
GANZ NOTES - TFS 10, 3 - PRINCE CASPIAN: THE RETURN TO NARNIA (1951)

Version: 21, 23, 27, 28, 29, 30, 31 October 2023; 1, 6, 7 November 2023

BIBLICAL TEXT: ROMANS 8:18-27

I had someone write to me asking that I consider not being too religious in my presentation of the *Chronicles of Narnia*. She referenced her concern that one of her kids, who might really like these books, would feel put off from them if we are too religious with them. **But my thought on this is that Lewis wrote the *Chronicles* as a way of speaking about reality, not about religion *per se*.** Both Lewis and Tolkien agreed that their “inventions”, whether Narnia or Middle Earth, **had to correspond to the truth of things, to reflect reality** ... no matter what world. This concern that she had and appropriately expressed to me – a reasonable question to ask – is a primary reason why Lewis wrote the *Chronicles* – to allow a reader to get past “the watchful dragons” (religionists and those who control religious ideas), so that he or she might encounter the truth of God and Creation and human purpose.

The abiding problem with Religion, of any stripe and in any age, is that it can so easily become an IDEA, an Idol of thought, rather than the means of finally really seeing what is going on, of being able to dwell and to remain rooted in it.

There is much in this text that describes what lies within the story, *Prince Caspian*.

Romans 8 (NJB) - ¹⁸In my estimation, all that we suffer in the present time is nothing in comparison with the glory which is destined to be disclosed for us,* ¹⁹for the whole creation is waiting with eagerness for the children of God to be revealed.^j ²⁰It was not for its own purposes that creation had frustration imposed

* 5:2-5; Ws 3:5d; 2 Co 4:17; 1 P 5:1b, c

on it, but for the purposes of him who imposed it—^{k*} 21 with the intention that the whole creation itself might be freed from its slavery to corruption and brought into the same glorious freedom as the children of God. 22 We are well aware that the whole creation, until this time, has been groaning in labour pains. 23 And not only that: we too, who have the first-fruits of the Spirit, even we are groaning inside ourselves, waiting with eagerness for^l our bodies to be set free.* 24 In hope, we already have salvation; in hope, not visibly present, or we should not be hoping—nobody goes on hoping for something which is already visible.* 25 But having this hope for what we cannot yet see, we are able to wait for it with persevering confidence.*

26 And as well as this, the Spirit too comes to help us in our weakness, for, when we do not know how to pray properly, then the Spirit personally makes our petitions for us in groans that cannot be put into words;* 27 and he who can see into all hearts knows what the Spirit means because the prayers that the Spirit makes for God's holy people are always in accordance with the mind of God.^{m*} 1

COMMENTARY ON THIS TEXT

Verse 18 – Such sufferings are not contrary to justification by grace through faith, but can be **grace-filled sufferings**, and Paul expects Christians to cooperate with such grace in order to attain such glory.²

* Col 3:3–4, 4b; 1 Jn 3:2; Gn 3:17; 6:20h; Ho 4:3a; 2 P 3:12–13; Rv 21:1b

* 2 Co 5:2–5

* 3:24o; 7:24l; Ph 3:20–21 •5:2c

* 2 Co 5:7c; Heb 11:1a

* 5:5f; 8:15; Ga 4:6; Jm 4:3, 5, 5c

* Jr 11:20+ Ep 1:4–14

¹ [*The New Jerusalem Bible*](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Ro 8:18–27.

² Joseph A. Fitzmyer S.J., [*Romans: A New Translation with Introduction and Commentary*](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 506.

Verse 19 – From the context *ktisis* [creation] must mean *pasa hē ktisis*, “all creation” (8:22), but creation distinct from humanity, as v 23 suggests (see Cranfield, *Romans*, 414; Wilckens, *Römer* 2.153). **Hence Paul is affirming a solidarity of the nonhuman world with the human world in the redemption that Christ has wrought.** In its own way it echoes Yahweh’s promise to Noah of the covenant to be made “between myself and you and every living creature” (Gen 9:12–13). **So here *ktisis* denotes “material creation” apart from human beings.**³

Genesis 9 (NJB) – ¹² ‘And this’, God said, ‘is the sign of the covenant which I now make between myself and you and every living creature with you for all ages to come: ¹³ I now set my bow in the clouds and it will be the sign of the covenant between me and the earth.’⁴

Verse 20 – *creation has been subjected to frustration. Or “emptiness, futility, purposelessness” (mataiotēs). It denotes the state of ineffectiveness of something that does not attain its goal or purpose; concretely, it means the chaos, decay, and corruption (8:21) to which humanity has subjected God’s noble creation.* In 2 Kgs 17:15 *mataios* is related to Hebrew *hebel*, “vanity, futility.” *Mataiotēs* is a broader concept than *phthora*, “corruption, decay,” of which Paul speaks in v 21, but there is no need to introduce the idea that material creation was subjected to “futile and transitory cosmic powers,” *pace* Lietzmann (*An die Römer*, 85). Paul speaks of “corruption,” even though he did not have in mind what modern industry and technology have done and are doing to the universe and Earth’s ozone layer. Yet his words somehow ring true even in this century with its ecological concerns.⁵

Verse 20 – Paul is actually the first biblical writer to introduce the note of hope *apropos* of the story in Genesis 3. According to him, God did not leave the frustrated creation in a hopeless situation. **Creation could not free itself from the corruption and decay that**

³ Joseph A. Fitzmyer S.J., [Romans: A New Translation with Introduction and Commentary](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 506.

