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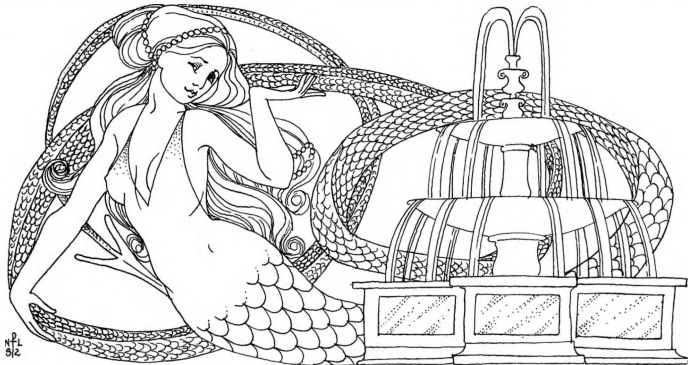
### Halfe Like A Serpent: The Green Witch in *The Silver Chair*

#### Abstract

Contents that *The Silver Chair* presents “a complete feminine structure [...] in which the prevalent symbol of woman receives full expression.” This full expression is achieved with the Green Witch as the villain and Jill Pole as the heroine.

#### Additional Keywords

Heroine in *The Silver Chair*; Lewis, C.S.—Characters—Jill Pole; Lewis, C.S.—Characters—Lady of the Green Kirtle; Lewis, C.S. *The Silver Chair*—Sources; Lewis, C.S. *The Silver Chair*—Symbolism



## *Halfe Like A Serpent*

### *The Green Witch in The Silver Chair*

Nancy-Lou Patterson

Halfe like a serpent horribly displaide,  
But th'other halfe did womans shape retaine,

Edmund Spencer, *The Faerie Queene*[1]

The "sophisticated characterization of evil" in *The Silver Chair* has been remarked upon.[2] In this novel, Evil is embodied in the Green Witch. She is

the femme fatale in poisonous green who is repeatedly identified as Queen of the Deep Realm or Queen of the Underland. Though elucidation of her mythical and folkloric origins would no doubt tax the erudition of Sir James Frazer, we can identify the literary contexts where Lewis met her.[3]

These contexts, and their origins, will be discussed below. I hope to prove that a complete feminine structure is presented, in which the polyvalent symbol of woman receives full expression. The Green Witch is the villainess of *The Silver Chair* but Jill Pole is its heroine.

The structure of the narrative is a descent-quest, carried out by a female to rescue a male. The motif of the heroine, while less common than the hero, is not unknown in mythology. Its most famous form is certainly the descent of Inanna/Ishtar into the Underworld, where she encounters her sister, the goddess Ereshkigal. Inanna is a full-fledged goddess, however, and Jill is

a young girl, a *Kore* or maiden.[4] Jill Pole is a heroine figure who is sent into the underworld in place of the Star's daughter to rescue that dead queen's son, Prince Rilian. The Star's daughter has been killed by the Queen of Underland in the form of a serpent, and her son is kept in enchanted captivity below the earth. He is rescued by Jill, who goes down to him armed with the four Signs of Aslan and accompanied by two male companions (an amphibian and a metamorph), and is brought back to his true kingdom in the overworld. The other captives of the underworld Queen are the Gnomes (earth beings) who return to their true ruler, the Salamander (fire being), in the true and uttermost depths of Bism. In this structure there are a Star-Queen, and Underworld Queen, a heroine and her male companions, and a male captive. It is significant that in this novel, Aslan the divine Lion does not enter his Creation—Narnia—but sends Jill to carry out the rescue and his emissary.[5]

This task is to be accomplished by means of four Signs: to greet "an old and dear friend" of Eustace's "at once,"; 2) to journey "out of Narnia to the north" to the "ruined city of the ancient giants"; 3) to find "a writing on a stone in that ancient city" and to do what it tells her to do" and 4) to "know the lost prince" by the fact that he is the first "in your travels" to ask her to do something in "my name, in the name of Aslan." (SC 19) It is generally said that the four Signs have no symbolic significance, and indeed, they are all exact descriptions of situations which

Jill and Eustace will meet in their quest for Prince Rilian. But a list of commandments written on stone has resonance in Western culture. In particular, the instruction to "know them by heart" and to "pay no attention to appearances," but to "remember the signs and believe the signs" (SC 21) calls upon so many echoes of religious practice—the use of phylacteries and the recitation of the Shema in Judaism, based on Deuteronomy 6:4-8, and the memorization of passages of Scripture, the Lord's Prayer, and the Creeds in Christianity—as to be highly suggestive.

One can perhaps make some sense out of these instructions. They seem to involve 1) recognition, re-knowing, specifically recognizing an old friend; 2) exploration, (travelling "north," and specifically travelling to an unknown or undiscovered place of ancient knowledge) as a venture inward; 3) interpretation, recognition (knowing again) of a partially obliterated place and decipherment of a written inscription; and 4) response to the one most central word (or Word): Aslan, the name of the Creator, Ruler, and Judge of Narnia.[6]

Even the specific contents of the signs are not entirely without symbolic resonance, however. Several motifs which are used significantly by Lewis elsewhere recur in them. These motifs are the journey to the north, which forms the central narrative structure of The Horse and His Boy, and the ruined city, which reminds us of the ruins of Cair Paravel in Prince Caspian, and of Charn, the city ruined by Jadis's pronouncement of the Deplorable Word in The Magician's Nephew. North is a direction of very strong resonance for Lewis. It represents a movement out of ordinary reality into the endless emptiness of a mysterious realm; this motif and its specific use in The Silver Chair will be discussed below. In general, however, it suggests the object of Romantic desire for Lewis—mediated to him at first through Norse mythology[7]—and he believed that his spiritual journey there, despite the rocky and dangerous terrain, had in the end led him to God. The ruined city or castle is another motif from Romantic thought, which appears in works by William Morris and other writers who influenced Lewis. It appears in The Silver Chair not only in the ruined city of the giants but in the ruinous tower where Glimfeather holds his Parliament of Owls. It suggests great distances in time in the same way that Northness suggests great distances of space. In general terms, these motifs are figures for the journey into the Unconscious. All four Signs require a journey to a new form of understanding or knowledge, like the one implied by T.S. Eliot in The Four Quartets:

...the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.[8]

In The Silver Chair, an "old owl" recounts a tale which, while not immediately understood by the children, proves to contain essential information in the end. At this point, the crux of my argument will have to be approached, for we first hear of the evil serpent-queen who is the Green Witch of Caspian. The "old owl" begins: "When Rilian, the son of Caspian, was a very young knight, he rode with the Queen his mother on a May morning in the North parts of Narnia." (SC 46) North again, you see. "In the warm part of the day they came to a pleasant glade where a fountain flowed freshly out of the earth." (SC 47) Freshly-flowing fountains are recognized all over the world as gates to the Underworld.[9]

"And so, presently," the narrator continues, "a great serpent came out of the thick wood and stung the Queen in her hand." (SC 47) This "worm" is described as "great, shining, and green as poison, so that we could see it well, but it glided away into the thick bushes and we could not come at it." (SC 47) The motif of the "thick woods" and "thick bushes" carries the significance of a remote and dangerous place where it is hard to move freely, and is a strong clue to at least one identity of "that venomous worm." We read in The Faerie Queene of an encounter of the Red Cross Knight with Error: "This is the wandering wood, this Error's den." [10] The "poison" element will be discussed below when the precise identity of this serpent is analysed. For the present, it is the identity of the poisoned victim which especially concerns us.

