GANZ NOTES TO SHARE - TFS 10, 2 on *The Lion, the Witch, and the Wardrobe*, Monday, 6 PM to 7:30 PM

THE FEAST OF GUARDIAN ANGELS

Angel of God
My guardian dear
To Whom His love
Commits me here
Ever this day
Be at my side
To light and guard
To rule and guide. Amen

C.S. LEWIS TO LUCY BARFIELD

TO LUCY BARFIELD

My Dear Lucy,

I wrote this story for you, but when I began it, I had not realized that girls grow quicker than books. As a result, you are already too old for fairy tales, and by the time it is printed and bound you will be older still. **But someday you will be old enough to start reading fairy tales again.** You can then take it down from some upper shelf, dust it, and tell me what you think of it. I shall probably be too deaf to hear, and too old to understand, a word you say, but I shall still be your affectionate Godfather,

C. S. Lewis

Owen Barfield (1898–1997)

C.S. Lewis and Owen Barfield were drawn together during their undergraduate days at Oxford by a common interest in poetry. **As they read and critiqued each other's work, Lewis found in Barfield a second great friend. The two men shared interests, but not points of view; Lewis described Barfield as his "anti-self," "the man who disagrees with you about everything."**

After Oxford, Barfield worked as a free-lance writer until financial demands

forced him to enter his father's legal firm as a solicitor. He maintained his friendship with Lewis for the rest of their lives **and was influential in shaping Lewis's views about the importance of myth in language, literature, and the history of thinking.** Barfield resumed his writing career after retiring from law.

Raised an agnostic, Barfield became a Christian in his late twenties; nevertheless, he was never comfortable with Lewis's apologetics or his evangelism. He later embraced and wrote about anthroposophy, a form of religious philosophy which he believed complemented rather than detracted from Christianity.[1]

***Wikipedia* notes**:

Barfield and C. S. Lewis met in 1919 as students at Oxford University and were close friends for 44 years. "It is no exaggeration to say that his friendship with Barfield was one of the most important in his [Lewis's] life..." The friendship was reciprocal. Almost a year after Lewis's death, Barfield spoke of his friendship in a talk in the USA: "Now, whatever he was, and as you know, he was a great many things, CS Lewis was for me, first and foremost, the absolutely unforgettable friend, the friend with whom I was in close touch for over 40 years, the friend you might come to regard hardly as another human being, but almost as a part of the furniture of my existence."

Joseph Pearce - *The Lion, the Witch and the Wardrobe* begins during the Second World War, probably in the autumn of 1940, about forty years after the adventures of Polly and Digory, when the four Pevensie children, Peter, Susan, Edmund, and Lucy, are evacuated from London during the Blitz and arrive at Professor Kirke's large house in the English countryside.

Walter Hooper – Shortly before Britain declared war on Germany (3 September 1939) many children were evacuated from London, and Lewis and Mrs. Moore agreed to have some of them at The Kilns .... Lewis and Mrs. Moore greatly enjoyed the many children who were at The Kilns during the war. It seems likely that the presence of some of these children caused Lewis to pen what may have been his first words about Narnia.

FROM "THE PLANETS" (POEM) BY C.S. LEWIS

The critical edition of his poems lists this poem as among those written **between 1935-1949**, the last of which would have been written then as he was writing LWW.

Sam Koenen writes: “In this poem, Lewis takes us on a quick tour of the medieval cosmos. **We ascend through the heavens**, traveling from the Moon (Luna) to Saturn. As we ascend, Lewis describes the nature and influences of each planet. **His description focuses especially on the metals the planets create and on how they *influence* human beings**.”

> The *Oxford English Dictionary* at “**tin**” – **1.a.** - **Old English –** One of the well-known metals, nearly approaching silver in whiteness and lustre, highly malleable and taking a high polish; used in the manufacture of articles of block tin, in the formation of alloys, as bronze, pewter, etc., and, on account of its resistance to oxidation, for making tin-plate and lining culinary and other iron vessels.

Soft breathes the air
Mild, and meadowy, as we mount further
Where rippled radiance rolls about us
Moved with music – measureless the waves’
Joy and jubilee. It is **JOVE’s** orbit,
Filled and festal, faster turning
With arc ampler. From the Isles of **Tin**
Tyrian traders, in trouble steering
Came with his cargoes; the Cornish treasure
That his ray ripens. ***Of wrath ended***
And woes mended, of winter passed
And guilt forgiven, and good fortune
Jove is master; and of jocund revel,
Laughter of ladies. The *lion-hearted*,
The myriad-minded, men like the gods,
Helps and heroes, helms of nations
Just and gentle, are Jove’s children,
Work his wonders. On his white forehead
Calm and kingly, no care darkens
Nor wrath wrinkles: **but righteous power**
And leisure and largess their loose splendours
Have wrapped around him – a rich mantle
Of ease and empire.

