

# Quotations and Allusions in C. S. Lewis, *The Four Loves*

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*The Four Loves* (1960), like most of C. S. Lewis's books, contains many unreferenced allusions to a great variety of writers. It is perhaps never vitally important to identify his sources and explore them; yet doing so often turns out to have interesting results far beyond mere confirmation, or otherwise, of Lewis's accuracy.

Listed below are most of the book's explicit references (including quotations) and many of the implicit ones (allusions ranging from the very obvious to the fairly mysterious), each followed by the fullest possible identification of the sources in question and a varying amount of further details.

References to paragraphs in the book appear in the format "VI-2" for "chapter VI, second paragraph". Double question marks in bold type – ?? – mark those places where I feel as yet unable to give relevant or accurate information. Corrections and additions, including proposals for new entries, are welcome.

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## Dedication

### *To Chad Walsh*

» Chad Walsh (1914-1991) was an American poet, writer and scholar of English Literature. He got in touch with Lewis in December 1945 after reading *Perelandra*. In 1949 he published *C. S. Lewis: Apostle to the Skeptics*, the first book-length discussion of Lewis and his work. One reader who got to know Lewis through Walsh's book was the American poetess and writer Joy Gresham Davidman, who eventually became Lewis's wife. *The Four Loves* was written during their short marriage; she died in July 1960, less than four months after the book was published. The dedication is not included in the 1977 Fount Paperbacks edition.

## Epigraph

### *Donne*

» John Donne (1572-1631), English poet. The quotation is from “The Litanie”, a prayer of supplication in verse, stanza XXVII, line 8.

That learning, thine Ambassador,  
From thine allegiance wee never tempt,  
That beauty, paradise’s flower  
For physicke made, from poyson be exempt,  
That wit, borne apt high good to doe,  
By dwelling lazily  
On Nature’s nothing, be not nothing too,  
That our affections kill us not, nor die;  
Heare us, weake echoes, O thou eare, and cry.

## Chapter I: Introduction

I.1 | “GOD IS LOVE”

### *St. John*

» I John 4:16.

And we have known and believed the love that God hath to us. God is love; and he that dwelleth in love dwelleth in God, and God in him. [KJV]

I.3 | AND WHAT, ON

### *Plato ... “the son of Poverty”*

» Ancient Greek philosopher Plato (428-347 BC); many of his surviving writings take the form of dialogues in which Plato’s master Socrates is the main speaker. The reference here is to *Symposion* 203b-e, where the priestess Diotima is speaking.

When Aphrodite was born, the gods made a great feast, and among the company was Resource [Greek *Poros*] the son of Cunning [*Mētis*]. And when they had banqueted there came Poverty [*Penia*] abegging, as well she might in an hour of good cheer, and hung about the door. Now Resource, grown tipsy with nectar – for wine as yet there was none – went into the garden of Zeus, and there, overcome with heaviness, slept. Then Poverty, being of herself so resourceless, devised the scheme of having a child by Resource, and lying down by his side she conceived Love [*Erōs*]. Hence it is that Love from the beginning has been attendant and minister to Aphrodite, since he was begotten on the day of her birth, and is, moreover, by nature a lover bent on beauty since Aphrodite is beautiful. Now, as the son of Resource and Poverty, Love is in a peculiar case. First, he is ever poor, and far from tender or beautiful as most suppose him: rather is he hard and parched, shoeless and

homeless; on the bare ground always he lies with no bedding, and takes his rest on doorsteps and waysides in the open air; true to his mother's nature, he ever dwells with want. But he takes after his father in scheming for all that is beautiful and good; for he is brave, strenuous and high-strung, a famous hunter, always weaving some stratagem; desirous and competent of wisdom, throughout life ensuing the truth; a master of jugglery, witchcraft, and artful speech. By birth neither immortal nor mortal, in the selfsame day he is flourishing and alive at the hour when he is abounding in resource; at another he is dying, and then reviving again by force of his father's nature: yet the resources that he gets will ever be ebbing away; so that Love is at no time either resourceless or wealthy, and furthermore, he stands midway betwixt wisdom and ignorance.

— translation by H. N. Fowler, 1925 (Perseus Digital Library);  
original Greek names inserted

In Benjamin Jowett's translation (1871), *Poros* is translated as Plenty; Dutch translator Gerard Koolschijn renders it as *Succes*. Thus Love is not just the son of Poverty (his mother) but also of its opposite (his father).

#### I.4 | I WAS LOOKING

##### ***my master, MacDonald***

» George MacDonald (1824-1905), Scottish novelist and fantasy writer. One passage Lewis may be referring to is Nr. 332 in his *George Macdonald: An Anthology* (1946), a selection of 365 fragments from MacDonald's writings:

He was ... one who did not make the common miserable blunder of taking the shadow cast by love – the desire, namely, to be loved – for love itself; his love was a vertical sun, and his own shadow was under his feet... But do not mistake me through confounding, on the other hand, the desire to be loved – which is neither wrong nor noble, any more than hunger is either wrong or noble – and the delight in being loved, to be devoid of which a man must be lost in an immeasurably deeper, in an evil, ruinous, yea, a fiendish selfishness.

— From MacDonald's 1879 novel *Sir Gibbie*, chapter 59

#### I.5 | FIRST OF ALL

##### ***Humpty Dumpty ...making words mean whatever we please***

» Originally a character in a late-18th-century English nursery rhyme, Humpty Dumpty appeared in many works of literature and popular culture. Lewis is referring to a passage in Lewis Carroll's *Through the Looking-Glass and What Alice Found There* (1871), chapter VI.

“When *I* use a word,” Humpty Dumpty said, in rather a scornful tone, “it means just what I choose it to mean – neither more nor less.”

I.6 | SECONDLY, WE MUST

***“it is not good for man to be alone”***

» From the second Biblical account of the creation of the world, Genesis 2:18.

And the Lord God said, It is not good that the man should be alone: I will make him an help meet for him. [KJV]

I.7 | BUT THIRDLY, WE

***“The highest,” says the Imitation, “does not stand without the lowest”***

» From the Latin, *Summum non stat sine infimo* – a maxim often quoted in English by C. S. Lewis from *De imitatione Christi (On the Imitation of Christ)*, II.10.4. This 15th-century religious tract, ascribed to Thomas à Kempis (1380?–1471), is the most important legacy of the *Devotio Moderna*, a religious and educational movement which sprang up in the Eastern Netherlands in the late 14th century. The book preaches the virtues of humility, self-denial and personal piety.

***beating their breasts with the publican***

» After the parable in Luke 18:9-14.

... Two men went up into the temple to pray; the one a Pharisee, and the other a publican. ... And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, God be merciful to me a sinner. [KJV]

***“Come unto me all ye that travail ...***

» Gospel of Matthew 11:28.

Come unto me, all ye that labour and are heavy laden, and I will give you rest. [KJV]

Lewis is quoting Coverdale’s translation from the Anglican *Book of Common Prayer* (“Holy Communion”, just after the General Confession and Absolution).

***“Open your mouth wide and I will fill it”***

» Psalm 81:10.

I am the LORD thy God, which brought thee out of the land of Egypt: open thy mouth wide, and I will fill it. [KJV]

I.9 | WE MUST DISTINGUISH

***distinguish two things***

» The distinction between nearness-of-approach and nearness-by-likeness is to some extent prefigured in Lewis’s pre-Christian philosophical tract of 1928, the *Summae metaphysices contra Anthroposophos libri II*. Part II, “Value”, addresses the question which Lewis faced as an Idealistic philosopher: “how any soul could become more spiritual without dying into Spirit altogether”. In §II.3, he first submits that “the ideal function of souls” is “to multiply

consciousness from an infinite diversity of points of view, so that their very limitations are an added richness to the life of the Spirit”, even though we are in fact “not created already fulfilling our function (which would be impossible)”: we “begin our existence as creatures of passion”. He then suggests that the soul’s “ascent” from this initial condition leads “firstly to one in which the object is seen as it really is (i.e. as it is in the mind of Spirit) and secondly to the consciousness that we as Spirit will the object”. In §II.4 he goes on to describe the latter condition as “qualitative equality with the consciousness of Spirit”, and the ascent as an “approximation” to that equality: “an account of the spiritual life is nothing but an account of the modes in which that approximation takes place”.

Lewis’s *Summa* was published in 2015 as part of *The Great War of Owen Barfield and C. S. Lewis: Philosophical Writings 1927-1930*, edited by Norbert Feinendegen and Arend Smilde (Inklings Studies Supplements, No. 1).

I.12 | AT THE CLIFF’S

*as a better writer has said*

» ...??

I.13 | I MUST NOW EXPLAIN

*M. Denis de Rougemont ... “love ceases to be a demon only when he ceases to be a god”*

Denis de Rougemont (1906-1985), Swiss Francophone writer. His book *L’amour et l’Occident* (1939) was first published in English as *Passion and Society* in 1940; an expanded edition appeared in 1956 as *Love in the Western World*. The quotation is from Book VII, chapter 5:

Dès qu’il [l’Éros] cesse d’être un dieu, il cesse d’être un démon.

Lewis reviewed the book in *Theology* vol. 40, June 1940, and in that same year and journal also referred to the book in his essay “Christianity and Culture”. (The review was reprinted in 2013 in *Image and Imagination: Essays and Reviews*, ed. Walter Hooper, and is available online at <http://tjx.sagepub.com/content/40/240/459.full.pdf+html>.)

I.16 | AND THIS OF COURSE

*the things the poets say*

» The beginning of the poetic and erotic tradition that Lewis has in view here was the subject of his first major book, *The Allegory of Love: A Study in Medieval Tradition* (1936). Thus in the opening section he wrote (pp. 3-4):

an unmistakable continuity connects the Provençal love song with the love poetry of the later Middle Ages, and thence ... with that of the present day. ... It seems – or seemed to us till lately – a natural thing that love (under certain conditions) should be regarded as a noble and ennobling passion ... French poets, in the eleventh century, discovered or invented, or were the first to express, that romantic species of passion which English poets were still writing about in the nineteenth.

***Browning, Kingsley and Patmore***

» Robert Browning (1812-1889), English poet; Charles Kingsley (1819-1875), English novelist and historian; Coventry Patmore (1823-1896), English poet.

Lewis first read Patmore's *The Angel in the House* round about the time when he came to believe in God, June 1930. In a letter to his friend Arthur Greeves he commented (*Collected Letters* I, 902):

if, as he suggests, marriage & romantic love is the real ascent to Spirit, how are we to account for a world in which it is inaccessible to so many, and are we to regard the old saints as simply deluded in thinking it specially denied to them? As a matter of fact he does seem to suggest in one passage that romantic love is *one* ascent, and imagination the other ...

***We live in reaction against this. The debunkers stigmatise ... what their fathers said in praise of love***

» Lewis's reference to the "fathers" of the debunkers of romantic love suggests that he is repeating an insight which perhaps required updating by the time he wrote *The Four Loves*: the reference might have been made to grandfathers rather than fathers. In British terms, Lewis's "fathers" were the late Victorians or "Edwardians" whose children reached adulthood during or just after the First World War. These young-adult debunkers are portrayed in Lewis's first published prose work, *The Pilgrim's Regress: An Allegorical Apology for Reason, Romanticism and Christianity* (1933). In this strongly autobiographical book, the hero at an early stage of his pilgrimage meets Gus Halfways, one of the "Clevers" or anti-romantic characters, who shows him "a machine on wheels" as a thing of beauty (Book II, chapter 8):

"Don't you see?" said Gus. "Our fathers made images of what they called gods and goddesses; but they were really only brown girls and brown boys whitewashed – as anyone found out by looking at them too long. All self-deception and phallic sentiment."

***"to the over-wise nor to the over-foolish giant"***

» John Keats (1795–1821), *Hyperion: A Fragment* (1820) II, 309–310:

Or shall we listen to the over-wise,  
Or to the over-foolish giant, Gods?

In his 1943 Preface to *The Pilgrim's Regress*, Lewis quotes the same phrase in a broadly similar context.

## Chapter II: Likings and Loves for the Sub-Human

### II.2 | NOW IT IS

***a very old discovery that pleasures can be divided into two classes***

» See for example Plato's *Republic (Politeia)*, 584b.

... I'd like to show you pleasures which aren't products of pain ... If you'd care to consider the enjoyment of smells ... you'd see particularly clear examples, though there are plenty of other cases too.

— translation Robin Waterfield, 1993 (World's Classics, Oxford U.P.)

### II.3 | THE RESEMBLANCE BETWEEN

***the natural (a word to conjure with)***

» After *The Four Loves*, Lewis's next book to be published was *Studies in Words* (1960). Each chapter of that book is devoted to one English word, tracing the history of its use and meaning and noting parallel developments of parallel words in different languages. The first and longest chapter deals with "NATURE (with *Phusis, Kind, Physical* etc.)".

***the works of the Stoics***

» In ancient Greece, the Stoics were members of the school of philosophy founded by Zeno of Citium (c. 335–c. 265 B.C.), which lasted about 500 years. As Stoicism became a widely influential view of life in the first two centuries of the Christian era, its central tenet was that virtue and happiness can be attained only by submission to destiny and the natural law; hence the wider meaning of "Stoicism" as indifference, or the attempt at indifference, to pleasure and pain. The "works" which Lewis refers to certainly include those of Roman authors Seneca (4-65 CE) and Epictetus (c. 50-138) and the *Meditations* of Roman emperor Marcus Aurelius (121-180).

### II.6 | SHAKESPEARE HAS DESCRIBED

***Past reason hunted ...***

» William Shakespeare, Sonnet 129 (ll. 6-7), on the evils of Lust:

Th'expense of spirit in a waste of shame  
Is lust in action ...