* Si 43:11–12; Ezk 1:28; Rv 4:3

⁴ [The New Jerusalem Bible](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Ge 9:12–13.

⁵ Joseph A. Fitzmyer S.J., [Romans: A New Translation with Introduction and Commentary](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 507.

beset it, but the “hope” meant is that it will be freed by its association with the destiny of justified Christians.⁶

Verse 21 – *creation itself too will eventually be freed from its bondage to decay.* I.e., not just moral corruption, but the reign of dissolution and death found in material creation.

Physical creation is thus not to be a mere spectator of humanity’s liberation and triumphant glory but is also to share in it by being released from its own material corruption and decay. *Phthora* [corruption, destruction] denotes not only perishability and putrefaction, but also powerlessness, lack of beauty, vitality, and strength that characterize creation’s present condition. Freedom from such a condition is seen by Paul as an attendant aftermath of the glorification of the sons of God.⁷

Verse 22 – *all creation has been groaning and laboring in pain up to the present time.* Lit., “groans with (us) and labors in pain with (us).” Or perhaps, “every creature has....” Paul makes use of vbs. compounded with the prep. *syn-* to designate the harmony of the groaning of creation together with humanity in its longing for a glorious destiny. **He seems to borrow a mode of expression from contemporary Greek philosophers who often compared the vernal rebirth of nature to a woman’s labor.**⁸

Verse 23 – This contrasting phrase makes it clear that Paul has been speaking of material creation in the preceding verses. Not only material creation bears testimony to the Christian destiny, **but Christians themselves do so by the hope that they have, a hope based on the gift of the holy Spirit already possessed,** to be treated more explicitly in vv 24–25.⁹

⁶ Joseph A. Fitzmyer S.J., [*Romans: A New Translation with Introduction and Commentary*](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 508–509.

⁷ Joseph A. Fitzmyer S.J., [*Romans: A New Translation with Introduction and Commentary*](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 509.

Lit. literally

prep. preposition(al)

⁸ Joseph A. Fitzmyer S.J., [*Romans: A New Translation with Introduction and Commentary*](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 509.

⁹ Joseph A. Fitzmyer S.J., [*Romans: A New Translation with Introduction and Commentary*](#), vol. 33 of *Anchor Yale Bible* (New Haven; London: Yale University Press, 2008), 509–510.

QUOTES

Paul F. Ford concerning the character, Prince Caspian X: His story is one of the most complete that Lewis tells in the *Chronicles*; and his is the best-developed character of all the Narnians.

Regarding PC, Lewis wrote in a letter (**Sophie Storr, 24 December 1959**) that a controlling theme in the *Chronicles* is that “the old stories about Aslan are beginning to be disbelieved.” And then in another letter (**Anne, 5 March 1961**) he puts it this way: “The restoration of true religion after a **corruption**.”

The *Oxford English Dictionary* at “**religion**” – **4.a. - c1325** – A particular system of faith and worship. **5.a. - ?a1439** – Belief in or acknowledgement of some superhuman power or powers (esp. a god or gods) which is typically manifested in obedience, reverence, and worship; such a belief as part of a system defining a code of living [as in “organized religion”], esp. as a means of achieving spiritual or material improvement. And Etymologically:

< *re-* [re-prefix](#) + a second element of uncertain origin; by Cicero connected with *relegere* to read over again (see [relection n.](#)), so that the supposed original sense of ‘religion’ would have been ‘painstaking observance of rites’, but by later authors (especially by early Christian writers) with *religare* [religate v.](#), ‘religion’ being taken as ‘that which ties believers to God’. Each view finds supporters among modern scholars.

The *Oxford English Dictionary* at the verb “**to religate**” [ree-LIGH-gayt] – **3. - 1656** – *transitive*. To bind again; to constrain; to bind *to* something. Also, *intransitive*. Chiefly in religious contexts, with reference to the etymology of [religion n.](#)

The *Oxford English Dictionary* at “**corruption**” – **I.1.a. - 1377-1718** – *Physical* - The destruction or spoiling of anything, esp. by disintegration or by decomposition with its attendant unwholesomeness; and loathsomeness; putrefaction. *Obsolete*. **II.4.a. - a1400** – A making or becoming morally corrupt; the fact or condition of being corrupt; moral deterioration or decay; depravity.

