

THE NARNIA CODE

C. S. LEWIS
AND THE SECRET
OF THE
SEVEN HEAVENS

MICHAEL WARD



Tyndale House Publishers, Inc.
Carol Stream, Illinois

Visit Tyndale's exciting Web site at www.tyndale.com.

TYNDALE and Tyndale's quill logo are registered trademarks of Tyndale House Publishers, Inc.

The Narnia Code: C. S. Lewis and the Secret of the Seven Heavens

Narnia is a trademark of C. S. Lewis (Pte) Ltd.

Copyright © 2010 by Michael Ward. All rights reserved.

Based on the book *Planet Narnia*, previously published by Oxford University Press under ISBN 978-0-19-531387-1. Visit www.planetnarnia.com.

North American edition published with permission of Paternoster, a division of Authentic Media, Ltd.

Cover photograph of lion copyright © memoossa/stock.xchng. All rights reserved.

Cover photograph of sky copyright © by Sabine Fischer/phoenixstudios.de. All rights reserved.

Chapter opener illustrations by Timothy Botts. Copyright © by Tyndale House Publishers, Inc. All rights reserved.

Astronomy diagram from *Cosmographia* by Peter Apian, c. 1585.

The Jupiter by Hans Sebald Beham. Copyright © by The Warburg Institute. All rights reserved.

Photograph of Mars mural copyright © Floriano Rescigno/iStockphoto. All rights reserved.

Photograph of Apollo Sauroctonus by The Warburg Institute.

Photograph of Luna by The Warburg Institute.

Photograph of Mercury by kind permission of Christ Church, Oxford. Photograph by Michael Ward.

Venus painting by Bartholomeus van der Helst.

Photograph of Father Time by Carol Highsmith.

Illustration of Wisemen by Gustave Dore, The Dore Bible Illustrations. Copyright © by Dover Publications. All rights reserved.

Author photo copyright © 2010 by William Clayton, www.williamclayton.com. All rights reserved.

Designed by Erik M. Peterson

Unless otherwise indicated, all Scripture quotations are taken from the Revised Standard Version of the Bible, copyright © 1952 [2nd edition, 1971] by the Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

Scripture quotations marked KJV are taken from the *Holy Bible*, King James Version.

Scripture quotations marked *The Message* are taken from *The Message* by Eugene H. Peterson, copyright © 1993, 1994, 1995, 1996, 2000, 2001, 2002. Used by permission of NavPress Publishing Group. All rights reserved.

Scripture quotations marked NIV are taken from the Holy Bible, *New International Version*,[®] *NIV*.[®] Copyright © 1973, 1978, 1984 by Biblica, Inc.™ Used by permission of Zondervan. All rights reserved worldwide. www.zondervan.com.

Scripture quotations marked NKJV are taken from the New King James Version.[®] Copyright © 1982 by Thomas Nelson, Inc. Used by permission. All rights reserved. *NKJV* is a trademark of Thomas Nelson, Inc.

Scripture quotations marked NLT are taken from the *Holy Bible*, New Living Translation, copyright © 1996, 2004, 2007 by Tyndale House Foundation. Used by permission of Tyndale House Publishers, Inc., Carol Stream, Illinois 60188. All rights reserved.

Library of Congress Cataloging-in-Publication Data

Ward, Michael, date.

The Narnia code : C.S. Lewis and the secret of the seven heavens / Michael Ward.

p. cm.

Rev. ed. of: *Planet Narnia*.

Includes bibliographical references and index.

ISBN 978-1-4143-3965-8 (sc)

1. Lewis, C. S. (Clive Staples), 1898-1963. Chronicles of Narnia. 2. Lewis, C. S. (Clive Staples), 1898-1963—Religion. 3. Lewis, C. S. (Clive Staples), 1898-1963—Knowledge and learning. I. Lewis, C. S. (Clive Staples), 1898-1963. *Planet Narnia*. II. Title.

PR6023.E926Z944 2010

823'.912—dc22

2010029274

Printed in the United States of America

16 15 14 13 12 11 10

7 6 5 4 3 2 1

To

Tyler Blanski

who loves the Morning Star

*The heavens are telling the glory of God;
and the firmament proclaims his handiwork.
Day to day pours forth speech,
and night to night declares knowledge.
There is no speech, nor are there words;
their voice is not heard;
yet their voice goes out through all the earth,
and their words to the end of the world.*

PSALM 19: 1-4

“The greatest poem in the Psalter and one of the greatest lyrics in the world.”
C. S. Lewis, writing about Psalm 19 in *Reflections on the Psalms*

C O N T E N T S

A Note about the Author xi

A Note about the Order of the Chronicles xiii

Chapter 1	The Mystery	1
Chapter 2	The Beam of Light	15
Chapter 3	The Seven Heavens	27
Chapter 4	Jupiter's Kingly Crown	45
	<i>The Lion, the Witch and the Wardrobe</i>	
Chapter 5	The Wooden Shield of Mars	57
	<i>Prince Caspian</i>	
Chapter 6	Sunlight's Golden Treasury	69
	<i>The Voyage of the "Dawn Treader"</i>	
Chapter 7	Mirror or Moonshine?	81
	<i>The Silver Chair</i>	
Chapter 8	Mercury's Winged Cap	93
	<i>The Horse and His Boy</i>	
Chapter 9	Apples Are from Venus	105
	<i>The Magician's Nephew</i>	
Chapter 10	Saturn's Sands of Time	117
	<i>The Last Battle</i>	
Chapter 11	The Candlestick	129
Chapter 12	The Telescope	139
	Illustrations	149
	Acknowledgments	159
	Notes	161
	For Further Reading	181
	Scripture Index	185
	Discussion Guide	187

A NOTE ABOUT THE AUTHOR

MICHAEL WARD was born in Cuckfield, Sussex, England. He is an ordained minister in the Anglican Church and works as chaplain of St. Peter's College, Oxford, and as a tutor and lecturer. He has loved the Narnia Chronicles since he was a boy.

He first wrote about C. S. Lewis while working for his English degree at the University of Oxford. He lived at Lewis's former home in Oxford, The Kilns, as resident warden for three years (1996–1999), sleeping in the late professor's old bedroom and studying in his study. He appeared in *Shadowlands*, the film about Lewis's marriage and bereavement. He also helped run the Oxford Lewis Society for many years before moving to Cambridge to study theology. He did his PhD at the University of St. Andrews, and his dissertation was published as *Planet Narnia: The Seven Heavens in the Imagination of C. S. Lewis* (Oxford University Press, 2008). The British Broadcasting Corporation (BBC) commissioned and broadcast a television documentary about *Planet Narnia* called *The Narnia Code* in 2009. The success of *Planet Narnia* and the TV documentary led to the book you now hold in your hands.

Dr. Ward has written numerous scholarly articles on C. S. Lewis and has lectured all around the world on his life and work. He is also the coeditor of *The Cambridge Companion to C. S. Lewis* (2010) and *Heresies and How to Avoid Them: Why It Matters What Christians Believe* (2007).

Aside from his work as a college chaplain and Lewis scholar, Michael serves as associate editor of Davey's Daily Poetry, the online poetry service.

For more information about the author, see www.michaelward.net.

A Note about the Order of the Chronicles

The order in which Lewis published the Narnia Chronicles is:

The Lion, the Witch and the Wardrobe (1950)

Prince Caspian (1951)

The Voyage of the "Dawn Treader" (1952)

The Silver Chair (1953)

The Horse and His Boy (1954)

The Magician's Nephew (1955)

The Last Battle (1956)

Most Lewis scholars agree that *The Lion, the Witch and the Wardrobe* should be read first because it was written first and published first and takes special care to introduce the character of Aslan. *The Magician's Nephew* should therefore not be read first, even though it deals with an earlier stage in Narnian history. It is better to read it as a flashback or a prequel.

CHAPTER ONE



THE MYSTERY

*For those outside everything is in parables;
so that they may indeed see but not perceive,
and may indeed hear but not understand.*

MARK 4:11-12

DO YOU REMEMBER WHEN you first heard the story of Lucy Pevensie pushing her way through the back of a wardrobe and finding herself in a snowy wood? Do you recall how you felt when Lucy had tea with Mr. Tumnus and learned that his world, the kingdom of Narnia, was ruled by an evil White Witch, who had banished the old days of jollification? Undoubtedly, *The Lion, the Witch and the Wardrobe* contains one of literature's greatest fairy-tale openings.

I first followed Lucy as she entered the wardrobe when I was a young boy—too young to read for myself, but not too young to be read to. My older brothers and I jumped into our parents' bed one Sunday morning, and my mother read aloud the opening chapter from *The Lion, the*

Witch and the Wardrobe. We loved it. Sunday by Sunday, the Ward family worked its way through the whole book, and eventually through the six other Narnia Chronicles as well.

GIVE FATHER CHRISTMAS THE SACK!

But one thing surprised me about *The Lion, the Witch and the Wardrobe*, and that was when Father Christmas appeared. I didn't expect to meet Santa in Narnia. I was glad he was there, of course, and I was pleased when he gave out the presents. But I somehow felt that Father Christmas belonged to a different kind of story world.

When I got older and began to study Lewis's works more seriously, I discovered that many other people felt the same way. In fact, one of these people, Roger Lancelyn Green, a good friend of Lewis's, had urged him to leave out Father Christmas.

Why had Lewis kept him in? It didn't make sense. Father Christmas is a character who represents the festival of Christ's birth, yet no one in Narnia ever shows any knowledge of a character called Christ. They know only of the Christlike lion Aslan. How, then, do the Narnians know of Christmas? What do they *mean* by Christmas? It looks like an elementary mistake on Lewis's part.

Several other scholars have made the same complaint as Roger Lancelyn Green. They say the appearance of Father Christmas "strikes the wrong note";* it's "incongruous." One expert said that "to be true to his fantasy world, Lewis should perhaps have created a Narnian equivalent to our Christmas instead of taking it into Narnia."

Admittedly, a character called Father Aslanmas sounds awkward and wouldn't have been a good idea, but it would have made much better *logical* sense. Better still to have left Father Christmas out entirely—or so I felt.

This puzzle about Father Christmas was the beginning for me of

*References for all quotations may be found in the Notes section starting on page 161.

the great Narnian mystery. *The Lion, the Witch and the Wardrobe* is a powerful and attractive story, and yet it seems, on the face of it, to have a weakness that a six-year-old could identify. How could this be?

Perhaps it was simply a careless error on Lewis's part, indicating that he hadn't given much thought to the story. But that seems unlikely, given that he included Father Christmas even *after* hearing Green's objections. It may have been a mistake, but it wasn't a *careless* error! Lewis clearly thought there was good reason to keep Father Christmas in the story.

But what was that reason? It was a question I wanted the answer to.

I continued to ponder the oddity of Father Christmas's appearance in *The Lion, the Witch and the Wardrobe* even as my family moved on to the next books in the series. And then I noticed mysterious things in the other Chronicles as well:

- The Roman god Bacchus organizes a kind of riot in *Prince Caspian* and makes everyone merry with wine—but *does Bacchus really belong to that story?* I wondered.
- And how come the children fail to recognize Prince Rilian in *The Silver Chair*? It was obvious to me that the young man in black clothes was the lost prince they were looking for, and I couldn't see why it took them so long to realize it.
- Perhaps the greatest mystery of all was *The Horse and His Boy*, which seemed to me just one long journey across a desert.

THE GOOD BOOK AND THE SEVEN GOOD BOOKS

Early on, I was baffled by the series on another level. We were a church-going family, and my parents told me that some of the characters in Narnia were linked to biblical characters. Aslan, the lion king, was rather like Jesus, they said. Just as Aslan died on the Stone Table in order to rescue the guilty Edmund from the hands of the White Witch before returning to life, so Jesus died on the cross to save people from sin and

then rose from the grave. Lewis himself (so I later learned) once wrote to a child explaining that the whole Narnia series was “about Christ.”

I liked the idea that there was a second level of meaning to *The Lion, the Witch and the Wardrobe*. And I could see biblical connections in some of the other books too. The way Aslan sang Narnia into being in *The Magician’s Nephew* was a bit like God creating the world in Genesis. *The Last Battle* was like God’s judgment on the world in the book of Revelation.

