Chapter III

Beyond the Quotidian Realm: Journeys to the Other World

“For they are not the thing itself; they are only the scent of a flower we have not
found, the echo of a tune we have not heard, news from a country we have never yet
visited” (“Weight” 31).

3.1 Introduction

This chapter examines journeys beyond the quotidian realm towards an “other world” in
C.S. Lewis’s *Chronicles* in order to further an encounter of the Other. As observed in the
last chapter, disenchantment narratives of the White Witch brings stasis in the form of a
perpetual winter or in a Medusa-like enchantment resulting in the frozen mythological
tropes or metaphors. This may be paralleled in Lewis’s brief discussion of the steady
decline of mythology into allegory in three fifth century writers. Lewis writes that the
twilight of the gods is a movement, “from deity to hypostasis and from hypostasis to
decoration” (*AOL* 75) yet this does not imply a total loss, “For decoration may let
romance in” (75) and the poet is then, “free to invent, beyond the limits of the possible”
(75).

Furthermore, Lewis writes that “under the pretext of allegory” that “something else
slipped in . . . the ‘other world’ not religion, but of imagination; the land of longing, the
Earthly Paradise, the garden east of the sun and west of the moon” (76). In Lewis’s
*Chronicles* the children enter into a world where the mythological tropes are no longer
decorations but are awakened from hypostasis in the world of imagination and romance.
The allegorizing of the world of mythology became in the hands of these writers, “the
free creation of the marvellous” (82). Lewis writes that this displayed the poets use of not
only the actual world of probability, and the world of his own religion or “the marvellous-taken-as-fact” but also a third world of myth and fancy, “the marvellous-known-to-be-fiction”, reaffirming the importance of contingent narratives (82).

Mythological figures, after a period of belief, are later preserved in, “in the beauty of acknowledged myth and thus provide modern Europe with its ‘third world’ of romantic imagining” (82) giving poetry the gods themselves or that “whole ‘hemisphere of magic fiction’ which flows indirectly from them” (82). Lewis believed that for poetry to be at its best, there must be besides, “the believed religion, a marvellous that knows itself as myth” (83). This entails that what was once, “taken as fact, must be stored up somewhere, not wholly dead, but in a winter sleep, waiting its time” (83) which the allegory provides enriching the imagination through these narratives. In turning to literary tropes that have now become “myth” or fictional, frozen in a “winter sleep”, this chapter examines the journeys to the “other world” as using the potency of these metaphors to facilitate in the encounter of the “Other”.

One principle which guides the rereading of Lewis’s amalgamation of literary tropes is the Medieval Imagination and writing culture that Lewis bases himself in. This chapter borrows the term “absent narrative” from Elizabeth Scala as a term to denote an author’s allusion to or mention of absent or missing stories and the multiple stories or tropes that intersect in Lewis’s *Chronicles* and with it, the various discourse that are articulated. James Stockton has already hinted at this in a distinction between “established” and “unestablished” texts. As per the Medieval writing dynamic, both Scala and Evans note the Medieval proclivity for borrowing without citation, plagiarism and a “weaving together” of materials (xxvii). Scala observes that, “medieval narratives are also constellated about another story, a textual source or a tale once heard. Even as medieval authors reference other sources of authority for their works, medieval narratives
‘reference’ other stories” (xviii). Her discussion of “missing stories”, “lost manuscripts”, “anterior sources” of a manuscript culture (1), as seen in the Introduction to this thesis, find resonance with the school of Genetic Criticism, as Scala writes that these sources “structure the way we think about the literature of the Middle Ages” (1). Scala’s work continues our discussion of Lewis’s interest in the Medieval tradition of authorship in Discarded and the lack of originality or invention in Medieval texts (2). As a form of this, Lewis’s series is replete with similar gestures to Scala’s “absent narratives” either in the form of perceptible tropes and allusions, imperceptible kinds that the literary tropes facilitate in the deep structure of the text or through the act of storytelling as in one example where the Centaurs tell the children about “the influences of the planets” (256) which, in retrospect, may have been Lewis’s subtle nod to the medieval planetary system as the underlying plan of the Narnia series as Ward argues.

The amalgamation of different structures and ontologies that may be exerted by the compilation of literary tropes is hinted at in Northrop Frye’s reading of literary genres or what he terms “modes” in his work Anatomy of Criticism (1971). Frye states that, “while one mode constitutes the underlying tonality of a work of fiction, any or all of the other four may be simultaneously present. Most of our sense of the subtlety of great literature comes from this modal counter-point” (50-1). The existence of more than one mode is reasoned as evidence that a work of art, “is contemporary with its own time and that it is contemporary with ours” (51). By this reasoning, Lewis’s works have traditionally been seen within the genre of the “theological romance fantasy tradition” as constituting the underlying tonality of the work. However, there is no examination of how Lewis’s amalgamation of literary tropes may be paralleled with Frye’s recognition of multiple modes being simultaneously present in a given work. Chronicles, in this case, exhibits genres that belong to the epic, the romance, myth, tragedy, and genres such as the school
story, fairy tale, beast fable, added to which we have philosophical discourse on Plato through the dialectic of the philosopher-figure and numerous other “absent narratives” that Lewis as an erudite includes or gestures towards.

Within the group of Lewis scholars who have studied the British author as the erudite literary scholar that he is, there is a heavy concentration towards bringing the series towards a theological resolution or Christian moral or intent. This dissertation does nothing to disqualify either reading. Instead this chapter suggests that the amalgamation of literary tropes, especially in our rereading of Lewis’s concept of “atmosphere” in conjunction with the practice of a similar school known as Genetic Criticism and licensed by the ludic possibilities of a fantasy world, may convey how the books may be reread within the terms laid out by his compositional practice; namely in the overt lack of originality and free-sourcing of tropes, figures, and motifs presupposing a body of literature that the Fantasy Fictional series is interwoven with. Lewis writes that, “Everything began with images” (“Sometimes” 36) and the “severe restraints on description” (36) of the Fairy Tale, bring to the fore the powerful “iconography” or hieroglyphic power of these tropes which rely on convention as well as the power of suggestion made possible in the brevity of the well-established literary trope or metaphor. The recycling of these tropes also confirms what Frye has stated as the, “uniformity of romance formulas over the centuries” (Secular 6). Frye’s examination of the “secular scripture” as secular stories that exist analogous to the Christian vision exhibiting a similar structure is Frye’s observation that (15), “Romance is the structural core of all fiction: being directly descended from folktale, it brings us closer than any other aspect of literature to the sense of fiction, considered as a whole, as the epic of the creature, man’s vision of his own life as a quest” (15).
In romance, the employment of a quest trope is realised through similarities that this chapter finds in what Frye has termed the “idyllic world” and the “night world” (53). He divides the heroes and villains as symbolizing “a contrast between two worlds, one above the level of ordinary experiences, the other below it” (53). In the “idyllic world”, there is “happiness, security, and peace: the emphasis is often thrown on childhood or on an ‘innocent’ or pre-genital period of youth, and the images are those of spring and summer, flowers and sunshine” (53). The “demonic” or “night world” is characterized by “exciting adventures, but adventures which involve separation, loneliness, humiliation, pain and the threat of more pain” (53). Due to what Frye has termed the “powerful polarizing tendency in romance, we are usually carried directly from one to the other” (53) in a “cyclical movement of descent into a night world and a return to the idyllic world” (54) exhibited in the medieval chivalric romance and the varied quests and movements of the hero. A concentration on this division in space is in agreement with classical metaphors of space especially in the observation that for classical writers, “the macrocosm is mirrored in the microcosm” (Curtius 111) and certain tropes of space may reflect a greater reality. As Hunt writes, “the meanings of the landscapes themselves provide a subtext for the journeys: places mean” (11). This chapter examines the journey of this “quest” with special attention to classical tropes of space, which are “constellated” around each quest with literary tropes that facilitate in the encounter of the Other.

