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THE DOMESTICATION OF CLASSICAL MYTHOLOGY IN THE CHRONICLES OF NARNIA

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C. S. Lewis' Chronicles of Narnia describe a number of creatures and characters from Classical mythology, some of whose appearance in a children's book may seem surprising. One of his most beloved characters is a faun, a Roman woodland spirit associated with the god Faunus, who was in turn associated with the Greek god Pan, with all the phallic imagery that implies. Mr Tumnus the faun describes, to the small girl he is planning to kidnap, the parties he used to attend with Bacchus and Silenus, when 'the whole forest would give itself up to jollification for weeks on end' – the nature of said 'jollification' thankfully unspecified (Lewis 1950: 21). In *Prince Caspian*, the two young heroines actually meet Bacchus and Silenus, and join them and the Maenads for a 'romp' (Lewis 1951: 137). All this would seem to imply that the Narnia Chronicles use Classical mythology in a rather unusual fashion not entirely appropriate for young children. However, it is the argument of this paper that the way Lewis uses Classical mythology in the Chronicles of Narnia results in a taming and 'domestication' of their wilder and more adult elements over the course of the series. These elements are always present, to Lewis and to the adult reader, but most child readers remain unaware of these aspects and the impression of Classical mythological creatures they are left with is one of a much less dangerous, more domesticated group of characters.

To being by stating the obvious, reading is, as we know, highly subjective. For older readers, the Narnia Chronicles have a tendency to provoke either intense affection or a deep dislike for both books and author, often (but not always) rooted in the reader's feelings towards Christianity. Readers of other religious faiths, agnostic readers and atheist readers, who were oblivious to the Christian themes as children (along with many Christian child readers) feel 'tricked', 'betrayed' and 'duped' on discovering Lewis' ultimate, Christian aim (Carey 2005: 160). However, Lewis' use of Classical mythology can also be problematic for some older readers.

Roderick McGillis, who confesses to a personal dislike for the books, has elaborated two negative responses to Narnia from very different readers that are rooted in a dislike of the perceived sexuality of the Classical aspects of the world of Narnia. McGillis describes the reactions of a student of his who had been a victim of child abuse, and of David Holbrook in *The Skeleton in the Wardrobe*. In addition to drawing on Freudian symbolism (the student argued that the wardrobe, with its two 'mothballs', symbolised genitalia, while Holbrook sees sexual significance in the act of putting up an umbrella), both pick up on the potential sexuality of Mr Tumnus the faun (McGillis 1992: 43; Holbrook 1991: 67-68). Tumnus is ithyphallic, his home full of sexually explicit books (*The Life and Letters of Silenus* and *Nymphs and their Ways*), his name comes from words for 'swell' and 'bump' and, according to Holbrook, the sexuality he presents brings the 'fear of mutilation and death' (McGillis 1992: 43; Holbrook 1991: 68). Holbrook also singles out the Bacchic party from *Prince Caspian*, implying that historical Bacchanals may have performed ritual sexual acts and that, therefore, a young girl's removal of her uncomfortable school uniform suggests something similar is happening in Narnia (Holbrook 1991: 21). He uses the phrase 'in some historical periods' and is clearly referring to what he believes (whether correctly or not) to have been actual religious practice,

rather than to Euripides' *Bacchae*, where the claim that Bacchanals 'tore people to pieces' could actually be substantiated and which was a favourite of Lewis' (Euripides, *Bacchae*, 1114-1152).[i]

The more dangerous or 'adult' elements of Classical mythological characters are certainly present in the books, though they are referred to only subtly. Mr Tumnus' initial intention when taking Lucy home is, undeniably, to kidnap her (albeit for the benefit of another) and the danger to the small girl in the strange, semi-naked man's house is nicely emphasised in the 2005 film (dir. Andrew Adamson). As Susan and Lucy join in the party with Bacchus and the Maenads, Susan tells Lucy that she 'wouldn't have felt safe with Bacchus and all his wild girls' if they'd met them without Aslan, to which Lucy replies, 'I should think not' (Lewis 1951: 138).