Alan Jacobs - What arose in Lewis’s mind when he began to make the Narnian tales may be experienced simply as interesting or beautiful pictures; and in that respect they are certainly worthwhile as colourful, adventurous, engaging expressions of literary art. **But understood more deeply and fully, the *Chronicles*, with their elaborate complement of images, contribute to an *askesis*, a *spiritual exercise*. They are a kind of training in *how to long*, and *what and for whom to long*.**

Alan Jacobs – If we then try to consider the seven Narnia stories as a single story, what is that story about? I contend that the best answer is *disputed sovereignty*. More than any other single thing, the story of Narnia concerns an unacknowledged but true King and the efforts of his loyalists to reclaim or protect his throne from would-be usurpers. *So, among the first facts established about Narnia are these: it is a realm in which authority is contested, in which the present and visible Queen of This World ‘isn’t a real queen at all’ but rather a usurper, while the rightful King is frequently absent and invisible – but liable to return and assert his sovereignty.* One of the key qualities of the Jovian temperament (Jupiter being the planet governing this book [LWW], as Michael Ward has explained in *Planet Narnia*) is *kingliness*. Jupiter is sovereign over all the spheres, and it is therefore fitting that his book is the first in the series.

THREE CHARACTERS

Paul F. Ford – **TRUMPKIN (REALIST; OLD NARNIAN MEMORY)** – A Red Dwarf. He is the Pevensie children’s DLF in PC, Caspian’s regent in VDT, and the old, deaf Lord Chancellor of SC. ... He has an immense beard and red whiskers of course red hair that frame a beaklike nose and twinkling eyes. He is very brave, with hearty spirits and a droll humor. He is characterized by his use of alliterative expletives, which include “horns and halibut”, etc. ... It is he who tells the children the story of young Caspian. ... Although as a Dwarf and an Old Narnian he might be expected to believe in Aslan, for much of Prince Caspian he is an agnostic. ... **He is, however, brave and loyal. ... He says, “You are my King. I know the difference between giving advice and taking orders. You’ve had my advice, now it’s the time for orders.”** In this statement he shows the perfect qualities for the Lord Regent he is to become. Trumpkin is above all a realist; he doesn’t believe anything unless he has seen it with his own eyes.

Paul F. Ford – **CASPIAN (DREAMER; LONGING)** – A Telmarine King of Narnia (reigned 2303-2356 NY; died 2356 NY) called “the Seafarer”. He is the orphaned son of Caspian IX, raised by the usurper Miraz and his wife Prunaprismia, husband of the daughter of Ramandu, and father of Prince Rillian the Disenchanted. Caspian is the hero of the great War of Deliverance **in which Old Narnia is freed from the tyranny of its Telmarine conquerors, who style themselves New Narnians.** Caspian is also the leader of the voyage of the Dawn Treader, a quest he undertakes with Aslan’s permission in order to discover the fates of the seven noble Lords who stood faithfully by his assassinated father, as well as to explore the islands of the Eastern Sea. Caspian’s years as king are marred by the horrible death of his beloved wife and the disappearance of his only son and heir, Prince Rillian. **His story is one of the most**

complete that Lewis tells in the *Chronicles*; and his is the best-developed character of all the Narnians.

Rumi (translated by Coleman Barks), "Love Dogs" (the second half of the poem) -

Why did you stop praising [God]?

Because I've never heard anything back.

*This longing you express
is the return message.*

The grief you cry out from
draws you toward union.

Your pure sadness that wants help
is the secret cup.

Listen to the moan of a dog for its master.
That whining is the connection.

There are love dogs no one knows the names of.
Give your life to be one of them.

Paul F. Ford - **REEPICHEEP (COURAGE)** - A talking mouse who stands between one and two feet tall and has ears nearly as long as a rabbit's. **He is the very soul of courage**, his head filled always with battles and strategies, honor, and adventure. Unlike humans, he has no hopes or fears to contend with. He wears a rapier at his side and in Prince Caspian leads a fully armed band of twelve valiant mice. ... Aslan restore his tail because his love for the courage of mice and their ancient kindness in eating away the cords that bound him to the Stone Table in LWW.

COURAGE

The *Oxford English Dictionary* at "**courage**" - **1.a.** - **c1300-1656** - The heart as the seat of feeling, thought, etc.; spirit, mind, disposition, nature. *Obsolete.* **2.** - **c1320-1626** - † What is in one's mind or thoughts, what one is thinking of or intending; intention, purpose; desire or inclination. *Obsolete.* (Cf. 'To speak one's *mind*', 'to tell all one's *heart*'.) **3.a.** - **a1498-1705** - Spirit, liveliness, lustiness, vigour, vital force or energy; also, *figurative.* *Obsolete.* **4.a.** - **a1382** - That quality of mind which

shows itself in facing danger without fear or shrinking; bravery, boldness, valour.