Enjoyed no sooner but despisèd straight,  
Past reason hunted, and no sooner had,  
Past reason hated as a swallowed bait ...

### II.9 | HOW THE NEED-PLEASURES

***"The Devil was sick, the Devil a monk would be"***

» An originally medieval Latin proverb,

Aegrotavit daemon, monachus tunc esse volebat; daemon convaluit, daemon ut ante fuit.

("When the Devil was ill, he wished to be a monk; when the Devil recovered, he was a Devil just as before.")

French and English versions date back at least to the sixteenth century. Lewis may have been remembering Rabelais, *Gargantua et Pantagruel*, Book IV (1552), chapter 24, in the translation of Peter Antony Motteux (1708):

The devil was sick, the devil a monk would be;  
The devil was well, the devil a monk was he.

***"danger, necessity, or tribulation"***

» From "The Litany", or General Supplication, in the Church of England's *Book of Common Prayer* (1662):

That it may please thee to succour, help, and comfort all that are in danger, necessity, and tribulation, we beseech thee to hear us, good Lord.

II.12 | AND, AS WE HAVE

***a cup of water that the wounded Sidney sacrifices***

» Sir Philip Sidney (1554-1586), English poet, soldier and diplomat. He died in Arnhem from wounds sustained during military action against Spanish forces near Zutphen, in the eastern Low Countries. His biographer Fulke Greville (1554-1628), in *The Life of the Renowned Sir Philip Sidney* (1652), chapter 12, p. 145, recounts how Sidney

being thirstie with excess of bleeding, ... called for drink, which was presently brought him; but as he was putting the bottle to his mouth he saw a poor Souldier carryed along ... ghastly casting up his eyes at the bottle. Which Sir *Philip* perceiv- ing, took it from his head, before he drank, and delivered it to the poor man, with these words, *Thy necessity is yet greater than mine.*

***"very good"***

» Genesis 1:31, conclusion of the Bible's first creation story.

And God saw every thing that he had made, and, behold, it was very good. [KJV]

II.14 | NEED-LOVE CRIES TO

***"We give thanks to thee for thy great glory"***

» A line from "Gloria in excelsis Deo" ("Glory to God in the highest"), an ancient Christian hymn whose Latin version became part of the Roman Catholic Mass. The Latin text of this line is *Gratias agimus tibi propter magnam gloriam tuam.*

II.15 | WE MURDER TO

***murder to dissect***

» From a poem by the English poet William Wordsworth (1770-1850), "The Tables Turned" (1798), penultimate stanza:

Sweet is the lore which Nature brings;  
Our meddling intellect  
Mis-shapes the beauteous forms of things: –  
We murder to dissect.

II.16 | FOR SOME PEOPLE

**Wordsworth ... “a comparison of scene with scene” ... “meagre novelties of colour and proportion” ... the “moods of time and season”**

» From Wordsworth’s long autobiographical poem, *The Prelude*, Book XII “Imagination and Taste, how impaired and restored”, lines 115-117. This is a passage in which the poet makes apologies to the “Soul of Nature” for a past period when, “through presumption”, he had been insensible to nature’s “glory”: he had been

even in pleasure pleased  
Unworthily, disliking here, and there  
Liking; by rules of mimic art transferred  
To things above all art; but more, – for this,  
Although a strong infection of the age,  
Was never much my habit – giving way  
To a comparison of scene with scene,  
Bent overmuch on superficial things,  
Pampering myself with meagre novelties  
Of colour and proportion; to the moods  
Of time and season, to the moral power,  
The affections and the spirit of the place,  
Insensible.

II.17 | IT IS THE “MOODS”

**“visionary dreariness”**

» Another quotation from Wordsworth’s *Prelude*, Book XII:

It was, in truth,  
an ordinary sight; but I should need  
Colours and words that are unknown to man,  
To paint the visionary dreariness  
Which, while I looked all round for my lost guide,  
Invested moorland waste, and naked pool ...

II.18 | THIS EXPERIENCE, LIKE

**“impulse from a vernal wood”**

» Another quotation from Wordsworth’s poem “The Tables Turned” (cf. note to II.15, above), sixth stanza:

One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good,  
Than all the sages can.

II.19 | IF THEY WERE

***“the dark gods in the blood”***

» ...??

II.26 | BUT WE NEED

***an East End parish***

» The “East End of London” is a variously defined area of England’s capital, north of the Thames and east of the City. In the course of the 19th century the East End acquired a reputation for overcrowding, poverty, disease and criminality.

II.27 | I NEED NOT SAY

***Coleridge ... insensible***

» Samuel Taylor Coleridge (1772-1834) English poet and philosopher. ...??

***Wordsworth ... the glory had passed away***

» A reference to Wordsworth’s poem “Ode: Intimations of Immortality from recollections of early childhood”, II.

.....

Waters on a starry night  
Are beautiful and fair;  
The sunshine is a glorious birth;  
But yet I know, where’er I go,  
That there hath passed away a glory from the earth.

The “Ode” was published in 1807. In stating that Coleridge and Wordsworth “ended” by losing their previous delight in nature, Lewis is not referring to the end of their lives.

The same line from Wordsworth appears in his autobiography *Surprised by Joy* (1955), chapter XI, first paragraph, as Lewis explains the process which he later calls “the inherent dialectic of desire” (ch. XIV, par. 11); on the book’s last page he once more alludes to Wordsworth’s “visionary gleam” and how it “passed away”. On the “dialectic of desire” see also note to VI.1, below.

II.28 | I TURN NOW TO

***Christ’s lament over Jerusalem***

» Gospel of Matthew 23:37-39, and Luke 13:34-35.

O Jerusalem, Jerusalem, you who kill the prophets and stone those sent to you, how often I have longed to gather your children together, as a hen gathers her chicks under

her wings, but you were not willing. Look, your house is left to you desolate. For I tell you, you will not see me again until you say, “Blessed is he who comes in the name of the Lord.”

## II.31 | FIRST, THERE IS

### ***Kipling’s “I do not love my empire’s foes”***

» Rudyard Kipling (1865-1936), English poet, short-story writer, and Noble laureate for Literature 1907. Lewis quotes the first line of Kipling’s poem “Piet”, the monologue of an English soldier during the Boer War (“Piet” is the typical name of a Boer):

I do not love my empires foes,  
Nor call ’em angels; still,  
What is the sense of ’atin’ those  
’Oom you are paid to kill?

### ***As Chesterton says ... reasons for not wanting his house to be burnt down***

» ...??

## II.32 | IT WOULD BE HARD

### ***our Neighbour in the Dominical sense***

» “Dominical” refers to the Latin word *Dominus*, “the Lord”. The commandment “Love your neighbour as yourself” as spoken by Jesus Christ is recorded in several places in the Synoptic gospels, such as Matthew 19:19 and Luke 10:27. It is in fact quoted from the Old Testament, Leviticus 19:19.

### ***pluck out your right eye***

» Gospel of Matthew 5:29, a passage in the “Sermon on the Mount”.

And if thy right eye offend thee, pluck it out, and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell. [KJV]

## II.34 | THE SECOND INGREDIENT

### ***Marathon ... Waterloo***

» Marathon, a village to the east of Athens in ancient Greece, was the site of a major Greek military victory over the Persians in 490 B.C. Waterloo, south of Brussels in present-day Belgium, was the site of a British (and Prussian) victory over the French under Napoleon in 1815.

### ***“We must be free or die who speak the tongue that Shakespeare spoke”***

» From Wordsworth’s “Poems Dedicated to National Independence and Liberty”, XVI:

It is not to be thought of that the Flood  
Of British freedom, ...

...

Should perish; and to evil and to good  
Be lost for ever. In our halls is hung  
Armoury of the invincible Knights of old:  
We must be free or die, who speak the tongue  
That Shakspeare spake; the faith and morals hold  
Which Milton held. – In everything we are sprung  
Of Earth's first blood, have titles manifold.

II.36 | I THINK IT IS

***“Deeds that won the Empire”***

» Probably a reference to *Deeds that Won the Empire: Historic Battle Scenes* (1897), a best-selling book by William Henry Fitchett (1841-1928), an English-Australian journalist and Methodist minister .

***Our Island Story***

» *Our Island Story: A History of England for Boys and Girls* (1905) by Henrietta Elizabeth Marshall (1867-1941) with illustrations by A. S. Forrest. The coloured pictures can be seen in the edition available at [Archive.org](https://archive.org).

II.38 | THIS BRINGS US

***“white man's burden”***

» “The White Man's Burden” is a poem by Rudyard Kipling published in 1899. It was written in response to the American takeover of the Philippines from Spain in the previous year. Lewis's comment is well reflected by the first of its seven stanzas:

Take up the White Man's burden –  
Send forth the best ye breed –  
Go bind your sons to exile  
To serve your captives' need;  
To wait in heavy harness,  
On fluttered folk and wild –  
Your new-caught, sullen peoples,  
Half-devil and half-child.

***I.C.S.***

» Imperial Civil Service, or Indian Civil Service: the British government for India in the period 1858-1947, headed by the Secretary of State for India.

***“wider still and wider”***

» A phrase from the chorus of “Land of Hope and Glory” (the patriotic song mentioned two pages further on):

Land of Hope and Glory, Mother of the Free,  
How shall we extol thee, who are born of thee?

Wider still and wider shall thy bounds be set;  
God, who made thee mighty, make thee mightier yet.

### ***Redskins***

» Informal term for American Indians, as opposed to the “palefaces” or white settlers.

### ***Tasmanians***

» The aboriginal population of Tasmania, the island state south of Australia. During the so-called “Black War” between the Tasmanians and British colonists, around 1830, the native population was almost completely annihilated.

### ***Belsen***

» Short for Bergen-Belsen, the name of a German concentration camp in the years 1943-45.

### ***Amritsar***

» City in north-western India (Punjab); site of a massacre on 13 April 1919, when troops of the British Indian Army opened fire on a crowd of civilians.

### ***Black and Tans***

» British volunteer army put into action against the Irish Republican Army (IRA) in 1920.

### ***Apartheid***

» A political system of racial segregation and white minority rule in South Africa in the period 1948-1994.

## II.39 | FINALLY WE REACH

### ***Chesterton ... Kipling ... If England was what England seems***

» G. K. Chesterton, *Heretics* (1905), chapter 3, “On Mr. Rudyard Kipling and Making the World Small”.

He admires England, but he does not love her; for we admire things with reasons, but love them without reasons. He admires England because she is strong, not because she is English. There is no harshness in saying this, for, to do him justice, he avows it with his usual picturesque candour. In a very interesting poem, he says that –

“If England was what England seems”

– that is, weak and inefficient; if England were not what (as he believes) she is – that is, powerful and practical –

“How quick we’d chuck ’er! But she ain’t!”

He admits, that is, that his devotion is the result of a criticism, and this is quite enough to put it in another category altogether from the patriotism of the Boers, whom he hounded down in South Africa. In speaking of the really patriotic peoples, such as the Irish, he has some difficulty in keeping a shrill irritation out of his language. The

frame of mind which he really describes with beauty and nobility is the frame of mind of the cosmopolitan man who has seen men and cities.

The lines quoted are from a four-line chorus in Kipling's poem "The Return" (the monologue of an English soldier coming home after service in the Boer War), first published in the volume *The Five Nations* (1903), 210-213:

If England was what England seems  
An'not the England of our dreams  
But only putty, brass an' paint,  
'Ow quick we'd drop 'er! *But she ain't!*

***"No man", said one of the Greeks, "loves his city because it is great ..."***

» The reference seems to be not to a Greek but to the Roman author Seneca the Younger (c. 4 BC-65 CE), "Nemo enim patriam quia magna est amat, sed quia sua", translated by Richard M. Gummere (1920, Loeb Classical Library vol. 76) as "For no man loves his native land because it is great; he loves it because it is his own." The translator suggest that Seneca is offering "a slight variation of the idea in Cicero, *De Oratore* I.196".

***England, with all thy faults***

» From William Cowper's long poem in blank verse, *The Task* (1785); about one quarter into Book II.

England, with all thy faults, I love thee still,  
My country! and while yet a nook is left  
Where English minds and manners may be found  
Shall be constrained to love thee.

***"a poor thing but my mine own"***

» A common misquotation from Shakespeare, *As You Like It*, V.4. When the court jester Touchstone describes Audrey, a country wench whom he is introducing to Jacques, he calls her "a poor virgin, sir, an ill-favoured thing, sir, but mine own."

***Vichy***

» "Vichy France" was a large south-eastern area of France under the collaborationist government of Marshal Pétain while the rest of France was occupied by Germany, 1940-44. It was called after the town in central France where the "Vichy government" had its seat.

II.40 | PATRIOTISM HAS THEN

***Don Quixote***

» By-name for a deluded idealist who lives in the real world as if it were the world of his imagination; eponymous hero of the early-17th-century Spanish novel, *Don Quijote de la Mancha* by Miguel de Cervantes (1547-1616).

## II.41 | THE GLORY OF

### ***“The British Grenadiers” (with a tow-row-row-row)***

» A traditional British marching song, first printed around the year 1750. The first of its five stanzas is

Some talk of Alexander, and some of Hercules  
Of Hector and Lysander, and such great names as these.  
But of all the world’s great heroes, there’s none that can compare.  
With a tow, row, row, row, row, row, to the British Grenadiers.

Each stanza’s last line includes the words “tow, row, row, row”.

### ***“Land of Hope and Glory”***

» An English patriotic song written in 1902 by A. C. Benson to music by Edward Elgar. See note to II.39, above.

