

TFS 10, 1 (11 September 2023) - The Magician's Nephew

HYMN

Prayer for the Evening

O sing to the Lord, giving thanks!

*Glory to the Father, and to the Son,
and to the Holy Spirit, as it was in the beginning,
is now, and will be for ever. Amen. Alleluia!*

HYMN

Meter: LM

**This hymn can be sung to the tune used for
*Creator of the Stars of Night***

From north and south, from east to west,
All praise and honor be addressed
To God most holy, by whose grace
God's people dwell in Love's embrace.

The poor, the rich stand side by side.
To all, God's arms are opened wide.
God beckons us to come, draw near,
Then comforts us and dries our tears.

And we, in turn, must show God's care
To all in need or in despair.
That when our earthly course is run,
We hear these words of God's own Son:

"The least, to whom you gave your hand,
Will walk with you to God's own land.
By serving others and your Lord,
You've gained your life and your reward!"

QUOTES

Paul F. Ford, quoting C.S. Lewis: "The test of a good story, said Lewis, is whether it is often re-read."

Schultz & West, *The C.S. Lewis Readers' Encyclopedia* (Zondervan, 1998), Paul Ford's entry on "The Magician's Nephew": "Evan Gibson is perhaps more theologically astute than he intends in discussing MN and LB as the "First and Last Things", because, at the same time he resumed writing MN, Lewis was doing some significant thinking about Eschatology that became an essay later titled "The World's Last Night"... The lion consoles the boy (Digory) with the explanation that 'there might be things more terrible even than losing someone you love by death' (certainly the emotional climax of the book for Lewis)."

At one place, Lewis notes the fact that in fairy stories a "spell" can be cast for two purposes: to cause one *to fall under* an enchantment and also *to break the hold of* an enchantment. Lewis, who came to the writing of his Narnian tales late in his life, considered *The Chronicles of Narnia* as magic books whose intent lay in breaking the hold of a particular kind of dark enchantment bewitching moderns. **Such bewitchment has caused an "icy Winter" in the world (see LWW), which has frozen human longing; a profound longing which Lewis identifies with the experience of JOY.**

BIBLICAL TEXT

Revelation 21:1–8 concludes the last part of the sixth major segment of the whole book. The first verse of ch. 21 presumably follows on the heels of 20:11, where it is said that "heaven and earth fled away from the presence [of God], and no place was found for them." Whereas in 20:12–15 judgment follows cosmic destruction, **in 21:1ff. a new creation follows the prior cosmic dissolution in order to replace the old order. The theme of the new creation dominates ch. 21, though the preceding idea of judgment is not altogether forgotten (vv 8, 27).**^[1]

Revelation 21 (NJB) - The Heavenly Jerusalem^a *

¹ Then I saw *a new heaven and a new earth;*^b the first heaven and the first earth had disappeared now, and there was no longer any sea.^{c*} ² I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride dressed for her husband.^d ³ Then I heard a loud voice call from the throne, 'Look, here God lives among human beings. He will make *his home among them; they will be his people*, and he will be their God, *God-with-them.*^{e*} ⁴ *He will wipe away all tears from their eyes; there will be no more death, and no more mourning or sadness or pain. The world of the past has gone!*^{*}

⁵ Then the One sitting on the throne spoke. 'Look, I am making the whole of creation new. Write this, "What I am saying is trustworthy and will come true."^{*} ⁶ Then he said to me, 'It has already happened. I am the Alpha and the Omega, the Beginning and the End. I will give water from the well of life free to anybody who is thirsty;^{f*} ⁷ anyone who proves victorious will inherit these things; and *I will be his and her God and he and she will be my children.*^g ⁸ But the legacy for cowards, for those who break their

word, or worship obscenities, for murderers and the sexually immoral, and for sorcerers, worshippers of false gods or any other sort of liars, is the second death^h in the burning lake of sulphur. [2]

[1] G. K. Beale, [*The Book of Revelation: A Commentary on the Greek Text*](#), New International Greek Testament Commentary (Grand Rapids, MI; Carlisle, Cumbria: W.B. Eerdmans; Paternoster Press, 1999), 1039.

