitions as "a catalyst" to "reveal the supernatural present in far more subtle and mixed form in life itself."(220)

The readers are first required to stop thinking of what each event means and surrender themselves to Williams' imaginative world. They have to just welcome and appreciate them as they are: not only the sound of a lion's roar, the smell of burning things, the feeling of a heat, but also the effusion of uncontrolled emotions of rage or anxiety expressed by each character. This part will first study the relationship between Damaris and Anthony and how their relationship is developed by these supernatural settings in the following three sections.

Section 1. Damaris's concern

Mr. Berringer is preoccupied with the principle of the Idea, while Damaris is obsessed by abstract principles. The two figures are worshippers of Descartes-like dualism. Damaris prefers not to discuss other people's daily affairs but to debate scholarship such as "whether and how soon 'The Two Camps' would publish her essay on 'Platonic Tradition at the Court of Charlemagne'."(19) "The Two Camps" is an academic weekly magazine which Anthony edits. For Damaris, Anthony is not her real boy friend, but just a means to get her own way, that is: to publish her academic paper.

Damaris is not concerned at all with the human affairs of her acquaintances including not only her father, her boyfriend Anthony, his friend Quentin, but also the other members of Mr. Berringer's circle. Even Pierre Abelard, a medieval philosopher,

is not an exception. For Damaris, Abelard is a long time subject of her doctoral dissertation. Her writing is on how the French theologian is influenced by the Theorem of Pythagoras. Damaris is intellectually concerned about Abelard's philosophical system, but not how Abelard's thoughts are cognitively embodied in his actual life. Abelard is used by Damaris in writing her paper. In "Christian Spirituality", an Oxford scholar A.E. Alister introduces Abelard as an advocate of St. Augustinus's philosophy of Christ's incarnation, that is, "as a public demonstration of the extent of the love of God."(66) Damaris is not at all concerned about Abelard's belief on Christianity, much less Abelard's correspondence with Heloise. For Damaris, Abelard's Christian faith and his relationship with Heloise are meaningless, because they are not useful. "Nor had love and Heloise ever appeared to her as more than a side-incident of Abelard's real career." ("The Place of the Lion" 23) For Damaris, Abelard's heart and his mind are completely separated.

Like her scholarly attitude, Damaris lacks understanding of inter-personal communication in her daily life. In fact, she is distrustful of other people and afraid of developing human relations. That is why she is extremely sensitive about how the possessive case noun is used in referring to her, because the possessive form shows how she is related to other people. "You are Anthony's friend."(111) Quentin desperately tries to rescue her from the invisible danger because he regards her as Anthony's girl friend. He believes she is an important person for his close friend Anthony. But his way of calling her makes Damaris more irritated, because the possessive case "Anthony's" shows that Damaris belongs to Anthony. A sense of belonging is the most unbearable to Damaris. "I am not Anthony's girl."(111)

Section 2. Anthony's love and "to marry"

Anthony loves Damaris as she is, both virtues and defects. He not only feels pity for her narrow-minded views of people, but also argues against her academic attitude as self-righteous and superficial, because she does not share her ideas with the readers but proudly displays her knowledge. He invents a new adjective to refer to her selfishness as "Damaristic." (19) " Her real subject was Damaristic Tradition at the Court of Damaris."(19) Anthony, however, has a clear judgment of the difference of their emotions toward each other: he is in love with her, but she is not. Anthony, however, decides to love such a disagreeable woman, and proposes to her because he concludes her "chance of salvation is to marry me."(34) Anthony looks like an ordinary man, but he is considered to be a symbolically ideal representative of unconditional love, as well as spiritual salvation. This section studies first the nature of his love toward Damaris, next how her marriage to Anthony is related to her salvation, and finally what the author means by "to marry" in "the Place of the Lion."

Anthony loves Damaris not because she should naturally be lovable. The young man thinks she is a "detestable, selfish pig and prig."(34) He believes he is the only friend who can tell the truth to her. He knows that his serious advice to Damaris would sound very rude to her. He knows Damaris can take advantage of Anthony because of his business status. As the editor of an academic magazine, "Two Camps", Anthony is in a position beneficial for her to satisfy her goal: to publish her doctoral paper. For her, interpersonal relationships and communication are of no value. Her priority in life is to satisfy her own goal. In spite of knowing her egoistic plan, Anthony charges himself with the care of Damaris, as if he were a gardener who channels his energy into his garden called

"Damaris" that requires constant weeding, trimming and watering while he expects to see beautiful flowers bloom some day. There is a sharp contrast of Give-Love and Demand-Love between Anthony and Damaris.

