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An Introduction to Narnia - Part II: The Geography of the Chronicles

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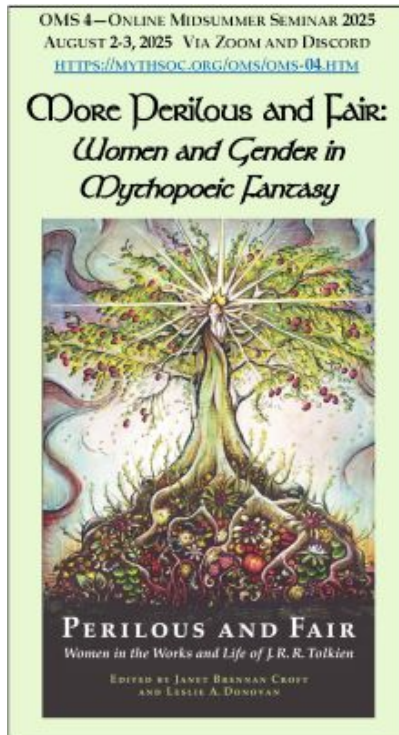
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An Introduction to Narnia - Part II: The Geography of the Chronicles

Abstract

Part two is an overview of the geography of Narnia based on textual clues and maps. Speculates on the meaning of the geography in theological and metaphysical terms.

Additional Keywords

Lewis, C.S. Chronicles of Narnia—Geography

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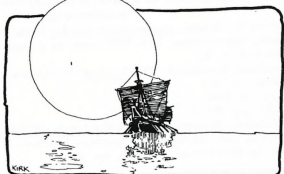
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AN INTRODUCTION TO NARNIA

by J.R. Christopher

PART II: THE GEOGRAPHY OF THE CHRONICLES

At Mythcon I, Glen GoodKnight had the topic "Narnia: Cosmos or Microcosm" for one of the discussion groups. I assume the point is that the Narnian world has analogies to the Human world (microcosm) but that it has also a number of interesting details which exist in their own right (cosmos). Perhaps the most interesting of these is that it is a flat world, which is revealed in a discussion of what will occur when the ship reaches the edge of the world, in *The Voyage of The Dawn Treader* (pp. 207-208; all page references are to the British hardcover editions). This flatness is revealed when the sun, as the ship sails west, appears larger and larger: it is first definitely stated to be bigger (i.e., closer) when the Narnians have reached Ramandu's island (p. 186), and later in the journey it appears "twice, if not three times, its usual size" (p. 187) and finally "five or six times its old size" (p. 207). I say "finally" because that is the last time the dimensions of the sun are given, but the crew journeys even closer than that by "many days" (p. 210). The last time the rising of the sun is described (on p. 218), Edmund and Lucy Pevensie, Eustace Scrubb, and Reepicheep see beyond it the mountains of Aslan's country, but whether the sun has some sort of tunnel from which it emerges, or whether Aslan's country is joined to Narnia only at some times or for some people, and there is normally a true edge to the flat world, is not made clear.



Obviously, the cosmography of a flat world would be interesting, but few details — other than the Narnian geography, which shall be considered in the next paragraph — are settled. As can be checked in several places, Narnia has one sun and one moon (the texts refer to "the Sun" and "the Moon"). It also has several planets, of which two are named: Tarva, presumably meaning "Lord of Victory," and Alamblib, presumably meaning "Lady of Peace" (Prince Caspian, pp. 45 and 47). Possibly the one big "star" by the eastern horizon at dawn (*The Lion, The Witch and The Wardrobe*, p. 147; it fades, p. 148; *The Voyage of The Dawn Treader*, p. 99) is also a planet, like our "morning star," Venus; its name is Aravis (Prince Caspian, p. 137). Whatever the status of this star, other stars there are: "... the moon and the huge stars overhead (Narnian stars are nearer than stars in our world) ..." (*The Silver Chair*, p. 199). Only three constellations are named: the Ship, the Hammer, and the Leopard (Prince Caspian, p. 103; *The Voyage of The Dawn Treader*, p. 180). But the North Star of Narnia is called the Spear-Head (*The Last Battle*, p. 64), which may imply a constellation called the Spear. Of course, as readers of the Narnian books know, the stars in Narnia are also people of some sort: they sing at the Creation (*The Magician's Nephew*, p. 98), two of them — Coriakin and Ramandu — are met by the crew of the Dawn Treader on separate islands (p. 148, 188-189), and they all come to earth on Doomsday:

Stars began falling all round them / Aslan, Tirian, and the seven humans / ... now they found showers of glittering people, all with long hair like burning silver and spears like white-hot metal, rushing down to them out of the black air, swifter than falling stones. They made a hissing noise as they landed and burnt the grass. (*The Last Battle*, pp. 152-153).