However, to over-emphasise this aspect of the Classical characters Lewis uses is to engage with the readings of adults, not children. Clearly, to McGillis' student, Tumnus did indeed represent a dangerous sexual predator, but she was considerably older than the target audience when she read the books, and had suffered from experiences that, one hopes, are shared by only a minority of children. Holbrook is well schooled in Freudian theory and clearly subscribes to Freud's ideas concerning infantile sexuality and sexual repression expressed in symbols (see Freud 1976: 520). If we may leave aside the Freudian approach for a moment, it seems more likely that, to most child readers, the act of putting up an umbrella in the snow refers to nothing more than protecting oneself from the inclement weather. The impression left on the child reader of fauns and satyrs is not one of threatening sexuality but of cosy homeliness, of Mr Tumnus' sardines and cake and of comfort.

A purely Freudian reading is also at odds with Lewis' own approach to his work. There are, as we know, numerous difficulties in ascribing particular intentions to the author of a work, and Lewis himself advised child readers that they should not believe what authors told them about how they wrote their books (Hooper 1996: 400). In addition, of course, any authorial intention may be entirely different from reader response. However, when we have as much information about an author as we do about C. S. Lewis, it is worth at least considering what the author claims to have been thinking when he was writing.

Lewis was, in fact, interested in Freudian theory, though he did not wholly subscribe to it and was chiefly interested in its medical applications (the tendency of Freudians to assume that everything is symbolic may have been part of the reason he always denied so strongly that his Narnia stories were allegories) (Lewis 1952a: 89).[ii] However, he viewed his mythological characters in the Narnia Chronicles in a more Jungian light. Jung rejected Freud's privileging of sexuality as the primary driving force behind myth, but developed the theory of the unconscious into his theory of a collective unconscious shared by all human beings and manifested in certain images or ideas, 'archetypes', that are reproduced in different, culturally determined ways in myth (Jung 1949: 74-75; see also Walker 2002: 4). Lewis described his characterisation of the White Witch in terms of 'archetypes'; she 'is of course Circe, Alcina etc because she is… the same Archetype', and he adds 'We are born knowing the Witch, aren't we?' (Hooper 2006: 497). To Lewis, then, the various mythological characters he appropriates are representative of ultimately unreachable 'primordial images' from deep within the psyche, given form first by the ancients and 'dreamed on' later by himself (Jung 1949: 79; on the 'primordial image', see Walker 2002: 3-4).

While Lewis would not deny the importance of sexuality in myths of fauns, satyrs, Bacchus and Silenus, this was not his primary interest in these characters. He described the appeal of Pan and Dionysus as a volcanic and 'orgiastic' drum beat, though 'not, or not strongly, erotic' (Lewis 1955a: 87). As a Christian proselytizer, Lewis' primary interest in Bacchus was as a symbol of death and rebirth. Each of the Narnia Chronicles was written with a particular Christian theme in mind, and Lewis' use of Bacchus is designed to fit *Prince Caspian*'s theme of restoration and revitalisation.[iii] Lewis argued that 'myth in general is not merely misunderstood history… nor diabolical illusion… nor priestly lying… but, at its best, a real though unfocussed gleam of divine truth falling on human imagination' (Lewis 1947: 161). Combining his Jungian approach to myth with this idea, and acknowledging the stories of dying and rising corn-kings collected by Frazer, he described the dying-and-rising God of Christianity as 'Bacchus, Venus, Ceres all rolled into one' (Lewis 1947: 136, 138).

So far, we have chiefly discussed the first two Narnia books to be published, *The Lion, the Witch and the Wardrobe* and *Prince Caspian*, in which the wilder, more adult elements of Classical mythology, though played down, are acknowledged. This paper argues that, over the course of the series, Classical mythological characters became increasingly 'domesticated', so that, by the end of the series, the child reader's view of Greek mythology is one of domesticity and comfort. However, the domestication of Classical mythology in the Chronicles is not the result of Lewis' Christian agenda, for the Christian story, though not overtly sexual, is not especially pleasant or comforting either. We turn now, again, to Lewis' psyche, but not to a hypothesized repressed subconscious or collective psychic organ. Rather, the increasing domestication of Classical characters over the course of the series may be explained in terms of the interaction of these characters with elements of Lewis' memory of his youth and childhood which he incorporated in the books; his 'autobiographical memory'.