3.2 The “eschatiai”

Frye identifies a structure basic to the romance genre in the movement and interaction of the heroes between two worlds. This reading of *Chronicles* finds parallels with Frye’s observation especially within the tropology of classical literature and its spatial organization or metaphors. In order to explore this, this chapter examines a movement beyond the quotidian realm, towards the realm located at what this chapter deems as the
eschatiai which in classical geography implies the “final” or “uttermost” land (Romm 39). Using classical geography in support of reading a literary text is not as disparate as it may seem: classical geography, according to Romm, may be conceived as more of a literary genre since it relies not only on the records of actual expeditions but also sanctions or permits an element of fiction with the collaboration of epic poets to conceive of the world and its uttermost lands. The use of classical geography unites within its discourse the interplay of fact and fiction; observation and fabulation, prose and poetry (Nightingale 146) and undergirds our reading of Chronicles as consciously based on what Stableford identifies as a “taproot” (396-7) a text or model and source text for its interplay between reality and fabulation. The association between classical geography and poetry is furthered when both speculate on, “what the early poets called the peirata gaiēs – the ‘boundaries’ or ‘edges’ of the earth. Within these boundaries lay the realm of the ‘known world’ – which Herodotus and other fifth-century writers call the oikomenē” (Nightingale 147). Within the discourse of classical geography, the proposal of an eschatiai as the uttermost lands or the development of boundaries in conceptual thinking accentuates the divide between the frontiers of the known and unknown world which became rich grounds for speculative fiction.

The movement beyond the quotidian realm towards the eschatiai is realised through the mechanism of the quest trope. The quest trope is a common to all genres and its applicability and universality suggests that it is a fundamental feature of any narrative. However, in the conventions of romance and epic genres, the protagonists or heroes of the story are concerned with fulfilling a task that usually involves an arduous journey to the “other world”, which is located towards the outer limits of the known world or towards the periphery of the unknown. Furthermore, all the books share a commonality in this movement but each is distinguished in the use of different tropes. Embedded within
the already fantastic world of Narnia are other realms, “sacred” or “profane”, which constitute the “other and outer” (SBJ 168) realms distinct from the quotidian realm in Narnia. This chapter adds to Frye’s “idyllic” and “night” world: in the terms of Mircea Eliade’s conception of the “sacred” and the “profane” which resonates with what this chapter identifies as two different realms that Lewis centres the trope quest on. Eliade begins with Rudolf Otto’s Das Helige (The Sacred) (1917) which studies “religious experience” (Eliade 8) which ranges from, “the feeling of terror before the sacred, before the awe-inspiring mystery (mysterium tremendum), the majesty (majestas) that emanates an overwhelming superiority of power . . . religious fear before the fascinating mystery (mysterium fascinans) in which perfect fullness of being flowers” (9) characterized by Otto as the “numinous (from Latin numen, god), for they are induced by the revelation of an aspect of divine power” (9). This power is as Eliade says “wholly other” (9), “different” (10) and it, “manifests itself as a reality of a wholly different order from ‘natural’ realities” (10). Eliade adds to this definition by identifying the “sacred” as “the opposite of the profane” (10) and the manifestation of the sacred is understood in the hierophany (11). The sacred is understood in the religious man’s conception of space which Eliade asserts “is not homogenous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others” (20). As opposed to sacred space, all other space is considered “formless” (20) and the experience of this sacred space is described as a “primordial experience” (20). Eliade’s distinction between the sacred and profane contributes to the understanding of classical tropology and how poets conceive of space. Similarly, Fantasy Fiction conceives of realms that assume importance when positioned at the outer limits of the known world and these spaces paradoxically assume a central position in the narrative, although they are only ever reached towards the end of
the quest, and are till then, alluded to and represent the focus of the character’s imaginative longing or fear.

Eliade writes that the manifestation of the sacred in a hierophany, “is also revelation of an absolute reality, opposed to the nonreality of the vast surrounding expanse. The manifestation of the sacred ontologically founds the world” (21) and “reveals an absolute fixed point, a center” (21). In contrast to this, “The profane experience . . . maintains the homogeneity and hence the relativity of space. No true orientation is now possible, for the fixed point no longer enjoys a unique ontological status” (23). The “profane experience” exists in contradistinction to the sacred experience and disqualifies any singular ontological hierophany that founds the world, a motif one sees explicitly developed in Silver with the Queen of Underland’s rejection of the existence of Narnia and its divine creator Aslan. Added to Frye’s distinction, the idyllic world may be the locale of the hierophany and the night world denies the experience of the sacred by denying the “unique ontological status” (23) ordinarily ascribed to the sacred world.

Two variations of this realm may be described in Chronicles with the movement beyond the quotidian realm; the journeys are either towards or contain mention of the locus amoenus and locus terribilis, two common tropes of space in classical literature, representing the idyllic or the pastoral and the terrible, respectively. In situating the topoi of these two places as a destination or locale toward which the children move towards or move from, Lewis uses a host of literary tropes to evoke different journeys, distinct in atmosphere, structure, style and genre. The trope of the locus amoenus with its evocations of the pastoral world does not necessarily confine it to pastoral poetry. Curtius writes that, “This was possible because the stock of pastoral motifs was bound to no genre and to no poetic form. . . . The pastoral world is as extensive as the knightly world. In the medieval pastourelle the two worlds meet. Yes, in the pastoral world all worlds ‘embrace one
another’ . . .” (187). The chivalrous world or knightly world of Lewis’s Narnia “embraces” the pastoral world of the *locus amoenus* while the Medieval romance shares a long tradition of the melding of these two worlds. The pastoral tropes are evidently found in other worlds and genres, explaining the instances of the Hermit and the knightly world of Narnian Kings and Queens intersecting in *Horse* and in an earlier book, Edmund suggests that they “must explore the wood. Hermits and knights-errant and people like that always manage to live somehow if they’re in a forest” (*PC* 11). Ward explores this more extensively in the Martial character of the book *Caspian* which combines the warfare and vegetation tropes particular to the planetary influence. The pastoral world is marked by an abundance of flora, sweet odours and musical birds, rivers and streams, beautiful and is *inhabited*. As one may learn from Curtius, in the hands of Virgil, pastoral poetry remained an important form in Western literary tradition for it exchanged Theocritus’s Sicily with, “romantically faraway Aracadia” (190), melding as Curtius observes, Virgil’s own life, Roman history and, “the religious ideas of the Saviour and the new era” (190), which again unites with our understanding of the *locus amoenus* or the idyllic world as a sacred space wherein qualities of the divine may be manifest. Virgil’s adaptation of pastoral poetry especially in his epic *Aeneid* offers two ideal landscapes, “age-old,” “immeasurable” expanse of various trees and woods (192). A forest, especially one of Virgil’s, “trembles with numen, the pervading presence of deity; it is the way to the other world, as it is in Dante” (192) and may be a “technical device[s] for marking a scene” (186) by giving the reader information that a particular scene of immense gravity will take place as in *Iliad* where one may read “the use of trees to identify epic scenes” (186).

These tropes are characterized not only by their experiences of awe or terror evoked, but as Romm’s study has shown, also by their location as being at the outer limits or the
unknown limits of the world. In his essay “On Science Fiction” Lewis examines a last “sub-species” of the genre and a similar movement to this outer limit, “It is not difficult to see why those who wish to visit strange regions in search of such beauty, awe, or terror as the actual world does not supply have increasingly been driven to other planets or other stars. The less known the real world is, the more plausibly your marvels can be located near at hand. As the area of knowledge spreads, you need to go further afield” (emphasis added 67-8). Lewis follows this with various examples which illustrate the diachronic movement in literary history and the locus employed by each as the unknown is associated further and further outside of man’s proximity. The Grimm’s Märchen and the Arthurian romance both use the locus of the forest for the ogre or witch; Homer narrates the long and arduous journey of Odysseus, “by sea before he meets Circe, Calypso, the Cyclops, or the Sirens” (68); “Spenser invents a country not in our universe at all; Sidney goes to an imaginary past in Greece” (68) and the eighteenth century imaginative fiction moves out of the country and into the sea in different countries of “the depths of the Earth” (68) and finally stories, “leave Tellus altogether” (68). Seeking the outer limits of the known world “enlarge our conception of the range of possible experience” (70). The incorporation of two distinct tropes of space: the locus amoenus and locus terribilis suggest significant points in the narrative according to which Lewis organizes the dynamic between open and enclosed spaces, light and darkness, movements or quest tropes and a host of figures and personages that emphasise upon the two worlds which, as Frye has observed, structure romance.