* =7:15–17

* Is 65:17; Rm 8:19–23; 2 P 3:13 • Jb 7:12f

* 19:7–8; 7:15–17 • Ezk 37:27

* Is 7:14f • Is 25:8 • Is 35:10

* 2 Co 5:17; Dn 8:26

* 1:8l; 22:17; Is 55:1; 2 S 7:14 =22:15; Rm 1:29q

[2] [*The New Jerusalem Bible*](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Re 21:1–8.

WHAT IS MN ABOUT?

This is a trick question because it has already misdirected a reader.

It is better to ask what MN says – a close, attentive reading of what is there in the story.

And what MN *means* is not so much what Lewis, the author, intended when he wrote the story, because there was so much more in the story than he intended or noticed ... until much later, if at all. **What MN *means* – I will suggest for our reading of the story – is in what ways did Lewis' story get hold of you, activate you, open you up, and put you to the test?**

HOOPER: PAST WATCHFUL DRAGONS

As Lewis explains in his essay "Sometimes Fairy Stories May Say Best What's to Be Said," at first, he had no intention of promoting Christian ideas. He began to write *The Lion, the Witch, and the Wardrobe* because he had begun to see images: "a faun carrying an umbrella, a queen on a sledge, a magnificent lion." The fairy tale seemed the best literary form to handle the events that were growing from the images. **Later on, he began to see how the stories could be used to get away from stained-glass boredom and cultivate Christian feelings, especially among children who were alienated from Sunday school.** To teach the *Chronicles* as Christian doctrine is to defeat Lewis's purpose in writing. Similarly, to demand that the reader respond with the "delighted praise of beauty" is to foster the literary snobbery that Lewis hated. [1]

BE CAREFUL WITH ALLEGORY

Madeline L'Engle (July 1980) in her Foreword to Paul F. Ford's *Companion to Narnia*, 5th edition wrote:

"It doesn't bother me at all that Lewis was convinced that he did not allegorize at all in the *Chronicles of Narnia*. When a writer opens up to a fantasy world, a world which has more depths of reality to it than the daily world, all kinds of things happen in his stories that he does not realize; often the fantasy writer, if he is listening well, writes far more than he knows, and I believe that when Lewis was his best he did exactly that: he listened and he looked and he set down what he heard and what he saw. If grace comes during the writing of fantasy, the writer writes beyond himself, and may not discover all that he has written until long after it is published, if at all."

The *Oxford English Dictionary* at "**allegory**" – 1. - **c1384** – The use of symbols in a story, picture, etc., to convey a hidden or ulterior meaning, typically a moral or political one; symbolic representation. Also: the interpretation of this. Here and in sense 2 originally (*Theology*) with reference to **the interpretation of spiritual rather than literal meaning** in scripture, sometimes also distinguished from tropological (moral) and anagogical (mystical) methods (see note in etymology).

C.S. Lewis, unlike Tolkien, had respect for Allegory [e.g., *The Allegory of Love*], which in the Middle Ages was used by the finest authors, and which became an important mechanism for interpreting the biblical texts. But I am sure that Lewis wanted readers to avoid allegorical interpretation of the *Chronicles of Narnia*, **being too quick to impose his or her current (and always insufficient) theological understanding into a reading of the novels: "Oh, it is obvious that Aslan, the Great Lion of Narnia, is the Christ-figure." This causes a reader to refuse to let the Story be a story, with the power to enchant and to disenchant a reader open to the experience of the Story as story.** To import one's theological assumptions into the *Chronicles of Narnia* is to stay under the power of the "watchful dragons" (see quotation from Lewis below).

C.S. Lewis explaining about the *Chronicles of Narnia*:

Secondly, I was worried that those who talked about "teaching" the stories as Christian "theology" might by such efforts frustrate the spell of Lewis's clearly worked illusion. As he himself explained:

I thought I saw how stories of this kind could steal past a certain inhibition which had paralyzed much of my own religion in childhood.