The owl says of her that "She had been a great lady, wise and gracious and happy, Prince Caspian's bride whom he had brought home from the Eastern end of the world, and men said that the blood of the stars flowed in her veins." (SC 47) The death of the Queen is described in some detail: he cry, the look on her face, her attempt to speak, her expiration within ten minutes of the attack. This death is not a peremptory or convenient event to Lewis, but a reprise of the death of his mother in the fullness of her life. She was always idealized in his thought. The Queen's associations with the East and the stars are significant. The East in Narnia (at least from the vantage-point of the "Caspian Trilogy") is the closest approach to Aslan's Country, probably because Christ, addressed in the Advent antiphons as "O, Orient," is associated with the sunrising in the East. It is because of this association that Christian churches are orientated to the East: that is, their altars are (or are said to be, wherever their location) at the East end. The West in that symbolic structure is the position of the Last Judgement, and the Western door faces the place of the dead. In The Silver Chair, Jill and Eustace face the East in invoking Aslan, (SC 6) and Aslan sends Jill "due west" (SC 23) toward Narnia.

The Queen from the East, who lives on the "island of the Stars," is a kind of Stella Maris, "Star of the Sea," a title of the Blessed Virgin Mary, and a title of Near Eastern goddesses before that: Ishtar's name means "Star." The fact that this Queen is nameless—being called only "Ramandu's daughter," [11] or "the girl" (VDT 169). She is described as "a tall girl, dressed in a simple long garment of clear blue," and carries "a tall candle in a silver candlestick." (VDT 167) Significantly, she emerges from "a door opened in a hillside." (VDT 166) She is a complex figure, both stellar and chthonic. Caspian addresses her as "Madam" (VDT 167) and Reepicheep calls her "Lady." (FDT 169) Her advice to Edmund is also significant: when he suggests that "When I look in your face I can't help believing all you say: but then that's just what might happen with a witch too," (VDT 168-169) this is her reply:

"You can't know," said the girl. "You can only believe—or not." (VDT 169)

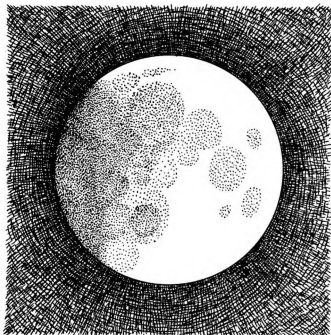
These words are a prefiguration of the encounter between Aslan and Jill in The Silver Chair. (SC 16-17) This girl, Lady, Queen, and daughter of a Star is a figure like that of "the Morrigan," the Celtic goddess whose name means simply "Great Queen." One thinks of the apparition which emerged from the grotto at Lourdes, whom St. Bernadette consistently referred to as "Aguero"—"that," or "that one," until That one gave

herself a name.[12] She is, perhaps, not capable of being named by profane lips. Lewis says of her, "She became a great queen and the mother and grandmother of great kings." (VDT 210)

In contrast to this Star-Queen who in her first epiphany emerged from a hillside on an island (combining images of darkness, underworld, sea, emergence, light, and stars, for reasons to be discussed below) is her killer, a serpent from the thick woods who is green as poison. In his search through the "Northern woods" for "the worm" the bereaved son of the Queen, Prince Rilian, returns to "that same fountain where the Queen got her death." There, "at noon Drinian [his companion] looked up and saw the most beautiful lady he had ever seen; and she stood at the north side of the fountain and said no word but beckoned to the prince with her hand." (SC 48) Her position "at the north side of the fountain", in a passage in which the phrase "Northern woods" occurs twice underscores the symbolism Lewis attached to the North, which in this novel emphasizes its danger as well as its potentially fatal attraction. "And she was tall and great, shining, and wrapped in a thin garment as green as poison." (SC 48) This garment is presumably her serpent-self's skin: she shifts her form from serpent to woman and from woman to serpent as readily as common snakes shed their skins.

Both serpent and woman are "shining" and "green as poison." Lewis adds, "It stuck in Drinian's mind that this shining green woman was evil." (SC 49) He has not been seduced, unlike the Prince, who "stared at her like a man out of his wits." (SC 48-49) On hearing this story, Jill, as the resident seeress,[13] exclaims, "I bet that serpent and that woman were the same person." (SC 49) But her perceptions do not protect her when she meets the shining green woman face-to-face! The "oldest owl" says, "Long, long ago, at the very beginning, a White Witch came out of the North and bound our land in ice and snow for a hundred years. And we think this may be one of the same crew. (SC 50) The purpose of my essay is to determine the meaning of this identification.

Jill now sets out to pursue her quest with Eustace as her companion. She also obtains a guide: Puddleglum the Marsh-wiggle. Eustace is Jill's strength: he tires less easily than she because "the Narnian air was bringing back to him a strength he had won when he sailed the Eastern Seas with King Caspian." (SC 53) He is also well qualified as the pursuer of a shape-shifting serpent, for he has been a Dragon himself. His dragon-self was stripped from him by Aslan in *The Voyage of the Dawn Treader*. He has thus undergone metamorphosis, has seen reality from two bodily points of view, like Tiresias. The Marsh-wiggle too is a boundary crosser. Many of his attributes are those of an amphibian—a frog, in fact[14]—and he lives in a marsh, an area neither all land nor all sea, but partaking of both. In the same manner, "the fingers of his hands were webbed like a frog's, and so were his bare feet which dangled in the muddy water." (SC 57) From his generic name, Marsh-wiggle, one infers that he may have passed through a tadpole phase! In any event he has the nature of one equally at home, or at least in varying phases having been at home, on land or sea, combining in himself attributes of both worlds. Lewis has given him a memorable personality: he is Jill's wisdom. While constantly playing the Cassandra and foretelling doom, he is actually a canny and sweet-tempered being who understands with extraordinary clarity the real nature of any situation. With her two metamorphic companions, one a Narnian native and the



other a Narnian veteran, Jill is well equipped to attempt the hazardous route.

