CHAPTER ONE

THE ROLES OF MEMORY, METAPHOR, AND METAMORPHOSES IN LEWIS'S MYTHOPOEIA

Memory opens up this life for us; only in memory does the past take on everlasting meaning; only in memory is the past both canceled out and preserved for all time.
Hannah Arendt, *Essay on Understanding* (26)

Nothing can last, I do believe, for long / In the same image.
Ovid, *Metamorphoses* (15.258-59)

PROSPERO: *Graves at my command / Have wak'd their sleepers, op'd and let'em forth / by my so potent art.*
Shakespeare, *The Tempest* (5.1. 48-50)

Although Lewis has not devoted a specific work to an explication of the role of Memory in the creative mind and its interaction with Metaphor and Metamorphoses, all of which form the fourth concept of his mythopoeia, his general ideas on the interaction between author, text, and reader are prevalent in *Experiment* and scattered in his other works. The faculty of memory, along with his imagination, has a fundamental role to play in Lewis's mythopoeia as the most powerful source of inspiration, being a storehouse of ideas and images from his readings. Some common classic beliefs regarding memory and the process of recollection can be useful in explicating Lewis's mythopoeia and some of the chronicles.

I. Memory and Mythopoeia

Memory has a long royal history. The classic authors thought deeply and wrote extensively about memory. Indeed, the mother of the muses in Greek mythology was Memory (the classical goddess Mnemosynē) – wife of Zeus, mother of the muses, as well as a daughter-in-law (among many) of Kronos (Time). We will see how these faculties of the human

mind interact in the creative process. Treatises upon treatises have been, and still are, being written on this human faculty, its functions, and its parts. From Plato and Aristotle, and other less well-known philosophers, a long tradition of memory theories grew that continued to develop through the writings of St. Augustine, St. Aquinas, the Arab philosophers and into the Renaissance with Giordano Bruno and others.[1] (See fig. 1)

Like Milton's, Lewis's learning springs from his memory, which was large and strong, holding almost everything he ever read – especially the basic books he read and re-read. This faculty allowed him to draw upon his "scholarship of imagination" for rich metaphors or metaphoric thinking, for *topoi* or commonplaces gathered from a lifetime of reading.

However, this literary depth must be combined with an acknowledgement of divine inspiration in the creative act. Lewis writes, "An author should never conceive himself as bringing into existence beauty or wisdom which did not exist before, but simply and solely as trying to embody in terms of his own art some reflection of eternal Beauty and Wisdom" ("Christianity and Literature" 7). Lewis uses the example of Homer's poet Phemius in the *Odyssey* who is original, yet completely dependent on a supernatural teacher (8). Like Tolkien Lewis believes, as shown in the Introduction, in the writer's role as sub-creator, created in the image of God. Mnemosynē must work not just with her daughters the muses, but also with their father Zeus to inspire works of art, and perhaps with her father-in-law, Kronos (Time) as will be discussed in chapter 3.

Fig. 1 The senses of the outer body are linked to 'souls' inside the brain, which include 'the imaginative soul, or fantasy', according to the Neoplatonist scheme of Robert Fludd ('Vision of the Triple Soul in the Body' from *Utriusque Cosmi*, 1617). (Warner Fig. 33)

II. Metaphor and Mythopoeia

While memory *simpliciter* is a passive state of thought, the end of the comprehensive process of memory is recollection (Aristotle *De memoria et reminiscentia* 452^{a}12-13), which is an active process (Bloch 75, 88). Socrates admits this process is difficult for humans because our mortal bodies pull us downward to earthly things (*Phaedrus* 245c-250d). Although sometimes called "artificial memory" in more modern theories of memory, for Augustine recollection is a function of the rational soul and operates through a series of images that move one to the memory of the desired object – God. This process results in a change, a strengthening of character, and a return of lost happiness: "come to You, O lovely light" (*Confessions* 10.7). The image, as a verbal or pictorial artifact, is at the foundation of this memory tradition. Inversely, Aristotle believes that the imagination works on sense impressions to provide material for the intellectual faculty to work with, like the marks of a seal on wax. Memory is "a collection of mental pictures from sense impressions but with a time element added" (*De memoria* 450^{a} 30). In other words, "the [rational] soul never thinks without a mental picture" (*De anima* 432^{a} 17). For Renaissance writer Giordano Bruno "the function of the imagination of ordering the images in memory is an absolutely vital one in the cognitive process" (see Yates 257). Everything is better understood through images. Making the connection between the remembered image and recollection, another philosopher, Albertus Magnus, argues that mental visualization is the greatest necessity to moral wisdom (De bono, point 20, p. 249 qtd. in Yates 67). All of these thinkers agree that a pivotal element in this process is the remembered image.

One interesting discovery that has emerged from this particular portion of my research is the closeness of Lewis to the classical writers in his focus on the image and admission that we cannot think without metaphors. Lewis does not miss an opportunity to tell us how significant images were to him: "Everything began with images," he writes in "Sometimes Fairy Stories," and"then came the Form" (*On Stories* 46). In the case of *LWW*, the images were of a faun holding packages and walking in the snow and a great lion jumping into the scene later. Lewis felt that it is imagery that can work with *poesis* (fiction making) to carry the story forward. The soul never creates without an image. As Luci Shaw puts it, "The artist is called upon to present pictures through words and paint to express God's creation, to bridge the human and the divine (*Breath* 15),

for "imagination must serve truth" (49-50). For Lewis mental images play a significant role in prayers also. He writes, "I doubt if any act or thought or emotion occurs in me without them [mental images]" (*Letters to Malcolm* 86). In his scholarly work on the Medieval Period, Lewis explains the important role of memory in the imagination according to medieval faculty psychology and shows the faculties of memory and imagination are closely related, occupying two close "dens" of the brain as two of the five wits (*Discarded* 162). All experience, thoughts, and sensations are stored for future use in memory, which becomes a place for putting things away as well as discovering new things, a source for knowing God and soul / self as well as discovering ideas, all connected somehow. In this manner authors, by drawing on their memory, are linked to their Christian predecessors, which explains Lewis's "scholarship of imagination" and the symbiotic relationship of memory and his metaphors. Only through imagery can one participate in the Great Dance, Lewis's ultimate image of harmony and Joy in the unity of every human with God / Christ, or the God / Christ figure in his fiction (see the following section on *Thèōsis* and chapter 10). Participating in the Body of Christ, the church, or the Christian community is the goal of good literature in his opinion. Yet these images must not be mistaken for Joy itself, the experience of knowing God; otherwise they turn into idols. Nor should they be rejected if the numinous light beyond them is not perceived because in them "the thing signified is to a certain extent present" ("Transposition" 23).