Why did one find it so hard to feel as one was told one ought to feel about God or about the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings. And reverence itself did harm. The whole subject was associated with lowered voices; almost as if it were something medical. But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could.

Believing, as I still do, that it is possible to endanger the success of the Narnian stories by rousing those "watchful dragons," I set out to explain how I thought such damage might be avoided.^[2]

ALLEGORY - A story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning. The principal technique of allegory is *personification, whereby abstract qualities are given human shape—as in public statues of Liberty or Justice. An allegory may be conceived as a *metaphor that is extended into a structured system. **In written narrative, allegory involves a continuous parallel between two (or more) levels of meaning in a story, so that its persons and events correspond to their equivalents in a system of ideas or a chain of events external to the tale:** each character and episode in John Bunyan's *The Pilgrim's Progress* (1678), for example, embodies an idea within a pre-existing Puritan doctrine of salvation. Allegorical thinking permeated the Christian literature of the Middle Ages, flourishing in the *morality plays and in the *dream visions of Dante and Langland. [Baldick, Chris. *The Oxford Dictionary of Literary Terms* (Oxford Quick Reference) (p. 89). OUP Oxford. Kindle Edition.]

[1] Doris T. Myers, "[Hearts in Training](#)," *Christian History Magazine-Issue 88*: C.S. Lewis: *Pointing People to Reality* (Carol Stream, IL: Christianity Today, 2005).

[2] Walter Hooper, [Past Watchful Dragons: The Narnian Chronicles of C. S. Lewis](#), ed. William Griffin, *C. S. Lewis Studies* (Eugene, OR: Wipf & Stock Publishers, 2007), ix-x.

CHARN

Charn is not Narnia. It is another world accessible through the Wood Between the Worlds, which came and went before Narnia was created.

They stood still and listened, but all they could hear was the thump-thump of their own hearts. This place was at least as quiet as the Wood between the Worlds. **But**

it was a different kind of quietness. The silence of the Wood had been rich and warm (you could almost hear the trees growing) and full of life: this was a dead, cold, empty silence. You couldn't imagine anything growing in it. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 47). HarperCollins. Kindle Edition.]

The *Oxford English Dictionary* at "**charnel house**" – **1556** – "A house for dead bodies; a house or vault in which the bones of the dead are piled up."
Paul F. Ford - "Charn" – the dead city (and likely the country) of which Jadis is empress.... It is a cold, silent world where nothing lives. The very name of the city has a sinister sound and suggests burning.... Jadis destroyed all living things in Char with the Deplorable Word in an attempt to usurp her sister's power.... The last years of Charn were ones of great cruelty – slavery, human sacrifice, and endless warfare."

READING THE FACES AT THE TABLE IN CHARN

This novel – *The Magician's Nephew* – is a story about how adults may grow into monsters, who not only become able to destroy the world (which by "worlds" I mean all sorts of worlds – a person's inner world; a person's network of friendships; a person's city or nation; the natural world, etc.), but who eventually feel thrilled to have become one who can do so. "Behold, I make all things dead!" Notice the essential progression within the story: Digory at 12-years old shows intemperate (the temptation lies in the affect, not the intellect) curiosity – a hunger for secret knowledge and the power it might give him; his Uncle Andrew (his mom's older brother) shows curiosity that now is cruel; Queen Jadis is the incarnation of "perfect knowledge" – that is, what she does *not* know is not important! – and utter cruelty.

See MN, Chapter 4 -

But Digory was more interested in the faces, and indeed these were well worth looking at. The people sat in their stone chairs on each side of the room and the floor was left free down the middle. You could walk down and look at the faces in turn. "They were nice people, I think," said Digory. Polly nodded. All the faces they could see were certainly nice. Both the men and women looked kind and wise, and they seemed to come of a handsome race. But after the children had gone a few steps down the room they came to faces that looked a little different. These were very solemn faces. You felt you would have to mind your P's and Q's, if you ever met living people who looked like that. When they had gone a little further, they found themselves among faces they didn't like: this was about the middle of the room. The faces here looked very strong and proud and happy, but they looked cruel. A little further on they looked crueler.