## II.42 | IT WILL BE NOTICED

### ***Moloch***

» In the Old Testament, Moloch is one of the pagan deities that were a constant detraction for the Israelites from the worship of Jahweh. The service of Moloch involved sacrificing one’s children. See Leviticus 18:21 and 20:2-5, I Kings 11:7, II King 23:10. Jeremiah 32:35.

## Chapter III: Affection

### III.4 | BUT EVEN IN animal

#### ***Gilbert White***

» (1720-93), English clergyman and naturalist, author of the famous *Natural History and Antiquities of Selborne* (1789). Lewis is alluding to the end of Letter XXIV to the Honourable Daines Barrington:

Even great disparity of kind and size does not always prevent social advances and mutual fellowship. For a very intelligent and observant person has assured me that, in the former part of his life, keeping but one horse, he happened also on a time to have but one solitary hen. These two incongruous animals spent much of their time together in a lonely orchard, where they saw no creature but each other. By degrees an apparent regard began to take place between these two sequestered individuals. The fowl would approach the quadruped with notes of complacency, rubbing herself gently against his legs; while the horse would look down with satisfaction, and move with the greatest caution and circumspection, lest he should trample on his diminutive companion. Thus, by mutual good offices, each seemed to console the vacant hours of the other: so that Milton, when he puts the following sentiment in the mouth of Adam, seems to be somewhat mistaken:

*Much less can bird with beast, or fish with fowl,  
So well converse, nor with the ox the ape.*

White also used the Greek word *storge* in talking about animal affection, but used it for the violent affection which makes parents do anything to defend their offspring.

### III.5 | SOME OF THE NOVELISTS

#### ***Tristram Shandy***

» Novel by the English author Laurence Sterne (1713-68), published in seven volumes in 1760-67.

#### ***Don Quixote and Sancho Panza***

» Knight and servant in the novel of Cervantes (see note to II.40, above). As a plain man of conventional wisdom and no wisdom, Sancho Panza is his master's antipode.

#### ***Pickwick and Sam Weller***

» Characters in Charles Dickens's novels *The Pickwick Papers* (1837) and *Master Humphrey's Clock* (1841).

#### ***Dick Swiveller and the Marchioness***

» Characters (husband and wife) in Charles Dickens's novel *The Old Curiosity Shop* (1841).

#### ***The Wind in the Willows***

» Animal story and children's classic by Kenneth Grahame (1859-1932), published in 1908.

### III.7 | AFFECTION, AS I HAVE

#### ***Let homely faces stay at home," says Comus***

» John Milton, *Comus: A Masque* (1634), 748.

Beauty is Nature's brag, and must be shown  
In courts, at feasts, and high solemnities,  
Where most may wonder at the workmanship;  
It is for homely features to keep home;  
They had their names thence ...

### III.9 | THIS BLENDING AND

#### ***Professor Lorenz ... King Solomon's Ring***

» Konrad Zacharias Lorenz (1903-89), Austrian zoologist, founder of ethology, Nobel laureate for physiology or medicine 1973. Lewis read *King Solomon's Ring: New Light on Animal Ways* shortly after publication in 1952, and in a letter to Bede Griffiths expressed wonder at what he read there "on animal – especially bird – behaviour. There are instincts I had never dreamed of: big with a promise of real morality" (*Collected Letters* III, 195).

### III.12 | AND NOW WE ARE

***charity, said St. Paul, is not puffed up***

» I Corinthians 13:4; see note to VI.34, below.

***the Victorian novelists ... is love (of this sort) really enough?***

» “Victorian” refers to the reign of Queen Victoria (1837-1901) of the United Kingdom. Perhaps Lewis was especially thinking of William Makepeace Thackeray (1811-1863); commenting on Thackeray’s novel *Henry Esmond* in a 1942 letter to Owen Barfield (*Collected Letters II*, 530) he wrote,

What a detestable woman is Lady Castlewood: and yet I believe Thackeray means us to like her on the ground that all her actions spring from “love”. This love is, in his language “pure” i.e. it is not promiscuous or sensual. It is none the less a wholly uncorrected natural passion, idolatrous and insatiable. Was that the great 19th century heresy – that “pure” or “noble” passions didn’t need to be crucified & re-born but wd. of themselves lead to happiness? Yet one sees it makes Lady C. disastrous both as a wife & a mother and is a source of misery to herself and all whom she meets.

Lewis’s rhetorical question seems to refer to the “poem called *Love is Enough*” by William Morris (a Victorian poet), mentioned at the beginning of chapter VI and alluded to in VI.6. See note to VI.1, below.

### III.13 | I DO NOT MEAN

***that beauty, terrible as the Gorgon’s***

» Spectral figure in ancient Greek myth and legend. Of the three “Gorgons” Stheno, Euryale and Medusa, the last was often referred to simply as “the Gorgon”. They wore snakes in place of hair on their heads and had faces which turned the onlooker to stone. A *gorgoneion* was an image showing Medusa’s head on the shields of Zeus and Athena, where it was considered to retain its petrifying power.

### III.16 | NOW THERE IS

***Mr. Pontifex in The Way of All Flesh***

» *The Way of All Flesh* (1903) is a novel by Samuel Butler (1835-1902). Mr Theobald Pontifex and his wife Christina are the parents of the central character, Ernest. The charge of an “unnatural” lack of love is found in chapter XXIX, as Theobald is musing about his son:

He is not fond of me, I’m sure he is not. He ought to be after all the trouble I have taken with him, but he is ungrateful and selfish. It is an unnatural thing for a boy not to be fond of his own father. If he was fond of me I should be fond of him, but I cannot like a son who, I am sure, dislikes me.

Lewis mentioned Butler’s work as an example of the “savage anti-domestic literature of modern times” in his 1945 essay “The Sermon and the Lunch”.

### *at the beginning of King Lear*

» In the opening scene of Shakespeare’s play *King Lear*, the old king wants to divide his kingdom between his three daughters. Goneril and Regan each receive a third part of the kingdom after improbably fulsome declarations of love. Cordelia avoids all exaggeration, thus provoking Lear’s question, “But goes they heart with this?” –

CORDELIA                      Ay, my good lord.  
LEAR                      So young and so untender?  
CORDELIA                  So young, my lord, and true.  
LEAR.                      Let it be so! Thy truth, then, by thy dower!

### III.17 | THIS ASSUMPTION IS

#### *Siegfried*

» Legendary hero of Norse mythology, where he usually figures as Sigurd. As Siegfried, he is the eponymous hero of Richard Wagner’s opera, *Siegfried* (1876), the third of four operas which make up the cycle called *Der Ring des Nibelungen*. Siegfried’s foster father is the smith Mime.

### III.19 | AND ALL THE WHILE

#### ***“If you would be loved, be lovable,” said Ovid***

» the Roman poet Publius Ovidius Naso (43 BC-18 CE); the reference is to his poem *The Art of Love (Ars Amatoria)* II, 107. “Ut ameris, amabilis esto”.

### III.24 | ONCE AGAIN IT IS

#### ***“that no one give any kind of preference to himself.”***

» ...??

#### ***the old proverb “come live with me and you’ll know me.”***

» An Irish proverb (“Ní haithne go haontíos”). Lewis also quotes it in *The Horse and His Boy*, at the end of chapter 4:

“Ah!” croaked the Raven. “It is an old saying: see the bear in his own den before you judge of his conditions.”

“That’s very true, Sallowpad,” said one of the Dwarfs. ‘And another is, Come, live with me and you’ll know me.’”

### III.25 | “WE CAN SAY ANYTHING

#### ***its art of love***

» Another reference to Ovid; see note to III.19, above.

#### ***Rudesby***

» Archaic word for a rude, insolent person.

III.35 | MRS. FIDGET VERY

***National Health***

» National Health System (NHS), the publicly funded British health care system introduced in 1948.

III.38 | IT IS NOT ONLY

***Jane Austen's novel***

» *Emma* (1816) by the English author Jane Austen (1775-1817). Emma Woodhouse acts as a self-appointed matchmaker for 17-year-old Harriet Smith, an illegitimate child with no future. In the end Harriet marries the man who had proposed to her at an early stage and who is her own choice, not Emma's. Emma finds her own match only after she begins to fear that Harriet might become her rival for Mr. Knightley.

III.39 | BUT NOT ALL

***Wotan had toiled to create the free Siegfried***

» Cf. note to III.17, above. Lewis seems to be referring to two main characters of Wagner's *Ring der Nibelungen*, but not to the story in the opera cycle. Wotan is the King of the Gods. Siegfried, the most heroic male figure of the cycle, is Wotan's grandson by the incestuous union of Siegmund and Sieglinde.

III.40 | THIS TERRIBLE NEED

***Bosanquet ... "to have a representative at the court of Pan"***

» Bernard Bosanquet (1848-1923, Oxford idealist philosopher), *Some Suggestions in Ethics* (1918), chapter 4, pp. 79-80.

... our relations to the lower animals. That it reduces mankind, in their hope and destiny, to the level of the beasts that perish, has always been a cutting reproach against paganism or infidelity. But even if levelling up were here altogether inconceivable, it could not be right to deny a continuity which obviously exists. Everyone who has had a friend among dogs or horses or birds must have felt himself enlarged in sympathy and in faith and courage by having a representative, so to speak, at the court of Pan. Just because it lacks the intelligence directed to a whole beyond the individual, which forms the glory and the imperfection of man, the lower animal carries in itself a peculiar anticipation of the Absolute.

III.45 | HOW BAD, I BELIEVE

***the Roman poet ... "I love and hate,"***

» Catullus (c. 84-54 B.C.), author of about 116 surviving *carmina* ("songs") including forty-eight epigrams. Lewis is referring to nr. 85, an epigram which is one of the erotic poems addressed to a woman called Lesbia:

*Odi et amo. Quare id faciam, fortasse requiris?  
Nescio, sed fieri sentio et excrucior.*

I hate and I love. Why I do this, perhaps you ask?  
I do not know, but I feel it happening and I am tortured.

## Chapter IV: Friendship

### IV.1 | WHEN EITHER AFFECTION

#### ***In Memoriam***

» “In Memoriam A. H. H.”, a poem by Alfred Tennyson (1809-1892) first published in 1850. The author began writing it in 1833 after the death of his friend Arthur Henry Hallam at the age of 22.

#### ***Tristan and Isolde***

» A pair of lovers from medieval legend, whose exploits became attached to Arthurian romance. Their names are found in different spellings (Tristram, Tristam, Tristem, originally Drystan; Ysolde, Yseult); Lewis gives the names as used by Richard Wagner in his opera *Tristan und Isolde* (1865).

#### ***Antony and Cleopatra***

» The Roman general Marcus Antonius (83-30 B.C.) and his fifth wife, queen Cleopatra VII of Egypt (69-30 B.C.), who bore him three children; their relationship inspired many writers including William Shakespeare (*Antony and Cleopatra*, 1623) and John Dryden (*All for Love, or the World Well Lost*, 1677).

#### ***Romeo and Juliet***

» Shakespeare’s tragedy, *Romeo and Juliet* (1594), was based on 16th-century translations of a story that had long been well-known in Italian and French.

#### ***David and Jonathan***

» The future king David as a youth, and his friend Jonathan, the son of King Saul. See I Samuel 18-20.

#### ***Pylades and Orestes***

» In Greek mythology, cousins who grew up together at the court of Pylades’s father.

#### ***Roland and Oliver***

» In medieval European legend as conveyed in the *Song of Roland* (c. 1100), Oliver is a friend of the Frankish hero Roland. They died together during the battle of Roncevaux against the Basques in the year 776.

### ***Amis and Amile***

» Another pair of friends from medieval European legend. They are the heroes of *Amis et Amiles*, a 12th-century French romance of friendship and sacrifice which became part of Carolingian legend (“the matter of France”). There are various older versions of the story in Latin, and later ones in other languages.

### ***Philia ... Aristotle***

» Friendship is the subject of Books VIII and IX of Aristotle’s *Nicomachean Ethics*. Book VIII opens thus (1155a):

Our next business after this will be to discuss Friendship. For friendship is a virtue, or involves virtue; and also it is one of the most indispensable requirements of life.

— translation H. Rackham, 1926 (Loeb Classical Library)

### ***Amicitia ... Cicero***

» Marcus Tullius Cicero (106-43 BC), Roman statesman, orator, lawyer, philosopher and writer; his dialogue *De amicitia* (“On friendship”) dates from 44 BC and is also called *Laelius* after the main speaker in the dialogue.

## IV.4 | BUT THEN CAME

### ***“tearful comedy”***

» From French *comédie larmoyante*, a later-18th-century genre of French drama that blurred the border between comedy and tragedy.

## IV.9 | LAMB SAYS SOMEWHERE

### ***Lamb***

» Charles Lamb (1775-1834), English essayist and poet, in a letter of 20 March 1822 to William Wordsworth.

Deaths over-set one and put one out long after the recent grief. Two or three have died within this last two twelvemonths, and so many parts of me have been numbed. One sees a picture, reads an anecdote, starts a casual fancy, and thinks to tell of it to this person in preference to every other – the person is gone whom it would have peculiarly suited. It won’t do for *another*. Every departure destroys a class of sympathies. There’s Capt. Burney gone! – what fun has whist now? what matters it what you lead, if you can no longer fancy him looking over you? One never hears any thing, but the image of the particular person occurs with whom alone almost you would care to share the intelligence. Thus one distributes oneself about – and now for so many parts of me I have lost the market. Common natures do not suffice me. Good people, as they are called, won’t serve. I want individuals. I am made up of queer points and I want so many answering needles. The going away of friends does not make the remainder more precious. It takes so much from them as there was a common link. A. B. and C. make a party. A. dies. B. not only loses A. but all

A.'s part in C. C. loses A.'s part in B., and so the alphabet sickens by subtraction of interchangeable.