(In Prince Caspian, p. 187, "... all night Aslan and the Moon gazed upon each other with joyful and unblinking eyes, " — is this a figure of speech so far as the moon is concerned, or is it at all so a person?) No doubt more could be said about the Great Dance

of the Heavens (*The Voyage of The Dawn Treader*, p. 189), and about the Centaurs who watch it (Prince Caspian, p. 72; *The Silver Chair*, pp. 207-208; *The Last Battle*, p. 21), but I am here concerned with cosmography, not astrology.

Now, the geography proper. I recall writing to Jocelyn Gibbs of Geoffrey Bles Publishers several years ago, suggesting that Pauline Baynes or someone do a full map of Narnia; I received a reply pointing out that there were maps in the various books of the series. True enough, but I wanted something more complete. But let us start with what we have. The map of Narnia proper appears as the front end paper of *Prince Caspian*, and it is fairly satisfactory as a depiction of Narnia as that time. The main omission which I notice is that a river should join the Great River slightly south of Beaversdam, coming down a valley from two hills — hills which lie towards the north (this is the placement of the White Witch's castle in *The Lion, The Witch and The Wardrobe*, pp. 42, 69, 75). The only place name which appears in Prince Caspian which I noticed as being omitted from this map is the Shuddering Wood, on the edge of Narnia and Archenland (p. 69), although Glasswater Creek (pp. 99, 102) does not appear, being only suggested by its bay. There should also be a town halfway between Berunda and Beaversdam, although Prince Caspian does not mention its name (p. 176); the place of this town is presumably at the point where the unnamed river from the south-west joins the Great River — at least the text says it is at a juncture of two rivers. (It is odd, by the way, that the name of Beaversdam stuck, since on p. 149 it is stated that no beavers now exist in Narnia.)

The area to the west of Narnia is unmapped. Up the Great River from Lantern Waste at the time of *The Last Battle* is the market town of Chippingford, which lies in a valley (pp. 13, 15). Further up river is Cauldron Pool (p. 8), the result of the waterfall pouring over the cliff which edges the Western Wild. This much of Narnia was described when Digory Kirk and Polly Plummer rode Fledge in *The Magician's Nephew*:

All Narnia, many-coloured with lawns and rocks and heather and different sorts of trees, lay spread out below them, the river winding through it like a ribbon of quicksilver. They could already see over the tops of the low hills which lay northward on their right; beyond those hills a great moorland sloped gently up and up to the horizon. On their left the mountains were much higher, but every now and then there was a gap where you could see, beyond steep pine woods, a glimpse of the southern lands that lay beyond them, looking blue and far away. "That'll be where Archenland is," said Polly.

"Yes, but look ahead!" said Digory.

For now a great barrier of cliffs rose before them and they were almost dazzled by the sunlight dancing on the great waterfall by which the river roars and sparkles down into Narnia itself from the high western lands in which it rises. ...

"I say, look back! Look behind," said Polly.

There they could see the whole valley of Narnia stretched out to where, just before the eastern horizon, there was a gleam of the sea. And now they were so high that they could see tiny-looking jagged mountains appearing beyond the northern moors, and the plains of what looked like sand far in the south. (pp. 144, 146)

What lies where in the Western Wild is moot. In *The Magician's Nephew*, a hortus conclusus is found there (Ch. XIII), as its archetype is found in the west of the new Narnia in the last chapter of *The Last Battle*. But also somewhere in the west, beyond the mountains (and thus, presumably, beyond the Garden), is the country of Telmar, from whence the Telmarine invaded and conquered Narnia (Prince Caspian, pp. 44, 189-190; cf. *The Horse and His Boy*, p. 167). Despite the fact there is some human hunting in the Western Wilds (*The Last Battle*, p. 154). Thus, how far the flat world extends to the west and how many countries and creatures exist there is largely uncertain.

