An Introduction to Narnia Part IV: The Literary Classification of The Chronicles

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Abstract
Reviews the chronology of the Narnia books, both the internal parts set in Narnia and those set on Earth, and the chronology of publication, with additional discussion of “The Narnian Suite” in Lewis’s collected poems.

Additional Keywords
Frye, Northrop—Theory of literature; Hough, Graham—Theory of literature; Lewis, C.S. Chronicles of Narnia; Lewis, C.S. Chronicles of Narnia—Literary classification
AN INTRODUCTION TO NARNIA
Part IV: The Literary Classification of The Chronicles
by Joe R. Christopher

Graham Hough has an interesting, clock-face diagram for the classification of literature, which I would like to consider for ten paragraphs.

While a large number of critics describe Symbolic poetry in psychological terms (as Edmund Wilson does in *Axel's Castle*), Hough sees it as something more occult: "When brooded over... images tend to acquire magical properties. They engage in mysterious correspondences and enter into occult relations with visions." His description suggests he is thinking of Charles Baudelaire's "Correspondences" in *Les Fleurs du Mal* (1857), but the same type of material may be found in the English-speaking poet who was most influenced by the Symbolists, William Butler Yeats. Between twelve and nine, Hough places such seventeenth-century emblem verse as George Wither's *Collection of Emblems, Ancient and Modern* and Francis Quarles' *Emblems* (both 1655), although he admits this area produces materials outside of literature (like twelve and six o'clock)—"its special field is iconography and religious imagery. ... We think of emblems as the cross or the marriage ring, heraldic devices or of various sacramental objects—baptismal water, oil of consecration." From this description, it is obvious why Hough labelled this area "Theme complex, image simple", but I believe when Emblems and Symbols show up in literature, they normally have to be described, so I am not backing down. Perhaps the only touch of this area in the Chronicles of Narnia is the Icon of Aslan which is above the door in Caspian's cabin in *The Voyage of the Dawn Treader* (pp. 21, 216).

In the next quadrant, from nine to six o'clock, one moves from Symbolism through Imagism to Realism. Imagism is another name of a poetic movement, this one connected to Amy Lowell and Ezra Pound. Hough alludes to Pound's in "A Station of the Metro" (1918): "We are presented simply with petals on wet black boughs and must make what we can of them." In other words, the poets present "objective correlates" (in T. S. Eliot's phrase) for their emotions, and leave the reader to discover the emotion behind the image. One notes that here there is no longer any suggestions of Supernatural Meaning of even a mild sort: only the poet's human feelings lie behind the image. One notes that here there is no longer any suggestions of Supernatural Meaning of even a mild sort: only the poet's human feelings lie behind his images. And Realism is "That literature which presents itself as the direct memesis of common experience...--realist and quasi-documentary fiction, descriptive writing and so forth," Theodore Dreiser's *Sister Carrie* (1900) is a novelistic example.

The other half of the clock has been more fully charted. Here is the quadrant from six o'clock to three:

3:00 Shakespeare's plays.
4:30 T. S. Eliot.
5:00 Tolstoy.
6:00 Zola.

Thus Hough—I would tend to put Dickens in a less realistic company than that of Thackeray, but the details are not so important for my present purposes as much as a general classification. As Imagism tends to have only Humanism behind it, so also the great nineteenth-century novels (Poeing is an earlier example) tend to depict a human society only. Those critics who believe that "atoms are all" tend (for obvious psycholog-
ical reasons) to praise the writings of this area and to admire its fantasy (which will appear in the remaining quadrant). And here one sees a problem with Hough's chart: what he quite flatly calls "thees" suggests, in light of the predominant number of examples, "thee fewest". Perhaps this is just a comment on our cultural history; perhaps something else (I do not think I am called upon in this critical essay to try to answer that question).

The last remaining quadrant is that between three o'clock and twelve:

12:00 Naive Allegory
  ex.: The Pageant of the Seven Deadly Sins in The Faerie Queene.

1:00 Allegory Proper (Continuous Formal Allegories)
  ex.: Edmund Spenser: The Faerie Queene, Book I (1590); John Bunyan: The Pilgrim's Progress (1678).

1:30 "Humor" Literature and Romance of Types
  ex.: Ben Johnson's comedies; "the romance epistles in the latter books of The Faerie Queene that have a moral and typical significance but fall short of pure allegory.

2:00 Freestyle Allegories
  ex.: works of Ariosto, Ibsen, and Goethe; "poetic fictions ... in which allegorical significance is picked up and dropped at will."

