



Mythopoeic Society

mythLORE

A Journal of J.R.R. Tolkien, C.S. Lewis,
Charles Williams, and Mythopoeic Literature

Volume 11
Number 3

Article 10

Winter 2-15-1985

C.S. Lewis' Passages: Chronological Age and Spiritual Development in Narnia

Doris T. Myers

Follow this and additional works at: <https://dc.swosu.edu/mythlore>



Part of the [Children's and Young Adult Literature Commons](#)

Recommended Citation

Myers, Doris T. (1985) "C.S. Lewis' Passages: Chronological Age and Spiritual Development in Narnia," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 11: No. 3, Article 10.

Available at: <https://dc.swosu.edu/mythlore/vol11/iss3/10>

This Article is brought to you for free and open access by the Mythopoeic Society at SWOSU Digital Commons. It has been accepted for inclusion in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature by an authorized editor of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact phillip.fitzsimmons@swosu.edu.

To join the Mythopoeic Society go to:
<http://www.mythsoc.org/join.htm>

SWOSUTM

Online Summer Seminar 2023

August 5-6, 2023: Fantasy Goes to Hell: Depictions of Hell in Modern Fantasy Texts

<https://mythsoc.org/oms/oms-2023.htm>



C.S. Lewis' Passages: Chronological Age and Spiritual Development in Narnia

Abstract

Admires the ways the Chronicles balance the idea that chronological age of characters is relatively unimportant with the concept of “spiritual age”—tasks of spiritual development associated with particular stages in life.

Additional Keywords

Lewis, C.S.—Characters—Chronological age; Lewis, C.S.—Characters—Spiritual development; Lewis, C.S. Chronicles of Narnia

C.S. Lewis' Passages

Chronological Age and Spiritual Development in Narnia

Doris T. Myers

In the essay "On Stories" C. S. Lewis praises *The Wind in the Willows* for the way the characters seem simultaneously to be both adults and children. He says: "They are like children in so far as they have no responsibilities, no struggle for existence, no domestic cares. . . . But in other ways it is the life of adults. They go where they like and do what they please, they arrange their own lives" (*Of Other Worlds*, 14). Although Lewis did not explicitly make *The Connection*, I believe that he admired this achievement of Grahame's partly because it reflects a deep conviction of his own about the importance--and unimportance--of chronological age.

Chronological age is unimportant in that children and adults are essentially alike. Lewis cited as an example the instant sympathy he achieved with a child in a restaurant on the basis of their common hatred of stewed prunes: "We both knew that prunes are far too nasty to be funny" (*Of Other Worlds*, 34).

Chronological age is also unimportant in that people do not have specific ages in Aslan's country, or Heaven. In *The Last Battle*, Tirian appears in our world before the Seven Friends of Narnia. He sees Polly and Digory as "very old," Peter and Edmund as "hardly full grown, certainly younger than Tirian himself," Lucy as younger than Peter and Edmund, and Eustace and Jill as "younger still" (*The Last Battle*, 42).¹ When Tirian meets them again in Aslan's country, Polly and Digory have been "unstiffened," Edmund is a mature man with a full beard, and Jill "seems to have become older" (*The Last Battle*, 133, 134, 138).

In this handling of chronological age Lewis is following a Christian tradition that goes back at least as far as St. Augustine. In his own "last battle," the 22nd book of *The City of God*, St. Augustine speculates that all the saints will be resurrected "neither beyond nor under youth, but in that vigour and age to which we know that Christ had arrived" (p. 838), and that each person will rise in the prime that he or she either had attained in life or would have attained (p. 839). At the end of *The Silver Chair*, when Caspian is resurrected as a young man, Lewis comments, "Even in this world, of course, it is the stupidest children who are most childish and the stupidest grown-ups who are most grown-up" (*The Silver Chair*, 212).

Although chronological age is unimportant in some ways, it is important in that there are certain developmental tasks unique to each age. One of the reasons Susan became a Narnia dropout, as Jill says, is that "she always was a jolly sight too keen on being grown-up" and Polly adds, "She wasted all her school time wanting to be the age she is now, and she'll waste all the rest of her life trying to stay that age" (*The Last Battle*, 135). At each stage of

life the major issue for Lewis's child protagonists is whether to accept God or go against the grain of the universe; but this major issue takes different forms at different stages in life and at different levels of spiritual maturity.