A map of the opposite direction, east, appears on the front

end-paper of *The Voyage of the Dawn Treader*, and it is satisfactory as far as it extends. It traces the journey of the *Dawn Treader* from Cair Paravel, at the mouth of the Great River, by way of Galma, Terebinthia, and the Seven Isles, to the point at which the three children joined the ship. Also on the map are the Lone Islands (a larger map of these islands appears on p. 39). But the areas further east are off the map. From the Lone Islands, the *Dawn Treader* takes twenty-five days to reach Dragon Island, partly driven by storm (pp. 70-72), and another day to reach Burnt Island (p. 107). Nine more days are taken to reach Death-water Island (pp. 107, 112). With the winds from the west, instead of the northwest, the ship takes about two weeks to reach the Island of Voices (p. 121; for my computation of two weeks, cf. p. 63). It is while they are on this island that Coriak makes two maps of their voyage thus far (p. 159); Caspian's map was later completed as far as the Silver Sea (p. 212). From the Island of Voices to the Dark Island, or Island where Dreams come true, the ship journeys twelve days (p. 161). Unfortunately even such an inexact measurement as days of travel — very inexact for a sailing ship — cannot be given for the journey from the Dark Island to World's End (cf. p. 173), or for the journey from World's End over the kingdom of the Sea People to the Silver Sea of Illies immediately before the edge of the world (cf. pp. 197, 210, 213). From the point at which the *Dawn Treader* left off the children and Reepicheep in a rowboat (p. 216), it takes the boat three days to float in the current to the wall of water at the end of the world (pp. 217-218). Aslan's country, beyond the last Sea (p. 218), is seen, smelled, and heard for a few moments (p. 218), but then the mountains fade away (p. 219). Whether or not Aslan's country should, therefore, be included on a map is uncertain. Equally uncertain is whether or not the sandy beach and grassy plain which the children find upon landing should be considered simply another vision of Aslan's country (p. 220), although I tend to think so. At any rate the mountains are back as the image of Aslan's country of *The Silver Chair*; indeed, at the end of this book, the term is singular: "the Mountain of Aslan, high up above and beyond the end of that world which Narnia lies" (p. 212). (By the way, there are other, unexplored, "remote islands," according to *The Last Battle*, p. 154.)

The map in *The Voyage of the Dawn Treader* has two names on it which do not appear in the book: The Great Eastern Ocean, for the area about and beyond the Lone Islands, and The Bight of Calormen, for the waters immediately off the coast of Narnia. Obviously this latter is the more interesting of the two names, for Pauline Baynes surely had Lewis' authority for giving the title. But why the water immediately above Calormen — being called by the name of the southern land, and, more, with a coastline all the way down? I have no answer to this question, but it is at least an interesting problem, and (I hope) an interesting way to introduce a discussion of the southern lands.

The map of the south in *The Horse and His Boy* is even more limited than the map of the east: it shows mainly the desert between Archenland and Calormen. On the south, the city of Tashbaan on its river-island, and on the north, the castle Anvard, Mount Pire, Stormless Head, the Winding Arrow, and the pass into Narnia, are shown: no coastline of either country, and in the desert, only the oasis, the rock, and the narrow gorge mentioned in the story. (The pale of the Hermit of the Southern March, p. 131, is not shown.) One final comment on this map: Archenland, as shown here, seems narrower than it does in either map of Prince Caspian or *The Voyage of the Dawn Treader*.