She one-sidedly requires love, help and attention from him. She can be considered as the side of Original Sin in the Old Testament where Adam and Eve revolt against God. Anthony symbolically represents not natural love, but charity or God's love. His laborious experience is itself the beauty. He sees in Damaris not her present evil but her real but hidden identity, that even she would not know herself. He sees in Damaris not what she is but what she should be. In other words, he sees the image of God in Damaris.

Anthony is also a kind of a prophet who works like St. John in Revelation who can see a scroll of God's vision of the new Jerusalem unrolled. Like St. John, Anthony has an ability to see a vision of Damaris in the future. In fact, he sees not a vision of Damaris but a vision of something else not "in" her but "through" her. It is a kind of experience of knowing what is beyond his knowledge, similar to the sense of floating in Chagall's paintings. The Russian painter, Marc Chagall (1887-1985) used a sense of floating in his works to imply the visible world as fragile shadow and the real world somewhere else as an eternal entity.

St. John in Revelation, sees "the new Jerusalem, coming down out of heaven from God, prepared as a bride beautifully dressed for her husband"(Rev. 21:2) "A bride dressed for her husband" can be an expression of the blessed feast in heaven, especially the holy relation between Christ and Christian churches completely saved out of sin: Christ (husband) and the Church (wife), Jerusalem and God, a husband and his wife,

Anthony thinks of a new relationship with Damaris not in her

old identity, but Damaris in her newly redeemed being. It is as if Anthony saw the new Damaris as "a bride dressed for her husband." As "the new Jerusalem" can be interpreted as the state after the results of evils are cleared away, the new Damaris is considered as Damaris after she is saved from her old sins. In Damaris, Anthony sees a different image through Damaris. He sees a new reflection of Damaris in herself as the "mirror", the "glory of God."(229) Hence, what Anthony means by "to marry" can be considered as a kind of a new state perfectly ruled by God's righteousness, as Apostle Peter say. "We are looking forward to a new heaven and a new earth, the home of righteousness."(II Peter 3:13)

Section 3. Quentin: Damaris's salvation

Damaris is spiritually and emotionally isolated from interpersonal communication as she has no trust in other people, while Anthony's friend Quentin is also isolated as he relies on nobody. As he is extremely possessed by fear of a lion-like phantom, Quentin hides himself from anybody good or evil. He is a "fugitive" as Anthony calls him.(205) Damaris and Quentin represent how miserable human beings will be when they are separated from interpersonal communication.

Quentin looks to Damaris not like a fugitive, but as if he were Jesus Christ of the Passion. He looks "naked, torn, and bleeding." (198) Damaris feels unselfish love from Quentin. Even though he is in great distress, Quentin tries to help Damaris because she is an important girl for his friend Anthony. Even for the fugitive, caring for other people in need is his priority. "Quentin in his wildness had yet kept some thought for others: he had wished to help her because she was his friend's friend- because she was Anthony's girl."(196)

When faced with supernatural powers, Damaris is disgusted

with the ominous smells from the strange creatures. "The smell was corruption."(144) "O that sickening and stupendous smell!"(146) In her experiences of feelings of fear and hate, Damaris's attention shifts from Abelard to Anthony, that is, from her possession toward knowledge to a harmonious balance of love and wisdom. This change makes Damaris feel swept by loneliness for the first time in her life and desperately ask Anthony for help. "If only Anthony were here! For the first time in her life she wanted somebody very badly...somebody to break this awful loneliness." (130)

In the loneliness, Damaris is not only spiritually but also intellectually saved. This loneliness allows Damaris to give up her desire for "Abelard." For Damaris, "Abelard" is a symbol of her pride in herself, and her materialistic desire, but her lonely experience makes Damaris separate from thinking of Abelard. This separation makes her humble enough not to require love but to show charitable help to other people. She surprises the maid by making sandwiches for her father.(192) In her weakness, Damaris is not only spiritually saved but also her old knowledge of Abelard is archetypically inspired. "The interposition of the Mercy veiled the destroying energies from the weakness of men."(235) She wins the harmony of love and wisdom. She agrees to look for Anthony's missing friend, Quentin. "Certainly he must be here.... he is Anthony's friend and mine. .. all that that sentence meant of restoration and joy."(226)

