

UNIVERSITY OF MANITOBA

THE LION AND THE WITCH:
AN EXAMINATION OF MAGIC AND ARCHETYPE

BY
SUE MATHESON

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARTS

DEPARTMENT OF ENGLISH
WINNIPEG, MANITOBA

1986 ©

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-37432-2

THE LION AND THE WITCH:
AN EXAMINATION OF MAGIC AND ARCHETYPE

BY

SUE MATHESON

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF ARTS

© 1987

Permission has been granted to the LIBRARY OF THE UNIVERSITY OF MANITOBA to lend or sell copies of this thesis, to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film, and UNIVERSITY MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

TABLE OF CONTENTS

Introduction	1
Chapter	
I. The Problem of Allegory.....	3
II. The Enchanter.....	29
III. The Necromancer.....	42
IV. The Magic Cosmos	51
Conclusion	68
Bibliography	71

FOR JAMES ALEXANDER MacGREGOR IV

ACKNOWLEDGEMENTS

I would like to thank my advisor, Professor John J. Teunissen, for the generous unflagging enthusiasm, direction, insight, and patience which he gave to this project.

I would like to thank Professor Evelyn Hinz for her support and encouragement before and during this thesis—as well as her careful reading of it and incisive critical comments.

I would like to thank Professor Ross Hartsough of the Department of Psychology for his provocative questions and remarks.

Finally, I would like to thank Jan Horner, Jane Casey, and Val Clemens for their encouragement while writing The Lion and The Witch and Carol Plumridge who bravely typed what at times indeed seemed to be a mare's nest discovered by a red herring.

INTRODUCTION

Critical approaches to The Chronicles of Narnia usually begin—quite logically—with the premise that these tales are Christian allegories. After all, C. S. Lewis made his reputation as an allegorist. In 1936, he founded his brilliant academic career on The Allegory of Love. One of the twentieth century's most muscular Christian apologists, he wrote The Screwtape Letters, The Great Divorce, and mere Christianity. His debating prowess was legendary. Among his friends were Owen Barfield, Alan Bede Griffiths, Charles Williams, and J. R. R. Tolkien. Lewis' credentials as a Christian were impeccable. Without a doubt, allegory was his forte.

Nonetheless, an allegorist does not a fantasy writer make, especially a fantasist as highly successful as Lewis. The Chronicles of Narnia therefore present several fascinating problems. First, a theory tailored to a medieval tradition cannot be successfully applied to symbolic narrative of the twentieth century. Second, the Tales elicit an overwhelming emotional response from their readers and critics, a response clearly inappropriate to allegory. Third, late in the process of writing the Tales, after previously debunking Tolkien's charge that they were allegorical, Lewis took great pains to present them to the public as allegory.

Discovering why critics have viewed the Tales, as allegory for so long and have defended their claims so vehemently is one task

that this study will undertake. Its other task is charting hitherto unexplored territory: reading the Tales as fantasy.

Fantasy itself presents problems. Because its impulse is non-rational, fantasy resists conventional literary analysis. Ursula K. Le Guin delineates the scope of this problem when she observes that fantasy's language is the language of the unconscious ("The Child," p. 62). Obviously, therefore, the most suitable approach to the Tales must be one which is most sympathetic to the study of symbol and archetype.

As defined by Evelyn J. Hinz and John J. Teunissen in "Culture and the Humanities: The Archetypal Approach," the interdisciplinary archetypal approach accomodates works that "are misunderstood or ignored within the confines of the established critical tradition" (p. 27). By tracing recurring archetypal patterns and symbols, the archetypal critic learns to understand the work's symbolic language, the emotional response to that language, and, ultimately, how archetypes function culturally.

Studying the archetypal patterns and symbols and reaching cultural conclusions about The Chronicles of Narnia are my goals. This entails dispelling the problem of allegory which has grown up around them and encountering the symbolic figures that form the archetypal reality of Narnia, the Lion and the Witch, to re-discover, if only temporarily, Man's oldest and most powerful symbolic language—Magic.

CHAPTER I

THE PROBLEM OF ALLEGORY

Central to any reading of The Chronicles of Narnia is the problem of allegory. When C. S. Lewis died on 22 November 1963, he left behind a firmly entrenched reputation as a Christian apologist, secured in part by his own critical endeavours which encouraged a school of theological criticism to grow up around his writing. As a result, critics generally regard his "children's stories," the "Chronicles" or "Tales" of Narnia, as Christian allegories.

Critical writing about Narnia can be classified into two general schools: the allegorists, including J. R. R. Tolkien, Charles A. Huttar, and Kathryn Lindskoog, who read the Tales as pure allegory, drawing one-to-one correspondences between them and the Christian story; and the pseudo-allegorists, including Richard Purtill, Walter Hooper, and Elaine Trixer, who amend the allegorists' position somewhat by arguing that the Tales should be read "symbolically."¹ Because the pseudo-allegorists invariably base their symbolic analyses on a one-to-one correspondence between the symbolism of the Tales and Christian symbolism, however, their position is allegorical in effect if not in intent. In short, for them, the Tales are symbolic insofar as their symbolism is Christian symbolism. The distinction between these groups is one of degree, not kind.

Whatever their differences, neither school has taken note of Lewis' own observation, "the mere fact that you can allegorise the work before you is of itself no proof that it is an allegory" ("Criticism," pp. 140-141), while both schools insist that the Tales are fantasy.² Reading fantasy as allegory is clearly inappropriate, because fantasy is symbolic narrative. As Le Guin points out, the language of fantasy is "symbol and Archetype" ("The Child," p. 62).

The difference between symbolism and allegory cannot be more extreme. According to Lewis, symbolism is a mode of thought, but allegory is a mode of expression (Allegory, p. 48). D. H. Lawrence's distinction between symbolism and allegory further clarifies Lewis' definition: "organic units of consciousness," symbols do not mean, because they have "a life of their own," which is dynamic and evokes an emotional response; allegory, on the other hand, is a narrative description which uses images that mean something for a moral or didactic purpose (p. 295).

Lewis himself labours the antithesis of symbolism and allegory in The Allegory of Love to remind his readers that their preference for symbolism cannot be applied to allegory: "we would willingly believe that Dante, like a modern romantic, feels himself to be reaching after some transcendental reality which the forms of discursive thought cannot contain. It is quite certain, however, that Dante feels nothing of the kind" (p. 47).

Although it is not certain what Lewis felt about The Chronicles of Narnia, it is obvious that a literary theory tailored to a medieval poetic tradition cannot be successfully applied to another century's symbolic narrative. In The Achievement of C. S.

Lewis, Thomas Howard begins his study of the Tales by saying that "we make a mistake if we try to chase symbols up and down the landscape of Narnia; or if we try to pin down allegories. It is much better to read these tales for what they are, namely fairy tales. We blunder sadly if we try to read them as anything else—as cryptograms or anagrams or acrostics (sic) for Christian theology and morals" (p. 26). Nonetheless, because of the symbolic impulse inherent in fantasy, Howard succumbs to "chasing symbols" and, unfortunately like the pseudo-allegorists, returns to the Christian story, concluding that "sooner or later, it becomes impossible to carry the discussion of Narnia any further without finding ourselves unabashedly head over heels in the language of Christian vision and dogma" (p. 50).

Ultimately, Howard's intellectual response to the Tales triumphs over his emotional response to "the region of the imagination" (p. 23). His passionate declaration that the landscape of Narnia is true (p. 23) echoes Lawrence's response to Frederick Carter's first draft of The Dragon of The Apocalypse: "then would come a page, or a chapter, that would release my imagination and give me a whole great sky to move in. For the first time I strode forth into the grand fields of the sky. And it was a real experience" (p. 292). When reading the Tales, Howard realises, like Lawrence, that he is "in the world of symbol as well as of allegory" (Lawrence, p. 296), but, unlike Lawrence, he returns to allegory and does not take the "lead that the symbolic figures give us" (Lawrence, p. 297).

Because the tension between allegory and symbol in the Tales can be traced to Lewis himself, it is important to understand the context in which they were written. According to Alan Bede Griffiths, one of Lewis' principal problems was "how to reconcile his extraordinarily powerful intellect, which made him one of the greatest critics of English literature, with his no-less powerful imagination, which was to flower in the planetary novels and the Narnia stories" (p. 15). Because Lewis was unable to reconcile these two aspects of his personality, this gap between intellect and imagination is largely responsible for the problem of allegory in The Chronicles of Narnia.

Owen Barfield noticed that the gap appeared shortly after Lewis' conversion to Christianity. "From 1935 onwards, I had the impression of living with not one but two Lewises. There was both a friend and the memory of a friend; sometimes they were close together and nearly coalesced; sometimes they seemed far apart" (Inklings, pp. 61-61). Although Barfield did not attribute the gap to Lewis' conversion to Christianity, it is significant that Lewis underwent not one, but two religious conversions in the early thirties: he became a Theist before he became a Christian.

In Surprised By Joy, Lewis' description of his conversion to Theism could very well serve as a description of the irruption of an archetype from the collective unconscious: "alone in that room at Magdalen, night after night, feeling whenever my mind lifted even for a second from my work, the steady, unrelenting approach of Him whom I so earnestly desired not to meet." When Lewis surrendered to the "reality with which no treaty can be made," he

initiated "the absolute leap in the dark" (p. 182). In effect he turned and faced his own shadow: the God, who was "sheerly non-human" (p. 184), his irrational nature buried in his unconscious. After his mother's death and his brutal education at boarding schools, Lewis buried his emotions when he discovered rationalism with Kirkpatrick, the Great Knock. In order to become a Theist, Lewis had to renounce the "red beef and strong beer" (p. 111) of pure logic that had become his sole diet as a rationalist.

The most revealing comment that Lewis makes about himself in Surprised by joy occurs just before he becomes a Theist: "the fox had been dislodged from (the) Hegelian Wood and was now running in the open" (p. 179). Theism overtook Lewis in an open field, but that he escaped the hounds and returned to his Wood as a Christian is evidenced in the gap between his intellect and imagination manifesting itself shortly after his conversion to Christianity.

Convinced by Hugo Dyson and Tolkien that Christianity is a myth that became historical fact, Lewis' conversion to Christianity was intellectual, not emotional. His description of his conversion in a letter of 18 October 1931, to Arthur Greeves, takes the form of a didactic argument. Lewis proposes that "the story of Christ is simply a true myth: a myth working on us the same way as the others, but with this tremendous difference that it really happened: and one must be content to accept it in the same way, remember that it is God's myth where the others are men's myths: i.e. the Pagan stories are God expressing Himself through the minds of poets, using such images as He found there, while Christianity is

God expressing Himself through what we call 'real things'" (Letters, p. 427). Lewis concludes his argument, saying "(a) That this Christian story is to be approached, in a sense, as I approach the other myths. (b) That it is important and full of meaning. I am also nearly certain that it really happened" (p. 428).

The process of this argument is clearly allegorical: like the Word becoming incarnate in the Flesh, myth becomes incarnate in History and acquires meaning. By acquiring meaning, the symbols of myth become allegory. As Lawrence observes, "under the narrative of an allegory lies a didactic argument, usually moral. But myth is never an argument, it never has a didactic nor a moral purpose, you can draw no conclusion from it" (p. 296). By approaching allegory (the Christian Story) as he approaches the other myths, Lewis attempts to reconcile his intellect with his imaginative response to myth. Based on his attempts rationally to prove God's existence, Lewis' career as a Christian apologist further illustrates the nature of his conversion: the fox's attempts to reconcile his intellect and imagination illustrates the gap between them, because, logically, neither God nor myth can be proven. The only proper response to either is non-rational: "the awe of the creature before the mysterium tremendum (Otto, p. 85).

This gap between Lewis' intellect and emotion is not an unusual phenomenon. According to Jung, every creative person is a duality or synthesis of contradictory qualities (Spirit in Man, p. 101). On one hand, the artist has a personal life, and, on the other, he is an impersonal creative process. Lewis recognised his own duality as a man and an artist when he dispelled the notion that he

wrote the Tales as deliberate allegory: "this is all pure moonshine. I couldn't write in that way at all. Everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion. At first there wasn't even anything Christian about them ("Sometimes," p. 46). Belonging to Lewis' impersonal creative process, the Author, these images were later edited by Lewis, the Man, who "saw how stories of this kind could steal past a certain inhibition in my own religion in childhood . . . that by casting all these things into an imaginary world, stripping them of their stained glass and their Sunday school organisations, one could make them for the first time appear in their real potency" (p. 47).

Lewis the Man is Lewis the apologist. Realizing the decline of religious faith in the twentieth century, Lewis attempted to rationalize the irrational. The Chronicles of Narnia are part of his attempt to validate the irrational. The result is an artificial allegorical framework which entangles a symbolic narrative.

The process of Lewis' writing of the Tales bears witness to the influences of Lewis the Man. The Magician's Nephew and The Last Battle, the Tales' ascribed beginning and end as well as the most 'allegorical,' were written at the conclusion of the process. There was a pause, according to Robert Green, after Lewis finished The Silver Chair, during which he wrote The Magician's Nephew and a "longer pause" while he wrote The Last Battle (Reddy, p. 208). These pauses would have roughly fallen between 1952 and 1956, between Lewis' reading "On Three Ways" to the Library Association at the Bournemouth Conference and the publication of "Sometimes" when he became his own critic as well as artist.