The *Oxford English Dictionary* at “**brave**” – 1.a. - a1616 – Of persons and their attributes: Courageous, daring, intrepid, stout-hearted (as a good quality).

The *Oxford English Dictionary* at “**fortitude**” – 2. - ?a1513 – Moral strength or courage. Now only in passive sense: Unyielding courage in the endurance of pain or adversity. (One of the cardinal virtues.)

JOSEF PIEPER

Josef Pieper, *The Four Cardinal Virtues* (1966).

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Fortitude (courage) is on the Cardinal virtues, along with Prudence, Temperance, and Justice.

FORTITUDE presupposes vulnerability; without vulnerability there is no possibility of fortitude. An angel cannot be brave because he is not vulnerable. **To be brave actually means to be able to suffer injury. Because man is by nature vulnerable, he can be brave.** By injury we understand every assault upon our natural inviolability, every violation of our inner peace; everything that happens to us or is done with us against our will; thus, everything in any way negative, everything painful and harmful, everything frightening and oppressive. **The ultimate injury, the deepest injury, is death. And even those injuries which are not fatal are prefigurations of death; this extreme violation, this final negation, is reflected and effective in every lesser injury. Thus, all fortitude has reference to death. All fortitude stands in the presence of death.** Fortitude is basically readiness to die or, more accurately, readiness to fall, to die, in battle.

Readiness proves itself in taking a risk, and the culminating point of fortitude is the witness of blood. **The essential and the highest achievement of fortitude is**

martyrdom, and readiness for martyrdom is the essential root of all Christian fortitude. Without this readiness there is no Christian fortitude.

The suffering of injury is only a partial and foreground aspect of fortitude. **The brave man suffers injury not for its own sake, but rather as a means to preserve or to acquire a deeper, more essential intactness.** Christian consciousness has never lost the certainty that **an injury suffered in fighting for the good confers an intactness which is more closely and intimately related to the core of man's life than all purely natural serenity,** though critics and opponents of Christianity have not always succeeded in recognizing and correctly estimating either this certainty or its rank among Christian vital forces.

Man loves his natural life not because he is "a mere man"; he loves it because and to the extent that he is a *good* man. The same applies not only to life itself, but to everything included in the range of natural intactness: joy, health, success, happiness. **All these things are genuine goods, which the Christian does not toss aside and esteem but lightly – unless, indeed, to preserve higher goods, the loss of which would injure more deeply the inmost core of human existence.**

The specific character of fortitude consists in suffering injuries in the battle for the realization of the good, then *the brave man must first know what the good is, and he must be brave for the sake of the good.* "It is for the sake of the good that the brave man exposes himself to the danger of death." "In overcoming danger, fortitude seeks not danger itself, but the realization of rational good." "To take death upon oneself is not in itself praiseworthy, but solely because of its subordination to good." It is not the injury that matters primarily, but the realization of the good. **Therefore fortitude, though it puts man to the severest test, is not the first and greatest of the virtues. For neither difficulty nor effort causes virtue, but the good alone. Fortitude therefore points to something prior.** Essentially it is something secondary, subordinate, deriving its measure from something else. It has its place in a scale of meaning and value where it does not rank first. **Fortitude is not independent; it does not stand by itself.** It receives its proper significance only in relation to something other than itself. **"Fortitude must not trust itself," says Ambrose.**

Prudence and justice precede fortitude. And that means, categorically: **without prudence, without justice, there is no fortitude; only he who is just and prudent can also be brave;** to be really brave is quite impossible without at the same time being prudent and just also.

THE “OLD” OF OLD NARNIA

The subtitle of *Prince Caspian* is “The Return to Narnia”, which supplies a clue to the story; that it is about *re-finding*, but only because of Aslan’s actions orchestrating things both seen and unseen, of *what Narnia originally meant*. Thus “old” in Old Narnia means the original gift of Narnia from Aslan’s song; not “old” in the sense of outdated and no longer relevant.

The *Oxford English Dictionary* at “old” – **I.1.a. - Old English** – Having lived a relatively long time; at an advanced stage of life; not young. Of an animal or plant: mature, fully grown. **I.1.c. - c1390** – Of a person, or his or her physical or mental attributes: having the characteristics of maturity or age. **I.2. - Old English** – That dates far back into the past; of ancient origin; made or formed long ago. Also: *poetic* having always existed; primeval. (In Old English and early Middle English applied to God.) **I.3.a. - Old English** – Of a material thing: that has been relatively long in existence or use (opposed to *new*); worn with age or use; decayed, deteriorated, shabby. **I.5. - Old English** – Of long practice or experience; veteran; experienced or skilled (*in* a subject or art); (*slang*) clever, knowing. **II.10. - Old English** – Belonging to an earlier period, esp. of a person's life; belonging to an earlier state or condition; possessed, occupied, practised, etc., in an earlier period. Also: disused, finished, superseded.