The title of this novel, "The Place of the Lion", is intriguing and mysterious. In the beginning, a lion (or a lioness) is just a ghostly apparition to Anthony and Quentin when the lion is compelled to appear on Mr. Berringer's psychic whim. (Chapter 1) Next a lion shows us a senseless world as it is used to speak meaningless words.(149) For Foster, a member of Mr. Berringer's psychic group,

a lion is a symbol of authoritative powers to rule the world. That is why he harbors selfish desires to make himself "a place for the lion." (166) For Quentin, a lion is a horrible power, overwhelming enough to hide himself from this world. (195) But for Damaris, an angry lion-like animal looks like an overlapped image of a solitary lamb jumping for joy in the meadow. In the image of Quentin, Damaris sees the place of the lion changes: from the place of pride to the place of sacrifice, "the place of the lamb in the place of the lion." (202)

In this way, Anthony and Quentin are, in a different way, used to demonstrate unconditional love to Damaris. "Friendships grew closer: intentions of love possessed their right fulfillment. Terrors of malice and envy and jealousy faded: disordered beauty ..." (234) Anthony is an embodiment of Eros and Charity and Quentin that of friendship, affection and charity, as Lewis defines the four loves in "The Four Loves." Both young men are used to protect and save their friend Damaris by making her get away from the evil effect of the flaming house as if they were the two protectors. "the Cherubim and a flaming sword." (Genesis 3:24)

Chapter 2. "That Hideous Strength" and "The Place of the Lion"

Since February 26, 1936 when C.S. Lewis read "The Place of the Lion" (1931), the book had been "a spiritual shocker" to him. (Hooper 17) About two weeks later, on 11 March, the Oxford don expressed his appreciation for the book in the form of a letter to the author of "The Place of the Lion", Charles Williams. (Hooper 741) In the preface to "Essays Presented to Charles Williams" (1947), Lewis wrote "I found myself, for the first time in my life, writing to an author I had never met to congratulate him on his book." About 10 years later, Lewis wrote one of his science fiction trilogy, "That

Hideous Strength"(1945) which is described as "a Charles Williams novel by C.S. Lewis." (Hooper 741). This is because it is set not on a far planet, but in daily circumstances among ordinary people. This chapter compares Charles Williams' work, "The Place of the Lion" and C.S. Lewis's "That Hideous Strength", explores how "ordinary people" are spiritually transformed in "daily circumstances" in terms of human relationships and interpersonal communication, and studies how Lewis is inspired by Williams in the way he mixed the realistic and the supernatural, especially in distinguishing concepts of "in" and "through."

The key to explore "That Hideous Strength" lies in the following three terms: "awoken", "integrated" and "marriage." A Ph.D. student, Jane Staddock is disappointed with both her marriage and academic life, but "awoken" to a life of seeing visions of Merlin as a clairvoyant, realizing that a different world exists outside her perception, and accepting an "integrated" life based on objective value.(Yuasa 45-82) Her husband Mark, a college fellow, also becomes disillusioned with both his marriage and career. His concept of marriage is based on his wrong conviction: a marriage vow is a tool to provide a happy life. He assumes his marriage to Jane is an automatic guarantee of a happy life as if he had bought a "field" to win the "beautiful sunset" (233), but, like Jane, Mark is also "awoken" to "something normal" when he remembers his "wedding" oath to his wife(184). As the "field" itself is originally beautiful, vernal, and fruitful, his marriage is supposed to be valuable and delightful, but he is ignorant of the original value of it. "He had gone wrong only in assuming that marriage, by itself, gave him either power or title to appropriate that freshness."(233)

In "That Hideous Strength", an "ordinary" looking couple on the verge of divorce is faced with "supernatural" and unusual

experiences: 1. Jane sees visions of Merlin, the mysterious magician of the King Arthur legend, and another vision of a mythological picture in the style of Titian (1477-1576), an Italian painter, such as burning flames, and roses and lilies: 2. Mark witnesses a linguistic confusion associated with the "Tower of Babel" followed by a disorder of many forms of life such as the destructive intrusion of animals into the college. The story ends in a predictable scene of Mark and Jane whose relationship is transformed into a blessed situation from devastation. "Obviously it was time she went in." (252) The setting is suggestive of the supreme pleasure in heaven as seen in the new Jerusalem. "The Holy City, the new Jerusalem"(Rev. 21:2) is a blessing in heaven where "thousands of angels come in joyful assembly. (Hebrew 12:22)