Maurice Halbwachs conceived and defined the term 'autobiographical memory' alongside his related terms for 'collective memory' and 'historical memory'. Where 'collective memory' refers to the shared memories of a group of people and 'historical memory' to memories preserved and passed down through the generations, 'autobiographical memory' refers to a person's memory of events that occurred in their own lives (Halbwachs 1992: 24).[iv] In writing his stories for children, the childless bachelor (at the time he wrote them), Lewis, drew on his autobiographical memory of his own childhood and youth and blended it with his cultural knowledge of various ancient cultures and mythologies, including myths from Greece and Rome.

Much of our information about Lewis' youth and childhood comes from his autobiography/conversion narrative, *Surprised by Joy*. Howarth described autobiography as a literary self-portrait, and like a portrait, autobiography presents an image of the self that is designed to emphasise certain aspects and obscure others (Howarth 1974: 364). When an author commits their memories to paper, they not only consciously pick and choose the elements they want to present or conceal, they are also guided by their present situation, which colours their memories of the past. For example, when Lewis describes his first view of England, he says the landscape looked like the banks of the Styx, even though, at the point in his life when he first sailed to England, although he had started to learn Latin, he was more interested in Norse mythology than in Classical myth (Lewis 1955: 12, 17). Greek mythology was so important to him in later life that it

colours his view of his early childhood. The impression we get, then, of his childhood and formative influences is one mediated through the prism of his fifty-something self. However, for the current purpose, it is how Lewis remembered his youth that concerns us, rather than what it was really like, and for that purpose, *Surprised by Joy* is invaluable.

Drawing connections between Lewis' memory and elements of the Narnia stories provides a more convincing explanation of some of those scenes which so concerned Holbrook. For example, as we have seen, Holbrook views the schoolgirl Gwendolen's removal of her uniform during the Bacchic party as a reference to a Bacchic sexual ritual. The explanation is unconvincing for two reasons. Firstly, although Bacchic rituals involved dancing, achieving a state of ecstasy and the carrying and use of ithyphallic symbols, this does not necessarily indicate that they always involved actual sexual acts, despite their modern reputation. Secondly and more importantly, in *Surprised by Joy*, Lewis describes his hatred for his childhood school uniform, with its Eton collar, knickerbockers and bowler hat (Lewis 1955a: 16). Although Gwendolen, as a girl, would wear a different uniform, it seems most likely that Lewis' reference to the removal of 'some of the unnecessary and uncomfortable clothes that she was wearing' should be understood, not as a reference to a little girl stripping until naked, but as a reference to the removal of the various hats, belts and other paraphernalia of early twentieth century British school uniform, inspired by Lewis' memory of his childhood hatred for his own (Lewis 1951: 171). In cases such as this, exploring Lewis' memory may provide a much better tool for understanding his children's stories than psychoanalytic theory.

We have noted that the process of the domestication of Classical mythology develops over the course of the series, and so it is necessary, before describing that process, to say a few words about the order in which this paper discusses the books. The 'correct' order in which to read the Chronicles has been the source of some debate because Lewis, when asked by a young reader to solve a disagreement between himself and his mother, offered a mild preference for the boy's order, which is arranged chronologically according to the order in which events take place in Narnia (Hooper 2006: 847-848). This chronological 'reading order' is that which publishers now follow:

1. *The Magician's Nephew*
2. *The Lion, the Witch and the Wardrobe*
3. *The Horse and His Boy*
4. *Prince Caspian*
5. *The Voyage of the Dawn Treader*
6. *The Silver Chair*
7. *The Last Battle*

Lewis explained that the series was not planned out beforehand and that, therefore, the publication order is irrelevant to the 'reading order'.