But there is something unique, something very fascinating about Lewis's images, especially in the *Chronicles*. At certain moments when they are placed with Aslan in a dramatic tableau and most energized with rays of light, they become "iconic" (see chapter 2). Lewis admits that the most powerful pictures are ikon-like in that they point to ideas beyond themselves (*Experiment* 17). There is at least one powerful moment of this sort in each of the chronicles, but the term "iconic" does not apply to all images in the stories. Such powerful images strike "roots far below the surface of [the] mind" (*Experiment* 49). For example, one of the most "iconic" and awe-inspiring scenes in the *Chronicles* is that of Aslan standing at the center of a circle of his newly created animals, which he had selected by touching their noses with his. It was a solemn scene. "Digory's heart beat wildly" (*MN* 137). In this act of creation Aslan is analogous to the God of Genesis. The image of light surrounding him and the music elevate him to an iconic figure that points out to

characters and readers the presence of divinity. Another example of an iconic scene is the appearance of Aslan in the midst of the dancing trees, shining white in the moonlight in *Prince Caspian*. (See chapter 10 for a full discussion of this and other scenes / pageants from the *Chronicles*.) Vigen Guroian describes Aslan's appearance in the moonlit forest as "an objective correlative of the Transfiguration of Jesus" (59).

To examine how mythopoeia works in Lewis's fairy tales, one must explicate the symbolic landscape already described in the Introduction as numinous and having points of contact with a long literary intellectual tradition. Metaphors are bridges between the world of reality and imagination, making the world numinous and the landscape dynamic and symbolic. Every object or image has a story, and every story is a metaphor of passions, love, and personal desires. Not only particular objects, but also the whole cosmos comes alive: "The sacred place embodies divinity as physical objects embody spirit" (Barkan 89). Lewis's own cosmic images are the ruling metaphors in *Chronicles*. They create the geography of Narnia, but also the "motifs," units of meaning in the form of objects, characters, and events that are loaded with rich associations from Western thought. They are variants used in universal "motifemes" (types of plots, for example Slaying the Dragon) that give shape to the whole story (Dundes 99-101). These rich images not only create the geography of Narnia, but also become metaphoric in the way Lewis uses them as integral tools in his mythopoeia. Lewis's images are the pivots that move his plots in order to create "synchronic" moments out of time and place, pointing to the transcendent. He constructs these images as "speaking pictures" by drawing from classical authors, theologians, and other poets and fiction writers, to build his theme of Metamorphoses.

I have based my classification of Lewis's images in Narnia not on his own narrow classification of images in *Spenser's Images*. Instead of using his categories of the false and the true forms of life as a framework for his interpretation, I am using more open categories that embrace the vast vista of these metamorphic journeys in Narnia: the natural and man-made forms (images) in the landscape. I will focus on four specific images, one man-made and three natural, all of which have been widely used by writers to narrate the Christian Story: the light, the city, the garden, and the sea.[2] As Diane Jacobson states in her analysis of biblical imagery, "For though the biblical journey begins in the garden, it moves quickly to the city and remains there, moving back and forth from city

to city, until finally one rests in the heavenly garden transformed into a city" (395-96). St. Augustine's spiritual journey started with an exodus from Targaste to the unholy loves of Carthage, to the sophisters of Rome, and finally to a garden in Milan (Dougherty 37). We can say of the British children in Narnia, in a general sense, their journey began in a pre-Narnian fallen city (Charn in *MN*), moved to the Created Garden (*MN*), to other sinful cities (Castle of Ice in *LWW*), to the ideal city Cair Paravel (in *LWW*), across the seas to the Garden of Restoration (*VDT*), into the City of the Underworld (*The Silver Chair*), and finally up to the Celestial Garden (*LB*), with intermittent returns to their own Primary World. However, there is also the sea voyage image that has enchanted the human imagination from the *Odyssey* until the present, and the light images of the sun and moon that illuminate everything.

A. **Lewis's Metaphoric World (1): The City** [3]

Babylon and Jerusalem. Two of the richest binary oppositions of the city in the human imagination, used by writers and artists to explore human foibles, as well as achievements and successes, in humans' relationship to God. Jerusalem has lived in the imagination as the city that reaches its fulfillment in the vision at the end of the Bible, "a synonym for the universe . . . for happiness, peace, and redemption" (Georgi 167). On the other hand, Babylon (and many other biblical cities like Babel, Damascus, Sodom and Gomorrah) has become an archetype for wickedness and sinfulness, pride, and uncontrollable pleasure seeking.

The human imagination has always been engaged in shaping and interpreting the city. Here one may consider man-made buildings such as castles and homes as metonymies of cities. Furthermore, modern psychology's interpretation of the house as symbolic of the subconscious part of the human mind needs also to be noted. As James Dougherty argues, "Man cannot regard neutrally his manifold artifact, the city" (53). Peter Hawkins agrees: "The city [is] the place to tell one's time" (82). This interest in the city is due partly to the complexity of its structures and partly to the fact that as a work of man, it reflects the human psyche. What better place to study man's moral and religious imagination, ordinary everyday behavior, psychology, and culture than in the city? Indeed, as T. E. Stewart suggests, the city, in general, is a symbol of man's psychic structure (3). It is "man writ large" (Huard 42). Mircea Eliade believes that the city is the product of man's creation, his

development of chaos into cosmos (*Myth of the Eternal Return* 18).

For centuries earthly cities have borne the blame for wickedness in the world, receiving the curses of outraged biblical prophets and even God Himself. As Diane Jacobson states, "The Bible is anti-city" (395). Notably, the first city was built by a murderer, Cain, who in rebellion toward God gave it the name of his son Enoch (Gen. 4-17). The tyrant Nimrod created the Tower of Babel in rebellion against God (Gen. 11.1-9). The biblical book of Chronicles continues to condemn cities as dens of iniquity and wickedness. God's anger against nearly all the ancient cities of the Near East is recorded in Amos I. As Jacques Ellul writes, "The consciousness is there [in biblical teaching] of the city as a world for which man was not made" (42). He continues, "God has cursed, condemned the city instead of giving us a law for it" (47). It was considered good for Israel to destroy a city (Num. 21.2). [4] While one may conclude that gardens and mountains function as settings for restorative metamorphosis, it is the wilderness, the wastelands, as well as cities that form the background for the themes of decay and degeneration, or destructive transformation. The city is also a place of wild living, chaos, disintegration, distortions, a *monde reversé*: "reversal of everything ordained for mankind by the Almighty" (Palmer 27). The medieval conception of Hell as a "state where the divinely ordained laws of nature have disintegrated into chaos" (27) applies to all these settings. In the spoiled garden various forms of doubt, rebellion, restlessness, failure, and fear exist (McGrath 24 and *passim*). In *Mere Christianity*, Lewis attributes the spoiling of our world to a state of rebellion against God: "Enemy-occupied territory—that is what the world is" (46). One of the deepest effects of rebellion is the vortex of despair, the antithesis of hope, which crushes a being's reason and distorts the imagination (see Introduction).