Both novels, "The Place of the Lion" and "That Hideous Strength", mirror the two authors' sense of "ordinary" life. The main characters have the same job as each author: Charles Williams is an editor at Oxford University Press and the author of "The Place of the Lion" in which Anthony is a book editor and Damaris, a Ph.D. candidate; C.S. Lewis is a Magdalen college scholar in Oxford and the writer of "That Hideous Strength" where Mark is a college scholar and Jane, a Ph.D. student. The settings of the works are also within the authors' "ordinary" familiar scenes: as Williams was born and raised in London, "The Place of the Lion" is in and around London; as Lewis lives and works in a university town of Oxford, "That Hideous Strength" is set in a small college institution.

As the representatives of "ordinary" people, both authors select a couple, a man and a woman who are on the brink of destruction because of their miscommunication. The couples are the reflection of both authors' concept of human nature based on the Fall of Man in Genesis. Both writers disturb the mortally skeptical state in their

"ordinary" circles: Williams in a literary circle, Lewis in a university. In "The Place of the Lion", Mr. Berringer's skeptic literary group is shaken and shattered by his encounter with a lion (or lioness) which he tries to forcibly call into this world, even though he has no belief in occultism. In "That Hideous Strength", Mark is a fellow of a college who lacks objective standards and responsibility, invites miscommunication and causes the hideous linguistic confusion. In both works, "flaming fire" is an important factor: in "That Hideous Strength", Jane knows something is missing in her life when she sees a vision of a woman wearing a flame-like robe, holding a torch in her hand and setting fire to the room; in "The Place of the Lion", people know death and resurrection when they see Mr. Berringer's house on fire.

"Ordinary couple" "flaming fire", "marriage" and "unusual scenes" are common themes in both "The Place of the Lion" and "That Hideous Strength." Communication is broken for the "ordinary" couples: Anthony and Damaris, and Mark and Jane. Submission to the "flame" is integral for their spiritual salvation in connection with the new Jerusalem in Revelation. Images produced "in" and "through" "flames" are symbolically suggestive of both heaven and earth, sacred and secular, suspicion and delight. The couples are able to realize their routine but traumatic life by their encounters with a series of supernatural phenomena: animals coming and going, repeated noises of thunder, horrifying revelations into the evil identity of human beings. This life-changing encounter with supernatural things is Williams' and C.S. Lewis's analogy of Supernatural God entering the mind of people and transforming our natural love into sacred love. In "The Four Loves", Lewis refers to God's love coming into our mind: "Thus God, admitted to the human heart, transforms not only Gift-love but Need-love; not only our

Need-love of Him, but our Need-love of one another." (161)

There is a commonality in thematization between the two works, but in characters, "That Hideous Strength" seems to be more ordinary than "The Place of the Lion." Mark and Jane transform themselves by repenting their past sins of ignoring each other and by newly realizing the value of *modus vivendi* in marriage. Mark's principles are embodied in his behavior. On the contrary, Anthony is more archetypal and ideal than Mark. He is an adamant personification of a prototype of Adam before his fall. Anthony starts the work of naming living things inherent to the Adam of Genesis and keeping the creatures in order, suggestive of restoring a man's intrinsic work of managing God's created world.

Both female main characters are Ph.D. candidates, but Jane loses her passion for completing her paper, while Damaris newly recognizes the beauty of studying Abelard when Anthony encourages her to pursue her academic goal. "I should think you knew more about him than anyone else in the world, and it's a perfectly sound idea to make a beautiful thing of what you know. So long as you don't neglect me in order to do it." (225) In the female characters, Damaris and Jane, there is an analogy of a reward in our life. Talking about a "schoolboy" who is in the beginning stages of learning Greek, C.S. Lewis compares the boy's position to the Christian life in his essay, "The Weight of Glory."(26) The pupil will not know "a natural or proper reward" of learning Greek, but "he will not know that till he has got it."(27) Lewis asserts the Christian finds "the first reward of their obedience in their increasing power to desire the ultimate reward." (28) If the reward is a transtemporal, and if transfinite good is our real destiny, any other good must be in some degree "fallacious", only in a "symbolical" relation to "what will truly satisfy".(29) Both Damaris and Jane pursue their academic

goal without knowing what is their reward, until they know that it is transtemporal and tranfinite good. Damaris finds her desire is a symbolical relation to what will satisfy her, and Jane finds her wish is fallacious. Eventually, the women examine their incentives in each supernatural circumstance and choose their ways differently. The authors' focus is not on what they select, but what kind of world can be felt "through" their selections. In conclusion, both Williams and Lewis see an idealized world as the real world, not "in" real events but "through" what they see and "beyond" their daily observation.