3.3 Locus Amoenus and Locus Terribilis: Towards the Furthest Rim

Ramandu, the “Old Man” and “retired star” (VDT 188) informs the travellers that they are “at earth’s eastern rim” (189) and Caspian, the King of Narnia, repeats this when he observes that the crew, “signed on to seek the seven lords, not to reach the rim of the
Earth. If we sail east from here we sail to find the edge, the utter east. And no one knows how far it is” (190). One may find another variation of this movement towards the utter extremes when Lewis describes the arrival of the children Jill Pole and Eustace Scrubb in Narnia, “on the top of a very high mountain” (emphasis added SC 23). In the same book, towards the end of their journey, Lewis describes their travel to the opposite extremes of the known world in a chapter he entitles “The Bottom of the World” (220). Similarly, Digory Kirke must journey to the height of “terribly big mountains” (MN 155), this time towards the West, and through those mountains till he finds a garden (155). When Aslan appears in the last book towards the end of the story, and all the animals, mythological figures and human characters enter the Narnian equivalent of Heaven, there is a repeated cry to come “Farther in and higher up!” issued by Roonwit the centaur (LB 190). This is reiterated in a varied form in the second to last chapter entitled “Farther Up and Farther In” (198) and they gallop, leap and run, and finally swim up a waterfall, “as if one could swim up the wall of a house” (213).

The first of these realms, both of which these characters must journey towards in various quests and both which lie at the extremes of the world distinct beyond the quotidian realm, is the locus amoenus which in Latin means “a pleasant place” (Grafton 538). Curtius records its first appearance in its Latinate form in Virgil’s description of a journey to the other-world where Aeneas reaches Elysium or the Elysium Fields, a paradisiacal land for those who have died. This chapter is indebted to Curtius’s explanation of Virgil’s Elysium which includes a line from Virgil’s Aeneid (29-19 BC) and its translation, “Devenere locos laetos et amoena virecta” which is translated as “To joyous sites they came and lovely lawns” (193). He observes that, “In the first line the word amoenus (‘pleasant, lovely’) is used. It is Virgil’s constant epithet for ‘beautiful’ nature” (193).
Furthermore, from Homer, Theocritus, and Virgil, Curtius observes that “the ideal landscape that late Antiquity and the Middle Ages” inherited from these poets is, “the mixed forest and the *locus amoenus* (with flowery meadows *ad libitum*)” (193). It is a form of ecphrasis or a detailed description of a scene and his study demonstrates how this scene adds to the qualities of a pleasant place through the evocation of the five senses in its description of the “brook murmurs” or “the bird twitters” (198) incorporated in the *locus amoenus* of twelfth century writers in the form of the earthly paradise (198).

Pleasant places may now be images of the enclosed tower which “represents the height of natural beauty” (198); an island (198) or a “circular piece of smooth ground” (198); or later when it is “particularized according to the several senses” (198) may even lie in the “wild wood” (198) and the *locus amoenus* later may “enter into the poetical description of gardens” (200).

From Curtius’s study the steady progression of the *locus amoenus* into Epic Landscape is related to the “turning points and climaxes” (201) of the epic. In Romance poetry it, “is embedded in the wild forest of the romance of chivalry” (202). Attention to a description of the environment is exchanged for an attention to the evocation of the senses which, “focus more on the subjective reactions of (usually alienated) characters to the pleasance” (Grafton 538). Further terms to describe this place³ is “serene or alluring places of repose” (538) that, “appeal to the full range of human sense and at the same time hint at the presence of the divine. Stereotypical characteristics include cool shade, flowing water, sweet scents, and the audible song of birds, cicadas, or even country folk; caves or other forms of bounded enclosure are common. The *locus amoenus* sometimes forms a point of contact with the divine, either before or after life” (538).

The authors make a distinction that the *locus amoenus* may be characterized by the form of a “bounded enclosure”, a common trope in Medieval and Renaissance art and in
addition to this, may be understood as the object or source of longing or desire. This is
developed in a reading by Salwa Khoddam who uses the term “hortus conclusus” or
“enclosed garden” to, “narrate the cycle of Christian history, from paradise to wilderness
and back to paradise” (1) which also became an important “emblem (hortus mentis) of
man's inner being” (1). One may infer that the importance of this place is reinforced in the
image of a separate space or realm, distinct and marked that separates it from all other
space and vividly illustrates the metaphors of sacred as to profane space. Khoddam traces
this trope which Christian writers saw as enclosed by a fence or wall and surrounded by
wilderness becoming a metaphor for the church or soul (2) which enjoyed a renewed
significance for seventeenth century writers. She limits her reading to three of the books
in the series, namely *Magician, Voyage* and *Battle* which has three particular types of
garden imagery which portray “the Christian story of Temptation and Redemption” (2).
Khoddam identifies the biblical type of garden as in the Garden of Eden in *Magician,*
“which focuses on the inward personal struggle of the soul in the context of temptation”
(2); in *Voyage* “the garden restored (a type of terrestrial paradise) . . . which focuses not
only on the trial of the fallen soul but also on its restoration into community that
experience rest and refreshment of the spirit (the church by analogy); and the garden
eternal (a type of celestial paradise) in *The Last Battle,* of full perfection, open to all
Aslan’s followers, analogous to the Christian heaven” (2).

One may add to Khoddam’s identification of the “enclosed garden” as being a significant
trope that Lewis is fond of which features in his allegory, a story about the protagonist’s
search for the elusive island which he first gets a glimpse of through a hole in stone wall
which encloses a garden and beyond that the island (*PR* 23). In *Horse,* one may find a
variation of the “enclosed garden” or *locus amoenus* with the description of the “wide and
perfectly circular enclosure, protected by a high wall of green turf” (158) which encloses
a pool and “the hugest and most beautiful tree that Shasta had ever seen” (158). The
tradition of “enclosed spaces” especially in Dante’s *The Divine Comedy* are marked by an
increased height, on a hill, and is a stark contrast to the nightworld, “the stink of the dark
furnace” (Alighieri 424).