But the main flaw of the map, as I have indicated, is that it covers only a little of the territory. The first setting in the book (p. 8) is "far south in Calormen on a little creek of the sea." How large Calormen is, is not completely clear, but it is certainly far larger than Narnia. When Shasta and Bree start north, they travel "for weeks and weeks... past bays and headlands and rivers and villages" (p. 27). Another way of indicating the size of Calormen, although it does not seem so after a seven-day chase down the coast of Calormen, with the ships starting from the mouth of the River Winding Arrow in Archenland (pp. 184-185). But, of course, Shasta and the knight in the ship's boat may have gone far further south before beaching. Two other passages bear on the relative sizes of Narnia and Calormen. In a passage of dialogue, Edmund comments, "My guess is that the Tisroc has very small fear of Narnia. We are a little land. And little lands on the borders of a great empire were always hateful to the lords of the great empire. He [sic] would to blot them out, gobble them up" (p. 64). And in another such passage, Prince Rabdash comments to his

father, the Tisroc, "[Narnia] is not the fourth size of one of your least provinces" (p. 102). Finally, one notices that Shasta had lived too far south in Calormen to hear tales of Aslan (p. 148). By analogy, one would say that he lived in an area which had never heard the Gospel, even in a distorted form. This also indicates that Calormen is an empire which is so huge that it is not culturally unified.

From two references, there seem to be small countries around Calormen, presumably in addition to Archenland and Narnia (pp. 102-103, 196); there is also a reference to a one-time rebellion in "the far west" (p. 37). More specific are the references to places in Calormen. Aravis, in telling her story, indicates that the city of Azim Balda, which seems to be the postal center of the empire, is a four-days' ride from her father's home in the province of Calavar (pp. 37, 41). Unfortunately, the text does not indicate very precisely how close Azim Balda is to Tashbaan, except that it does not seem to be an extreme distance (p. 44). Other places in Calormen are even less precisely located. Aravis and Bree talk of the fight of Zulindreh — which may be a locality — and the taking of Teebeth, and of the lake of Mezreel, with its gardens and the Valley of the Thousand Perfumes (p. 44). Two other names are given in *The Last Battle*, with the same lack of locality: the salt-pits of Pugrahan (p. 73) and the Flaming Mountain of Lagour (p. 165).



The final map, that of the Wild Lands of the North, appears on the front end-paper of *The Silver Chair*. About this map there is less to complain, for it covers the surface adventures of the two children and the Marsh-wiggle satisfactorily. It shows the marshes in the northeast of Narnia (also shown on the map in *Prince Caspian*), the River Shribble, Ettinsmoor (spelled Ettinsmoor in *The Last Battle*, p. 170), the giant bridge across the river at the top of the moors, the mountains further north, and both Harfang and the ruined city just before it. Perhaps the map might be faulted for not showing the "countless streams" on Ettinsmoor (p. 79), but streams are probably too small to be shown on the map's scale. One indication of the size of the territory is that it takes the three adventurers ten days to walk across the moor (p. 79).

But the surface adventures are only one-half of the adventures told, and it would be nice to have a map of the Underworld. But before I discuss the area, let me digress on the matter of nomenclature. By my count (probably not perfectly accurate), this realm is called the Underland nine times, the Underworld

six times, the Deep Lands twice, the Deep Realms once, and the Shallowlands (in contrast to Bism) once. Thus, no regular terminology need be adopted by a critic.

The depth of the Underworld is uncertain. Puddleglum guesses that the three adventurers slid downwards for one mile (p. 127), but his habitual pejoratism in speech renders his statement suspect. What is certain is that after their slide into the Underworld, they pass through a natural cavern (p. 130), crawl through a small crack into a huge cave (pp. 130-131), enter another, long chamber (p. 131), and move through a series of caves down to a sea (p. 133). Their ship voyage takes them back toward Narnia, for later (cf. p. 189) it takes them but several hours to reach the exit in "the heart of Narnia" (p. 194). How long it takes for the voyage to the underground city is uncertain: "How often they woke and slept and ate and slept again, none of them could ever remember" (p. 135).

But the Underworld is not the deepest level of sub-Narnian existence: Bism, with its fiery salamanders, is below that (pp. 184-187). If the Narnian world were round, Bism would be, I suppose, near its core. As it is flat, one wonders how deep it is and what is beyond Bism. But that may be like conjecturing what song the Sirens sang. (By the way, I consider Bism to be one of Lewis' least inventive coinages: it seems an obvious variant on *abyss*.)