2:30 Exempla
  ex.: the epics of Milton; "poetic structures with a large and insistent doctrinal interest."

3:00 Incarnation
  ex.: Shakespeare's plays; "literature ... in which any 'abstract' content is completely absorbed in character and action and completely expressed by them."

Again, it is possible to raise questions about Hough's placement of material: why is a doctrinal exemplum nearer Shakespeare's balance than an episodic allegory? Would not an exemplum be more thematic (and thus nearer twelve o'clock) than a work which depicts a theme only at moments? But, again, the general area under discussion is clear enough, and my purpose is not criticism of criticism.

I do not find any examples of Naive Allegory (twelve o'clock) in The Chronicles of Narnia, nor of the continuous Formal Allegory (one o'clock). (Tolkien's "Leaf by Niggle" probably belongs in the latter, as does, most obviously, Lewis's Pilgrim's Progress.) But at one thirty, with the use of Humors (or Types) to exemplify the allegories to the Narnian sagas begin. Most of the non-humans in the Chronicles are Types; Puddlegum is the most obvious example—the glum on his name indicating his type—but Trumpkin, with his alliterative oaths, also illustrates the pattern. In Prince Caspian, one finds his swearing, "Bulls and bolsters!" (p. 63), "Whistles and whirligigs!" (p. 64), "Soup and celery!" (p. 83), "Thimbles and thunderstorms!" (p. 89), "Giants and junipers!" (p. 96), and so on. Such a device for characterization indicates his type—"an irritable dwarf (as dwarves tend to be), but not an evil dwarf, for his oaths are not anything more than explosive noise."

The Narnian Chronicles also contain Freestyle Allegories (two o'clock). I suppose that Spenser's substitution of himself to pay for Edmund's sins in The Lion, the Witch and the Wardrobe (ch. XIV and IV) and the story of Eustace's moral conversion in The Voyage of the Dawn Treader (ch. VI and VII) are the most obvious examples of allegories in the Chronicles, where Aslan is parallel to Christ (although not as universal in his sacrifice) and where Eustace undergoes a casting off of his dragon form, parallel to his evil nature (since the Serpent is Satan), and a washing in well water, parallel to baptism (pp. 100-103, for this end of his adventure).

I am not certain if the Chronicles can be said to exemplify of Hough's Exempla class or not, for I cannot distinguish between his description of "poetic structures with a large and insistent doctrinal interest" (Exempla) and works with "a moral and typical significance (which) fall short of [true allegory]." Freestyle exempla are the latter books of The Faerie Queene (Romance of Types) and Milton's Paradise Lost and Paradise Regained (Exempla), I should say the Chronicles are much more like the Spenser's narratives than Milton's—chiefly in its straightforward Biblical paraphrases. But I am not certain Hough's definitions are as limiting as his examples; certainly the Chronicles have a "doctrinal interest" (if not large and insistent), but it is handled through allegory, or at least through narrative images, rather than being spelled out. (I shall return to the Chronicles' likeness to The Faerie Queene in the paragraph after next.)

Likewise, the Incarnation class (where theme is incarnated in character and action) has intriguing possibilities, without certain application. The one of the Chronicles which is (I judge) closest to Shakespeare's late comedies (or romances) is The Silver Chair, which has less explicit moral than the others. The Horse and His Boy suggests Shakespeare's very early Comedy of Errors (based, in turn, on Plautus's Menenclu) or his later Twelfth Night, with its confusion of brother and sister. But the mix-up about the twins in The Horse and His Boy is only an episode, while the whole of The Silver Chair is close to the tone of Cymbeline, The Winter's Tale, and The Tempest. I do not propose to try to prove this identification here, but the opening example of my next installment will discuss the differences between the romance and the anatomy, and will use a passage from The Silver Chair as evidence; I believe the fact that critics usually refer to these late plays by Shakespeare as romances is indicative of the point I am making. (It would be interesting to know if Hough considers any of Shakespeare's rather different plays as fitting at three o'clock; I suspect that these late romances come about 2:45, as does The Silver Chair, and, for that matter, Tolkien's Lord of the Rings.