Part of the complexity and beauty of the *Chronicles* is the interplay of two kinds of age. On the one hand there is the sense in which chronological age is relatively unimportant, and the child protagonists experience flexibility of age. In one paragraph of *The Lion, the Witch and the Wardrobe* the four children become adults and live long in Narnia. Then they go back through the wardrobe, and in one paragraph become children again. There is a similar flexibility of chronological age in all the subsequent books except perhaps *The Magician's Nephew*. Like Kenneth Grahame in *The Wind and the Willows*, Lewis has succeeded in portraying characters who are simultaneously child-like and adult-like.

On the other hand, each one of the *Chronicles* (with the possible exception of *Dawn Treader*) also presents a task of spiritual development associated with a particular stage in life. This "spiritual age" is conveyed through images and narrative details, the elements which give each book its particular flavor and tone.

The Lion, the Witch and the Wardrobe presents the spiritual state of a very young child. For children born into a religious home, the first awareness of Christianity comes through its two great feasts, Christmas and Easter, and the experience of each feast is primarily physical sensation, not a theological concept or an act of the will.² This is what we find in *Wardrobe*. The sadness of life under the domination of the witch is "always winter but never Christmas." The children hear of Aslan, but the one who actually comes is Father Christmas, bringing presents and a good dinner. In the same way, the coming of Easter is presented as physical sensation: the delicious languor of the spring thaw; the early-morning romp and lion-back ride of Aslan's resurrection; and the celebratory high tea after the battle. One of the central contrasts between good and evil is that of food--the junk food of Turkish Delight, which never satisfies, but merely whets the appetite, against the homely, nourishing tea with the faun, or supper with the beavers.

Another way the book depicts a very young stage of life is that the children simply accept the destiny that has been prepared for them--to be kings and queens of Narnia--just as young children in our world accept the fact that baptism has made them inheritors of God's kingdom. *Prince Caspian*, on the other hand, deals with a later stage of spiritual development--a time when children, even if they do not actively doubt the faith, begin to be bored with it. They listen to the stories, but the woods are

dead and impersonal, as it were, and the beasts no longer talk. They begin to realize that the events recounted in the Scriptures happened a very long time ago, and that many people doubt whether they happened at all. This is the spiritual stage depicted in Prince Caspian. The children come back to Narnia to find that the joy of childhood is past. As Wordsworth put it, "The glory has departed."

Lewis conveys the sense of an older age by emphasizing responsibility and the struggle for existence. In Wardrobe, when the children entered Narnia they were almost immediately met by Mr. Beaver, who guided them, gave them food, and explained the situation to them. In Caspian they must find their own food, shelter, and fresh water, and then figure out their own situation by observing evidence and applying logic. They do not meet Trumpkin until after they have solved all these problems on their own.

The sense of faith buried in indifference is conveyed by images of old, ruined, overgrown places, and especially underground places. The overall impression is reinforced by the unused weapons and armor, things the children have to recognize as their own and begin to use again. Just as these things become meaningful again as the children appropriate them, so also do the trees find their voices and begin to dance as Lucy responds to the call of Aslan.

The story of Caspian mirrors the experience of the Pevensie children. Caspian begins with a childish acceptance of Old Narnia through the tradition he receives from his nurse and his tutor, just as the Pevensie children accepted it in Wardrobe. Then he is pushed out on his own, becomes responsible for himself, and is forced to exercise his faith in the tradition by daring to blow Queen Susan's horn. The reality of Old Narnia--not just belief in the historical tradition of it--is finally re-established through the two fights: the fight in the dark against the forces of black magic, and the fight in the daylight against the cynicism and self-aggrandizement of King Miraz. The book ends appropriately with a final exercise of living faith in Aslan by those who dare to go through the door between the worlds.

A number of the details cluster around the process of restoring life and humor to what has become dead: Aslan's rough joke of tossing Trumpkin into the air, the antics of Bacchus and Silenus, the destruction of the bridge, and the disruption of dull schools. Thus Prince Caspian is directed toward the age when young people say that everything, and especially religious tradition, is boring.

The recovery of living faith in Prince Caspian leads logically to The Voyage of the Dawn Treader, which explores through images and narrative details the life of the individual in the Christian community. As Gibson has pointed out, the ship is itself a traditional symbol for the Church (168). Like the Church, the Dawn Treader has a hierarchical government, specialized manners and vocabulary, and a mission to seek the lost. The definers of membership in the Church are baptism and communion, and analogues of these appear in Dawn Treader. Finally, Schackel's perception that a major theme of Dawn Treader is modernism versus true progress (53-54) actually confirms the theme of life in the Christian

community, for the Church, as Lewis said in another context, is not old-fashioned--it is just very old (That Hideous Strength, 146).