Further on again, they were still cruel, but they no longer looked happy. They were even despairing faces: as if the people they belonged to had done dreadful things and also suffered dreadful things. The last figure of all was the most interesting—a woman even more richly dressed than the others, very tall (but every figure in that room was taller than the people of our world), with a look of such fierceness and pride that it took your breath away. Yet she was beautiful too. Years afterward when he was an old man, Digory said he had never in all his life known a woman so beautiful. It is only fair to add that Polly always said she couldn't see anything especially beautiful about her. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (pp. 52-53). HarperCollins. Kindle Edition.]

THE SONG OF THE CABBY BEFORE CREATION

"Perhaps this is Charn," said Digory. "Only we've got back in the middle of the night." **"This is not Charn," came the Witch's voice. "This is an empty world. This is Nothing." And really it was uncommonly like Nothing.** There were no stars. It was so dark that they couldn't see one another at all and it made no difference whether you kept your eyes shut or opened. Under their feet there was a cool, flat something which might have been earth, and was certainly not grass or wood. The air was cold and dry and there was no wind. "My doom has come upon me," said the Witch in a voice of horrible calmness. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 104). HarperCollins. Kindle Edition.] And if we're dead—which I don't deny it might be—well, you got to remember that worse things 'appen at sea and a chap's got to die sometime. And there ain't nothing to be afraid of if a chap's led a decent life. And if you ask me, I think the best thing we could do to pass the time would be to sing a 'ymn." And he did. **He struck up at once a harvest thanksgiving hymn, all about crops being "safely gathered in." It was not very suitable to a place which felt as if nothing had ever grown there since the beginning of time, but it was the one he could remember best. He had a fine voice and the children joined in; it was very cheering.** Uncle Andrew and the Witch did not join in. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 105). HarperCollins. Kindle Edition.]

"Grain bursting" is alluded to in the hymn the Cabby sings in the darkness, which is "all about crops being 'safely gathered in.'" The hymn is actually Henry Alford's "Come, Ye Thankful People, Come," and it contains a prayer that worshipers will be "wholesome grain and pure." [Ward, Michael. *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens*. Tyndale House Publishers, Inc. Kindle Edition.]

Henry Alford (1844), "Come, Ye Thankful People Come" –

Performance: Hymns Collection by All Saints Aston Church Choir, directed by Ian Watts (2021).

1 Come, ye thankful people, come,
raise the song of harvest home;
all is safely gathered in,
ere the winter storms begin.
God our Maker doth provide
for our wants to be supplied;
come to God's own temple, come,
raise the song of harvest home.

2 All the world is God's own field,
fruit as praise to God we yield;
wheat and tares together sown
are to joy or sorrow grown;
first the blade and then the ear,
then the full corn shall appear;
Lord of harvest, grant that we
wholesome grain and pure may be.

3 For the Lord our God shall come,
and shall take the harvest home;
from the field shall in that day
all offenses purge away,
giving angels charge at last
in the fire the tares to cast;
but the fruitful ears to store
in the garner evermore.

4 Even so, Lord, quickly come,
bring thy final harvest home;
gather thou thy people in,
free from sorrow, free from sin,
there, forever purified,
in thy presence to abide;
come, with all thine angels, come,
raise the glorious harvest home.

United Methodist Hymnal, 1989

"Hush!" said the Cabby. They all listened. In the darkness something was happening at last. A voice had begun to sing. It was very far away and Digory found it hard to decide from what direction it was coming. Sometimes it seemed to come from all directions at once. Sometimes he almost thought it was coming out of the earth beneath them. Its lower notes were deep enough to be the voice of the earth herself. **There were no words. There was hardly even a tune. But it was, beyond comparison, the most beautiful noise he had ever heard. It was so beautiful he could hardly bear it.** [Lewis, C.S. *The Magician's Nephew*

(Chronicles of Narnia Book 1) (p. 106). HarperCollins. Kindle Edition.]

