

Irish Myth: W.B. Yeats and C.S. Lewis

Kyoko Yuasa

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Introduction

C.S. Lewis (1898-1963) is an Irish writer who was absorbed in Irish mythology and literature from boyhood. Lewis first learned the myth by listening to his County Down nurse, Lizzie Endicott, telling him Irish legends and mythical stories. Lizzy nurtured young Lewis’ imagination by telling him stories about leprechauns and forest witches out of her Irish oral tradition, through folktales and myths.

Next he immersed himself more with the mythological world by reading the plays, prose and poetry of W.B. Yeats (1865-1939) and developed a particular adoration for the Irish poet because of Ireland’s Celtic heritage in his poetry and prose. How is Lewis influenced by

Yeats? How particularly is Irish Myth related to Lewis' thought and literature? This paper will explore Yeats' influence on Lewis in three chapters: 1. "Myth Became Fact" Who is W.B. Yeats for C.S. Lewis? ; 2. Yeats' poem "The Stolen Child"; and 3. Lewis' novel *The Horse and His Boy* (hereafter HB) (1954).

Unlike the other six books of Narnian series, HB is rarely commented on; Alan Jacobs points out that HB is rarely talked about compared with Lewis' other novels. Unlike the other influential friends of the Inklings, W.B. Yeats is least recognized as having impacted on Lewis. Paganism is also the most ignored topic in talking on Lewis' literature. This paper, however, will discuss Lewis' less noticed work from the less recognized angles. I believe these are some of the important but overlooked elements in further understanding C.S. Lewis' literature.

In letters to a friend and his family, Lewis is found to have an interest in Yeats all through his life. Lewis first expressed his excitement over a new author he had found in the school library in a letter to a friend in Belfast, Arthur Greeves. "I have discovered an author exactly after my own heart, whom I am sure you would delight in, W.B. Yeats. He writes plays and poems of rare spirit and beauty about our old Irish mythology. ...His works have all got that strange, eerie feeling about them, of which we are both professed admirers." (5 June 1914: *C.S. Lewis Collected Letters*, hereafter C.L. 58) Lewis and Arthur exchanged frequent correspondence from 1914 till Lewis passed away in 1963.

Three years later in Oxford in 1917, Lewis was surprised to find his English peers indifferent to Yeats and the Celtic Twilight movement, while he was thankfully proud of being Irish. Describing his time at Oxford he wrote, "I am often surprised to find how utterly ignored Yeats is among the men I have met: perhaps his appeal is

purely Irish — if so, then thank the gods that I am Irish.” (C.L. 342)

In a letter to his father, Lewis expressed his wish to meet Yeats since Yeats' family moved to Oxford in 1919 (13 Sept. 1919: C.L. 464). Lewis was introduced to Yeats by his American friend in Oxford, William Force Stead as an Irish poet, upon which Lewis delightedly wrote of, “my double claim to distinction as an Irishman and a poet.” (March 14 1921, C. L. 530) Having had the opportunity to meet Yeats on two occasions, however, Lewis began to feel repulsion toward Yeats as he observed Yeats' deep involvement in mysticism and theosophy. In the 1880s, Yeats had joined an Occultist group, “the Golden Dawn”, and 10 years later he became the head of London Branch of the group. In 1903, Yeats became a member of another occult group, “Amour Temple of the Stella Matutina.” In 1920s Yeats was not qualified from being a member.

In a serial letter of March – April 1921 to his brother Warnie, Lewis fully describes his meeting with Yeats. Lewis first felt unpleasant when he was “shown up a long stairway lined with wicked pictures by William Blake, – devils and monsters – and finally into the presence chamber, lit by tall candles, with orange coloured curtains.” Next he felt terrified at the great poet, “I had a ghastly presentiment that something would presently impel me to up.” (March 14, 1921: C.L. 531)

Three months later in a letter to Arthur, Lewis clearly expressed his rejection towards Yeats. “I have seldom felt less at my ease.... The subjects of his talk...all of magic and apparitions. That room and that voice would make you believe anything”. (June 1921: C.L. 565) 30 years later in his preface to the 1955 edition of *Dymer*, Lewis remembers his mixed feelings about the great poet. “I was overawed by his personality, and by his doctrine half fascinated and half repelled because of the fascination.” (5)

There are several scholastic views on Yeats' influence on Lewis, but none makes full-length book reviews on the theme. There are also no comments on the subject presented by major writers on Lewis, such as Walter Hooper, Lionel Adey, Beatrice Gomley and Louis Markos, but several writers do refer to Yeats and Lewis. George Sayer simply tells that Lewis is a reader of Yeats' prose, plays and poems, but makes no critical comments. William Griffin explores Lewis' poem *Dymer* and Lewis' eerie experience at Yeats' house in Oxford. A.N. Wilson mentions Lewis is influenced by Yeats' Celtic mythology. Margaret Patterson Hannay says Lewis is fascinated and repelled by the magician in *Dymer*. David Downing makes more detailed comments about Yeats and Lewis, commenting on Yeats' influence on Lewis' interest in spiritualism. In the following chapters, this paper will further Hannay and Downing's comments on Yeats and Lewis, and study the reason why Lewis felt "half fascinated and half repelled" by Yeats and what literary sources in Yeats made Lewis feel both fascination and repulsion.