At this point, the survey of the Narnian geography is complete. But there remains the meaning of it all. One critic, thinking primarily of *The Silver Chair*, suggests that one thing which Lewis has done is to build a three-story universe: the high heaven of Aslan's mountain, the middle earth of Narnia, and the deep hell of the Green Witch. (See Mary Burrows Thomas, *The Fairy Stories of C.S. Lewis*, an unpublished University of Oklahoma M.A. thesis, 1964, p. 50.) There is truth to this, but it needs to be heavily qualified. The "hell" of the Green Witch seems much more like the melancholy Greek Hades than the painful Christian Hell; further, Bism — the actual fiery furnace? — is a place of joy. Perhaps it would be better to call the Underworld a potential hell, much like the caverns under the fixed land in Perelandra. If the Green Witch had not been defeated, her emergence in Narnia, accompanied by her silent, armored lord, and the demonically shaped gnomes, would have been like the Heliish hosts issuing forth in a medieval drama.

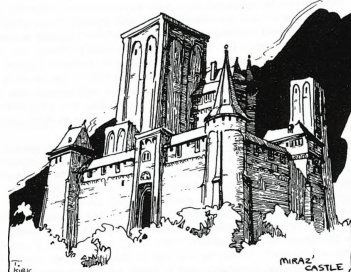
Further, Nan Braude (in a letter to *Mythlore*, 1:4 — October, 1969 —, p. 30) has suggested that Aslan's country lies to the east of Narnia because "that is the direction of Jerusalem, towards which European cathedrals traditionally faced." (I think that all Greek temples, except the Temple of Apollo at Bassae, faced the east to catch the morning sun, but there is probably no connection to the Christian practice.) Further conjectures on the significance of the placement of Aslan's country in the east may be found in Glen GoodKnight's "A Comparison of Cosmological Geography in the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams," *Mythlore*, 1:3 (July, 1969), pp. 18-22.

To these theological ideas of Narnian geography, I would like to add two ideas which are not entirely theological. First, I would like to suggest that Narnia, as the country developed in Lewis' imagination, is a curious combination of England and Israel (although I do not suggest Lewis believed in Anglo-Israelism, like Blake). The identification of Narnia and England (outside of resemblances in climate and customs) rests on what is almost a pun. I was thinking about the relationship of Narnia and Archenland, two countries with human rulers, talking animals, and (evidently) a common language, but more importantly two countries with a common border and no political problems. Then it occurred to me that Archenland sounded much like a tri-syllabic pronunciation of Ireland. Perhaps Narnia echoed *Anglia*? If so, the relationship between the two countries, divided only by some mountains, was what the relationship between England and Ireland, divided only by a narrow sea, should have been, what no connection relationship would have been. (Of course, the relationship between Narnia and Archenland is not complicated by two varieties of the worship of Aslan, for that too is unfallen.) Obviously, I do not advance these puns as going beyond a suggestive identification, but Lewis' birth and childhood in Ireland and his adulthood in England lend some plausibility to it.

The relationship of Narnia to Israel (the syllables and stresses fit again) is also only suggestive. Narnia is obviously the home of the worship of the true God, Aslan, as contrasted with the worship of the demon Tashar Calormen. Since, as has been shown above, Calormen is a huge empire and Narnia a small kingdom, a parallel to the Babylonian Empire (or one of the others which

threatened the Jewish nation in the Old Testament) and Israel is plausible.) On the other hand, if, instead of considering the belief in Aslan, a critic thinks of the fauns and centaurs in Narnia, with the appearance of Bacchus and Silenus in *Prince Caspian* (first identification on p. 141), an analogy might be made between Narnia and Greece and between Calormen and Persia, but the religious parallels are not as good, nor are the political (Greece was not a unified kingdom). If one takes these two suggestions I have made, of analogies with England and with Israel, as simply suggestive and not as authoritative identifications, then they may deepen the meaning of the books by allowing parabolic applications. (Is it paradoxical that one result of the study of Narnia as a cosmos is insight into it as a microcosm?)