If Dawn Treader is defining images of the Church, it is appropriate that the ship's company should be mostly human, and that is what we find. The talking animals are represented only by Reepicheep; the Narnians of classical and Northern mythology--fauns and centaurs, dwarfs, etc.--appear not at all. Lewis must have done this intuitively for the same reason that he consciously made human beings the only rational species on Perelandra--because the Christian community is founded on the Incarnation. What he does in Dawn Treader is not logical within the premises of the fantasy, where Christ is incarnate as a lion, but it feels so right that we actually don't notice it. In Prince Caspian Lewis used the mythological Narnians such as Bacchus and Silenus to dramatize the role of imagination in the revitalizing of faith; he omits mythology in Dawn Treader because membership in the Christian community is a matter of will rather than imagination.

Dawn Treader is the exception that tests the rule in that it does not focus on any particular stage of spiritual development. The chronological ages of the main characters seem flexible, just as they are in the other books, but the story presents a range of spiritual stages. Eustace is at a very young stage of being rescued from his own selfishness. Reepicheep is at the other extreme of complete maturity--a seasoned warrior and courtier who has been called to seek the beatific vision. Caspian and Lucy are somewhere in the middle. This is also an image of the Church in the ordinary world, for it contains "all sorts and conditions of men."

The Horse and His Boy interrupts the developing history of Narnia to go back to the Golden Age of the rule of the four children, while The Silver Chair concludes the reign of Caspian. Lewis wrote Horse first, but decided to publish The Silver Chair as the fourth book (Green and Hooper, 245). For the purpose of tracing spiritual stages it doesn't matter which is first, for both deal with the spiritual tasks of late adolescence and young adulthood. Horse deals with the choice of lifestyle and the development of a sense of self as the two horses and two humans leave the morally deficient life of Calormen for the North. The Silver Chair deals with the choice of a philosophy. The children reject materialism and positivism for trust in Aslan. Their choice is analogous to one faced by many young people when they first go to college.

The choice of lifestyle in Horse is presented primarily as a contrast in dress and manners. The Tarkaan who owned Bree looked rather like a rock musician with his dyed red beard and his load of gold and silver ornaments. Similarly, the Tisroc wore "frills and pleats and bobbles and buttons and tassels and talismans," and Rabdash wore a "feathered and jeweled turban" (Horse, 104). In contrast, the Northern nobility wear simple tunics in "fine, bright, hardy colours" and "steel or silver caps" (Horse, 54). The Calormenes speak with elaborate courtesy and many proverbs, their smoothness and indirectness hiding falsehood, cruelty, and contempt. The Narnians also use elaborate courtesy but make a great point of telling the truth. It is a mark of their great danger in

Tashbaan that they even consider using trickery and equivocation.

For Shasta, the encounter with the Narnians provides the first inkling that not everyone in the world behaves dishonorably. He is like an adolescent who finds out that his family's way of living is not universal. Bree knows that the Narnians are different from the Calormenes, but he focuses on superficial details of behavior such as whether Narnian horses roll. Despite his chronological age as a mature and seasoned warhorse, he behaves like a typical skittish teenager, first making Shasta feel inferior and then worrying that he himself will be inferior to Narnian horses. The embarrassing but curative meeting with Aslan reveals the weakness of his character under his teenager's bluff. As a result of his change in attitude, the disaster that every teenager fears most, making an ass of himself, happens to Rabadash rather than Bree.

Aravis, who chronologically is the same age or a little younger than Shasta and certainly not old enough to get married (Horse, 40), also behaves like a teenager in her snobishness and self-centeredness. She is involved in the developmental task of thinking about choosing a desirable marriage. Her experience in Tashbaan demonstrates the emptiness of Lasraaleen's socially advantageous marriage, and Queen Susan's refusal of Rabadash further contributes to this motif. The book concludes with the ideal of a marriage based on friendly give and take: "when they were grown up [Aravis and Cor] were so used to quarrelling and making it up again that they got married so as to go on doing it more conveniently" (Horse, 216).