I mentioned the resemblance of the Chronicles of Narnia to Spenser's Faerie Queene above; I would like to expand on that point with a thematic emphasis for a paragraph. The subject of Spenser's Book V, Holiness, is abundantly represented in the Chronicles, and particularly in The Horse and His Boy which represents the quest for faith (I will defend that thesis in Installment IX). Temperance (Spenser's Book II) is suggested several times, perhaps most clearly in Edmund's temptation and fall when the White Witch offers him a box of Turkish Delight (The Lion, the Witch and the Wardrobe, p. 39) and in the analogous but less serious temptation and fall of Eustace and Jill when the Lady of the Green Kirtle tells them of all the comforts waiting them at Harfang (The Silver Chair, p. 84). Friendship (Spenser, Book IV) is illustrated many times: Digory and Polly, Shasta and Corin, Caspian and Trumnip, Eustace and Jill. King Tirian and Jewel the Unicorn, tenements, and the example of Justice (Spenser, Book V) of course, is the point of the warfare in the books (this point will be developed in the next installment). And Courtesy (Spenser, Book VI) is exemplified, for instance, in the presence of the giant Rumblethrum in with Trumpkin's handkerchief (The Silver Chair, The Witch and the Wardrobe, pp. 159-160). (Note that I do not say that Lewis's books are developed around a separate thematic
core, one to a book, as are Spenser's.) But
Chastity (Spenser, Book III), with Spenser's
large number of parallels being in examples
from Belphoebe to Hellenore, is an aspect of
experience foreign to the Chronicles. (As Lewis
said, in the essay quoted in my previous install-
ment, "As these images sorted themselves into
events ... they stood like dead interest....") One assumes, for example, that
Bilian and the Lady of the Green Kirtle were
lovers while he was being kept in the Underworld,
but no one could prove it from the text.

But doubt an interesting Freudian analysis could
be made of a young man whose mother dies and who
almost immediately is captured by a lady who
turns into a snake—a young man who is so
entranced that he believes he turns into the
snake. But this Freudian's model of
conscious treatment of a variety of human sexual
responses.) It is typical of the Chronicles of
Narnia that the most affectionate attachment in
the whole series—an example of philia, not eros—
seems to be that between King Tirian and Jewel.

"There was no one with him that spring morning
except his dearest friend, Jewel the Unicorn.
They loved each other like brothers and each
had saved the other's life in the wars" (The
Last Battle, p. 18). Of course, the critic realizes
that these are children's books as indirect as Bilian and Serpent Lady is as much
as he can expect in sexual terms, but the point
of the classification according to Hough's scheme
and the comparison to Spenser's romance epic is
simply to indicate the lack of which the
Chronicles are playing (if a trite sporting
metaphor is acceptable): as children's books,
the Chronicles are expected to have this suppression
in our culture; as romances, they suffer in
comparison with their peers in the most
of a huge area of human concern (Hawthorne, in his
preface to The House of Seven Gables, said
the romance must remain true to the human
heart, however fanciful in other matters). And it is
not that the Fairy Tale (of some sort) cannot
contain sexuality at all, Lewis submitted
That Hiding Strength "A Fairy-Tale for Grown-Ups".

So far I have been developing some ideas
based on Hough; I would like to now turn to the
critic who inspired his literary clock, Northrop
Frye. In Frye's Anatomy of Criticism: Four Essays,
the first essay is "Historical Criticism: Theory
of Modes" and the second is "Ethical Criticism:
Theory of Symbols". Hough begins from Frye's
second essay (p. 91 in particular), but I would
like to turn to a passage of Frye's first essay (pp.
33-34) in which Frye is distinguishing
fiction (and narrative poetry, folktales, etc.)
that the power of the hero; he establishes
five steps, of which the first three apply to the
Chronicles of Narnia:

1. If superior in kind both to other
men and to the environment of other
men, the hero is a divine being,
and the story about him will be a
myth in the sense of a story
about a god. Such stories have an
important place in literature, but
are as a rule found outside the
normal literary categories.

2. If superior in kind to other men
and to his environment, the hero is
the typical hero of romance, whose
actions are marvelous but who is
himself identified as a human being.
The hero of romance moves in a world
in which any social laws of nature are
slightly suspended: prodigies of
courage and endurance, unnatural
to us, are natural to him, and
enchanted weapons, talking animals,
terrifying goddesses, and
talkisms of miraculous power
violate no rule of probability
once the postulates of romance
have been established. Here we
have moved from myth, properly so
called, into legend, folk tale,
marathon, and their literary
affiliates and derivatives.

3. If superior in degree to other men
but not to his social environment,
the hero is a leader. He has
authority, passions, and powers of
expression far greater than ours,
but what he does is subject both to
social criticism and to the order
of nature. This is the hero of the
high mimetic mode, of most epic
and tragedy, and is primarily of the kind of hero that Aristotle had in mind
in his Poetics.