LWW, Chapter 8 [Mister Beaver speaking] - “Lord love you, Son of Adam, what a simple thing to say!” answered Mr. Beaver with a great laugh. “Turn him into stone? If she can stand on her two feet and look him in the face it’ll be the most she can do and more than I expect of her. No, no. He’ll put all to rights as it says in an old rhyme in these parts:

> **Wrong will be right, when Aslan comes in sight,**
> **At the sound of his roar, sorrows will be no more,**
> **When he bares his teeth, winter meets its death,**
> **And when he shakes his mane, we shall have spring again.**

You'll understand when you see him."

GUSTAV HOLST, THE PLANETS

Michael Ward in *The Narnia Code* –

> Lewis thought that pre-Copernican astronomy was in some ways a more complete kind of science than modern astronomy. **That's because the old model was interested in the idea of spiritual meanings and qualities in the universe**.
>
> Modern astronomy tends to look at the universe as a machine that obeys the impersonal laws of physics. We now usually think of the stars and planets in a materialistic way—made up of so much carbon, nitrogen, or other chemical material.

Performance: Holst: *The Planets* – Conductor, Simon Rattle with Berlin Philharmonic, Rundfunkchor Berlin (2006), especially #4 "Jupiter, the Bringer of Jollity." **The beautiful theme begins at 3 minutes into this movement**.

From **Gramaphone.com**:[2]

> Near the beginning of his EMI (now Warner) career, Simon Rattle recorded his first *Planets*. **It is excellent but next to this spectacular new account it rather pales away. That 1982 recording cannot compare with the blazing brilliance, warmth and weight of the new one, which fully brings out the glory of the Berlin sound.** Some may find the wide dynamic hard to cope with domestically – too loud at climaxes if the soft passages are to be clearly heard – but the body of sound is most impressive, with string *pianissimos* in 'Venus', 'Saturn' and 'Neptune' of breathtaking beauty.
>
> Rattle's interpretation has intensified over the years. 'Mars' is more menacing and the dance rhythms of 'Jupiter' and 'Uranus' have an extra lift. Clearly the Berlin players have taken to this British work in the way they did for Karajan. Colin Matthews's *Pluto* is given an exceptionally bold performance which exploits the extremes.

MICHAEL WARD – THE NARNIA CODE

> The *Oxford English Dictionary* at "**influence**" – **2.a.** - **c1374 –** *spec.* in *Astrology*. The supposed flowing or streaming from the stars or heavens of an ethereal fluid acting upon the character and destiny of men and affecting sublunary things generally. In later times gradually viewed less literally, as an exercise of power or 'virtue', or of an occult force, and in late use chiefly a poetical or humorous reflex of earlier notions.

Michael Ward, *The Narnia Code*, Chapter 3 - "The Planets" poem is all about how the planets were understood in medieval times, when it was believed there were **only seven planets** and that they exerted *influences* over the Earth, affecting people, events, and even the metals in the Earth's crust.
...
Back in the Middle Ages, the period that Lewis was such an expert on, astronomers believed they had identified seven planets. **They included the Sun and the Moon (odd as that now seems to us), as well as Mercury, Venus, Mars, Jupiter, and Saturn**.

Each of these seven planets could be seen wandering alone across the sky. (The Greek word for "wanderers" is *planētai*.) **During the day, the Sun took its solitary course from east to west, and during the night the other six "planets"** wended their way across the sky, following their own unique paths.

Before the invention of the telescope in about 1610, these were the only seven objects that could be seen wandering about the sky. All the other heavenly bodies were not lonely planetai but stars, either fixed in position like the North Star or members of groups (constellations) that all moved together as one.
...
The pre-Copernican list of the seven planets runs like this (in their supposed order from the static and central Earth):

1. Moon
2. Mercury
3. Venus
4. Sun
5. Mars
6. Jupiter
7. Saturn

...
Medieval Christians believed that not only had God created these various spirits but that He had put seven of them in charge of the seven planets. Each planet was governed by its own god or angel, who in turn ruled over a different day of the week. **Saturn** ruled Saturday. The **Sun** ruled Sunday. The **Moon** ruled Monday.