— *The Letters of Charles and Mary Lamb, 1821-1842*, ed. E. V. Lucas (Methuen, London 1912), Letter 284, p. 608

***Charles is dead ... Ronald's reaction***

» Lewis's friends, the writers Charles Williams (1886-1945) and J. R. R. Tolkien (1892-1973).

***Dante, "Here comes one who will augment our loves"***

» Dante Alighieri (1265-1321), *Paradiso* V, 105. "Ecco chi crescerà li nostri amori." This is said of Beatrice, Dante's guide through the nine spheres of Heaven in the final, third part of his *Divine Comedy*.

***"to divide is not to take away"***

» Shelley, "Epipsychidion" (1821), 160.

True Love in this differs from gold and clay,  
That to divide is not to take away.

***every soul ...unique vision ... That, says an old author, is why the Seraphim in Isaiah's vision ...***

» Lewis is referring to *The Celestial Hierarchy* by Pseudo-Dionysius, an anonymous early Christian author who perhaps lived in Syria around the year 500. In its 9th-century translation *De coelesti hierarchia* (from the originally Greek *Peri tēs ouraniou hierarchias*), this text provided Medieval Christianity with its standard view of the angelic world. The angels were thought to form a system of three "hierarchies" of three ranks or groups each, nine ranks in total, with the Seraphim as the highest and nearest to God. The relevant passage is in chapter X.2:

All angels bring revelations and tidings of their superiors. The first bring word of the God who is their inspiration, while the others, according to where they are, tell of those inspired by God. For the transcendent harmony of all the world has providentially looked after every being endowed with reason and intelligence and has ensured that they are rightly ordered and sacredly uplifted. In a fashion appropriate to its own sacred character this harmony has arranged the hierarchical groups, making due allowance for what is particular to each group, arranging them as we have seen as first, middle, and lower powers, and, finally, harmoniously managing them in a way suitable to the degree of participation in the divine which each of them has. Furthermore, the theologians tell us that the holiest of the seraphim "cry out to one another," and, it seems to me, this shows that the first ranks pass on to the second what they know of God.

— translation by Colm Luibheid, 1987

See also Lewis's *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (1964), IV.C, p. 74; while Lewis talks there of "each angel", as he does here of "every soul", the *Celestial Hierarchy* does not seem to consider each individual angel's vision to be "unique": it is the "ranks" or "groups" as such which pass on their visions to those below them.

#### IV.10 | THE HOMOSEXUAL THEORY

##### ***Hrothgar embracing Beowulf***

» In the Old English poem *Beowulf*, the eponymous hero comes to the aid of Hrothgar, king of the Danes, to rid his country of the monster Grendel. When Beowulf has accomplished this task, the two men take leave (lines 1870-1880):

Gecyste þā cyning æþelum gōd,  
 þēoden Scyldinga, ðegn betstan,  
 ond be healse genam; hruon him tēaras  
 blonden-feaxum. Him wæs bēga wēn,  
 ealdum, infrōdum, oþres swīðor,  
 þæt h[ī]e seoððan gesēon mōston,  
 mōdige on meþle. Wæs him se man tō þon lēof,  
 þæt hē þone brēost-wylm forberan ne mehte,  
 ac him on hreþre hyge-bendum fæst  
 æfter dēorum men dyrne langað  
 bearn wið blōde.

Then kissed the king of kin renowned,  
 Scyldings' chieftain, that choicest thane,  
 and fell on his neck. Fast flowed the tears  
 of the hoary-headed. Heavy with winters,  
 he had chances twain, but he clung to this, –  
 that each should look on the other again, [him  
 and hear him in hall. Was this hero so dear to  
 his breast's wild billows he banned in vain;  
 safe in his soul a secret longing,  
 locked in his mind, for that loved man  
 burned in his blood.

— translation by Francis B. Gummere, 1909

##### ***Johnson embracing Boswell***

» Samuel Johnson (1709-84), English writer, poet, critic and lexicographer; James Boswell (1740-95), his biographer. Lewis may be recalling a passage like the one where Boswell describes his own departure to Holland in late 1763 (Johnson and he had met each other for the first time in May of that year):

My revered friend walked down with me to the beach, where we embraced and parted with tenderness, and engaged to correspond by letters. I said, "I hope, Sir, you will not forget me in my absence." JOHNSON. "Nay, Sir, it is more likely you should forget me, than that I should forget you." As the vessel put out to sea, I kept my eyes upon him for a considerable time, while he remained rolling his majestick frame in his usual manner: and at last I perceived him walk back into the town, and he disappeared.

##### ***centurions in Tacitus, clinging to one another***

» Tacitus (c. 56-c. 117 CE), Roman historian. His two main works, *Histories* and *Annals*, cover the history of the Roman empire in the period 14-70 CE.

Centurions clinging to one another ...??

#### IV.12 | IN EARLY COMMUNITIES

*As some wag has said, palaeolithic man ...*

...??

#### **Melville's Typee**

» *Typee: A Peep at Polynesian Life* (1846), by the American writer Herman Melville (1819-91). It was the author's first book, based on his experiences during a one-month stay on one of the Marquesas Islands in the South Pacific. Lewis seems to be referring to a passage at the beginning of chapter 21. Melville describes the daily visits which for some time he made to "the Ti", a building "which was rigorously tabooed to the whole female sex":

Although it was the permanent residence of several distinguished chiefs, and of the noble Mehevi in particular, it was still at certain seasons the favourite haunt of all the jolly, talkative, and elderly savages of the vale, who resorted thither in the same way that similar characters frequent a tavern in civilized countries. There they would remain hour after hour, chatting, smoking, eating poee-poe, or busily engaged in sleeping for the good of their constitutions.

This building appeared to be the headquarters of the valley, where all flying rumours concentrated; and to have seen it filled with a crowd of the natives, all males, conversing in animated clusters, while multitudes were continually coming and going, one would have thought it a kind of savage exchange, where the rise and fall of Polynesian Stock was discussed.

#### IV.13 | WHAT WERE THE WOMEN

#### **Bona Dea**

» (Latin) "Good goddess", a divinity in ancient Roman religion, introduced during the early or middle Republic. Her rites were kept secret and participation them was restricted to women. Even her true name is unknown and was apparently unknown in antiquity except to her followers.

#### IV.18 | IN OUR OWN TIME

#### **Emerson ... Do you see the same truth?**

» Ralph Waldo Emerson (1803-82), American essayist, poet and philosopher. In his two series of *Essays* (published in 1841 and 1844), no relevant passage is to be found in the essay entitled "Friendship" (First Series, Nr. 6), but Lewis may well be referring to "Self-Reliance" (First Series, Nr. 2):

Live no longer to the expectation of these deceived and deceiving people with whom we converse. Say to them, 'O father, O mother, O wife, O brother, O friend, I have lived with you after appearances hitherto. Henceforward I am the truth's. Be it known unto you that henceforward I obey no law less than the eternal law. ... I will not hide my tastes or aversions. ... If you are noble, I will love you: if you are not, I will not hurt you and myself by hypocritical attentions. If you are true, but not in the same truth with me, cleave to your companions; I will seek my own. I do this not

selfishly but humbly and truly. It is alike your interest, and mine, and all men's, however long we have dwelt in lies, to live in truth.

#### IV.24 | IT COULD BE ARGUED

##### ***Mathematics effectively began when a few Greek friends got together***

» Lewis is probably referring to the ancient Greek philosopher Pythagoras of Samos and the community of “Pythagoreans” he founded around 530 BC in Croton in South Italy.

##### ***Royal Society***

» Starting in 1660 as a “College for the Promoting of Physico-Mathematical Experimental Learning” with weekly meetings mostly held at Gresham College, London, to discuss science and conduct experiments, this is one of the world's oldest institutions of its kind. The developments leading up to its foundation were informal enough to remain a matter of some dispute among historians. The Royal Society received its name and privileges in the course of the 1660s in three successive royal charters. The “Gresham College group of 1660” included the architect Christopher Wren; Isaac Newton was elected a Fellow in 1672.

##### ***“the Romantic Movement” once was Mr. Wordsworth and Mr. Coleridge***

» The English poets Wordsworth and Coleridge; see notes to II.15 and II.27, above. In 1798 they jointly published a volume called *Lyrical Ballads*. Although the first edition was a failure, this publication can in retrospect be seen as the starting point for the Romantic era in English poetry. In his *Biographia Literaria*, chapter XIV, Coleridge later described his conversations “during the first year that Mr. Wordsworth and I were neighbours” which resulted in this joint poetic enterprise.

##### ***Tractarianism***

» A name for the philosophy of the “Oxford Movement”, a 19th-century movement of High Church members of the Church of England which eventually developed into Anglo-Catholicism. The name derives from a series of publications entitled *Tracts for the Times* (1833-1841).

##### ***Methodism***

» A group of historically related Protestant Christian denominations, originally inspired by the life and teachings of the 18th-century Anglican clerics John and Charles Wesley and George Whitfield. The name “Methodism” originated as a term of mockery in the late 1720s during the Wesley brothers' undergraduate days at Oxford, when their approach to the spiritual and devotional life seemed overly systematic to some of their fellow students.

#### IV.25 | THERE IS SOMETHING

##### ***(in Aristotelian phrase) ...not to live but to live well***

» For example in Aristotle's *Nicomachean Ethics*, Book IX, 1170b, on the *number* of friends a man needs:

... if more numerous than what will suffice for one's own life, they become officious, and are hindrances in respect of living well: and so we do not want them.

Also Book VI (on Intellectual Virtue), 1140a:

It is thought then to be the property of the Practically Wise man to be able to deliberate well respecting what is good and expedient for himself, not in any definite line, as what is conducive to health or strength, but what to living well.

— translation D. P. Chase, 1911 (Everyman's Library, No. 547)

#### IV.26 | OTHERS AGAIN WOULD

##### ***“bare is back without brother behind it”***

» From *The Story of Burnt Njáll*, or *Njáls Saga*, a 13th-century Icelandic saga, chapter 151.

##### ***“there is a friend that sticketh closer than a brother”***

» Proverbs 18:24.

A man that hath friends must shew himself friendly: and there is a friend that sticketh closer than a brother.

#### IV.27 | FOR OF COURSE WE

##### ***“unconcerning things, matters of fact”***

» John Donne, *The Anatomie of the World*, second part, “The Progresse of the Soule: The Second Anniversary” (1612), line 285, on the soul's “ignorance in this life and knowledge in the next”:

What hope have wee to know our selves, when wee  
Know not the least things, which of our use be?  
Wee see in Authors, too stiffe to recant,  
A hundred controversies of an Ant;  
And yet one watches, starves, freeses, and sweats,  
To know but Catechisms and Alphabets  
Of unconcerning things, matters of fact ...

#### IV.32 | IN ONE RESPECT

##### ***morris-dancing***

» Morris dance is a form of English folk-dance. It seems to date from the 15th century, when it may have been part of a fashionable interest in supposedly “Moorish” (i.e. African) spectacle.

#### IV.41 | SECONDLY, THERE IS

##### ***“little senate”***

» Alexander Pope, “Epistle to Dr Arbuthnot, or Prologue to the Satires” (1735), line 207. Pope is describing Joseph Addison (1672-1719), or “Atticus”, as a writer of true genius but so jealous of his own literary fame that he would

Bear, like the Turk, no brother near the throne,  
View him with scornful, yet with jealous eyes,  
And hate for arts that caused himself to rise;  
Damns with faint praise, assent with civil leer,  
And, without sneering, teach the rest to sneer;

and

Like Cato, give his little senate laws,  
And sit attentive to his own applause, ...

#### IV.44 | ALONE AMONG UNSYMPATHETIC

##### ***“after our own heart”***

» The phrase probably goes back to I Samuel 13:14 (cited in Acts 13:22). The prophet Samuel is speaking to King Saul and referring to David as Saul’s successor to the throne.

... thy kingdom shall not continue: The LORD has sought him a man after his own heart, and the LORD hath commanded him to be captain over his people ... [KJV]

##### ***“the brethren”***

» Usual word for “brothers” in the Authorized Version or King James Bible, published in 1611. Thus for example at the end of Paul’s epistle to the Ephesians (6:23): “Peace be to the brethren”.

#### IV.48 | THE DANGER IS

##### ***what the Priests in Our Lord’s time thought of the common people***

» Cf. John 7:25-49. After the “chief priests and the Pharisees” have sent temple guards to arrest Jesus, and the guards return empty-handed (7:45-49):

“Why didn’t you bring him in?”

“No-one ever spoke the way this man does,” the guards declared.

“You mean he has deceived you also?” the Pharisees retorted. “Has any of the rulers or of the Pharisees believed in him? No! But this mob that knows nothing of the law – there is a curse on them.” [NIV]

##### ***Knights in Froissart’s chronicles ... our standards today ...***

» Jean Froissart (c. 1337-1400) was a French chronicler and poet, and an almost exact contemporary of Geoffrey Chaucer. Froissart’s *Chroniques*, written in the last three decades of his life, are a record of European history from the year 1325 on, with particular emphasis on the war between France and England. Lewis was already reading the book in early 1917, as mentioned in a letter to his friend Arthur Greeves (*Collected Letters* I, 287). Froissart came up again in a 1932 letter to Greeves, and Lewis remembered learning from it “how much of the chivalry in the romances was really practiced in the wars of the period” (*Collected Letters* II, 53). When discussing the 16th-century English translation of Froissart’s work in his 1954 book *English Literature in the Sixteenth Century*, Lewis noted that it would be “not

quite truthful” to describe “Froissart as wholly indifferent to the fate of harmless and ungentle civilians.” He further states there that “[Froissart’s] theme is chivalry – the life of the romances reproduced as nearly as possible in the real world – chivalry in all its hardness, all its softness, and all its fantasticality” (154).