However, it precisely this lack of planning that means the order of publication is the significant order for the purpose of this paper. The publication order is:

1. *The Lion, the Witch and the Wardrobe*

2. *Prince Caspian*
3. *The Voyage of the Dawn Treader*
4. *The Silver Chair*
5. *The Horse and His Boy*
6. *The Magician's Nephew*
7. *The Last Battle*.

This is, more or less, the order in which the books were written and Lewis' development of his fantasy world can be traced most clearly when the books are read in this order (Hooper 1996: 404-405).[v] Equally importantly, children are still usually introduced to the books in their order of publication. Most children's first experience of Narnia will be *The Lion, the Witch and the Wardrobe*.[vi] Having started with the story of Peter, Susan, Edmund and Lucy, children want to hear more about these four children, then they want to read the novel with Edmund and Lucy in it and then, having been introduced to Eustace, they may move on to *The Silver Chair*. The order of these first four published novels in particular seems natural to the child reader (and to television executives).

As Schakel has demonstrated, there is a particular development of the reader's understanding of Narnia that only takes place if the books are read in publication order. For example, Lucy's first experience of Narnia is designed to be, and is described as, the reader's first experience of Narnia as well, while later entrances, most particularly that of Digory and Polly in *The Magician's Nephew*, do not replicate the wonder-full description and subtle use of 'gaps' in the reader's knowledge that are found in that first entry (Schakel 2005: 95-99). Duriez has observed that many readers prefer to start with *Lion* because 'it sets up the basic "supposals" from which Lewis created' Narnia (Duriez 2003: 136). Lewis wrote each new novel to fit in with the earlier books and continued to develop Narnia as he wrote; this development can only be seen if the books are studied in order of publication.

How, then, does the 'domestication' of Classical mythology manifest itself, and how is it connected to Lewis' autobiographical memory? Essentially, the Classical mythological characters featured in the Chronicles of Narnia are tied to the landscape of the imaginary Narnian world, and that world is drawn from C. S. Lewis' memory, especially of his childhood and his youth.

Various events from Lewis' younger days manifest themselves in the Narnian stories. The death of his mother is poignantly reversed in *The Magician's Nephew*, where Lewis gives the protagonist Digory the ability to save his mother as Lewis himself could not (Lewis 1955a: 14-15; Lewis 1955b: 166-169). Prince Caspian's nurse is surely modeled loosely on Lewis' beloved childhood nurse Lizzie (Lewis 1951: 43-44; Lewis 1955a: 3). The Professor, first met in *The Lion, the Witch and the Wardrobe*, given the name Professor Kirke in *The Voyage of the Dawn Treader* and eventually revealed to be the grown up Digory in *The Magician's Nephew*, is named after Lewis' tutor, W. T. Kirkpatrick, and his character is an amalgamation of Kirkpatrick and Lewis himself.

However, it is Lewis' use of the landscape of his childhood and youth that is especially significant. Lewis grew up in County Down, Northern Ireland. After his mother died, he was sent away to boarding school and some years later, he was privately tutored by Kirkpatrick. Kirkpatrick lived in Surrey, so Lewis spent the much of the term time walking in Surrey, and the holidays in County Down. This period in his life was later remembered by Lewis with much fondness (Lewis 1955a: 112). The physical land of Narnia is, essentially, what you would get if you were somehow able to combine County Down with the woods of Surrey. The basic landscape of Narnia, as established in the first two Chronicles, is that of County Down; ringed by mountains, just as Down is ringed by the Mournes to the south, the Sperrins to the west and the Antrim Mountains to the north, with the sea to the east (Lewis 1951: 8-9). The interior landscape, however, reflects the closer woods of Surrey. The climate is solidly British – cold and snowy in the winter, warm but not hot and green in spring and summer.