They begin by crossing the River Shrivble—shrivel? nibble? rib? shrive? There is a certain Stygian sound to the name of this "shallow, noisy stream." (SC 65) Ettinsmoor itself is a playground for ettins, for giants. Here, at the edge of "the wild waste Lands of the North," the great stupid creatures are playing at cockshies, oblivious of the intruders. It is like a game played with stones by stones. The effect is to shift scale, making the little party smaller still. Giants were equated with features of the northern landscape in Norse mythology.[15]

A far more terrible stream awaits the travellers beyond the moor: "They looked down from the top of the cliffs at a river running below them from West to East." (SC 70) Obviously this is the absolute demarcation between South and North. "It was walled in by precipices...and it was green and sunless, full of rapids and waterfalls." In *The Silver Chair*, greenness and sunlessness are images of malignancy. There is a further element of underworld imagery here as well: *The Elder Edda* describes some of the streams which fall from the cauldron of the upper world:

Gjoll and Leift, they gush down to men  
And afterwards down to Hel.[16]

At the edge of this awesome symbol of separation, the travellers see "the last thing they were expecting." It is a huge, single arch, as tall as "the dome of St. Paul's," which Puddleglum suspects of being a "sorcerer's." (SC 71) Its stones are "as big as those at Stonehenge," (SC 72) and its balustrade is carved with "giants, minotaurs, squids, centipedes, and dreadful gods." The two figures of huge size come not from modern skyscrapers, but from structures out of the deep and recent past which are replete with numinous and emotional associations. The bridge, which like the precipitous river is a motif from Norse mythology, is in the shape of an arch, a large and perfect form of which both Stonehenge with its circular structure and St. Paul's with its awesome dome are suitable figures.

This bridge, however, is not to be trusted, as Puddleglum points out. It is full of holes. The dangerous bridge is an image from many parts of the world's mythology, and Lewis has made its malignant nature clear by its decorations, which are drawn from motifs of repugnance to him: giants, already introduced in this sequence (and quite different from dear old Giant Wimblesweather of Prince Caspian); minotaurs, which suggest the "bullheaded men" (17) who are listed among the tormentors of Aslan (along with "ottins") in The Lion, the Witch, and the Wardrobe; squids, which suggest the denizens of P-O-U in the poems and plays of Charles Williams; centipedes, which are one of the shapes taken by Screevape in a moment of angry forgetfulness; and "dreadful gods," which perhaps depict the Calormene deities of The Horse and His Boy, which Lewis had already written but not yet published, [18] and to which a bard refers in a song sung at Cair Paravel before Jill and Eustace start North. (SC 38)

On the far side of this ominous structure there stands a knight in black armour on a black horse, with his visor down and "no device on his Shield." (SC 73) This figure resembles many a knightly challenger in Malory and elsewhere; in particular one might think of the Black Knight in "The Lady of the Fountain," in The Mabinogion. [19] In this dire company we now meet the Green Witch face-to-face. She rides side-saddle and wears "a long, fluttering dress of dazzling green." (SC 73) She speaks "in a voice as sweet as the sweetest bird's song" (SC 73)—like the Underworld birds of Rhannon?—and sends the children before her to the Autumn Feast of the "gentle giants of Harfang" (SC 74) who, she says, "are as mild, civil, prudent, and courteous as those of Ettinsmoor are foolish, fierce, and savage, and given to all beastliness." (SC 74) This is of course false counsel, since the giants of Harfang feature Man-pies at this particular feast!

The lady gives her name: "She of the Green Kirtle." On her promises of "hot meals and warm rooms," (SC 75) the children are deflected from their real goal, the ruined city which actually lies before the Castle of Harfang. When they are finally awakened to the dangers they face, the hunt is on. "Jill gathered up her long skirts—horrible things for running in" (SC 114) and runs, correctly oriented at last, back toward the ruined city.

The place where the final descent begins is most unpropitious:

It was an unattractive hole—a crack between the earth and a stone about three feet long and hardly more than a foot high. You had to fling yourself flat on your face and crawl in. (SC 115)

In this posture of absolute abasement, Jill, preceded by Puddleglum and Eustace, enters the underworld. There the three travellers meet "the Warden of the Marches of Underland," (SC 119) who greets them:

"Many fall down, and few return to the sunlit lands," said the voice. "Make ready now to come with me to the Queen of the Deep Realm." (SC 119)

This Quisling (who is not telling the truth about the depth of this realm, since there is a truly Deep Realm under Narnia, Bism) is accompanied by a multitude of sad-faced gnomes, who, despite horns and "three-pronged spears" are not devils. (SC 120) The mysteriously

inactive denizens of Underland—fungiform trees, dinosaur-like creatures dozing like fossils in their rocky chambers, long-bearded Father Time sleeping his patient sleep—and the vast cavern—sea across which the travellers and their escorts are rowed, combine images of Stygian night and the dusty underworld of Homer [20] where the dead live a feeble, twittering existence like that of a guttering candle in a closely curtained room.

In the city of sad, silent gnomes, the travellers meet again the Black Knight, and discover another identity for the lady: "the Queen of Underland." (SC 129) The Prince, as the Black Knight later proves to be, calls her "this all but heavenly Queen," (SC 137) in ironic contrast to the truth, which is that she has killed his own mother, to whom that title might accurately have been given. He is in fact the prisoner of the Queen of Underland, only free from her power over his mind for one hour in twenty-four, during which he is bound to a Silver Chair but knows himself.

Thus bound, but fully awake, the Prince tells his visitors that the lady is "the most devilish sorceress that ever planned the woe of men." (SC 140) He now utters the Word foretold by the fourth Sign: "by Aslan himself, I charge you." (SC 142)

They all stood looking at one another with bright eyes. It was a sickening moment. "All right!" said Jill suddenly. "Let's get it over." (SC 143)

And Puddleglum and Eustace set the Prince free, from the "power of the witch," (SC 143)

Immediately, and unexpectedly, that witch enters the room. In two paragraphs her title changes permanently from "the Lady of the Green Kirtle, The Queen of Underland" to "the Witch" and the "Witch-Queen." (SC 146) The scene in which she attempts to place all four of her unwilling visitors under a new spell has been quoted many times and is a pivotal event of the novel.

Now the Witch said nothing at all, but moved gently across the room.... When she had come to a little ark set in the wall... she opened it, and took out first a handful of a green powder. This she threw on the fire. (SC 148)

We are not surprised to learn that it is a green powder. The "sweet and drowsy smell" of this powder she accompanies by "a steady, monotonous thrumming" upon her mandolin, and begins to speak "in a sweet, quiet voice."

Characteristically for Lewis, her speech takes the form of a debate, which she comes close to winning, while all the time "the witch's voice" continues "cooing softly like the voice of a wood-pigeon from the high elms in an old garden at three o'clock in the middle of a sleepy, summer afternoon," (SC 151) surely one of the most evocative images of drowsy enchantment in literature! Puddleglum saves the day by stamping out the fire with his naked foot. The enchanted smoke begins to clear and what remains "smelled very largely of burnt Marsh-Wiggle, which is not at all an enchanting smell." (SC 154) Lewis believed that in the end the Faith was not a matter of argument but of being willing to put one's body on the cross or at the stake.

Puddleglum, having restored an atmosphere of sanity by his sacrificial act, now pours forth his

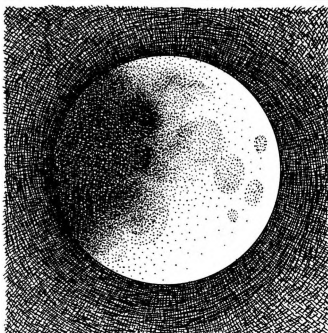
famous retort that if Aslan and the overworld are not real, they are nonetheless a "play-world which licks your real world hollow." (SC 155) The "real world"—Underland—proclaimed by the Witch, is precisely hollow, a labyrinth of caverns scooped out between Narnia and the true depths below. The Witch, defeated in magic and argument alike, now turns to naked power (evil becomes physical in the last resort, just as goes good). "Her legs were intertwined with each other, and her feet had disappeared. The long green train of her skirt thickened and grew solid, and seemed to be all one piece with the writhing green pillar of her interlocked legs." (SC 155-156) In a word, she turns into a "great serpent...green as poison." (SC 156)[21] In this serpent form, the Witch is killed.