At some point in the modern literary imagination the city and the wilderness blended, as in William Blake's and T.S. Eliot's early poetry. Eliot elaborated on this view in the forties, writing that cities were necessary, not evil, but that "without the life of the soul from which to draw its strength, the urban culture must lose its source of strength and rejuvenescence" (qtd. in Crawford 228). The image of the city is an important element of the Narnian landscape. It is a framing device, as Charles A. Moorman argues, since the plots in the *Chronicles* involve journeys from and back to cities, but, more importantly, it is an objective correlative of all the urban issues that concerned Lewis: isolation, fear,

violence, egoism, slavery, tyranny, and materialism.

B. Lewis's Metaphoric World (2): The Garden [5]

At the other end of the spectrum from the city is the garden. To be able to interpret the major gardens in Lewis's *Chronicles,* one must study the motifs of the various types of gardens in classical, biblical, and secular literature that Lewis fashioned his own upon. A. Bartlett Giamatti's *The Earthly Paradise and the Renaissance Epic* is of great help in exploring these traditional garden motifs. Giamatti defines a garden, before it was linked to any specific place like the Garden of Eden, as "a place of perfect repose and harmony" (11). As the earthly paradise, the garden was thought by many Western church writers to be a terrestrial place "in some normally inaccessible part of the earth, which might become the goal of man's search and, in a literal as well as metaphorical way, the object of his dreams" (Ladner qtd. in Giamatti 15). The blessed regions of Elysium (*Odyssey* 4.561-68), the garden of Alkinoös (*Odyssey* 7) with its "trees, fruit, water, Zephyr, and perpetual springtime" (Giamatti 35), Virgil's *Eclogues* and *Georgics*, Claudian's *Epithalamium de Nuptius Honorii Augusti*, and Hesiod's description of the Golden Age (*Works and Days* 109-20) are the classical foundations of later depictions of blessed places (16). It is impossible to understand the English garden without referring to Horace or Virgil (Thomas 265). J.T. Rhodes and Clifford Davidson also affirm, "The beginning and end were marked by the garden" (95).

The biblical Garden of Eden shares these motifs (as will be discussed in chapters 6 and 7). The *Song of Solomon* is also of notable interest as another source for Lewis because it contains a garden with some of these traditional motifs allegorized by biblical exegetes. The book is a dialogue between the male and female principals with at least one chorus, the daughters of Jerusalem.[6] While a literal reading of the *Song* interprets it as an epithalamium of romantic wedded love, an allegorical reading renders the male beloved as the Bride-groom, Christ, or (for Jews) Yahweh, and the Shulamite as the church, the soul, or (again, for Jews) Israel.

Another version of the garden in Medieval and Renaissance art and literature that may have provided motifs for Lewis is the enclosed garden (*hortus conclusus*) which was also a common trope, so common that, as Stanley Stewart states, "Scarcely an event from the life of Christ exists for which some artist at some time or other has not provided a backdrop

of an unfinished enclosure" (47). He goes on to add, "The touchstone of the enclosed garden [was] an emblem (*hortus mentis*) of man's inner being. This is how the figure was used by St. Teresa and St. John, and how it was used by Herbert, Vaughan, and Marvell" (169). (Of course, the figure also may be parodied, as with the quasi-Edenic enclosed barnyard of Chaucer's "The Nun's Priest's Tale.") The generic motifs of this garden in its ideal form are trees, fruits, sweet odors, a well, fountain, or rivers, and a form of enclosure so that direct access is impossible. It is also situated on a mountain, "a befitting spot of worship" (Porteous 45) set in the East (Ramos 98). "Paradise is the highest land on earth; it is so high it touches the sphere of the moon" (Ramos 78). Also, as Stanley Stewart writes, "Night cannot fall in the enclosed garden because the sun, who is the Son, has eternally risen" (110).

Other biblical passages are at the basis of Lewis's depiction of gardens in the *Chronicles*. Building on Genesis 2.8-10 as well as the image of the vineyard in Isaiah 5, John 15, and I Cor. 3.9, biblical exegetes saw vineyards as "lands enclosed from the open wilderness by the art of man's husbandry" (Stewart 53). To Isaiah the vineyard is Jerusalem, the Lord's garden built on a fruitful hill and surrounded by a fence (Is. 5. 1-2), the City of God. Early medieval and Christian commentators went on to view the vineyard as a metaphor of the church, a divine enclosure with God / Christ as gardeners, set off from the rest of the world through God's mercy. On the individual level, the garden is the soul; the wilderness is the corrupted flesh. Man acting in cooperation with God / Christ will attain a place in the Celestial Garden, or Heaven. Thus the "wild is separated from the regenerate" (54). Stewart states that these traditional gardens—with their green vistas, water, shade, fragrant, gentle winds, and in some account their locations on a mountain top where trees touch the sky—appeared later in apocalyptic and rabbinical commentaries and "anticipate gardens and paradises of medieval literature which culminated in the earthly paradise of *Divine Comedy*" (50).

Before writing the *Chronicles*, Lewis had explored in depth this long tradition of garden poetry in *The Allegory of Love* (1936). In his discussion of *Roman de la Rose*, the most famous and influential of all garden poems of the Middle Ages, he contrasts Claudian's garden of the Hesperides, "the land of longing, the Earthly Paradise, the garden east of the sun and west of the moon" (75-76), to the Good Shepherd's pasture which is the true garden, the celestial paradise. Giamatti describes the latter

"as a green meadow with the Lamb leading the flock amid the joys of eternal springtime and daylight in a glistening, flowery landscape" (64). Lewis writes, "When we have seen the true garden we look back and realize that the garden of courtly love [of Guillaume de Lorris] is an impostor" (151). Scholars have also noted the motif of the enclosed garden in Lewis's space trilogy (Downing *Planets in Peril* 80; Pitts 3, 5). These motifs will appear in the description of the gardens in the *Chronicles*.