What was mystifying was that the biblical links in the other four Narnia Chronicles were not half so obvious. In fact, they were barely present by comparison. Yes, Aslan was still there, and he was still like Jesus in various ways (guiding, teaching, forgiving, and so forth), but there was no clear connection between the overall story and any major episode in Jesus’ life or ministry.

- In *Prince Caspian* Aslan enters the story among dancing trees before giving a great war cry. *What does that have to do with Jesus?* I wondered.
- In *The Voyage of the “Dawn Treader”* Aslan rips off a dragon skin, is made visible by a magic spell, and flies along a sunbeam like a bird. You could find biblical sources for these things if you tried hard enough, but what tied them together? I was curious.
- In *The Silver Chair* Aslan doesn’t appear bodily in Narnia but stays in his own high country above the clouds—as if Jesus had gone back to being just “God in heaven” rather than “God with us.”
- And in *The Horse and His Boy* (on top of its long journey across the desert that so perplexed me), Aslan is mistaken for two lions, or maybe three lions, and does a great deal of dashing about. He is said to be “swift of foot.” Now, why would you make your Jesus-like character “swift of foot”? Jesus is never shown running in the Bible!

Jesus' birth, of course, *is* recorded in the Bible and is obviously a very important event—on par with Creation, salvation, and the final judgment—yet (as I have already pointed out) there's no Narnian version of Christmas, no story about Aslan being born as a cub in Narnia like Jesus was born as a baby in Bethlehem. Nor is there a Narnian version of the Ascension, when Jesus returned to heaven. Nor is there a Narnian Day of Pentecost, when the Christian church was born.

Since three of the Chronicles were clearly connected to biblical passages in Genesis, the Gospels, and Revelation, I thought it strange that the remaining four Chronicles weren't as clearly linked to other major events in the Bible story.

In short, the Narnia books were as mysterious on their second level (the level of biblical parallels) as they were mysterious on their first level (the level of the basic story).

“EVERY CHAPTER BETTER THAN THE ONE BEFORE”

Although I was occasionally puzzled as a young reader, I still hugely enjoyed the series in general. In fact, I adored it. Reepicheep and Puddleglum were the two standout characters. The Wood between the Worlds in *The Magician's Nephew* fascinated me. I laughed at the foolish monopods in *The Voyage of the “Dawn Treader,”* and I grieved when Father Time brought the whole sequence to a close at the end of *The Last Battle*. I wished I could join the characters in that heavenly story “which goes on forever: in which every chapter is better than the one before.”

What a vital, colorful world Narnia was! Perky jackdaws cracking jokes. Guilty dragons made soft and tender. Castles shining like stars on the seashore. Despite being confused at times about his mysterious methods, I thought C. S. Lewis was simply the *best* author. I was a bookish boy, so I had lots of other stories to compare his work with. Without a doubt, the Chronicles were my favorites.

At school, when my teacher asked the class to make a picture representing the storybook we liked most, it was easy to know what to do. I drew three silhouettes: one of a lion, one of a witch, and one of a wardrobe. I then filled them in with different crayons: gold for the lion, white for the witch, brown for the wardrobe. And finally I put them through a typewriter (we still had typewriters in those days, not computers) and typed “cslewiscslewiscslewis” back and forth across each silhouette. I was very proud of the resulting picture, and I remembered it thirty years later when one night, while I was a student at Cambridge University, quite unexpectedly I had the idea that led to this book. We will come back to those silhouettes in the final chapter.

DID HE PLAN IT?

Yet as I eagerly immersed myself in the series on one hand, I continued pondering its mysteries. The question came down to this: Was it possible there was a *third* level of meaning that tied together all the puzzling elements—or were the books planless, without a governing logic?

The answer most people have given is that Lewis was deliberately drawing on a rich and wide range of traditions as he created the world of Narnia. They suggest there was no particular logic to his choices—apart from the very loose and vague logic expressed in the old proverb “Variety is the spice of life.” “Don’t press too hard,” they imply. “These are only children’s books! They’re not to be taken seriously. Narnia is a glorious hodgepodge, nothing more.”

Many reviewers have thought the books are effectively planless—just Lewis having fun and not taking much care how. One critic describes Narnia as a “jumble,” “full of inconsistencies.” Another critic says the Chronicles are “uneven” and “hastily written.” A third critic thinks Lewis wrote “glibly” in a “whizz-bang, easy-come-easy-go, slap-it-down kind of way.”

One primary reason critics think this is because Lewis’s great friend

J. R. R. Tolkien thought so. Lewis read *The Lion, the Witch and the Wardrobe* aloud to Tolkien, who hated it. Yes, *hated* it! In Tolkien's view, Lewis had thrown together things from different traditions (talking animals, English children, fauns and centaurs, Father Christmas, etc.) without good cause.

Tolkien so detested what Lewis had done that he soon gave up trying to read the Narnia books and therefore didn't actually know them very well. He later admitted that they were outside his range of imaginative sympathy.

However, because Tolkien is now such a famous figure, his views have received a great deal of attention. Lots of people have drawn a sharp contrast between Tolkien's *The Lord of the Rings*, which is set in Middle-earth, and Lewis's Narnia. Middle-earth is obviously extremely detailed in every respect; it even has its own invented languages. Tolkien wanted it to have what he called "the inner consistency of reality." *The Lord of the Rings* was published with no fewer than *six* appendices!

Although Narnia doesn't have the same kind of obvious detail as Middle-earth, that doesn't necessarily mean it isn't detailed in its own way. The question we have to ask is, what *kind* of detail does it have? Did Lewis just throw in anything that struck his fancy, or was there a more careful intelligence at work?

It matters that we answer this question. Stories like Narnia deserve to be taken very seriously because what we read as children is perhaps the most important literature we ever encounter. We're then at a formative stage of life. "The hand that rocks the cradle is the hand that rules the world" goes the saying. And if that's true, what about the hand that holds the bedtime fairy-tale? For that matter, what about the hand that *writes* the bedtime fairy-tale?

C. S. Lewis, as a writer for children, shouldn't be dismissed with a casual wave of the hand. Since they were first published in the 1950s, his seven Chronicles of Narnia have been translated into more than thirty

different languages and are now firmly established as classics of English literature. Walden Media's film version of *The Lion, the Witch and the Wardrobe* is one of the top-grossing movies ever made. If only because of Narnia's popularity, it matters that we understand what Lewis was up to.

As I got older and began to read his other writings, I became ever more intrigued by the seemingly random aspects to the Chronicles. They were not what you would expect of a man like Lewis with a highly trained mind. In his younger days he was tutored by a rigorous, logical thinker, William Kirkpatrick, who taught him that he should always have reasons for anything he said.

And it's easy to see that Lewis lapped up what Kirkpatrick taught him because randomness and mishmash are not to be found in his writings. Lewis is so famous as the author of Narnia that most people are unaware he had a day job. His career wasn't in writing children's books; it was in the world of academia. He taught for nearly thirty years at Oxford University and nearly ten at Cambridge University. It was his ability to think logically and express himself clearly that enabled him to have such a successful career as a university professor.

Lewis's field of academic interest was the literature of the Middle Ages and the Renaissance. He had a vast, specialized knowledge of European literary history, ranging across a thousand years up to about the year 1650. The biggest book he ever wrote was a massive doorstop of nearly seven hundred pages with the snappy title *English Literature in the Sixteenth Century Excluding Drama*. It was part of a multivolume series called the Oxford History of English Literature. Lewis took fifteen years to write it.

When I read Lewis's academic books, I noticed that he was a very careful writer, as a learned scholar ought to be. He didn't slop words together thoughtlessly but paid great attention to every single phrase he wrote. One of his closest friends, Owen Barfield, once said of Lewis

that “what he thought about everything was secretly present in what he said about anything.”

As a professor, Lewis enjoyed studying the works of old authors like Dante and Chaucer and Spenser, whose poems, so he said, “cannot be taken in at a glance.” He added, “Everything leads to everything else, but by very intricate paths.”

Lewis himself wrote a good deal of poetry. I am amazed by how complex it is. Many of his poems are almost impossibly intricate, and the subtlety of his word choice and rhyme schemes is simply jaw-dropping. He pointed out that the poems that look as if they have no special pattern are often the most complicated of all.

As for his views on fairy-tales, the same love of complexity was there, too. Lewis thought that the best fairy-tales have a very strict logic to them. They had to possess order and pattern or else they wouldn’t please their readers. Just because a fairy-tale is full of magic and marvels doesn’t mean that things can be “arbitrary,” he said.

And what Lewis believed about the world of fairy-tales reflected his beliefs about the real world. As a Christian, he thought the universe had been made by God with very definite purposes. Even though the universe has been spoiled by sin, nevertheless God’s plan is still being worked out. If only we had eyes to see it, we would notice the divine plan even in seemingly meaningless events—“the curve of every wave and the flight of every insect.”

Lewis’s view of fairy-tales sheds light on the Narnian mystery because it suggests that Lewis would have been very likely to write the Chronicles with *the most careful attention to detail*. The reason Father Christmas appears in *The Lion, the Witch and the Wardrobe* might not have been obvious to me. I might not have been able to explain the ways in which the books relate to the Bible. And yet that probably meant I was just too far away from Lewis’s imagination to understand what he was doing. I was not properly tuned in to his wavelength.

The more I looked into this issue, the more I realized there was probably an inner meaning to the Narnia books even if I couldn't spot what it was. I felt rather like the Victorian astronomer John Couch Adams, who suspected the existence of the planet Neptune even before he actually observed it in the night sky.

Adams saw that there was a kink in the orbit of Uranus, which indicated there was a planet *beyond* Uranus, hidden from view but exerting the pull of gravity. A year *after* he realized this, Adams saw the mysterious planet through a telescope for the very first time. But he knew it existed before he observed it. (We will come back to Neptune in a later chapter because Lewis attached great importance to its discovery.)

The situation I was in reminded me not only of the search for the planet Neptune but also of what Lewis said about some of his favorite authors. He said each of their stories “at first looks planless, though all is planned.” That was the Narnian mystery in a nutshell! It *looked* planless, but surely it was planned. The question I needed to answer about Narnia was this (please excuse the pun): did he or did he not plan it?

THE NARNIA CODE

Though many people have accepted the “hodgepodge” theory about the way Lewis wrote the Chronicles, there is another possible explanation. There might be a *secret* reason why Lewis retained Father Christmas, a *hidden* logic to his creative choices. Could Lewis have been following some underlying imaginative plan that he kept to himself? Was there perhaps a Narnia “code” waiting to be cracked?

The idea of secret codes usually makes people roll their eyes in disbelief—quite rightly, too, in most cases. When someone claims to have found a hidden code, it nearly always turns out to be a lot of nonsense. *The Da Vinci Code* is the most famous fictional example of this kind of far-fetched silliness.

And yet we shouldn't jump to a conclusion too quickly. Lewis was

interested in codes. Many people know that he dedicated *The Lion, the Witch and the Wardrobe* to his goddaughter, Lucy Barfield, and named Lucy Pevensie after her. Hardly anyone knows that he had another godchild named Laurence Harwood and that Lewis often sent Laurence letters containing “puzzles to solve or secret writing to decode.” (Harwood reprints these codes in his book, *C. S. Lewis, My Godfather*). The possibility that Narnia itself contains some kind of coded meaning is not a completely wild or crazy idea.

Lewis said that most of his books were written for *tous exo*, which is the Greek way of saying “those outside.” He was referring to the passage in the Bible (quoted at the beginning of this chapter) in which Jesus said that He taught in parables so that “those outside” may be always seeing and never perceiving.

In other words, Jesus’ stories needed to be decoded in order to be properly understood. Often, when He was alone with His disciples, Jesus explained the inner meaning of what He had said to the crowds. His parables are a prime example of coded language being used for a good purpose.

SUPPRESSED BY JACK

Assuming for a moment that Lewis *did* have a plan behind the series, is it really possible that he could have kept the plan to himself and told no one about it? Did he have the sort of personality that was capable of sitting on a big secret of this kind? Let us consider the evidence.