You'll be able to work out how the remaining four days of the week relate to the other four planets if you know French or Spanish. **Mars** provides the name for Tuesday, which is called *Mardi* in French and *Martes* in Spanish. Even in English we sometimes talk about Mardi Gras (Shrove Tuesday), the day before the beginning of Lent. The Norse equivalent of the Roman Mars is *Tyr* or *Tiw*, and so we get the name Tuesday.

Mercury is the planet for Wednesday, which is called *Mercredi* in French and *Miercoles* in Spanish. The Norse version of Mercury is *Woden*, and so we say Wednesday in English. Thursday's planet was **Jupiter** (or Jove), and Thursday is *Jeudi* in French and *Jueves* in Spanish. The Norse version of Jupiter is Thor, giving us Thursday. And Friday's planet was **Venus**, Friday being *Vendredi* in French and *Viernes* in Spanish. The Norse equivalent of Venus is Freya or Frigg (Friday).

THE KAPPA-ELEMENT

Concerning the ***kappa-element*** in stories: Stories earn our allegiance, Lewis argues, by conveying a distinct and coherent *qualitative* atmosphere. "To be stories at all," he says in "On Stories," stories "must be series of events: but it must be understood that this series—the plot, as we call it—is only really a net whereby to catch something else. The real theme may be, and perhaps usually is, something that has no sequence in it, something other than a process and much more like a state or a quality."[3]

THE NARNIA CODE ON LWW

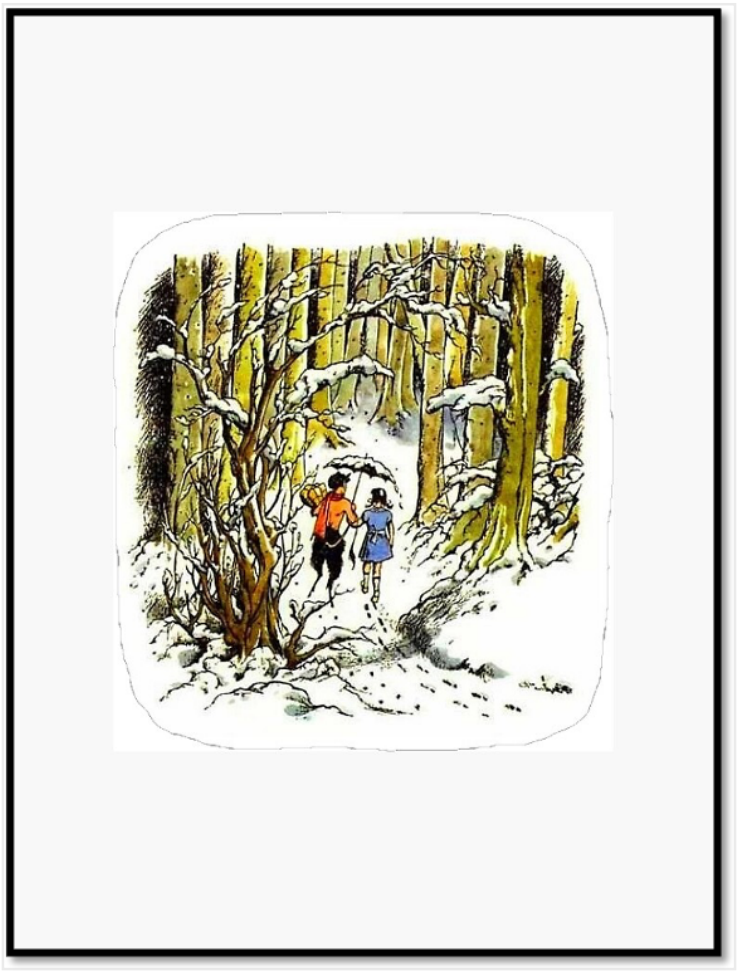
> Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010)
>
> **Everywhere they look—if only they have eyes to see—they will perceive Aslan's Jovial spirit.** All sorts of apparently incidental details—oak trees, thrones, crashing waves on the beach, the peacock feathers on the wall of the castle—are present because they are Jovial symbols and this is, so to speak, a Jovial world. **Aslan's Jovial spirit runs through it all**—the big things, the medium-sized things, and even the tiniest things, such as the red breast of the robin ("you couldn't have found a robin with a redder chest"[42]). As Lewis commented in one of his academic works, a good writer will pay attention even to "apparent *minutiae*,"[43] the minutest aspects of the tale.[4]
>
> **Lewis turns Jupiter imagery to Christian effect in this, his most famous book.** He cleverly uses the planetary symbolism that he had studied so closely in his academic work and about which he had written so

> much in his poetry and in his earlier fiction. **He turns this planet into a plot. He turns this spiritual symbol into a story**.[5]

However, it's worth pointing out two things we haven't so far considered as we listen to what Lewis said about the origin of *The Lion, the Witch and the Wardrobe*. They both help reinforce the possibility of **a secret level of meaning**.