TELMAR, TELMARINES – THE NEW NARNIANS

The *Oxford English Dictionary* at “pirate” – **1.a. - ?a1425** – A person who plunders or robs from ships, esp. at sea; a person who commits or practices piracy. **1.b. - a1475** – *figurative* and in extended use. A person who goes about in search of plunder; a freebooter, a marauder; a raider, a plunderer, a despoiler.

Paul F. Ford (2005): “Telmar is a land far beyond the western mountains (the great western forest lies between Telmar and the Lantern Waste), whence the Telmarines came into Narnia. **The Telmarines, or New Narnians**, are the offspring of marauding human pirates who blundered into Telmar in 460 NY through a cave – one of the last magic connections between our world and that world **The first Telmarine king of Narnia was Caspian I and under his rule the Telmarines went about silencing the beasts and the trees and the fountains and driving away the Dwarfs and the Fauns.**

Throughout their rule the Old Narnians must hid their identities and the old stories that tell the truth about Aslan and Old Narnia are largely forgotten and denigrated as 'old wives' tales' Younger Telmarines want to stay on in Narnia, while the older ones are sulky and suspicious Some Telmarines eventually do follow the Pevensie children back through the Door in the Air, and they are deposited on a Pacific Island."

MIRAZ AND THE CANCELLING OF OLD NARNIA

The *Oxford English Dictionary* at "to usurp" - I.1.b. - 1447 - *esp.* To intrude forcibly, illegally, or without just cause into (some dignified or important office, position, etc.); to assume or arrogate to oneself (political power, rule, authority, etc.) by force; to claim unjustly.

Paul F. Ford at "Miraz" - "The Telmarine king of Narnia, Prince Caspian's uncle, and husband of Prunaprismia **He is almost a stereotypical adult who does not believe in fairy tales, the possibility of talking animals, or anything that he sees as impractical** (such as the idea of two kings and two queens ruling at the same time). Miraz himself is a usurper When his own son is born, he decides to murder Caspian; he spends the rest of PC tracking him down."

The *Oxford English Dictionary* at "cruel" - 1.a. - 1297 - Of persons (also *transferred* and *figurative* of things): Disposed to inflict suffering; indifferent to or taking pleasure in another's pain or distress; destitute of kindness or compassion; merciless, pitiless, hard-hearted.

From Chapter 5 - "Caspian's Adventure in the Mountains" - After this, Caspian and his tutor had many more secret conversations on the top of the Great Tower, and at each conversation Caspian learned more about Old Narnia, so that thinking and dreaming about the old days, and *longing* that they might come back, filled nearly all his spare hours. ... He also learned a great deal by using his own eyes and ears. As a little boy he had often wondered why he disliked his aunt, Queen Prunaprismia; he now saw that it was because she disliked him. **He also began to see that Narnia was an unhappy country.** The taxes were high, and the laws were stern, and **Miraz was a cruel man.** ... "I wonder you have never asked me before," said the Doctor, "why, being the son of King Caspian, you are not King Caspian yourself. **Everyone except your Majesty knows that Miraz is a usurper.** When he first began to rule, he did not even pretend to be the King; he called himself Lord Protector. But then your royal mother died, the good Queen and the only Telmarine who was ever kind to me. And then, one by one,

all the great lords, who had known your father died or disappeared. Not by accident, either. **Miraz weeded them out.** Belisar and Uvilas were shot with arrows on a hunting party: by chance, it was pretended. All the great house of the Passarids he sent to fight giants on the northern frontier till one by one they fell. Arlian and Erimon and a dozen more he executed for treason on a false charge. The two brothers of Beaversdam, he shut up as madmen. **And finally, he persuaded the seven noble lords, who alone among all the Telmarines did not fear the sea, to sail away and look for new lands beyond the Eastern Ocean, and, as he intended, they never came back.**

TO BE CAREFULLY TAUGHT

I recall the song from *South Pacific* (the musical) by Rodgers/Hammerstein II.

Performance: *South Pacific* (2002 Royal National Theater Cast Recording).

Wikipedia:

South Pacific received scrutiny for its commentary regarding relationships between different races and ethnic groups. In particular, "You've Got to Be Carefully Taught" was subject to widespread criticism, judged by some to be too controversial or downright inappropriate for the musical stage. **Sung by the character Lieutenant Cable, the song is preceded by a line saying racism is "not born in you! It happens after you're born..."**

Rodgers and Hammerstein risked the entire *South Pacific* venture to include the song in the production. After the show's debut, it faced legislative challenges regarding its decency and supposed Communist agenda. While the show was on a tour of the Southern United States, lawmakers in Georgia introduced a bill outlawing entertainment containing "an underlying philosophy inspired by Moscow." One legislator said that "a song justifying interracial marriage was implicitly a threat to the American way of life." Rodgers and Hammerstein defended their work resolutely. **James Michener, upon whose stories *South Pacific* was based, recalled, "The authors replied stubbornly that this number represented why they had wanted to do this play, and that even if it meant the failure of the production, it was going to stay in."**

You've got to be taught
To hate and fear,
You've got to be taught
From year to year,

It's got to be drummed
In your dear little ear
You've got to be carefully taught.