C. Lewis's Metaphoric World (3): The Sea

To classical and Hebrew writers the sea was a supreme mystery, evoking nothing less than terror. It was chaos, a deep abyss, and to Hebrews, the unfinished part of creation or a "remnant of the Flood" (Corbin 6). In Gen. 1.2 darkness is associated with "the deep"; in Psalm 36.6 God's unfathomable judgment is likened to "a great deep." Also, in the vision of a new heaven and earth in The Book of Revelation there is no sea. "When Christ returns, the sea will have disappeared" (Corbin 6). For Plato, everything that comes from the sea corrupts, is unhealthy, "motley" (*Laws*, 746). The City of Laws must be built inland far from the shore (Charbit 18). In *FQ*, Edmund Spenser, who felt most horror of the sea, calls the sea a "wild wildernesse," a "waste wildernesse," (7.8) or a "watrie wildernesse" (2.12.29.9). He compares the dragon to the raging seas (*FQ* 1.11.21).[7]

In describing Satan's voyage to earth in *Paradise Lost*, John Milton includes a vivid description of the sea as part of a horrifying chaos:

> Before their [Satan's and Sin's] eyes in sudden view appear
> The secrets of the hoary deep, a dark
> Illimitable Ocean without bound
> Without dimension, where length, breadth and height
> And time and place are lost; where eldest *Night*
> And *Chaos*, Ancestors of Nature, hold
> Eternal Anarchy. (2.890-895)

According to Alain Corbin, who based his ideas on an early work by Thomas Burnet (1681), "This quivering vast expanse, which symbolized, and actually was, the unknowable, was frightful in itself. There is no sea in the Garden of Eden. There is no place within the enclosed landscape of Paradise for the watery horizon whose surface extends as far as the eye can see" (2). Islands and caves are also byproducts of the Flood, "random and anarchic" in their distribution (4), and the ocean, nothing

but "an abyss full of debris" (4). Chaos (or the dragon) would return if moral order is violated. Corbin concludes, "A creature fashioned in the image of God would never make his abode outside the garden or the city" (2). Thus the sea remained alien, untouched by human culture, and repulsive to human beings until the Romantics, who looked at the sea as a symbol of infinity and liberation from society.

However, though demonic, ominous, and untouched by human culture, the sea, like the city and the garden, is a part of an individual's or a nation's psychic and spiritual landscape. Like them, the sea is a screen on which to project man's deepest fears and desires, such that it, and all the elements associated with it, can be a metaphor of cultural experience (Klein 2, 7). The sea's fluctuation and instability not only terrified people, but also represented the fluctuations of fortune, and, for Christians, the sins of the first humans (Corbin 2). The metaphor of the sea as fortune is a common trope in early British literature, most powerfully expressed by Shakespeare. In *H IV* (*I*), Prince Henry replies to Falstaff's comment about the moon governing the sea: "Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by the moon" (1.2.30-33). Also, Brutus, talking to Cassius, links fortune to the sea. [8] The concepts of "time" and "tide," the latter associated with the sea, are transposed to express human affairs, specifically the success of ventures. The unpredictability of the sea was a specter that courageous men had to face down every time they set sail. Some of the masterpieces of art and literature depict these voyages.

Voyaging provides many metaphors for the human condition. The sea voyage, with its constituents—the ship, the tempest, and the sea monsters—is at the foundation of any maritime narrative. There is no doubt that navigation was commonly considered physically dangerous in itself and a cause of many ailments and infections (Corbin 5). For classical authors, man's ability to navigate was comparable to the invention of fire, but more evil. To attempt to fathom the mysteries of the sea is a challenge to supernatural forces. Classical writers saw navigation also as an infraction of the rule of "keeping within limits." There was a traditional criticism of post-Golden-Age man for wanting to travel, captured in an image of trees turned into boats (Barkan 28). Jason's sea voyage on the Argo was considered to be the first in classical mythology. He was "the first violator of the deep" (Curtius 470), and, as a result, cursed. "The cursing of the invention of navigation [was] a

favorite commonplace in poetry" (476). Both Ovid in *Heroides V*, *XII*, and Jean de Meun in *Roman de la Rose* view the Argo's voyage negatively (Curtius 483, 485). Odysseus and his sea voyage into the Atlantic were also viewed with some aspersion. As Corbin states, "Nowhere does Homer say that Ulysses [Odysseus] really loves the sea" (12). In fact, in some versions of the Ulysses myth, notably in Dante's *Inferno* canto 21, it is Ulysses' sailing through the Pillars of Hercules, the limits of the known world at that time, into the Atlantic Ocean that cost him his life and gained him a place in Dante's circle of fraudulent counselors. Aeneas's sorrows were caused by his storm-tossed sea voyage in the *Aeneid*. Horace also condemned navigation as unsociable and a challenge to the gods (Corbin 11). According to David Quint, Milton conceives of Satan's voyage over chaos in terms of a sea voyage, evil because of Satan's motives of destruction and imperialism and his reliance on chance: "Milton demonstrates that the evil will gives itself to the play of chance, that its activities are ultimately random and fortuitous: there is only one coherent plan of action in the universe, and it belongs to God" (256). Sea voyages were the works of the devil. According to W. H. Auden, "A [sea] voyage, therefore, is a necessary evil, a crossing of that which separates or estranges . . . The ship . . . is only used as a metaphor for society in danger from within or without. When society is normal the image is the city or the garden" (8).

Sea voyages were condemned also for their commercial purposes even up to the eighteenth century at the zenith of the age of exploration. These voyages of "enterprise," a Baconian term used for such purposes, included searching for treasures, slave trading, piracy, and colonialism. Traders were put down by Homer in the *Odyssey* and set against the heroic ideal (Quint 260). Jason was referred to disparagingly not only as "the first violator of the deep" (Curtius 470) but also as "merchant Jason" (Quint 259). A disparaging picture of maritime slave traders is found in *FQ* 6.11.9 where Pastorell is lying in prison, pretending to be sick in order to avoid the captain's advances. [9] These slave merchants are described as thieves, abusers of bodies. Piracy was also a criminal offense as well as colonizing, the latter being perceived as taking away the rights of natives to self-determination and prosperity. According to Arnold Schmidt, piracy and colonialism are intimately related, both using brute force for possessions (95). Milton's subtext of Satan's journey in *PL* as a colonial enterprise is the journey of Vasco da Gama around the Cape of Good Hope to India as told in *Os Lusiadas* by Camões (*PL* 2.615,

638-39, 4.159-165; 10.440, 468), which, ironically, is the national epic of Portugal. The concept of the sea as a means of commerce, enterprise, and mercantile ambitions flourished in the novels of exploration in the early eighteenth century, as in *Robinson Crusoe*, the first English novel.