THE SONGS OF ASLAN

SONG#1 – THE SONG OF NON-LIVING THINGS

"Hush!" said the Cabby. They all listened. In the darkness something was happening at last. A voice had begun to sing. It was very far away and Digory found it hard to decide from what direction it was coming. Sometimes it seemed to come from all directions at once. Sometimes he almost thought it was coming out of the earth beneath them. Its lower notes were deep enough to be the voice of the earth herself. There were no words. There was hardly even a tune. But it was, beyond comparison, the most beautiful noise he had ever heard. It was so beautiful he could hardly bear it. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 106). HarperCollins. Kindle Edition.]

SONG #1 JOINED BY THE STARS

One moment there had been nothing but darkness; next moment a thousand, thousand points of light leaped out—single stars, constellations, and planets, brighter and bigger than any in our world. There were no clouds. The new stars and the new voices began at exactly the same time. If you had seen and heard it, as Digory did, you would have felt quite certain that it was the stars themselves which were singing, and that it was the First Voice, the deep one, which had made them appear and made them sing. "Glory be!" said the Cabby. "I'd ha' been a better man all my life if I'd known there were things like this." [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 107). HarperCollins. Kindle Edition.]

SONG #2 – THE SONG OF LIVING THINGS: A SONG THAT BRINGS LIFE

The Lion was pacing to and fro about that empty land and **singing his new song**. It was softer and more lilting than the song by which he had called up the stars and the sun; a gentle, rippling music. And as he walked and sang the valley grew green with grass. It spread out from the Lion like a pool. It ran up the sides of the little hills like a wave. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 112). HarperCollins. Kindle Edition.]

All this time the Lion's song, and his stately prowl, to and fro, backward and forward, was going on. What was rather alarming was that at each turn he came a little nearer. Polly was finding the song more and more interesting because she thought she was beginning to see the connection between the music and the things that were happening. 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 into a rapid series of lighter notes she was not surprised to see primroses suddenly appearing in every direction. Thus, with an unspeakable thrill, she felt quite certain that all the things were coming (as she said) "out of the Lion's head." When you listened to his song you heard the things he was making up: when you looked round you, you saw them. This was so exciting that she had no time to be afraid. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (pp. 115-116). HarperCollins. Kindle Edition.]

SONG #3 – THE SONG OF THE ANIMALS

In a few minutes Digory came to the edge of the wood and there he stopped. The Lion was singing still. **But now the song had once more changed. It was more like what we should call a tune, but it was also far wilder.** It made you want to run and jump and climb. It made you want to shout. It made you want to rush at other people and either hug them or fight them. It made Digory hot and red in the face. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (p. 121). HarperCollins. Kindle Edition.]

SONG #4 – THE SILENT SONG: THE BREATH OF THE LION

For the first time that day there was complete silence, except for the noise of running water. Digory's heart beat wildly; he knew something very solemn was going to be done. He had not forgotten about his Mother; but he knew jolly well that, even for her, he couldn't interrupt a thing like this. [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (pp. 124-125). HarperCollins. Kindle Edition.]

The Lion opened his mouth, but no sound came from it; he was breathing out, a long, warm breath; it seemed to sway all the beasts as the wind sways a line of trees. Far overhead from beyond the veil of blue sky which hid them the stars sang again; a pure, cold, difficult music. **Then there came a swift flash like fire (but it burnt nobody) either from the sky or from the Lion itself, and every drop of blood tingled in the children's bodies, and the deepest, wildest voice they had ever heard was saying: "Narnia, Narnia, Narnia, awake. Love. Think. Speak. Be walking trees. Be talking beasts. Be divine waters."** [Lewis, C.S. *The Magician's Nephew* (Chronicles of Narnia Book 1) (pp. 125-126). HarperCollins. Kindle Edition.]

GANZ NOTES - AN OUTLINE OF NARNIAN HISTORY AND OUR HISTORY

Version: 6, 11 September 2023

“Narnian time flows differently from ours.” (VDT [1952: 12])

From Paul F. Ford, *Companion to Narnia: Revised and Expanded* (2005) at “Time” –
 “From its creation to the Last Battle, Narnia has a total history of 2,555 Narnian
 years (NY). The same amount of time in England spans only 49 earth-years, from
 1900 to 1949.... Even in our world time passes much more slowly for children
 than it does for adults, and this attitude is evident in the Narnia world of LWW,
 in which it is ‘always winter but Christmas never comes’. To young children,
 each winter must sometimes seem like a hundred years.... There are two timeless
 places in Narnia: The wood between the worlds, which is almost outside time;
 and Aslan’s country, which is eternal.”

