

Religion. Continuum, 2010, *The Bible for Sinners*, SPCK, 2008, *William Blake's Poetry*, Continuum, 2007, *The Oxford Handbook of the Reception History of the Bible*, OUP, 2010, and *The Blackwell Companion to the Bible in English Literature*, Blackwell, 2009.

Roger Kojecký writes: The novel is regarded as inheriting the assumptions of Enlightenment rationalism, so can it readily accommodate intimations of a transcendent reality? Can it credit the fantastic and the real as equivalent? William Golding's impulse to write the story on which he built his reputation arose from a mid-century disillusion and the anguish of his experience of war, yet even as he subverted the sturdy optimism of Ballantyne's *The Coral Island* he made spaces for moments of epiphany and the apprehension of the divine. Another of his novels, *Darkness Visible*, has repeated revisions and numerous visions.

Selected Reading

William Golding, *Lord of the Flies*, 1954

—*Darkness Visible*, 1979

Morris Beja, *Epiphany in the Modern Novel*, London, Owen, 1971

John Carey, *William Golding: The Man Who Wrote Lord of the Flies: A Life*, Faber, 2009

'Scenes from a Life', by his daughter Judy Carver, *Arete*, Spring-Summer 2000, 23-38, nine early memories written at the age of 81, including childhood 'epiphanies'.

Frank Kermode, *Puzzles and Epiphanies: Essays and reviews 1958-1961*, 1962.

Dr Roger Kojecký is Secretary to the CLSG and author of *T. S. Eliot's Social Criticism*. He is among the contributors to the *Oxford Dictionary of National Biography* and the *Dictionary of Biblical Imagery* (IVP).

Michael Ward writes: Coming to know God, for C.S. Lewis, was not like 'learning a subject' but more like 'breathing a new atmosphere' (Reflections on the Psalms). Christian experience is defined by the 'air' one breathes as a disciple of Christ, not by the language one acquires for speaking about it. Oxygen rather than articulation is the differentia. What are the literary devices a novelist might use to symbolise something as impalpable and ubiquitous as an atmosphere? A medievalist with a lifelong cosmological interest in the atmospheric 'influences' of the pre-Copernican planets, Lewis was well supplied to answer that question in his fiction.

Selected Reading

Owen Barfield, (ed. G.B. Tennyson), *Owen Barfield on C.S. Lewis*, Wesleyan University Press, 1989.

Robert MacSwain & Michael Ward, *The Cambridge Companion to C.S. Lewis*, Cambridge University Press, 2010.

Peter J Schakel & Charles Huttar (eds.), *Word and Story in C.S. Lewis*, University of Missouri Press, 1991.

Michael Ward, *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis*, Oxford University Press, 2008.

George Watson, (ed.), *Critical Essays on C.S. Lewis*, Scolar Press, 1992.

Dr Michael Ward is Chaplain of St Peter's College, Oxford. He is the author of *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis*, Oxford University Press, 2008, and the co-editor of *The Cambridge Companion to C.S. Lewis*, Cambridge University Press, 2010.

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DAY CONFERENCE

Visions and Revisions: Putting God into Writing

Saturday 6 November 2010

The Seminar Room
Corpus Christi College
Merton Street
Oxford

OX1 4JF

Tel. (lodge) 01865 276700

Programme

- 10.00 Arrivals and coffee
 10.30 Introductions
- 10.45 **Valentine Cunningham**
The Awful Necessity of (Bible) Re-Reading
- 11.45 **Richard S Briggs**
On 'Seeing' what God is 'Saying': Remythologizing Biblical Narrative in Dialogue with Kevin Vanhoozer's Remythologizing Theology
- 12.30 **Jonathan Roberts**
Heuristic value, mimetic truth
- 1.15 Lunch
- 2.00 **Roger Kojecký**
Spiritual Realism: Epiphany in the Novels of William Golding
- 2.45 **Michael Ward**
Quiet Fulness: Divine Symbolism in C.S. Lewis's Theory and Practice
- 3.30 Tea
 Work in progress
 Plans
 Prayer
- 4.15 Close

Valentine Cunningham writes: An inspection of the impact of Literary Theory on contemporary Bible (Re)-Reading. And thus on our sense of how the divine, how theology, are written in the Bible. Re-reading done in the recent close interactions between Literary-Cultural and Biblical-Religion departments. I build on a sense that constant re-reading is necessary to the survival of this Book of Books, as of any Classic. But ask for some interpretative pause over much that's been done lately with the Bible in the hegemonic, hermeneutically canonical name of Theory. So I'll be probing about interpretative propriety, whether texts can mean whatever one were to wish them to mean, about how far readerly imputing may go (imputing: critics bringing themselves and Theory into the reckoning).