In an essay of August 1940, as Britain’s war with Germany was reaching its first climax, Lewis stressed the relevance in modern times of the knightly ideal. He commended its starkly dual character – the frankly artificial blend of heroism and meekness – as a safeguard for civilized life. The essay was reprinted that same year as “The Importance of an Ideal”, and much later as “The Necessity of Chivalry” in the volume *Present Concerns* (1986).

### ***churls***

» An old word for farm labourers. Like many such words (cf. boor, clown), it has become pejorative. “Churlish” now means “mean-spirited, surly, ungenerous.”

### IV.53 | THIS SENSE OF

#### ***Olympian ... Titanic***

» In ancient Greek mythology the Olympians were the chief gods, with Zeus as the supreme god. They were considered to have their abode on Mount Olympus. Hence the “Olympian” attitude is an extreme sense of superiority. The Titans were a family of primordial gods, descended from Uranus and Gaia and defeated by Zeus.

#### ***Knights Templar ... Baphomet***

» The Knights Templar were a military religious order founded by Crusaders in Jerusalem around the year 1118 to defend the Holy Sepulchre and Christian pilgrims. Almost two centuries later, the “Order of Solomon’s Temple” was suppressed and disbanded. One of the charges brought against them was that they worshipped a deity or idol called Baphomet.

### IV.54 | MY TWO NICE

#### ***“the Souls”... Edwardian times***

» An informal but distinctive, mostly aristocratic social group in England in the late 19th and early 20th centuries. It originated from a shared wish among some politicians and intellectuals to have an opportunity for social life where people could be trusted to avoid talking about Irish Home Rule. According to the Wikipedia article on The Souls (December 2016), the group “had faded out as a coherent clique by 1900”. Lewis’s reference to “Edwardian times” is therefore strictly inaccurate (King Edward VII’s reign covered the years 1901-1910), but the extension of the term to include the 1890s is not unusual. One of the initial “Souls” was Arthur James Balfour, the later Prime Minister and foreign secretary and author of *Theism and Humanism* (1915), a book which Lewis valued highly.

IV.54 | MY TWO NICE

**Mrs. Harris**

» A non-existent but extensively quoted friend of Mrs Gamp in Charles Dickens's novel *Martin Chuzzlewit* (1844).

IV.56 | SOMETIMES A CIRCLE

**“Dust thou art and unto dust shalt thou return”**

» Genesis 3:19, God's speech to Adam after the fall and before Adam and Eve are driven out from the garden of Eden.

In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.

IV.59 | FRIENDSHIP, THEN, LIKE

**Christina and her party in *The Pilgrim's Progress ... the House of the Interpreter***

» John Bunyan, *The Pilgrim's Progress*, Second Part (1684), passage at the end of the “second stage” (just over one-quarter through this Part, marked by the song “This place has been our second stage”).

IV.60 | FOR THEN IT WILL

**“it is not in our power to love or hate”**

» From Christopher Marlowe's mythological erotic poem *Hero and Leander* (1598), line 167, immediately after the description of how Hero in the temple of Venus opens her eyes:

Thence flew love's arrow with the golden head,  
And thus Leander was enamourèd.  
Stone still he stood, and evermore he gazed,  
Till with the fire that from his countenance blazed,  
Relenting Hero's gentle heart was strooke;  
Such force and virtue hath an amorous looke.

It lies not in our power to love or hate,  
For will in us is overruled by fate.

...

The reason no man knows; let it suffice  
What we behold is censured by our eyes.  
Where both deliberate, the love is slight:  
Who ever loved, that loved not at first sight?

In his *English Literature in the Sixteenth Century*, pp. 486-488, Lewis celebrates this poem as completely successful in its limited way:

Hero and Leander ... are nothing but lovers and have no existence apart from their desires. It is as if we were allowed to share in the erotic experience of two daemons or two wild animals. ... [W]e see not the passion but what the passion thinks it sees

... There is no nonsense about it, no pitiful pretence that appetite is anything other than appetite.

**Christ ... “Ye have not chosen me, but I have chosen you”**

» John 15:16, part of the “Farewell Discourse” (John 14-17) that Jesus gave to his disciples (minus Judas) after their last supper on the night before his crucifixion.

IV.61 | NOT THAT WE MUST

**“God who made good laughter”**

» ...??

**Dunbar ... Man, please thy Maker, and be merry ...**

» William Dunbar (c. 1460-c. 1520) was a poet at the court of King James IV of Scotland. The lines are from the last stanza of his poem “Of Covetyce” (=covetousness, greed). After a catalogue of miseries caused by “covetyce”, the poet concludes:

Man, pleiss thy Makar, and be mirry,  
And sett nocht by this warld a chirry;  
Wirk for the place of Paradyce,  
For thairin ringis na Covetyce.

Lewis quotes the same lines in the nine-page section on Dunbar in his *English Literature in the Sixteenth Century*, p. 97.

## Chapter V: Eros

V.1 | BY EROS I MEAN

**(following an old usage) ... Venus**

» Cf. a passage in Lewis’s 1954 essay “Edmund Spenser, 1552-99”, in *Studies in Medieval and Renaissance Literature* (1967), 142:

...in medieval allegory Cupid regularly meant Love (humanized, sentimental, refined, but not necessarily innocent); when they wanted to symbolize the mere sexual appetite they usually represented it by Cupid’s mother, Venus.

V.4 | NO ONE HAS INDICATED

**George Orwell ... preferred sexuality in its native condition**

» *Nineteen-Eighty-Four* (1949), Part II, chapter 2. Orwell actually mentions a political reason for his hero’s anxiety to hear the desired answer:

“I adore it.”

That was above all what he wanted to hear. Not merely the love of one person but the animal instinct, the simple undifferentiated desire: that was the force that would tear the Party to pieces.

V.5 | THE THING IS

**Lucretius**

» Titus Lucretius Carus (94-55 B.C.), Roman poet, author of *De rerum natura* (“On the nature of things”). Lewis seems to be referring to Book IV, 1073-1076.

Nec Veneris fructu caret is qui vitat amorem,  
sed potius quae sunt sine poena commoda sumit;  
nam certe purast sanis magis inde voluptas  
quam miseris ...

Metrical translation by William Ellery Leonard (1916):

Nor doth that man who keeps away from love  
Yet lack the fruits of Venus; rather takes  
Those pleasures which are free of penalties.  
For the delights of Venus, verily,  
Are more unmixed for mortals sane-of-soul  
Than for those sick-at-heart with love-pining.

**“Lord, what a beastly fellows these Romans were!”**

» From *Peregrine Pickle* (1751), chapter 44, by the English novelist Tobias Smollett (1721-71).

V.7 | IF WE HAD NOT

**Milton ... angelic creatures ...who can achieve total interpenetration**

» John Milton, *Paradise Lost* VIII, 619-629; final episode of a long conversation between Adam and Raphael, the Archangel. Having talked of “his first meeting and nuptials with Eve” and discussed it with Raphael, Adam ventures to ask,

“Love not the heavenly Spirits, and how their love  
Express they? by looks only? or do they mix  
Irradiance, virtual or immediate touch?”

To whom the Angel, with a smile that glowed  
Celestial rosy red, Love’s proper hue,  
Answered: – “Let it suffice thee that thou know’st  
Us happy, and without love no happiness.  
Whatever pure thou in the body enjoy’st  
(And pure thou wert created) we enjoy  
In eminence; and obstacle find none  
Of membrane, joint, or limb, exclusive bars:  
Easier than air with air, if Spirits embrace,  
Total they mix, union of pure with pure  
Desiring, nor restrained conveyance need  
As flesh to mix with flesh, or soul with soul.”

See also Lewis's 1942 book *A Preface to Paradise Lost*, ch. XV, "The Mistake about Milton's Angels", pp. 109-110. As Lewis notes, the Roman poet Lucretius had pointed out that

men seek (and find) pleasure, in so far as they lust: they seek (and cannot achieve)  
total union in so far as they are lovers

and Milton may have been thinking of the passage in question (Lucretius, *De rerum natura* IV, 1076-1111).

**"Love you? I am you"**

» Charles Williams, *The Figure of Beatrice: A Study in Dante* (1943), ch. XI "The Paradiso", p. 204. Williams is noting Dante's peculiar use of verbs that are composed of the prefix "in-" and a noun or pronoun, such as *incielare* (to "in-Heaven", III, 97) and *indiare* (to "in-God", IV, 28). Thus also, and most notably, in *Paradiso* IX, 80-81, as the poet addresses the heavenly spirit of Folco di Marsiglia:

*Già non attenderei io tua domanda,  
s' io m' intuassi, come tu t' inmi.*

I would not wait for thee to make demand,  
Could I in-thee me as thou in-meest me.

— translation Sayers/Reynolds, 1962 (Penguin Classics)

Folco's subsequent speech is the last episode of the poet's ascent through the sphere of Venus, or "third heaven". Williams comments that the poet's use of *intuare* ("in-thee") and *inmiare* ("in-me") is "the most challenging" case of this peculiarity, as it comes

at the very point of the earth's coned shadow on "the fair planet that hearteneth to love" [*Purgatorio* I, 19]. It is the very definition of all heaven, but especially of the heavens that are to follow; it is their mode of life. Something of this is known, on occasion, in the life of lovers; not, perhaps, in many; not, certainly, often. There is some kind of experience which can only be expressed by saying: "Love you? I *am* you."

V.12 | ONE AUTHOR TELLS

**"a solemn, sacramental hymn"**

» ...??

**"pillar of blood"**

» ...?? (cf. note to II.20, above)

***Freud, Kraft-Ebbing, Havelock Ellis and Dr. Stopes***

» Sigmund Freud (1856-1939), Austrian neurologist and founder of psychotherapy; Richard von Krafft-Ebing [not Kraft-Ebbing] (1840-1902), author of *Psychopathia Sexualis: eine Klinisch-Forensische Studie* ["Sexual Psychopathy: A Clinical-Forensic Study"] (1886); Henry Havelock Ellis (1859-1939), English physician who wrote on various sexual prac-

tices and inclinations; Marie Stopes (1880-1958), British plant palaeontologist, author of *Married Love* (1918), and cofounder of the first birth control clinic in Britain.

### **Ovid**

» See note to III.19, above.

#### V.15 | WE MUST NOT BE

##### ***the Aphrodite of the Greeks ... “laughter-loving”***

» Aphrodite is the Greek goddess that was commonly identified with the Roman goddess Venus. *Philommeidēs* (φιλομμειδής), “loving laughter”, is an epithet for Aphrodite in Homer’s *Ilias* III, 424, and *Odyssey* VIII, 362. It also occurs several times in the “Homeric” *Hymn to Aphrodite*, 45-167, when Zeus makes the goddess fall in love with the Trojan hero Anchises:

Therefore, when laughter-loving Aphrodite saw him, she loved him, and terribly desire seized her in her heart. ... And laughter-loving Aphrodite put on all her rich clothes, and when she had decked herself with gold, she left sweet-smelling Cyprus and went in haste towards Troy ... After her came grey wolves, fawning on her, and grim-eyed lions, and bears, and fleet leopards, ravenous for deer: and she was glad in heart to see them, and put desire in their breasts, so that they all mated, two together, about the shadowy coombes. ... And Anchises was seized with love, so that he opened his mouth and said: “... neither god nor mortal man shall here restrain me till I have lain with you in love right now ...” So speaking he caught her by the hand. And laughter-loving Aphrodite, with face turned away and lovely eyes down-cast, crept to the well-spread couch which was already laid with soft coverings for the hero ...

— prose translation by Hugh G. Evelyn-White, 1914 (Heinemann, London)

##### ***Tristan and Isolde ... Papageno and Papagena***

» Tristan and Isolde are the hero and heroine of a medieval legend of which many written versions have survived; see note to IV.1, above. Papageno and Papagena are a comic pair of lovers in Mozart’s last opera, *The Magic Flute* (*Die Zauberflöte*, 1791).

#### V.16 | VENUS HERSELF WILL

##### ***Sir Thomas Browne ... “the foolishest act ...”***

» Sir Thomas Browne, *Religio Medici* (1643), II.8.

#### V.18 | FOR I CAN HARDLY

##### ***rational animals***

» From Latin *animal rationale* – a well-known definition of “human being” in some ancient and medieval philosophers, including Seneca and St Thomas Aquinas.

***the prison or the “tomb” of the soul***

» The body as the soul’s “prison” is a guiding idea of Socrates’s last conversation with his friends, as recorded in Plato’s dialogue *Phaedo* (cf. 62b, 66b-68b, 82e-83a).

The “tomb” idea appears in Plato’s *Gorgias*, 493a, which alludes to a phrase from the Orphic religious tradition, *sōma sēma* (σῶμα σῆμα).

καὶ ἡμεῖς τῷ ὄντι ἴσως τέθναμεν: ἤδη γάρ	and we really, it may be, are dead; in
του ἔγωγε καὶ ἤκουσα τῶν σοφῶν ὡς νῦν	fact I once heard sages say that we are
ἡμεῖς τέθναμεν καὶ τὸ μὲν σῶμά ἐστιν ἡμῖν	now dead, and the body is our tomb ...
σῆμα ...	— translation W.M.R. Lamb, 1967 (Perseus Digital Library)

***St. Francis ... “Brother Ass”***

» The term is recorded in Bonaventura da Bagnoregio’s *Legenda maior Sancti Francisci*, or *Major Legend of Saint Francis* (1263), chapter 5, “The Austerity of his life and how creatures provided him comfort”.