Khoddam does not explore the mechanism of the quest trope in the movement towards
the pleasant place or terrible place. Nor does Khoddam fully explore the great distance of
these spaces and how this may have a greater resonance with Lewis’s medieval
conception of the world as the subtext of the stories. Khoddam does, however, emphasise
upon the earthly paradise or garden as a place of harmony and tranquillity which may be
found in some “inaccessible part of the earth” (2) and thus becomes the object of man’s
search. Edmund Spenser (1552 – 1599) in his conception of the garden is seen as
inaccessible, exclusive and removed; an almost ethereal quality is attached to its locale
when combined represents a movement towards an approximation of the divine. The
critic Humphrey Tonkin describes how the *hortus clovenus* or “enclosed garden” offered
the right kinds of metaphor in order to represent “a potential rather than a reality” (Tonkin
120). According to Tompkin, “The Enclosed Garden is a perfect symbol to describe a
state neither within nor without time, but at the border between being and becoming,
stasis and action, since it suggests the Golden Age before the Fall, before the ravages of
time and sin and death and the other horrors of humanity’s postlapsarian state” (120).
Like Spenser’s Faerie Queene, Aslan is central to the story although he often remains at
the periphery, and instead the yearning and longing expressed by the other characters
indirectly indicates Aslan’s presence and is suggested through the use of these pleasant
places as an emblem of the divine; while his absence in some of the most difficult times
experienced by the children is heightened in the form of removed outreaches of the
terrible place or night world.
Chronicles as an extended development of classical tropes of space and illustrations of nature, “are not meant to represent reality” (Curtius 183) and thus the locale becomes less a representation or mimesis of Nature observed and more a medium or conduit for a greater experience of the divine, the numinous or the idyllic. Because of the intersection of the divine with the earthly or worldly locale of the pleasant place (185), Lewis is able to convey another central theme pertinent to the locus amoneous which is the concept of the “heart’s desire”. This is briefly mentioned as “the land of longing” that these locales represent. Curtius repeats this sentiment in his description of Homer’s landscapes forming a strong tradition, “the place of heart’s desire, beautiful with perpetual spring, as the scene of a blessed life after death; the lovely miniature landscape” (186) so that the microcosm of this land may reflects one’s longing or Lewis’s greater Joy. The notion of this pleasant place as the object of one’s “heart’s desire” is repeated by Reepicheep the Valiant Mouse when Ramandu instructs them that in order to break the enchantment over the three sleepers, they must sail to the World’s End or as near to it as they can manage and return leaving one of their company behind (VDT 188) upon which Reepicheep replies, “That is my heart’s desire” (188). This is an integral theme in Lewis’s favourite children’s books by E. Nesbit⁴ and Kenneth Grahame, which is discussed in the next chapter.

Although the garden may exhibit the flora and ambience of a peaceful locale and a meeting with the divine, Khoddam examines how this same locale may also be, “a garden of loss, a type of Gethsemane, a moment of temptation or a place where temptation is actualized as in the biblical Garden of Eden” (2) and thus what was once idyllic may become a “a wilderness, exposed to spiritual and physical onslaught” (2) examples of, “doubts, rebellion, restlessness, failure, and fear” (2). The enclosed garden as presenting a potential place of imminent danger and the lurking presence of the evil tempter is also
understood within the larger construct of the *locus amoenus* as it may assume sexual overtones becoming a site for “erotic seduction . . . the distraction of heroes from their manly duties” and may, “conceal latent threats” (Grafton 538).

In *Silver*, the sexual overtones of seduction and captivation are more pronounced. Glimfeather, the Owl, narrates the story of the disappearance of Prince Rilian, son of Caspian, to the two young children Jill Pole and Eustace Scrubb. Ten years ago, Rilian, described as a “very young knight” (*SC* 68) rides with the Queen, “on a May morning in the north parts of Narnia” (68-9). The Owl describes the party of squires, ladies with them, “all wore garlands of fresh leaves on their heads and horns at their sides; but they had no hounds with them, for they were maying, not hunting. In the warm part of the day they came to a pleasant glade where a fountain flowed freshly out of the earth, and there they dismounted and ate and drank and were merry” (69). The gaiety associated with the *locus amoenus*, harbours an evil and is reminiscent of Lewis’s observation that that the Arthurian stories rely on the devices of the *märchen* for the neighbouring forest that may harbour a witch or an ogre. The Queen is poisoned and killed by a “great serpent” (69), described as a “worm” (69), “It was great, shining, and as green as poison, so that he [Rilian] could see it well: but it glided away into thick bushes and he could not come at it (69).

The reference to the worm possibly comes from John Milton’s description of Satan in *Paradise Lost* (1667) in Book VI., “To chains of darknefs, and th’ undying worm” (Milton 493) which reinforces the epic struggle between Satan and God. Also, in Book XIX of Sir Thomas Malory’s (1405 – 1471) *Morte D’arthur*, a possible model for Lewis’s description of the, “maying, not hunting” (69) in *Silver* is apparent with Malory’s illustration of Queen Guenever in the May month, who prepares to “ride a-Maying into woods and fields” (Malory 869). In doing so, Malory’s narrative creates the “atmosphere”
of the text and suggests that the epic formula and Arthurian trope forms the plot made against the Queen. Queen Guenever instructs them to be “well horsed” and “clothed in green, outhers in silk outhers in cloth” (869) and she organizes ladies, knights, squires, and yeoman to ride “a-Maying in woods and meadows as it pleased them, in great joy and delights” (869 – 70). Like Rilian and the Queen’s entourage, Malory’s queen and knights are described as “bedashed with herbs, mosses and flowers, in the best manner and freshest” (871). Malory’s narrative shifts in description from the Maying scene to the knight Sir Meliagrance, who “had lain in await to steal away the queen” (870) but is usually thwarted by the presence of Sir Launcelot and the Queen’s Knights. This day, however, Sir Meliagrance spies that the queen is not accompanied by Sir Launcelot and “how she had no men of arms with her but the ten noble knights all arrayed in green for Maying” (870). Sir Meliagrance, organizes an ambush and captures the Queen. The Maying of Malory’s Queen Guenever and the abduction motif is duplicated in the capture of Prince Rilian who is described by Aslan in the beginning of the story who is not just missing but “stolen” from the “aged king” Caspian (SC 34).

The abduction of Rilian, however, is not through brute force as in the abduction of Malory’s Queen Guenever but is through enchantment which is akin to seduction. Out to avenge his mother in search of the “worm”, the Prince soon returns a changed man. The Prince confesses that the worm has been forgotten and instead is fixated on “the most beautiful thing that was ever made” (71). His friend, Lord Drinian accompanies Prince Rilian the next day to the same fountain where his mother was killed by the serpent to see “the most beautiful lady he had ever seen” (71) beckoning to him:

And she was tall and great, shining, and wrapped in a thin garment as green as poison.
And the Prince stared at her like a man out of his wits. But suddenly the lady was
gone, Drinian knew not where; and they two returned to Cair Paravel. It stuck in Drinian’s mind that this shining green woman was evil (71-2).

The *locus amoenus* described in the beginning of the Owl’s story, harbours an evil, the prototypical trope of the Witch who may be of the “same crew” (73) as the White Witch of *Lion* and is the same creature as the serpent. This encounter with the Lady leads to the eventual capture and “emascula- tion” (Grafton 538) of the Prince seen in, “the erotic pleasance as a locus of the hero’s captivity . . . in the enchanted gardens of Alcina . . . and Armida” (538). Prince Rilian’s emasculation begins in the forest, where he becomes bewitched with the Lady and finally culminates with his abduction and removal into the subterranean realm of Underland. His emasculation is observed by Puddleglum the Marshwiggle who years later, with the children, meets the Lady and the Prince, in a suit of armour which veils his identity. The earlier description of Rilian as a “young knight” who goes maying with his mother is here repeated in the dress of the armour. The Lady is described as riding, “side-saddle and wore a long, fluttering dress of dazzling green, was lovelier still” (101). She has a sickly sweet and pleasing speech however, the knight remains silent, “a knight in complete armor with his visor down. His armor and his horse were black; there was no device on his shield and no banneret on his spear” (100). Puddleglum is perceptive enough to tell the children that the suit of armour, which one may read as a symbol of masculinity pertaining to the romantic chivalric tradition, does not in this case represent a knight or even a person; it is instead a mute and hollow shell. When Eustace asks Puddleglum if he didn’t like them, Puddleglum immediately retorts that he saw only one figure, furthermore he saw only a “suit of armor” (104), wondering what would be inside,
“How about a skeleton?” asked the Marsh-wiggle with ghastly cheerfulness. “Or perhaps,” he added as an afterthought, “nothing at all. I mean, nothing you could see. Someone invisible” (104-05).