My second idea relates to the study of Lewis' ideation, to his creation of imaginary worlds, although it also has its moral applications. I suggest that, in a general way, this world created by Aslan resembles the world pictured in *The Pilgrim's Regress*, despite the latter being definitely a round world. Both worlds have northern mountains, cold and barren: the earlier work describes Savage — "a very big man, almost a giant" (Book Six, Chapter Six) — ruling over the dwarfs of the area; *The Silver Chair* describes the giants living in "the burgh and castle of Harfang" (p. 84), with a way down from that area to the land of the gnomes. Dwarfs are not gnomes, nor is Savage quite a giant, but the resemblance (beyond the cold mountains) is there. Both worlds also have lands of southern heat, although the swamps of *The Pilgrim's Regress* are different from the desert south of Archenland and the Near Eastern empire of Calormen further south. If the south is not as alike as the north, the east and west



are alike but in reversed sequence. For John in *The Pilgrim's Regress* journeys west from Puritania until he reaches the sea (although, admittedly, the latter part of the journey to the west also involves some mountains); in *The Voyage of the Dawn Treader*, the journey is across the sea to the east. When John reaches the sea, he sees across a stretch of the water the island with its mountains which he had sought all his life; when Reepicheep and the three children reach the edge of the sea, they see Aslan's country, with its mountains, beyond the sunrise. However, in at least one important way the west of *The Pilgrim's Regress* and the area west of Narnia are alike. To the west of Narnia, among the mountains, is a hortus conclusus, which (as will be discussed more fully in a later installment) is strikingly like the Garden of Eden (those familiar with medieval topoi would expect no less). In *The Pilgrim's Regress*, beyond the Grand Canyon or Peccatum Adee, the result of the sin of Adam and "Eve" (cf. Book Five, Chapter Two), lies a spot likewise analogous to the Garden of Eden:

... by continuous marching, winding their way among the peaked and valleyed lands, I saw where they [John and his companion] came down to the white beaches of a bay of the sea, the western end of the world; a place very ancient, folded many miles deep in the silence of forests; a place, in some sort, lying rather at the world's beginning, as though men were born travelling away from it.

(Book Nine, Chapter Five)

(Another resemblance between *The Pilgrim's Regress* and the Chronicles of Narnia lies in Lewis' fondness for end-paper maps: the former has one by somebody with the initials of R.L.K.)

(continued on page 27)

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daughter 45 years or so to have a child doesn't necessarily mean that he wasn't aware of the chronology he was setting up or that he expected the reader to be unaware of it. He's right, of course, that the real reason for setting up the age gap between Rilian and Caspian is one of symbolism, but I don't think the symbols in this case go against the literal details.

I'm afraid all the poetry in this issue (including Williams') strikes me as being quite dreadful.

(I'm glad you asked the question about Logres, even though I won't be able to give a definitive answer. - Anyone for writing a full research paper on the history and development of Logres? - Just looking through my library I found reference to Logres in 'Tennyson, and I suspect it goes back further than him. Of course Lewis' uses of Logres in *That Hideous Strength*, even though there is earlier reference, is almost wholly derived from Williams' Arthurian poetry - *Talesian Through Logres and The Region of The Summer Stars*. Williams says in *Arthurian Torso*, page 53, that it was Chrétien de Troyes in his poem *Lancelot* 'that the name of Logres seems first to be first used for King Arthur's land; its derivation is said to be from the Welsh *Lloegor*, a land of faerie which was also Britain or within Britain.' Williams, in his prelude to *Summer Stars*, says that Logres 'is Britain regarded as a province of the Empire with its center at Byzantium.' But what is more directly stated in *That Hideous Strength*, that is the tension or struggle between spiritual Logres and self-serving Britain, is also strongly sensed in Williams' poetry - 'Arthur struggling, with Merlin's help to establish Logres, with Mordred within and the forces of Plo-l'u without to tear it down.

As to Lewis borrowing from Jessie L. Weston's work, I have seen no reference in Lewis' writings to either disprove or affirm your suggestion. There is certainly much material on the Fisher-King in Weston.

As to "The Noises that Weren't There" being a straightforward novel, I'm not so sure after reading the third chapter, which will appear in the next issue. I can't spoil it for you by saying anything definite, but it is half-raising, and if Williams called this 'straightforward,' I'm sure he didn't mean it wasn't supernatural! The whole three chapters leave the reader nearly crazed to know what the rest would be.