Chapter 1. "Myth Became Fact": Who is Yeats for Lewis?

From his boyhood Lewis was attracted by Yeats' poetry and prose because of the visionary image of the Celtic Mythology, which awakened in Lewis a longing for the other worlds or "joy" as well as a desire for the occult, the supernatural mysticism. Kath Film-Davies focuses on Celtic influence on Lewis' ideas of Northernness as the Otherworld in the Narnia Chronicles. Other scholars who echo her views are Maria Kuteeva, Martha C. Sammons, and Colin Durez.

From the public school time, Lewis was a seeker of the source of Joy in pagan myths, occultism and also an adamant atheist, materialist and rationalist based on science, though he was not a scientist.

Why are the two opposite thoughts, atheist and occultist, combined? To this question, Lewis answers 40 years later in his autobiography, *Surprised by Joy*, "I do not think I achieved any logical connection between them. They swayed me in different moods, and had only this in common, that both made against Christianity." (74) The young Lewis had no Christian belief, nor a believer of spirituality. That is why Yeats moved the young Lewis because the learned responsible writer rejected materialist philosophy and seriously believed in Magic. Yeats was not a Christian but a believer of Occultism. Lewis says "If he (Yeats) had been a Christian I should have discounted his testimony, for I thought I had the Christians 'placed' and disposed of forever." (SJ 202)

Lewis wanted to get comfort from both materialism and occultism, "without rigors of either." (SJ 206) However, Yeats' serious occultism frightened Lewis' halfway attitudes. In meeting with Yeats, Lewis' confidence was so shaken that he could not be noncommittal. Yeats' serious occultism motivated Lewis to deeply seek for spiritualism. There are no comfort zones in Yeats. Lewis' meeting with Yeats in Oxford shocked the young man. Hereby Yeats for Lewis was a great contributor for removing unwanted weeds of materialism and occultism and was also a good cultivator for digging and tilling the uncultivated spiritual wilderness in C.S. Lewis before planting a new seed of thought, Theism.

A young atheist, Lewis, as a teen, encountered a new view of Theism when reading two books, one the Scottish novelist George MacDonald's *Phantastes*, and the English writer G.K. Chesterton's criticism *The Everlasting Man*. Inspired by the narrative power of *Phantastes*, Lewis felt as if he heard a voice coming from beyond myths, the song of the sirens or old wives' stories. "It was as though the voice which had called to me from the world's end were now

speaking at my side. It was with me in the room, or in my own body, or behind me.” (SJ 208) In this reading experience, Lewis actually saw Holiness, not felt it as if he saw Holiness, but actually he says he saw (italics) it. “I do now. It was Holiness.” (207) “my imagination was baptised.” (SJ 209) In his imagination Lewis sees a world more real than this world, or a blessed reality.

In *The Everlasting Man*, Chesterton says the experience of encountering Holiness is “as strong and as universal and as unmistakable a savour as the sea.” (233) The savour, he says, is from what is called heathenry. “They (what is called heathenry) are not necessarily bad characteristics; some of them are worthy of the respect of Christendom; some of them have been absorbed and transfigured in the substance of Christendom. They existed before and they still existed outside Christendom, as certainly as the sea existed before a boat and all round a boat;” (233)

30 years later Lewis humorously recounts these reading experiences as God’s “traps” and also “falling in love.” It is “involuntary” and “improbable.”

“Liking an author may be as involuntary and improbable as falling in love.” (SJ 220) “A young man who wishes to remain a sound Atheist cannot be too careful of his reading. There are traps everywhere- ‘Bibles laid open, millions of surprise,’ as Herbert says, ‘fine nets and stratagems.’ God is, if I may say it, very unscrupulous.” (SJ 222)

Lewis was enraptured by the pagan myths in which he always discovered the notion of a god dying and coming back to life. For Lewis, myth was a delight from his earliest days. In Yeats’ poems based on Celtic myths, Lewis finds a repeated cycle of a god’s death and resurrection. In *Surprised by Joy*, Lewis describes how myth awakens in him a longing for another world and it is a channel for “Joy”

At first he sees no difference between Christianity and pagan myths. The pagan myths touch him because they suggest a reality which he must have felt to be true, but to which he had given no assent.