In 1952, Lewis does not mention the Man in the creative process at all:

I have never exactly 'made' a story. With me the process is more like bird watching . . . I see pictures. Some of these have a common flavour, almost a common smell, which groups them together . . . If you are very lucky (I have never been so lucky as all that) a whole set might join themselves so consistently that there you have a complete story without doing anything yourself. But more often (in my experience always) there are gaps. Then at last you have to do some deliberate inventing, have to contrive reasons why these characters should be in these various places doing these various things. (p. 41)

The difference between the "deliberate inventing" that Lewis speaks of in 1952 and his "stealing past the dragons" in 1956 is as extreme as the difference between symbolism and allegory. The first is part of the creative process: shaping the archetype into recognisable symbols and giving it a context. The second attributes a specific meaning to those symbols and gives them a purpose within the context. As an artist, Lewis had no business doing this. By giving the archetype shape, the artist translates it into the language of the present and has done "his utmost"; he must then "leave the interpretation to others and to the future" (Spirit in Man, p. 104). Obviously not content to remain an artist, Lewis assigned

himself the role of interpreter as well, encouraging the allegorical theological approaches which have grown up around the Tales

Furthermore, if one ignores Lewis' recommendation that the Tales be read chronologically (in the order of The Magician's Nephew, The Lion, The Witch and The Wardrobe, Prince Caspian, The Voyage of the Dawn Treader, The Horse and His Boy, The Silver Chair, and The Last Battle) and places them instead in the order of the actual writing, the chronological sequences of Beginning to End—the linear, Judaeo-Christian framework from Genesis to Apocalypse—is destroyed. The Magician's Nephew and The Last Battle read more like artificial after-thoughts placed at the end of the process than organic parts of a whole.

Why would Lewis decide late in the writing of the Tales to construct an allegorical framework around them, analytically and creatively, after denying Tolkien's earlier charge of allegory? Put simply, he did it because he could not help himself. By returning to the Hegelian Wood, the fox behaved only as one would expect a product of his time to behave—like a Victorian

Born in 1898, Lewis in his early years was firmly rooted in Victoriana. His father's library, he remembered, included "Merediths and Tolstoy's," "nearly all the humorous authors, from Dickens to W. W. Jacobs," Trollope, and Tennyson (Joy, p. 10). Public schooling, brutal and repressive, he attributed to the modern English education system which developed after Matthew Arnold. It is not surprising that, at Oxford, he avoided the younger dons, products of the modern public schools which he loathed, and began having breakfast with the older men, among them, "P. V. M.

Benecke, the Ancient History tutor, and J. A. Smith, the moral philosopher, both of them Victorians in ideas as well as appearance" (Inklings, pp.17-18). At Oxford in 1926, Lewis wrote: "some of the older men are delightful: the younger fellows are none of them men of understanding. Oh for the people who speak one's own language" (Inklings, p. 22)

Who else spoke Lewis' language? The Inklings certainly did: Warnie Lewis, J. R. R. Tolkien, Hugo Dyson, Charles Williams, Owen Barfield, and Alan Bede Griffiths, to name a few. It is a matter of debate whether Dorothy L. Sayers was included in the Inklings, but, member or not, her debt to G. K. Chesterton places her in the same context as Lewis. In fact, in 1956, incorporated into Lewis' discussion of fairy tales is imagery used by Sayers to acknowledge her debt to Chesterton in 1952, when Sayers wrote:

To the young people of my generation, G. K. C. was a kind of Christian liberator. Like a beneficent bomb, he blew out of the Church a quantity of stained glass of a very poor period, and let in gusts of fresh air, in which the dead leaves of doctrine danced with all the energy and indecorum of Our Lady's Tumbler. (Dale, p. 298)

Like Sayer's description of Chesterton, Lewis, too, saw himself as a "Christian liberator," making doctrine appear in its real potency by stripping away its "stained glass" and "Sunday school organisations." Humphrey Carpenter observes that Barfield's impression that he was living with 'two Lewises' was due to a

"subtly artificial" tone: adopting Chesterton's attitude, Lewis "attacked the tendency of critics to exalt poets, because he said that it disparaged what he called 'common things and common men'. He declared that the modern verse of the nineteen-twenties only succeeded in communicating a boredom and nausea that had little place in the 'life of a corrected and full-grown-man'" (p. 61).

Pastiche explains part of Barfield's puzzlement. There is little doubt that Lewis made his reputation as an apologist by speaking in Chestertonian phrases, but the other Lewis of whom Barfield speaks remains a mystery. Who was Lewis the Author? From what place did he speak?

Ironically, the other Lewis, the voice of his imagination, speaks from what Lewis the Apologist would have considered the enemy camp. When Lewis says, "for the last thirty years or so England has been filled with a bitter, truculent, sceptical, debunking and cynical intelligentsia" (Joy, p. 88) he echoes Matthew Arnold: "a man may hear a young Dives of the aristocratic class, when the whim takes him to sing the praises of wealth and material comfort, sing them with a cynicism from which the conscience of the veriest philistine of our industrial middle class would recoil in affright" (p. 84). Lewis may have adopted the phrases of Chesterton, but he inherited his imaginative impulse from Arnold.

Both Lewis and Arnold display the gap between imagination and intellect. Neither realised his potential as a poet: Arnold was overshadowed by Browning and Tennyson; Lewis' poetry is technically sound but lacks the inspiration of Yeats or even of Walter de la Mare. Eventually, both men turned to writing prose

and made their reputations as essayists. In short, one of Lewis' principal problems also belonged to Matthew Arnold: neither was able to reconcile his intellect with his imagination. Arnold could have been speaking of himself and Lewis in his observation: "nothing is more striking than to observe in how many ways a limited concept of human nature, the notion of one thing needful, a one side in us to be made uppermost, the disregard of a full and harmonious development in ourselves, tells injuriously on our thinking and acting" (p. 151).

In Culture and Anarchy, this one-sidedness is Philistinism, the Victorian middle class's obsession with "worldly splendour, security, power and pleasure" (p. 102), which he attributes to the influence of the Industrial Revolution. Arnold's Philistine turns away from the doctrine of Culture, "Sweetness and Light," defined as "human perfection in the internal condition" (p. 47), because he is unable to "look beyond machinery to the end for which machinery is valuable" (p. 76). The Philistine exchanges perfecting his internal condition for perfecting his external conditions. The result of abandoning "the idea of self-transformation," Arnold warns, is spiritual malaise (p. 99).

According to Howard W. Fulweiler, Arnold's problem is not "simply the loss of religious faith or of an organic principle of order in society, but it is a basic and shattering disillusionment with the creative and formative power of human beings, especially as that power is employed in the poet's use of imaginative language" (p. 29). The nineteenth century's spiritual malaise became the modern spirit which Lewis reacted against so violently.

In 1954, Lewis explained his dislike of Eliot's image of evening, "a patient etherized upon a table," to Katherine Farrer; "I don't believe one person in a million, under any emotional stress, would see evening like that. And even if they did, I believe that anything but the most sparing admission of such images is a very dangerous game. To invite them, to recur willingly to them, to come to regard them as normal surely poisons us" (Inklings, p. 158). Lewis simply could not accept Modernism, because he felt that Modernism's use of imaginative language destroyed the very creative and formative power which it should nurture.

As a result, his imagination turned away from twentieth-century realism to science fiction and fairy tale. When it came to the modern spirit, both aspects of Lewis, Man and Author, were in full agreement—boredom and nausea had no place in either the life of a "corrected and full-grown man" or his imagination—as the parallels between The Chronicles of Narnia and Matthew Arnold's Culture and Anarchy demonstrate.

It is not surprising, consequently, that the Lion, whose effect on the children is invariably one of self-improvement, literally brings "Sweetness and Light" with him when he appears: "The sweet air grew suddenly sweeter. A brightness flashed behind them. All turned . . . there stood his heart's desire, huge and real, the golden Lion" (LB, p. 134). Uncle Andrew, on the other hand is the perfect Philistine. Living in London, he is a middle-class Victorian "magician," whose industrialist learnings lead him to conclude that "brand new railway engines, battleships, anything you please" can be grown at no expense in Narnia, and sold "at full prices

in England" (MN, p. 103). Digory recognises Uncle Andrew's self-professed "high and lonely destiny: as sheer Philistinism—"the Englishman's right to do what he likes; his right to march where he likes, meet where he likes, enter where he likes, hoot as he likes, threaten as he likes, smash as he likes" (Arnold, p. 76). Since the Talking Animals in The Magician's Nephew cannot decide whether he is animal, vegetable, or mineral, a "corrected and full-grown man" Uncle Andrew is not. Finally, after a delightful display of objective rationalism, they conclude that he is a vegetable, and plant him accordingly.

Although Lewis, the Man, and Lewis, the Author, agree that the modern spirit is undesirable, their reasons for doing so could not be farther apart. The Man's intent stems from his Chestertonian stance as a Christian apologist. The Author's impulse stems from his participation in a response which James Baird identifies as appearing in the Western world during the Victorian period (approximately 1850) and continuing to the present day: primitivism.

Neither apologetic nor polemical, primitivism originates in a sense of cultural failure and takes the form of consequent attempts to restore vital symbols. Cultural failure is the loss of the regnant and commanding authority in religious symbolism, which is the ultimately effective symbolic authority in the total culture of a race (Baird, pp. 3-4, 16). In short, the tension between intellect and imagination found in Lewis springs from the cultural failure of the nineteenth and twentieth centuries: the Author attempts to

revitalize symbolism, while the Man argues that the symbols used in the Tales are Christian.

Unfortunately for the Man's argument, modern cultural failure arises because "the ancient Christian symbols have lost their power to evoke artistic statements" (Baird, p. 17). Lewis himself observes this phenomenon in a letter to Arthur Greeves: "if I met the idea of sacrifice in a Pagan story I didn't mind it at all: again, if I met the idea of god sacrificing himself to himself (cf. the quotation opposite the title page of Dymer)³ I liked it very much and was mysteriously moved by it: again, that idea of the dying and reviving god (Balder, Adonis, Bacchus) similarly moved me provided I met it anywhere except in the Gospels" (Letters, p. 427).

Emotionally unable to respond to Christianity's symbols, Lewis is proof of Lawrence's truism: "when men become unresponsive and half dead, symbols die" (p. 296). Victorian by temperament, the fox fled to the Hegelian Wood and became entangled in the trap of proof. Because this cultural failure, the Philistine's exchange of an internal condition for external conditions, was also his own, Lewis was unable wholly to accept symbolism, just as he was unable wholly to accept Theism. In reply to F. R. Leavis, who belonged to "a tradition of educated infidelity" which can be traced back to Matthew Arnold, Lewis argues against subjectivity, which includes our emotional response to symbols, saying, "Unless we return to the crude and nursery-like belief in objective values, we perish" (Inklings, p. 64).

Nonetheless, the framework of allegory, which the Man built around the Tales, does not obstruct its symbolic impulse. Even

Kathryn Lindskoog bases her evaluation of the Tales on her emotional response to them: "by degrees which are often unnoticed by even the most cautious atheist, we progress from a love of Narnia, to a greater love of Aslan himself, to a sharp regret that there is no Aslan in this world to a sudden recognition which makes the heart sing that there is an Aslan in this world—and then, if my own experience is any guide—Narnia and this world interlock and Aslan and Christ are seen as one" (p. 13). Presented with the spectacle of an allegorist's heart singing in response to an allegory, one finds oneself also concluding that the moon is blue and pigs have wings. Aslan cannot be Christ, because not even Lewis "can invent symbols. He can invent an emblem, made up of images: or metaphors: or images: but not symbols" (Lawrence, p. 196). Because the nature of reader response to the Lion is emotional, the Lion is neither emblem nor allegory.

The sacramental quality of the Lion and the emotional response which he generates earmarks Lewis the Author a primitivist. The Tales are a "willful exit from the chambers of the dead and the dying" (Baird, p. 3)—Lewis' exit from the operating room of the twentieth century and its patient, imaginative language, lying etherized upon a table. Nonetheless, elements of allegory are woven into the fabric of the Tales: in The Voyage of the Dawn Treader, for example, Eustace and the Pevensies meet a Lamb frying fish at the edge of the Silver Sea. The Lamb's invitation to breakfast is an obvious allegory of Christ feeding the masses, "but as he spoke his snowy white flushed into tawny gold and his size

changed and he was Aslan himself, towering above them and scattering light from his mane" (p. 209).

Significantly, the Lamb is transformed into the Lion. The irruption of the Lion out of the dead Christian symbol indicates that a new Signature is replacing the old: archetypal history repeating itself "under the influence of the breakdown of Christianity" (Fiedler, p. 496). Again, Lewis' imagination as well as his intellect captures the myth of the dying and reviving god.

The archetype of the dying god is particularly well-suited to the primitivistic impulse, because primitivism bases its imaginative process on "the genesis of restoration from decay" (Baird, p. 4). The Lion becomes the subject of his own myth, a legendary figure ("where is this little Dwarf who doesn't believe in lions" [PC, p. 133]), because he dies and is reborn. The Lion creates Narnia, and, by his own death and rebirth, re-creates the Creation. He is "the genesis of restoration from decay." Like the Tales, his impulse is regeneration.

In The Magician's Nephew Lewis may have drawn upon his knowledge of Milton to create the literally burgeoning Earth which responds to the Lion's Creation song. First the vegetation and then the mammals burst from the ground full-grown. However, Milton drew his source of the Earth as womb from a pre-Christian author, Lucretius: "it was then that the earth brought forth the first mammals. There was a great superfluity of heat and moisture in the soil. So, whenever a suitable spot occurred, there grew up wombs, clinging to the earth by roots. These, when the time was ripe, were burst open by the maturation of the embryos, rejecting moisture now and struggling for air" (p. 195).

The mythic resonance in the twentieth century remains unchanged from Lucretius' time. Lewis asks, "Can you imagine a stretch of grassy land bubbling like water in a pot? For that is what is really the best description of what was happening. In all directions it was swelling to humps. They were of very different sizes, some no bigger than mole-hills, some as big as wheelbarrows, two the size of cottages. And the humps moved and swelled till they burst, and the crumbled earth poured out of them, and from each hump there came out an animal" (MN, p. 105). The bursting wombs in the passage from Lucretius and this scene from The Magician's Nephew evoke an emotional response to the act of birth, the point from which all creation takes place, that cannot be explained. It is as powerful and unexplainable as the Lion himself.