You've got to be taught to be afraid
Of people whose eyes are oddly made,
And people whose skin is a diff'rent shade,
You've got to be carefully taught.

You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate,
You've got to be carefully taught!

CHAPTER 12 - SORCERY AND SUDDEN VENGEANCE

What is striking is that the location of the greatest danger to Old Narnia is inside the Mound – Aslan’s How – of the Stone Table: the most sacred site in all of Narnia. Notice how, by being ill-tended, this sacred spot is dirty, with cobwebs, feels to the children like a trap or prison.

Trumpkin took the torch and went ahead into the dark tunnel. It was a cold, black, musty place, with an occasional bat fluttering in the torchlight, and plenty of cobwebs. The boys, who had been mostly in the open air ever since that morning at the railway station, **felt as if they were going into a trap or a prison.**

The *Oxford English Dictionary* at “**how**” – 2. – 1669 – An artificial mound, tumulus, or barrow.

Notice the association, as was the case in Romans 8, of *hope and waiting on God*.

“Tell that tale your own way for all I care,” answered Nikabrik. “But whether it was that the Horn was blown too late, or whether there was no magic in it, no help has come. You, you great clerk, you master magician, you know-all; **are you still asking us to hang our hopes on Aslan and King Peter and all the rest of it?**” ... “The help will come,” said Trufflehunter. “I stand by Aslan. **Have patience, like us beasts.** The help will come. It may be even now at the door.”

Paul F. Ford – NIKABRIK – A black Dwarf in PC, the second voice that Caspian hears upon regaining consciousness. From his first appearance he shows a nature soured by hate that Caspian later attributes to him. Naturally suspicious, he is for killing Caspian immediately but is prevented by Trumpkin and Trufflehunter. ... But his greatest aggravation is Trufflehunter, the faithful badger. Nikabrik is not only negative; he is a downright disbeliever. ... Given a chance by Caspian to state his case, he calls into question all the stories of the Golden Age of Narnia, but he also says that should they be true, the White Witch is to be turned to as the one whose power outlasted that of the Kings and Queens. Countered and crossed by everyone, Nikabrik finally explodes and attacks Trufflehunter. He is killed by no-one-knows-whom. Caspian recognizes that the Dwarf's antagonistic nature is the result of intense, prolonged suffering, and says that he might have change in a time of peace. His body is given to the Dwarfs to be buried in honor, according to their custom.

As Trufflehunter indicates, that help might even be at the door (!) as they are arguing, we are suddenly made aware that Evil is already there, standing right there in their midst:

“Oh, stop it, both of you,” said King Caspian. “I want to know what it is that Nikabrik keeps on hinting we should do. **But before that, I want to know who those two strangers are whom he has brought into our council and who stand there with their ears open and their mouths shut.**”

It is true that this most sacred of places in Narnia – Aslan's How – IS a trap set for Caspian in particular by Nikabrik who is under the power of the White Witch. Notice here the distinctive sound of Evil *in the form of disdain*.

“Court manners, court manners,” sneered Nikabrik. “But in this hole, we may talk plainly. You know – and he knows – *that this Telmarine boy* will be king of nowhere and nobody in a week **unless we can help him out of the trap in which he sits.**”

The *Oxford English Dictionary* at “**disdain**” – 1.a. - c1290 – The feeling entertained towards that which one thinks unworthy of notice or beneath one's dignity; scorn, contempt.

Notice how the nature of Evil's speech is that of Religion, using high words of respect. **It mimics in order to persuade.** But Evil also **FLATTERS** those it tempts.

The *Oxford English Dictionary* at “**to flatter**” – 4. - c1400 – To gratify the vanity or self-esteem of; to make self-complacent; to make (one) feel honoured or distinguished. Also, To tickle (a person's vanity). 5. - ?a1513 – To play upon the

vanity or impressionableness of (a person); to beguile or persuade with artful blandishments; to coax, wheedle.

This proves to us that the HAG, those of the White Witch, and those who serve her *are* a *false Religion*, which means a world of meaning that such people construct with themselves in charge. The problem with their “world” is that it can only be sustained as long as they are *making* it sustain. It has no reality, and so without their constant control and manipulation of people it will dissolve. Notice how it is the “old woman” – the HAG – is the one who brings up FEAR, wanting Caspian to feel fear. The HAG is far beyond hating this or that person; **she has long ago become HATE**, hate-full, it fully describes her personality – “No one hates better than me.”