Now it is revealed that just as the "White Witch came out of the North and bound our land in snow and ice," this time it has been Underland which is bound. Its freeing allows Lewis to add yet another scene of liberation and renewal. The gnomes, whose real home is the Land of Bism in the depths below Narnia, are freed. A chasm opens into the deeper depth, revealing "fields and groves of an unbearable, hot brilliance," where gems are alive, and the salamanders, "wonderfully clever with their tongues: very witty and eloquent" (SC 176) call the rejoicing gnomes back home.

There is no Hell in Narnia! Even its fiery depths are good. The children too return to their own place—the surface of Narnia, where they find a delight of their own—a joyous snow-dance, suitable to a Midwinter's Eve celebration, performed to "wild music, intensely sweet and yet just the least bit eerie too, and full of good magic as the witch's thrumming had been full of bad magic." (SC 186) The gloriously hot Bism and the delightfully cold Narnia provide a pleasant, mutually enhancing contrast, quite different from the contrast of the numinous music of Narnia and the stupefying music of the Queen of Underland. All the attributes of the Green Witch have been equally good things perverted to false use, except perhaps her serpent form, which is used by Lewis as a figure for the truth about her.

We may now turn to a consideration of this truth. Who is the Green Witch? A number of candidates for the source of this figure have been suggested, all of them useful. There can be no single answer in a discussion of an archetype. If I propose a few candidates of my own, I do not do so in contradiction to those proposed by the writers I am about to discuss.

Peter J. Schakel remarks of the Green Witch that "She is a figure of evil in this fairy story, but that evil is handled in the manner of romance, not theology." [22] He compares her with Circe, pointing out that "on a holiday which celebrates the return of fertility, she kills a mother and makes plans to...enslave her son. The use of the May element, the traditional European celebration, is indeed suggestive. Beltaine, celebrated on the first day of May, featured fertility rituals related to the "waxing power of the sun." [23] The celebration of May-Day in The Silver Chair is based upon the evolved form of Beltaine in British Medieval life, which featured not only the well-known maypole with its circular sun-symbolizing wreath, but delicious green foods. [24] These ritual attempts to ensure the coming of Spring by sympathetic magic, are contrary to the behaviour of the Serpent in The Silver Chair. She is, despite her skin of green, opposed to life. That is why Lewis identifies her green colour repeatedly as "green as poison."



In comparing this lady with Circe we are following Lewis's own lead, as Schakel points out: Lewis wrote, "the witch,...is of course Circe,...the same Archetype we find in so many fairy tales. No good asking where any individual author got that. We are born knowing the witch, aren't we?" (Schakel, op.cit., p.9.) Circe was one of the daughters of Helios, the Greek god of the Sun. [25] In this mythologem of the Sun-daughters in the Odyssey, Circe is "beautifully alluring" as well as "frighteningly powerful." (Ibid., p.6.) Through her, men "can be transformed and disappear into a pig-existence." (Ibid., p.8.) The pig is the sacred animal of Demeter and Persephone, goddesses of the Vegetation cycle and the Underworld: a pig-existence is an Underworld, unconscious existence. This pig-imagery is made explicit in The Silver Chair when Jill, ever the seeress, thinks of the enchanted Prince, "He's the silliest, most conceited pig I've met for a long time." (SC 136)

To the modern reader, the plight of Circe's pigs is like that of Prince Rilian, transformed into a "Selfish, self-centered pig" (SC 137) and deprived of his identity. But this work of Circe's is a reflection of "a still greater goddess," who exercised the "all-transforming power of love," Aphrodite. Prince Rilian is in love, as besotted as Romeo, but his Lady, patterned after certain Medieval ladies, is false. The explanation, given by Karl Kerényi of the difference, is extremely important:

In a fortunate love encounter, power and love are balanced; moreover, the one is also the other. What produces unfortunate love is that disturbance of power which appears as love-magic, as a wish to arouse love through power, rather than through the impersonal awakening of love as a power over the lovers. Every other kind of sorcery, indeed the whole of magic, stands under the sign of the simple will to power and in relation to love-magic is secondary. (Ibid., p.10.)

These words—"sorcery, indeed the whole of magic, stands under the sign of the simple will to

power"—exactly defines the evil to which Lewis points again and again. The Green Witch compels the love of Rilian, not that she might enjoy his love, but that she might have him in her power, in order to work her own will.

The name Circe is related to "circle"—her magic is the power to encircle, just as the "solar movement is circling." (Ibid., p.11.) Circe is a weaver who sings seductively at her loom. In this she resembles the "mythological field of the north" where the Lay Sun spins the sun's rise, while in the Kalevala another sun's daughter weaves "at the border of the wide horizon." (Ibid., pp.12,13.) The horizon is the place of the sun's visible activities, its source when it rises, and its goal when it sets. The spinning and weaving of the sun's action creates the structure of time as the sun moves back and forth upon the circle of the horizon like a shuttle, tracing the pattern of the seasons. As so much of the structure of The Silver Chair depends upon the seasons, it is appropriate that the famous encounter between the Green Witch and Prince Rilian's rescuers turns upon the subject of the sun.

At the height of her efforts to convince them that Narnia does not exist, wise Puddleglum declares:

"I've seen the sun coming up out of the sea of a morning and sinking behind the mountains at night. And I've seen him up in the midday sky when I couldn't look at him for brightness." (SC 150)

The enchanted listeners are aroused by these vivid images, and the Witch redoubles her efforts. She declares their sun to be a dream, and accuses them of basing it upon the reality of a lamp; she sets them all to chanting the falsehood, like the devotees of a religious cult: "There is no sun," and "There never was a sun." (SC 152) At this moment Puddleglum resorts to physical sacrifice, but the point has been made: the sun is a figure of the Real. Even the Witch is a creature of the only deity there is: even her powers, used for falsity, are derived from her creator.

Another candidate for identification of the Witch is suggested by Glen GoodKnight: "In a tone quite different from his mentor, Macdonald, Lewis uses the Lilith mythos within the Narnian cosmos." [26] A very full treatment of the nineteenth century Lilith states that "She represents a source of evil, a siren who destroys those who fall under her spell." [27] Wrestling with the wealth of uses of the Lilith figure, Meredith Price sees a dichotomy between a stellar Lilith and a chthonic Lilith. [28] I think this problem is resolved in understanding that another deeper deity underlies the Lilith image, the goddess of love, who in ancient Mesopotamia was a celestial goddess with a chthonic sister, forming a complete mythologem.