Classical mythology is immediately established as an essential aspect of Narnia, as the first character we are introduced to in the first scene set in Narnia is Mr Tumnus.[vii] Lucy's first entrance into Narnia lays out the essential qualities of Lewis' fantasy landscape; a forest such as one might find in England or near the Mourne Mountains in Northern Ireland, elements of the strange or the magical (in this case a lamppost in the middle of a wood), and mythological creatures – Mr Tumnus. Mr Tumnus embodies the dual aspect of Classical mythological figures in Narnia. As noted above, he retains a sense of wildness, his nature as a woodland spirit, and his association with Bacchic ritual; he wears a woolen muffler but apparently no coat, owns books with titles like *Nymphs and their Ways* and tells Lucy about midnight dances and feasting and treasure seeking and visits from Bacchus and Silenus (Lewis 1950: 20-21). However, he also shares some characteristics of the typical middle class Englishman – he carries wrapped parcels and an umbrella, eats sardines and cake, and drinks tea (Lewis 1950: 15, 19-20). Tumnus' characterisation establishes Narnia as a land where homely Englishness and wilder, nature-centered Classical mythology co-exist, in this case within the same character.

Much of *Prince Caspian* follows a similar pattern. As we have seen, the appearance of Bacchus and Silenus is prompted by the revival of Narnia, a metaphorical resurrection to match the literal resurrection of Aslan from the first book. *Prince Caspian* is, in Lewis' words, about the 'restoration of the true religion after a corruption' (Hooper 2006: 1245). That 'corruption' is represented by secularism, the abandonment of all religion, as Lewis had himself in earlier years. 'New' Narnia, as ruled by the Telmarines, is a community of human beings who no longer believe in dwarfs, centaurs, fauns, talking animals or Aslan. Everything that was magical, fantastical or otherwise not known in our, real world is part of 'Old Narnia', which the Pevensies are called to restore. The young Telmarine protagonist Caspian's tutor Dr Cornelius describes 'Old Narnia' as 'the country of Aslan, the country of the Waking Trees and Visible Naiads, of Fauns and Centaurs, of Talking Beasts' (Lewis 1951: 50). Classical mythology, along with Norse mythology and folktale, is part of 'Old Narnia' and the restoration of true spirituality to Narnia is symbolised by the Classical Bacchus. Classical mythological characters are revealed as utterly essential to the spiritual fabric of Narnia, while it is also true to say that here, Classical myth is at its least 'domesticated' across the books, as older readers familiar with Euripides will be well aware.

Some aspects of Classical mythology have already been, to some extent, 'domesticated' in these early Chronicles. Centaurs, in the Classical imagination, are wild, violent rapists who cannot hold their liquor, a race of beasts, who, with one exception, embody all that is opposite to human civilization. The exception is Chiron, a wise teacher, healer and astrologer who appears to have taught his skills to half the heroes of Greek mythology (there was one other civilised centaur, Pholus, but he was less skilled). As Kirk put it, Chiron 'represents the extreme of culture, while the rest of the Centaurs represent nature in its most unpredictable and anti-cultural form' (Kirk 1970: 160). Although J. K. Rowling's later children's fantasy series, *Harry Potter*, would follow Classical tradition fairly closely, depicting centaurs as a dangerous and unruly group with Firenze as an unusually civilised exception, the centaurs of Narnia are an entire race of Chirons (Rowling 2003: 530, 664-665). They are wise, noble, brave and they are skilled astrologers. Whereas, in mythical tales dominated by humans and anthropomorphic gods, centaurs are closer to beasts than human beings, in Narnia, a land of civilised, talking animals, centaurs are raised to become one of the noblest races, beings closer to humans than many of the other creatures around them.

Classical mythological characters really start to become identified with home and comfort, however, in the next three Chronicles. As is well known, Lewis drew on many different literary and mythological influences in writing the Chronicles, including Norse mythology, the *Arabian Nights*, and other fantasy literature (most notably the work of E. Nesbit and of J. R. R. Tolkien).[viii] Most of these influences are spread across the fictional landscape he created – there are Norse giants and goblins in the north, dragons in the islands to the east and an entire culture inspired by the *Arabian Nights* and by Herodotus' description of Babylon to the south.