The first point is that Lewis himself said, quite openly, "You must not believe all that authors tell you about how they wrote their books."[2] They do not mean to tell lies, he added, but they don't always remember the whole process themselves. And the second point is that, even when authors do remember the whole process, they don't necessarily want to share it with their readers. A famous description of good art is art that hides itself. This line can be found in the ancient Roman poet Ovid: "If art is concealed it succeeds."[3]

Lewis knew and admired Ovid's work, and in many places he himself talked about **the importance of indirectness for successful communication**. "An **influence** which cannot evade our consciousness will not go very deep,"[4] he once wrote. And in another place he said that an author works best by "powerfully evoking secret associations."[5] He also thought that "what the reader is made to do for himself has a particular importance in literature."[6] **A wise writer will not reveal all the cards in his hand, either in the telling of the story or in his comments upon the writing process**.[6]



"It all began with a picture."[7] That was how Lewis described the starting point behind *The Lion, the Witch and the Wardrobe*. The whole process "began with a picture of a Faun carrying an umbrella and parcels in a snowy wood."[8] **This picture had been in his mind's eye since he was about sixteen years old.** One day, many years later [when Lewis was 40-years old], he said to himself, *Let's try to make a story about it*.[7]

Most people who have studied the way Lewis imagined *The Lion, the Witch and the Wardrobe* are interested only in the part where he says "Aslan came bounding in." **People are very interested in this Christlike character (and quite rightly, because he is the most important character), but they don't bother to ask themselves whether anything *connects* the picture of a magnificent lion with the picture of the snowy wood.**

Jupiter provides the link. Jupiter, according to Lewis's poem "The Planets," not only makes people "lion-hearted," he also brings about "winter passed."[12] **The White Witch has made it "always winter." Her kingdom of ice and snow is**

a curse, a tyranny. This is not a winter wonderland, but the perpetual freeze of death. And almost always in Lewis's works when you come across a mention of winter, you know that Jupiter can't be far behind.[8]

So, when Lewis says that he had in his mind a picture of a snowy wood, we ought to be ready for Jupiter to show up and make this wintry landscape summery. **Lewis's imagination almost never treats winter as a good thing. It is nearly always a symbol of evils such as fear, punishment, and sorrow.**

And the interesting thing is that the picture in his mind's eye actually suggested **the evil nature of winter** even before Lewis began turning it into a story. The faun is carrying an umbrella. He is trying to *protect* himself from the snow. He is not larking about, throwing snowballs, building snowmen, and letting snowflakes fall on his eyelashes.[9]

> The *Oxford English Dictionary* at "**jolly**" – **I.1.** - **a1350 –** Of cheerful or merry disposition or character; bright, lively; joyous, gladsome; mirthful. Now *archaic* and chiefly of time. **V.12.a.** – **1548 –** Used as a general expression of admiration: Splendid, fine, excellent.

Still, he hasn't given up hope. He longs for the old days of "**jollification**."[17] *Jollification* is a very important word because jollity and joviality are associated with Jupiter. Gustav Holst's great musical work *The Planets Suite* contains a movement called "Jupiter, the Bringer of Jollity." **Lewis knew and loved *The Planets Suite*. He described it as a rich and marvelous work that moved him very greatly**.[10]

Aslan is responsible not only for the passing of winter and the coming of jollity. **He is also the king.** Why? Because Jupiter was the king of the planets, the sovereign of the seven heavens. Kingship, in fact, was Jupiter's main quality, and therefore kingship is central to the plot of *The Lion, the Witch and the Wardrobe*. **Is Narnia going to be ruled by Aslan, the King of the wood, or by the Witch, who calls herself empress of Narnia?**[11]

In *The Discarded Image*, Lewis observes that the influence of Jupiter "is *Kingly*; **but we must think of a King at peace, enthroned, taking his leisure, serene**." [24] [12]

The true King is Aslan, and he has his own plans for the four children. Aslan shows Peter "the castle where you are to be King" and the four thrones "in one of which you must sit as King. . . . You will be High King over all the rest."[31] **For of course,**

it turns out that all four children, including Edmund, are crowned at the end of the story, but only after Aslan has demonstrated true kingship in his self-sacrifice for Edmund's sake.[13]

Lewis's great friend Charles Williams once wrote a poem that mentioned "Jupiter's red-pierced planet."[32] He was referring to the Great Red Eye or Great Red Spot that astronomers can see on the surface of Jupiter. It's a huge storm, wider than the diameter of Earth. **Charles Williams had imagined this Great Red Spot as a bleeding wound**.