(continued from page 14)

If I am correct in my assumption about the lineaments of Lewis' geographic imagination, then the basis for geographic criticism of Lewis' fiction has been established. Thus, when Ransom in *Out of the Silent Planet* journeys over high passes to Meldilorn, a critic can say, "This is analogous to Pledge's flight to the garden in *Magician's Nephew*, and to John's journey to the sea-shore in *The Pilgrim's Regress*." But the analogy is only the beginning; then he must decide what Meldilorn adds to the geographic myth, and in what ways it is unique.

Correction to Part I of an Introduction to Narnia: the Chronology of the Chronicles by J.R. Christopher

Since the publication of Part One, I have noticed one major blunder in my essay and one minor omission (why does a writer never find these things before publication?). The minor omission has to do with the Narnian time between *The Magician's Nephew* and *The Lion, the Witch and the Wardrobe*. I still cannot be much more precise than I was in my essay last issue, but I should have noted that in *The Magician's Nephew* the text twice indicates that the Witch left Narnia alone for "many hundred years" (pp. 134, 181) because of the Shield Tree. "Many hundred years" is vague, but certainly it is different from "many thousand years." I am, of course, assuming that her next attempt resulted in the magical winter in *The Lion, the Witch and the Wardrobe*: if she made an earlier attack on Narnia, there is no reference to it.

The major blunder has to do with my flat statement (on p. 25) that "There are no instances in the books of Narnian time flowing at a slower rate than earth time." Unfortunately (for me) there is one instance. In *The Last Battle* (pp. 51-2) one week passes on earth before Jill and Eustace are able to get to Narnia, while only ten minutes pass for Tirian, tied to a tree. Thus Lewis' statement in *The Voyage of the "Dawn Treader"* about the uncertainty of the time relationships (which I cite in my essay) is correct.

I wait to see what other errors other readers will find. (I hope not many!)



LEWIS, POWER, AND SCIENCE

The above illustration by Steve McIntosh is very appropriate to this editorial. Sauron's Ring of Power has been rediscovered by the N.I.C.E.

Lewis is sometimes charged with being anti-science. Such a charge seems to me to be a faulty over-simplification. Lewis is often misunderstood by people who haven't read the whole body of his writings. There is much inter-relation of themes and concepts in all his works, and often one book will shed much background information on another. To view Lewis' thoughts on Science from a wider perspective, we should consider what Science is and the human condition.

The word "science" means knowledge. Truly knowledge is power, but it is neutral power, available to be used in constructive or destructive ways. Certainly Lewis was not anti-knowledge, being one of the most well read men of this century. This tool of knowledge is just that, a tool. Any tool is only as good as those who use it; unused, it has no abstract power of itself. Man can and has used this tool of scientific knowledge to both beneficial and disastrous results. I think the real underlying question is whether Man, as Pascal called him - "the glory and shame of the universe," is able to handle the tremendous power made available through the scientific discoveries of modern times. While these discoveries are being made available, less and less have those who used them asked moral questions involved in their use. Science isn't bad or dangerous. What's dangerous is the moral and ethical relativity of those who might use the power of science. The danger can be seen on two levels: that of torture done in the name of science by Nazi doctors in the 40's, and the serious abuse of ecological principles in the "technological" nations of today. I would challenge anyone who might think Lewis is anti-science to read carefully his short book *The Abolition of Man* first. *That Hideous Strength* is only one of many anti-utopian novels that describe the perils of all-powerful governments run by a few men without any ethical standard. Lewis' warning in the 40's seem more and more prophetic today.

The character Weston is often brought forward as the proof of Lewis' anti-Science. But what Weston says in *Out of the Silent Planet* and *Perelandra*, isn't science at all, it's philosophy. His thought is much like Wells in *CSP* and turns even less rationalistic in *Perelandra*, where he becomes a kind of Shavian worshiper of the Life Force. The N.I.C.E. is run by bureaucrats, not scientist. The only bad scientist, Filostrato, is balanced out by Hengist, the scientist killed by the N.I.C.E. for attempting to leave. A distinction needs to be made between technology and philosophy, since in many minds they are both lumped together in "science."