He taught the brothers to flee with all their might from idleness, the cesspool of all evil thoughts; and he demonstrated to them by his own example that they should master their rebellious and lazy flesh by constant discipline and useful work. Therefore he used to call his body Brother Ass, for he felt it should be subjected to heavy labor, beaten frequently with whips, and fed with the poorest food.

— translation from the Latin in *Francis of Assisi: Early Documents*, edited by Regis J. Armstrong, J. A. Wayne Hellmann, and William J. Short (New City Press, New York etc. 2000), Vol. II, *The Founder*, p. 564

***a Touchstone and an Audrey***

» Characters (“the court jester” and “a country wench”) in Shakespeare’s comedy *As You Like It*; cf. note to II.39, above.

***gravis ardor***

» (Latin) “heavy burning”. From Catullus, *Carmina* (see note to III.45, above), nr. 2, line 8.

Passer, deliciae meae puellae,  
quicum ludere, quem in sinu tenere,  
cui primum digitum dare appetenti  
et acris solet incitare morsus,  
cum desiderio meo nitenti  
carum nescio quid lubet iocari  
et solaciolum sui doloris,  
credo ut *tum gravis acquiescat  
ardor:*

Sparrow, favorite of my girl,  
with whom she is accustomed to play, whom she is  
accustomed to hold in her lap, / for whom, seeking  
greedily, she is accustomed to give her index finger /  
and to provoke sharp bites. / When it is pleasing for  
my shining desire / to make some kind of joke  
and a relief of her grief.  
I believe, *so that her heavy passion may become  
quiet.*

tecum ludere sicut ipsa possem  
et tristis animi levare curas!

If only I were able to play with you yourself, and  
to lighten the sad cares of your mind.

— translation Joannes Fortaperus,  
[www.rudy.negenborn.net/catullus/text2/e2.htm](http://www.rudy.negenborn.net/catullus/text2/e2.htm)

***“entire, fastened to her prey”***

» From the tragedy *Phèdre* by French dramatist Jean Racine (1639-1699), Act 1, twelve lines from the end of Scene 3.

*Ce n'est plus une ardeur dans mes veines cachée:  
C'est Vénus tout entière à sa proie attachée.*

It's no longer an ardour hidden in my veins:  
It's Venus fastening wholly on her prey.

— translation by A. S. Kline, [www.poetryintranslation.com](http://www.poetryintranslation.com)

V.22 | THIS REFUSAL TO BE

***“lover's pinch which hurts and is desired”***

» Shakespeare, *Antony and Cleopatra* V.2, 293-4. Just before Cleopatra in this final scene kills herself by applying an asp (venomous snake) to her breast, she kisses her attendant lady Iras, who instantly falls and dies. Cleopatra then says:

Have I the asp in my lips? Dost fall?  
If thou and nature can so gently part,  
The stroke of death is as a lover's pinch,  
Which hurts and is desired.

V.23 | I THINK IT IS

***mystery-play***

» In the medieval Church, dramatic representations of parts of the liturgy, typically centering on a “mystery” or miracle, gradually developed into full-blown religious plays and play cycles. In the 13th century they came to be performed on the market place rather than in the church, and the language changed from Latin to the vernacular.

V.25 | SOME WILL THINK

***“if imagination mend them”***

» Shakespeare, *A Midsummer Night's Dream* V.1, 210.

V.26 | BUT I DARE NOT

***notably Milton***

» Possibly a reference to the passage already referred to in V.7. Adam has sung the praises of Eve:

Greatness of mind and nobleness their seat  
Build in her loveliest, and create an awe  
About her, as a guard angelic placed.

The archangel Raphael, “with contracted brow”, responds:

... what admir’st thou, what transports thee so?  
An outside; fair, no doubt, and worthy well  
Thy cherishing, thy honouring, and thy love;  
Not thy subjection: weigh with her thyself;  
Then value: oft-times nothing profits more  
Than self-esteem, grounded on just and right  
Well managed. Of that skill, the more thou know’st,  
The more she will acknowledge thee her head,  
And to realities yield all her shows ...

### ***King Cophetua***

» A legendary African king who was uninterested in women until he fell in love with a beggar girl. A ballad on the subject was included by Thomas Percy in his *Reliques of Ancient English Poetry* (1765), II.6. The theme was taken up by Alfred Tennyson in his poem “The Beggar Maid” –

... Barefooted came the beggar maid  
Before the king Cophetua.  
In robe and crown the king stept down,  
To meet and greet her on her way ...  
So sweet a face, such angel grace,  
In all that land had never been:  
Cophetua sware a royal oath:  
“This beggar maid shall be my queen!”

V.33 | THERE HAVE BEEN

***Plato... “falling in love” is the mutual recognition ...***

» ...?? – Lewis’s paraphrase does not seem to reflect any of the views expressed in *Symposium*, Plato’s most famous dialogue on love, or in *Phaedrus*, which deals with the same subject.

V.34 | A THEORY MORE LIKELY

***Shavian ... Shaw ... “metabiological”***

» George Bernard Shaw (1856-1950), Irish-English dramatist, Nobel laureate for Literature 1925. The first time he presented the idea of a Life Force that guides evolution was in his long play *Man and Superman* (1903). He further developed it in the long preface to *Back to Methuselah: A Metabiological Pentateuch* (1921), as well as in the last (fifth) part, entitled “As Far as Thought Can Reach”.

### *élan vital or Life Force*

» The French term got currency through the work of French philosopher Henri Bergson (1859-1941). In his book *Creative Evolution* (*Évolution créatrice*, 1907), chapter 2, he defined the term as

an internal push that has carried life, by more and more complex forms, to higher and higher destinies.

(*une poussée intérieure qui porterait la vie, par des formes de plus en plus complexes, à des destinées de plus en plus hautes*).

Shaw equated the terms *élan vital* and Life Force at one point in his preface to *Back to Methuselah* (see previous note).

### *the “evolutionary appetite”*

» Title of a section in Bernard Shaw’s preface to his play *Saint Joan* (1924), where he writes

... that there are forces at work which use individuals for purposes far transcending the purpose of keeping these individuals alive and prosperous ... is established by the fact that men will, in the pursuit of knowledge and of social readjustments for which they will not be a penny the better, and are indeed often many pence the worse, face poverty, infamy, exile, imprisonment, dreadful hardship, and death. ... [The] appetite for knowledge and power ... is an appetite for evolution, and therefore a superpersonal need.

### *something which Shaw thinks ... more important: the future perfection of our species*

» Cf. Shaw’s first play dealing with the Life Force, *Man and Superman* (1903), Act III (Don Juan speaking):

Let us face the facts, dear Ana. The Life Force respects marriage only because marriage is a contrivance of its own to secure the greatest number of children and the closest care of them. For honor, chastity, and all the rest of your moral figments it cares not a rap. ...

The great central purpose of breeding the race: ay, breeding it to heights now deemed superhuman: that purpose which is now hidden in a mephitic cloud of love and romance and prudery and fastidiousness, will break through into clear sunlight as a purpose no longer to be confused with the gratification of personal fancies ...

See also Lewis’s *Studies in Words*, second edition (1967), chapter 10 (“Life”), section VIII: AS Lewis argues there, the word “life” in its biological sense – “what is common to all organisms” – is a high abstraction which effectively functions as a Platonic “idea” in modern thought. “Life” is believed to be something concrete and, though unperceived by the senses, *more real* than the sensually perceptible world (pp. 295, 300).

If we want to know what it felt like to be Plato thinking about Beauty, we can get some inkling by noticing how people [today] use *Life* (*Biological*). ... Though Plato did not personalise Beauty, the religious note in his language about it is unmistakable.

ble. That note becomes even louder in some modern utterances about *Life (Biological)*.

Lewis illustrates the latter point with quotations from the Preface and text of Shaw's *Back to Methuselah*:

Evolutionary biology is "the science of the everlasting transmutations of the Holy Ghost in the World" [Shaw quoting Lorenz Oken]. Creative Evolution is "the religion of the twentieth century". This religion has its great commandment: "Life must not cease. That comes before everything."

V.36 | BUT EROS, HONOURED

***People in love cannot be moved by kindness ...***

» » In *The Allegory of Love*, chapter III.3, p. 132, Lewis quoted the same two lines as from "the modern poet". The reference is to John Masefield's long narrative poem *The Widow in the Bye-Street* (1912), Part III, stanza 50:

People in love cannot be won by kindness,  
And opposition makes them feel like martyrs.  
When folk are crazy with drunken blindness  
It's best to flog them with each other's garters ...

***medieval love-poetry ... "religion of love"... an almost purely literary phenomenon***

» See *The Allegory of Love* (cf. note to II.16, above), chapter I.1, p. 18. The opening chapter deals with "Courtly Love", and in the first section "four marks of courtly love" are discussed of which the fourth is "its love religion of the god Amor". Lewis notes a lively example in the 12th-century poem *Lancelot* by Chrétien de Troyes (ch. I.2, p. 29):

The submission which Lancelot shows in his actions is accompanied, on the subjective side, by a feeling that deliberately apes religious devotion. Although his love is by no means supersensual and is indeed carnally rewarded in this very poem, he is represented as treating Guinevere with saintly, if not divine, honours. When he comes before the bed where she lies he kneels and adores her ... When he leaves her chamber he makes a genuflexion as if he were before a shrine. The irreligion of the religion of love could hardly go further. Yet Chrétien ... represents his Lancelot as a pious man and goes out of his way to show him dismounting when he passes a church, and entering to make his prayer; by which, according to Chrétien, he proves both his courtesy and wisdom.

V.40 | "THESE REASONS IN

***"These reasons in love's law ..." says Milton's Dalila***

» In John Milton's poem *Samson Agonistes* (1671), line 811. As recounted in the Old Testament book of Judges, chapter 16, Samson's mistress Dalila betrayed the secret of his preternatural strength to the Philistines, who then captured him. In Milton's poem, Dalila (now called "his wife") comes to speak to him in his captivity, suggesting that her motive in betraying him may have been better than he thinks (790-794, 800-802, 807-814):

... what if love, which thou interpret'st hate,  
 The jealousy of love, powerful of sway  
 In human hearts, nor less in mine towards thee,  
 Caused what I did? I saw thee mutable  
 Of fancy ... I was assured by those  
 Who tempted me that nothing was designed  
 Against thee but safe custody and hold ...  
 Here I should still enjoy thee, day and night,  
 Mine and love's prisoner, not the Philistines',  
 Whole to myself unhazarded abroad,  
 Fearless at home of partners in my love.  
**These reasons in Love's law have passed for good,**  
 Though fond and reasonless to some perhaps;  
 And Love hath oft, well meaning, wrought much woe,  
 Yet always pity or pardon hath obtained.

### ***Benjamin Constant***

» Swiss-French intellectual, politician and novelist (1767-1830). The reference is very likely to Constant's *Adolphe* (1816); in *An Experiment in Criticism* (1961), chapter VI, Lewis briefly discussed this short novel as an example of "realism of content".

### ***as the Psalmists recur to the history of Israel***

» Notably in Psalm 78.

V.46 | THUS EROS, LIKE

### ***Anna Karenina***

» Leo Tolstoy's second major novel, published in 1877.

## **Chapter VI: Charity**

VI.1 | WILLIAM MORRIS WROTE

### ***William Morris ... Love is Enough ... the natural loves are not self-sufficient***

» Cf. note on "the Victorian novelists" in III.12, above.

William Morris (1834-1896), English poet, artist, and socialist leader. *Love is Enough: or the Freeing of Pharamond* (1872) is a "mystery" (i.e. mystery play) in verse. It has nine interludes in the form of songs, each of which begins with the words "Love is enough". Lewis was under the spell of Morris for some time in his mid-teens; see his autobiography *Surprised by Joy* (1955), end of chapter X, and chapter XI, fifth paragraph. He did not read *Love is Enough* until a later and quite crucial moment in his life – just before his conversion to belief in God; see his letter to Arthur Greeves of 1 July 1930, CL1, 911-912.

If taken as a broad question about "the natural loves", as Lewis here takes it, the question whether "love is enough" seems related to what he elsewhere called the "dialectic of desire". On this theme, William Morris was a uniquely valuable author for Lewis:

From the whole atmosphere of each tale (in Morris's *Death of Jason*) arises our awareness that something which has made the vast unnoticed background to much of our experience is at last being given expression. We recognise (it is no other poet's theme) the endless hithering and thithering of natural desire, the irrepressible thirst for immortality, and its inevitable recoil to the familiar – the sweet familiar whose very sweetness must once more reawake the rebel passion. Morris may build a world in some ways happier than the real one; but happiness puts as stern a question as misery. It is this dialectic of desire, presented with no solution, no lies, no panacea, which gives him his peculiar bittersweet quality, and also his solidity. He has faced the fact.

— “The Sagas and modern life” (1937), in *Image and Imagination*, ed. Walter Hooper (2013), p. 318.

In another 1937 piece on Morris, and in the same context, Lewis used the term “dialectic of natural desire” (*Selected Literary Essays*, p. 228). The term “dialectic of desire” appears nowhere else in Lewis's writings except in *Surprised by Joy* (ch. XIV, par. 11) and in the 1943 preface to his other autobiographical work, *The Pilgrim's Regress*; see also his early autobiographical manuscript published in 2013 as “Early Prose Joy” (ed. Andrew Lazo), p. 39.