On the one hand, Lewis was an honest and straightforward man. He had a no-nonsense, down-to-earth attitude toward life, which went well with his self-chosen nickname, Jack. (He never liked his given names, Clive and Staples.) One of his closest friends, George Sayer, said that he and Jack talked together “in the frankest way as friends should” and that “I have never known a man more open about his private life.”

On the other hand, Sayer also records the exact *opposite* about Lewis!

As well as remembering how open Lewis could be, Sayer said, “Jack never ceased to be secretive.” Lewis could put up a smoke screen if he wanted to keep something private.

As a writer, Lewis sometimes wished to keep his own identity private. In order to do so, he used several different pen names in the course of his career.

One pen name was Clive Hamilton, which he used for the first two books he published. He gave one of these volumes to a friend without letting on that he himself was Clive Hamilton. The friend discovered it only later.

Another pen name was N. W. Clerk. *N. W.* stands for “Nat Whilk,” the Anglo-Saxon way of saying, “I know not whom.” *Clerk* means simply a writer or author. Altogether, then, *N. W. Clerk* means “a writer whom I don’t know.” Lewis used this name for one of his last books and was so keen to conceal his identity that he even disguised his style of writing.

But the most obvious and striking example of Lewis’s secretiveness was when he got married and told no one what he had done. (This is what the film *Shadowlands* is all about.) He kept it secret for the best part of a year—an extraordinary thing to do! He even hid it from his good friend Tolkien. What is more surprising, would you say? To keep a marriage secret or to keep a literary code secret?

Speaking of surprises, Lewis wrote an autobiography called *Surprised by Joy*. It avoided mentioning so many important things that one of his friends joked a better title would have been *Suppressed by Jack!*

George Sayer remembered a time when he was out walking in the countryside with Lewis and they came across a bedraggled fox that was being chased by huntsmen with hounds. The fox ran off into a wood, and then the huntsmen rode up on their horses. Lewis shouted out to the first riders, “‘Hallo, yoicks, gone that way,’ and pointed to the direction opposite to the one the fox had taken. The whole hunt followed his directions.”

All these things show that Lewis was capable of keeping secrets, sometimes very major secrets (such as his marriage), and that he didn't mind misleading people if he thought there was good reason to do so.

The more I found out about his personality, the more I suspected there was a hidden meaning to Narnia.

EUREKA!

Reading what other people had written about Lewis and Narnia, I noticed that I wasn't the only person with this suspicion. Lots of people who have studied the Chronicles and their author have asked themselves, "There's more going on here than meets the eye. But what *is* it?"

Many different answers have been suggested.

One scholar tried to show that the seven Narnia stories are linked to the classical virtues (faith, hope, love, justice, prudence, temperance, and courage).

Another couple of scholars took the exact opposite approach and suggested that Narnia's unifying theme was the seven deadly sins (lust, gluttony, greed, sloth, anger, envy, and pride).

Numerous other ideas have been put forward, such as the seven sacraments and the seven sections of Spenser's *Faerie Queene* (a poem Lewis loved), but none of these ideas proved to be the solution to the riddle.

I myself once made a halfhearted attempt to link the Chronicles with different plays by Shakespeare, but I soon abandoned it. I knew I was just twisting the Chronicles to fit in with my own thinking.

And so the years went by. While I was a student at Oxford University, I occasionally thought about this mystery, trying out one idea and then another—without any success. I steadily read more and more of Lewis's works, teaching and lecturing and writing about them. I even lived for three years in what had been his Oxford home, The Kilns, working there as a warden and curator, sleeping in Lewis's old bedroom and studying in his study.

Then I moved to Cambridge and began to write a doctoral thesis on his imagination. One night, when I was thirty-five years old and lying in bed in my college room, just about to go to sleep, I had a thought. I sat up in bed and said to myself, *That's it! I've got it!*

The mystery was solved. I had cracked the Narnia code.

ILLUSTRATIONS



In his book *Cosmographia*, published in 1585, astronomer Peter Apian included this diagram illustrating the pre-Copernican universe. The seven planets are shown orbiting the Earth in the following order: Luna (Moon), Mercury, Venus, Sol (Sun), Mars, Jupiter (sometimes called Jove), Saturn. It is these seven planets that give us the names of the days of the week.



This woodcut by Hans Sebald Beham (1500–1550) portrays Jupiter enthroned in the heavens and some of his influences on earth. Jupiter inspires coronation (foreground), judgment (middle left), and hunting (background). (Photo: Warburg Institute.) *The Lion, the Witch and the Wardrobe* is a Jovial story full of kings and queens, forgiveness, the passing of winter, and the hunting of white stags.



This fresco, located in the Casa di Venere in Pompeii, shows Mars in his capacities as god of war (Mars Gradivus) and god of woods (Mars Silvanus). *Prince Caspian* is a Martial story, full of trees and forests, battles and knights, including that most knightly figure, Reepicheep, the “martial mouse.”



Apollo, the god of light or the sun, was sometimes known as Sauroctonus, the slayer of lizards or dragons. This is a copy of a bronze statue from the fourth century BC by Praxiteles, in the Vatican Museum in Rome. (Photo: Warburg Institute.) *The Voyage of the "Dawn Treader"* is a Solar story, full of sunlight, gold, and adventures with dragons.



Luna, the moon goddess, in her chariot that she drives across the heavens, marking the boundary between the constancy above and the confusion below. Bas relief in the Malatestian Temple, Rimini, Italy, created about 1470. (Photo: Warburg Institute.) *The Silver Chair* is a Lunar story, full of wanderings, wetness, silver, lunacy, and the horses Coalback and Snowflake.



Mercury, the winged messenger, is the subject of this copy of a statue by Giovanni da Bologna (c. 1524–1608), which was erected in Tom Quad, Christ Church, Oxford, in 1928. (Photo: Michael Ward; used by permission of Christ Church.) *The Horse and His Boy* is a Mercurial story, full of running heralds, wordy characters, winged caps, and comings and goings.



Venus, source of sweetness, creativity, and laughter, holds an apple in this oil painting by Bartholomeus van der Helst (1613–1670), located in the Musée des Beaux-Arts near Lille, France. *The Magician's Nephew* is a Venereal story in which Narnia is created, the first joke is told, and a magic apple brings life and health.



This sculpture was created by John Flanagan (1865–1952) and stands in the Library of Congress in Washington, D.C. (Photo: Carol Highsmith.) “Our traditional picture of Father Time with his scythe is derived from earlier pictures of Saturn,” Lewis writes in *The Discarded Image*. *The Last Battle* is a Saturnine story in which Father Time brings Narnia to an end.



“We have seen his star in the East, and have come to worship him” (Matthew 2:2). The story of the Wise Men’s visit to the baby Jesus is just one of many biblical examples of the way “the heavens are telling the glory of God” (Psalm 19:1). (Illustration: Gustave Dore, The Dore Bible Illustrations.)

ACKNOWLEDGMENTS

I GRATEFULLY ACKNOWLEDGE the help and kindness of the following people:

The many readers of *Planet Narnia* and viewers of *The Narnia Code* documentary who suggested a book of this sort; in particular, Robin Parry of Paternoster Press, who e-mailed me out of the blue with an unsolicited commission—an author’s dream.

Kim Miller, Sarah Atkinson, and Jonathan Schindler at Tyndale for their excellent editorial work.

Cynthia Read of Oxford University Press for permission to abridge and refashion *Planet Narnia* as *The Narnia Code*.

Walter Hooper for his endless encouragements and especially for pointing out the Saturn reference in the one surviving Narnia typescript.

Bernard O’Donoghue of Wadham College, Oxford, for showing me Lewis’s astrological marginalia in his complete edition of Chaucer.

The late Pauline Baynes for responding to my inquiries about her Narnia illustrations.

The staff of the Bodleian Library, Oxford, and the Wade Center, Wheaton College, Illinois, for their superb archival assistance.

Christopher Holmwood and Bishop Simon Barrington-Ward for their parts in the discovery that led to this book.

Members of the Oxford Lewis Society, especially the president, David Baird, for spurring this project toward fruition.

Fr. Andrew Cuneo, the first person to gain an Oxford doctorate on Lewis, for his scholarly advice and personal support.

Davey Talbot of Davey’s Daily Poetry for illuminating Lewis’s Mercurial wordplay.

Norman Stone of 1A Productions for directing *The Narnia Code* documentary.

The C. S. Lewis Foundation, owners of The Kilns, for their continual hospitality.

William Clayton of williamclayton.com for the author photo.

Mark Dodwell of [mkdynamic](http://mkdynamic.com) for designing www.narniacode.com.

Greg Anderson, Sarah Arthur, Anne Atkins, David Beckmann, Steve Beebe, Paul Bootes, Justin Brierley, David Brooks, Keith Carlson, David Crouse, Salim Firth, Mike Gilbert-Smith, Malcolm Guite, Charles Hart, Louis Hemmings, Alan Jacobs, Karl Johnson, Paul Kerry, Kalman Kingsley, Roger Laing, Chip Lind, Theodore Roosevelt Malloch, Doug Mantha, Wayne Martindale, Eric Metaxas, Kenneth Myers, Alan Noake, Jamie Parker, James Patrick, Elizabeth Peters, J. A. C. Redford, Mike Reeves, Mark Rigg, Doug Robinson, Jerry Root, Phil Ryken, John Seel, Mark Sommer, Charlie Starr, Dick Staub, William Tate, David Theroux, Tom Wright, John Yates III—all of whom, in various memorable ways, smoothed the path from *Planet Narnia* to *The Narnia Code*.

And finally, Chris Cuneo, who set up a telescope in the backyard of his house in Jupiter, Florida, and said, “You’ve never looked through a ’scope? Look through that!” I did so and saw Jupiter, 365 million miles away.

Michael Ward

St. Peter’s College, Oxford

Feast of St. Peter, 2010

NOTES

CHAPTER 1: THE MYSTERY

- 2 *strikes the wrong note*: Donald E. Glover, *C. S. Lewis: The Art of Enchantment* (Athens, OH: Ohio University Press, 1981), 141.
- 2 *incongruous*: Clyde S. Kilby, *The Christian World of C. S. Lewis* (Abingdon: Marcham Manor Press, 1965), 145.
- 2 *to be true . . . taking it into Narnia*: Peter J. Schakel, *Reading with the Heart: The Way into Narnia*, 140.
- 4 *about Christ*: C. S. Lewis, Letter to Anne Jenkins, March 5, 1961, in *Collected Letters*, Vol. 3, 1244.
- 4 *In The Silver Chair . . . "God with us"*: Although Aslan appears alongside Jill and Eustace at the end of the story, it is actually their location that has changed, not his. See my *Planet Narnia*, 132–133.
- 4 *swift of foot*: C. S. Lewis, *The Horse and His Boy*, 164.
- 5 *which goes on forever . . . better than the one before*: C. S. Lewis, *The Last Battle*, 211.
- 6 *jumble . . . full of inconsistencies*: A. N. Wilson, *C. S. Lewis: A Biography* (New York: W. W. Norton & Co., 1990), 225.
- 6 *uneven . . . hastily written*: Humphrey Carpenter, *The Inklings*, 224–227.
- 6 *glibly . . . whizz-bang, easy-come-easy-go, slap-it-down kind of way*: Brian Sibley, *Cover Stories*, BBC Radio 4 (11:30 a.m., June 13, 2002).
- 7 *the inner consistency of reality*: J. R. R. Tolkien, "On Fairy Stories," in *Tales from the Perilous Realm* (New York: Houghton Mifflin, 2008), 362.
- 9 *what he thought . . . about anything*: Owen Barfield, *Owen Barfield on C. S. Lewis*, 122.
- 9 *cannot be taken in at a glance . . . by very intricate paths*: C. S. Lewis, *The Discarded Image: An Introduction to Medieval and Renaissance Literature*, 194.
- 9 *arbitrary*: C. S. Lewis, "On Stories," in *Of Other Worlds: Essays and Stories*, 13.
- 9 *the curve of every wave and the flight of every insect*: C. S. Lewis, *Letters to Malcolm*, 56.