Other important motifs in the traditions of the sea voyage that enhance the feelings of horror, instability, and disorder associated with the sea are the tempest and the tempest-tossed ship, a tableau which symbolized life exposed to fortune whether at court or in a love relationship. Just as the city, the garden, and the sea in general function as symbolic landscapes of the human soul, so do the sea storm and the ship, which are subjects of a long list of explorers' and authors' works and the toil involved in these hard adventures. As Katherine Williams explains, "The sea may be that of fortune or of human passion, on which the mortal ship is tossed and in danger of destruction, yet the wise man can choose the right pilot and keep steady his course" (137). Various writers have explained the tempest metaphor. St. Paul's encounter with a tempest and his agonizing experience are described in Acts 27. In Old English poetry there is *Beowulf* and the exquisite "The Wanderer" and "The Seafarer," both narrating the pain of exile at sea and the dangerous fascination with it, respectively. In the alliterative medieval *Troy-Book* the storm is described in detail as full of "claterand clowdes" (31.12501). The Pearl poet's "Cleanness," about the destruction of Sodom and Gomorrah, describes the swaying masts and the spinning ship due to the winds, and "Patience," a retelling of the story of Jonah, includes some sea passages (see Treneer 70-74). Drawing on his own experiences on a voyage to the Azores with Essex and Raleigh in 1597, John Donne depicts the sea in "The Storm" neither as a thing of beauty nor as a mirror of God, but a place of anguish and exasperation: "Compared to these storms, death is but a qualm" (65). The storm has no grandeur for him. Nietzsche explains the metaphor of the shipwreck: "Not only is life a sea voyage, but we are always wrecked" (qtd. in Habermann 105).

However, the view of the sea as a receptacle of all evil forces is only one side of the bifurcated view of the sea. The other side is the view of a calm, harmonious sea, the sea of baptism, or at the least, of spiritual healing. Pious thinkers attempted to reconcile the image of the sea as evil, Satanic, and horrific with its image of inherent goodness as part of God's creation. For many poets, "the sea hides the secret of God, and is interesting only as showing the mind of God" (Treneer 236). As John Peck states, "The association of the sea can never entirely be negative,

for the sea is a sphere of adventure, and the source of new things and renewal" (15). The sea is, after all, "father of all things" (Boccaccio qtd. in Williams 137). Natalis Comes, the Renaissance mythographer, emblematizes Neptune, the Roman god of the sea, as a divine figure protecting waters from corruption and working under Divine Providence (*Mythologie* 534 qtd. in Williams 136). In *FQ* the sea brings justice to Amidas and Bracidas in the *Book of Justice*. What the sea had once possessed, "He may dispose by his imperiall might" (5.4.19). Similarly, Shakespeare has the ocean deliver wife and daughter to Pericles. Moreover, the beauty of the marine world was not ignored by some. The sea was perceived as well-ordered and fecund, rich with the beauty of its creatures. Its submarine creatures were full of magnificence, more luminous and colorful than the land ones. To those versed in natural theology, the sea's creatures were not monsters and some were replicas of God's created animals on earth, only more perfect. In *FQ* Edmund Spenser portrays the sea as ambivalent, a source of terror and confusion (3.8.24) as well as fertile (4.12.1-2). All these motifs and motifemes of the sea from Lewis's vast reading percolated in his imagination as he composed *VDT.*

III. Metamorphoses / *Thèōsis* and Mythopoeia

At the beginning of *Metamorphoses* Ovid sings of a universe of change where nothing dies: "Of bodies changed to other forms I tell; / You Gods, who have yourselves wrought every change, / Inspire my enterprise and lead my lay" (1.1-3). At the foundation of any definition of metamorphoses is the concept that we live in a world in flux, that reality is fluid (Barkan 3) and that change, whether or not prompted by Eros, one of the primordial entities of the cosmos, is a vital principle of Nature.[10] As Sister M. Bernetta Quinn argues, "Metamorphosis begins and ends the history of man, from baptism to resurrection, affecting the world within him and the world without" (1). Metamorphoses, in a general sense, can be defined as transformation in appearance, character, psychological state, or circumstance. As stated in the Introduction, there are two types of metamorphoses, one positive, the other destructive (one to a higher state of being, the other to a lower state of being). Any discussion of metamorphoses entails an explanation of some closely related terms like "wonder," "illusion," the "miraculous," and, of course, "magic," and, I believe, the Christian doctrine of thèōsis.

A. Types of Metamorphoses

Of the many types of metamorphoses, natural, or organic change, is the most basic. No day is the same, no season is like the one before it, and creatures and humans grow, develop, and then decay. This natural change surrounds us as "leaf subsides to leaf" and "dawn goes down to day" (Frost "Nothing Gold Can Stay" 5, 7), as chickens hatch from eggs and butterflies from cocoons and "innumerable forms [are regenerated] out of an amorous and metamorphic impulse" (Barkan 228). In the *Two Cantos of Mutabilitie*, which C.S. Lewis praised as a work where "all the powers of the poet are more happily united than ever before; the sublime and the miraculous, the rarified beauties of august mythology and the homely glimpses of daily life in the procession of months, combine to give us an unsurpassed impression of the harmonious complexity of the world" (*Allegory of Love* 357), Edmund Spenser, one of Lewis's major influences, gives us a taste of a metamorphic incident of organic growth, in the following lines:

> But th' earth for her self of her owne motion,
> Out of her fruitfull bosome made to growe
> Most dainty trees, that, shooting up anon,
> Did seeme to bow their blossoming heads full lowe,
> For homage unto her [Nature], and like a throne did shew. (7.7. 5-9)

Some of these natural changing processes we fail to understand rationally and so we call them "wonders" because they usually point to a meaning beyond themselves flooding with awe. At the root of this glorious type of metamorphoses are the psalmist's words: "This is the Lord's doing; it is marvelous in our eyes" (Ps. 118.23), which one encounters continually in the *Chronicles*.

Change also occurs on a bigger time scale. Evolution attests to this process of change as some may think, an "escape from bestial bondage" (Asker 53). "Evolution means species getting less and less like one another," says Professor Dimble, a character in Lewis's *That Hideous Strength* (646). Changes are also produced when man enters the picture and creates materials to build cities and attempts to imitate the laws of Nature, rearranging cells and molecules, and like, Icarus and Faustus,[11] sometimes overreaching and stepping out of natural order, in creating artificial intelligence. The protean powers of the artist and magician seem also to change Nature in a variety of ways, but both can work only with already created objects, God being the only true creator since He created

the world out of nothing (as Aslan does in *MN*). The poet and magician build castles in the air, in our imagination, and we become recipients of the poet's Truth through his mythopoeic art or victims of *tompe l'oeil* through the magician's art. As Christine Rees asks, "What is poetry but a metamorphosing power, turning fantasy to shapes and giving what is mortal a kind of immortality" (268)? At the heart of all art and magic, as well as religion, is the belief that the natural world can be intersected by the supernatural in reality in many forms (see Introduction), as one of the fundamental beliefs of mythopoeia. Without the view of the universe as sacramental, there can be no mythopeia, no metaphor, and no metamorphosis. The doctrine of correspondence is an essential element of the fluid yet somehow ordered universe – a classical belief that has pervaded literature in the Medieval Ages and the Renaissance, based upon analogical links between the microcosm (man himself), the macrocosm (society), and the cosmos.