In the 1930 letter mentioned above, Lewis recorded his surprise to find that, in *Love is Enough*, Morris

... raises himself right out of his own world. He suddenly shows that he is at bottom aware of the real symbolical import of all the longing and even of earthly love itself ... [T]here is a clear statement of eternal values ... and also, best of all, a full understanding that there is something beyond pleasure & pain. For the first (and last?) time the light of *holiness* shines through Morris' romanticism, not destroying but perfecting it.

An oblique reference to Morris's title is perhaps found in *The Screwtape Letters* at the end of letter XXVI, on unselfishness of young lovers during their courtship:

Some degree of mutual falseness, some surprise that the girl does not always notice just how Unselfish he is being, can be smuggled in already. Cherish these things, and, above all, don't let the young fools notice them. If they notice them they will be on the road to discovering that “love” is not enough, that charity is needed and not yet achieved and that no external law can supply its place.

#### VI.4 | ONE – ALREADY HINTED

##### **“addressed to our condition”**

» The expression is found in Lewis's published letters from 1955 on (*Collected Letters III*, 617, 933, 1437) and also in his 1958 “Panegyric for Dorothy L. Sayers”. He repeatedly used it in his last book, *Letters to Malcolm* (1964). In its original form, “spoken to my condition”, the phrase seems to have entered the English language in the 17th century through the *Journal* of George Fox (1624-1691), founder of the Quaker movement:

... I left the separate preachers also, and those esteemed the most experienced people; for I saw there was none among them all that could speak to my condition. ... I heard a voice

which said, “There is one, even Christ Jesus, that can speak to thy condition”; and when I heard it my heart did leap for joy. Then the Lord let me see why there was none upon the earth that could speak to my condition, namely, that I might give Him all the glory ... I cried to the Lord, saying, “Why should I be thus, seeing I was never addicted to commit those evils?” and the Lord answered, “That it was needful I should have a sense of all conditions, how else should I speak to all conditions!”

— *George Fox: An Autobiography*, ed. Rufus Jones (1908), Chapter 1, “Boyhood – A Seeker, 1624-1648”; further examples occur in chapters 4, 6 and 8

### **“mistaking the decays of nature for the increase of Grace”**

» Cf. John Bunyan, *The Pilgrim’s Progress* (1648), Part II, a little over halfway through the “sixth stage”; Mr. Honest speaking to Gaius.

... I have observed that old men have blessed themselves with this mistake; namely, taking the decays of nature for a gracious conquest over corruptions, and so have been apt to beguile themselves.

### **... to hate their wives or mothers. M. Mauriac, in a fine scene ...**

» François Mauriac (1885-1970) was a French writer and 1952 Nobel laureate for Literature. His book *Vie de Jésus* appeared in 1936, and an English translation (*Life of Jesus*) followed the next year. Chapter 9, “Judas”, largely consists of sayings of Jesus, each followed by an imagined silent comment from Judas. Lewis is referring to Judas’s ruminations on the saying recorded in Matthew 10:21:

And the brother shall deliver up the brother to death, and the father the child: and the children shall rise up against their parents, and cause them to be put to death.

Lewis’s mention of “wives or mothers” suggests that he may have conflated the text from Matthew’s Gospel with that from Luke 14:26, cited two paragraphs later. A similar comment on the same passage in Mauriac’s book is found in Lewis’s 1940 essay “Dangers of National Repentance”:

There is a terrible chapter in M. Mauriac’s *Vie de Jésus*. When the Lord spoke of brother and child against parent, the other disciples were horrified. Not so Judas. He took to it as a duck takes to water: “*Pourquoi cette stupeur?, se demande Judas ... Il aime dans le Christ cette vue simple, ce regard de Dieu sur l’horreur humaine.*” [“Judas wonders, ‘Why this bewilderment?’ ... What he loves in the Christ is his simple view of things, his divine glance at human depravity.”]

## VI.5 | BUT TO HAVE STRESSED

### **“are taller when they bow”**

» Cf. G. K. Chesterton, *The Everlasting Man* (1925), Part I, chapter 5, fourth paragraph from the end. Chesterton asserts that humanity has always “found it natural to worship”:

The posture of the idol might be stiff and strange; but the gesture of the worshipper was generous and beautiful. He not only felt freer when he bent; he actually felt taller

when he bowed. Henceforth anything that took away the gesture of worship would stunt and even maim him for ever.

***Emerson ... “When half-gods go, the gods arrive”***

» Ralph Waldo Emerson (1803-1882), American essayist, poet and philosopher. Lewis quotes the last two lines of Emerson’s poem “Give All to Love” (first published in *Poems*, 1847). The poem’s point is that while we should “cling with life to the maid” [i.e. to Love], yet when she leaves us there is comfort in the prospect of this mere half-god being succeeded by a god:

Though thou loved her as thyself,  
As a self of purer clay,  
Though her parting dims the day,  
Stealing grace from all alive;  
Heartily know,  
When half-gods go,  
The gods arrive.

***“wield their little tridents”***

» John Milton, *Comus: A Mask* (1634), 27. The Attendant Spirit in his opening monologue describes how the sea-god Neptune, “to grace his tributary gods”, delegates to them the government of “all the sea-girt isles”,

And gives them leave to wear their sapphire crowns  
And wield their little tridents.

***“All for love”***

» Possibly another quote from Emerson’s “Give All to Love”. More likely, however, Lewis is referring to *All For Love* (1678), a tragedy about the last days of Antony and Cleopatra by the English dramatist John Dryden (cf. note to IV.1, above).

VI.6 | BUT THE QUESTION

***So of course does Our Lord (Luke XIV, 26)***

» Cf. Gospel of Luke 14:25-33,

And there went great multitudes with him: and he turned, and said unto them, If any man come to me, and hate not his father, and mother, and wife, and children, and brethren, and sisters, yea, and his own life also, he cannot be my disciple. And whosoever doth not bear his cross, and come after me, cannot be my disciple. For which of you, intending to build a tower, sitteth not down first, and counteth the cost, whether he have sufficient to finish it? ... So likewise, whosoever he be of you that forsaketh not all that he heath, he cannot be my disciple. [KJV]

The passage may well have inspired the title and some of the content of chapter 9, “Counting the Cost”, in Lewis’s *Beyond Personality* (= *Mere Christianity*, Book IV).

## VI.8 | IN WORDS WHICH

### *Augustine ... the death of his friend Nebridius*

» Nebridius was actually another friend of Augustine, mentioned in the immediately preceding section (IV.III.6) as the second of two people who vainly tried to dissuade him from astrological beliefs and practices (also mentioned in VII.VI.8).

The early friend who died is anonymous and he is first mentioned in *Confessions* IV.IV.7. Given the usual format for Lewis's references to Augustine's *Confessions*, his reference here to "IV, 10" should mean "Book IV, Chapter X, section undefined". However, the more likely reading is "Book IV, Chapter V, section 10" (IV.V.10). This passage indeed gives a "description of desolation" which is followed, in sections 11-14 (= Chapters VI-IX), by a "moral" as paraphrased by Lewis:

... I had neither a hope of his coming back to life, nor in all my tears did I seek this. I simply grieved and wept, for I was miserable and had lost my joy. ... (11) But why do I speak of these things? Now is not the time to ask such questions, but rather to confess to thee. I was wretched; and every soul is wretched that is fettered in the friendship of mortal things – it is torn to pieces when it loses them, and then realizes the misery which it had even before it lost them. ... (12) O madness that knows not how to love men as they should be loved! ... (14) ... Blessed is he who loves thee, and who loves his friend in thee, and his enemy also, for thy sake; for he alone loses none dear to him, if all are dear in Him who cannot be lost.

— translation by Albert C. Outler, 1955 (Westminster Press, Philadelphia)

Book IV, Chapter X, follows immediately on section 14. Rather than enlarging on his own desolation, Augustine goes on for a few more sections to develop the moral:

(15) ... wherever the soul of man turns itself, unless toward thee, it is enmeshed in sorrows, even though it is surrounded by beautiful things outside thee and outside itself. For lovely things would simply not be unless they were from thee. ... Let my soul praise thee, in all these things, O God, the Creator of all; but let not my soul be stuck to these things by the glue of love, through the senses of the body. ... (16) ... with him is a place of unperturbed rest, where love is not forsaken unless it first forsakes. ... (18) ... The good that you love is from him, and insofar as it is also for him, it is both good and pleasant. But it will rightly be turned to bitterness if whatever comes from him is not rightly loved and if he is deserted for the love of the creature.

## VI.11 | I THINK THAT

### *Stoic "apathy" or neo-Platonic mysticism*

» For Stoicism see note to II.3, above. The word "apathy" comes from the ancient Greek word ἀπάθεια, *a-patheia*: the state of being without (*a-*) passion (*pathos*). This state was considered as a requirement for wisdom and happiness, and the word had a positive connotation. Neo-Platonism was the last Platonist philosophical school to flourish in the Roman empire. While its founder Plotinus (205-270) never described himself as a mystic or his

teaching as mystical, he considered it as the main purpose of his teachings to lead people back to “the One” or “the Good”, the supreme and immaterial reality from which they and all things came. In his system, “apathy” was experienced by those had achieved this goal, i.e. a small number of philosophically trained people in the afterlife.

***One who wept over Jerusalem and at the grave of Lazarus***

» Gospel of Luke 19:41-44, and John 11:1-44.

***whom, in a special sense, he “loved”***

» The apostle John, as he refers to himself in the fourth Gospel, John 21:7.

Then the disciple whom Jesus loved said to Peter, “It is the Lord!” [NIV]

***Paul ... Epaphroditus***

» Paul’s Epistle to the Philippians 2:27.

Indeed he was ill, and almost died. But God had mercy on him, and not on him only but also on me, to spare me sorrow upon sorrow. [NIV]

VI.12 | EVEN IF IT WERE

***Christ comes at last to say, “Why hast thou forsaken me?”***

» In the Gospel according to Matthew (27:46), these are the last recorded words of Jesus before he died on the cross.

VI.14 | I BELIEVE THAT

***“I knew thee that thou wert a hard man”***

» Gospel of Matthew 25:24 (also Luke 19:21), the Parable of the Talents.

VI.15 | IT REMAINS CERTAINLY

***all natural loves can be inordinate***

» Cf. Lewis in *The Abolition of Man*, chapter 1 (referring to Augustine, *De Civitate Dei* XV.22, IX.5 and XI.28).

St Augustine defines virtue as *ordo amoris*, the ordinate condition of the affections in which every object is accorded that kind of degree of love which is appropriate to it.

For one Augustinian application of this principle, see note VI.8, above, quotation from *Confessiones* IV.XII.18. See also, for example, *Confessiones* I.VI.7

... even though they [my parents] sustained me by the consolation of woman’s milk, neither my mother nor my nurses filled their own breasts but thou, through them, didst give me the food of infancy according to thy ordinance and thy bounty which underlie all things. For it was thou who didst cause me not to want more than thou gavest and it was thou who gavest to those who nourished me the will to give me what thou didst give them. And they, by an instinctive affection, were willing to

give me what thou hadst supplied abundantly. It was, indeed, good for them that my good should come through them, though, in truth, it was not from them but by them. For it is from thee, O God, that all good things come – and from my God is all my health.

and II.v.10:

The bond of human friendship has a sweetness of its own, binding many souls together as one. Yet because of these values, sin is committed, because we have an inordinate preference for these goods of a lower order and neglect the better and the higher good – neglecting thee, O our Lord God, and thy truth and thy law. For these inferior values have their delights, but not at all equal to my God, who hath made them all. For in him do the righteous delight and he is the sweetness of the upright in heart. — translations by Albert C. Outler

VI.17 | BUT HOW ARE WE

***“Get thee behind me”***

» Gospel of Matthew 16:23, after Jesus has predicted his death and his disciple Peter “took him aside and began to rebuke him”.

Jesus turned and said to Peter, “Get behind me, Satan! You are a stumbling-block to me; you do not have in mind the things of God, but the things of men.” [NIV]

***“hate” the one and “love” the other***

» Gospel of Matthew 6:24, and Luke 16:13.

***... a lost soul; the Old Testament ... has nothing to say about such matters.***

» Cf. Lewis’s *Reflections on the Psalms* (1958), chapter 4, “Death in the Psalms”:

It seems quite clear that in most parts of the Old Testament there is little or no belief in a future life; certainly no belief that is of any religious importance. ... It is difficult to know how an ancient Jew thought of *Sheol*. He did not like thinking about it. His religion did not encourage him to think about it. ... Behind all this one can discern a conception not specifically Jewish but common to many ancient religions. ... *Sheol* is even dimmer, further in the background, than *Hades*. ... [In some passages in the Psalms] it sounds as if the poet were praying for the “salvation of his soul” in the Christian sense. Almost certainly he is not.

***Esau’s earthly life was ... a good deal more blessed than Jacob’s***

» The history of the brothers Esau and Jacob, sons of Isaac, son of Abraham, is found in the first book of the Bible, Genesis 25-48.

VI.19 | HOW THIS COULD

***the Cavalier poet ... Lovelace***

» Richard Lovelace (1618-1658), English poet. “Cavalier” was a name used for supporters of King Charles I and the Royalist party during the English Civil War of the mid-17th century. As applied to some poets of the period, including Lovelace, the epithet refers to the lifestyle and ethos that they described and exemplified, rather than to their strictly political stance. The word *cavalier* means “knight” and is related to French *chevalier* and Spanish *caballero*, words originally denoting “horseman”. Lewis is quoting the last two lines of the well-known poem “To Lucasta, going to the Wars”.