Aslan's sacrifice on the Stone Table in The Lion, The Witch and The Wardrobe illustrates the complexity of regeneration. His sacrifice evokes images of the regenerative vegetation gods, specifically the example of Tammuz. Like Tammuz, the Lion is closely associated with the Earth, the cycle of the seasons, and the growth of vegetation. However, whereas Tammuz was principally associated with crops, the Lion wakes Trees, provides revels and feasts on a Bacchic scale, and creates springs: his footprint on a hillside fills with water, overflows, and becomes "a little stream running downhill, past him [Shasta], over the grass" (HB, p. 144)

Finally, like Tammuz, Aslan is associated with the Moon. The Lion is a lunar animal. His appearances and disappearances, like the Moon's waxing and waning, are beyond the control of the Tales' characters, just as the Moon is beyond the control of Man: "he'll

often drop in. Only you mustn't press him. He's wild, you know. Not like a tame lion" (LWW, p. 166).

The reader is introduced to Aslan standing "in the center of a crowd of creatures who had grouped themselves around him in the shape of a half-moon" (LWW, p. 115). The significance of the half-moon lies in its foreshadowing of the Lion's sacrifice on the Stone Table. "The moon is the first of the creatures to die and the first to live again" (Cosmos, p. 86). Likewise, Aslan is the first creature in the Tales to die and live again. The sacrifice takes place at night under the light of the moon, and Aslan's regeneration takes place at dawn. Thus the sacrifice re-enacts the restoration of light from darkness, spring from winter, life from death, and new life from the old.

From the regeneration of the seasons to the healing of Caspian's old Nurse, the Lion is associated with the Moon. The Lion wakes the Trees in the moonlight: "a circle of grass, smooth as a lawn met her eyes, with dark trees dancing all around it. And then—oh joy! For he was there: the huge Lion shining white in the moonlight" (PC, p. 122). Later, the Lion metaphorically shines like the Moon, taking on her powers of regeneration: after Miraz has been killed and the victory feast eaten, "Aslan and the Moon gazed upon each other with joyful and unblinking eyes" (PC, p. 181).

Finally, based on the Norse tale of regeneration, the destruction of Narnia is not the end of the World, but another beginning. According to Eliade, the past is but a prefiguration of the future (Cosmos, p. 87). Therefore, in the "lunar perspective," the death of the individual and the periodic death of humanity are necessary for

their regeneration (p. 86). In lunar mysticism, the return to chaos, darkness, and water is a cyclical recurrence of what has been before, what Eliade defines as the Eternal Return. After Narnia falls into water and darkness, the children do not find themselves in a New Jerusalem, but in a new Narnia, "deeper, more wonderful, more like places in a story: in a story you have never heard but very much want to know. The difference between the old Narnia and the new Narnia was very much like that. The new one was a deeper country. Every rock and flower and blade looked as if it meant more. I can't describe it any better than that: if you ever get there you will know what I mean (LB, pp. 154-55).

Fantasy is a natural vehicle for primitivism, and Lewis could have been a model for Baird's definition of the primitivistic artist. As a fantasist, Lewis' concepts of time and growth belong to the primitive spirit: "I now enjoy Tolstoy and Jane Austen and Trollope as well as fairy tales and I call that growth: if I had had to lose the fairy tales in order to acquire the novelists, I would not say that I had grown but only that I had changed. A tree grows because it adds rings; a train doesn't grow by leaving one station behind and puffing on to the next" ("On Three Ways," pp. 34-35). Like Baird, Lewis does not view man as a creature separated from his past, because he recognises archaic man's need for symbols as his own.

As an Ulster Protestant, however, Lewis had "a sort of spiritual gaucherie which made him unapt to participate in any rite" (Joy, p. 187). Baird observes that "artistic expression originating in the Protestant or "Protestantly" derived mind has been laboring with the construction of symbols to compensate for a lost

sacramentalism" (p. 58). These symbols express the impulse to regain the sacred centre, the absolute reality which the "lost sacramentalism" symbolized. According to Eliade, the repetition of archetype re-establishes the sacred centre and abolishes profane time (Cosmos, p. 34).

The abolition of profane time is a well-documented phenomenon in The Chronicles of Narnia: weeks, years, even centuries go by between the children's visits to Narnia: yet, after their adventures, which may take months, the same children always return to England only seconds after they have left. Narnian time does not obey the eschatological convention of linear progression. Its impulse is cyclical and mythic. Because the fantasy world abolishes the problem of time and returns the reader to a state of timelessness, Narnia redeems the reader from profane time, his "terror of history."

The destruction of old Narnia also illustrates the primitivist vision: Father Time awakes and calls the stars home. The wasting of Narnia coincides with the beginning of time rather than with its end. Just as the invention of profane time destroyed the mythic, cyclical time of the Centre, the fantasy world's destruction is heralded by the fall into time.

Like primitivism, not only does fantasy restore mythic time, but its "original and instinctive movement" is also inward: the journey to "self-knowledge, to adulthood, to the light"—its primary concern is the regeneration of the psyche ("Cosmology," p. 124). Thus fantasy also "enables man to 'rediscover the gods as psychic

factors" (Baird, p. 62). As D. H. Lawrence says, "God is only a great imaginative experience" (p. 298).

Lewis agrees with Jung that the fairy tale liberates archetypes which dwell in the collective unconscious: "when we read a good fairy tale we are obeying the old precept 'Know thyself'" ("On Three Ways," p. 36). According to Baird, rediscovering the contents of the collective unconscious, the gods as psychic factors, means to be "stripped of allegiances to existing symbols for God and to proceed to make new symbols in agreement with one's psychic condition" (p. 62). Lewis is obviously unable completely to strip himself of his allegiances to the existing symbols for God, and like Melville's Moby-Dick the Tales contain "a very clear double reference . . . endowed with both Christian and primitive elements" (Baird, p. 64).

Lewis' double reference, most clearly identified to date by the pseudo-allegorists, again illustrates the gap between his intellect and imagination. Archetypal images arise "whenever times are out of joint and a great error deflects society from the right path" (Spirit in Man, p. 103). Responding to what Spengler labels as our "reason-doomed culture" (Baird, p. 23). Lewis' attempt to regenerate the archaic, symbol-seeking man points to the regeneration of our irrational nature.

One of the major charges against fantasy by critics is its resistance to rational explanation. The genre is so resistant to definition that it not only defeats realists, but also fantasy theorists.⁴ Unable to agree on what fantasy is, fantasy theorists, however, have reached a consensus on what fantasy is not: in The

Aesthetics of Fantasy Literature and Art, Roger C. Schlobin identifies fantasy as "a mode of thought that embraces the empirically impossible in its most elevated forms and the socially impossible in its most pedestrian"

(p. x).

Tolkien anticipated this problem of definition in "On Fairy Stories:" fairy stories cannot be defined in "a net of words," but "Faerie itself may perhaps most nearly be translated by Magic" (pp. 42-43). Magic is the essential element of any true work of fantasy; its use, misuse or disuse "irrevocably changes" the lives and actions of all the creatures that "inhabit the fantasist's world" (Merla, p. 348).

Magic's oldest definition is transformation. There are two schools of Magic which represent distinct and antithetical processes of transformation: Magia or Enchantment seeks "shared enrichment," and Goetia or Black Magic's desire is "power in this world, domination of things and wills." Like Arnold's ideal of self-perfection, the Enchanter's goal is self-transformation. The Necromancer, on the other hand, seeks to change his or her external conditions like the Philistine, because "the greed for self-centered power" is the mark of Goetia ("Fairy Stories," p. 71).

In short, Magic reveals the symbols, the Lion and the Witch, which illustrate Lewis' psychic condition. I propose, therefore, that any comprehensive study of The Chronicles of Narnia must include what has been lacking to date: a discussion of Magic. By examining Magic in the Tales, it is possible to discuss the archetypal reality, which Lewis, as a primitivist, brings forth

through the Lion and the Witch.

CHAPTER ONE

NOTES

¹For allegorical interpretations of the Tales see Kathryn Lindskoog's The Lion of Judah in Never-Never Land (1973), p. 13; Charles A. Huttar's "C. S. Lewis' Narnia and the 'Grand Design'", pp. 119-135 in The Longing for a Form: Essays on the Fiction of C. S. Lewis, ed. Peter J. Schakel; and Stephen Schofield on J. R. R. Tolkien's dislike of Narnia in In Search of C. S. Lewis, ed. Stephen Schofield, p. 131. For pseudo-allegorical interpretations of the Tales see Richard Purtill's Lord of the elves and eldils: fantasy and philosophy in C. S. Lewis and J. R. R. Tolkien, pp. 92-94; Walter Hooper's "Narnia—The Author, The Critics and The Tale" Peter J. Schakel, pp. 105-19; Elaine Trixer's "imagination Baptized, or 'Holiness' in the Chronicles of Narnia" Peter J. Schakel, pp. 159-70. Also see Chad Walsh's The Literary Legacy of C. S. Lewis (1979), pp. 123-58.

²Since Lewis himself uses the terms fantasy and fairy tale interchangeably in his discussion of fantastic literature for children—"within the species 'children's story' the sub-species which happened to suit me is the fantasy or (in a loose sense of that word) the fairy tale" ("On Three Ways," p. 32)—I shall also do so to avoid confusion. Lewis uses both fantasy and fairy tale elements in the Tales and the fantasy and fairy tale world are both structured upon the pattern of the psyche (Interpretation, p. 17) and revolve around the individuation process. In essence, they belong to the same genre. Whatever differences they have are relatively minor.

³"Nine nights I hung upon the Tree, wounded with the spear as an offering to Odin, myself sacrificed to myself." Havamal. (Letters, p. 427).

⁴Representative examples of differing definitions of fantasy are as follows: E. S. Rabkin defines fantasy by the fantastic, because the fantastic contradicts our realistic perspectives (p. 4); W. R. Irwin believes that fantasy is a narrative genre controlled by the overt violation of what is generally accepted as possible (p. 4); C. N. Manlove says that fantasy evokes wonder and contains an irreducible element of the supernatural (p. 7); T. Todorov bases his definition, like Rabkin, on the fantastic, but defines the fantastic as an event which cannot be explained by the laws of the world (p. 3); Ruth Nichols thinks that a true fantasy is a natural world alive with numinous values (p. 21); and Ursula Le Guin states that fantasy is the natural language of the spiritual journey of the soul and the struggle of good and evil therein ("The Child," p. 68).

CHAPTER II

THE ENCHANTER

Unable to ignore Lewis' reputation as a Christian apologist and influenced by the still popular theory, generated by Kathryn Lindskoog, that the Lion is Christ, theorists nonetheless agree that allegory is too restrictive a category for the Tales' most problematic and primary symbol, the Lion—Lewis' Enchanter. In 1983, the Aslan controversy finally resolved itself in seemingly the only way possible. According to Donald E. Glover in The Art of Enchantment, the Lion is an issue best avoided when discussing the Tales as literature, because the essence of Aslan's "ultimate appeal very probably springs" from the reader's personal response and therefore lies "beyond the reach of analysis or critical dissection and examination"; Glover flatly states: "it is not for me to explain why Aslan works" (p. 140).

The Lion simply cannot be ignored, however, because he is central to any reading of the Tales. As Glover himself points out, Aslan is the "ruling symbol" (p. 140) of the series. Even more astonishing is Glover's idea that the Lion is off-limits to the discussion of literature because of reader response. All symbols evoke personal response from their readers. As Lawrence points out in his review of The Dragon of The Apocalypse, symbols "don't 'mean something.' They stand for units of human feeling, human experience. A complex of emotional experience is a symbol" (p.

296). Thus the reader responds to the "ages of accumulated experience" still throbbing in a symbol. Allegory, on the other hand, "the true superficial meaning, or the final intentional meaning" of a work "is a bore": no one can throb in response to the New Jerusalem, because "of all the stale buns, it is the stalest" (p. 294).

Clearly the problem of reader response to the Lion lies not in the symbol itself, as Glover indicates, but in the approach to it. Lewis provides the underpinning for the reader's response to the Lion in The Lion, The Witch and The Wardrobe. The narrator explains the irrationality of the children's response to Mr. Beaver's use of Aslan's name as similar to that often found in dreams: "it [Aslan's name] had some enormous meaning—either a terrifying one which turns the whole dream into a nightmare or else a lovely meaning too lovely to put into words which makes the dream so beautiful that you remember it all your life and are always wishing that you could get into that dream again" (p. 65).

The wish to get back into that "dream" extends past the limits of the written pages of The Chronicles of Narnia. According to Walter Hooper, a family in Oxford finished reading The Lion, The Witch and The Wardrobe to their young son only to discover the child attempting to hack his way through his parents' wardrobe with a hatchet—in search of Narnia. The only way to save the brick wall behind the wardrobe was apparently to read him another of the Tales immediately (Lindskoog, p. 14).

This reaction to the Lion not only classifies him as a symbol, but it also places Aslan in a class by himself. Even Jung's category of theriomorphic spirit symbolism, the manifestation of archetype in

animal form, does not fully contain him (Psyche, p. 86). Aslan cannot be classified with Mr. and Mrs. Beaver, Reepicheep, or Bree—Talking Animals in the Tales who are unquestionably theriomorphs but who do not evoke the same response as Aslan. Instead of awe, they evoke recognition and identification. A type of Mr. and Mrs. Beaver lived across my street when I was a child and supplied the neighbourhood with sugar cookies. Moammar Qadaffi is a splendid example of Reepicheep in the Arab world, and everyone at some point has met a Bree—a vain, egotistical and, surprisingly, likeable person.