The lady of the “Green Kirtle” (103), as a trope of the Witch and in this particular story, one of seducer and charmer who casts enchantments on her victims is reinforced by her promise of shelter, “steaming baths, soft beds, and bright hearths, and the roast and the baked and the sweet and the strong” (102-03) which she offers to the weary travellers in the Harfang castle of Giants. In addition to the green finery of the longaevi as described in the last chapter, Misako identifies the representation of the colour green in classical and Renaissance literature as an evident trope in hinting at the sinister qualities that accompany the figure presented. Misako traces the colour green to Spenser’s portrayal of lechery in *The Faerie Queene*, (Misako 138) and Chaucer uses the colour green to represent inconstancy (138). Notably, Misako observe that in William Shakespeare’s *Romeo and Juliet*, the colour of the moon is described as sick and green which reinforces Michael Ward’s recognition of the planet of the Moon as being the governing planet in *Silver* which is associated with inconstancy and wandering. Combined, the green finery that accompanies a description of the Lady suggests the seductive enchantress and also is in line with the character of Luna or the Moon as Ward observes. As a longaevi the Lady is one that intentionally seeks the Prince and thus has sinister intentions (*DI* 128). The Lady of the Green Kirtle gives them no information of the ruined city of the giants, towards which they must journey, and instead the promise of creaturely comforts waiting for them at, “the burg and castle of Harfang, where dwell the gentle giants” (102) interfere with the children’s quest and they soon forget to repeat the four signs that Aslan gives to them to help them on their quest (106). They are indeed deceived by the
hospitality and nurturing or as the Lady puts it “good lodgings and merry hosts” (102) of the giants.

The sexual overtones that the *locus amoenus* assumes is gradual and subtle but with a reading of its literary tropes is insinuated and suggested rather than explicitly stated. When the children finally do meet Prince Rilian in his subterranean prison, unaware of his true identity, Lewis refers to him as the “Black Knight” (169), “He was dressed in black and altogether looked a little bit like Hamlet” (169), suggesting anxiety and confusion. John Cox reiterates Lewis’s conception of Hamlet (160-61) cited from Lewis’s essay entitled “Hamlet: the Prince or the Poem?”, “The World of Hamlet is a world where one has lost one’s way” (qtd. in Cox, 61). Cox adds to Lewis’s observation of this world as a place, “where doubt and uncertainty prevail, the same world where the travellers find Prince Rilian” (Cox 161). Furthermore, he has identified this as the “ambiguous paramour/stepmother” (163) furthering the emasculation of Prince Rilian. The Prince, under the Witch’s spell, comments that, “Her word shall be my law, even as my word will be law to the people we have conquered” (176-7) furthering the trope of emasculation and finally, in the enchanted hour, when the Prince is in his right senses, he pleads with the travellers to free him from the bondage of the silver chair otherwise he shall be, “witless again – the toy and lap-dog, nay more like the pawn and tool, of the most devilish sorceress that ever planned the woe of men” (183). In addition to the sinister woods, as a *locus amoenus* containing danger, Lewis in this book creates landscapes that are altogether distinctly appreciated as the terrible place - the *locus terribilis* of the Underland journey.

One feature of the *locus amoenus* which initiates the mechanisation of the quest trope is that it is in some degree restricted and exclusive as seen in the concept of a bounded enclosure. This feature inspires a number of travel narratives and expeditions which
perpetuates this idea and which thrives because of the element of an unknowable world or element of concealment ascribed to its location. Raffini observes that:

Safeguarded by untraveled distances, compounded of desire, legends of Cathay, the land of Cocaígne, the voyages of Saint Brendan and Sir John Maundeville and the kingdom of Prester John, inspired belief. During the Middle Ages and the Renaissance, people not only believed, they repeatedly tried to reach these fabled places, and, that failing, they directed their efforts to the recreation of paradise - to bringing it to life in the strictest sense. (Raffini 222)

These lands as characterized by the sixth-century tale The Voyage of Saint Brendan, describe a Promised Land where the inhabitants do not age or suffer from illness or are in lack of food which is supplied to them by mysterious means. On yet another island, victuals and rest are described as waiting for the sailors and a table is miraculously laid for three days (222). There are a number of parallels with this account and Lewis’s imaginative recreation in Voyage; there the table which renews its food daily through magic (192); the regenerative powers of Aslan’s Land, with Ramandu who grows younger with the “fire-berry from the valleys in the Sun” (189); and the regenerative powers as they sail towards the Utter East, “And one or two of the sailors who had been oldish men when the voyage began now grew younger every day” (210). The Irish voyage known as the immram also includes tales of the Tir Na Nog “the land of youth” and Mag Mell “the plain of delights” which is usually described as an island (Monaghan 253); and its conception as an island, which is fully developed in Voyage is significant as a “liminal space, neither quite here nor quite in the Otherworld, and thus useful as gateways for passing between worlds” (264).
The land of youth or Tir Na Nog, as an island is not fully recreated in *Magician* but its existence as such is hinted at in the liminal or marginal spaces illustrated in the wood between the worlds. Raffini reminds us that this image of the “earthly paradise, an inaccessible garden of perpetual spring, predates the Christian era” (224) and continues the tradition of the “classical locus amoenus” (224). Some of these locales, “prefer to place paradise on a mountain top so high that it touches the sphere of the moon. In the center of the garden stands the Tree of Life and the four rivers flow out of it. In the midst is the Palace of Nature ‘which is on tall columns, gleaming with gems, burning with gold, and shimmering with silver’” (224) repeating in the imagery of Ramandu’s island in *Voyage*. He makes the important observation that their maps, too, were ones that plotted the coordinates and positions, “now east, now west, now on an island, now behind or upon a mountain - but always remote, always inaccessible” (225).

The allusion to the sphere of the moon as aforementioned by the writer’s placement of paradise reinforces not only the medieval cosmological system but man’s position in this model as occupying the periphery and hence, one may expect that any desire or longing is a result of occupying this position. The Ptolemaic basis of what Lewis terms the Medieval Model propounds an anthropocentric conception of the world, but Lewis distinguishes that this is in fact a view formulated by the modern world. Lewis is aware that Alanus ab Insulis compares the cosmos to a city:

> In the central castle [of God], in the Empyrean, the Emperor sits enthroned. In the lower heavens live the angelic knighthood. We, on Earth, are ‘outside the city wall’. How, we ask, can the Empyrean be the centre when it is not only on, but outside, the circumference of the whole universe? Because, as Dante was to say more clearly than anyone else, the spatial order is the opposite of the spiritual, and the material cosmos
mirrors, hence reverses, the reality, so that what is truly the rim seems to us the hub.

\textit{(DI 58)}

Lewis adds to this by saying this outlook may be seen as watching, “the spectacle of the celestial dance’ from its outskirts. Our highest privilege is to imitate it in such measure as we can. The Medieval Model is, if we may use the word, anthropoperipheral. We are creatures of the Margin” (58). Modern’s man perception of space as “looking out” from somewhere warm to somewhere dark, cold, “indifferent” and vacuous (SMRL 59) is contrasted with medieval man’s perception as “looking in. Here is the outside. The Moon’s orbit is the city wall” (59). Thus, one may now see that as some classical writers locate their paradise at a great height in order that it may touch the sphere of the moon, writers reinforced man’s anthropoperipheral position in the cosmological model of the universe.