Selected Reading

Stephen Prickett, ed., *Reading the Text: Biblical Criticism and Literary Theory*, Blackwell, Oxford, & Cambridge MA, 1991
 Yvonne Sherwood, ed., *Derrida's Bible: (Reading a Page of Scripture with a Little Help from Derrida)*, Palgrave Macmillan, NY & Basingstoke, 2004
 Stephen D Moore, *Mark and Luke in Poststructuralist Perspectives: Jesus begins to Write*, Yale UP, New Haven & London, 1992.

Valentine Cunningham is Professor of English Language and Literature at Oxford University and Fellow and Tutor in English Literature at Corpus Christi College, Oxford. He specializes in modern literature and literary theory, and he has twice been a judge for the Booker Prize. His books include *Everywhere Spoken Against: Dissent in the Victorian Novel* (1975), *British Writers of the Thirties* (1988), *In the Reading Gaol: Postmodernity, Texts and History* (1994) and *Reading After Theory* (2002).

Richard Briggs writes: The Bible might almost be read as a set of case studies in 'How to do things with words ... if you are the God of Israel'. But from Eden onwards one of the great hermeneutical questions was always 'Did God really say?'. And in the modern age that question might have become 'Did God really speak?' What is one to do with Biblical narratives where God seems to have a walk-on speaking part or, in many instances, a speaking part not physically present in the narrative at all? Generations of interpreters have reduced divine speech to human projection – the articulation of the divine will in terms supplied by theologians of ancient Israel and onwards. Others have taken such descriptions literally. But how might we take God's speaking in scriptural texts seriously but not literally?

Selected Reading

Kevin Vanhoozer, *Remythologizing Theology*, CUP, 2009
 Hans Frei, *The Eclipse of Biblical Narrative*, Yale UP, 1974
 Hugh C. White, *Narration and Discourse in the Book of Genesis*, CUP, 1991

Dr Richard S Briggs is Director of Biblical Studies and Hermeneutics at Cranmer Hall in St John's College, Durham University. He teaches Old Testament, and is currently writing a theological commentary on Numbers for the Two Horizons series (Eerdmans). His most recent book is *The Virtuous Reader: Old Testament Narrative and Interpretive Virtue* (Baker Academic, 2010).

Jonathan Roberts writes: Our cultures – religious, academic, scientific – are structured by the deepest assumptions about the mimetic or representational capacities of language. It could be argued that creationists and evolutionists, for example, are not so much at war over religion or science, but rather locked together by deep, shared assumptions about the ability of language to represent the world in a stable, accurate way. Writers (such as Blake) and philosophers (such as Rorty) have recognized the social, psychological, and political fallout of such assumptions. But what morally constructive alternatives are available? Might the heuristic function of literature be greater than its capacity to convey propositional truths? If so, what implications would this have for reading religious literature?

Selected Reading

Hans Georg Gadamer, *Truth and Method*, Continuum, 2004
 Richard Rorty, *Contingency, irony, and solidarity*, CUP, 1989
 Ludwig Wittgenstein, *Philosophical Investigations*, Blackwell, 1973

Dr Jonathan Roberts is Senior Lecturer in English at the University of Liverpool. His works on religion and literature include *Blake*. *Wordsworth*.

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Booking Form

CLSG Conference 6 November 2010

Please return with fee before 30 October 2010 to:
 Dr Roger Kojecký, CLSG Secretary, 10 Dene Road,
 Northwood Middlesex HA6 2AA.

I enclose my fee for the conference (includes refreshments and buffet lunch in college):

	£
Non-member	18
CLSG paid-up member	12
Student	12

I am not a member and would like to join the CLSG at the special rate of £12, student/concessions £9, valid to December 2011 when linked to this booking, and to receive *The Glass*, the journal of the CLSG. (All attenders pay a conference fee but joining is not a condition of attendance.)

I enclose a membership application form (can be downloaded from www.clsg.org).

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Cheque enclosed payable to **CLSG**

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If you prefer to book and pay online using EFT, or a bank/credit card on PayPal, please email secretary@clsg.org before 28 October.

Please note: there will be no refunds after the closing date for bookings.