Recall in **Chapter 9 of *The Great Divorce* by C.S. Lewis** we hear of a “garrulous old woman” who grumbles but who may have gone too far and become a Grumble:

‘Aye, but ye misunderstand me. **The question is whether she is a grumbler, or only a grumble.** If there is a real woman – even the least trace of one – still there inside the grumbling, it can be brought to life again. If there’s one wee spark under all those ashes, we’ll blow it till the whole pile is red and clear. But if there’s nothing but ashes, we’ll not go on blowing them in our own eyes forever. They must be swept up.’

The HAG’S companion demon is a being whose primary relation to all things is consuming them; this companion **FEEDS** on others; this companion is **INSATIABLE**. (I recall how Ursula Le Guin in her *Earthsea* novels describes the Dark Forces that rule the Tombs of Atuan (Volume 3) have Priestesses who become such when “Eaten” – the “Eaten Ones.”

‘Worshipful Master Doctor,’ came a thin, whining voice. “So please you, I’m only a poor old woman, I am, and very obliged to his Worshipful Dwarfship for his friendship, I’m sure. His Majesty, bless his handsome face, **has no need to be afraid of an old woman** that’s nearly doubled up with the rheumatics and hasn’t two sticks to put under her kettle. I have some poor little skill – not like yours, Master Doctor, of course – in small spells and cantrips that I’d be glad to use against our enemies if it was agreeable to all concerned. **For I hate ‘em. Oh yes. No one hates better than me.**”

...

“That is all most interesting and – er – satisfactory,” said Doctor Cornelius. “I think I now know what you are, Madam. Perhaps your other friend, Nikabrik, would give some account of himself?” **A dull, gray voice at which Peter’s flesh crept** replied, “I’m hunger. I’m thirst. Where I bite, I hold till I die, and even after

death they must cut out my mouthful from my enemy's body and bury it with me. **I can fast a hundred years and not die. I can lie a hundred nights on the ice and not freeze. I can drink a river of blood and not burst. Show me your enemies.**"

It is a chilling thing that Caspian himself asked, and after consultation with his lieutenants, asked Nikabrik to lay before them his Plan for the redeeming of them all from the danger of the siege that Miraz has established around Aslan's How. To which Nikabrik now responds.

"No. You're right there," said Nikabrik. "Aslan and the Kings go together. Either Aslan is dead, or he is not on our side. Or else something stronger than himself keeps him back. And if he did come – how do we know he'd be our friend? He was not always a good friend to Dwarfs by all that's told. Not even to all beasts. Ask the Wolves. And anyway, he was in Narnia only once that I ever heard of, and he didn't stay long. **You may drop Aslan out of the reckoning. I was thinking of someone else.**"

...

"Who do you mean?" said Caspian at last.

"I mean a power so much greater than Aslan's that it held Narnia spellbound for years and years, if the stories are true." "The White Witch!" cried three voices all at once, and from the noise Peter guessed that three people had leaped to their feet. "Yes," said Nikabrik very slowly and distinctly, "I mean the Witch. Sit down again. Don't all take fright at a name as if you were children. *We want power: and we want a power that will be on our side.* As for power, do not the stories say that the Witch defeated Aslan, and bound him, and killed him on that very stone which is over there, just beyond the light?"

And the most chilling moment of all as the power of Evil in that room now makes its play, reveals itself in its mocking and lethal way:

And then the shrill, whining voice began, "Oh, bless his heart, his dear little Majesty needn't mind about the White Lady – that's what we call her – being dead. The Worshipful Master Doctor is only making game of a poor old woman like me when he says that. **Sweet Master Doctor, learned Master Doctor, who ever heard of a witch that really died? You can always get them back.**"

Finally, the nature of the "strangers" there in Aslan's How is fully revealed to Caspian:

"So that is your plan, Nikabrik! Black sorcery and the calling up of an accursed ghost. And I see who your companions are – **a Hag and a Werewolf!**"

The *Oxford English Dictionary* at “**hag**” - I.1. = c1230 - A witch; a woman thought to have dealings with the devil.

The *Oxford English Dictionary* at “**werewolf**” - 1. - **Old English** - A person who (according to medieval superstition) was transformed or was capable of transforming himself at times into a wolf; †also, an exceptionally large and ferocious wolf. The first element has usually been identified with **Old English** *wer* man [were n.1](#), but the form *were-* in place of *wer-* (compare however *were-* and *wergild* [wergild n.](#)), and the variants in *war-*, *var-*, makes this somewhat doubtful.

The revealing of **the Kings, old and new**:

“We don’t seem to have any enemies left,” said Peter. “There’s the Hag, dead.” (He turned his eyes quickly away from her.) “And Nikabrik, dead too. And I suppose this thing is a Werewolf. It’s so long since I’ve seen one. Wolf’s head and man’s body. That means he was just turning from man into wolf at the moment he was killed. And you, I suppose, are King Caspian?”