Although all of the Chronicles show people on a quest—that is, after all, the kind of stories they are—*The Horse and His Boy* is the only one to explore the emotional content of leaving one's own home and choosing one's own lifestyle. A young person who is leaving home thinks a good deal about the parenting he has received, and the book does present images of good and bad parenting: the abusive, exploitative fathers Arsheesh and the Tisroc are contrasted with gruff but gentle King Lune. Thus Lewis presents in images and narrative detail the young adult's choice of lifestyle.

The Silver Chair explores another developmental task of the young adult, the task of discerning truth in the midst of confusing appearances. In chronological age the protagonists Jill and Eustace are school-children, but the imagery of the story suggests young adulthood, and specifically the experience of going to the university and evaluating different philosophies.

Three of the dominant images of *The Silver Chair* have been discussed by John D. Cox in "Epistemological Release in *The Silver Chair*": the Hamlet-like dress of Prince Rilian, reflecting a doubt and uncertainty like Hamlet's; the green lady's metamorphosis into a serpent, which is reminiscent of the monster Error in Book I of the *Faerie Queene*; and the silver chair itself, which recalls the silver chair of Mammon, and by extension materialism, in Book II of the *Faerie Queene*. He points out that all these images convey the need for intellectual discernment. Jill's first perception that the giants' heads are piles of rock is a narrative detail that supports these images (163). We might also add

the confusing snowstorm in the ruined city and the witch's use of a smokescreen and strumming music to make the protagonists deny Narnia.

Several other narrative details suggest that this testing of philosophy takes place at the stage of young adulthood. First, as in *Prince Caspian*, there is an emphasis on the children's responsibility for catching and cleaning their own food. Second, Eustace's horror at seeing Caspian as an old man suggests the disturbance young people feel when they realize that their parents or older friends are aging, that the passage of time is inexorable.

In *The Silver Chair*, as in *Horse*, the protagonists are at an age when nobody is in authority over them, and both books make a point about the need for cheerfulness. When there is a higher authority, one may complain to it, but when people are independent, they must either change their situation for themselves or put up with it. This aspect of young adulthood is represented by Hwin's sensible cheerfulness in *Horse*, and more vividly in *The Silver Chair* by Puddleglum, who combines a dependable cheerfulness with a constant stream of worst-case scenarios.

Both books also stress the independent young adult's need for good manners. In *Horse*, the contrasting lifestyles of Calormen and the North are expressed to a great extent in manners. In *The Silver Chair*, the courtesy of the green lady and of the Harfang giants is deceptive, as Jill and Eustace learn from sad experience. The change in Prince Rilian is also a change in manners. When he is bound by the evil enchantment, his conversation is boorish; after his loosing, "there was something in his face and air which no one could mistake" (*The Silver Chair*, 199).

From young adulthood the Chronicles seem to move toward middle age in *The Magician's Nephew*. Perhaps because the quest is so brief, the chronological age of the children seems to remain at about twelve, the age assigned them by the Outline of Narnian history (Hooper, 298). But the imagery of the story and the developmental tasks are those of middle age.

One preoccupation of middle aged people is nurturing and sustaining the new generation and the old. Digory's quest for the golden apple is undertaken in order to protect Narnia's youthful innocence and also to heal his mother's sickness. Jadis the Witch tempts Digory by trying to get him to fulfill his duty to the old at the expense of his duty to the new. With her own face "deadly white, white as salt," she promises him that the color will come back into his mother's face. Incidentally, she also promises him that he will never grow old or die—a common fantasy of middle age.

The middle-aged person's concern with nurturing others is admirably dramatized in the installation of Frank and Helen as the king and queen of Narnia. Frank promises to "raise food out of the earth" to sustain his family, to "do my bit" if war should come, and not to have favorites either among his children or his Narnian subjects. He promises, in short, to be the ideal parent, the kind of parent middle-aged people aspire to be. This account of the first king and queen of Narnia is sometimes criticized because it is inconsistent with the role of human beings as explained in the first two books,

but it is remarkably congruent with the middle-aged atmosphere of the sixth book.

The *Magician's Nephew* depicts the sins of middle age as well as its tasks and longings--the sins of lust, self-indulgence, and an overweening desire for power or financial security. The portrayal of Uncle Andrew provides examples of all three of these sins. As an example of lust there is the scene of his primping before the mirror, calling himself "a devilish well preserved fellow" in his foolish infatuation for Jadis (76).³ Then there is his self-indulgent weakness for Brandy (a common middle-aged strategy for dealing with frustration). His plans for the "economic development" of Narnia present an image of the middle-aged wheeler-dealer in the most unflattering light.