Lewis commented on this poem and pointed out that "Jupiter, the planet of Kingship, thus wounded" becomes a reflection of "the Divine King wounded on Calvary."[33] Lewis wrote these words the same year that he began seriously to work on *The Lion, the Witch and the Wardrobe*.[14]

We can see from Lewis's other works that kingship and jollity and the passing of winter and the sacrifice of Christ on the cross are **all linked in his mind through the symbolism of Jupiter**. Can we really conclude it's just a coincidence that all these things should also appear together, and so prominently, in this first Narnia tale?[15]

In his university lectures Lewis described **the Jovial character as "cheerful and festive; those born under Jupiter are apt to be loud-voiced and red-faced."** He would then pause and add: "It is obvious under which planet *I* was born!"[36]— which always produced a laugh.

That's because Lewis himself was loud-voiced and red-faced. He looked like a butcher or a prosperous farmer. He had a deep voice and a hearty laugh. Lots of people who have written about him have, interestingly, described him as jovial without realizing the significance the term had for him.

If Lewis was indeed writing his first Narnia Chronicle in order to express Jove's spirit—the Jovial personality—**we can see why he was so keen to keep Father Christmas in the story, even though on the face of it, Father Christmas doesn't belong there**.[16]

Quite the contrary. **Father Christmas, red-faced, loud-voiced, and jolly is the nearest thing we still have to the Jovial personality in our popular modern culture**. That's why Lewis included him in this book. Father Christmas's gladdeningly red cheeks and his bright red robe ("bright as hollyberries"[39]) are entirely within the spirit of the work.[17]

The second reason has already been talked about in chapter 2, where I discussed Lewis's ideas about the *kappa* (or cryptic) element in a story. **A good story needs to have an "atmosphere" or a "flavor," and the Jovial spirit running throughout this book provides just *that kind of taste or feel***.

The third reason has to do with what Lewis himself thought about the importance of keeping the Jovial symbol alive in modern stories. **Jupiter is central in the literature of the Middle Ages, and yet he has almost disappeared from the modern imagination.** Lewis wanted to make a modern-day home for Jupiter so that his readers could get acquainted with Jupiter's qualities.[18]

And speaking of details, another little detail worth explaining is the name *Cair Paravel*, which emphasizes again the kingly aspect of Jupiter's personality. *The Lion, the Witch and the Wardrobe* is a tale in which kingliness cascades down from the Emperor-beyond-the-Sea to the King of the wood to the High King Peter, and then to Susan, Edmund, and Lucy. **True sovereign authority submits to the commands of the higher king and results in the service of the lower king, who in turn passes down royalty to the rank below, and so on through all creation**. ***Cair Paravel* helps express this because it is a combination of *cair*, meaning "walled city" or "castle" and *paravail*, meaning "beneath" or "under."** A "tenant paravail" holds property under another person who is himself a tenant.[19]

From a review by Joe R. Christopher for the Mythopoeic Society[20] of Michael Ward's book, *Planet Narnia* (Oxford, 2008) -

> Ward has framed his argument with two opening chapters, the first of which argues that (1) Lewis was a secretive man and (2) **he believed that literary romances should have special atmospheres or tones, beyond their plots** (i.e., as he argued in "On Stories"). Obviously, these set up the book's approach. Ward has three concluding chapters; the most interesting is the argument of the antepenultimate, saying that the Lewis-Anscombe debate perhaps led Lewis to restate the thesis of *Miracles* as a children's fantasy. **Ward's argument for this connection is based on Samuel Alexander's distinction between Enjoyment and Contemplation in *Space, Time, and Deity,* which indeed Lewis said was an essential distinction.** Since Ward has a running use of this distinction in his book (see his index), it seems odd that Alexander's volume is not in his bibliography; perhaps he simply used Lewis's citations. (This reviewer has argued elsewhere that Lewis would have stopped his apologetics with *Miracles* anyway, whatever Anscombe advanced, for Lewis had three arguments for the existence of God, and *Miracles* presents the third; but this reviewer's argument is not in essential conflict with

Ward's position.)