Lilith appears in Isaiah 34:4, "The wild-cat shall meet with the jackals and the satyr shall cry to his fellow, Yea Lilith shall repose there and find her a place of rest." Everything in this passage suggests that Lilith will find her rest in a derelict place, a desert place, far from human habitation, in a word, a place like the Wild Waste Lands of the North in The Silver Chair. In the Zohar, the sacred book of Kabbalism, Lilith is the feminine aspect of Samael; "the female of Samael is called Serpent." [29] Originally a wind-spirit, she became associated in Talmudic thought with a night-spirit. In the Middle Ages these figures coalesced in the Jewish folkloric figure of Lilith, who pursued newborn babies and lay

with men in their sleep. The poisonous serpent beside the well in The Silver Chair well accords with yet another aspect of the Lilith myth: "it is blood, rather than poison, that pollutes the wells" [30] during a moment at each of the four quarters of the year when special angels change their watch over sources of drinking water. The Kabbala suggests that "Lilith's menses are the source of these drops of blood." (Ibid., p.258.)

At this point we are very close to that point of view which finds the mysteries of feminine fertility a source of danger to masculine power. We might think we had strayed very far from the subject of a children's novel, had we not the word of Lewis himself that the White Witch, with whom the Green Witch is said to share the same race, is a descendant of Lilith. But before exploring this Near Eastern divinity to her full origin I will treat other candidates for the Green Witch. Meredith Price has suggested that she "embodies aspects of Morgan Le Fay. Her relationship to Rilian (enchantress to her captive knight) is distinctly Arthurian, reminding one of the green-girdled lady under Morgan's direction in...Sir Gawain and the Green Knight." (Price, op.cit., p.7.)

Some scholars regard Morgan Le Fay as The Morrigan, the Irish goddess of battle and death, a figure associated with the Underworld. [31] The Morrigan could take the form of a snake. The lady who does the bidding of Morgan Le Fay in Sir Gawain and the Green Knight carries out her work with a green belt given as a token to Sir Gawain. She tells him:

Whoever goes girdled with this  
green riband,  
While he keeps it well clasped closely  
about him,  
There is none so hardy under heaven that  
to heve him were able

Gawain lives to regret this gift, and its meaning, associated with its colour becomes clear:

He took then the treacherous thing  
and untying the knot  
Fiercely flung the belt at the feet  
of the Knight:  
"See there the falsifier, and fowl  
be its fate!" [32]

This green girdle is "the falsifier," and this is the significance of the green garment worn by the Witch in The Silver Chair.

John D. Cox has another source to nominate: "Spencer's monster Error, half woman and half serpent." This reference to Spencer brings us very close to an immediate source of Lewis's central imagery in The Silver Chair, The Faerie Queene. In his great early study, The Allegory of Love, Lewis proposed to use the "romance" for that tendency in the late sixteenth century toward a "widening and deepening of the allegorical terrain...to shift the interest from the personifications to the whole world in which such people and such adventures are plausible." [33] As "An English branch of the romantic epic," The Faerie Queene is instinct with images which were immediately recognizable to readers familiar with small town pageants and country pulpits. In such imagery, "A dragon's mouth is the 'grisly mouth of hell' as in a medieval drama." (Ibid., p.132.)

It is a dragon of this type which is implied by



Cox's first candidate, the half woman and half serpent of my epigraph. This monster is "Erroure," who winds her serpent body around the Knight, pours out "A flood of poyson," and receives a fatal blow in return: "He raft her hateful heade without remorse," whereupon her own repulsive offspring devour their mother's body, burst asunder from their copious meal, and die themselves.[34]

In keeping with his source-hunting in The Faerie Queene, Cox identifies the silver chair itself with the "silver seat" in the Cave of Mammon, encountered by Sir Guyon. Mammon shows Guyon a garden which is "really a demonic perversion of th earthly paradise, a garden of death rather than life:" (Cox, op.cit.,p.162.)

The Gardin of Proserpina this hight;  
And in the midst thereof a silver seat [35]

This garden is full of plants which are images of sleep and death: "mournfull Cypressse," "Heben sad," "Dead sleeping Poppy, and black Hellebore," and other plantations suitable to a witch's garden.[36] The sadness and mournfulness are perhaps reflected in the cavern of Underland in The Silver Chair, which "was very sad, but with a quiet sort of sadness." (SC 122) On the basis of this use of the silver chair and its associations, Cox nominates Proserpina as the "archetype of Lewis's Queen of Underland." (Cox,op.cit.,p.163.) I think there is a relationship between Persephone/Proserpina and The Silver Chair, but it lies not only in her role as the Queen of the Underworld, but in her role as the Kore or descending maiden, a part played by Jill, not by the Green Witch.

There is one more candidate for the Witch, nominated by Donald E. Glover, who writes that "Rilian...seduced by the beauty of the Witch,...reminds us of Spenser's Duessea and her Red Cross Knight." (Glover,op.cit.,p.166.) A commentator on The Faerie Queene points out that "The Red Cross Knight gets into trouble partly because he takes Duessea at face value, as a lady to whom he had knightly obligations." [37] Lewis himself says that Duessea is a child of Night who can only reflect light: she "is but pretended, reflected light!" (Lewis 1936, op.cit.,p.312.) This false, reflective lady, is

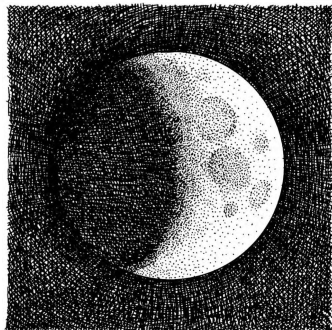
one Duessea, a false sorceresse  
That many errant knights hath broght to  
wretchednesse.[38]

She is false because her beauty is a magical facade which covers an ugly reality, expressed by Spenser as the body of an old woman with the feet of a taloned bird. Her power is wrought by "wicked herbes and oymntents," "charmes and magicke might," which render her lover helpless even when he has seen her in her ugliness:

That all my sense were bereaved quight;  
Then broght she me into this desert waste,[39]

The desert waste is the haunt of Lilith in the Old Testament. This is precisely Rilian's plight.

In discussing the meaning of this underworld setting and the descent/ascent structure which it embodies, I shall add two final candidates of my own to the list of sisters, cousins, and aunts of the Green Witch. I shall begin by discussing the whole schemata of the Feminine, of which these negative figures represent only a part.



The central symbolism of the feminine has been said to be the vessel: "a body-vessel whose inside always remains dark and unknown." [40] A descent to the underworld is thus a descent to the "inside," to that which is dark and unknown. Cave, vessel, belly, and earth, all belong "to the dark territory of the underworld." (Ibid.,p.44.) Animals with a uterine form associated with this complex are pig, squid, shellfish, and owl, a list which will sound familiar to readers of The Silver Chair. These images of "negative transformation" form one polarity of the feminine: the mysteries of drunkenness belong here, with their implications of ecstasy, madness, impotence, and stupor, which lead in descending order to transformation, dislocation, rejection, and deprivation, in Erich Neumann's terminology. The Prince has been transformed from a vigorous young man to a prating booby; he has been dislocated from his own kingdom to an underground prison; he is in a state in which he would be rejected, were he to return to that kingdom, and he has been deprived of his mother, his true throne, his country, and his sanity.