The other two levels are those of low mimesis,
used in comedies and realistic fiction; the hero
of low mimesis is equal to other men, and of irony,
inferior. Obviously, if the children-heroes of
the Chronicles were put against modern Sir Gawain,
or Hamlet, they would be judged inferior in power
simply as children; if judged against the Dick
and Jane of usual school textbooks, they would be
superior. (Or if judged against the Hardy boys,
for that matter.) But I believe a general
application of Frye's scheme can be made without
having to settle this issue. For example, Andrew
Ketterley of The Magician's Nephew, considered
by himself (and ignoring his not being the hero of
the book) as a mimetic hero, is a leader, having
turning through magic to become a romance hero (or
villain); that he is unsuccessful and becomes the
butt of humor is typical of the low mimesis used
in comedies. Obviously, the part of the Chronicles
dealing with Aslan's turn into a myth—at least, those parts where Aslan is the main
figure, the "hero"; the creation episode in The
Magician's Nephew, for example, or the visits to
Aslan's land in the end of The Voyage
of the Dawn Treader and at the finale of
The Magician's Nephew. Obviously, too, most parts of the
Chronicles of Narnia are a romance—animals talk,
witches enchant, and merpeople look up at the
cloud-like ships passing over their watery world.
(Here I am using Frye's description of "enchanted
weapons, talking animals, terrifying ogres and
witches, and talkisms of miraculous power" more
than the power of the hero because of Lewis's
child-protagonists.)

Next, I wish to argue that the Chronicles of
Narnia also include High Mimesis, the third of the
three levels above. An illusion of order is
in Caspian's failures on the voyage of the Dawn
Treader. He is the king and leader of the
expedition, but he is not constantly the moral
superior of the others, nor is he beyond their
criticism.

"Caspian" stooped down and wrenched up
a spray of heather. Then, very
cautiously, he knelt beside the pool
and dipped it in. It was heather
that he dipped; what he drew out was a perfect
model of an image of the purest
gold, heavy and soft as lead.

"The King who owned this island,"
said Caspian slowly, and his face
flushed as he spoke, "would soon be the
richest of all the kings of the world.
I claim this land for ever as a Narnian
possessions. It shall be called Goldwater
Island. And I bind all you to secrecy.
No one must know of this. Not even
Drinian—nor of anyone else hear'

"Who are you talking to?" said
Edmund. "I'm no subject of yours. If
anything it's the other way round. I am
one of the four ancient sovereigns of
Narnia and you are under allegiance
to the High King, my brother."

"So it has come to that, King
Edmund, has it?" said Caspian, laying
his hand on his sword-hilt.
Another lapse occurs near the end of the voyage, when Caspian decides to go with Reepicheep to the end of the world:

"And if I come not again it is my will that the Regent/Trumpkin/, and Master Cornelius, and Trufflehunter the Badger, and the Lord Drinian choose a King of Narnia with the consent—"

"No, Sire!" interrupted Drinian, "are you abdicating?"

"I am going with Reepicheep to see the World's End," said Caspian. A low murmur of dismay ran through the sailors.

"We'll take the boat," said Caspian. "You will have no need of it in these gentle seas and you must build a new one in Ramanda's island. And now—"

"Caspian," said Edmund suddenly and sternly, "you can't do this."

"Most certainly," said Reepicheep, "his majesty cannot."

"No indeed," said Drinian. "Can't?" said Caspian sharply, looking for a moment not unlike his uncle Miraz.

"Begging your Majesty's pardon," said Rynelf from the deck below, "but if one of us did the same it would be called deserting."

"You presume too much on your long service, Rynelf," said Caspian. "No, Sire! He's perfectly right," said Drinian. "By the Mane of Aslan," said Caspian, "I had thought you were all my subjects here, not my schoolmasters."

"I'm not," said Edmund, "and I say you can't do this."

"Can't again," said Caspian. "What do you mean?"

"If it please your Majesty, we mean shall not," said Reepicheep with a very low bow. "You are the King of Narnia. You break faith with all your subjects, and especially with Trumpkin, if you do not return. You shall not please yourself with adventures as if you were a private person. And if your Majesty will not hear reason it will be the truest loyalty of every man on board to follow me in disarming and binding you till you come to your senses."

"Quite right," said Edmund. "Like they did with Ulysses when he wanted to go near the Sirens."