Furthermore, as Glover suggests, Aslan cannot be classified with any other famous Talking Animals, "neither with Pooh, Piglet, Toad, Mole, or even Badger" (p. 140). The notion of the Lion accompanying Winnie-the-Pooh to Owl's House for High Tea is wildly inappropriate to the Lion's nature. I have never heard of any child attempting to chop through his parents' house in order to visit Pooh. The Lion's impact on the reader outstrips the impact of all other fantasy figures on their readership to date.

It is therefore little wonder that the Lion resists interpretations based on allegorical assumptions: even when examined as a fantasy figure, Aslan remains complex. Only one type of fantasy figure is capable of encompassing the Lion without reduction, because it is as dynamic as the Lion himself: the Enchanter.

According to Tolkien, the Enchanter creates a world of which he is a part: subject to his own laws and transformed as he transforms his world ("Fairy Stories," p. 71). Aslan certainly creates

Narnia by singing it into existence in The Magician's Nephew; he undergoes the transformation of death and rebirth in The Lion, The Witch and The Wardrobe, paralleling Narnia's change from winter to spring; he submits to invisibility on Coriakin's Island in The Voyage of The Dawn Treader. Above all, however, his role as Enchanter depends upon his use of power. White Magic, Magia, or Enchantment, a self-transformatory process, is sometimes called Good Magic, because it does not seek power over others. Instead it seeks "shared enrichment, partners in making and delight, not slaves" ("Fairy Stories," p. 71).

At no point in the Tales does the Lion bewitch or manipulate. When he asks Lucy on Coriakin's Island, "don't you think I would obey my own rules" (VDI, p. 136), his question is obviously rhetorical. After his sacrifice on the Stone Table, the Lion could not be anything other than a Mage.

To some extent, the roots of Enchantment explain the Lion's impact on his readers. According to Erich Neumann, in The Origins and History of Consciousness, primitive magical rites act upon the subject who practices the magic. It was left for modern man to make the psychological discovery, Neumann states, that the operative factor in magic is the "reality of the soul" and not the reality of the external world. Therefore, because the roots of White Magic lie in primitive man's purely subjective process, the Lion's rules lie in this principle. As Neumann points out, the emphasis in primitive Magic is on the alteration of the subject, and that effect which proceeds from an alteration in the subject is objective and real (p. 209).

In short, the Lion makes no distinction between himself and the external world, because that which affects the reality of the world also affects him. From the term of invisibility with the Dufflepuds in The Voyage of The Dawn Treader to the necessity of providing the Witch with a willing sacrificial victim, Aslan will not "work against the Emperor's Magic" (LWW, p. 129), because, in essence, he is that Magic himself.

Since, in Enchantment, the alteration in the subject is objective and real, "inner" experiences in the Tales manifest themselves physically. Thus the Lion's revitalizing Romp evokes its own refreshment: "Lucy put up her hands to push back her hair and found she was pushing back vine branches. The donkey was a mass of them. His tail was completely entangled and something dark was nodding between his ears. Lucy looked again and saw it was a bunch of grapes. After that it was mostly grapes—overhead and underfoot and all around" (PC, pp. 137-38).

A more dramatic example of this manifestation of an alteration in a subject occurs when Aslan sings Narnia into being: "when a line of dark firs sprang up on a ridge about a hundred yards away she felt that they were connected with a series of deep, prolonged notes which the Lion had sung a second before. And when he burst out into a rapid series of lighter notes she was not surprised to see primroses appearing in every direction" (MN, p. 99). Aslan's creation of Narnia explains his significance in the series in spite of the fact that he occupies less than 20^T of the total number of pages (there are references to the Lion in 171 of 1,091 pages) which make

up the stories. Narnia is a manifestation of the Lion's inner reality, Aslan turned inside out.

As a result, the Lion is always present, implicit in the landscape. In Narnia, the Lion is Tolkien's Enchanter in the most literal sense of the definition: he creates a world of which he is part, because that world is, in essence, himself.

This experience of an inner reality manifesting itself also occurs in the children. When Lucy finds Edmund after the battle, he is not only healed of his wounds, but is also "looking better": "He had become his real old self again and could look you in the face" (LWW, p. 163). Literally presented as a process of self-transformation here, Enchantment occurs in every book of the series. The most spectacular transformation occurs when Lewis leaves the reader with no doubt that Eustace's experience as a dragon is the manifestation of a psychic reality: "he had turned into a dragon while he was asleep. Sleeping on a dragon's hoard with greedy, dragonish thoughts in his heart he had become a dragon himself" (VDT, p. 81).

Because the experience of a Faerian drama is very similar to that of dreaming ("Fairy Stories," p. 70), it is appropriate that Eustace's "dragoning" takes place while he is asleep. Sleep, an activity solely devoted to the dreamer's psyche, and Enchantment, the experience of self-transformation in fantasy, are repeatedly linked in the Tales.

Since Enchantment is like dreaming, it is completely appropriate that Aslan himself is the product of a dream. He bounded into The Lion, The Witch and The Wardrobe at a time when

Lewis was having "a good many dreams about lions" ("It All Began," p. 53). Archetypes are often manifested in dreams, and, introduced to the world from Lewis' own unconscious, even the Lion's name evokes the response proper to an archetype: "at the name of Aslan each child felt something jump in its inside" (LWW, p. 65). Edmund feels a sensation of mysterious horror similar to the response to the numinous discussed by Rudolf Otto in The Idea of The Holy. The fearful awe which Man experiences in the presence of the mysterium tremendum is proof of the divine and his alienation from it (pp. 10, 17). Edmund's alliance with the Witch certainly alienates him from Aslan. On the other hand, Lucy's, Susan's, and Peter's experiences of delight correspond closely to what Corbin Scott Carnell identifies as a related response to Otto's sensation of awe: delight evoked by the feeling that the individual "is becoming one with the universe and desires an even closer union" (p. 20).

Both experiences, awe and delight, are responses of primitive feeling. Numinous dread or awe is the "mark which really characterizes the so-called 'religion of primitive man'" (Otto, p. 16). Otto could have been thinking of primitivism and fantasy's relationship with one another and Christianity when he comments:

This crudely naive and primordial emotional disturbance [awe], and the fantastic images to which it gives rise, are later overborne and housed by more highly developed forms of numinous emotion, with all its mysteriously

impelling power. But even when this has long attained its higher and purer mode of expression [Christianity] it is possible for the more primitive types of excitation that were formerly a part of it to break out in the soul in all their original naivete and so to be experienced afresh. (p. 16).

The experience of Enchantment obviously depends on the condition of one's own psyche. The more subjective one's inner process, the closer one is to the Lion. In the Tales, Lucy, the youngest and least objective of the children, responds most fully to the Lion. It is Lucy who recognises Aslan first in Prince Caspian, to whom the albatross comes in The Voyage of the Dawn Treader, and who Tirian realises is drinking in "everything more deeply than the others" (LB, p. 129).

According to Jung, archetypal images rise to the surface in dreams and artists' visions whenever conscious life becomes one-sided or adopts a false attitude, and they are designed to restore the psychic balance of the individual or epoch (Spirit in Man, p. 104). The imbalance which the Lion seeks to correct in the Tales is explicit. Seeking to escape from Experiment House—even the name of the school reminds the reader of scientific empiricism—Jill and Eustace evoke Magic by asking Aslan's permission to enter Narnia. The Lion, however, rises to the surface of their own psyches in their evocation, as Aslan later explains to Jill: "you would not have called to me unless I had been calling to you" (SC, p. 28). In the reciprocal fashion of Enchantment, the children's conscious efforts to escape

their world coincide with the Lion's effort to draw them into his, and a balance is established in Narnia.

At the conclusion of The Silver Chair, the situation at Experiment House is obviously unbalanced. In a lovely pun, the police arrive at the school and find the Head isolated in her objective world, "behaving like a lunatic" (p. 205). An unbalanced psyche is an insane psyche.

When the Pevensies return to England, Lewis makes it clear that what the characters have experienced belongs to their psychic realities. The Pevensies are transformed, but England is not. According to Professor Kirke, the children's realities are altered, manifested in their appearances and behavior, but the world around them is unchanged: only "odd things they say—even their looks—will let the secret out" (LWW, P. 170).

A collective image when viewed as a symbol rather than an allegorical figure, Aslan re-establishes the balance necessary for a healthy psyche. According to Lawrence, one may explain the myths away, but it means only that one goes on "suffering blinding, stupidly, 'in the unconscious,' instead of healthily and with imaginative comprehension playing upon the suffering" (p. 296). Lewis may have been suffering from an imbalanced psyche, but the result that we have is his imaginative comprehension playing on that suffering—the function of the Lion is not only to Enchant but also to heal by Enchanting.

The Lion heals both spiritually and physically. At several points in the Tales, the children draw strength from the Lion, and in The Magician's Nephew Digory's mother is healed by the Lion's

apple; but Aslan's healing of Caspian's old Nurse is the most explicit and moving example of his power; "he spoke, like the flush creeping along the underside of a cloud at sunrise, the colour came back into her face and her eyes grew bright and she sat up and said, 'Why I do declare I feel that better. I think I could take a little breakfast this morning'" (PC, pp. 173-74).

To read The Chronicles of Narnia is to become involved in the process of self-transformation which the Lion represents; it is to undergo a healing process or what Lawrence would call "intelligent suffering." This, no doubt, accounts for the series' popularity. Professor Kirke's England and the twentieth century are prime examples of what Jung identifies as man "lost in the isolation of consciousness and its errors and sufferings" (Spirit in Man, p. 105). Like Arnold's Philistine, Eustace Clarence Scrubb, before his adventure on the Dawn Treader, is the epitome of this conscious isolation: he "liked animals, especially beetles, if they were dead and pinned on a card. He liked books if they were books of information and had pictures of grain elevators or of fat foreign children doing exercises in model schools" (VDI, p. 9). Eustace's England is the twentieth century, a period obsessed with empiricism and objectivity. His adventure is not even an experience that he dreamed of, not having read "the right books" (VDI, p. k78). After his voyage, Eustace's psyche is altered. He even admits this to Jill: "'Then wash out last term if you can,' said Eustace, 'I was a different chap then. I was—gosh! what a little tick I was.'" (SC, p. 13).

When the Lion created Narnia, he filled a gap in our social fabric. The Tales play a compensatory role, providing the reader

with the healing experience of encountering what Lawrence calls "another kind of experience . . . truly imaginative" (p. 195). A distinction must be made here between the response of an adult to the Tales and the response of a child. While reading the Tales, adults must respond to the reality of the psyche, a reality which Tolkien identifies as the experience of Faerian drama; he warns that "if you are present at Faerian drama you yourself are, or think that you are, bodily inside its Secondary World" (p. 70). The response of a young child to the Tales is more literal than that of an adult, because the child has not yet been taught to think objectively. Thus, for a period of time, the child who attempted to chop through his parents' wardrobe believed in the objective existence of Narnia, because he was unable to make the distinction between the reality of the external (Primary) world and the reality of the fantasy (Secondary) world. Because the child's processes are more subjective than an adult's, the Tales for an adult are a cleansing process, much like Eustace's "undragoning" bath in The Voyage of the Dawn Treader. Like Lewis, Jung also uses the metaphor of bathing when he speaks of the encounter with a collective image: "he has plunged into the healing and redeeming depths of the collective psyche" (Spirit in Man, p. 103). By re-entering the reality of the psyche, the adult reader re-encounters the experience of childhood in terms of its subjective outlook and is reminded of the reality which lies often unexperienced inside the adult. In short, when reading fantasy, intellect and imagination become, for a time, reconciled.

Since the reading process of the Tales is a healing process, and the Lion is healer as well as Enchanter, the process of Enchantment also extends to the function of the fantasist. True to Tolkien's definition, Lewis is a fantasist who creates The Chronicles of Narnia which he and the reader may enter and enjoy at will, but Aslan creates Narnia. He not only literally creates Narnia, but he also takes on the role of the author of the events which occur there. Aslan often reminds Lucy that he is telling her her story. To Aravis he says, "child . . . I am telling you your own story, not hers. No one is told any but their own" (HB, p. 170).

The Lion, who relates only pertinent pieces of his all-encompassing knowledge to the children, who are directly affected by it, functions as a selective narrator. He also explains events, providing expository lumps when necessary: to Shasta he says, "I was the Lion who forced you to join Aravis. I was the cat who comforted you among the houses of the dead. I was the lion who drove the jackals from you while you slept. I was the lion who gave the Horses the new strength of fear for the last mile so that you should reach King Lune in time" (HB, p. 139).

In effect, Aslan is his own fantasist. Through the device of Story, he heals with his Magic, manifesting the reality of the psyche by using the process of the imagination. Story-telling is a part of the Mage's Enchantment. Independent of Lewis, the Author, the Lion pulled the six other stories of Narnia into the Tales after he appeared uninvited in The Lion, The Witch and The Wardrobe. By creating a world of "arresting strangenesses" the Enchanter offers the reader another reality: in the case of Narnia, the subjective

vision of childhood. By being his own fantasist, the Lion actually manifests himself. The constructor of his own fantasy world, Aslan is what Eliade defines as the zone of "absolute reality" (Cosmos, p. 16). In essence, he is the sacred centre.

Aslan is that experience somewhere within us that Lawrence says "is the old experience of the Euphrates, Mesopotamia between rivers" (p. 298). Underlying the fantasy impulse, the primitive thirst for being which impelled primitive man to attempt to transform the profane into sacred time accounts for the intensity of response to the Lion. Fantasy is "a natural human activity" ("Fairy Stories," p. 72), and so is constructing according to archetype (Cosmos, p. 11). On the profane level, the fantasist re-creates in illo tempore as best he can, because it is the point from which the creation of the fantasy world takes place. In The Chronicles of Narnia, the primordial image truly manifests itself, relegating the shamanistic function of the artist to a secondary concern, since the reader may encounter it in as direct a form as possible. The Lion's irruption into our conscious world is itself indicative of the process of Enchantment, because it heralds the replacement of the old, decayed Signature with the new and takes us back to that experience which not even twentieth century objectivism can destroy.