Goddesses whose names are associated with this gloomy polarity include Lilith, Circe, and Astarte. We are fully familiar by now with the first two names, but why Astarte? Constellated here is the "symbol group of the Terrible Mother--night, abyss, sea, watery depths, snake, dragon, whale." (Ibid.,p.187.) Darkness is the source alike of the "night sky, earth, underworld, and the primeval water that preceded the light." (Ibid.,p.212.) It is because of the "waters above and waters below" of the Mesopotamian cosmos, reflected in Genesis, that there is a starry element in this system. Constellations, sun, moon, and planets, all emerge from below the horizon. Because of this, these bodies were presumed to spend as much time in the underworld as they did in the overworld.

Waters below the earth were known through springs, wells, and marshes; waters above the earth sent down rain; and the whole was surrounded by the encircling waters of the sea. A special "northern" aspect of this system is found in the tradition that the Milky Way is the "Path of Hel," the goddess who is the "northern

ruled of the night." (Ibid., p.224.) This figure thus presents herself as a source of the idea of the northern witch: Hel is "the mistress of the sinister abode where the dead will go that are not welcome at Odin's Valhalla." [41] She is Loki's daughter, sent by Odin "down into the realm of mist and darkness, Niflheim." [42] This dark underworld is described by Snorri in The Prose Edda:

He threw Hel into Niflheim and gave her authority over nine worlds.... She has a great homestead there with extraordinarily high walls and high gates. Her hall is called...[Damp-with-sleet]; her plate, Hunger; her man-servant,...[Slow-moving]; her maid-servant,...[Slow-moving]; the stone at the entrance; Drop-to-destruction; her bed, Sick-bed; its hangings, Glimmering Misfortune. Hel is half black, half flesh-colour, and is easily recognized for this; she looks rather grim and gloomy.[43]

Loki's awesome daughter has two brothers: "the first was the wolf Fenrir, the second, Jormungard—that is the Midgard Serpent," as the Prose Edda explains. Lewis used the Wolf in The White Witch, and the Wardrobe gives one attribute of the serpent to the Green Witch: as described in the Prose Edda, at Ragnarok, "the Midgard serpent will blow so much poison that the whole sky and sea will be spattered with it" (Ibid., p.87.) This poisonous quality is a peculiarity of the northern worm: "In Anglo-Saxon England it was the fiery dragon, breathing out fire and passing over the habitations of men like a dangerous comet shedding fire.... But in the Scandinavian stories it is on the serpent aspect of the dragon that most stress is laid," (Davidson 1969, op.cit., p.119.) and the serpent is often poisonous: The Volunga Saga tells of the dripping venom of Fafnir "snorted forth...on all the way before him as he went." [44] At Ragnarok, "the world serpent emerged from the waves blowing out poison over the world." (Ibid., p.122.) It is a serpent of this sort that emerges beside the fountain in Narnia to poison the Star's daughter.

Shapeshifting women who become snakes are part of an image system of eternally-living beings who continuously renew themselves as they change; they are forms of the long-living beings whom Lewis called the "Longaevi" in The Discarded Image. Puddleglum remarks to the enchanted Rilian that "this Lady of yours must be a long liver," and the Prince replies, "She is of divine race, and knows neither age nor death." (SC 131) The moon too renews itself periodically, as does the uterus in menses, so "moon-goddesses are usually represented as serpents." [45] In mythology, moon-goddesses often bring fertility and life, but Lewis used the moon in two of his books as an image of infertility and death. In That Hideous Strength, the moon is Sulva, an interplanetary body upon which the residents practice evil forms of birth control. [46] In Surprised by Joy, the moon appears in several boyhood incidents, where during "those moonlit nights in the dormitory at Belsen," the "tyrannous moon of revelation" (Lewis 1955, op.cit., p.149.) became a figure for a stern, demanding guilt. And in Lewis's science fiction story, "The Form of Things Unknown," the Medusa, with the serpents writhing about her head, turns an unsuspecting astronaut to stone, functioning as a prototype of the White Witch.

The serpent image is used by Lewis as an agent of death rather than as a symbol of ever-renewing life.

And of course there are numerous sources in literature for this kind of serpent. Underlying them are some very archaic forms indeed, including the Sumerian Kur, the Babylonian Tiamat, the Old Testament Rahab and Leviathan. The serpent in these ancient interpretations is an image of the primeval, boundless, all-fertile, all-devouring, and bottomless sea of the Unconscious, out of which selfhood emerges, and into which it is ever summoned to return. Were it not for revelations to the contrary selfhood would seem inevitably fated to resubmerge and disappear. If this were the whole of this image-structure in the ancient Near East, we should see Lewis as having depicted exclusively a negative female image of evil.

But there is one other myth which touches these matters, and I have hinted at its presence in the figure of the murdered Star-queen. This is the story of Inanna and Ereshkigal. It was Inanna who brought the elements of human culture to the Sumerians, from her father Enki, god of Wisdom. She enticed him to give them to her while he lay drunk at table, the very image of a repressive father and a self-reliant daughter. (Monaghan, op.cit., p.149.) In further effort to obtain control over her own affairs, she descends from her throne in the sky to the Underworld to visit her sister Ereshkigal. Ereshkigal had ruled originally in "the wilderness at the world's end," (Ibid., pp.97-98.) but now ruled the underworld with her husband Nergal, sleeping naked and black-haired in a palace of lapis lazuli.

This myth in its written form reveals some elements which appear in The Silver Chair. In Inanna's descent to the Nether World, the "queen of heaven, the goddess of light and love and life," determines to visit the nether world in search of her lover Tammuz. Gathering all the needed divine decrees and wearing all her "queenly robes and jewels," she arranges to have messages sent for help to various gods, should she fail to return in three days. [47] She fears that Ereshkigal may try to kill her. "At the gate she is met by the chief gatekeeper," (Ibid., p.87.) like Jill in Underland, and at each of the seven gates of the nether world she loses one of her ceremonial garments: the crown upon her head, the rod in her hand, the necklace of lapis lazuli, the sparkling stones upon her breast, her gold ring, her breast-plate, and the garments of ladyship. [48] Naked and kneeling, she encounters her terrible sister and seven judges, before whose gaze she falls dead and is hung upon a stake. When she fails to return, each god is appealed to and Enki sends "two sexless creatures" to bring the food of life and the water of life to the dead goddess. Revived, she returns suitably accompanied by various shades, bogies, and harpies, to the upper world.

There is a catch, however. Anyone who has visited the underworld must send a substitute to replace herself. Inanna makes a tour of Sumerian cities where her ghostly entourage terrifies the inhabitants. At last she reaches Erech, where her long-sought husband is found making merry and quite oblivious to the suffering she has undergone. Despite his appeals for divine aid, he is taken to the nether world in his wife Inanna's place.