		1888	Digory Kirke born
		1889	Polly Plummer born
			Warren “Warnie” Hamilton Lewis born 16 June 1895.
		1898	Clive Staples Lewis born 29 November 1898. C. S. Lewis (1898–1963) taught Medieval and Renaissance Language and Literature at Oxford and Cambridge

			Universities for almost four decades. ¹
1 N.Y.	The Founding of Narnia by Aslan. The Beasts made able to talk. Digory plants the great Tree. The White Witch Jadis eats Apple and then flees to the far North. Frank I and Queen Helen enthroned by Aslan.	1900	Polly (age 11) and Digory (age 12) transported by the magic Rings, through the Wood Between the Worlds, to Charn and then into Narnia at the moment of its Founding by Aslan's song. Digory given an Apple to heal his mother and then plants its seeds in England from which grows the Tree.
180	Prince Col, the younger son of King Frank V of Narnia, leads certain followers into Archenland (uninhabited at that time) and becomes the first King of Archenland.		
		1908	Florence "Flora" Augusta Hamilton Lewis (1862-1908), mother of C.S. Lewis dies of cancer a few weeks before Lewis' 10 th birthday.
		1911	C.S. Lewis while enrolled at Cherbourg House Malvern ceases to be a Christian - age 13 (the same age Edith Stein ceased to be Jewish)
		1914-1918	From 1914 to 1917, C.S. Lewis (age 16 to 19) tutored by "the Great Knock" - William T.

¹ William Griffin, "[Series Foreword](#)," in *Past Watchful Dragons: The Narnian Chronicles of C. S. Lewis*, ed. William Griffin, C. S. Lewis Studies (Eugene, OR: Wipf & Stock Publishers, 2007), iii.

			<p>Kirkpatrick at Great Bookham, Surrey.</p> <p>World War I from 28 July 1914 to 11 November 1918.</p> <p>Lewis into Somerset Light Infantry and crosses into France on 17 November 1917; into trenches on 29 November 1917. Convalesces from wounds all of February 1918; on 15 April 1918 Lewis wounded at Battle of Arras. Lewis returned to England to recover from wounds: 25 May to 17 November 1918; Armistice signed on 11 November 1918; Lewis returns home on 23 December 1918.</p>
204	Certain outlaws from Archenland invade across the Southern desert and set up the new Kingdom of Calormen.	1927 1928	<p>Peter Pevensie is born.</p> <p>Susan Pevensie is born.</p>
		1929	Death, by cancer, of Lewis' father, Albert Lewis: 25 September 1929
300	The Empire of Calormen spreads mightily. Calormenes colonize the land of Telmar to the West of Narnia.		
302	The Calormenes in Telmar behave very wickedly and Aslan turns them into dumb Beasts. The country lies waste. King Gale of Narnia delivers the Lone Islands from a dragon and is made	1930 1932 1933	<p>Edmund Pevensie is born.</p> <p>Lucy Pevensie is born.</p> <p>Eustace Clarence Scrubb is born; Jill Pole is born</p>

	Emperor by their grateful inhabitants.		
407	Olvin of Archenland kills the Giant Pire.		
460	Pirates from our world take possession of Telmar.		
570	About this time lived Moonwood the Hare		
898	The White Witch Jadis comes back into Narnia out of the far North.		
900	The Long Winter of Narnia initiated by the White Witch.		
		1939-1945	On 3 September 1939, World War II begins; it ends for Europe on 9 May 1945.
1000	The four Pevensie children arrive in Narnia. The treachery of Edmund and the sacrifice of Aslan at the Stone Table. The White Witch killed by Aslan and the end of the Long Winter. Peter knighted as the Wolf-Bane and then made High King of Narnia by Aslan.	1940	The four Pevensie children, staying with the wise Professor Digory Kirke (58-years old) in the English countryside, enter Narnia through the Wardrobe, which was made from the wood of the Tree which Digory planted as a boy.
1014	The High King Peter carries out a successful raid on the Giants in the North. Queen Susan the Gentle and King Edmund the Just visit the court of the Tisroc of Calormen and then escape		