CHAPTER III

THE NECROMANCER

According to the oldest Dwarf in The Silver Chair, "Northern Witches always mean the same thing, but in every age they have a different plan for getting it" (p. 193). Only two Northern Witches actually appear in The Chronicles of Narnia: the Green Witch who enslaves the denizens of the Deep Lands in The Silver Chair and Jadis, the White Witch, who steals the Apple of Youth in The Magician's Nephew and creates perpetual winter in The Lion, The Witch and The Wardrobe. The Dwarf's observation is absolutely correct: both Witches have different plans for attaining "the same thing," the conquest of Narnia, and both are motivated by the same desire for what Tolkien defines as power in this world, "the domination of things and wills."

The Witches' need to dominate arises from "the greed for self-centered power" and clearly defines them as practitioners of Goetia. Unlike the Enchanter, they do not seek to transform themselves. Instead, their Magic produces or pretends to produce what Tolkien defines as "an alteration in the Primary World" ("Fairy Stories," p. 71). Tolkien's definition of the Magician rests on the Magician's use of power, and Marie-Louise von Franz agrees with his categorization. According to von Franz, "whether magic is black or white depends on how and with what attitude you use your weapons" (Shadow, p. 251). In order to avoid any confusion because the terms Magia and

Magician are so closely related semantically, I will describe practitioners of Goetia as Necromancers. Why the term, one who raises the dead, so aptly describes practitioners of Goetia will become clear as this chapter unfolds.

The Necromancer's most common weapon is his or her spell. The word spell means both a story told and a formula of power over living men ("Fairy Stories," p. 36). In The Chronicles of Narnia, the Witches tell stories that are not only narrative structures, but also formulas of power. Jadis' story of Charn is a series of successful political formulas. One example is her great-grandfather's power over his subjects." "This was the old banqueting hall where my great-grandfather bade seven hundred nobles to a feast and killed them all before they had drunk their fill. They had had rebellious thoughts" (MN, p. 57). Her great-grandfather's success as a ruler obviously depended on the formula of terror and murder, a formula which Jadis herself used successfully.

In The Silver Chair, story-telling takes on the explicit function of the spell. The children and the Green Witch match stories of Overworld and Underworld to establish reality. By establishing the reality of Underworld, the Green Witch would gain control over the Prince and the children. In fact, the Witch almost wins the contest by claiming that her captives' stories are extrapolations of her own, thereby increasing her power: "look how you can put nothing into your make-believe without copying it from the real world, this world of mine, which is the only world" (p. 155). Rilian and the children are convinced by her argument and saved only when Puddleglum ends the contest by stamping out her fire: the smell of

burnt Marsh-wiggle is a reality which even the Green Lady is unable to refute.

Crucial to the Witches' spells is the element of appearance. The Green Witch's claim that the children's stories of Overworld are fantasies is based on appearance. Because empirical proof of Overworld does not exist in Underworld, the children's claims are easily invalidated. Like the White Witch, the Green Witch bases her power on the assumption that appearance is reality. If she had not appeared to Rilian as "the most beautiful lady" (SC, p. 57) whom Drinian had ever seen, the Prince would not have been lured underground. Elsewhere, the White Witch takes the appearance of a boulder and gives her servant the appearance of a stump to escape capture during Edmund's rescue: "it was part of her magic that she could make things look like they aren't" (LWW, p. 125). If Jadis had not assumed the image of a waxen figure in the Hall of Images, Digory would not have rung the bell in The Magician's Nephew and begun the adventure to Narnia.

According to von Franz, "pure black magic is a kind of outer magical technical trick" (Shadow, p. 250) used for selfish ends. The selfishness not only applies to the user of the spell but also to the person spellbound. The success of any spell depends to a large extent on the acceptance of one's external reality as being more important than one's subjective experience and intuition. After the White Witch produces Turkish delight from a bottled liquid, Edmund is convinced that he is "to be Prince and—later on—the King" (LWW, p. 39). Because, like the Witch, Edmund desires power he disregards his uncomfortable feeling when he later learns from Lucy that he

has made friends with "a dangerous witch" (LWW, p. 42). It is not until he is made painfully aware that the Witch has no intention of fulfilling her promise to him that he acknowledges what he has known throughout the story: "deep down inside him he really knew that the White Witch was bad and cruel" (p. 83).

The Witches' preoccupation with power and appearance, the external world, logically leads one to compare the Magician with the Scientist. Tolkien's equation of the two, the "scientific, magician" ("Fairy Stories," p. 43), posits an inherent separation of the Magician from the Magic which he performs. In That Hideous Strength, Lewis examines the scientific impulse and concludes that it belongs to Goetia: "Man's power over Nature means the power of some men over other men, with Nature as the instrument. There is no such thing as Man—it is a word. It is not Man who will be omnipotent, it is some one man, some immortal man" (p. 105).

Just as in That Hideous Strength, morality is not an issue for the scientists of N.I.C.E., neither is it an issue for the Witch in the Tales. Because neither scientist nor Magician is affected by his actions, it is not surprising that the result is an elitist attitude. Freed from the limitations of the conscience, the N.I.C.E. scientists vivisect criminals and animals. Jadis destroys her own people without regret. In short, non-accountability for one's actions means absolute power.

As Jadis tells Digory: "you must learn, child, that what would be wrong for you or any of the common people is not wrong in a great Queen such as I. The weight of the world is on our shoulders. We must be freed from all rules. Ours is a high and lonely destiny"

(MN, p. 61). Ironically, Jadis' high and lonely destiny is something which even children understand. Digory quite simply and accurately defines it this way: "that he thinks he can do anything he likes to get anything he wants" (p. 24). Jadis' elitism reveals a selfishness so extreme that Lewis' narrator is moved to comment on it: "I expect most witches are like that. They are not interested in things or people unless they can use them; they are terribly practical" (p. 71).

The Magician's egocentric world vision stems from a process which Neumann reminds us is "the result of human consciousness endeavoring, with infinite labor and the help of instruments and abstractions of modern science, to grasp the object as such, independently of the primary reality of man, which is the reality of the psyche" (Origins pp. 209-10). This process, the underpinnings of Arnold's alarm at the results of the Industrial Revolution, predicates the separation of man from nature: "when man changes his state of being, he needs an entirely different description of the universe, and so the universe changes its nature to him entirely" (Lawrence, p. 301). Thus our universe is not the living, imaginative experience of the Chaldeans. As Lawrence says, we describe the universe as "mostly void, littered with a certain number of dead moons and unborn stars, like the back yard of a chemical works" (p. 301).

Doubtless, everyone considers him or herself more important than the back yard of a chemical works. To separate man from nature, however, man and nature must have been originally connected. Jadis' high and lonely destiny is of her own making. According to Eliade, neither "objects in the external world nor

human acts have any autonomous intrinsic value for archaic man because they participate in a "reality which transcends them" (Cosmos, pp. 3-4). By transcending reality, Jadis' cosmos takes on the quality of a dead universe: the empty city and dying sun of Charn and the unending winter in Narnia.

Tolkien points out that Magic destroys and insults Reason ("Fairy Stories," p. 72). Ritual has a very specific function: reuniting one's self with the cosmos through the repetition of acts posited ab origine by the gods (Cosmos, p. 6). Ritualistic Magic separates the Necromancer from the cosmos, however, because the Necromancer is preoccupied with the ritual as an end rather than as a means to an end. The importance of ritual to Witches lies in appearance. The White Witch hesitates to sacrifice Edmund because she is unable to use the Stone Table for its "proper purpose" (LWW, p. 123). The Lion's sacrifice takes place on the Stone Table, and it is an elaborate ritual of humiliation which involves binding the victim, spitting on him, and cutting his hair to strip away his power.

Because the Witch values the importance of the ritual for its appearance, she mistakes what the "proper purpose" of the ritual is. She assumes that the sacrifice of the Lion separates him from, not re-unites him, with the cosmos. Because her "knowledge goes back only to the dawn of time," the Witch assumes that the Lion will die. The Lion knows, however, that "when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death itself would start working backwards." Re-united with the cosmos, the Lion is reborn, because the ritual act of

sacrifice projects him into "the stillness and the darkness before Time dawned" (p. 148).

Lewis makes the same point in The Silver Chair. The Green Witch maintains her power over Rilian by tying him into a Silver Chair every night. The nightly ritual of bondage, again stripping away Rilian's power, comes to an end only when Puddleglum and the children free the Prince from the "vile engine of sorcery" (p. 146). Rilian destroys the Chair, but to be truly free of the Witch's power, he must destroy her as well.

The consequences of power in this world are hidden behind appearances just as the fluttering dress of the Green Lady hides the poisonous green Worm: "all get what they want: they do not always like it" (MN, p. 162). The White Witch gets her heart's desire, strength and eternal youth, but the "length of days with an evil heart is only length of misery and already she begins to know it" (p. 169).

Although the Witch cannot die, she is cut off from the natural cycle of life and death. In effect, she is cut off from life itself, because life without death is meaningless. Instead of receiving life, she receives the Appearance-of-Life, a state of deathlessness other authors have explored in much the same manner. The Witch's unnaturally white face, "deadly white, white as salt" (MN, p. 127)—draws an exact parallel with the woman in Coleridge's "The Rime of The Ancient Mariner" whom the Wedding Guest encounters on a skeleton ship where she dices with Death:

Her lips were red, her looks were
 free, Her locks were yellow as gold:
 Her skin was as white as leprosy,
 The Night-mare LIFE-IN-DEATH was
 she, Who thicks man's blood with cold.
 (p. 88)

Associated with "witches and vampires, ghouls and spectres," the unnatural skin, red lips, and accompanying coldness of Life-In-Death and the White Witch are aspects of the Terrible Mother, "the devouring womb of the grave and of death, of darkness without light, of nothingness" (Great Mother, p. 149).

Suspended from Life and Death, the Witch's victims hang in a state, like the Witch, incapable of regeneration: her house is filled with stone figures "standing there perfectly life-like and also perfectly still" (LWW, p. 89). Petrified, the Witch's captives can be brought back to life only by the Lion's warm breath. The daughter of a giant, the Witch petrifies with coldness. According to von Franz, giants are the rulers of the domain of ice, since that state is "completely inhuman and out of balance" (Shadow, p. 208). The imbalance of the Witch's state, separated from the cycle, is emphasized by Mr. Beaver "there isn't a drop of real human blood in the Witch" (LWW, p. 76).

The Witch is incapable of regeneration, but she is capable of destruction. Reminiscent of Lilith, from whom she traces her lineage, the Witch has the red lips of a lamia. Behind her seductive appearance, the Green Witch is like Ean Begg's "sirens, mermaids, nixies, ondines, melusines and Rhine-maidens [who] lure men into

dangerous situations with their charms" (Myth, pp. 89-90). The charm of the Witch, the Necromancer's promise of power in this world, is the dream of Eternal Youth; however, in itself Eternal Youth is an unnatural state, separate from life and death.

Preoccupied with appearance, the Witch is unable to be reunited with the cosmos. Her use of ritual leads one to conclude ultimately that, whereas the Lion symbolizes the sacred centre, the Witch symbolizes its antithesis—the centre of the profane. Unlike the sacred centre, from which all creation emanates, the profane centre is the point of all destruction. Thus every traitor to the principle of the sacred centre belongs to the Witch by the Emperor's decree. Edmund is her "lawful prey" and for every "treachery" she has "a right to kill" (LWW, p. 128). Like Lilith who, apart from "killing the offspring of ordinary human wedlock, also had the power to prevent birth by barrenness, miscarriages and complications during childbirth" (Begg, p. 85), the Witch is "bad all through" (LWW, p. 76).

CHAPTER IV
THE MAGIC COSMOS

Caught between the Lion (Magia) and the Witch (Goetia), The Chronicles of Narnia are themselves transformed into spells-formulas of power—because they are indicators of a cosmology peculiar to fantasy. During his discussion of Magic in "What is Real? Asked the Rabbit," Patrick Merla observes that a magical substructure, expressed in the conflict between Good and Evil, "underlies the best fantasies." The Chronicles of Narnia are not exceptions to this rule. Among the best in children's fantasy, the Tales are created out of the conflict between Good and Evil, the Lion and the Witch, that affects the lives and actions of all the creatures who inhabit Narnia. This struggle between Good and Evil produces a cosmos which is peculiar to the series, and, at the same time, reflects the "cosmic uniformity" found throughout fantasies (Merla, p. 350).

"The archetypal life-giving quality" of fantasy Magic (Merla, p. 249), makes it important to note that Good and Evil in the fantasy context do not carry the moral connotations usually associated with them. In "The Child," Le Guin explains that Good and Evil cannot be discussed in terms of "right" and "wrong" when examining fantasy, because the fairy tale presents a different standard: what Le Guin labels "appropriateness."

Borrowing von Franz's argument from "The Problem of Evil in Fairytales," Le Guin points out that it is perfectly appropriate for Gretel to push the wicked witch into her own oven in a fairy tale, but it is not considered "morally right and ethically virtuous" in our world for little girls to push old women into baking ovens. Gretel's appropriate action stems from the fact that in the fairy tale the victim is not an old woman, but a witch, "the archaic crone, the possessor and destroyer" (p. 66).