The descending sky goddess has been interpreted as the moon, stripped day after day of her seven bright accoutrements as she wanes, and acquiring them again as she waxes to become Queen of Heaven." (Monaghan, op.cit., p.154.) The moon's phases require twenty-eight days, four phases of seven days each. The dark of the

moon is usually reckoned as lasting three days. The seven bright images of divine power put on and taken off are figures of this process, and the three days the goddess hung impaled on the pole in the nether world represent the dark of the moon. The moon in the sky is thus an image of the basic process of the world in which female power waxes and wanes, ever renewing herself, bringing forth life from death and death from life along that spiralling line, time. This royal and divine lady is the archetype behind the Star's daughter in The Silver Chair.

The divine decrees, the most important of Inanna's prerogatives, are suggested in the four Signs given by Aslan to Jill, when he sends her to the underworld as a surrogate for the slain Star-Queen. Jill goes into the underworld girded with the Armour of God. Unlike Inanna, she is neither confined there nor is forced to send a substitute to replace herself. And instead of finding the straying Prince in the upper world, she finds him where she seeks him, and brings him release. Sent by Aslan, she becomes an alter Christus, one who resembles Jesus who descended into Hell and, after three days, released the souls of those who had been unjustly bound there. By cooperating freely with Grace, in obeying the four Signs, Jill and her companions have been enabled to do the redeeming work of Aslan. When Rilian returns to his own world,

Instantly every head was bared and every knee was bent; a moment later such cheering and shouting, such jumps and reels of joy, such hand-shakings and kissings and embracings of everybody by everybody else broke out that the tears came to Jill's eyes. Their quest had been worth all the pains it cost. (SC 192)

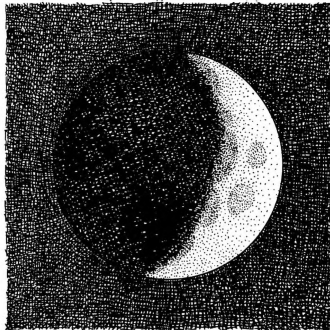
Ereshkigal, the queen of the nether world, who is reflected in the many other goddesses mentioned in this paper—Circe, Lilith, Morgan Le Fay, Error, Proserpina, Duessa, Hel, Tiamat—is one half of the full mythology of Woman. She is, as it were, that "Halfe like a serpent" which lies beneath the surface of life, invisible but filled with power. This is the power which the Green Witch, falsely dressed in the garments of fertility and renewal, uses to kill the Star-Queen and compel the love of Prince Rilian, dragging him below the level of consciousness. When he calls upon Aslan (to whom all times are alike) Aslan sends him a rescuer. Girded with the royal commands which might have been won by a sky-queen on a divine quest, and companioned by two metamorphs, Jill Pole descends the Polar Way from overworld to underworld. There she meets the guardian of underland and the host of underland-dwellers. The Witch does her worst, attempting to strip away the gifts of Aslan by sorcerous seduction, but the rescuers counteract her magic with a profound dose of physical and spiritual reality: self-sacrifice and faith. The Witch is killed in her true snake-form.

Nothing in Narnia is evil in itself; the northern witches are intruders; the underworld, too, is good. As we have seen, Lewis presents the complete mythology of the feminine:

The Queen of Heaven - the Star's daughter;

The Heroine on a descent-quest - Jill Pole;

The Queen of the Nether World - Green Witch



By this means, Lewis allows the power of this archetype to manifest itself completely. The Green Witch, like all evil-doers, can only function by falsification of what is really true, and privation of what is really good. These northern witches always mean the same thing.

#### NOTES

- 1 Edmund Spenser, The Faerie Queene (London: Vol. I, Book I, Canto I, Stanza xiv).
- 2 Paul A. Karkainen, Narnia Explored (Old Tappan, NJ: Fleming H. Revell, 1979), p.105
- 3 John D. Cox, "Epistemological Release in The Silver Chair," in Peter J. Schakel, editor, The Longing for a Form (Kent State University Press, 1977), p.161.
- 4 The figure of a girl who goes into the underworld to rescue a captive boy is found in George MacDonald's The Princess and the Goblin, where she meets a queen of the underworld, the Goblin Queen, who dies with one shoe off, revealing that she has toes like a "sun-woman" and the other one, a shoe of stone, presenting her chthonic identity. I have written extensively of the Kore motif embodied in Princess Irene, in "Kore Motifs in George MacDonald's The Princess and the Goblin," an unpublished essay presented before the Second Annual Conference on the Fantastic at Boca Raton, Florida in 1981, and available from the Arts Library of the University of Waterloo, Waterloo, Ontario, N2L 3G1, Canada. The moon and star goddess who sends the Princess on this underworld quest I have discussed in "Archetypes of the Mother in the Fantasies of George MacDonald," Mythcon I Proceedings (Los Angeles CA: The Mythopoeic Society, 1971).

5 Jill is not an unlikely or unexpected heroine. We learn right away of her forceful nature: "for a moment she looked like a tigress," when she fears that her schoolmate Eustace Scrubb has only invented Narnia as an exit from Experiment House, a place of hopelessness

under the rule of a female Head which is a prefiguration of the situation in Underland. See C.S. Lewis, The Silver Chair (New York: Macmillan Publishing Co., 1954), p.5. All page references to this work in the text are cited as SC. When Aslan appears to Jill crouched beside "the stream, bright as glass, running across the turf," this description of the stream resembles that of MacDonald describing the stream in the land at the Back of the North Wind, which borders the Earthly Paradise as in The Divine Comedy: "He said the river—for all agree that there is a river there—flowed not only through, but over grass: its channel...was of pure meadow grass, not overlong." George MacDonald, At the Back of the North Wind (New York: The Macmillan Co., 1950), p.155. This stream forms a benign image counteracting the malignant fountain and evil rivers associated with the Green Witch, and is the source of the resurrection of Prince Caspian at the end of the book. This image of water—both life-giving and life-taking—is also complete.

6 An Anglican reading this passage will likely be reminded of a familiar Collect in the Book of Common Prayer, that for the Second Sunday in Advent, in which a worshipper asks, "Blessed Lord, who has caused all holy Scripture to be written for our learning: Grant that we may in such wise hear them, read, mark, learn, and inwardly digest them, that by patience and comfort of thy holy Word, we may embrace and ever hold fast the blessed hope of everlasting life..."

7 C.S. Lewis, Surprised by Joy (London: Geoffrey Bles, 1955): "Pure Northernness engulfed me: a vision of huge, clear spaces hanging above the Atlantic," p. 74. For a discussion of this concept, see my "Narnia and the North: the Symbolism of Northernness in the Fantasies of C.S. Lewis," Mythlore 14 (Winter, 1976), Vol. 14, No. 2.

8 T.S. Eliot, Four Quartets (London: Faber and Faber, 1959), "Little Gidding," lines 240-242 (p.59).

9 There is a fresh-flowing stream in the garden enjoyed by Irene in springtime in The Princess and the Goblin which will be her escape route when she re-emerges with the rescued Curdie at the climax.