Lewis in his essay examines how writers such as Dante were able to reconcile the image of Earth as “spatially central” (61) yet simultaneously outside the wall as well as the image of “infinite space outside the highest heaven” (61). This latter image, as one learns from Lewis, is adopted from Aristotle by Christians to refer to not only a place outside of Heaven where time does not affect it but also heaven as the fullness of God so that there is no more space outside the cosmos and the Empyrean constitutes this “boundary of space . . . it is the point at which the spatial modes of thought breaks down. To reach the end of space is to reach the end of spatiality” (61). In this essay, Lewis observes that in order to make spacelessness conceivable, Dante shows, “us space turning inside out; that teaches us pretty effectively that spatial thinking, as we ordinarily know it, has broken down” (61). Dante’s image of the Primum Mobile is a vase in which the roots of time originates so that we have an image of a tree “growing downwards” (61), “its roots in the stars, it leaves being the days and minutes we live through on the Earth” (61). Dante then
shows us in the Empyrean itself a, “point of light round which nine lights [planets or angelic hierarchies] are circling, the nearest to the centre moving at the highest speed and the furthest out at the lowest” (62) and the centre is referred to by Beatrice as a ‘point’ upon which all heaven and nature hangs (62). The point is what Aristotle calls the Unmoved Mover or God. Lewis continues, “the true nature of the universe is exactly the opposite. In the visible and spatial order Earth is centre; in the dynamic, invisible order the Empyrean is centre, and we are indeed ‘outside the city wall’ at the end of all things. And the centre of that Centre, the centre of Earth, is the edge, the very point at which all being and reality finally peter out” (62) or “Hell - the last outpost, the rim, the place where being is nearest to not-being, where positive unbeing (so to call it) asymptotically approaches that zero it can never quite reach” (62). The spatial dynamics of the Ptolemaic Model serve Lewis’s underlying illustration of, “our longing to reunited with something in the universe from which now we feel cut off, to be on the inside of some door which we have always seen from the outside” (“Weight”42). Understanding that Earth and Man do not occupy “the cosmic centre” (OHEL 3) or an “implied pre-eminence” (3) creates the longing for the Other that one finds in Lewis’s Chronicles. The Ptolemaic position of the Earth as central in fact meant, “as Montaigne says (Essais, II. Xii), ‘the worst and deadest part of the universe’ . . . descending from the nobler spheres finally died out into darkness, coldness, and passivity. The positions which was locally central was dynamically marginal: the rim of boding, farthest from the hub” (3).

The locus amoenus represents the divine and thus the inaccessible, and distinctly marked off and further limits of the known realm, but Lewis adds to this with the medieval cosmological system of the world which reinforces man as a creature of the margin. This may have permeated the stories reinforcing the celestial rim of the Utter East in Voyage, the great heights of the mountainous regions in Silver where the children first meet Aslan,
the garden located on top of a hill in *Magician* and the final ascent in *Battle* towards the new and real Narnia encouraged by the cries to go “Farther up and farther in” (211) repeated by many of the characters who swim up the Great Waterfall, which is described as pouring from “the high unclimbable cliffs” (211). The importance of the rim or outer limits is reinforced by the anthroperipheral position of the Earth besides the Empyrean, in another image that Lewis offers as to the explanation of the Real Narnia (*LB* 222) which is “as different as a real thing is from a shadow or as waking life is from a dream” (208). This has understandably been read with Platonic overtones reinforced by Digory Kirke’s observation that it is all in Plato. This is also in line with Lewis’s views on sacramentalism or symbolism as opposed to allegory which he outlines in *The Allegory of Love* where he conjectures that just as for the allegorist our passions may be copied by material inventions, there is the possibility that our material world may in turn be a copy of an invisible world (45). Lewis continues, “To put the difference in another way, for the symbolist it is we who are the allegory. We are the ‘frigid personifications’; the heavens above us are the ‘shadowy abstractions’; the world which we mistake for reality is the flat outline of that which elsewhere veritable is in all the round of its unimaginable dimension” (45).

The Platonic conception of the Real Narnia, is however, spatially grounded in the Medieval cosmological system. The faun Tumnus explains that, “The farther up and the farther in you go, the bigger everything gets. The inside is larger than the outside”(*LB* 220). Just as Dante reverses the imagery of the centred point so that what one may conceive as the centre or Earth is truly the rim, one may find Lewis employing a similar reversal in stressing that as one goes further up, not only is there a progression of scale but this upward progression towards the “inside” is in fact larger than the “outside”; understandably so since the space that Earth occupies is “outside the wall”. One may
understand that the “inside” is larger as the medieval man “outside the wall” is illustrated as “looking in” as aforementioned into something much more important or the Empyrean.

This imagery is repeated several times. As the travellers pass in “through the golden gates” into a pleasant place or Real Narnia, “The very first thing which struck everyone was that the place was far larger than it had seemed from outside” (218). The garden is likened to the Stable by Lucy, “It is far bigger inside than it was outside” (220) which also alludes to the story that Lucy mentions of the infant Christ born in the manger; or the reverse imagery of something bigger than the whole world being held in the stable. Lewis describes how, “Lucy looked hard at the garden and saw that it was not really a garden at all, but a whole world, with its own rivers and woods and sea and mountains. But they were not strange: she knew them all” (221) the children have entered the more real and beautiful Narnia, “world within world, Narnian within Narnia” (221). Mr. Tumnus observes, “like an onion: except that as you go in and in, each circle is larger than the last” (221).

Keeping the Ptolemaic model in mind, Lewis observes that Dante uses a similar model or a type of simile that philosophers could use, “When the ascent from one sphere to the next is compared to progress in virtue;” (SMRL 76). The Ptolemaic model combined with the quest trope locates the locus amoenus at these outer limits. Although Tumnus uses the word “in” as a directing term; one is made aware that the children ascend or vertically move upwards towards the new Narnia, so that this observation that Lucy makes is in fact possible because she stands at a great height. The paradox of something being bigger or having importance inside as opposed to the outside, is reinforced by the geocentric position of Earth as outside of the Empyrean, outside the wall, which coincidentally takes the form of concentric circles, like a wheel, or much like the onion that Tumnus refers to; so that the geocentric model of the Earth, and the anthropocentric position that our planet
has against the Empyrean reinforces the imagery of the inside and the outside and the vertical height of our planet’s position in the model. This interpretation supports the Platonic narrative of the real Narnia, however, also takes into consideration the spatial dynamics realised in the locale and images used by Lewis to explain this. Lewis melds the two together as one sees repeated in Lewis’s essay, “great vision of Paradiso . . . where the universe is turned inside out and the circumference is found to be the centre” (74). Furthermore, Lewis notes that, “Dante is not content simply to say that he knows they have risen higher: he says they have risen to a larger sphere” (74). For Lewis, the image that Dante gives us is admirable, “leaving us to imagine the increased vertical distance (the radius) from the increased horizontal spaciousness (the circumference)” and this ascent parallels a “moral progress”, “accomplished while intent on something outside a man’s self” (74-5). For Dante these spheres become real correspondences, “to progressive degrees of grace and virtue” (74) while the spatial increase of the sphere, “symbolizes the new spaciousness of life when a good habitas has been acquired” (75). Lewis repeats his admiration of vertical heights describing Earth as the centre of the geocentric model and hence positioning oneself in any part of the universe naturally involves a “downwards” (SMRL 47) trajectory, “of that very special kind of distance which we call ‘height’. . . .height is a very much livelier notion than distance; it has, the moment it is imagined, commerce with our nerves, with all our racial and infantile terrors . . . and a whole vast network of ethical and social metaphors which we could not shake off even if we tried” (47-8).

In contrast, the locus terribilis may mean a place of the terrible or the “night world” that Frye describes emerging specifically when narratives of “disenchantment” are most prevalent, hence is not distinct in earlier classical literature. The locus terribilis is discussed by Rudnick as developing by the seventeenth century when the locus amoenus
disappears from literature. It is the place of the “lover’s lament” (27) and furthermore, “Nature is dark and somber as at the outset of the Inferno” (27). Citing the example of a typical *locus terribilis* developed by 1624, is a setting described as waste, sadness with no sun reaching in (27). Rudnick illustrates that the seventeenth century literature of Shakespeare and John Donne harbour “discontent . . . [and] melancholy” (28). In addition, Rudnick associates the definition of the *locus terribilis* with the increased “playing with words and meaning” which became more complicated and which is “dominated by the order of reason” (28). Rudnick describes the eighteenth century of Dryden and Pope as a time when “Reason crowds out Nature and the mystery of the sacred. Feeling becomes secondary to rationality. Losing the closeness with Nature, seeking solace in reason and its prearranged order” (29) and rather than the pleasant place, “The location of unhappiness and lament is populated with wild animals, wolves, snakes and owls, all threatening creatures, combined with disgust - the later nausea of the existentialists” (30) which the author mentions is contrasted to the remoteness illustrated in the late eighteenth and early nineteenth century, “when Nature, still relatively untouched by humankind, is attractive, respected, sought, and inspiring” (31).