- 10 *at first looks planless, though all is planned*: Lewis, *Discarded Image*, 194.
- 11 *puzzles to solve or secret writing to decode*: Laurence Harwood, *C. S. Lewis, My Godfather: Letters, Photos and Recollections*, 98.
- 11 *tous exo*: C. S. Lewis, “Rejoinder to Dr. Pittenger,” in *God in the Dock*, 181.
- 11 *in the frankest way as friends should . . . I have never known a man more open about his private life*: George Sayer, “Jack on Holiday,” in James T. Como, ed., *Remembering C. S. Lewis: Recollections of Those Who Knew Him* (San Francisco: Ignatius, 2005), 339.
- 12 *Jack never ceased to be secretive*: George Sayer, *Jack: C. S. Lewis and His Times*, 238.
- 12 *“Hallo, yoicks, gone that way” . . . followed his directions*: *Ibid.*, 209.

CHAPTER 2: THE BEAM OF LIGHT

- 15 *In Your light we see light*: Psalm 36:9, NKJV.
- 16 *“Meditation in a Toolshed”*: This essay appears in C. S. Lewis, *God in the Dock: Essays on Theology and Ethics*, 212–215.
- 18 *“The Man Born Blind”*: This story appears in C. S. Lewis, *The Dark Tower and Other Stories* (Orlando, FL: Harcourt, 1977), 99–103.
- 19 *an indispensable tool of thought*: C. S. Lewis, *Surprised by Joy*, 218.
- 20 *[Christ] is the all-pervasive principle . . . whereby the universe holds together*: C. S. Lewis, *Miracles*, 121.
- 21 *We may ignore . . . walks everywhere* incognito: C. S. Lewis, *Letters to Malcolm*, 75.
- 21 *The fact which is in one respect . . . the Supernatural has been forgotten*: Lewis, *Miracles*, 64–65.
- 22 *breathing a new atmosphere . . . learning a subject*: C. S. Lewis, *Reflections on the Psalms*, 114.
- 23 *“On Stories”*: This essay appears in C. S. Lewis, *Of Other Worlds*, 3–21.
- 24 *emotionally and atmospherically as well as logically*: C. S. Lewis, Letter to Arthur C. Clarke, January 20, 1954, in *Collected Letters*, Vol. 3, 412.
- 24 *weather*: C. S. Lewis, “On Stories,” in *Of Other Worlds*, 7.
- 24–25 *A child is always thinking . . . you would know better*: C. S. Lewis, “Hamlet: The Prince or the Poem?” in *Selected Literary Essays*, 104–105.

- 25 *As is proper in romance, the inner meaning is carefully hidden:*
C. S. Lewis, Letter to Arthur Greeves, July 18, 1916, in *Collected Letters*, Vol. 1, 216.

CHAPTER 3: THE SEVEN HEAVENS

- 27 “*The Planets*”: This poem appears in C. S. Lewis, *Poems*, 12–15.
 28 *influenza*: See C. S. Lewis, *The Discarded Image*, 110.
 28 *winter passed and guilt forgiven*: C. S. Lewis, “The Planets,” in *Poems*, 14.
 29 *just and gentle*: Lewis, “Planets,” 14.
 29 Planet Narnia: *Planet Narnia* was the subject of the BBC documentary *The Narnia Code*, which is now available on DVD. For more information, see www.narniacode.com.
 31 *tingling with life*: See C. S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama*, 4.
 35 *Gods and goddesses could always be used in a Christian sense*: Ibid., 342.
 35 *The gods are God incognito and everyone is in the secret*: Ibid., 342.
 35 *I have made no serious effort . . . It was not true*: Lewis, *Discarded Image*, 216.
 36 *the highest point that poetry had ever reached*: C. S. Lewis, “Shelley, Dryden, and Mr. Eliot,” in *Selected Literary Essays*, 203.
 37 *The “space” of modern astronomy . . . satisfying in its harmony*: Lewis, *Discarded Image*, 99.
 38 *In our world a star . . . only what it is made of*: C. S. Lewis, *The Voyage of the “Dawn Treader,”* 209.
 39 *Lewis refers to this verse in his book Out of the Silent Planet*: See C. S. Lewis, *Out of the Silent Planet*, 127.
 40–41 *The spheres transmit . . . much more, on plants and minerals*: Lewis, *Discarded Image*, 103–104.
 41 *the lucrative . . . astrologically grounded predictions*: Ibid., 103.
 41 *since the Bible strictly forbids that practice*: See, for example, Deuteronomy 4:19; 2 Kings 17:16; 21:3; 23:5; Job 31:26ff.; Jeremiah 8:2; 19:13.
 41–42 *The characters of the planets . . . have a permanent value as spiritual symbols*: C. S. Lewis, “The Alliterative Metre,” in *Selected Literary Essays*, 24.
 42 *I give you the stars and I give you myself*: C. S. Lewis, *The Magician’s Nephew*, 128.

- 42 *sun and moon and stars and Aslan himself*: C. S. Lewis, *The Silver Chair*, 182.
- 42 *If Aslan were really coming . . . would be assembled in his honor*: C. S. Lewis, *The Last Battle*, 19–20.
- 42 *perpetual Gloria*: See C. S. Lewis, *That Hideous Strength*, 324.

CHAPTER 4: JUPITER'S KINGLY CROWN: THE LION, THE WITCH AND THE WARDROBE

- 46 *peculiar, heady attraction*: C. S. Lewis, *Surprised by Joy*, 35.
- 46 *You must not believe . . . how they wrote their books*: C. S. Lewis, "It All Began with a Picture . . ." in *Of Other Worlds*, 42.
- 46 *If art is concealed it succeeds*: Ovid, *The Art of Love*, II.313.
- 46 *An influence which cannot evade our consciousness will not go very deep*: C. S. Lewis, "The Literary Impact of the Authorised Version," in *Selected Literary Essays*, 142.
- 46 *powerfully evoking secret associations*: C. S. Lewis, *Studies in Words*, 317.
- 46 *what the reader is made to do for himself has a particular importance in literature*: C. S. Lewis, "Imagery in the Last Eleven Cantos of Dante's 'Comedy,'" in *Studies in Medieval and Renaissance Literature*, 81.
- 46 *It all began with a picture*: See the essay with this title in C. S. Lewis, *Of Other Worlds*, 42.
- 47 *began with a picture of a Faun carrying an umbrella and parcels in a snowy wood*: *Ibid.*, 42.
- 47 *there wasn't even anything Christian*: C. S. Lewis, "Sometimes Fairy Stories May Say Best What's to Be Said," in *Of Other Worlds*, 36.
- 47 *a queen on a sledge . . . a magnificent lion*: *Ibid.*, 36.
- 47 *Aslan came bounding into it . . . pulled the whole story together*: Lewis, "It All Began," 42.
- 48 *lion-hearted . . . winter passed*: C. S. Lewis, "The Planets," in *Poems*, 14.
- 48 *winter overgone*: C. S. Lewis, *The Allegory of Love: A Study in Medieval Tradition*, 197.
- 48 *freezing wastes . . . unendurable cold*: C. S. Lewis, *That Hideous Strength*, 323.
- 48 *a melancholy voice*: C. S. Lewis, *The Lion, the Witch and the Wardrobe*, 12.

- 49 *always winter and never Christmas*: Ibid., 19.
- 49 *jollification*: Ibid., 16.
- 49 *When he bares his teeth . . . we shall have spring again*: Ibid., 79.
- 49 *he's the King*: Ibid., 78.
- 50 *is the King of the wood . . . is the King of Beasts?*: Ibid., 79.
- 50 *the true king . . . crown . . . standard . . . royal, solemn*: Ibid., 126.
- 50 *royal and strong*: Ibid., 129
- 50 *great, royal head*: Ibid., 149.
- 50 *is Kingly; but we must think of a King at peace, enthroned, taking his leisure, serene*: C. S. Lewis, *The Discarded Image*, 106.
- 50 *You are to be the Prince and—later on—the King*: Lewis, *Lion*, 39.
- 50 *to be a Prince (and later a King)*: Ibid., 89.
- 50 *about Turkish Delight and about being a King*: Ibid., 70.
- 50 *when I'm King of Narnia . . . make some decent roads . . . thinking about being a King*: Ibid., 91.
- 50 *it didn't look now as if the Witch intended to make him a King*: Ibid., 114.
- 50 *Long live the true King!*: Ibid., 109.
- 50 *the castle where you are to be King . . . High King over all the rest*: Ibid., 129–130.
- 51 *Jupiter's red-pierced planet*: Charles Williams, "Taliessin in the Rose-Garden," in *Arthurian Poets: Charles Williams*, ed. David Llewellyn Dodds (Woodbridge, UK: The Boydell Press, 1991), 114–119.
- 51 *Jupiter, the planet of Kingship . . . the Divine King wounded on Calvary*: C. S. Lewis, *Arthurian Torso*, 2nd edition (Oxford: Oxford University Press, 1952), 150.
- 51 *Once a king or queen in Narnia, always a king or queen*: Lewis, *Lion*, 182.
- 52 *In the Great Hall of Cair Paravel . . . gold flashed and wine flowed*: Ibid., 182.
- 52–53 *cheerful and festive . . . It is obvious under which planet I was born*: Roger Lancelyn Green and Walter Hooper, *C. S. Lewis: A Biography*, 146.
- 53 *A supreme workman . . . unimaginative critics mistake for its laws*: C. S. Lewis, *Miracles*, 153.
- 53 *grasped the real and inward significance . . . a mere botch or failure of unity*: Ibid.

- 53 *bright as hollyberries*: Lewis, *Lion*, 106.
 54 *Who does not need to be reminded of Jove?*: C. S. Lewis, “The Alliterative Metre,” in *Selected Literary Essays*, 24.
 55 *royal robes*: Lewis, *Lion, Witch, Wardrobe*, 56.
 55 *you couldn't have found a robin with a redder chest*: *Ibid.*, 60.
 55 *apparent minutiae*: C. S. Lewis, “A Note on ‘Comus,’” in *Studies in Medieval and Renaissance Literature*, 181.
 56 *like a great star resting on the seashore*: Lewis, *Lion*, 130.

CHAPTER 5: THE WOODEN SHIELD OF MARS: PRINCE CASPIAN

- 57 *Above all, take the shield of faith*: Ephesians 6:16, *KJV*.
 57 *brutal and ferocious*: C. S. Lewis, Letter to Sister Penelope CSMV, January 31, 1946, in *Collected Letters*, Vol. 2, 702.
 58 *emotionally and atmospherically as well as logically*: C. S. Lewis, Letter to Arthur C. Clarke, January 20, 1954, in *Collected Letters*, Vol. 3, 412.
 58 *the click-click of steel points in wooden shields*: C. S. Lewis, *That Hideous Strength*, 323.
 59 *in the middle of a war*: C. S. Lewis, *Prince Caspian*, 103.
 59 *the great War of Deliverance*: C. S. Lewis, *The Last Battle*, 205.
 59 *to drive Miraz out of Narnia*: Lewis, *Caspian*, 78.
 59 *I and my sons are ready . . . been thinking of a war . . . halls of high heaven*: *Ibid.*, 78–79.
 59 *Tarva, the Lord of Victory . . . Alambil, the Lady of Peace*: *Ibid.*, 50.
 59 *I know by the course of the planettes that there is a Knyght comynge*: Quoted in C. S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama*, 151.
 59 *is fortunate and means some great good for the sad realm of Narnia*: Lewis, *Caspian*, 50.
 59 *quite possible that they might win a war and quite certain that they must wage one*: *Ibid.*, 79.
 60 *monomachy*: *Ibid.*, 177.
 60 *prunes and prism . . . Mrs. General*: See Charles Dickens’s *Little Dorrit*, especially book 2, chapters 2 and 7.
 60 *martial mouse . . . martial policy*: Lewis, *Caspian*, 79, 183.
 60 *magic in the air*: *Ibid.*, 27.
 60 *the air of Narnia . . . all his old battles . . . back to him*: *Ibid.*, 105.
 60 *to harden . . . under the stars*: *Ibid.*, 84.