### ***Oliver Elton***

» (1861-1945), scholar of English literature. On Elton’s death, Lewis wrote an obituary which opened with this same quotation from Elton’s *Survey of English Literature*, vol. III (1920), p. 51. The obituary appeared in *The Oxford Magazine*, vol. 63 (21 June 1945), 318-319, and was reprinted in *Image and Imagination: Essays and Reviews*, edited by Walter Hooper (2013), 63-64.

## VI.21 | GOD IS LOVE

### ***“the land of the Trinity”***

» In Charles Williams’s second Arthurian long poem, *The Region of the Summer Stars* (1944), this is a term for the realm of God. In the poem, it is identified with “the holy state of Sarras” which lies (as Williams notes in his preface) to the West, “beyond the seas of Broceliande”. Thus in the second section, “The Calling of Taliessin”, lines 261-262:

...and the coming of the land of the Trinity  
which is called Sarras in maps of the soul.

This is soon followed (307-309) by the hero’s vision of this land or state as

a clear city on a sea-site  
in a light that shone from behind the sun; the sun  
was not so fierce as to pierce where that light could  
through every waste and wood ...

Lewis quoted from the same passage in *Miracles* (1947), where it provides the motto for chapter 14, “The Grand Miracle”.

### ***Lady Julian ... “all that is made”***

» Julian of Norwich (c. 1342–1413), English anchoress. Her book *Revelations of Divine Love* is a series of meditations on sixteen mystical experiences she had in May 1373. She wrote it twenty years after the event. Lewis is referring to a passage in chapter 5:

And he showed me more, a little thing, the size of a hazelnut, on the palm of my hand, round like a ball. I looked at it thoughtfully and wondered, “What is this?” And the answer came, “It is all that is made.” I marvelled that it continued to exist and did not suddenly disintegrate; it was so small. And again my mind supplied the answer, “It exists, both now and for ever, because God loves it.” In short, everything owes its existence to the love of God.

— translation into modern English by Clifton Wolters (Penguin Classics 1966)

Lewis read Julian's *Revelations* in 1940; see his comments on this passage in a letter of 21 March 1940 to his brother (*Collected Letters* II, 369).

#### VI.24 | HE COMMUNICATES TO MEN

##### ***“Our wills are ours to make them Thine”***

» The thought expressed here is closely related to the conclusion reached at the end of Lewis's first book of popular Christian apologetics, *The Problem of Pain* (1940), penultimate paragraph:

From the highest to the lowest, self exists to be abdicated and, by that abdication, becomes the more truly self ...

The quotation is from the prologue to Alfred Tennyson's 1849 poem “In Memoriam: A. H. H.” (cf. note to IV.1, above).

Strong Son of God, immortal Love,  
Whom we, that have not seen thy face,  
By faith, and faith alone, embrace,  
Believing where we cannot prove:

...

Thou seemest human and divine,  
The highest, holiest, manhood, thou;  
Our wills are ours, we know not how;  
Our wills are ours, to make them thine.

##### ***every stranger whom we feed or clothe***

» Cf. Gospel of Matthew 25:34ff.

... Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world: for I was an hungred, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger, and ye took me in: naked, and ye clothed me: I was sick, and ye visited me: I was in prison, and ye came unto me. ... Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me. ... [KJV]

##### ***The “sheep” in the parable***

» Cf. Matthew 25:32-33, immediately before the passage quoted above.

And before him shall be gathered all the nations: and he shall separate them one from another, as a shepherd divideth his sheep from the goats: and he shall set the sheep on his right hand, but the goats on the left. [KJV]

#### VI.27 | ALL THOSE EXPRESSIONS

##### ***façon de parler***

» (French) “manner of speaking”.

### **“dear to the gods”**

» This is (roughly) the meaning, or one possible meaning, of the Greek name *Theophilus* (Θεόφιλος). It has a parallel in Latin *Amadeus*, German *Gottlieb*, etc.

### **as Bunyan says**

» in John Bunyan’s autobiographical conversion story, *Grace Abounding to the Chief of Sinners* (1666), §35.

Another thing was my dancing; I was a full year before I could quite leave that; but all this while, when I thought I kept this or that commandment, or did, by word or deed, anything that I thought was good, I had great peace in my conscience; and should think with myself, God cannot choose but be now pleased with me; yea, to relate it in mine own way, I thought no man in England could please God better than I.

### VI.28 | FOR THIS TANGLED

#### **“jolly beggars”**

» *The Jolly Beggars* is a cantata by Scottish poet Robert Burns (1759-1796), published posthumously. Burns first wrote it after a late night visit to a tavern where he had been much amused by the “jollity” of a company of people who by day appeared as miserable beggars.

#### **... not “ours”. Anodos has got rid of his shadow**

» Anodos is the hero of George MacDonald’s fantasy novel *Phantastes: A Faerie Romance* (1858); his name is the Greek word for “pathless” (adjective) or “ascent” (noun). In chapters 3 and 4 he makes his first acquaintance with a “shadow” that becomes his dreaded companion for the rest of his wanderings through Fairy Land. Thus in chapter 8,

I looked round over my shoulder; and there, on the ground, lay a black shadow, the size of a man. It was so dark, that I could see it in the dim light of the lamp, which shone full upon it, apparently without thinning at all the intensity of its hue. ...

“What is it?” I said, with a growing sense of horror.

“It is only your shadow that has found you ... Everybody’s shadow is ranging up and down looking for him. I believe you call it by a different name in your world: yours has found you ...”

... I could not speak, but turned and left the house, with the shadow at my heels.

“A nice sort of valet to have,” I said to myself bitterly, as I stepped into the sunshine, and, looking over my shoulder, saw that it lay yet blacker in the full blaze of the sunlight.

In chapter 9, Anodos begins “to feel something like satisfaction” in the shadow’s presence, as it helps him to dispel illusions and to “disenchant the things” around him. His original “loathing and distrust” of the shadow soon return after he has met “a little maiden” carrying a small globe that “seemed at once her plaything and her greatest treasure”. At his touch it begins to make sweet sounds, and the more sounds with every further touch. While they travel together for several days, the girl won’t let him touch it anymore and tells him noth-

ing about it; but then, as his shadow falls on her, his desire to know about the globe grows irresistible, he lays hold of it and, among a growing “intensity and complication of tones”, it breaks; “a black vapour broke upwards from out of it; then turned, as if blown sideways, and enveloped the maiden, hiding even the shadow in its blackness.”

Much later, in chapter 22, as a knight in armour who has been led into a dreary tower where he and his shadow for many days seem to be held captive, Anodos hears a song outside that causes him to simply try and open the door. The singer is the erstwhile little maiden, now a beautiful woman. She tells him,

You broke my globe. Yet I thank you. ... I do not need the globe to play for me: for I can sing. I could not sing at all before. Now I go about everywhere through Fairy Land, singing till my heart is like to break, just like my globe, for very joy at my own songs. And wherever I go, my songs do good, and deliver people. And now I have delivered you, and I am so happy.

She vanishes, and Anodos decides “first of all to leave the tower far behind” –

But it was ill walking in my heavy armour; and ... I honoured knighthood too highly, to call myself any longer one of the noble brotherhood. I stripped off all my armour ...

Then first I knew the delight of being lowly; of saying to myself, “I am what I am, nothing more.” “I have failed,” I said, “I have lost myself – would it had been my shadow.” I looked round: the shadow was nowhere to be seen. Ere long, I learned that it was not myself, but only my shadow, that I had lost. ... In nothing was my ideal lowered, or dimmed, or grown less precious; I only saw it too plainly, to set myself for a moment beside it.

After another chapter of adventures, chapter 24 begins with Anodos being “dead, and right content” and ends with his becoming “once again conscious of a more limited, even a bodily and earthly life”. The final chapter (25) begins thus:

Sinking from such a state of ideal bliss, into the world of shadows which again closed around and infolded me, my first dread was, not unnaturally, that my own shadow had found me again, and that my torture had commenced anew. ... Yet I felt within me a power of calm endurance to which I had hitherto been a stranger. For, in truth, that I should be able if only to think such things as I had been thinking, was an unspeakable delight. An hour of such peace made the turmoil of a lifetime worth striving through.

He is, in fact, back in the real world, and soon becomes certain beyond doubt that his only shadow now is “the natural shadow, that goes with every man who walks in the sun.” –

I danced for joy. ... Even yet, I find myself looking round sometimes with anxiety, to see whether my shadow falls right away from the sun or no. ... Thus I, who set out to find my Ideal, came back rejoicing that I had lost my Shadow.

VI.30 | HOW DIFFICULT IT IS

*to receive... more blessed than to give*

» Cf. Acts of the Apostles 20:35. Paul is addressing the elders of the church of Ephesus.

... remembering the words the Lord Jesus himself said, “It is more blessed to give than to receive.” [NIV]

Perhaps Paul was referring to Luke 14:12,

Then Jesus said to his host, “When you give a luncheon or dinner, do not invite your friends, your brothers or relatives, or your rich neighbours; if you do, they may invite you back and so you will be repaid. But when you give a banquet, invite the poor, the crippled, the lame, the blind, and you will be blessed.” [NIV]

VI.31 | THUS GOD, ADMITTED

*A high and terrible vocation, like Abraham’s*

» Genesis 12:1-3.

The Lord had said to Abram, “Leave your country, your people and your father’s household and go to the land I will show you.

“I will make you into a great nation

and I will bless you;

I will make your name great,

and you will be a blessing.

I will bless those who bless you,

and whoever curses you I will curse:

and all peoples on earth

will be blessed through you.” [NIV]

VI.33 | ONE SEES HERE

*“Not by conversion of the Godhead into flesh ...*

» From the Athanasian Creed, an early Christian statement of belief traditionally ascribed to bishop Athanasius of Alexandria (c. 297-378 CE); its likely date of origin is in fact around the year 500. The first part deals with the doctrine of the Trinity; Lewis is quoting from the second part, on Christ and the Incarnation, Articles 34-37:

*... non duo tamen, sed unus est Christus.*

... although he is God and Man; yet he is not two, but one Christ.

*Unus autem non conversione divinitatis in carnem, sed assumptione humanitatis in Deum.*

One; **not by conversion of the Godhead into flesh; but by assumption of the Manhood into God.**

*Unus omnino, non confusione substantiae, sed unitate personae.*

One altogether; not by confusion of Substance; but by unity of Person.

*Nam sicut anima rationalis et caro unus est homo: ita Deus et homo unus est Christus.*

For as the reasonable soul and flesh is one man; so God and Man is one Christ.

VI.34 | HOW THIS CAN HAPPEN

***“seek not our own”***

» Cf. Paul’s First Epistle to the Corinthians 13:4-5.

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil. [KJV]

or

Love is patient, love is kind. It does not envy, it does not boast, it is not proud, It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. [NIV]

VI.38 | AND YET, I BELIEVE

***“Flesh and blood” ... cannot inherit***

» 1 Corinthians 15:50.

I declare to you, brothers, that flesh and blood cannot inherit the kingdom of God, nor does the perishable inherit the imperishable. [NIV]

***“formed in him”***

» Paul’s Epistle to the Galatians, 4:19.

My dear children, for whom I am again in the pains of childbirth until Christ is formed in you, how I wish I could be with you now and change my tone, because I am perplexed about you! [NIV]

***The fashion of this world passes away***

» 1 Corinthians 7:29-31.

... they that have wives be as though they had none; and they that weep, as though they wept not; and they that rejoice, as though they rejoiced not and they that buy, as though they possessed not; and they that use this world, as not abusing it: for the fashion of this world passeth away. [KJV]

***before the night comes when no man can work***

» Cf. Gospel of John 9:4.

I must work the works of him that sent me, while it is day: the night cometh, when no man can work. [KJV]

VI.41 | “THOU HAST MADE

***“Thou hast made us for thyself,” said St. Augustine ...***

» From the opening paragraph of St. Augustine’s *Confessions*.

“Great art thou, O Lord, and greatly to be praised; great is thy power, and infinite is thy wisdom.” And man desires to praise thee, for he is a part of thy creation ...

Thou hast prompted him, that he should delight to praise thee, for thou hast made us for thyself and restless is our heart until it comes to rest in thee.

— translation by Albert C. Outler, 1955 (Westminster Press, Philadelphia)

VI.45 | BUT ALL THAT

***“the land of the Trinity”***

» See note to VI.21, above.

***Housman’s or Hardy’s***

» A. E. Housman (1859-1936) was an English poet and classical scholar; Thomas Hardy (1840-1928) was an English poet and novelist. See also Lewis’s earlier reference to the same two authors in *The Problem of Pain* (1940), chapter 6, par. 7:

Even atheists rebel and express, like Hardy and Housman, their rage against God although (or because) He does not, on their view, exist ...

In his paper “De Futilitate” (c. 1943), par. 5, Lewis mentioned Housman’s famous 1896 volume *A Shropshire Lad* and Hardy’s “Wessex novels” in a similar context. In par. 19 of that essay he refers to Housman’s poem “The chestnut casts his flambeaux” in *Last Poems* (1922):

... I mean the kind of Pessimism you get in Swinburne, Hardy and Shelley’s *Prometheus* and which is magnificently summed up in Housman’s line “Whatever brute and blackguard made the world”.

VI.46 | “IS IT EASY

***“Is it easy to love God?” asks an old author***

» ...??

VI.47 | AND WITH THIS

***“practise the presence of God”***

» A reference to Lawrence of the Resurrection, a 17th-century lay brother in a Carmelite monastery in Paris (Nicolas Herman, 1614-1691; French religious name: Laurent de la Résurrection). After his death, his abbot compiled two little books from Brother Lawrence’s notes and letters and from reminiscences of conversations with him. The two books together came to be known under the title *La pratique de la présence de Dieu* (*The Practice of the Presence of God*; a new critical edition was published in 1991 and a new English translation in 1994).