In other words, what happens on one level of existence can have an impact on the others. For example, Claudius's murder of his brother the king in *Hamlet* not only corrupts him, as an individual, but also the kingdom of Denmark, on the social level and the whole Nature (moral order), thus requiring retributive justice.

The art of the theater, itself based upon a conflation between illusion and reality, art and nature, also challenges our notions of perception. The ancient Greek art of *ekphrasis* (the verbal representation of visual representation" (Hefferman 3) transforms visual into verbal art (and back again in the reader's perception), thus reminding us of a higher dynamic universe. In mythology, we have obvious challenges to our perceptions: partial zoomorphizing of humans like centaurs, minotaurs, sphinxes, mermaids, and other such hybrids; and sometimes there is full degradation of humans transformed into dragons, wolves, serpents, and the like, some keeping their human self, some not. As boundaries between species thus collapse and inner and outer entities merge, questions arise about identity: Do humans retain their identities in these destructive metamorphoses? The question also applies to reverse metamorphoses, exemplified in the Talking Animals which can be considered a way of translating human qualities into the natural world, the essence of the literary device personification, a form which I call positive metamorphoses.

Indeed, there was much anxiety among theologians, as there is now, over species crossing and body hopping, as in Ovid's *Metamorphoses*, for

these processes went against traditional beliefs such as "like generates like," the body and soul are one," and "individual identities are unique" (Bynum 98, 110; Warner 2). Add to these the traditional, rigid beliefs in hierarchies of beings and polarity of good and evil (Ferzoco 4). According to Marina Warner, "In medieval eschatology, metamorphosis by almost any process belongs to the devil's party; devils, and their servants, witches are monstrously hybrid themselves in form, and control magic processes of mutation. Within the Judaeo-Christian tradition, metamorphosis has marked out heterodoxy, instability, perversity, unseemliness, monstrosity" (35-36). (See fig.2). In Lewis's chronicles, one can generally observe that the mixed creatures are evil if they have human bodies but animal heads, and good if it's the other way round, suggesting the Renaissance concept of reason as the highest faculty (Hinten 17). But such collapses of boundaries also open up the way for thinking about the "miraculous"—since miracles are types of positive metamorphoses, created by divine power alone, not by Proteus or Loki, artist or poet alone (Warner 41).

Fig. 2. The Minotaur by George Frederick Watts.

Because of these questions that challenged the notions of unique individual integrity of identity in Judeo-Christian tradition, Ovid's *Metamorphoses* was probed by medieval thinkers for hidden, moral, or Christian meanings and composed in the early fourteenth century as *Ovide Moralisée* (*The Moralized Ovid*).

B. Magic

The word "magic," a type of metamorphoses, is a slippery word and demands precise definition. As Manuel Ramos reminds us, "It is easy to confuse the action inspired by divinity with acts of sorcery, deceit, enchantment, and poisoning" (196) and that the line between the two may indeed seem blurred. According to Stuart Clark, a review of the natural philosophy in the Middle Ages shows a positive view of magic as descended from the *magia* of the ancient Persians, signifying it was thought to be a genuine science or universal wisdom (215). The scientist was seen as a magus. Thus it was understoon by Renaissance thinkers like Cornelius Agrippa and Pico della Mirandola. Magic even paralleled religion in its attempt to link earth and heaven. It was not until the birth of the new science in the Renaissance that attempts were made to distinguish natural philosophy (science) from the occult. Consequently, magic was condemned as demonic (Clark 246), and became, I might add, *goeteia*, while to Lewis and others it is that same "new science" which can be equated with *goeteia* (see *Abolition of Man*). In *Hideous* Professor Dimble distinguishes between these types of magic in terms of the individual's use of Nature. He says that the people of Belbury (headquarters of N.I.C.E.), who represent the evils of scientism "thought the old *magia* of Merlin, which worked in with the spiritual qualities of Nature, loving and reverencing them and knowing them from within, could be combined with the new *goeteia* – the brutal surgery from without. No. In a sense Merlin represents what we've got to get back to in some different way" (648). This new *goeteia*, Dimble says, is based on the modern view of Nature as "something to be worked, and taken to bits if it won't work the way he [modern man] pleases" (648). The old *magia* of Merlin is what Tolkien considers the essential fact of Fairie ("On Fairy-Stories" 26). 12 In a letter to Dom Bede Griffiths in March 25, 1946, Lewis defined magic (presumably white magic, or *magia*) as "the artificial and local recovery of what Adam enjoyed normally"; like prayer, it is based on trust and work for the betterment of humans, although magic, in general, usually works automatically (*Collected Letters* 2. 841-42). In *English Literature*, Lewis attempts to distinguish between the two types of magic: *magia* is Merlin's or Prospero's magic in *The Tempest* which would arouse no practical or quasi-scientific interest in the readers'minds, while *goeteia* is the dark magic of a Faustus or the hags in *Macbeth*. Lewis makes much of the Witch's magical abilities,

defined as "making things look like what they aren't" (*LWW* 152). These two categories of magic are represented in the *Chronicles* by Aslan (*magia*) vs. the Witches (*goeteia*). For instance, when Aslan is singing Narnia into creation, Jadis the Witch "felt that this whole world was filled with a magic different from hers and stronger" (*MN* 118). It is *magia* rather than *goeteia*, the Deeper Magic that will conquer her Deep Magic, although the Deep Magic here is not diabolic magic, but can be interpreted as pre-Christian morals and religious laws that limit human behavior and forces humans to adhere to them (*Mere* 24-25). Christians believe that God is associated only with positive types of metamorphoses that bring regeneration to his believers, i.e. miracles. Jesus's miracle of turning water to wine is, according to Lewis, not a break in the law of Nature, but of "feeding new events into [the] pattern"(*Miracles* 64), since God has been making wine in Nature all along through the process of natural, organic change. The Bible labels witchcraft as sin and condemns witches and soothsayers (Ex. 22.18; 1 Sam. 15.23; Micah 5.12; and Nahum 3.4)