- 60 *hard virtue of Mars*: C. S. Lewis, "The Adam at Night," in *Poems*, 45.
- 61 *knights-errant*: Lewis, *Caspian*, 11.
- 61 *rich suits of armor, like knights guarding the treasures*: *Ibid.*, 25.
- 61 *Knight of the Noble Order of the Table . . . very dangerous knight*: *Ibid.*, 177, 188.
- 61 *the character and influence of the planets are worked into the Knight's Tale*: C. S. Lewis, *The Discarded Image*, 198.
- 61 *Oh, bother, bother, bother. . . Comes of being a Knight and a High King*: Lewis, *Caspian*, 194.
- 61–62 *morality up to the highest self-sacrifice . . . smallest gracefulness in etiquette*: C. S. Lewis, *Studies in Words*, 115.
- 62 *On the march . . . I'd as soon march as stand here talking . . . half a day's march . . . Count of the Western March*: Lewis, *Caspian*, 148, 149, 110, 177.
- 62 *Greenroof*: *Ibid.*, 178.
- 63 *in a woody place . . . I can't see a yard in all these trees . . . thick and tangled . . . stoop under branches . . . through great masses of stuff like rhododendrons*: *Ibid.*, 5, 7, 11.
- 63 *who cut down trees . . . could not be expected to know this*: *Ibid.*, 64.
- 63 *wake the spirits of these trees . . . our enemies would go mad with fright*: *Ibid.*, 80–81.
- 63–64 *Have you ever stood . . . The end of the world!*: *Ibid.*, 196.
- 64 *divinely comfortable*: *Ibid.*, 210.
- 65 *the inward significance of the whole work*: C. S. Lewis, *Miracles*, 153.
- 65 *the idea of the knight . . . the great Christian ideas*: C. S. Lewis, *Mere Christianity*, 119.
- 65 *by a supreme recovery of moral health and martial vigour . . . as in the olden times*: Winston Churchill, Speech to the House of Commons, October 5, 1938. See Roy Jenkins, *Churchill* (London: Macmillan, 2001), 528. Emphasis added.
- 65 *Peter's not using his shield properly . . . the full weight of his shoulder on my shield . . . and the rim of the shield drove into my wrist . . . the new bout went well . . . Peter now seemed to be able to make some use of his shield*: Lewis, *Caspian*, 191–193.
- 66 *knight of faith . . . not his sword but his shield*: C. S. Lewis, *Spenser's Images of Life*, 134.
- 66–67 *Aslan, who seemed larger than before . . . the trees stirred*: Lewis, *Caspian*, 156.

- 67 *Pale birch-girls were tossing their heads . . . in their various husky or creaking or wave-like voices:* Ibid., 157.
 68 *Bother! . . . I've left my new torch in Narnia:* Ibid., 223.

CHAPTER 6: SUNLIGHT'S GOLDEN TREASURY: THE VOYAGE OF THE "DAWN TREADER"

- 69 *J. K. Rowling . . . rereads them now in adulthood whenever she finds a copy at hand:* See <http://www.accio-quote.org/articles/2001/1001-sydney-renton.htm> and <http://www.accio-quote.org/articles/1998/0798-telegraph-bertodano.html>.
 70 *the uncomely common to cordial gold:* C. S. Lewis, "The Planets," in *Poems*, 13.
 70 *many metals . . . alchemic beams:* C. S. Lewis, "Noon's Intensity," in *Poems*, 114.
 70 *Break, Sun, my crusted earth . . . immortal metals . . . have their birth:* C. S. Lewis, "A Pageant Played in Vain," in *Poems*, 96.
 70 *It lay face downward. . . . lit up from end to end:* C. S. Lewis, *The Voyage of the "Dawn Treader,"* 125.
 71 *That water turns things into gold. . . . And that poor fellow on the bottom—well, you see:* Ibid., 126–127.
 71 *It was heather that he dipped . . . The King who owned this island. . . . on pain of death, do you hear?:* Ibid., 127–128.
 71–72 *swaggering, bullying idiots . . . Across the gray hillside above them . . . They knew it was Aslan:* Ibid., 128.
 72 *This is a place with a curse on it:* Ibid., 129.
 73 *the sun beat down:* Ibid., 83.
 73 *the sun disappeared:* Ibid., 86.
 73 *rent with bitter pangs . . . this way and that:* Homer, "Hymn to Apollo," lines 358–362, trans. Hugh G. Evelyn-White.
 73 *began to feel as if he had fought and killed the dragon instead of merely seeing it die:* Lewis, *Voyage*, 86.
 73 *with greedy, dragonish thoughts in his heart:* Ibid., 91.
 73 *serpent with legs:* Ibid., 94.
 73 *a monster cut off from the whole human race:* Ibid., 92.
 74 *The very first tear he made was so deep that I thought it had gone right into my heart:* Ibid., 109.
 74 *hurts and humbles:* Lewis, "Planets," 13.
 74 *It hurt worse than anything I've ever felt . . . it hurts like billy-oh . . . and by the way, I'd like to apologize:* Lewis, *Voyage*, 109–110.

- 74 *Though they could not see the sunrise . . . the bay before them turned the color of roses:* Ibid., 111.
- 74 *makes men wise:* C. S. Lewis, *The Discarded Image*, 106.
- 74 *Don't fight! Push!:* Lewis, *Voyage*, 117.
- 74 *crimson dragons:* Ibid., 18.
- 75 *it was terrible—his eyes:* Ibid., 240.
- 76 *Up came the sun. . . they were seeing beyond the End of the World into Aslan's country:* Ibid., 242–244.
- 76 *something so white . . . they could hardly look at it:* Ibid., 245.
- 76 *beheld only of eagle's eye:* Lewis, "Planets," 13.
- 76 *come and have breakfast . . . his snowy white flushed into tawny gold . . . scattering light from his mane:* Lewis, *Voyage*, 245–247.
- 77 *the very eastern end of the world . . . the utter East:* Ibid., 21.
- 77 *As Edmund said afterward . . . the beginning of the End of the World:* Ibid., 205.
- 77 *Every morning when the sun rose . . . but others disagreed:* Ibid., 130.
- 77 *there was no mistaking it:* Ibid., 205.
- 77 *The sun when it came up each morning looked twice, if not three times, its usual size:* Ibid., 218.
- 78 *tiny speck of light . . . a broad beam of light fell from it upon the ship . . . Lucy looked along the beam and presently saw something in it:* Ibid., 186–187.
- 78 *her fingers tingled when she touched it as if it were full of electricity:* Ibid., 151.
- 78 *shining mane . . . "I have been here all the time," said he, "but you have just made me visible":* Ibid., 158–159.
- 79 *become very commonplace and tiresome and it must have been the influence of those Pevensie children:* Ibid., 248.
- 79 *glitteringly alive . . . the older writers . . . is thoroughly dead:* C. S. Lewis, "De Audiendis Poetis," in *Studies in Medieval and Renaissance Literature*, 8.

CHAPTER 7: MIRROR OR MOONSHINE?: THE SILVER CHAIR

- 81 *The moon will shine like the sun . . . when the LORD binds up the bruises of his people:* Isaiah 30:26, NIV.
- 82 *behaving like a lunatic:* C. S. Lewis, *The Silver Chair*, 242.
- 82 *After that, the Head's friends . . . got her into Parliament where she lived happily ever after:* Ibid., 242.

- 83 *Every night there comes an hour . . . in my proper shape and sound mind:* Ibid., 156–157.
- 83 *Could Aslan have really meant them to unbind anyone—even a lunatic—who asked it in his name?:* Ibid., 167.
- 83 *damp little path:* Ibid., 4.
- 83 *grass [that] was soaking wet:* Ibid., 5.
- 83–84 *dripped off the laurel leaves . . . drip off the leaves . . . drops of water on the grass:* Ibid., 6, 8, 12.
- 84 *as you can in water (if you've learned to float really well) . . . wet fogginess . . . drenching her nearly to the waist . . . How wet I am!:* Ibid., 28, 30, 31, 32.
- 84 *watery:* Ibid., 34.
- 84 *muddy water . . . countless channels of water:* Ibid., 69, 66.
- 84 *watery . . . wet blanket:* Ibid., 234, 85, 105, 147.
- 84 *mist . . . damp bowstrings:* Ibid., 70, 77.
- 84–85 *countless streams . . . never short of water . . . full of rapids and waterfalls . . . sick of wind and rain . . . nasty wet business . . . too wet by now to bother about being a bit wetter . . . like cold water down the back . . . water for washing:* Ibid., 83, 84, 92, 96, 100, 154, 161.
- 85 *bright mornings . . . wet afternoons:* Ibid., 243.
- 85 *Lady Luna, in light canoe:* C. S. Lewis, “The Planets,” in *Poems*, 12.
- 85 *silver ear-trumpet . . . silver mail . . . a silver chain:* Lewis, *Chair*, 41, 234, 43.
- 86 *Let me out, let me go back . . . very deep, the blue sky:* Ibid., 163–164.
- 86 *silver laughs:* Ibid., 178.
- 86 *What is this sun that you all speak of? Do you mean anything by the word? . . . You see that lamp . . . the whole Overworld and hangeth in the sky . . . Hangeth from what, my lord? . . . the sun is but a tale, a children's story:* Ibid., 178.
- 87 *is only sunlight at second hand:* C. S. Lewis, “Christianity and Culture,” in *Christian Reflections*, 24.
- 87 *a stone that catches the sun's beam:* C. S. Lewis, “French Nocturne,” in *The Collected Poems of C. S. Lewis*, 168.
- 87 *green as poison:* Lewis, *Chair*, 58.
- 87 *sick and green . . . the envious Moon:* William Shakespeare, *Romeo and Juliet*, II.ii.8, 4.
- 87 *dressed in black and altogether looked a little bit like Hamlet:* Lewis, *Chair*, 151.

- 87 *with his mind on the frontier of two worlds . . . unable quite to reject or quite to admit the supernatural*: C. S. Lewis, "Hamlet: The Prince or the Poem?" in *Selected Literary Essays*, 102.
- 87–88 *the freshness of the air . . . they must be on the top of a very high mountain . . . there was not a breath of wind*: Lewis, *Chair*, 13, 15.
- 88 *Here on the mountain . . . when you meet them there*: Ibid., 27.
- 88 *smothered . . . suffocating . . . sun and blue skies and wind and birds had not been only a dream . . . Many fall down, and few return to the sunlit lands*: Ibid., 143, 148, 140.
- 89 *Remember, remember, remember the signs . . . let nothing turn your mind from following the signs*: Ibid., 27.
- 90 *fancies*: Ibid., 175.
- 90 *You can put nothing . . . which is the only world*: Ibid., 180.
- 90 *the bright skies of Overland . . . the great Lion . . . Aslan himself*: Ibid., 166.
- 90 *the sky and the sun and the stars . . . never was such a world*: Ibid., 174, 176.
- 90 *I've seen the sun coming up . . . couldn't look at him for brightness*: Ibid., 176–177.
- 90 *What is this sun that you all speak of? . . . There never was a sun . . . No. There never was a sun*: Ibid., 178–179.
- 90 *false, mocking fancy*: Lewis, "French Nocturne," 168.
- 90 *He knew it would hurt him badly enough; and so it did . . . the pain itself made Puddleglum's head . . . dissolving certain kinds of magic*: Lewis, *Chair*, 181.
- 91 *a great brightness of mid-summer sunshine*: Ibid., 237.
- 91 *blaze of sunshine . . . the light of a June day pours into a garage when you open the door*: Ibid., 12.
- 91 *a mirror filled with light*: C. S. Lewis, *Mere Christianity*, 149.
- 91 *a body ever more completely uncovered to the meridian blaze of the spiritual sun*: C. S. Lewis, *The Problem of Pain*, 156–157.

CHAPTER 8: MERCURY'S WINGED CAP: THE HORSE AND HIS BOY

- 94 *that shining suburb of the Sun*: C. S. Lewis, "The Birth of Language," in *Poems*, 10.
- 94 *Take some real mercury in a saucer . . . That is what "Mercurial" means*: C. S. Lewis, *The Discarded Image*, 108.
- 95 *Under the moonlight the sand . . . smooth water or a great silver tray*: C. S. Lewis, *The Horse and His Boy*, 128.