"Caspian's hand had gone to his sword hilt..." (pp. 118-119)

(According to Robert Graves' dictionary of The Greek Myths, the sailors of Odysseus did bind him tighter when he heard the Sirens and wanted to be free from the mast.) According to Frye, as quoted above, the leader in the high mimetic mode "is subject ... to social criticism..." Caspian's likeness to "the kind of hero that Aristotle had in mind" may also be illustrated from the action immediately following the second of the above quotations from The Voyage of the "Dawn Treader": Caspian's flinging himself down to his cabin after being corrected may be compared (in a minor but true way) with Achilles sulking in his tent, after his disagreement with Agamemnon, during most of the Iliad. It is notable that Achilles begins to draw his sword to attack Agamemnon before Athena stops him. (A fuller treatment of the literary allusions of the Chronicles will appear in Installments VIII, IX, and X.)

I said my opening paragraph of this installment that all literary classification was something of a game; I also said it was something more than a game. Charles Williams wrote in his Preface to his English Poetic Mind, "Poetry is a good game—let us take it lightly. But it is also 'liberty and power'—let us take it seriously." I am not certain that classification is quite "liberty and power". But by it we return to sports metaphors to see what ballpark we're playing in. Thus I have compared the Chronicles of Narnia in this installment either briefly or at length to Aristotel's Orlando Furioso.

Goethe's Faust

Homer's Iliad

Ibsen's plays (the symbolic, not the realistic, ones—Peer Gynt is an example)

Ben Johnson's plays (Everyman in His Humor is the best example)

Francis Quarles' Emblems

Shakespeare's Comedy of Errors, Twelfth Night, Cymbeline, Winter's Tale, and Tempest

Edmund Spenser's Faerie Queene

George Withers' Collection of Emblems, Ancient and Modern.

If a critic is going to discuss the Chronicles of Narnia seriously and fully, in contrast to analyzing them (such as I intend to do in future installments), then he must begin here, I believe. Literature may both teach and please, according to Horace. What the Chronicles of Narnia which can be (and has been) reduced to mere Christianity, I shall try to counteract this in later installments. How they please—what is the essence of their artistry—is much more difficult to discuss, because few of us get beyond the surface of the images. (Is it just a good plot, simple style, type characters, or imaginative settings?) When, in a number of Shakespeare's comedies, the characters who find insoluble problems flee to a green woods, there solve their problems, and then return to the world of the opening (The Tempest is laid entirely in the "green woods"), what can we say that the woods symbolize? If I hint (as I have) that a Freudian analysis of The Silver Chair is possible, is that not just as reductionist as a snobbish Christian reading would be? Thus I can only suggest that in the comparison of the literary works of the same type, the images come clearer—at least to poets like Charles Williams, for he once wrote:

"The image of a wood has appeared often enough in English verse. It has indeed appeared so often that it has gathered a good deal of verse into itself; so that it has become a great forest where, with long leagues of changeable trees, strange episodes of high poetry have place. Thus in one part there are the lovers of a midsummer night, or by day a duke and his followers, and in another men behind branches so that the wood seems moving, and in another a girl separated from her two lordly young brothers, and another a poet listening to a nightingale but rather dreaming richly of the grand art than there exploring it, and there are other inhabitants, belonging even more closely to the forest, fairies, an enchantress' rout. The forest itself has different names in different tongues—Westermain, Arden, .xnam, Broceliande; and in place there are separate trees names, such as that on which sits which a young Northern poet saw a spectral wanderer leaning, or, in the unexplored centre of which only rumours reach even poetry, Igdrasil of one myth, or the Trees of Knowledge and Life. So that now the whole earth seems to become this one enormous forest, and our longest and most stable civilizations are only clearings in the midst of it."

I heartily need add that Niggle caught sight of this (Continued on page 27, col. 2)
in introductions is worth discussion (West discusses the contents of various essays by Tolkien), and also the relation of the revised edition (Ballantine) to the "2nd edition" (Houghton Mifflin). The recent one-volume edition is not mentioned. More serious is the lack of indication that there is also a discussion of which editions of this volume have Tolkien's color illustrations (surely part of his "works") should also be included. (By the way, another work by Tolkien which we are given the chance to chase down is a prose translation of Sir Gawain and the Green Knight which Tolkien read over the S.B.C. at Christmas during the late 1950's, I believe. I have a clear memory of a note in some issue of Poetry which listed it as a current poetic happening.)