The philosophical *terrain* is reflective of these different ideologies and/or doctrines: this is encapsulated in *Silver* with the descent into Underland, in the subterranean labyrinth and caverns, with the play of words and meanings by the Witch who attempts to trick or deceive the pilgrims into thinking there is no Overworld, no world of Aslan, or no world of God. The final book in the series *Battle* elaborates on this further with the manipulation and deceit of the Ape “Shift” and the land of darkness and horror that anticipates the final return to the Paradisiacal land of the real Narnia. *Magician* exhibits this in the character of Uncle Andrew and Jadis, who both confer on themselves different privileges based on their reasoning with the children as to the value and meaning of right
and wrong. Especially in Silver, the quest trope is understood with the trope of the pilgrim interwoven into the stories. The Queen of Underland, in Silver calls the travellers by this term as, “young pilgrims to walk this rough waste” (101). The inclusion of the pilgrim trope suggests not only a search for distant lands but a return to one’s home; it effectively creates moments in the narrative where the children will enter the locus amoenus and the locus terribilis, the idyllic and the night world, and the garden and the wilderness.

3.4 Quotidian Realms

The significance of a journey to these “other worlds” is understood with reference to the quotidian realm of the characters. Voyage begins in the home of Eustace Scrubb, a prototypical materialist and sceptic who adheres to “facts” and represents a “disenchanted” world. He is described as having no friends and his parents are described as, “very up-to-date and advanced people. . . .Eustace Clarence [Scrubb] liked animals, especially beetles, if they were dead and pinned on a card” (11). He represents what Huizinga would term a “spoilt-sport”, someone who does not adhere to the rules of the game or play-world (Huizinga 11), a term Eustace uses in the depreciative sense when he catches his cousins talking about Narnia which he likens to an activity of ‘playing’ or in Eustace’s exact words “playing your old game”(14). Appearing highly educated (15) he is nonetheless an arrogant boy who in spite of his education, “had read none of the right books” (82). He is the spoilt-sport par excellence as one sees in another passage when the Dawn Treader, the Narnian ship, enters a storm and is recorded by Eustace, “Harold says one of the most cowardly things ordinary people do is to shut their eyes to Facts” (35). He does not recognize the monarchy of Caspian who calls himself a King, and instead Eustace claims he is a Republican; when chivalrous things are done for Lucy, Eustace writes that, “I tried to make him [Caspian] see what Alberta says, that all that sort of thing is really lowering girls but he was too dense” (35). When Eustace and Reepicheep have
their first altercation, Reepicheep challenges him to a duel and Eustace threatens to have
“it destroyed” (36) and later refuses to fight calling himself a “pacifist” (38).
Here Eustace represents what Frye would call the \textit{low mimetic} mode such as in comedy or
realistic fiction. Here the “hero”, a term Frye uses with reservation when compared to the
other modes, is, “superior neither to other men nor to his environment, the hero is one of
us: we respond to a sense of his common humanity, and demand from the poet the same
canons of probability that we find in our own experience” (\textit{Anatomy} 34). In demanding
these canons of probability, Eustace as a figure of realistic fiction, of facts and
information, and of the mimetic tradition, enables us to see the world of romance
differently. Eustace records in his private travel entries, “The others all voted for going \textit{on}
in the hope of finding land. I felt it my duty to point out that we didn’t know there \textit{was}
any land ahead and tried to get them to see the dangers of \textit{wishful thinking}” (71).
The character of Eustace Scrubb here articulates what Lewis elsewhere terms as the “new
Psychology” (\textit{SBJ} 203) and his own concerns with “Fantasy” or “wishful thinking” (203).
As Lewis writes, it became of utmost importance to distinguish between the
“Imagination” as Coleridge did from Fancy, and also from Fantasy, “as the psychologists
understand the term” (203). As the travellers move forward in search for land, one is
reminded of Lewis’s own longing for Joy initiated by the \textit{locus amoenus} of romance and
imaginative literature, “Now what, I asked myself, were all my delectable mountains and
western gardens but sheer Fantasies?” (203). Later he concludes that, “these romantic
images had never been more than a sort of flash, or even slag, thrown off by the
occurrence of Joy” (204) and are only “symbols” not to be confused with the “real
Desirable” (204). Eustace becomes a figure for the Freudian discourse which greatly
challenges Lewis’s own romantic inclinations. There is an attentiveness to be an “adult”
rather than a “child” in the qualitative sense and to subscribe to “astonishingly prosaic”
(15) and “not imaginative” (16) narrative. Lewis’s imaginative life is described as “two hemispheres of my mind” and in “the sharpest contrast” (170) with, “one side a many-islanded sea of poetry and myth; on the other a glib and shallow ‘rationalism’” (170).

This is manifested in Eustace’s person as scientific, practical, rational and one who subscribes to a utilitarian language that disbelieves in the existence of Narnia, and the existence desired locales, much like the position of the “New Psychology” or Freudian psychology, which here Lewis literalises. In contrast to Eustace, is the figure of the Mouse Reepicheep who is valiant and chivalrous, “his mind was full of forlorn hopes, death-or-glory charges, and last stands” (67). The character of Reepicheep may have been derived from Kenneth Grahame’s Water Rat but there are overt references to the Arthurian world of romance and chivalry. The genre of Romance structures the way Reepicheep acts as Frye writes that this genre, “is characterized by the acceptance of pity and fear, which in ordinary life relate to pain, as forms of pleasure. It turns fear at a distance, or terror, into the adventurous; fear at contact, or horror, into the marvellous, and fear without an object, or dread (Angst) into a pensive melancholy” (Anatomy 37) which are examples of what the mode may do to the reader. Reepicheep is the only character who repeatedly states that they are on an adventure especially at the frontier of the locus terribilis such as their entrance into the Dark Island. He challenge’s Drinian’s view of the utility of such a dangerous quest with the full reasoning that accompanies the romance genre, “So far as I know we did not set sail to look for things useful but to seek honor and adventure” (VDT 164). In both his encounter with the dragon and with the invisible people, Reepicheep is the first to career into the face of danger wishing to attempt “single combat” with the dragon (VDT 91) and convincing the others to meet in combat “face to face” the invisible race (127). Reepicheep supports Lucy’s decision to do
the bidding of the invisible peoples, “And the service they ask of her is in no way contrary to her Majesty’s honor, but a noble and heroical act” (134).

*Silver* gives the reader a better idea of the environment in which Eustace Scrubb is reared in by illustrating the educational system in which the characters Jill Pole and Eustace Scrubb are subject to in the school the “Experiment House”. Lewis begins by stating that, “This is not going to be a school story” yet in a quick illustration, Lewis is able to depict a school where, “Bibles are not encouraged at Experiment House” (*SC* 16), so that when later the Dwarf Trumpkin refers to the children as “Son of Adam and Daughter of Eve”, Lewis remarks that “people at Experiment House haven’t heard of Adam and Eve” (52); where the minds of those who run the school are “mixed” and the bullies are seen as “interesting psychological cases” (11). It is important that the “absent narrative” here is the school story for it allows the critique Lewis formulates here to set the tone for the lessons that both Jill and Eustace will be learning on their quest. Furthermore, their entry into Narnia employs what is seen as a classical device of trees to mark a scene, “The drops dripped off the laurel leaves”, and the image of the laurel is repeated a number of times before the entry of the children into Narnia (18-19). Eustace explains to Jill that the only way of entering Narnia is by Magic. But Eustace distinguishes this from the kind of magic that Jill suggests, with “queer letters” and “charms and spells” (17). This is articulated at a greater extent in *Magician* with the prototypical “mad scientist” trope of Uncle Andrew. Lewis states that, “the magician is the ancestor of the modern practising or ‘applied’ scientist, the inventor” (*SMRL* 56) and elsewhere Lewis writes that, “Bacon and the magicians have the closest possible affinity” (*OHEL* 13).