However, the two elements of Narnia that are most essential and that form the core of what Narnia is are confined to the country of Narnia itself; talking animals and Greco-Roman mythological characters. Although elements from his study of the Classics appear in other places, such as the influence of Herodotus on the depiction of Calormen, and the possibility that the monopods called 'Dufflepuds' owe something to Pliny the Elder (*Natural History* 7.2), actual creatures from Classical myth are distinct by their absence (the Dufflepuds were originally Norse-derived dwarfs who were 'nothing like so nice' as Narnian dwarfs; Lewis 1952b: 130). Although he had been fascinated by Norse mythology from a very young age, Lewis' first stories, written as a very small boy, were about a country called Animal-Land, inspired partly by Beatrix Potter (Lewis 1955a: 8-12; see also Hooper 1996: 131-136). The wooded land of the talking animals, ringed by mountains and the sea coast, is an image created from Lewis' idea of a childhood 'home'. It is within this 'home' that he places Classical mythological characters, and they become an identifying feature of the country of Narnia. For example, Shasta, a boy brought up in Calormen, has 'never seen a picture or even heard of' a faun, nor was he aware of talking animals, while Lewis' description of the Narnian army includes both talking animals and centaurs (Lewis 1954: 55, 138-139).

These middle three Chronicles, *The Voyage of the Dawn Treader*, *The Silver Chair* and *The Horse and His Boy*, are characterised by covering an increasingly wide geographical range across Lewis' fantasy world, creating the full map of Narnia. Lewis wrote these books in quick succession and they share a number of qualities, the most important being journeys away from the Narnia that the reader has become familiar with through *Lion* and *Prince Caspian*.[ix]

For the first journey further out into the fantasy landscape, Lewis continued to rely on his own memory by taking the children out to sea, something he was very familiar with from crossing the Irish Sea hundreds of times in the course of his life. The geography of the islands varies, but their climate remains roughly similar to the United Kingdom, so it is by their inhabitants that the islands are distinguished from Narnia itself – there are no talking animals or Classical mythological characters on any of them. The lands of *The Silver Chair* exist at the very edge of the United Kingdom of Lewis' memory, as the lands to the north are inhabited entirely by giants – the creation of a man who grew up a little to the south of the Giants' Causeway. This harsh northern climate has no place for Greek mythological creatures either. Finally, in *The Horse and His Boy*, Lewis is obliged to move away from his own memories of landscape and create a new geography from knowledge gained only from books and creates a hot, desert country, completely alien to his own experience and with no place for woodland spirits or other Classical creatures.

Naturally, readers unfamiliar with the landscape of County Down will not necessarily pick up on this association. However, to the child reader, as they read through the exotic journeys that take place in *The Voyage of the Dawn Treader*, *The Silver Chair* and *The Horse and His Boy*, Narnia itself comes to represent 'home' in this fantasy land. Although the children do not visit Narnia in *Dawn Treader*, it is home to nearly every character (including, to some extent, Edmund and Lucy; only Eustace has never lived in Narnia) and the sailors' desire to return there causes serious problems towards the end of the novel (Lewis 1952b: 161). *The Silver Chair* is made up of a circular quest journey – although Jill and Eustace are initially pulled into Aslan's Country, their journey proper begins and ends in Narnia, which is therefore both their starting-point and, ultimately, their destination. *The Horse and His Boy* starts in a very different country but describes a desperate attempt to return 'home' to Narnia on the part of the horses, and Shasta/Cor, though he does not know it, is returning to his original home just south of Narnia.

The central role of Classical mythological creatures as part of the reader's 'home' of Narnia within the fantasy landscape can best be illustrated by the section at the end of *The Silver Chair*, in which Jill emerges from the underworld. Jill, Eustace and Puddleglum have spent an unknown but long amount of time in the underworld, much of which they traveled across in a boat on a dark lake. As the Queen's world self-destructs, they attempt to escape through a set of tunnels she was digging because she planned to invade and conquer an unspecified land up above. With no idea where they are or what to expect, Jill crawls out through a small hole and disappears leaving the others to think the worst. However, the first creatures Jill sees when she pokes her head out of the hole are fauns and dryads. They are dancing in the snow and having a snowball fight. Jill realizes immediately that they have come straight out into 'the heart of Narnia' (Lewis 1953: 172).