The second section is a list of 196 "Critical Works on Tolkien," annotated and (in the case of important studies) starred. As West explains in his introduction, he is not listing articles in fan magazines (although he names and gives addresses for the most important of these). For fan articles, the enthusiast must turn to Bill Linden's bibliography in _Horn_ (Fall, 1969), 11-26. No doubt West misses some articles on Tolkien, but I am not enough of an enthusiastic bibliographer to try to exemplify this. But the type of article likely to be missed may be illustrated by Warren Hinkle's "OK about Christopher Robin, but what Happened to Alice?" in _Scanlon's Monthly_, 1:6 (August, 1970), 28-36. (This appeared in late West's (This part of the title, one may assume (correctly) that it discusses cyclically the authors of _Winnie the Pooh_ and Alice's Adventures, but who would guess it added the author of The Hobbit? (The magazine contains some illustrations from The Wind in the Willows, for obscure reasons; perhaps they were handy.)

One item which should have appeared in the second section, or somewhere, is _English and Medieval Studies: Tolkien on his Seventieth Birthday_, ed. by Davis and Wrenn (1962), which has some interest if only for W. H. Auden's poem to Tolkien. Further, Auden's most recent book of criticism, _Secondary Worlds_ (1969), grows out of Tolkien's comments on Fairy Tales and should also be listed, although it is not directly a Tolkien study.

The third section lists 97 reviews of Tolkien's books, listed under the book. All of these which have authors given and also listed in the previous section, where one may find annotations; the anonymous ones are annotated here. West could have extended the lists of reviews of Tolkien's scholarly works without much trouble, I think. Surely special mention lends his edition of Sir Gawain and the Green Knight! I will add one mildly interesting review of The Hobbit, along with Geoffrey Mure's _Josephine: A Fairy Thriller_. H. L. Fair, in _Jons in Fairyland_. _Oxford Magazine_, LI (November 14, 1967), 189-192, which concluded, "These two books should solve the Christmas problem for many anxious Godfathers."

The volume also contains an index of titles (since the second section is arranged by authors, an index of authors would help little. Over all, the bibliography is a very good first bibliography, and all lovers of Tolkien's works can look forward to later, augmented, slightly improved editions. (I cannot close without noting that the second section contains two referenda to _Time_ to chase down to "Mr. Bliss"-- and would we not love to see those works published!)


In this supplement to his book (technically, a supplement to a bibliography in _Orcrist_, No. 3), so it includes some of what I add the the Hobbit and The Lord of the Rings. Despite the appearance of Christensen's bibliography, West's is (in these two parts) the Tolkien bibliography.

INTRODUCTION TO NARNIA (continued from page 15)

forest and tried to paint it, that the Emts dwell therein, that Professor Filastroto would replace it with metal trees, and that much of Narnia is covered with it.

Compared to such evocation of the archetype as Williams manages, my analyses seem minor indeed. Most of the time when a critic speaks of artistry, he means only of mechanics of plot construction, or character portrayal, or use of semi-colons (and I will indulge in some of that before I am through). Even when he reaches further, he normally follows (consciously or unconsciously) some greater critic's theory or approach, as I have here followed Graham Hough and Nortrop Frye. This last paragraph is by way of warning that my next installment, beginning from another part of Frye's critical theories, will discuss the archetypal patterns in _The Chronicles of Narnia_.

BIBLIOGRAPHY


The best single essay on _The Chronicles of Narnia_. My comment in this installment on Asian's sacrifice of himself for Edmund not being as universal as Christ's sacrifice of himself (as Hough indicates) is indebted to Hooper's Section VII and his argument there (particular p. 328).

Hough, Graham. _A Preface to 'The Faerie Queene'_ New York: W. W. Norton, 1965. (The book was published in the previous year.)

The diagram I use appears on p. 107; part of the chapter which includes it, _Allegory in The Faerie Queene_ appeared earlier as an essay, but I do not have the book (cited above, p. 91). But Hough avoids the historical interpretation by which Frye has to identify Realism and Irony, and Hough adds the left side of the lock to Frye's straight-line scale.

Lewis, C. S. _The Chronicles of Narnia_. Individual titles are mentioned in the essay: all page references are to the British hardcover first editions, which have been given in earlier installments. Williams, Charles. _The Figure of Beatrix: A Study in Fairy Literature_. London and Faber, 1947. Seventh impression, 1956.

The passage about the forest in English poetry introduces Chapter VIII on p. 107.