- 95 *Suddenly the sun rose . . . strewn with diamonds*: Ibid., 129.
- 95 *meeting selves, same but sundered*: C. S. Lewis, "The Planets," in *Poems*, 12.
- 95 *like two drops of quicksilver*: C. S. Lewis, *That Hideous Strength*, 275.
- 96 *twin-born progeny*: C. S. Lewis, "After Aristotle," in *Poems*, 80.
- 96 *horse-boy . . . a true horseman's seat*: Lewis, *Horse*, 54, 156.
- 96 *At least [Shasta] ran in the right direction . . . a child, a mere foal*: Ibid., 151.
- 96 *box . . . could ever equal Corin as a boxer . . . without a time-keeper for thirty-three rounds . . . Corin Thunder-Fist*: Ibid., 215, 224.
- 97 *neck to neck and knee to knee . . . side by side*: Ibid., 28–29.
- 97 *so used to quarrelling . . . go on doing it more conveniently*: Ibid., 224.
- 97 *everyone seemed to be going either to the left or right . . . either left or right . . . the road divided into two . . . if I stay at the crossroads I'm sure to be caught*: Ibid., 83, 105, 159.
- 98 *There's not a moment to lose*: Ibid., 127.
- 98 *not really been going as fast—not quite as fast—as he could*: Ibid., 142.
- 98 *swift horses*: Ibid., 41.
- 98 *swiftest of the galleys*: Ibid., 109.
- 98 *be swift*: Ibid., 119.
- 98 *far too swift*: Ibid., 139.
- 98 *swift of foot*: Ibid., 164.
- 98 *speed*: Ibid., 171.
- 98 *run now, without a moment's rest . . . run, run: always run*: Ibid., 145–146.
- 98 *a little heather running up before him . . . he had only to run*: Ibid., 153.
- 98 *with little wings on each side*: Ibid., 58.
- 98 *Pegasus, or Mercurial hat*: C. S. Lewis, *Spenser's Images of Life*, 7.
- 99 *I had rather the feeling that . . . he wouldn't interfere*: Pauline Baynes, Letter to Walter Hooper, August 15, 1967, quoted in C. S. Lewis, *Collected Letters*, Vol. 2, 1020.
- 99 *lord of language*: Lewis, "Planets," 12.
- 99 *talking to one another very slowly about things that sounded dull*: Lewis, *Horse*, 4.

- 99 *loquacity . . . idle words*: Ibid., 9, 8.
- 99 *slaves' and fools' talk . . . Southern jargon*: Ibid., 14.
- 99 *Application to business . . . toward the rock of indigence*: Ibid., 4–5.
- 99 *As a costly jewel retains its value . . . the vile persons of our subjects*: Ibid., 111.
- 100 *Nothing is more suitable . . . than to endure minor inconveniences with constancy*: Ibid., 117.
- 100 *Easily in but not easily out, as the lobster said in the lobster pot!*: Ibid., 67.
- 100 *Maybe Apes will grow honest*: Ibid., 214.
- 100 *Come, live with me and you'll know me*: Ibid., 65.
- 100 *Nests before eggs*: Ibid., 73–74.
- 100 *for the only poetry they knew . . . a rocket seemed to go up inside their heads*: Ibid., 221.
- 100 *skyrockets of metaphor and allusion*: Lewis, *Hideous Strength*, 318.
- 100 *I wish you could talk, old fellow . . . dumb and witless like their horses*: Lewis, *Horse*, 11, 12.
- 101 *Don't you think it was bad luck to meet so many lions? . . . I was the lion . . . wakeful at midnight, to receive you*: Ibid., 164–165.
- 102 *merry multitude of meeting selves*: Lewis, “Planets,” 12.
- 102 *“Who are you?” asked Shasta . . . it seemed to come from all round you as if the leaves rustled with it*: Lewis, *Horse*, 165.
- 103 *“Who are you?” he said . . . One who has waited long for you to speak*: Ibid., 163.
- 103 *gaped with open mouth and said nothing . . . after one glance at the Lion's face . . . he knew he needn't say anything*: Ibid., 164, 166.
- 103 *Strange to say, they felt no inclination to talk . . . there paced to and fro, each alone, thinking*: Ibid., 202.
- 103 *prayer without words is the best*: C. S. Lewis, *Letters to Malcolm*, 11.
- 103 *thou fair Silence*: C. S. Lewis, “The Apologist's Evening Prayer,” in *Poems*, 129.
- 104 *a language more adequate*: C. S. Lewis, Letter to Arthur Greeves, October 18, 1931, in *Collected Letters*, Vol. 1, 977.

CHAPTER 9: APPLES ARE FROM VENUS: THE MAGICIAN'S NEPHEW

- 106 *love*: C. S. Lewis, *The Magician's Nephew*, 126.
- 106 *to and fro among the animals . . . one stag and one deer among all the deer*: Ibid., 124.

- 106 *bring up . . . children and grandchildren . . . children and grandchildren shall be blessed . . . father and mother of many kings*: Ibid., 151, 152, 187.
- 106 *double-natured*: C. S. Lewis, *That Hideous Strength*, 320.
- 107 *The Lion opened his mouth . . . "Narnia, Narnia, Narnia, awake. Love"*: Lewis, *Nephew*, 125–126.
- 108 *a warm, good smell of sun-baked earth and grass and flowers*: Ibid., 162.
- 108 *grass growing, and grain bursting, / Flower unfolding*: C. S. Lewis, "The Planets," in *Poems*, 13.
- 108 *all about crops being "safely gathered in"*: Lewis, *Nephew*, 105.
- 108 *the valley grew green with grass. . . . The light wind could now be heard ruffling the grass*: Ibid., 112.
- 108 *sprinkled with daisies and buttercups . . . primroses suddenly appearing in every direction . . . everything is bursting with life and growth*: Ibid., 114, 115, 120.
- 108 *you could almost feel the trees growing . . . very much alive . . . rich and warm . . . rich as plumcake*: Ibid., 32, 47.
- 108 *can Venus arise in her beauty*: C. S. Lewis, *Spenser's Images of Life*, 129.
- 108 *rich reddish brown*: Lewis, *Nephew*, 41.
- 109 *there is even copper in the soil*: Lewis, *Hideous Strength*, 314.
- 109 *union with matter—the fertility of nature—is a continual conquest of death*: Lewis, *Spenser's Images*, 56.
- 109 *Mother was ill and was going to—going to—die*: Lewis, *Nephew*, 6.
- 109 *while we ourselves can do nothing about mortality, Venus can*: Lewis, *Spenser's Images*, 56.
- 110 *the fair Hesperian Tree . . . to save her blossoms, and defend her fruit / From the rash hand of bold incontinence*: John Milton, "Comus, a Mask," lines 393, 396–397, quoted in Lewis, *Spenser's Images*, 24.
- 110 *real, natural, gentle sleep . . . sweet natural sleep*: Lewis, *Nephew*, 197, 176.
- 110 *breath's sweetness*: Lewis, "Planets," 12.
- 110 *laughter-loving*: See Homer's "Hymn to Aphrodite (V)."
- 110 *totally serious about Venus*: C. S. Lewis, *The Four Loves*, 99.
- 110–111 *All the other animals . . . laughed just as loud*: Lewis, *Nephew*, 129.
- 111 *Roars of laughter*: Ibid., 100.

- 111 *Venus Infernal*: See C. S. Lewis, *The Pilgrim's Regress*, 176, and *The Screwtape Letters*, 108.
- 112 *that great city*: Lewis, *Nephew*, 65.
- 112 *more and more of her wonderful beauty . . . A dem fine woman, sir, a dem fine woman. A superb creature . . . the Witch would fall in love with him . . . dem fine woman*: Ibid., 83, 202.
- 113 *beautiful . . . beyond comparison . . . so beautiful he could hardly bear it*: Ibid., 146, 106.
- 113 *such a sweetness . . . even alive and awake, before*: Ibid., 194.
- 113 *my sweet country of Narnia*: Ibid., 153.
- 113 *all the world derives the glorious features of beautie . . . all the world by thee at first was made*: Quoted in Lewis, *Spenser's Images*, 49, 43.
- 113 *With an unspeakable thrill, . . . when you looked round you, you saw them*: Lewis, *Nephew*, 115–116.
- 113 *is the reality behind . . . Venus; no woman ever conceived a child, no mare a foal, without Him*: C. S. Lewis, *Miracles*, 225.
- 113 *the planet of love*: C. S. Lewis, *Perelandra*, 32.
- 114 *Digory never spoke on the way back . . . shining tears in Aslan's eyes he became sure*: Lewis, *Nephew*, 178–179.
- 114 *but not to your joy or hers . . . better to die in that illness*: Ibid., 191.
- 114 *that there might be things more terrible even than losing someone you love by death*: Ibid., 191.
- 115 *Go. Pluck her an apple from the Tree*: Ibid., 191.
- 115 *She has unwearying strength and endless days. . . they do not always like it*: Ibid., 190.
- 115 *Ask for the Morning Star and take (thrown in) / Your earthly love*: C. S. Lewis, "Five Sonnets," in *Poems*, 126–127.

CHAPTER 10: SATURN'S SANDS OF TIME: THE LAST BATTLE

- 117 *was once Saturn*: C. S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama*, 356.
- 118 *Our traditional picture of Father Time with the scythe is derived from earlier pictures of Saturn*: C. S. Lewis, *The Discarded Image*, 105.
- 118 *that his name was Father Time, and that he would wake on the day the world ended*: C. S. Lewis, *The Last Battle*, 171.
- 118 *That is the god Saturn. . . the end of the world*: For a facsimile of this typescript of *The Silver Chair*, see the illustrations between pages 126 and 127 of my *Planet Narnia*.

- 118 *the last planet old and ugly*: C. S. Lewis, "The Planets," in *Poems*, 15.
- 119 *In the last days of Narnia*: Lewis, *Battle*, 3.
- 119 *About three weeks later the last of the Kings of Narnia*: *Ibid.*, 16, emphasis added.
- 119 *last friends . . . And then the last battle of the last King of Narnia began*: *Ibid.*, 147.
- 119 *He was so old . . . ugliest, most wrinkled Ape you can imagine*: *Ibid.*, 3.
- 119 *ten times uglier*: *Ibid.*, 32.
- 119 *I'm so very old . . . because I'm so old that I'm so wise*: *Ibid.*, 35.
- 119 *mountain of centuries . . . more and still more time*: C. S. Lewis, *That Hideous Strength*, 323.
- 119 *daunted with darkness*: Lewis, "Planets," 14–15.
- 119 *disastrous events*: Lewis, *Discarded Image*, 105.
- 119 *dreary and disastrous dawn*: Lewis, *Battle*, 179.
- 120 *shall probably die . . . almost tired to death*: *Ibid.*, 6, 8.
- 120 *If we had died before today we should have been happy*: *Ibid.*, 25.
- 120 *Would it not be better to be dead than to have this horrible fear?*: *Ibid.*, 30.
- 120 *It would have been better if we'd died before all this began*: *Ibid.*, 45.
- 120 *to die in the salt-pits of Pugrahan*: *Ibid.*, 78.
- 120 *filled with dead Narnians*: *Ibid.*, 103.
- 120 *more like a mouth*: *Ibid.*, 146.
- 121 *discourtesy*: *Ibid.*, 182.
- 121 *hundreds and thousands of years . . . till you could hardly remember their names*: *Ibid.*, 99.
- 121 *And as he went on . . . till it got thin and misty from distance*: *Ibid.*, 100.
- 121 *On the contrary, it is just when there seems to be most of Heaven already here that I come nearest to longing for the patria . . . is the bright frontispiece*: C. S. Lewis, Letter to Dom Bede Griffiths, November 5, 1954, in *Collected Letters*, Vol. 3, 522–523.
- 122 *had only been the cover and the title page . . . they were beginning Chapter One . . . every chapter is better than the one before*: Lewis, *Battle*, 210–211.
- 122 *horrible thoughts went through his mind . . . remembered the nonsense . . . knew that the whole thing must be a cheat*: *Ibid.*, 47.