The bulk of Ward's book is his seven chapters on the planets and the Narniad. The chapters have this commonality: discussions of (1) what Lewis says about each planet in his alliterative poem "The Planets"; (2) what he says about them in *The Discarded Image*; (3) in the five appropriate chapters, what appears in connection with the descent of the planetary Oyeresu in *That Hideous Strength*; and, with a distinction between (4) *Poeima* (artistry) and (5) *Logos* (ideas) from *An Experiment in Criticism* - **how the planetary influences appear in each individual book**. In addition to these materials, Ward also discusses - as Lewis as provided him matter - Lewis's use of individual planets in his other poems and other non-fiction. Mars and Venus also bring in comments about *Out of the Silent Planet* (*OSP*) and *Perelandra*. **In short, Ward is attempting by an elaborate presentation - and successfully in this reviewer's opinion - to show that the astrological tradition of the seven planets had a deep and long-lasting influence on Lewis's imagination.**

In other words, the plot chosen for *LWW* is one that reflects a major motif that Lewis has earlier used in connection with Jupiter. Aslan also is treated in terms of Jupiter as a King with a crown and a standard. ("Nowhere else in the Narniad is he 'royal'" [60].) Likewise, the Pevensie children are crowned as kings and queens of Narnia. (Later, Ward will contrast that with the treatment of Caspian in *Prince Caspian* (*PC*) - no coronation ceremony, for *PC* is ruled by Mars, not by Jupiter.) Ward gives seven other, lesser significant ties of the book of Jupiter's schema. **When he turns from Poiema to Logos, Ward discusses four ways in which Lewis does a better job of presenting Joviality in *LWW* over against *THS*.**

Finally, he suggests that Aslan in this book is Aslan-as-Jove (as he becomes Aslan-as-Mars in the next, *etc*.), with some examples of Aslan's Joviality.

WHAT IS, AND WHAT DOES THE WARDROBE MEAN?

The *Oxford English Dictionary* at "**wardrobe**" – **2.b.** - **c1440 –**

A room used for storing clothing, and sometimes also armour and other valuable objects (cf. **garderobe** *n.* 1); *esp.* such a room adjoining a bedroom or sleeping apartment; a dressing room. Chiefly *historical* after 18th cent. **3.** – **1424 –** *English History*. **Frequently with capital initial. An office or department of the royal household responsible for supplying and maintaining clothing, armour, furnishings, and other valuable**

> **goods and objects belonging to the monarch or relating to the running of the royal household; a similar department in the household of another member of the royal family, a noble, etc. Also: a location used to store such goods (often *spec.* with reference to the Great Wardrobe:** see **Great Wardrobe** *n.*); the contents of this. Frequently in the titles of jobs or positions (cf. *Master of the Great Wardrobe n.* at **master** *n.1* A.IV.23a.vi, *Master of the Wardrobe n.*at **master** *n.1* A.IV.23a.xiii, **yeoman of the wardrobe** *n.*). chiefly *historical* after 18th cent. **4. – 1440 –** A large cupboard or cabinet for storing clothes or other linen; (now esp.) a tall cupboard or closet, typically located in a bedroom, and often fitted with a rail from which clothing may be suspended on hangers. Also, *figurative*.

The *Oxford English Dictionary* at "**to ward**" –

> **1.a.** - **Old English –** *transitive*. To guard, stand guard over; to keep in safety, take care of; to defend, protect. (For *to watch and ward*, see **watch** *v.*) *Obsolete* or *archaic*.

The *Oxford English Dictionary* at "**liminal**" –

> **2.** - **a1916 –** Characterized by being on a boundary or threshold, esp. by being transitional or intermediate between two states, situations, etc. < **classical Latin** *līmin-*, *līmen* threshold (see **limen** *n.*) + **-al** *suffix1*, originally after **German** *Schwellen-*, combining form of *Schwelle* threshold (see **sill** *n.1*, and compare the discussion at **limen** *n.* of specific psychological uses of *Schwelle*).