Eustace makes it clear that Aslan would not approve of this kind of magic, but they can only ask of him rather than command him to do something. As with the wardrobe portal in *Lion*, the door that sends the Telmarines home in *Caspian* and the painting in *Voyage*,
Lewis uses portals that are incalculable and impervious to force and thus not subject to the will of the human characters; it already contradicts the “disenchanted world” of human rationalism which postulates that all things may be mastered by calculation, even expressed in the magical arts of Uncle Andrew. More importantly, the entry into Narnia in *Silver* begins with the *locus amoenus* or “enclosed garden” trope by describing the “high stone wall” (19) representing safe refuge, “in that wall a door by which you could get out on to open moor. This door was nearly always locked. But there had been times when people had found it open” (19). Surprisingly the door opens and Lewis describes the entry way into an idyllic place, “a different world” (20) with all the features of a pleasant place. In order that they don’t get separated, Eustace suggests that they hold hands and this image is a continuation of *Voyage* with the illustration of Lucy and Edmund holding hands as they move towards the pleasant place, suggesting innocence and a return to a primordial state featured at the end of the nautical quest.

In *Magician* Lewis describes the genesis of Narnia and the beginning of the adventures, “how all the comings and goings between our own world and the land of Narnia first began” (3). It is begins with the adventures in Victorian era London of two children Polly Plummer and Digory Kirke. Since this book describes the genesis of the Narnian world, the locale of the quotidian realm is not situated in Narnia itself but in Victorian England. The world of the children is stressed more extensively as it is also the only book which includes the reversal of the portal, with the despotic queen Jadis entering into London who encounters the cabby Frank as a prototypical daily labourer and lower middle-class workman, whose language Lewis has transcribed in order to illustrate his accent and station. Thus it is also by far the more descriptive of the books concerning the land from which the children are from. *Battle*, also includes the *locus amoenus* trope but with the distinction that it is not a quest, apart from in the individual person, the Calormen soldier
Emeth whose name means ‘truth’. Aside from this one narrative, the locus amoenus of Battle is a culmination of all seven stories and the final dwelling place of the characters.

Voyage is explored under what is termed as “heliotropes” to suggest both the tropes of travel, voyage or quest and the locus amoenus of the paradisiacal land that lies at the Utter East, described as the lair of the Sun. The term “heliotrope” is borrowed from Jacques Derrida’s essay entitled “White Mythology: Metaphor in the Text of Philosophy,” to refer to “heliotropic metaphors” which refer to the sun for its conception. The term “heliotrope” is employed in two ways. First, it suggests a tropology of light and brightness as indicative by the term “helio” which in Greek relates to the sun and employs it in the understanding that Lewis recycles well known tropes that reinforce the dominion and character of Aslan and the locus amoenus of his realm via imagery and allusion that is suggestive of luminary and bright qualities, the most prominent being the solar imagery, as Ward has pointed out that Voyage lies under the domain of the planet Sol or Sun (Ward 129). Second, this dissertation uses the term “heliotrope” in its association with “heliotropism” the diurnal movement of plants towards the sun which is replicated in the quest movement of the travellers towards the East and the eventual heliotropism of this journey caused by the current wherein the sailor Drinian comments, “There is not a breath of wind. The Sail hangs dead. The sea is as flat as a pond. And yet we drive on as fast as if there were a gale behind us” (207) and this is repeated in a later passage, “for many days, without wind in her shrouds or foam at her bows, across a waveless sea, the Dawn Treader glided smoothly east” (210). In doing so, “heliotropes” is a combination of the quest-trope of Romance and the tropology of light or “helios” which is persistently incorporated in Voyage.

Next, Silver is examined under the trope of katabasis or descent borrowed from well known narratives such as Dante’s Paradiso, Virgil’s Aeneid, Spenser’s The Faerie
Queene and Fairy Tales and mythological personage to reinforce the subterranean realm of Underland. To illustrate this movement, Lewis employs a number of tropes that suggest the downward descent, beginning with the children on a mountain and the descent which leads to the children’s disorientation and forgetfulness of the signs given to them by Aslan, and tropes that suggest the dominion of darkness pertaining to the subterranean realm of “Underland”. Voyage and Silver are also intriguing books to read in conjunction because chronologically, one follows the other, and combined both stories suggest the latitudinal and longitudinal range of the Narnian world, respectively. The books also complement each other in terms of opposites, one being a world of light and sun, while the other is drab and dark.

Magician is explored under the rubric of the “Young and Old Worlds” where one sees the extensive detail of the creation of Narnia or “the young world” (MN 112) and the apocalypse of Charn, and the journey to the Hesperides-like garden. This book continues the theme of regeneration and renewal by positioning the “land of youth” as a locus amoenus to which Digory must journey towards. In this book one finds more reference to the beast fable in the creation of the Narnian world, and the divine order is reinforced here with the creation of the world, the singing of the stars, as well as the order of beings that the animals. Battle follows predominantly the model of the animal fable with the characters of the Ape and the Donkey and is discussed under the rubric of “Eschatological Beginnings”, to denote not only the end of Narnia but the beginning and entry into the Narnian equivalent for Heaven. Death becomes the greatest portal into the other-world. Together, Magician and Battle reconceptualise the locus amoenus and adopt clearer forms of twentieth century utopian fantasy genre. All four books discussed, contain the recurrent pattern of the quest-trope journeying towards a locale, either pleasant or terrible. These books comprise the latter half of the series and explains why
these tropes occur in frequency as the quest becomes a prominent trope that suggests the existence of something as a source of the desire and longing, “The element of desire is brought out in all those passages where the *Hesperian land* is hinted, prophesied, and ‘dim-discovered’” (*PPL* 35).

### 3.5 Conclusion

This chapter has attempted to illustrate two classical tropes of space known as the *locus amoenus* and *locus terribilis* and how they may organize our rereading of *Chronicles* by eliciting the quest trope which posits these spaces as either the “land of longing” or land of travails in which the characters must suffer through different ordeals. This chapter has tried to distinguish this reading from other research by emphasising upon the concept that classical geography brings to the discussion, namely the *eschatiai* or uttermost lands in order to then incorporate Lewis’s admiration of the Ptolemaic Model as one possible alternative narrative that accentuates the longing experienced by the characters for something or someone, namely Aslan or the Empyrean, that is reinforced by the imagery of Earth’s anthroperipheral position. This notion constitutes one of the “absent narratives” that influences the great height, depth and horizontal range with which these locales are positioned and towards which the children must journey on their quest.
Notes

1. See James Stockton’s essay for an elaboration of this concept.

2. See Elizabeth Baird Hardy’s work on literary tropes belonging to Milton and Spenser. She reads this specifically with the effort that they represent the Christ story in Narnia.

3. For more examples of the “pleasant place” such as the Isle of Blest, Elysian Fields, Earthly Paradise or Garden of Eden, see Grafton 538.

4. Mervyn Nicholson identifies a possible source or model for C.S. Lewis’ “heart’s desire” in E.Nesbit’s children’s stories. See Nicholson’s article for more on this comparison.

5. See Michael Ward’s chapter on “Luna” in his Ph.D. dissertation.

6. See Gareth B. Matthews’ essay for more on the Platonic themes.

7. For more on the significance of the laurel leaves which leads the children to the door into Aslan’s world, see Amanda M. Niedbala’s article.

8. For more on Lewis’s use of different speech styles, see Lionel Adey’s essay.

9. See Jacques Derrida’s essay that reads Aristotle’s Poetics as relying on metaphors that are founded on a flawed idea of the sun and suggests that this is indicative of metaphor as a whole, as a form of knowledge which is lacking and deficient which he then reads as the foundation of Western philosophy.
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