- 123 *And he called out, "Aslan! Aslan! Aslan! . . . And he felt somehow stronger:* Ibid., 49–50.
- 123 *may be for us the door to Aslan's country and we shall sup at his table tonight:* Ibid., 146.
- 123 *In the name of Aslan let us go forward . . . I serve the real Aslan . . . the adventure that Aslan would send . . . we are all between the paws of the true Aslan . . . Aslan to our aid! . . . Well done, last of the Kings of Narnia who stood firm at the darkest hour:* Ibid., 68, 82, 106, 121, 134, 167.
- 124 *seventh son . . . seventh in descent:* Ibid., 185, 57.
- 124 *disastrous conjunctions of the planets . . . the stars never lie:* Ibid., 19.
- 124 *is not the slave of the stars but their Maker:* Ibid., 20.
- 124 *Heaven's hermitage:* Lewis, "Planets," 15.
- 125 *overmatched:* Lewis, *Hideous Strength*, 323.
- 125 *"The Turn of the Tide":* See C. S. Lewis, *Poems*, 49–51.
- 125 *unstiffened . . . biting cold . . . delicious foamy coolness . . . the summer sea . . . was that of a day in early summer:* Lewis, *Battle*, 158, 199, 150, 156.
- 125 *"Isn't it wonderful?" said Lucy . . . Eustace after he had tried:* Ibid., 199.
- 126 *Saturnocentric:* C. S. Lewis, "Donne and Love Poetry," in *Selected Literary Essays*, 113.
- 126 *"Further in and higher up!" . . . somehow set them tingling all over:* Lewis, *Battle*, 176.
- 126 *the gathering of the Church Triumphant in Heaven . . . the fruit of Time, or of the Spheres:* C. S. Lewis, "Imagery in the Last Eleven Cantos of Dante's 'Comedy,'" in *Studies in Medieval and Renaissance Literature*, 91.

CHAPTER 11: THE CANDLESTICK

- 129 *I saw a gold menorah with seven branches, and in the center, the Son of Man:* Revelation 1:12-13, THE MESSAGE.
- 129 *about Christ:* C. S. Lewis, Letter to Anne Jenkins, March 5, 1961, in *Collected Letters*, Vol. 3, 1244.
- 129–130 *[Christ] is the all-pervasive principle . . . whereby the universe holds together:* C. S. Lewis, *Miracles*, 121.
- 130 *jollification:* C. S. Lewis, *The Lion, the Witch and the Wardrobe*, 16.
- 130 *spiritual symbols . . . permanent value:* C. S. Lewis, "The Alliterative Metre," in *Selected Literary Essays*, 24.

- 131 *at the back of all the stories*: C. S. Lewis, *The Horse and His Boy*, 208.
- 132 *Of Saturn we know more than enough . . . but who does not need to be reminded of Jove?:* Lewis, “Alliterative Metre,” 24.
- 132 *an idea . . . tried it out to the full*: Charles Wrong, “A Chance Meeting,” in James T. Como, ed., *Remembering C. S. Lewis: Recollections of Those Who Knew Him* (San Francisco: Ignatius, 2005), 212.
- 132 *a model or symbol, certain to fail us in the long run and, even while we use it, requiring correction from other models*: C. S. Lewis, *The Four Loves*, 126.
- 133 *My idea of God is not a divine idea*: C. S. Lewis, *A Grief Observed*, 66.
- 134 *I hope no one will think . . . respecting each and idolising none*: C. S. Lewis, *The Discarded Image*, 222.
- 135 *paradoxes, fancies, anecdotes . . . well worth taking seriously*: C. S. Lewis, *That Hideous Strength*, 318.
- 135 *But Edmund said they had only been pretending . . . very careful consideration*: Lewis, *Lion*, 47.
- 135–136 *“O-o-oh!” said Susan suddenly. . . . Why, I do believe we’ve got into Lucy’s wood after all*: *Ibid.*, 54–55.
- 136 *“In our world,” said Eustace . . . but only what it is made of*: C. S. Lewis, *The Voyage of the “Dawn Treader,”* 209.

CHAPTER 12: THE TELESCOPE

- 139 *For now we see through a glass, darkly; but then face to face*: 1 Corinthians 13:12, KJV.
- 139 *Do you ever notice Venus . . . almost better than Jupiter*: C. S. Lewis, Letter to Laurence Harwood, December 31, 1946, in *Collected Letters*, Vol. 2, 751.
- 141 *When you come to knowing God . . . cannot be reflected in a dusty mirror as clearly as in a clean one*: C. S. Lewis, *Mere Christianity*, 164.
- 142 *While in other sciences . . . like the Moon seen through a dirty telescope*: *Ibid.*, 164–165.
- 143 *The one really adequate instrument . . . everyone has forgotten all about him, but the real science is still going on*: *Ibid.*, 165.
- 144 *If in some twilight hour . . . a harmless wraith and means nothing but good*: C. S. Lewis, Letter to the Master and Fellows of Magdalene College, October 25, 1963, in *Collected Letters*, Vol. 3, 1471.

- 145 *The perfect never say anything of themselves. . . . They only say what the Spirit suffers them to say:* Archimandrite Sophrony, *The Monk of Mount Athos*, trans. Rosemary Edmonds (Crestwood, NY: St. Vladimir's Seminary Press, 1973), 40.
- 145 *winter passed / And guilt forgiven:* C. S. Lewis, "The Planets," in *Poems*, 14.

FOR FURTHER READING

WORKS BY C. S. LEWIS

- The Allegory of Love: A Study in Medieval Tradition* (Oxford: Oxford University Press, 1958 [1936]).
- Christian Reflections*, ed. Walter Hooper (Grand Rapids, MI: Eerdmans, 1995 [1967]).
- Collected Letters*, Volume 1, ed. Walter Hooper (New York: HarperCollins, 2000).
- Collected Letters*, Volume 2, ed. Walter Hooper (New York: HarperCollins, 2004).
- Collected Letters*, Volume 3, ed. Walter Hooper (New York: HarperCollins, 2006).
- The Collected Poems of C. S. Lewis*, ed. Walter Hooper (London: HarperCollins, 1994).
- The Discarded Image: An Introduction to Medieval and Renaissance Literature* (Cambridge: Cambridge University Press, 1964).
- English Literature in the Sixteenth Century, Excluding Drama* (Oxford: Clarendon Press, 1954).
- An Experiment in Criticism* (Cambridge: Cambridge University Press, 1961).
- The Four Loves* (Orlando, FL: Harcourt, 1988 [1960]).
- God in the Dock: Essays on Theology and Ethics*, ed. Walter Hooper (Grand Rapids, MI: Eerdmans, 1970).
- A Grief Observed* (New York: HarperCollins, 1996 [1961]).
- The Horse and His Boy* (New York: HarperTrophy, 1982 [1954]).
- The Last Battle* (New York: HarperTrophy, 1984 [1956]).
- Letters to Malcolm: Chiefly on Prayer* (Orlando, FL: Harcourt, 1992 [1964]).
- The Lion, the Witch and the Wardrobe* (New York: HarperTrophy, 1978 [1950]).
- The Magician's Nephew* (New York: HarperTrophy, 1983 [1955]).
- Mere Christianity* (New York: HarperCollins, 1980 [1952]).
- Miracles: A Preliminary Study*, 2nd edition (New York: HarperCollins, 1974 [1960]).
- Of Other Worlds: Essays and Stories*, ed. Walter Hooper (Orlando, FL: Harcourt, 1994 [1966]).
- Out of the Silent Planet* (New York: Scribner, 1996 [1938]).

- Perelandra* (New York: Scribner, 1972 [1943]).
- The Pilgrim's Regress*, 3rd edition (Grand Rapids, MI: Eerdmans, 1992 [1943]).
- Poems*, ed. Walter Hooper (Orlando, FL: Harcourt, 2002 [1964]).
- A Preface to Paradise Lost* (Oxford: Oxford University Press, 1984 [1942]).
- Prince Caspian* (New York: HarperTrophy, 1979 [1951]).
- The Problem of Pain* (New York: HarperCollins, 1996 [1940]).
- Reflections on the Psalms* (Orlando, FL: Harcourt, 1986 [1958]).
- The Screwtape Letters* (New York: HarperCollins, 1996 [1942]).
- Selected Literary Essays*, ed. Walter Hooper (Cambridge: Cambridge University Press, 1967).
- The Silver Chair* (New York: HarperTrophy, 1981 [1953]).
- Spenser's Images of Life*, ed. Alastair Fowler (Cambridge: Cambridge University Press, 1967).
- Studies in Medieval and Renaissance Literature* (Cambridge: Cambridge University Press, 1966).
- Studies in Words* (Cambridge: Cambridge University Press, 1967 [1960]).
- Surprised by Joy* (Orlando, FL: Harcourt, 1955).
- That Hideous Strength* (New York: Scribner, 1974 [1945]).
- Till We Have Faces* (Orlando, FL: Harcourt, 1984 [1956]).
- The Voyage of the "Dawn Treader"* (New York: HarperTrophy, 1980 [1952]).

WORKS ABOUT C. S. LEWIS AND NARNIA

- Barfield, Owen, *Owen Barfield on C. S. Lewis*, ed. G. B. Tennyson (Middletown, CT: Wesleyan University Press, 1989).
- Carpenter, Humphrey, *The Inklings: C. S. Lewis, J. R. R. Tolkien, Charles Williams, and Their Friends* (New York: HarperCollins, 2006).
- Christensen, Michael J., *C. S. Lewis on Scripture: His Thoughts on the Nature of Biblical Inspiration, the Role of Revelation, and the Question of Inerrancy* (Nashville: Abingdon, 1989).
- Downing, David C., *Planets in Peril: A Critical Study of C. S. Lewis's Ransom Trilogy* (Amherst, MA: University of Massachusetts Press, 1992).
- Edwards, Bruce L., ed., *The Taste of the Pineapple: Essays on C. S. Lewis as Reader, Critic and Imaginative Writer* (Bowling Green, OH: Bowling Green State University Popular Press, 1988).
- Glyer, Diana Pavlac, *The Company They Keep: C. S. Lewis and J. R. R. Tolkien as Writers in Community* (Kent, OH: The Kent State University Press, 2007).

- Green, Roger Lancelyn and Walter Hooper, *C. S. Lewis: A Biography*, revised edition (Orlando, FL: Harcourt, 1994).
- Harwood, Laurence, *C. S. Lewis, My Godfather: Letters, Photos and Recollections* (Downers Grove, IL: InterVarsity, 2007).
- Holmer, Paul, *C. S. Lewis: The Shape of His Faith and Thought* (New York: Harper & Row, 1976).
- Hooper, Walter, *C. S. Lewis: A Complete Guide to His Life and Works* (San Francisco: HarperCollins, 1996).
- Jacobs, Alan, *The Narnian: The Life and Imagination of C. S. Lewis* (New York: HarperCollins, 2005).
- MacSwain, Robert and Michael Ward, eds., *The Cambridge Companion to C. S. Lewis* (Cambridge: Cambridge University Press, 2010).
- Manlove, C. N., *The Chronicles of Narnia: The Patterning of a Fantastic World* (New York: Twayne, 1993).
- Martin, Thomas L., ed., *Reading the Classics with C. S. Lewis* (Grand Rapids, MI: Baker Academic, 2000).
- Martindale, Wayne, *Beyond the Shadowlands: C. S. Lewis on Heaven and Hell* (Wheaton, IL: Crossway Books, 2005).
- Menuge, Angus J. L., ed., *C. S. Lewis: Lightbearer in the Shadowlands: The Evangelistic Vision of C. S. Lewis* (Wheaton, IL: Crossway Books, 1997).
- Miller, Laura, *The Magician's Book: A Skeptic's Adventures in Narnia* (New York: Little, Brown, 2008).
- Mills, David, ed., *The Pilgrim's Guide: C. S. Lewis and the Art of Witness* (Grand Rapids, MI: Eerdmans, 1998).
- Myers, Doris T., *C. S. Lewis in Context* (Kent, OH: The Kent State University Press, 1991).
- Payne, Leanne, *Real Presence: The Christian Worldview of C. S. Lewis as Incarnational Reality* (Grand Rapids, MI: Baker Books, 2002).
- Sayer, George, *Jack: C. S. Lewis and His Times* (San Francisco: Harper & Row, 1988).
- Schakel, Peter J., *Reading with the Heart: The Way into Narnia* (Grand Rapids, MI: Eerdmans, 1979).
- Schakel, Peter J. and Charles A. Huttar, eds., *Word and Story in C. S. Lewis* (Columbia, MO: University of Missouri Press, 1991).
- Ward, Michael, *Planet Narnia: The Seven Heavens in the Imagination of C. S. Lewis* (New York: Oxford University Press, 2008).
- Watson, George, ed., *Critical Essays on C. S. Lewis* (Aldershot, UK: Scolar Press, 1992).