Finally, The *Magician's Nephew* captures admirably the dullness of middle age. If middle age is the time when people stop holding their stomachs in, it is also the time when they become a little cautious about adventures. Thus in the first three chronicles, the protagonists begin their quest out of a desire for adventure; in the fourth and fifth, out of the need to escape an unpleasant, confining life situation; but in this sixth book, Digory goes to the enchanted garden simply because he is sent. His original desire to explore has been soundly crushed by the disaster at Charn.

The interplay between flexible chronological ages and the developmental tasks of a particular spiritual state is strongest in *The Last Battle*, the book which picks up all the threads and recapitulates all the motifs of the Chronicles. The surface narrative, which deals with the death and rebirth of Narnia, is compatible with the spiritual tasks of old age and death, and the first part of the book is governed by images of old age. King Tirian, whose chronological age is under twenty-five (*Battle*, 12) speaks like an old man who sees the beautiful world of his youth being destroyed. He says, "If we had died before today we should have been happy"; and Jewel the Unicorn replies, "Yes, we have lived too long" (*Battle*, 20). The friendship of Tirian and Jewel feels elderly: "each had saved the other's life in the wars" (*Battle*, 13), and they knew each other so well that "they did not try to comfort one another with words" (*Battle*, 74). Jill and Eustace, who in earth time are sixteen according to the Outline of Narnian History (Hooper, 301) and who seem the even younger, are first seen participating in one of the chief pleasures of the elderly, remembering old times with the other friends of Narnia.

Tirian and his companions experience many of the difficulties of old age, such as diminishing resources. The dark, sparsely-furnished tower which the companions use as a base camp is a good image of this. Old age is also a time of irreparable loss. In *The Last Battle* this occurs when the holy forests are cut down and the talking horses harnessed. The sense of diminishment and loss is aggravated by the way events seem to move too fast for the elderly. Thus the news of the trees comes before Roomwit can give Tirian the advice he needs. Then Tirian's effort to meet Roomwit is stopped by the news that he is dead. The companions try to demonstrate that the false Aslan is really Puzzle, only to be forestalled by Shift's new story that Aslan is angry because of the impersonation.

The elderly person experiences the world as changing for the worse and often responds by withdrawal. Although it is almost axiomatic that the policies of any nation, university, or business enterprise will be planned by guileful, selfish Shifts and executed by good-hearted but foolish Puzzles, the old person increasingly realizes that this is what happens. Thus the world seems worse to him than it did in his innocent youth. Determined not to be exploited again, the old person may narrow his world and refuse all belief, as the dwarfs did when Puzzle was exposed as a false Aslan. This withdrawal from the possibility of renewed commitment further diminishes resources.

The central image of the elderly person's successive losses and inevitable defeat by death is the battle before the stable door. It is stronger and sadder than most children's stories dare to be. Just when it becomes unendurable, Tirian finds himself in a large, happy place. The resignation expressed by Jewel and Jill before the last battle is vindicated when Aslan begins to call the stars home. It becomes possible to believe that Aslan is in control of deaths, diminishings, and endings. Children--and adults too--can grasp through the images of fantasy what they could not handle so well in realistic fiction.

Thus both the flexibility of chronological ages and the developmental tasks of various stages in Christian life are depicted as one story grows out of another. This unified theme must have happened without planning as Lewis responded intuitively to his own stories.

In making this intuitive response, Lewis was probably influenced by his knowledge of Medieval literary criticism such as Bernard Silvestris' commentary on the first six books of the *Aeneid*. Silvestris says that these first six books trace the progress of the human soul from birth to death. The tossing of the ship on a stormy sea in the opening scene of Book I is, says Silvestris, an image of man's stormy entry into the world by birth and of the instability of early life. The love affair with Dido in Book III is an image of young adulthood with its passions. Thus Silvestris distinguishes between the "artificial" order of the telling, which begins in epic fashion in *medias res*, and the "natural" order of its significance, which begins with birth and ends with death.⁴

Like an epic, the series of Narnia books begins in *medias res*, and the efforts of some critics to persuade people to begin by reading *The Magician's Nephew* makes no more sense than it would to begin reading the *Aeneid* with the escape from Troy. Reading the *Chronicles* out of order obscures the masterly way that Lewis was able to convey through imagery and the shift of tone from one book to another the whole cycle of human development.