C. Thèōsis

As mentioned in the Introduction Tolkien proffers *eucatastrophe* as the purpose of the fairy tale, which means an escape from Death or the familiar, and links it with eucatastrophe, the Good News and the good ending (Woods 8). Lewis does that also in his fairy tales. The "enlargement of our being" which he discusses in *Experiment* as the end of literature (137) is a secular statement of the Christian metamorphosis that is his purpose to offer his readers, however subtlely, in the *Chronicles*. The powers the readers get from Lewis's work have to do with the understanding of the transcendent Aslan which translates to the understanding of the divine nature of Christ in our world. This Christian transformation in the hearts of the readers is a gift from Lewis, a gift of power, light, and energy that facilitate their unification with Christ. i.e. thèōsis. I would like to suggest that this transformation has a striking affinity with the doctrine of *thèōsis*, which is a translation of the Greek word, "deification" (being made God) and has much the same meaning as "apotheosis" (Rakestraw 260). It is a state of glorified human nature, "transformed above its own limits" (260). This doctrine is confusing in lay terms, especially since it has not been adequately explained by the early Church Fathers, controversial (Finlan 5-7; see McPartlan 715),

and too complex to discuss in detail here. For some theologians, it is effected by the Holy Spirit when man observes the commandments of God, acquires the evangelical virtues and shares in the sufferings of Christ" (Archbishop Basil Krivocheine qtd. in Rakestraw 261). For others, it is fully realized after resurrection but one has to participate in it in this life (Lossky qtd. in Rakeshaw 262). For still others, it is the transformation into a mystical union with God (Jensen1) and the participation in the energies of God, but not His essence (Fanlan 19). For St. Irenaeus, the Greek Church Father, *thèōsis* means restoring the divine image (God) and likeness (man) (Finch 87). This doctrine was grounded mainly on Pauline themes such as "the participation of man in the life of God" (2 Peter 1:4; 2 Cor. 5.17). It was given its fundamental form first by St. Irenaeus, with his acclamation of "our Lord Jesus Christ, who died through His transcendent love, became what we are, that He might bring us even what He is Himself" (*Adversus Haeresis* 5 qtd. in Finch 86). Later, St. Athanasius, also a Greek Church Father, in his *De Incarnatione*, to which Lewis wrote an Introduction, reiterated this same concept: "He, indeed, assumed humanity that we might become God" (93). In the Western Church, St. Augustine uses the language of "participation in God" in Sermo. 192.1, where he states, "To make gods those who were men, He was made man who is God" (qtd. in Puchniak 122).[3]

Several scholars have found echoes of this orthodox doctrine, or what may be a strand of it, in Lewis's writings (in fact, he was called by a Greek bishop "the anonymous Orthodox").14 Chris Jensen stresses the importance in Lewis's thought the themes of joy, myth, and sacramental life, which are related to *thèōsis*. The work that contains statements of this doctrine, albeit without the use of the term, is *Mere Christianity*. Lewis writes that God shows Himself not only to individuals who are good but also those who are united in the community of the church, "for that is what God meant humanity to be like; like players in one hand, or organs in one body" (*Mere* 165). In "Membership" (1945) Lewis writes that "the Christian is called, not to individualism but to membership in the mystical body" (*Weight* 33). Yet one "will not be himself until he is there [union with Christ]" (41). The creature will then be a child of God. It is an ongoing process of learning to become humble, aware of original sin, but also to be charitable. Lewis writes, "The whole purpose for which we exist is to be thus taken into the life of God" (*Mere* 161) and "Every Christian is to become a little Christ. The whole purpose of

becoming a Christian is simply nothing else" (177). And who can forget the following lines from his sermon in 1941: "There are no ordinary people. You have never talked to a mere mortal" (*Weight* 15)? As Chris Jensen puts it so eloquently, *thèōsis*, "is the capstone to his [Lewis's] theory of Joy insofar as it explains the means of which the "old ache" of longing [*Sehnsucht*] finally will be satisfied" (5).

One of the ways where *thèōsis* appears in the Chronicles is in Lewis's use of memory not just as a mental faculty for invention, as discussed above, or for grasping "the presence of eternity in the coherence of time" (Plass 357), but as a middle term between eternity and temporal existence (352), between God and man (to be discussed in chapter 3). Lewis relies on a Medieval theory that, in practice, led to an elaborate exposition of mnemonics in rhetoric and, later in the Middle Ages, to the art of ethical living. Indeed, in the Middle Ages, the art of memory was concerned ultimately with remembering heaven and hell, the virtues and vices, as illustrated in the treatises of Albertus Magnus and Thomas Aquinas (Yates 57), who may have founded their moralistic interpretation of memory on Boncompagno de Sigma's *Rhetorica nouissima* (A.D. 1235). Boncompagno writes, "We must assiduously remember the invisible joys of Paradise and the eternal torments of hell" (278 qtd. in Yates 59, 60).

However, *thèōsis* is not only tied to memory in Lewis's Narnia stories, but also to several other aspects of his mythopoeic aesthetics. I have already discussed in the Introduction Lewis's belief in divine immanence, which renders Narnia a land of enchanment and magic, a holy ground. This belief is bound up with a focus on myth and specific imagery that reflects Lewis's "language of participation" with the divine that no other type of language can (see chapter 2). *Thèōsis* is expressed best through poetic language. Other essential elements of thèōsis like baptism and Holy Communion are also major themes in the Chronicles. Furthermore, there are the metamorphoses of characters effected by the "dynamic pulsating activity" of Aslan / God / Christ, which Fiddes links with *thèōsis* (295). By observing this process actually happening to characters in the stories, readers can reflect on their own Christian transformation, an interesting dialectic of Myth become Fact (Fiddes 146). This motifeme, the story of suffering heroes, being tested, following their god's commandments, sharing with his struggles, metamorphosing into fellowship and being in-folded in their god, and finally receiving salvation, is everywhere in the *Chronicles*. Because of the importance of this motifeme of metamorphoses, and its Christianized form (thèōsis), I

have devoted chapter 10 for further discussion and specific illustrations of it in the stories themselves, although I will point out some instances of metamorphosis throughout this study.

The significance of this universal theme of metamorphoses in literature and life experiences, and especially its links with the Christian doctrine of *thèōsis* in the syncretic mind of Lewis, sparks the need for a fresh approach to the reading of the images in the *Chronicles*. Among the many approaches to these stories, not the least fruitful is an examination of the metamorphoses theme and its interaction with memory and metaphor, as heuristic strategy, focusing on metaphor as the liason between the two. It is clear that the tool of metamorphoses is metaphor (Barkan 269) which can be defined as "a way of translating personal qualities into the physical world" (Barkan 37). To Sister M. Bernetta Quinn, metaphor is metamorphosis, "the creation of resemblance by the imagination" (65). Metaphoric thinking is based on a vision that the universe "is under the metaphor of things. Metamorphosis becomes the quintessential corporal metaphor based on the belief that the nature of a thing can be read into shape" (Barkan 88). These three subdivisions of the last element of Lewis's mythopoeia – Memory, Metaphor, and Metamorphoses--actually work together as one, each being an integral part of the whole work. All three are present simultaneously in the act of Lewis's creative imagination in the *Chronicles*. The archetypal metaphors form the fabric of Lewis's chronicles, culled from his memory, to construct his plots, in order to achieve his purpose in this work: metamorphosis / *thèōsis*. I hope that the focus on the core images and motifs in the Narnian chronicles in the following chapters will elucidate this link.