THE TREASURE ROOM AT CAIR PARAVEL

The existence of the Treasure Room, holding safely the signs of the Golden Age of Cair Paravel, as well as the GIFTS/TOOLS given to the children, expresses the theme in this book about **forgotten treasures/powers/capacities** (Old Narnia) ... which *even though forgotten are still present*, able to be found with Aslan’s help.

There is much explained about The Faber Institute through this image of “Treasures” forgotten, of precious powers and capacities forgotten and lost, and the fear contemporaries (those in charge) have of these Lost Things. **The Faber Institute takes people into that Treasure Room.**

What I want to expose here is *a sentimentalization of the past*, “when things were so much better”. Under this motivation, a religion, for example, may suggest to others that they must “put things back” the way “they were”. But doing this is not only impossible – there *is* no going back – but it is an open revolt against the Holy Spirit working through history.

What Prince Caspian is about is a **re-discovery of the reality of the Past, of Old Narnia, that still exists** among a few living things (talking animals, people, dwarves, beavers, trees, etc.) – first in a feeling of *longing* for Old Narnia, but then in a re-experiencing of Aslan as alive and fierce and the very opposite of sentimentality or wistful nostalgia.

The *Oxford English Dictionary* at “**nostalgia**” – **2.a. – 1900** – Sentimental longing *for* or regretful memory of a period of the past, esp. one in an individual's own lifetime; (also) sentimental imagining or evocation of a period of the past.

The *Oxford English Dictionary* at “**melancholy**” – **1. - a1375-1580** - † Ill temper, sullenness, brooding, anger. *Obsolete*. Associated in medieval physiology with an excess of black bile in the body. **3.c. - a1586** – A mood, state, or episode of sadness, dejection, or introspection. Formerly frequently in *plural*. **3.d. - ?1614** – Tender, sentimental, or reflective sadness; sadness giving rise to or considered as a subject for poetry, sentimental reflection, etc., or as a source of aesthetic pleasure.

From *The School of Life: An Emotional Education* (2019) –

Melancholy is not rage or bitterness; it is a **noble species of sadness** that arises when we are properly open to the idea that suffering and disappointment are at the heart of human experience. **It is not a disorder that needs to be cured; it is a tender-hearted, calm, dispassionate acknowledgment of how much agony we will inevitably have to travel through.** Modern society's mania is to emphasize buoyancy and cheerfulness. It wishes either to medicalize melancholy states – and therefore “solve” them – or to deny their legitimacy altogether. **Yet melancholy springs from a rightful awareness of the tragic structure of every life.** We can, in melancholy states, understand without fury or sentimentality that **no one truly understands anyone else, that loneliness is universal and that every life has its full measure of shame and sorrow.** The melancholy know that many of the things we most want are in tragic conflict: to feel secure and yet to be free; to have money and yet not to have to be beholden to others; to be in close-knit communities and yet not to be stifled by the expectations and demands of society; to explore the world and yet to put down deep roots; to fulfill the demands of our appetites for food, sex, and sloth and yet stay thin, sober, faithful, and fit.

Alan Jacobs - The story of *Prince Caspian* takes place a year of earth-time (EY) after the events in LWW; Peter, Susan, Edmund, and Lucy (ages 14, 13, 11, and 9 respectively), on their way to school after the summer holidays, find themselves called back to Narnia's capitol of Cair Paravel, now unrecognizable **after the passage of one-**

thousand Narnian years (NY). The children re-discover the treasure room of the castle and retrieve their gifts from Father Christmas (LWW) – all but Susan’s horn, lost on their last day in LWW. **Edmund had no gift because he had been a traitor in LWW.**

These *gifts*, as Aslan will say, are not gifts but *tools*. Though Edmund had no gift from Father Christmas, **he had from Aslan a far more profound gift** – redemption and restorative justice for him, the Betrayer. He also began to gain the gift of self-knowledge.

The GIFTS/TOOLS of Father Christmas in LWW:

Peter: A shield, sword (called *Rhindon*), sheath, and sword belt

Susan: A bow, quiver of arrows, an ivory horn

Lucy: A healing cordial in a diamond bottle, and a dagger

Edmund, the Betrayer: no gift from Father Christmas

From May 1997 - Though this place - the overgrown forest, the apple orchard, the ruins of the castle Cair Paravel - has a magical feel to it, as Lucy exclaimed, it also has it tinged with melancholy. We feel the *sadness* at the price that Time - but especially the corruption of the New Narnians - has exacted from things that we have cared about in Old Narnia, feeling what the four children feel. Time is a factor in the imagination too: old images, sacred “locations” within our youthful imaginations, are no longer powerful, integral. Remember Aslan's words in the different *Chronicles* in which he tells one or more of the children that they will not be returning to Narnia anymore (though the Great Reunion in **LB (1956)** will rectify this!).