Outside the context of The Horse and His Boy, it cannot be either moral or ethical for Aslan to pursue Aravis and tear her shoulders. As Le Guin points out above, however, "right" and "wrong" do not apply to archetypal figures. In the framework of the Tales, Aslan's action is entirely appropriate: "the scratches on your back [Aravis' back], tear for tear, throb for throb, blood for blood, were equal to the stripes laid on the back of your stepmother's slave because of the drugged sleep you cast upon her. You needed to know what it felt like" (p. 169).

This sort of rough justice is not only demanded by the fairy tale, but also by its readers. Chesterton once remarked that the children in whose company he saw Maeterlinck's Blue Bird were "dissatisfied 'because it did not end with a Day of Judgement, and it was not revealed to the hero and the heroine that the Dog had been faithful and the Cat faithless'" ("Children and Fairy," p. 119).

The Chronicles of Narnia not only provide the reader with the appropriate justice demanded by the fairy tale, but they also make the inappropriateness of applying our (adult) mores to them perfectly obvious. When Caspian asks Ramadu what crime the

exiled Coriakin committed, Ramadu replies: "it is not for you, a son of Adam, to know what faults a star can commit" (VDI, p. 177). By reminding Caspian of his place in the Tales' cosmos, Ramadu obliquely reminds the reader that he or she must accept the fairy tale's different standards.

As Lawrence notes, "symbols suggest schemes of symbols" (p. 296). The Lion and the Witch suggest schemes of symbols, the forces of Good (Magia) and Evil (Goetia). These forces belong to two distinct camps.

The force of Magia consists of fantasy characters who identify themselves with the Lion: the mythological creatures like the Dryads, Naiads, Centaurs, and Unicorns who carry with them their own symbolic resonances, and the Good Animals like the Beavers and the Horses. During the course of the Tales, the Good Animals acquire symbolic status either because of their association with Aslan or because they have already acquired the reputation of being on the side of Good from other cultural sources, as in the case of the Robin: "they're good birds in all the stories I've ever read. I'm sure a robin wouldn't be on the wrong side" (LWW, p. 59).

The force of Goetia consists of the fantasy characters who align themselves with the Witch. Lewis carefully identifies both the mythological creatures and the Evil Animals who support her: "ogres with monstrous teeth, and wolves, and bull-headed men; spirits of evil trees and poisonous plants: and other creatures whom I won't describe because if I did the grown-ups would probably not let you read this book—Cruels and Hags and Incubuses, Wraiths, Horrors, Efreets, Sprites, Orknies, Wooses, and Ettins" (LWW, p. 138).

As in the case of the Good Creatures, the Evil mythological figures carry their own symbolic resonances, and the Evil Animals establish their reputations through association with the Witch or have already acquired symbolic status from other sources. The Wolf in the Tales retains its terrible reputation from legend, folklore, and fairy tale; it is the devouring monster found in Little Red Riding Hood, Peter and the Wolf, and The Three Little Pigs: "it's only a stone wolf. It can't hurt me . . . instantly the huge creature rose, with all the hair bristling along its back, opened a great red mouth" (LWW, p. 90).

Although it is impossible to mistake one camp from the other, the forces of Good and Evil are not entirely separate. To assume that they are would destroy the cosmos which Lewis so carefully creates. Instead, Magia and Goetia interlock in the Tales, forming the interconnecting halves of the same whole, the series' Magic Cosmos.

According to Le Guin, Evil appears in fairy tales not as something diametrically opposed to Good, but as something inextricably involved with it: "as in the yang-yin symbol" ("The Child," p. 66). This concept of balanced, opposing forces subtly echoed in Narnia's cosmos can be traced to the Manichean cosmos. In Gnosticism there apparently is "no concept of a god beyond good and evil and hence the origin of good and evil" (Begg, "Gnosis," p. 173). In the same manner, in The Magician's Nephew, there is no mention of the Emperor-over-the-Sea. Hence the origin of good and evil lies in the figures of the Lion and the Witch.

Charting Gnosticism in Mysterium Coniunctionis, Jung gives Evil the specific image of Satan, the worm or serpent, which, like the Witch, "is all-devouring death" (p. 341). God or Good, on the other

hand, like the Lion is "progressive transformation—Deo adjuvante" Ean Begg points out that in Septem Sermones ad Mortuos, Jung himself contributes a significant innovation to the Alexandrian Gnostic tradition—a god above God: Effectiveness is common to both Good or "generation" and Evil or "destruction" ("Gnosis," p.172); it joins generation and destruction. Thus the reader is reminded that both the Lion and the Witch have a place in the Emperor's Magic. In The Lion, The Witch and The Wardrobe, Lewis uses tableaux to suggest the "schemes of symbols" that illustrate Good and Evil. When Lucy and Susan first see Aslan, he is surrounded by a crowd of Good mythological creatures and Animals. When they first see the Witch, she too is surrounded—by a group of Evil mythological creatures and Animals. Like ying and yan, these tableaux consist of opposing elements which balance each other and create a schematic whole. Aslan's Dryads and the Witch's evil tree and poisonous plant spirits present both numinous aspects accorded the Druid's sacred groves. The bestiality of the Minotaur in the Witch's following is balanced by the presence of a bull-headed man, intellect in control of instinct, in Aslan's procession.

In the Magic Cosmos, "old repressed elements from the distant past are rising to the surface" and bringing with them "a new and more comprehensive adaptation and synthesis" ("Gnosis," p. 170). Lewis' synthesis is decidedly non-Christian because Good and Evil do not represent two separate worlds in the Tales, but are competing processes of transformation in the same world. Although Good is ultimately stronger than Evil—"this whole world was filled with a Magic different from hers [the Witch's] and stronger" (MN, p. 95)—

Evil has its place in Narnia. In spite of her unflattering title, "the Emperor's hangman" (LWW, p. 128), the Witch is a necessary part of this cosmos. Both the Lion and the Witch know that unless she has blood as the Law says, "all Narnia will be overturned and perish in fire and water: (LWW, p. 129). Aslan refuses to work against the Emperor's Magic and forfeit the Witch's lawful request for Edmund, and the Witch is unable to destroy the Lion. Good is stronger than Evil, but it cannot destroy Evil. To do so would unbalance the cosmos.

Nevertheless, because it seeks to dominate things and wills, Goetia continues attempting to destroy Magia. Concerned with the struggle between Evil and Good, the Tales express the archetype of the magical competition. Found in almost all societies and on all levels of civilization, the magical contest is one form in which the principle of Evil is fought, but if the contest is dissociated from consciousness, "it is just one magic trick against another" (Shadow, p.p. 249, 250). Neither the Lion nor the Witch, archetypal figures, can be associated with the conscious world. Thus the children play a vital role in Narnia's cosmos. They provide the link between the conflict and the consciousness, for Gnosticism is "the mythologization of a Self-experience" ("Gnosis," p. 164).

Because fairy tales are "the most simple and basic structure of the psyche" (Interpretation, p. 17), Narnia is not "the land of Men" (PC, p. 50), but, according to Trufflehunter, "was never right except when a son of Adam was king" (p. 65). The Lion may be the prime symbol of the Tales, but the stories themselves are the accounts of the children's adventures in Narnia.

Each of the seven stories is based on their adventures, and each adventure involves a quest. In The Lion, The Witch and The Wardrobe, Peter, Susan, Lucy, and Edmund begin their adventures in the attempt to free Mr. Tumnus, and end the quest as Kings and Queens. In Prince Caspian, there are three quests: Caspian's to find Old Narnia, Trumpkin's to find the Ancient Kings and Queens, and the children's adventure to free Narnia from Miraz. In The Voyage of the Dawn Treader, Edmund, Lucy, and Eustace set sail to find the World's End. In The Silver Chair, Jill and Eustace are sent on a quest to recover Prince Rilian. In The Horse and His Boy, Shasta, Bree, Aravis, and Hwin search for Narnia and the North. In The Magician's Nephew, Digory and Polly find themselves in search of the Garden of Youth. Finally, in The Last Battle, Jill and Eustace are sent to aid Tirian, the last King, against the Calormenes.

The children are elevated to the status of legendary heroes—"Peter the High King and his consorts down from the high past" (PC, p. 86)—but their adventures are not merely their own; they belong to what Lawrence calls the "whole human experience" (p. 296). According to Neumann, the hero myth is never concerned with the private history of an individual, but serves as "a model for the subsequent development of the collective" (Origins, p. 150). The collective significance of the quest motif lies in Neumann's observation that self-transformation is the hero's true aim, because it is impossible to find the treasure unless "the hero has first found and redeemed his soul" (p. 212).

Self-transformation in Narnia illustrates "the archetypal life-giving quality" of Merla's magical substructure, because, in order to

transform, one defeats the principle of Evil through a series of transformations which lead finally to the union of ego and Self. The quest motif in the Tales, the hero's search for the hidden treasure, expresses the individuation pattern, the "conscious coming-to-terms with one's own inner centre (psychic nucleus) or Self" ("Process," p. 169).

This process generally begins with a wounding and the suffering of a personality which amounts to a "sort of 'call,' although it is not often recognized as such" (p. 169). All Lewis' children undergo this wounding before they enter Narnia. The Pevensies are wounded by their separation from their parents: "we've fallen on our feet and no mistake" (LWW, p. 9). Lucy's specific wounding—"the others who thought she was telling a lie, and a silly lie too, made her very unhappy" (LWW, p. 29)—propels her into the wardrobe to make sure it was not a dream. Eustace's wounding is psychic: he is a "record stinker" (VDT, p. 10), and Jill begins her story by crying behind the gymnasium, because "they had been bullying her" (SC, p. 10).

The individuation process arises, von Franz observes, out of a "deadly boredom that makes everything seem meaningless" and which leads one to "seek something that is impossible to find out about or about which nothing is known" ("Process," p. 170). At the beginning of The Silver Chair, Jill "looked round and saw the dull autumn sky and heard the drip off the leaves and thought of all the hopelessness of it all" (p. 15). The adventures in The Lion, The Witch and The Wardrobe begin because the children decide to explore Professor Kirke's home on a rainy day. In both books, the

children find themselves seeking impossibilities: Jill and Eustace discover that Narnians are not allowed to search for the lost Prince, because thirty champions set out to search, and "none of them have ever come back" (SC, p. 53); and the children's decision to save Mr. Tumnus seems impossible, because they have "no chance of getting into that House against her will [the Witch's] and ever coming out alive" (LWW, p. 73).

Once the process begins, it becomes apparent that the children are not seeking only the lost Prince or Mr. Tumnus, but also a part of themselves. Jill tells Aslan that she was "showing off" (SC, p. 28) when Eustace fell over the cliff. Peter admits that his anger encouraged Edmund to betray them to the Witch (LWW, p. 118). By taking responsibility for their actions, the children recognise aspects of their personalities which they would ordinarily rather not admit to. The processes of self-recognition are expressed in confrontations with the shadow (Memories, p. 355f, Aion, pp. 8-9).

Recognizing the shadow is the first step in the individuation process. One may either choose to face "the approaching darkness" without prejudice and find out what it wants from one or undergo "a series of painful realizations of what is wrong with oneself and one's conscious attitudes" ("Process," pp. 170-71). Lewis examines both experiences of this transformation in The Voyage of the Dawn Treader.

Rowing into the darkness of the Dark Island, the voyagers of the Dawn Treader face a literal shadow. In the darkness, they find Lord Rhoop who explains that they have found the Island where Dreams, not daydreams, come true. The result is an unabashed

flight from the unconscious: "'Row, row,' bellowed Caspian. 'Pull for all our lives. Is her head right, Drinian? You can say what you like Reepicheep. There are some things no man can face.'" Lost in the darkness, they meet an albatross, which guides them to daylight. There they discover that the dreams which they "tried hardest to forget" are the products of their own imaginations, that they are fleeing from themselves. When "that" (p. 156), "it," and "them" (p. 157) are recognised as aspects of themselves, "everybody realized that there was nothing to be afraid of and never had been" (p. 159). Integrated into their conscious attitudes, "the Dark Island and the darkness vanished forever" (p. 160).

On the other hand, Eustace, who does not want to undertake the voyage, undergoes a painful process of self-recognition. Turned into a dragon from sleeping on a dragon's hoard with greedy, dragon-like thoughts in his head, Eustace sees his unpleasant nature when he realizes that "the dragon face in the pool was his own reflection" (p. 81). For the first time it occurs to him to wonder "if he had been such a nice person as he had always supposed" (p. 83). Eustace's experience as a dragon, drastic as it is, is only the first in a series of transformations during his individuation process. Lewis makes this very clear: "it would be nice, and fairly nearly true to say that 'from that time forth Eustace was a different boy'. To be strictly accurate, he began to be a different boy. He had relapses. There were still many days when he could be very tiresome" (p. 99).

The shadow does not consist of omissions, but also of impulsive or inadvertent acts ("Process," p. 174). When Lucy attempts to make herself "beautiful beyond the lot of mortals" (VDT, p. 131) on

Coriakin's Island, she is aware of the consequences. This omission, a darker aspect of Lucy that the reader very rarely sees, gains her a terrifying glimpse of the Lion's face. She is so frightened that she forfeits the spell. Her subsequent impulse to use the spell which "would let you know what your friends thought about you" (p. 133) reveals her shadow in an impulsive act. After casting the spell, she realizes that she has spoiled her friendship with Marjorie Preston, because "spying on people by magic is the same as spying on them in any other way" (p. 136). Although taking responsibility for her actions does not repair the damage which she has done, her new self-knowledge restrains her from looking at the other pictures on the page.

Characters in the Tales who do not take responsibility for their actions either become, or are devoured by, their shadows. Rabadash does not accept the mercy of King Lune of Archenland and becomes a physical manifestation of his psyche's nature—an ass. He ignores Aslan's advice to admit his anger and pride, and suddenly finds himself "standing on all fours, and his clothes disappeared, and everyone laughed louder and louder (because they couldn't help it) for now what had been Rabadash was, simply and unmistakably, a donkey" (HB, p. 183).