	by ship. King Lune of Archenland finds his long-lost son Prince Cor (twin of Prince Corin) and defeats a treacherous attack on Narnia by the Calormen Prince Rabadash.		
1015	The four Pevensie children, as Kings and Queens of Narnia, hunt the White Stag in the fifteenth year (N.Y.) of their residence in Narnia. They vanish out of Narnia.		
1050	Ram the Great succeeds King Cor, son of Lune, as King of Archenland.		
1502	About this time there lived Queen Swanwhite of Narnia.		
1998	The Telmarines, descendants of pirates from our world, invade and conquer Narnia. King Caspian I becomes King of Narnia.		
2290	Prince Caspian, son of Caspian IX of Narnia, is born. Caspian IX is murdered by his brother Miraz, who makes himself King of Narnia and Lord Protector of the Prince.		
2303	Prince Caspian escapes from his Uncle, who is King Miraz, with the assistance of Doctor Cornelius his Tutor.	1941	The four Pevensie children are "pulled" into Narnia by Queen Susan's magic Horn.

	Civil War in Narnia: The Old Narnians against the New Narnians (i.e., Telmarines). The ancient stories of Aslan are disbelieved and ignored. With the aid of Aslan and the Pevensie children, summoned to Narnia by Queen Susan's magic Horn, King Miraz is defeated and dies at the hands of his own men. The Prince becomes King Caspian X of Narnia.		
2306-7	The great voyage of the <i>Dawn Treader</i> , taking King Caspian X and Friends to the end of the World in search of his father's faithful Knights. Reepicheep departs into Aslan's country.	1942	Edmund, Lucy, and their cousin Eustace Clarence Scrubb, fall into Narnia through a picture of a Narnian ship in Lucy's bedroom.
2310	King Caspian X marries the daughter of Ramandu, the retired Star.		
2325	Prince Rilian, son of King Caspian X and the daughter of Ramandu is born.		
2345	King Caspian X's Queen is killed by a Serpent. Prince Rilian abducted without a trace.		
2356	Eustace and Jill appear in Narnia, take Puddleglum as their guide, travel to the North and then into the	1942	Eustace and Jill, students at Experiment House, are carried away into Narnia, through the

	Underworld, finding there and rescuing Prince Rilian. Underland destroyed by floods. King Caspian X, the Seafarer dies in Prince Rilian's arms.		garden wall of Experiment House.
2534	The great outbreak of Outlaws in the woods of Lantern Waste. The Kings of Narnia construct Towers there as fortifications against the marauders.		
		1948	After a brief start in 1939, Lewis begins to write <i>The Lion, the Witch, and the Wardrobe</i> (published 16 October 1950) Lewis elected this year to the Royal Society of Literature.
2555	The great rebellion of Shift the Ape and the showing of the imposter Aslan. King Tirian of Narnia is rescued by Eustace and Jill. Narnia overrun by the Calormenes. The Last Battle of King Tirian and of Narnia. Aslan summons Father Time to waken and commence the End of Narnia; Aslan calls the Stars home. "Further up and further in!" The <i>real</i> Narnia.	1949	A serious accident at a British Railways station kills all the Friends of Narnia and their parents.