Lewis signals to the reader that the characters have arrived 'home' in Narnia by echoing Lucy's first meeting with Mr Tumnus – his description of the scene focuses the attention on the fauns and the snow (with the additional detail that the Narnians are performing the Great Snow Dance, an annual event – thus distinguishing this scene from the White Witch's unnatural winter; Lewis 1953: 173). The character of Jill has spent very little time in Narnia, and she spent most of that with owls and Marsh-wiggles; the fauns and dryads are not there to tell *her* that *she* is in Narnia, but to make the *reader* feel that, after a long journey, they have come 'home'. Lewis wrote this novel after finishing *Dawn Treader* and *The Horse and His Boy*, books which end outside of

Narnia, and there is great satisfaction for the reader, on reaching this scene, in feeling that finally we are back in the beautiful, magical land where we started. This passage confirms Narnia's place within the reader's imagination as 'home', combining a satisfying homecoming with an example of Tolkien's equally satisfying concept of *eucatastrophe* (as the protagonists have no idea where they are and thought they were going into danger), and it does so by utilizing Classical mythological creatures.[x]

The last two Narnia books are very different in tone, as they complete the cycle by portraying the Creation and End of Narnia. Figures from Classical mythology continue to be part of the world of Narnia, and are present at its creation and at its end, and the series comes to a close with Professor Kirke's realisation that 'it's all in Plato' and a final conversation between Lucy and Mr Tumnus the Faun. We finally leave Narnia with the same two characters with whom the adventure started, the girl and the Roman faun (Lewis 1956: 160, 168).

Lewis created Narnia from his memories and from the cultural memories of ancient and Norse mythology that he received through his education. It is the blending of these two different 'sets' of memory that results in the 'domestication' of Classical mythology. Tumnus is a woodland spirit, but as Lucy's first friend in Narnia, he is also an English gentleman. Bacchus is still Bacchus, but in Aslan's presence and in his function as a rejuvenator of Narnia, the more dangerous aspects of his myth are hinted at but left to one side. Chiron the centaur becomes the model for all Narnian centaurs, as his wilder Classical counterparts have no place in Narnia's genteel landscape of talking animals. As Lewis explores his fantastical landscape, Classical characters become fixed as particularly Narnian, and so they come to represent all that is comforting and homelike for the reader.

Lewis' 'domestication' produces a new image of Classical mythology for children who read his books. Centaurs, fauns, satyrs and even Bacchus are shorn of their dangerous or sexual aspects and bundled together, alongside Norse characters and talking animals, and all come to represent something that is safe and secure. Hunt has suggested that it may be 'impossible for a children's book… not to be educational or influential in some way' (Hunt 1994: 3). Lewis' intention was for the Narnia Chronicles to prepare children to accept Christianity, but for many children, as we have seen, this is not their effect. What children do take away from the Narnia Chronicles is precisely that which inspired Lewis in the first place – images (Lewis explained several times that the stories all began with images in his head; see Hooper 1996: 401). The image of Greek mythology that becomes part of the collective and cultural imagination of adults who read the Narnia books as children is one that has been, to a great extent, domesticated. When a person who knows nothing about myth but has read Narnia sees a picture of a centaur, they will picture a wise astrologer, not a beast, and fauns will seem to be homely providers of sardines. Naturally, later reading, and the recent enormous influence of the Harry Potter books, may readjust this view somewhat. However, that first childhood impression will continue to have a formative impact on the adult's view of classical mythology, giving it an underlying sense of domestic cosiness that one would be very unlikely to extrapolate from Greek mythological sources.