Both Lewis and Williams discuss the purpose of man's creation through mysterious story of a couple, but Lewis puts more focus on the significance of a man and a woman's creation as in the latter part of Genesis 2:20, "But for Adam no suitable helper was found."(2:20b). That is why Lewis begins to present the story from two points of views, Jane's and Mark's. On the hand, Williams pays more attention to man's regained harmony of humanity as a manager of God's world in the act of naming living creatures as in the former part of Genesis 2:20, "So the man gave names to all the livestock, the birds of the air and all the beasts of the field."(2:20a) That is why Williams starts and ends the story from the viewpoint of Anthony. In the end, just like Adam initially names the living things, all animals and plants, Williams paints in detail how Anthony liberates the world from their evil Ideas. "Anthony-Adam...was calling. He called and he commanded; nature lay expectant about him." (231) "The image of Adam named the beasts, and naming ruled them."(233)

Both works have a sense of floating which is expressed not in something visible, but through or beyond the visible. Like St. John of Revelation, both authors are like prophets who foretell the intrinsic image of a man as created in the image of God in Genesis.

Anthony has the ability to see a vision of Damaris to be as well as her inherent image, a vision of Damaris not "in" her present image but "through" her present identity. Williams emphasizes the separation of the essential image from the present being, while Lewis selects medieval history to focus the ideal image of a human being. Jane sees a vision of her acquaintance, Mrs. Dimple, but recognizes "something left out," of her familiar face. (186) There is a reference to her vision as "a mythological picture by Titian."(193)

Although "The Place of the Lion" is more like a Marc Chagall painting and "That Hideous Strength" more like a medieval Titian, there is a similarity in the quality of their unexpected surprise at apparitions of supernatural creatures in ordinary settings. Both seem to be like painters, drawing pictures of the supernatural quality in prose. Thomas Howard says Williams draws a picture "as all fiction and parable and poetry do, that furnishes us with one way of fancying things"(103). This quality observed in both works is the essence of good stories, as C.S.Lewis affirms in his essay "On Stories." The three features of good stories are: 1. to present what the narrow and desperately practical perspectives of real life exclude (96): 2. to introduce the marvelous or supernatural (98): 3. the quality of unexpectedness, not the fact that delights us(103). Because he created the quality of unexpectedness by introducing the supernatural that real life excludes, C.S. Lewis professes how he is spiritually and literally inspired by Charles Williams. "A passionate spiritual journey. Charles Williams had the same advantage..."(104).

Conclusion:

For C.S. Lewis, Charles Williams is "a romantic theologian" who makes "a passionate spiritual journey." Inspired by the quality of unexpectedness which Williams creates in his novel "The Place of

the Lion", C.S. Lewis tries to incarnate his surprise in a story "That Hideous Strength." Williams tries to externalize Plato's Idea in the form of a novel full of supernatural apparitions into ordinary settings. Lewis follows not exactly the same exciting events, places and people but adapts Williams' sense of supernatural taste and creates a kind of "Lewisian" world in the adventure of Mark and Jane.

Both Williams and Lewis aim at the personification of their ideal sense in creating novels with supernatural events in ordinary situations. The composition of the woven stories is complicated but powerful enough to generate a mysterious sense of spirituality. This sense, Lewis also calls "the beauty"(30). In "The Weight of Glory", he defines the beauty as the thing not "in" the books or the music but "through" them, and what came through them was "longing"(30). It is not "the thing itself." It is "the scent of a flower" we have not found, the "echo" of a tune we have not heard, "news" from a country we have never yet visited. (31)

Their stories, at first glance, sound hard to comprehend. It is because, Lewis says, this modern world is "as if cursed under the spell of modernity"(31). "You and I have need of the strongest spell that can be found to wake us from the evil enchantment of worldiness which has been laid upon us for nearly a hundred years" (31). Reading their books might work as a spell for breaking the enchantments of modernity.

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