10 Spenser, op.cit., Book I, Canto I, Stanza xiii. The motif of the "thick woods" as a symbol of dangerous territory associated with kidnapping reminds me of the vocabulary used to describe the site where the Lindburgh baby was buried by his kidnapper, the resonance of which is developed by Barbara Goldsmith in Little Gloria: Happy at Last (New York: Dell, 1981), p.233: "Special phrases became part of the kidnapper vocabulary that children of the thirties understood like a secret language. The victim's body was often placed in a shallow grave in a densely wooded area." (Goldsmith's italics)

11 C.S. Lewis, The Voyage of the "Dawn Treader", (New York: Macmillan, 1952), p.210. Hereinafter cited as VDT.

12 Rene Laurentin, Bernadette of Lourdes (Minneapolis: Winston Press, 1979), p.234. Laurentin remarks: "This term used by Bernadette...is somewhat shocking. It expresses Bernadette's respect for the ineffable. It is completely in accord with what we call negative theology (theologica negativa). The name which the apparition gave to herself was expressed in the Lourdes dialect which Bernadette spoke: "Que soy era Immaculada Concepciou." (p.76) This is translated, "I am the Immaculate Conception."

13 See my essay, "Guardaci Ben: The Visionary Woman in the Fantasies of C.S. Lewis," Mythlore 22 (Fall, 1979), Vol.6, No. 4, p.23: "In The Silver Chair it is Jill Pole who first sees Aslan." Does her name, Pole, suggest the world-axis motif with its top in the starry heavens and its serpent-attended base in the underworld? She travels this route from Aslan's Country to Underland below, and back again, in The Silver Chair.

14 Margaret Blount, Animal-Land (New York: Avon, 1977), writes that Puddleglum has "serious saurian views of life," (p.297) and "has the reptilian virtues of being cold-blooded and reliable." (p.298) but I think Lewis meant to suggest his frog-like amphibian rather than a reptile.

15 H.R. Ellis Davidson, Scandinavian Mythology (London: Hamlyn, 1969), p.117.

16 The Elder Edda, trans. Paul B. Taylor and W.H. Auden (New York: Viking Books, 1970) "The Lay of Grímnir," stanza 28, p.66.

17 C.S. Lewis, The Lion, the Witch, and the Wardrobe (New York: Macmillan, 1950), p.122.

18 Paul F. Ford, Companion to Narnia (San Francisco: Harper and Row, 1980), p.314.

19 The Mabinogion, trans. Lady Charlotte Guest (Cardiff: John Jones, 1977), p.9: "And thereupon, behold, a Knight on a black horse appeared, clothed in jet-black velvet, and with a tabard of black linen about him."

20 Martin P. Nilsson, A History of Greek Religion (New York: The Norton Library, 1964), p.212. Nilsson calls it a place of "empty nothingness."

21 The scene of metamorphosis used here owes something to the changes of the thieves to various saurian monsters in the Seventh Bowge of Hell in The Divine Comedy:

The shades' feet clave together,  
till by and by...  
Legs, thighs, and all so fused  
that never a sign  
Could be discerned of seam or  
junction scarred,

The Divine Comedy of Dante Alighieri the Florentine, Cantica I, Hell, trans. Dorothy L. Sayers (Harmondsworth: Penguin, 1949), Canto xxv, lines 105-107. It is echoed in the change of Miss Wilmot: "Her body was writhing into curves and knots where she lay," so that "No longer a woman but a serpent indeed surged before him" in Charles Williams, The Place of the Lion (London: Faber and Faber, 1931), p.153.

22 Peter J. Schakel, Reading With the Heart: The Way into Narnia (Grand Rapids, Michigan, Eerdmans, 1979), p.69.

23 Nora Chadwick, The Celts (Harmondsworth: Penguin, 1970), p.181.

24 Madeleine P. Cosman, Medieval Holidays and Festivals (New York: Charles Scribners and Sons, 1981), p.51: included are green salads, green peppermint rice, minted green whipped cream, and a gingerbread figure called Jack-in-the-Green whose edible head was decorated, like the celebrants who enjoyed him, with sprigs of green.

25 Karl Kerenyi, Goddesses of the Sun and Moon (Irving, Texas: Spring Publications, 1979), p.3.

26 Glen GoodKnight, "Lilith in Narnia," Narnia Conference Proceedings (Los Angeles: The Mythopoeic Society, 1970), p.16.

27 Roderick F. McGillis, "George MacDonald and the Lilith Legend in the Nineteenth Century," Mythlore 19 (Winter, 1979), Vol.6, No.1, p.3.

28 Meredith Price, "All Shall Love Me and Despair, the Figure of Lilith in Tolkien, Lewis, Williams, and Sayers," Mythlore 31 (Spring, 1982), Vol.9, No.1, passim.

29 Raphael Patai, The Hebrew Goddess (New York: Avon, 1978), p.193.

30 Joshua Trachtenberg, Jewish Magic and Superstition: A Study in Folk Religion (New York: Atheneum, 1970), p.257.

31 Patricia Monaghan, The Book of Goddesses and Heroines (New York: E.P. Dutton, 1981), p.207.

32 Sir Gawain and the Green Knight, Pearl, and Sir Orfeo, trans. J.R.R. Tolkien (London: George Allen and Unwin, 1975), "Sir Gawain and the Green Knight, St. 95.

33 C.S. Lewis, The Allegory of Love (New York: Oxford University Press, 1958 [1936]), p.294,

34 The passage on "Erroure" is from Spenser, op.cit., Book I, Canto I, passim. This figure may be said to re-appear in the character of "Sin" in Paradise Lost:

The one seemed woman to the waist,  
and fair,  
But ended foul in many a scaly  
fold  
Voluminous and vast, a serpent  
armed  
with mortal sting. (Book II, lines  
650-652)

35 Spenser, op.cit., Book II, Canto vii, Stanza liii.

36 Dorothy Jacob, A Witch's Guide to Gardening (New York: Taplinger, 1964): Hellebore (*Helleborus niger*) is known today as the "Christmas rose" but "was a real standby for witches." (p.55) Hebe is one of the foxgloves, which contain digitalis: Jacob says of the witch, "Her scrap of ground would certainly have contained aconite, endive, foxgloves, belladonna, henbane, moonwood, and many more." (pp.20-21) Harold A. Hansen, The Witch's Garden (Santa Cruz: Unity Press, 1978): Poppy (*Papaver somniferum* and *Papaver rhoeas*) were used in witch's "flying ointment" (p.93) and is of course a featured image in The Wizard of Oz as a causer of enchanted sleep. J.E. Cirlot, A Dictionary of Symbols (New York: The Philosophical Library, 1962): Cypress is "A tree dedicated by the Greeks to their infernal deity. The Roman confirmed this emblem in their cult of Pluto." (p.72)

37 Paul J. Alpers, The Poetry of the Faerie Queene (Princeton, NJ: Princeton University Press, 1967), p.148.

38 Spenser, op.cit., Book I, Canto II, Stanza xxxiv.

39 Ibid., Book I, Canto II, Stanza xlii.

40 Erich Neumann, The Great Mother (Princeton, NJ:

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46 I have discussed Lewis's malignant moon in my "The Host of Heaven: Astrological and Other Images of Divinity in the Fantasies of C.S. Lewis," Mythlore 25 (Autumn, 1980), p.22.

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