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[i] For example, describing the importance of vitality to religion and religious belief, Lewis (1970: 143) quoted the 'song of the Maenads' from Euripides' *Bacchae*. McGillis (1981: 33-34) also views the books through Freudian eyes, as he sees Eustace's greed for treasure in *Dawn Treader*, not as a manifestation of a deadly sin, but as an 'anal desire to possess', though he describes his own dislike for the books as a dislike for 'constant submission to an authority figure', which suggests his dislike is connected to the books' Christian elements rather than those from other mythologies. On the anal stage of a child's sexual development, see Freud (1962: 64).

[ii] Lewis defined 'allegory' as something in which every element of the story represents something, and strongly denied that the Narnia Chronicles were 'allegories'; see Hooper (2006: 1113) and also

Hooper (1996: 424-425). On the controversy concerning 'allegory', 'symbolism' and 'myth' in the Chronicles, see further Riga (1989: 29).

[iii] Lewis outlined the purpose of each as follows; *The Magician's Nephew* describes the creation and how evil entered Narnia, *Lion* covers the Crucifixion and Resurrection, *Prince Caspian* is about the restoration of true religion following corruption, *The Horse and His Boy* is about the calling of a 'heathen', *Dawn Treader* is more generally about the spiritual life, *The Silver Chair* is generally about fighting 'the powers of darkness' and *The Last Battle* concerns the Antichrist, the end of the world and the Last Judgement; see Hooper (2006: 1244-1245).

[iv] More recently, Halbwachs' formulations have been developed by Jan Assmann. In addition to autobiographical memory, Assmann distinguishes various types of social memory: 'communicative memory', the social aspect of individual memory, by which individual, autobiographical memories are transmitted between individuals; 'collective memory', shared memories whose task is to transmit a collective identity, and 'cultural memory', shared memories which become part of a tradition, beyond the three-generation cycle of communicative memory; see Assmann (2006: 3-8). Assmann describes communicative memory as characterised by its proximity to the everyday, and cultural memory as characterised by its distance from the everyday see Assmann (1995: 128-129).

[v] There are two exceptions; *The Last Battle* was finished before *The Magician's Nephew* and *The Horse and His Boy* was written before *The Silver Chair*. Hooper misunderstands Lewis' notes when he claims that *Dawn Treader* was started before *Prince Caspian* and *The Magician's Nephew* started second of all – the plot ideas and drafts he quotes clearly represent early stages of development of ideas that would later become these two books, but are, at this early stage, not yet connected to Narnia, and so not relevant to the development of the Narnian 'mythology'; see Hooper (1996: 403-405).

[vi] Usually, children have either been given *The Lion, the Witch and the Wardrobe*, as the best known and often best loved of the books, or they have first seen the BBC television adaptation or the 2005 film. In the late 1980s, when the BBC adapted four of the Narnia Chronicles for television, they televised *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, *The Voyage of the Dawn Treader* and *The Silver Chair*, in that order. The new films are, so far, following the same pattern. *Prince Caspian* was released in 2008 and *The Voyage of the Dawn Treader* is currently in production.

[vii] As Nicholson has pointed out, a faun is also the first of the Classical statues who come to life at night to be encountered in E. Nesbit's *The Enchanted Castle* see Nicholson (1991: 17) and Nesbit (1994: 114). See further note viii below.

[viii] Lewis recommended the fantasy works of Nesbit and Tolkien in a letter to a schoolboy who wrote to him; see Hooper (2006: 174). The influence of *Arabian Nights* can be most clearly seen in *The Horse and His Boy*, and Lewis suggested that the illustrator, Pauline Baynes, should base her illustrations for this book on either the Babylon of Herodotus and the Old Testament, or *Arabian Nights* (apparently indifferent to the vast chronological and cultural divide between these two places!); see Hooper (2006: 322).

[ix] On the importance of the journeys in these middle volumes, see further Manlove (2003: 85).

[x] Tolkien defined *eucatastrophe* as the opposite of a tragic ending, a happy ending when such a thing seemed impossible, and suggested that all fairy tales should contain such an element; see (Tolkien 1983: 153).