Paul Ford, *Companion to Narnia*: "It [the Wardrobe] is fashioned from the wood of the Apple tree that grew from the core of the Apple of the Tree of Protection, planted by young Digory (*The Magician's Nephew*), and apparently maintains an affinity with the land of its parent … **In the very center of the Garden of the West is a tree with silver Apples, one of which Digory picks and brings back to Aslan. Digory plants the silver Apple, and from it grows the Tree of Protection.** The smell of this tree is loathsome to the Witch, who ate one of its Apples, and so – at least for a time – it prevented her from entering Narnia. Digory brings an Apple from this tree to his mother, Mabel Kirke, back to London … and like all Narnian things it is even more glorious against the drabness of London. It restores life to his mother and send her off into her first real sleep since her illness. **Digory buries the Apple core in the back yard, and an Apple tree grows from its seeds. Eventually this tree is knocked down in a storm, and from its wood is made the WARDROBE through which Lucy first enters Narnia … A tree sown by Digory from the seed of the silver Apple of the Garden of the west. It grows on the bank of the Great River near the Lamp-Post.** Its branches 'cast a

light rather than a shade', and it is filled with starlike silver Apples … When Digory buries the core from one of these Apples outside the Ketterley house [in London], a tree grows up overnight … the tree is ultimately destroyed by a gale, and Digory has its wood made into a WARDROBE – the magic Wardrobe through which the Pevensie children are first transported into Narnia.

From *The Magician's Nephew*, chapter 14 -

> "Then everyone cheered or bayed or neighed or trumpeted or clapped its wings and the royal pair stood looking solemn and a little shy, but all the nobler for their shyness. And while Digory was still cheering he heard the deep voice of Aslan beside him, saying:
> "Look!"
>
> Everyone in that crowd turned its head, and then everyone drew a long breath of wonder and delight. A little way off, towering over their heads, they saw a tree which had certainly not been there before. It must have grown up silently, yet swiftly as a flag rises when you pull it up on a flagstaff, while they were all busied about the coronation. **Its spreading branches seemed to cast a light rather than a shade, and silver apples peeped out like stars from under every leaf. But it was the smell which came from it, even more than the sight, that had made everyone draw in their breath. For a moment one could hardly think about anything else.**"
> …
> "Son of Adam," said Aslan, "you have sown well. **And you, Narnians, let it be your first care to guard this Tree, for it is your Shield. The Witch of whom I told you has fled far away into the North of the world; she will live on there, growing stronger in dark Magic. But while that Tree flourishes she will never come down into Narnia.** She dare not come within a hundred miles of the Tree, for its smell, which is joy and life and health to you, is death and horror and despair to her."
> … "He [Digory] peeled it and cut it up and gave it to her piece by piece. And no sooner had she finished it than she smiled and her head sank back on the pillow and she was asleep: a real, natural, gentle sleep, without any of those nasty drugs, which was, as Digory knew, the thing in the whole world that she wanted most. And he was sure now that her face looked a little different. He bent down and kissed her very softly and stole out of the room with a beating heart; taking the core of the apple with him. **For the rest of that day, whenever he looked at the things about him, and saw how ordinary and unmagical they were, he hardly dared to hope; but when he remembered the face of Aslan he did hope**."
> …
> **"That evening he buried the core of the Apple in the back garden."**

…
"It was like this. **The tree which sprang from the Apple that Digory planted in the back garden, lived, and grew into a fine tree.** Growing in the soil of our world, far out of the sound of Aslan's voice and far from the young air of Narnia, it did not bear apples that would revive a dying woman as Digory's Mother had been revived, though it did bear apples more beautiful than any others in England, and they were extremely good for you, though not fully magical. But inside itself, in the very sap of it, **the tree (so to speak) never forgot that other tree in Narnia to which it belonged**. Sometimes it would move mysteriously when there was no wind blowing: I think that when this happened there were high winds in Narnia and the English tree quivered because, at that moment, the Narnia tree was rocking and swaying in a strong southwestern gale. **However, that might be, it was proved later that there was still magic in its wood**. For when Digory was quite middle-aged (and he was a famous learned man, a Professor, and a great traveler by that time) and the Ketterleys' old house belonged to him, there was a great storm all over the south of England which blew the tree down. **He couldn't bear to have it simply chopped up for firewood, so he had part of the timber made into a wardrobe, which he put in his big house in the country. And though he himself did not discover the magic properties of that wardrobe, someone else did. That was the beginning of all the comings and goings between Narnia and our world, which you can read of in other books**."

LIMINAL SPACE/PLACE

My comments: **The Wardrobe is the liminal, the crossing place,** between what we have assumed that the real world is – how we have been taught, raised – "You've got to be carefully taught" goes the song in *South Pacific* (the movie) – and what the world really is.

Notice how the children's experience of Narnia, at first, is filled with surprises: "But the animals can't *really* speak, can they?"