THE CHRONICLES OF NARNIA BY C.S. LEWIS (PUBLISHED 1950 – 1956)

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READING AS SURRENDER: THE SELFLESSNESS OF THE GOOD LISTENER

As Lewis explains in his essay “Sometimes Fairy Stories May Say Best What’s to Be Said,” at first, he had no intention of promoting Christian ideas. He began to write *The Lion, the Witch, and the Wardrobe* because he had begun to see images: “a faun carrying an umbrella, a queen on a sledge, a magnificent lion.” The fairy tale seemed the best literary form to handle the events that were growing from the images. **Later on, he began to see how the stories could be used to get away from stained-glass boredom and cultivate Christian feelings, especially among children who were alienated from Sunday school.** To teach the *Chronicles* as Christian doctrine is to defeat Lewis’s purpose in writing. Similarly, to demand that the reader respond with the “delighted praise of beauty” is to foster the literary snobbery that Lewis hated.¹

Of greatest importance in the reading of *The Chronicles of Narnia* is letting yourself “be taken” by the story. Lewis wrote in his scholarly monograph *An Experiment in Criticism* (1961), chapter 3 the following:

¹ Doris T. Myers, “[Hearts in Training](#),” *Christian History Magazine-Issue 88: C.S. Lewis: Pointing People to Reality* (Carol Stream, IL: Christianity Today, 2005).

“We must not let loose our own subjectivity upon texts. We must begin by laying aside as completely as we can all our own pre-conceptions, interests, and associations.... After the negative effort, the positive. We must use our eyes. We must look and go on looking till we have certainly seen exactly what is there [in the text] The first demand any work of any art upon us is *surrender*. Look. Listen. Receive. Get yourself out of the way.”

The “laying aside of our own subjectivity” which Lewis means does not mean our imagining ourselves as a sort of blank, perfectly receptive surface. **What he does mean is that when we approach a great text (just as when we approach persons) we must adopt the attitude of one who is thirsty, exercising as a habit an openness to receive the other; a chosen *willingness* to receive whatever wisdom, spirituality, or understanding this text wishes to cause in us. We must get used to expecting the discovery of *treasures* in great texts, in revered stories.**

THE “AIMING” OF SPIRIT: THE ENCHANTMENT IN FAIRY TALES

Lewis considered it one of the great successes of the Evil One to have convinced “adults” that fairy tales were meant for kids and, of course, ought quickly to be outgrown in favor of “realistic” stories.

Lewis regarded the culturally preferred “realistic” stories with deep suspicion. For inasmuch as such stories represent life *as it really is*, and inasmuch as the “reality” they articulate is in fact warped, damaged by sinfulness, manipulated by powerful media forces, and skewed by competing self-interests, then such “realistic” stories will create in our souls the fruits of illusion and alienation.

At one place, Lewis notes the fact that in fairy stories a “spell” can be cast for two purposes: to cause one *to fall under an enchantment* and also *to break the hold of an enchantment*. Lewis, who came to the writing of his Narnian tales late in his life, considered *The Chronicles of Narnia* as magic books whose intent lay in breaking the hold of a particular kind of dark enchantment bewitching moderns. Such bewitchment has caused an “icy Winter” in the world (see LWW), which has frozen human longing; a profound longing which Lewis identifies with the experience of *JOY*.

At one place in *An Experiment in Criticism* (1961) Lewis writes: “It would be much truer to say that fairy land arouses a longing for he or she knows not what. It stirs and troubles him or her (to their life-long enrichment) with the dim sense of something beyond their reach and, far from dulling or emptying the actual world, gives it a new dimension of depth. He or she does not despise real woods because he or she had read of enchanted woods: the reading makes all real woods a little enchanted.”

HUMAN CONSCIOUSNESS: THE STRUCTURE OF HUMAN LONGING – ITS HABITS

- BE IN LOVE!

Being loved first and responding; living within the context of true friendship and in the constant proximity of beauty; know God rather than knowing about Him.

- BE RESPONSIBLE!

What ought I to do now that I know the facts? paying attention to one’s Values through one’s affectivity; evaluating; moving from *willfulness* to *willingness*; listening to and weighing the wisdom of proper authority (sacred texts, saints, Church teaching, the great stories, ancestors and parents and true friends

- BE REAL!

Is it so? Is what I have understood the truth of what I have experienced?

- BE INTELLIGENT!

What is it? Patterning the data; actively wondering about data; looking for the relation of one thing to another; catching on and defining the insight exactly

- BE AWAKE!

Touching, seeing, tasting, hearing; paying close attention, being awake and fully alert.