After all, a writer of children's stories has only three options: first, to ignore the difficulties of real life and remain on the level of suburban superficiality, creating a peaceful lawn on which Spot, Dick, and Jane can run forever; second, to deal with realistic problems realistically--Judy Blume's approach--and risk presenting either simplistic solutions or unrelieved pessimism; or third, to deal with realistic problems using the mode of fantasy.

Lewis chose to write fantasy because it was the best form for what he had to say (*Of Other Worlds*, 23, 37). Because it is equally accessible to children and adults, the mode of fantasy enabled him to write about the most serious issues of human life without preaching or talking down to either segment of his audience--the child who listens or the adult who reads aloud. The subtle interplay between chronological age and spiritual development which he achieved in the Narnia books is ample evidence that he understood exactly what fantasy is for. After all, everyone, young and old, can see that witches are even nastier than stewed prunes.

Notes

¹The "Outline of Narnian History" published by Walter Hooper in "Past Watchful Dragons" shows Edmund to be only two years older than Lucy, and she only one year older than Eustace and Jill. I do not believe this chronology accurately reflects the differences in ages as described in *The Last Battle*--Tirian would not have perceived at a glance that Eustace and Jill were younger than Lucy, for example. Far from being helpful, I believe the chronology leads us away from an accurate perception of the artistic impact of the Narnia series.

²I have discussed the way the spiritual experience of children brought up in a liturgical church differs from that of children brought up to expect a peak experience of personal conversion, and the effect of this difference on one's response to *The Chronicles of Narnia* in "The Compleat Anglican: Spiritual Style in the Chronicles of Narnia" (Myers, 148-160).

³Glen Goodknight has suggested (personal communication, 18 August 1984) that Uncle Andrew's delusion that Jadis might fall in love with him is vanity rather than lust. I agree with his comment, but with the added observation that vanity is nearly always a large component of lust.

⁴I am indebted to Paul A. Olson of the University of Nebraska for the reference to Silvestris.

Bibliography

Augustine of Hippo. *The City of God*. Tr. Marcus Dods. New York: The Modern Library, 1950.

Cox, John D. "Epistemological Release in *The Silver Chair*." In *The Longing for a Form*. Ed. Peter J. Schakel. Kent: Kent State U P, 1977, 159-168.

Gibson, Evan K. C. S. Lewis, *Spinner of Tales*. Washington, D.C.: Christian UP, 1980.

Green, Roger Lancelyn, and Walter Hooper. C. S. Lewis: *A Biography*. 1974. New York: A Harvest Book, 1976.

Hooper, Walter. "Past Watchful Dragons: The Fairy Tales of C. S. Lewis." In *Imagination and the Spirit*. Ed. Charles A. Huttar. Grand Rapids, MI: William B. Eerdmans, 1971, 277-339.

Lewis, C. S. *Of Other Worlds*. Ed. Walter Hooper. New York: Harcourt, Brace & World, 1966.

Myers, D. E. "The Compleat Anglican: Spiritual Style in the Chronicles of Narnia." *Anglican Theological Review* 66 (1948): 148-160.

Schakel, Peter J. *Reading with the Heart: The Way into Narnia*. Grand Rapids, MI: William B. Eerdmans, 1979.

Silvestris, Bernardus. *Commentary on the First Six Books of Virgil's "Aeneid"*. Tr. Earl G. Schreiber and Thomas E. Maresca. Lincoln: U of Nebraska P, 1979.



Tash

Continued from page 29

individuals. Tolkien uses his novel to make a statement against the fact that modern man is progressively losing his own free will and identity to the modern Mordor he is creating out of his world. The idea is a simple one. Man is and should remain one of the "free people."

NOTES

- 1 John Ronald Reuel Tolkien, *The Lord of the Rings* (Boston: Houghton Mifflin Company, 1966), p. 255. This book is a one volume work, however the book is commonly published in three volumes: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. In later footnotes these divisions are referred to by their volume numbers: I, II, and III.
- 2 Agnes Perkins and Helen Hill, "The Corruption of Power," *A Tolkien Compendium*, (New York: Ballantine Books, 1975), pp. 60-72. This footnote was included for those who would like to follow up on this point.
- 3 Paul Kocher, *The Master of Middle-earth*, (New York: Ballantine Books, 1972), p. 76.
- 4 John Ronald Reuel Tolkien, *The Silmarillion* (Boston: Houghton Mifflin Company, 1977), p. 15.