1. I am indebted to most of my information on memory to Frances A. Yates, *The Art of Memory* (Chicago UP, 1966) and Mary Carruthers and Jan M. Ziolkowsky, eds, *The Medieval Craft of Memory: An Anthology of Texts and Pictures* (U of Penn P, 2002), who present a historical review and discussion of memory theories and their authors. For this paper, I have selected a few but important remarks from these theories as well as from St. Augustine as they apply to Lewis's fairy tales.

2. I will devote one chapter to a discussion of light imagery in Narnia since it is prevalent in all the chronicles.

3. See my chapter, "From Ruined City to Edenic Garden in *The Magician's Nephew," Truths Breathed through Silver: The Inkling' Moral and Mythopoeic Legacy*, eds. Jonathan Himes, Joe R. Christopher, and Salwa Khoddam (Newcastle, UK: Cambridge Scholars Publishing, 2008), 26-50.

4. A contradictory opinion regarding anti-city biblical bias is offered by Robert R. Wilson, who does not believe that this anti-urban bias is found in the Old Testament text (5). According to him, it is the wilderness [in the Bible] that is described as a hostile place, which resembles nothing so much as the underworld, the realm of the dead, the very antithesis of life. Like the underworld, it is a land of dangerous traps for the unwary, a land of drought and supernatural darkness where no light penetrates, a land of no return, where no one lives (5). He presents Jer. 2.5-7, which refers to the wilderness as a land of drought and deep darkness, a hostile place, a land that none passes through, where no one dwells "as evidence of discrediting life in the desert as opposed to life in the cities" (5). The wilderness is the realm of the dead, the very antitheses of life (5).

5. Some parts of this section have been published elsewhere. See Salwa Khoddam, "The Enclosed Garden in C.S. Lewis's *Chronicles of Narnia*," *CSL: The Bulletin of the New York C.S. Lewis Society* 37.1 (Jan/Feb 2006): 1-10.

6. The figure of the garden appears in other contexts in the poem. In her invitation for the beloved to possess her, the soul extends the figure of the garden (Ryken *The Bible as Literature* 227). When refreshed, the soul becomes also a garden for the beloved: "A garden enclosed is my sister, my bride" (4.12); "I am come to my garden, my sister, my bride" (5.1).

7. All quotations from Edmund Spenser's *The Fairie Queene* are from *The Works of Edmund Spenser*. Ed. Henry John Todd. London: Edward Moxon, 1856.

> He [the dragon] cryde, as raging seas are wont to rore,
>
> When wintry storme his wrathfull wreck does threat;
>
> The rolling billowes beat the ragged shore,
>
> As they the earth would shoulder from her seat,
>
> And greedy gulfe does gape, as he would eat

His neighbour element in his revenge.

8. There is a tide in the affairs of me
Which, taken at the flood, leads on to fortune
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat
And we must take the current when it serves
Or lose our ventures. (*JC* 4.3.217-22)

9. During which space that she thus sicke did lie
It chaunst a sort of merchants, which were wount
To skim those coastes, for bondmen there to buy,
And by such trafficke after gaines to hunt,
Arriued in this Isle though bare and blunt,
Inquire for slaues; where being readie me
By some of these same theeues at the instant brunt,
Were brought unto their Captaine, who was set
In his faire patients side with sorrowfull regret.

10. For the discussion on metamorphoses I am indebted to Leonard Barkan, *The God Made Flesh: Metamorphoses and the Pursuit of Paganism* (New Haven: MA, Yale UP, 1986). All quotations from Ovid's *Metamorphoses* are from a translation by A.D. Melville (Oxford UP, 1986).

11. In Greek mythology Icarus is the son of Daedalus, who equipped him with wings of feather attached to his body with wax, in order to fly back to Greece. Icarus did not heed his father's advice not to come too close to the sun while flying for fear the wax on his wings would melt and he would fall. He became in literature the symbol of overreaching and over confidence. Faustus is the protagonist in Marlowe's play whose ambition drove him to turn to goetia and in the end he was destroyed.

12. Later in "On Fairy-Stories" Tolkien states that "magic" is only a "technique," not art; "its desire is power in this world, domination of things and wills" (53).

13. Lewis might not have fully accepted this doctrine, but the dynamic universe in the *Chronicles* does contain echoes of it which he skillfully ties with the classical concept of metamorphosis.

14. As attested to by several scholars, Lewis was well acquainted with Eastern Orthodox Church doctrines and some of his work was seen to include them. One Greek bishop from Constantinople referred to him as an "anonymous Orthodox" (Andrew Walker 64). Close to him in Oxford there was a Russian

Orthodox community, a member of which by the name of Nicholas Zernov became his friend. Zernov founded the Fellowship of St. Alban and St. Sergius for discussions between the Eastern and Western Christians. Lewis gave a paper on "Membership" to the Fellowship and another one on icons (never published) at a meeting at St. Gregory's House in Oxford. He attended a Greek Orthodox mass and liked it because it has no "prescribed behaviour" (*Letters to Malcolm* 12). He knew the theology of St. Athanasius, having written on him an essay and an introduction to a translation by his friend Sister Penelope. He also wrote an introduction to Charles Williams's "The Figure of Arthur" in which Williams reviewed the history of the doctrine of the Holy Eucharist by the Church Fathers. He would have agreed with Charles William on this theological doctrine which Williams spelled out in *The Descent of the Dove: A Short History of the Holy Spirit in the Church* (Grand Rapids, MI: Eerdmans, 1972). In his early poem "Dungeon Grates" Lewis, though yet not a Christian, describes a vision of Beauty in a "language of participation" with the divine, peculiar to believers in the doctrine of thèōsis:

> But only the strange power
> Of unsought Beauty in some casual hour
> Can build a bridge of light or sound or form
> To lead you out of all this strife and storm;
> . . . .
> O! but we shall keep
> Our vision still. One moment was enough,
> We know we are not made of moral stuff.
> . . . .
> For we have seen the Glory—we have seen. (17-20, 36-38, 42)

According to Andrew Walker, Lewis used "the ransom theory" of the early Greek Fathers in *LWW* (64). Greek Orthodox Archbishop Kallistos Ware has noted some other parallels between Lewis's fiction and theology and Eastern Theology, namely, God's hiddenness, the Trinity, creation, personhood, and the church (69). See chapter 2 for further discussion on Lewis's iconic imagery that also connects him to the Eastern Orthodox church. For a study of Lewis's mysticism see David C. Downing, *Into the Region of Awe: Mysticism in C.S. Lewis* (Downers Grove, IL: InterVarsity Press, 2005