WORKS ABOUT THE PLANETS AND THE PRE-COPERNICAN HEAVENS

- Cantor, Norman F., *Inventing the Middle Ages: The Lives, Works, and Ideas of the Great Medievalists of the Twentieth Century* (Cambridge: Lutterworth Press, 1991).
- Chapman, Allan, *Gods in the Sky: Astronomy, Religion, and Culture from the Ancients to the Renaissance* (London: Channel 4 Books, 2002).
- Danielson, Dennis Richard, ed., *The Book of the Cosmos: Imagining the Universe from Heraclitus to Hawking* (Cambridge, MA: Perseus Publishing, 2000).
- Dante Alighieri, *The Divine Comedy, Vol. III: Paradise*, trans. Dorothy L. Sayers and Barbara Reynolds (London: Penguin, 1962).
- Eade, J. C., *The Forgotten Sky: A Guide to Astrology in English Literature* (Oxford: Clarendon Press, 1984).
- Freeland, Guy and Anthony Coronos, *1543 and All That: Image and Word, Change and Continuity in the Proto-Scientific Revolution* (Dordrecht: Kluwer Academic Publishers, 2000).
- Funkenstein, Amos, *Theology and the Scientific Imagination: From the Middle Ages to the Seventeenth Century* (Princeton: Princeton University Press, 1986).
- Harrison, H. M., *Voyager in Space and Time: The Life of John Couch Adams, Cambridge Astronomer* (Lewes: Book Guild, 1994).
- Jaki, Stanley L., *God and the Cosmologists* (Edinburgh: Scottish Academic Press, 1989).
- Kay, Richard, *Dante's Christian Astrology* (Philadelphia: University of Pennsylvania Press, 1994).
- Kuhn, Thomas S., *The Structure of Scientific Revolutions* (Chicago: Chicago University Press, 1962).
- Seznec, Jean, *The Survival of the Pagan Gods: The Mythological Tradition and Its Place in Renaissance Humanism and Art*, trans. Barbara F. Sessions (New York: Pantheon, 1953).
- Sorbel, Dava, *The Planets* (London: Fourth Estate, 2005).
- Zerubavel, Eviatar, *The Seven Day Circle: The History and Meaning of the Week* (New York: Macmillan, 1985).

S C R I P T U R E I N D E X

- Genesis 1:14, 16 38
 Genesis 2:17 109
 Deuteronomy 4:19 163
 Deuteronomy 6:6-7 89
 Judges 5:20 39
 2 Kings 17:16 163
 2 Kings 21:3 163
 2 Kings 23:5 163
 Job 31:26 163
 Job 38:4, 7 107
 Job 38:7 38
 Psalm 19:1-4 vii, 147
 Psalm 19:1 27, 39, 41, 140,
 157, 193
 Psalm 19:10 75
 Psalm 22:1 122
 Psalm 36:9 15, 22
 Psalm 82:6 34
 Psalm 121:6 81
 Ecclesiastes 3:2 121
 Ecclesiastes 9:11 117
 Isaiah 14:12 112
 Isaiah 30:26 81
 Isaiah 55:12 67, 189
 Isaiah 62:3 45
 Jeremiah 8:2 163
 Jeremiah 19:13 163
 Jonah 1:2 112
 Jonah 3:2 112
 Malachi 4:2 72
 Matthew 2:1-2, 9-11 39
 Matthew 2:2 157
 Matthew 4:24 82
 Matthew 5:4 121, 192
 Matthew 5:29 91
 Matthew 6:7 104
 Matthew 6:20 69, 72
 Matthew 6:33 89
 Matthew 17:15 82
 Matthew 22:39 115
 Matthew 24:29-30 39
 Matthew 27:46 122
 Matthew 28:19 102
 Mark 4:11-12 1
 Mark 15:34 122
 Luke 10:27 105
 John 1:1 102
 John 1:14 104
 John 1:29 124
 John 8:12 78, 190
 John 10:34-36 34
 John 21:12 72, 76
 Acts 8:18-24 75
 Acts 17:19-34 66
 Acts 17:28 66
 Acts 28:11 96
 Romans 8:26 103, 145
 Romans 10:17-18 146
 Romans 10:18 39, 193
 1 Corinthians 10:4 124
 1 Corinthians 13:12 139
 Ephesians 6:11 65
 Ephesians 6:16 57
 Colossians 1:16-17 20
 Colossians 3:2 89
 1 Timothy 6:15 56
 1 Timothy 6:16 75
 2 Timothy 2:3 65
 Hebrews 4:12 93
 Hebrews 11:1 123
 James 1:12 56, 188
 2 Peter 1:19 36, 106
 Revelation 1:12-13 129, 131
 Revelation 1:16, 20 39
 Revelation 2:1 39
 Revelation 2:28 105
 Revelation 14:13 131
 Revelation 22:16 105

DISCUSSION GUIDE

CHAPTER 1: THE MYSTERY

1. How important were the stories you read as a child in making you the person you are now?
2. In his teaching, Jesus often told parables that weren't immediately easy to understand. What are the benefits of teaching by means of stories?
3. As well as being open and candid, C. S. Lewis could sometimes be secretive, private, and even deliberately misleading (as with the fox-hunters). Is it ever right not to tell the whole truth?
4. Before being introduced to this book, had you ever wondered whether the Chronicles of Narnia might contain a hidden level of meaning? Explain. What do you think are the merits of exploring this idea?

CHAPTER 2: THE BEAM OF LIGHT

1. Good ideas often come when you're relaxed and idling in one of the three B's: the bed, the bus, or the bath. Do you think idling can be a good thing at times? Explain.

2. Which do you generally prefer: looking *at* the beam of light or looking *along* the beam of light? Is there a situation where you might prefer the other? Explain.
3. Lewis believed that coming to know God is more like “breathing a new atmosphere” than it is like “learning a subject.” Do you agree with Lewis? Why or why not?

CHAPTER 3: THE SEVEN HEAVENS

1. In English, the days of the week are named after the seven planets and their associated “gods.” Does knowing this make any difference to you, either for good or for bad?
2. When you look out at the night sky, which word immediately comes to mind: *space* or *heavens*? Does it make any difference?
3. In *The Voyage of the “Dawn Treader,”* Eustace says that a star is “a huge ball of flaming gas” and Ramandu tells him that “that is not what a star is, but only what it is made of.” How much do you agree with this?

CHAPTER 4: JUPITER’S KINGLY CROWN

1. In *The Lion, the Witch and the Wardrobe*, the children become kings and queens at the end of the story, and in the Bible we are told that God will “give a crown of life to those who love Him” (James 1:12). What are the advantages of thinking about the Christian life in royal terms? What are the disadvantages?

2. Lewis nearly always uses winter to symbolize things that are bad or undesirable and summer to symbolize things that are good and lovely. Do you think of winter and summer in this way? Explain.
3. Do you think Lewis was wise to include Father Christmas in *The Lion, the Witch and the Wardrobe*? Why or why not?

CHAPTER 5: THE WOODEN SHIELD OF MARS

1. In *Prince Caspian* the trees adore Aslan, and in the Bible we are told that “the trees of the field clap their hands for joy” (Isaiah 55:12). How is it possible for the nonhuman parts of creation to worship God?
2. Why did Lewis value the knightly ideal so much, and how helpful do you find it to think about the Christian life in martial terms?
3. Reepicheep is described as a “martial mouse.” Why do you think Lewis made the most martial Narnian character a mouse?

CHAPTER 6: SUNLIGHT’S GOLDEN TREASURY

1. In *The Voyage of the “Dawn Treader,”* Eustace is greedy for gold while Caspian is greedy for Aslan’s country. Is one kind of dragonish greed worse than the other? Why or why not?

2. Lucy makes Aslan visible though he has been present with her “all the time,” and in the Bible Jesus says, “I am the light of the world” (John 8:12). Is light something we see or something we see by? Explain.
3. What sort of influence, if any, does the Sun have on your mood? How helpful do you find Solar imagery as a way of talking about the Christian life?

CHAPTER 7: MIRROR OR MOONSHINE?

1. In *The Silver Chair*, Aslan says to Jill, “Remember, remember, remember the signs.” What place does learning by habit have in the Christian life?
2. After Puddleglum stamps on the fire, Lewis writes, “There is nothing like a good shock of pain for dissolving certain kinds of magic.” Have you seen this principle at work in your own life or in the world at large? Explain.
3. Lewis reminds us that moonlight is sunlight at second hand and that the word *moonshine* means “nonsense, foolishness.” How is the Moon’s imagery used to portray foolishness in *The Silver Chair*? Does it provide any useful cautions for your own life?

CHAPTER 8: MERCURY'S WINGED CAP

1. In *The Horse and His Boy*, when Shasta first sees Aslan's face, he doesn't say anything but falls at his feet. What part does silence play in the Christian life?
2. Aslan says "there was only one lion" but speaks his name, "Myself," in three different voices. How much do you think of God as one and how much do you think of Him as three—Father, Son, and Holy Spirit? What does it matter?
3. In *The Horse and His Boy*, Shasta and Aravis come to love Narnian poetry and a Narnian lord wears a winged cap (suggesting thoughts that can take flight and bring freedom). What value do you attach to poetry and the life of the mind?

CHAPTER 9: APPLES ARE FROM VENUS

1. In *The Magician's Nephew*, both Aslan and Jadis are described as beautiful. How can the evil Jadis be beautiful? What role should beauty play in the Christian life?
2. Aslan says to the Narnians, "Laugh and fear not." When you think of Christianity, do you think of laughter? Why or why not?
3. Digory has to find a magic apple and give it to Aslan rather than using it, as the Witch suggests, to heal his own mother. This makes Digory sad, but why is it the loving thing to do?

CHAPTER 10: SATURN'S SANDS OF TIME

1. In *The Last Battle*, Tirian calls out to Aslan for help and “there was no change in the night or the wood, but there began to be a kind of change inside Tirian.” How is it that Tirian changes even though the night and the wood do not change?
2. Tirian says it would be a “discourtesy” if he didn’t weep for the death of Narnia, and in the Bible Jesus says, “Blessed are those who mourn” (Matthew 5:4). Why is it good sometimes to cry and lament?
3. What did Lewis mean by the word *Saturnocentric*, and why did he think that Saturn was not the center of the seven planetary “spiritual symbols”? Which planet did Lewis consider to be symbolically central? What is the significance of that?

CHAPTER 11: THE CANDLESTICK

1. Lewis said that the Narnia series was “about Christ.” In each Chronicle, Lewis uses the planetary symbolism to structure the whole story: not just the plot, but also the portrayal of Aslan and all sorts of ornamental details too. What does this tell us of Lewis’s beliefs about Christ?
2. What are the benefits of having seven different symbols of Christ? What are the drawbacks?

3. There are various questions we can ask about the universe such as “Why is it there?” “Who made it?” “How was it made?” “What is it made of?” Which sorts of questions did Lewis think were most important? Which sorts of questions do you think are most important?

CHAPTER 12: THE TELESCOPE

1. How did John Couch Adams discover Neptune, and why did Lewis think this discovery was so interesting?
2. Lewis pictured each Christian person as a “telescope” trained on God, so why did he think “the Christian community” so vital to the Christian life?
3. The psalmist wrote that “the heavens are telling the glory of God” (Psalm 19:1) and the apostle Paul said that the heavens spoke “the word of Christ” (Romans 10:18). Do you agree that the seven heavens are the Christian symbolic code that Lewis used to structure the Narnia Chronicles? Why or why not?
4. Before reading *The Narnia Code*, did you know about Lewis’s academic interests in pre-Copernican cosmology? If not, how has reading about Lewis’s love of the medieval planets enriched your understanding of his work?