A much blacker instance of the personality being taken over by its shadow occurs in The Last Battle. Like the Dark Island, Tash is a literal shadow in the sunlight: "you might have mistaken it for smoke, for it was grey and you could see things through it. But the deathly smell was not the smell of smoke" (p. 76). Like the Witch in The Lion, The Witch and The Wardrobe, Tash collects his "lawful

prey" and departs. The simile which Lewis uses to describe the shadow devouring Rishda is literally one of appetite: "with a sudden jerk—like a hen stooping to pick up a worm—Tash pounced on the miserable Rishda and tucked him under the upper of his two right arms" (LB, p. 121).

Of all the transformation processes in the Tales, the most thoroughly illustrated is that of Caspian. By examining Caspian's individuation process, it is possible to see the function as well as the structure of the Magic Cosmos. A human who traces his descent from Telemarines, pirates who stumbled into the fantasy world through a portal in our own, Caspian undergoes an individuation process which begins in his early childhood and continues until his final transformation, his death.

The wounding of Caspian's psyche takes place in Prince Caspian. The dismissal of his Nurse makes him "so miserable, he thought about the old stories of Narnia far more than before" (p. 44). Under the guidance of Doctor Cornelius, a Magician attached to the forces of Good, Caspian sets out and finds Old Narnia in hiding. The Old Narnians recognise him as their king: "they said, just as Trufflehunter had said, that a son of Adam ought to be King of Narnia and all kissed Caspian" (p. 67), and Caspian finds himself at war with Miraz. Miraz, who murdered Caspian's father to attain the throne, silenced the trees, and drove the Talking Animals into hiding, is unmistakably on the side of Evil. After Miraz's defeat, Caspian is crowned King, and the Old Narnians are re-instated into their rightful places in the Magic Cosmos. A balance is again achieved between Magia and Goetia.

Caspian's transformation process does not end with his coronation. Unlike Hamlet who killed Claudius, the murdering uncle, Caspian does not personally avenge his father's death. It is Peter who challenges Miraz to single combat, and the traitor, Glozelle, who "stopped to stab his own King dead where he lay" (p. 166). Caspian does not confront his own shadow until The Voyage of the Dawn Trader, his adventure to find the unknown—his father's friends who disappeared before he was born—and the impossible—the World's End.

Although the action of the story concerns itself with Eustace's transformation from monster to dragon to boy, it is Caspian who meets his shadow at the end of the story. "Looking for a moment not unlike his uncle Miraz" (p. 202), Caspian decides to continue with Reepicheep and the children to the World's End. This action is completely inappropriate for a king, because it abdicates his responsibility to his subjects. Reepicheep points out to Caspian that as King "you shall not please yourself with adventures as if you were a private person." The Mouse, who acts as the fairy tale behavior and etiquette expert during the adventures, reminds Caspian what the appropriate action of his subjects would be if the King decided to continue his journey: "if your Majesty will not hear reason it will be the truest loyalty of every man on board to follow me in disarming and binding you till you come to your senses" (p. 203).

Caspian stomps off to his quarters in a temper. After a conversation with the Lion, he returns to Narnia and marries

Ramadu's daughter, who symbolizes the next step in his individuation process.

Caspian's courtly behavior marks Ramadu's daughter as "the lady to whose service the knight pledged himself, and for whom he performed his heroic deeds . . . a personification of the anima" ("Process," p. 196). The anima, men's personification of the unconscious, often appears behind the shadow. Her purpose is twofold: first, she helps men find facts of which their logic is incapable; and, second, she acts as a guide or mediator to the unconscious and the Self.

Bare-headed, yellow-haired, and "dressed in a single long garment of clear blue which left her arms bare" (VDT, p. 168). Ramadu's daughter is clearly a Mary figure. When the anima as Virgin is conceived as being all positive, her negative aspects find expression in the belief in witches ("Process," p. 196). A witch, disguised as a poisonous Green Worm, kills Ramadu's daughter, "a great lady, wise, gracious, and happy" (SC, p. 56). This appearance and triumph of the negative aspect of the anima over the positive presents a new problem in Caspian's individuation process.

By commanding his heroes to stop the search for his son, whom the Green Witch had kidnapped, Caspian orders the inner process of individuation to stagnate. As a result, Jill and Eustace are called from England by Aslan to revitalize the process. Significantly, Rilian is a Prince who does not know himself. Encased in black armour and hidden in the earth, he is shielded from daylight, which symbolizes conscious knowledge and self-illumination. Literally, the "woman within" ("Process," p. 198), the negative anima, lives

underground. Jill and Eustace symbolically enter the unconscious (Underworld) to recover Rilian.

When Rilian emerges from the Earth at the conclusion of his adventure, his transformation is complete. No longer the silly young man who annoyed Jill at dinner, he has changed physically as well: "there was something in his face and air which no one could mistake. That look is in the face of all true kings of Narnia, who rule by the will of Aslan and sit at Cair Paravel on the throne of Peter the High King" (p. 192). Caspian, who at the beginning had sailed off to the Lone Islands in search of Aslan's advice about a successor, returns to Narnia and blesses his son. Having met the symbol of his own regeneration, Caspian undergoes his final transformation. Like the Lion, he dies, but his death is not his end. On Aslan's Mountain, death is reversed as is Aslan's in The Lion, The Witch and The Wardrobe. Lewis symbolizes Caspian's rebirth by reversing the aging process, and Caspian "leaped up and stood before them—a very young man or boy" (p. 207).

Reborn, Caspian achieves what Neumann claims every culture's hero achieves: "a synthesis between consciousness and the creative unconscious" (Origins, p. 212). The Lion explains to Eustace that this is an ordinary state of affairs on the Mountain: "He [Caspian] has died. Most people have, you know. Even I have. There are very few who haven't" (p. 203).

"The theme that most inspired" Lewis' mentor, George MacDonald, stems from "the oldest and deepest desire, the Great Escape: The Escape from Death" ("Fairy Stories," pp. 80-81). According to Neumann, Death is the "primordial symbol of decay and dissolution

of the personality" (Origins, p. 221). By being reborn, Caspian attains the true goals of the hero's individuation process, what Neumann defines as the "stability and indestructibility" (p. 221) of the psyche.

The mythic paradigm of the individuation process is the transformation of Osiris (Origins, p. 256). The struggle between Good and Evil in the Osiris myth and in the Tales symbolizes the struggle to re-member the psyche. Like Set, Osiris' great antagonist, the Witch symbolizes the cosmic powers of darkness. Like Set, she threatens the Lion with psychophysical decay and extinction: her primeval flint knife, Set's emblem, is an "instrument of dismemberment and death" (Origins, p. 156).

The Witches' defeats express the myth of Man's "divine sonship" (Origins, p. 156), his fundamental tendency to experience himself as imperishable. When Narnia ends, and the heroes and heroines live on in new Narnia, what Le Guin calls "the original and instinctive movement of fantasy" ("Cosmology," p. 124), the inward journey, finally reaches its destination—the inner centre, the Self. When Time calls the stars home, the opposing forces of the cosmos cease to exist, because the justice that Chesterton's children demanded is done: symbolically, the Good Animals stream through the portal into new Narnia, and the Evil Animals rush into the Lion's shadow, metaphorically echoing the Witch's destruction: "then Lion and Witch had rolled over together but with the Witch underneath" (LWW, p. 161). Paralleling this movement, the Sea covers the Land, and the Sun and Moon are united: when Fire meets Water, Earth,

and Air, the four universal elements become the same and the End is made: "there was total darkness" (p. 143).

Mr. Tumnus later explains to Lucy in Narnia's inner centre that "you are now looking at the England within England, the real England just as this is the real Narnia. And in that Narnia, only Good exists, and the children find themselves experiencing their indestructibility: "the Great Story. . . which goes on forever" (p. 165). Having moved beyond the problem of Good and Evil, the heroes and heroines find the region of the Self. Fittingly, the mythic unfolding of the Magic Cosmos is ouroboric: Narnia begins and ends as the sacred centre, a place where the profane does not exist.

The quality of self-transformation in Narnia is the same as the quality in George MacDonald's works that enchanted Lewis in his teens: "the quality of the real universe, the divine, magical, terrifying and ecstatic reality in which we all live" (MacDonald, xii). It is the trademark of the psyche. Lying at the heart of Magic, the psyche's structure is fundamental to the fantasy cosmos. Framed by the struggle between Magia and Goetia, self-transformation is the "force that affects the lives and actions of all the creatures that inhabit the fantasist's world" (Merla, p. 348). As such, it is the way to the Self, Lewis' "elusive Form which if once seen must inevitably be desired with all but sensuous desire—the thing (in Sappho's phrase) 'more gold than gold'" (MacDonald, xii).

CONCLUSION

Ironically, this study is based on what Lewis would have called "the discovery of the mare's nest by the red herring": "the spectacle of some wretched scholar taking a pure divertissement and getting the most profound ambiguities and social criticisms out of it, which, of course, aren't there at all" ("Unreal Estates," p. 150). Just as the application of twentieth-century criticism to seventeenth-century divertissements is entirely inappropriate, as Lewis points out in his statement above, Lewis set a red herring himself, when he attempted to allegorize The Chronicles of Narnia. The mare's nest, which the traditional critical approach to the Tales, theological criticism, discovered, was its archetypal reality.

To complicate matters further, when untangling the mare's nest, one discovers not one, but two Lewises trying to out-shout one another. On the side of allegory and the intellect is Lewis, the Man, who believes in rationalism, materialism, secularism, and positivism. After his training with the Great Knock, Lewis' analytic mind could not have been otherwise. The other Lewis, the voice of his imagination, speaks from the opposite camp. Speaking in response to the Man's objectivism, his impulse is subjective, primitive, and archaic. At times this verbal mare's nest creates a deafening cacophony, but even when the Man is bellowing, the whispering voice of the Author proves the more seductive.

When the Lion bounded uninvited into the Tales, the archetype of the dying and reviving god irrupted in response to the impoverished and dying symbols of Christianity. Impelled to write fantasy out of his own psychic imbalance, a psychic imbalance which characterizes this century, Lewis chose the language of the unconscious with its gnostic elements of awe and primitive impulses. The overwhelming emotional response to the Tales reveals its compensatory function: its story is the pattern of individuation—the re-discovery of Magic in its oldest and truest sense—self-transformation.

Rooted firmly in Victoriana, Lewis fulfilled Matthew Arnold's "horrible prophecy that literature would increasingly replace religion" ("Unreal Estates," p. 149). Eventually his primitivism drove even Lewis, the Man, to attempt to revitalize the religion of his childhood by sugarcoating the religious pill which he himself had been forced to swallow in his youth. Significantly, the Lion and the Witch do not re-vitalize the Man's Christian symbols, for no man can invent symbols. Instead the Lion and the Witch replace them.

The Tales' symbolic figures illustrate the operations of the archetype in our time. The Lion is the fantasist, the healer, the Enchanter. By replacing the Witch and re-establishing the sacred centre, Aslan does not herald a return to archaic consciousness, for that would be neither possible nor desirable. Rather his process is the re-discovery of our subjective realities and the re-remembering of our dissected psyches. Reading the Tales, we understand the nature of Lewis' primordial experience: "he has plunged into the healing and redeeming depths of the collective psyche, where man is not

lost in the isolation of consciousness and its errors and sufferings" (Spirit in Man, p. 105). Reading the Tales, our psyches are also healed and restored to a healthy balance between our conscious and unconscious worlds.

Finally, in Oxford, the early twentieth-century's heartland of Modernism, the irruption of the Lion into The Chronicles of Narnia signals an irruption of symbolic language in the twentieth century. The cultural importance of this irruption must not be ignored, because it reveals the dying and reviving god in his positive, creative aspect: the Enchanter. Unlike the negative, destructive witch-face that the archetype showed in Nazi Germany, the Lion illustrates the promise and hope of our future. Enchanted, we may become Enchanters ourselves and discover the burning ground where the god dances within ourselves ("Cosmology," pp. 124-25). Fantasy offers us the opportunity to dance on that burning ground, as Lewis danced in The Chronicles of Narnia, and make an entire universe in our century where only half of one now exists.

BIBLIOGRAPHY

Works Cited

Primary Sources

- Arnold, Matthew. Culture and Anarchy. Ed. J. Dover Wilson, Cambridge: Cambridge University Press, 1960.
- Lewis, C. S. The Horse and His Boy. Harmondsworth: Penguin Books, 1954. Abbreviated in parenthetical references as HB.
- _____. The Last Battle. Harmondsworth: Penguin Books, 1956. Abbreviated in parenthetical references as LB.
- _____. The Lion, The Witch and The Wardrobe. Harmondsworth; Penguin Books, 1950. Abbreviated in parenthetical references as LWW.
- _____. The Magician's Nephew. Harmondsworth: Penguin Books, 1955. Abbreviated in parenthetical references as MN.
- _____. Prince Caspian. Harmondsworth: Penguin Books, 1951. Abbreviated in parenthetical references as PC.
- _____. The Silver Chair. Harmondsworth: Penguin Books, 1953. Abbreviated in parenthetical references as SC.
- _____. Surprised by Joy. London: Fontana Books, 1959. Abbreviated in parenthetical references as Joy.
- _____. That Hideous Strength. London: Pan Books Ltd., 1982.

_____ . They Stand Together: The Letters of C. S. Lewis to Arthur Greeves (1914-1963). New York: MacMillan Publishing Co., Inc., 1979.

_____ . The Voyage of the Dawn Treader. Harmondsworth: Penguin Books, 1952. Abbreviated in parenthetical references as VDT.

Lucretius. The Nature of the Universe. Trans. R. E. Latham. Harmondsworth: Penguin Books, 1951.