RICHARD ROHR'S TEXT

He published this on 28 September 2023, adapted from Richard Rohr, *Everything Belongs: The Gift of Contemplative Prayer*, rev. ed. (New York: Crossroad Publishing, 2003), 158–159, 160. –

Whenever we're led out of normalcy into sacred, open space, it's going to feel like suffering, because it's letting go of what we're used to. This is always painful, but part of us has to die if we are ever to grow larger (John 12:24). If we're not willing to let go and die to our small self, we won't enter into any new or sacred space.

Prophets lead us into sacred space by showing us **the insufficiency of the old order**; the priest's role is to teach us how to live in the new realm. Unfortunately, priests too often operate separately from prophets. **They talk of a new realm but never lead us out of the old order where we are still largely trapped**.

In this new realm, everything belongs. This awareness is sometimes called a *second naivete*. It is a return to simple consciousness. The **first awareness** is a dangerous naivete, which doesn't know but thinks it does. In **second naivete**, darkness and light coexist, paradox is revealed, and we are finally at home in the only world that has ever existed. This is true knowing. Here, death is a part of life and failure is a part of victory. Opposites collide and unite, and everything belongs.

> The *Oxford English Dictionary* at "**profane**" – **1.** - **c1450 –** Of persons or things: unholy or desecrating what is holy or sacred; unhallowed; ritually unclean or polluted; (esp. of religious rites) heathen, pagan. **2.a.** – **1474 –** In neutral sense. Not relating or devoted to what is sacred or biblical; unconsecrated, secular, lay; civil, as distinguished from ecclesiastical; as **profane history**, **profane literature**, etc. Frequently contrasted with *sacred*.

In mature religion, the secular becomes sacred. There are no longer two worlds. We no longer have to leave the secular world to find sacred space because they've come together. That was the significance of the temple veil rending when Jesus died. The temple divided reality into the holy world inside and the unholy world outside. That's why Jesus said the temple had to fall: "Not a stone shall stand on a stone" (Matthew 24:2). Our word "profane" comes from the Latin words *pro* and *fanum*, meaning "outside the temple."

Teilhard de Chardin said, "Nothing here below is profane for those who know how to see." [1] There is only one world, and it's the supernatural one. There is no "natural" world where God is not. It is all supernatural. All the bushes burn now if we've seen one burn. Only one tree has to fill up with light and angels, and then we never again see trees the same way. That's the true seeing we call contemplation.

We need to refresh our seeing through contemplation because we forget. **We start clinging and protecting.** Unless there is a readiness to let go, we will not see the vision of the whole. God cannot be seen through such a small lens.

I can see why Christians use the language of "born again." The great traditions seem to recognize the first birth is not enough. We not only have to be born, but also remade. The remaking of the soul and the refreshing of the eye is the return to simplicity.

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[2] See: https://www.gramophone.co.uk/features/article/holst-s-the-planets-a-quick-guide-to-the-best-recordings.

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[42] *you couldn't have found a robin with a redder chest*: Ibid., 60.

[43] *apparent minutiae*: C. S. Lewis, "A Note on 'Comus,'" in *Studies in Medieval and Renaissance Literature*, 181.

[4] Michael Ward, The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[5] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[2] "You must not believe . . . how they wrote their books": C. S. Lewis, "It All Began with a Picture . . ." in *Of Other Worlds*, 42.

[3] "If art is concealed it succeeds": Ovid, *The Art of Love*, II.313.

[4] "An influence which cannot evade our consciousness will not go very deep": C. S. Lewis, "The Literary Impact of the Authorized Version," in *Selected Literary Essays*, 142.

[5] powerfully evoking secret associations: C. S. Lewis, Studies in Words, 317.

[6] "what the reader is made to do for himself has a particular importance in literature": C. S. Lewis, "Imagery in the Last Eleven Cantos of Dante's 'Comedy,'" in *Studies in Medieval and Renaissance Literature*, 81.

[6] Michael Ward, The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[7] *It all began with a picture:* See the essay with this title in C. S. Lewis, *Of Other Worlds*, 42.

[8] *began with a picture of a Faun carrying an umbrella and parcels in a snowy wood:* Ibid., 42.

[7] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven*

Heavens (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[12] *lion-hearted . . . winter passed:* C. S. Lewis, "The Planets," in *Poems*, 14.

[8] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

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[17] *jollification:* Ibid., 16.

[10] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[11] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

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[12] Michael Ward, The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[31] the castle where you are to be King . . . High King over all the rest: Ibid., 129–130.

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[14] Michael Ward, The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

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[17] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[18] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[19] Michael Ward, *The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens* (Carol Stream, IL: Tyndale House Publishers, 2010), 45.

[20] See: https://www.mythsoc.org/reviews/planet-narnia.htm.

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