MacDonald, George. Phantastes. Grand Rapids: William B. Eerdmans Publishing Company, 1981.

Secondary Sources

Baird, James. Ishamel: A study of the symbolic mode in primitivism. New York: The John Hopkins Press, 1956.

Begg, Ean. "Gnosis and the Single vision." In The Wake of Jung. Ed. Molly Tuby. London: Conventure Ltd., 1983: pp. 161-74. Abbreviated in parenthetical references as "Gnosis."

_____ . Myth and Today's Consciousness. London: Conventure Ltd., 1984. Abbreviated in parenthetical references as Myth .

Budge, Wallis E. A. The Egyptian Book of The Dead. New York: Dover Publications, 1967.

Carpenter Humphrey. The Inklings: C. S. Lewis, J. R. R. Tolkien, Charles Willians and their friends. Boston: Houghton Mifflin Company, 1979. Abbreviated in parenthetical references as

Inklings

- Corbin, Scott Carnell. Bright Shadow of Reality: C. S. Lewis and the Feeling Intellect. Grand Rapids: William B. Eerdmans Publ. Co., 1974.
- Dale, Alzina Stone. The Outline of Sanity: A Biography of G. K. Chesterton. Grand Rapids: William B. Eerdmans Publishing Company, 1982.
- Fiedler, Leslie. "Archetype and Signature." Art and Psychoanalysis. Ed. W. Phillips. New York: Meridan Books, 1963: pp. 454-472.
- Fulweiler, Howard S. Letters From the Darkling Plain: Language in the Poetry of Arnold and Hopkins. Columbia: University of Missouri Press, 1972.
- Glover, Donald E. C. S. Lewis: The Art of Enchantment. Athens: Ohio University Press, 1981.
- Griffiths, Alan Bede. "The Adventure of Faith." C. S. Lewis at the Breakfast Table and Other Reminiscences. Ed. James T. Como. New York: MacMillan Col., Inc., 1977.
- Hinz, Evelyn J. and John J. Teunissen. "Culture and the Humanities: The Archetypal Approach." par rapport, vol. 1 number 1 (Winter, 1978): 25-29.
- Hooper, Walter. "Narnia: The Author, the Critics, and the Tale." The Longing for a Form. Ed. Peter J. Schakel. Ohio: The Kent State University Press, 1977: pp. 105-118.
- Howard, Thomas. The Achievement of C. S. Lewis: A Reading of His Fiction. Whaton: Harold Shaw Publishers, 1980.

Irwin, W. R. The Game of The Impossible: A Rhetoric of Fantasy.

Chicago: University of Illinois Press, 1976.

Jung, C. G. Aion: The Collected Works of C. G. Jung. Eds. Sir Herbert

Read, Michael Fordham, Gerhard Adler, William McGuire.

Volume 9, Part II Bollingen Series XX, New York: Princeton

University Press, 1959. Abbreviated in parenthetical

references as Aion.

_____ . Mysterium Conivactionis: The Collected Works of C.

G. Jung. Eds. Sir Herbert Read, Michael Fordham, Gerhard

Adler, William McGuire. Volume 14, Bollingen Series XX.

New York: Princeton University Press, 1963.

_____ . Psyche and Symbol. Ed. Violet S. de Laszlo. New

York: Bollingen Foundation, Inc., 1958. Abbreviated in
parenthetical references as Psyche

_____ . The Spirit in Man. Art and Literature. London:

Bollingen Foundation, 1966. Abbreviated in parenthetical

references as Spirit in Man.

_____ . Memories, Dreams, Reflections. Ed. Aniela Jaffe.

London: Collins and Routledge and Kegan, Paul, 1963.

Abbreviated in parenthetical references as Memories

Huttar, Charles A. "C. S. Lewis' Narnia and the 'Grand Design.'" The

Longing for a Form. Ed. Peter J. Schakel. Ohio: The Kent State

University Press, 1977: pp. 119-135.

Lawrence, D. H. "The Dragon of the Apocalypse by Frederick

Carter." Phoenix: The Posthumous Papers of D. H. Lawrence.

Ed. Edward D. McDonald. New York: Viking Press, 1936: pp.

292-303.

Le Guin, Ursula K. "The Child and The Shadow." The Language of The Night. Ed. Susan Wood. New York: Perigee Books, 1979: pp. 59-71. Abbreviated in parenthetical references as "The Child."

_____. "Do-it-Yourself Cosmology." The Language of The Night. Ed. Susan Wood. New York: Perigee Books, 1979: pp. 121-125. Abbreviated in parenthetical references as "Cosmology."

Lewis, C. S. The Allegory of Love: A Study in Medieval Tradition. London: Oxford University Press, 1936. Abbreviated in parenthetical references as Allegory

_____. "It All Began with a Picture . . ." On Stories. Ed. Walter Hooper. New York: Harcourt Brace Jovanovich Publishers, 1966: pp. 53-54. Abbreviated in parenthetical references as "It All Began."

_____. "On Criticism." On Stories. Ed. Walter Hooper. New York: Harcourt Brace Jovanovich Publishers, 1966: pp. 127-142. Abbreviated in parenthetical references as "Criticism."

_____. "On Three Ways of Writing for Children." On Stories. Ed. Walter Hooper. New York: Harcourt Brace Jovanovich Publishers, 1966: pp. 31-44. Abbreviated in parenthetical references as "On Three Ways."

_____. "Sometimes Fairy Stories May Say Best What's to Be Said." On Stories. Ed. Walter Hooper. New York: Harcourt Brace Jovanovich Publishers, 1966: pp. 143-153. Abbreviated in parenthetical references as "Sometimes."

- _____. "Unreal Estates." On Stories. Ed. Walter Hooper.
New York: Harcourt Brace Jovanovich Publishers, 1966: pp.
143-153.
- Lindskoog, Kathryn. The Lion of Judah in Never-Never Land.
Grand Rapids: William B. Eerdmans Publishing Company,
1973.
- Manlove, C. N. Modern Fantasy: Five Studies. Cambridge:
Cambridge University Press, 1975.
- Merla, Patrick. "'What is Real?' Asked The Rabbit." Only connect:
readings on children's literature. Don Mills: Oxford
University Press, 1980: pp. 337-355.
- Neumann, Erich. The Great Mother: An Analysis of the Archetype.
Trans. Ralph Manheim. Princeton: Bollingen Foundation,
1963. Abbreviated in parenthetical references as Great
Mother.
- _____. The Origins and History of Consciousness.
Princeton: Bollingen Foundation, 1954. Abbreviated in
parenthetical references as Origins
- Nichols, Ruth. "Fantasy and Escapism." Canadian Children's
Literature. 4 (1976): 20-27.
- Otto, Rudolf. The Idea of The Holy: An Inquiry into the non-
rational factor in the idea of the divine and its relation to the
rational. Trans. John W. Harvey. London: Oxford University
Press, 1952.
- Purtill, Richard. Lord of the elves and eldils: fantasy and
philosophy in C. S. Lewis and J. R. R. Tolkien. Grand Rapids:
Zondervan Corporation, 1974.

- Rabkin, E. S. The Fantastic in Literature. Princeton: Princeton University Press, 1976.
- Reddy, Albert Francis S. J. The Else Unspeakable: An Introduction to the Fiction of C. S. Lewis. Unpublished doctoral dissertation. Amhurst: University of Massachusetts, 1972.
- Schlobin, Roger C. ed., The Aesthetics of Fantasy Literature and Art. Notre Dame: University of Notre Dame Press, 1982.
- Schofield, Stephen. In Search of C. S. Lewis. South Plainfield: Bridge Publishing, Inc., 1983.
- Todorov, Tzvetan. The Fantastic: A Structural Approach to a Literary Genre. Trans. Richard Howard. Cleveland: The Press of Case Western Reserve University, 1973.
- Tolkien, J., R. R. "Fairy Stories and Children." Only connect: readings on children's literature. Eds. Sheila Egoff, G. T. Stubbs and L. F. Ashley. Don Mills: Oxford University Press, 1980: pp. 111-120. Abbreviated in parenthetical references as "Children and Fairy."
- _____. "On Fairy Stories." Essays Presented to Charles Williams. Ed. C. S. Lewis. Grand Rapids: William B. Eerdmans, 1966: pp. 38-89.
- Trixer, Elaine. "Imagination Baptized, or 'Holiness' in the Chronicles of Narnia." The Longing for a Form. Ed. Peter J. Schakel. Ohio: The Kent State University Press, 1977: pp. 136-158.
- von Franz, M.-L. Interpretation of Fairytales. Dallas: Spring Publications, 1982. Abbreviated in parenthetical references as Interpretations.

- _____ . "The Process of Individuation." Man and His Symbols. Ed. Carl Jung. New York: Dell Publishing Co., Inc., 1968. Abbreviated in parenthetical references as "Process."
- _____ . Shadow and Evil in Fairytales. Dallas: Spring Publications, Inc., 1983. Abbreviated in parenthetical references as Shadow.
- Walsh, Chad. The Literary Legacy of C. S. Lewis. London: Harcourt Brace Jovanovich, 1979.

Works Consulted

- Alexander, Edward. Matthew Arnold and John Stuart Mill. New York: Columbia University Press, 1965.
- Arnold, Matthew. Poetry and Criticism of Matthew Arnold. Ed. A. Dwight Culler. Boston: Houghton Mifflin Company, 1961.
- Avens, Roberts. Imagination is Reality: Western Nivana in Jung. Hillman, Barfield and Cassier. Dallas: Spring Publications, Inc., 1980.
- _____ . The New Gnosis. Dallas: Spring Publications, Inc., 1984.
- Bottleheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairytales. New York: Vintage Books, 1976.
- Como, James T., ed. C. S. Lewis at the Breakfast Table and Other Reminiscences. New York: Macmillan Publishing Co., Inc., 1979.
- Crowley, Aleister. The Book of Thoth. New York: Samuel Weiser,

- Inc., 1967.
- _____ . Magick: in theory and practice. New York: Dover Publications, Inc., 1976.
- Eliade, Mircea. Myths, Dreams, and Mysteries. Trans. Philip Mairet. New York: Harper and Row Publishers, 1957.
- _____ . Shamanism: Archaic Techniques of Ecstasy. Princeton: Princeton University Press, 1964.
- Frazer, James. The New Golden Bough. New York: S. G. Phillips, Inc., 1959.
- Gilbert, Douglas and Clyde S. Kilby, C. S. Lewis: Images of His World Grand Rapids: William B. Eerdmans Publishing Company, 1973.
- Hall, James A. Jungian Dream Interpretation: A Handbook of Theory and Practice. Toronto: Inner City Books, 1983.
- Hannay, M. P. C. S. Lewis. New York: Frederick Ungar Publishing Co., 1981.
- Hooper, Walter, ed. C. S. Lewis: On Stories and Other Essays on Literature. New York: Harcourt Brace and Jovanovich Publishers, 1982.
- Jaffe, Aniela. The Myth of Meaning in the Work of C. G. Jung. Zurich: Damon Verlag, 1984.
- Jump, J. D. Matthew Arnold. London: Longmans, Green and Co., 1955.
- Jung, C. G. Civilization in Transition: The Collected Works of C. G. Jung. Volume 10, Bollingen Series XX, New York: Princeton University Press, 1964.

- Jung, C. G. Symbols of Transformation. Trans. R. F. C. Hull. New York: Bollingen Foundation, Inc., 1956.
- Kenner, Hugh. Paradox in Chesterton. New York: Sheed + Ward, 1947.
- Lewis, C. S. The Discarded Image. Cambridge: Cambridge University Press, 1964.
- _____. mere Christianity. New York: Macmillan Publishing Co., Inc., 1952.
- _____. The Screwtape Letters. London: Fontana Books, 1955.
- _____. They Asked for a Paper: Papers and Addresses. London: Geoffrey Bles Ltd., 1962.
- MacDonald, George. Lilith. Grand Rapids: William B. Eerdmans Publishing Company, 1981.
- Thomas, Keith. Religion and the Decline of Magic. Harmondsworth: Penguin University Books, 1973.
- Kilby, Claude S. Images of Salvation in the fiction of C. S. Lewis. Wheaton: Harold Shaw Publishers, 1978.
- Neiman, Fraser, ed. Essays, Letters, and Reviews by Matthew Arnold. Cambridge, Massachusetts: Harvard University Press, 1960.
- Sammons, Martha C. A Guide Through C. S. Lewis' Space Trilogy. Westchester: Cornerstone Books, 1980.
- Seligmann, Kurt. The History of Magic and the Occult. New York: Harmony Books, 1975.

- Steiner, Rudolf. Occult Science: An Outline. New York:
 Anthroposophic Press, 1936.
- _____ . Theosophy. Trans. Henry B. Monges. New York:
 Anthroposophic Press, 1946.
- Trilling, Lionel. Matthew Arnold. New York: W. W. Norton + Co.,
 1939.
- von Franz, M.-L. Alchemy. Toronto: Inner City Books, 1980
- _____ . The Psychological Meaning of Redemption Motifs in
 Fairytales. Toronto: Inner City Books, 1980.
- Waite, Arthur Edward. The Hidden Church of the Holy Graal: Its
 Legends and Symbolism. London: Rebman Limited, 1909.
- _____ . The Holy Kabbalah. New York: University Books,
 Inc., year not listed.
- Weinstein, Marion. Positive Magic. Custer: Phoenix Publishing
 Inc., 1981.
- White, T. H. The Bestiary: A Book of Beasts. New York: G. O.
 Putnam's Sons, 1954.
- Williams, Charles. The Descent of The Dove. Grand Rapids: William
 B. Eerdmans Publishing Company, 1939.
- _____ . The Place of the Lion. Grand Rapids; William B.
 Eerdmans Publishing Company, 1950.