Lewis explains that an important part of his conversion into Theism is what he learns from his friends in Oxford, J.R.R. Tolkien and Hugo Dyson in 1929, that Christianity is like the myths Lewis loved, and it is a “true myth.” The pagan myths are human Myths. The Gospels are God’s Myth in that the stories happen in actual human history. In a letter to Arthur in 1931, Lewis emphasizes the image of Incarnation in a form of pagan myths, “the idea of the dying and reviving god moved me. ..the Pagan stories are God expressing Himself through the minds of poets, using such images as He found there, while Christianity is God expressing Himself through what we call ‘real things’. Therefore it is true, not in the sense of being a ‘description’ of God but in the sense of being the way in which God chooses to appear to our faculties.” (October 18, 1931, C.L.977) It can be said that Lewis sees “God expressing Himself through the minds of poets” when he reads Yeats.

Lewis accepted God when he understood that the Gospel, the greatest story of God’s words, is the completion of pagan myths. Lewis recognizes “Christianity as the completion”. (“Religion Without Dogma” 163). David Barratt says Lewis saw “Christianity as the fulfillment of paganism.” (41) Lewis’ conversion had a profound effect on his work. His wartime radio broadcasts on the subject of Christianity brought him wide acclaim. His apologetic works, especially *Screwtape’s Letter* got C.S. Lewis onto the cover of TIME magazine. (1947, Sep.7. Time Magazine cover) In the following chapters, this paper will explore one of Yeats’ poems and one of Lewis’ novels from the viewpoint of “Christianity as the fulfillment of paganism”.

Chapter 2: Irish Myth: Yeats' "The Stolen Child"

"The Stolen Child" by the Irish Poet W.B. Yeats (1865-1939), is a poem based on Irish fairy legends. The verse is included in a Yeats' edited collection of Irish fairy tales *Fairy and Folk Tales of the Irish Peasantry* (hereafter FFTIP) (1888). In FFTIP, Yeats collected all manner of Irish folklore from a wide variety sources, and divided the works into nine categories as follows: the "Trooping Fairies"; the "Solitary Fairies"; "Ghosts"; "Witches & Fairy Doctors"; "T'veer-na-n-Oae" or "Tir-na-n-Oa"; "Saints&Priests"; "The Devil"; "Giants"; and "Kings/ Queens/ Princesses/ Earls/ Robbers." Yeats introduces each section with background information on the stories in that category. "The Stolen Child" is inserted in "Changelings", one of two subsections in "Trooping Fairies." In the introduction to "Changelings", Yeats explains how fairies leave a sick child or wood as changelings in place of a stolen child. "Sometimes the fairies fancy mortals, and carry them away into their own country, leaving instead some sickly fairy child, or a log of wood so bewitched that it seems to be a mortal pining away, and dying, and being buried. Most commonly they steal children." (50) Yeats adds there are two reactions from the stolen children: either they enjoy the other world or they miss their own world. "those who are carried away are happy, having plenty of good living and music and mirth, but others (are) continually longing for their earthly friends." (50)

The first line of "The Stolen Child" starts with a place in Sligo. It is a name of a real place in Ireland. It is considered as actually Slish Wood near Sligo town, but in Yeats' imagination it is called "Sleuth Wood." It may be near Sligo but it should be considered as somewhere in a Yeatsian world. Nowadays Slish Wood is an area of

numerous forest parks around lakes for having picnics or hiking, but in Yeats' world there is the sound of water splashing on the rocks. The sound is suggestive of a living creature secretly behind the visible wood. With the tiny sound of a wave, Yeats introduces us to his imaginative world, which is invisible behind visible nature such as rock, wood and lake, but could be more realistically dominant in his mind.

Where dips the rocky highland
Of Sleuth Wood in the lake, (The Stolen Child: 1-2)

The sound followed by dipping is of herons flapping, moving their wings up and down in order to fly up. In Celtic folklore, birds are considered as a messenger of a god. As if a god's words inspire the water-rats, the birds' flapping sounds wake the water-rats up, leading to a Yeatsian world. The rats' minds are drowsy, chaotic and unpredictable, but they are awakened higher into the Yeatsian paradise, and into his dream. The island is filled with green leaves. The season could be mid-May, between two seasons, and a mid-way border between two worlds – a twilight zone. The place can be a paradise, timewise.

There lies a leafy island
Where flapping herons wake
The drowsy water-rats; (The Stolen Child: 3-5)

Here the readers see vats that have been hidden in this wood by someone. Who hid them? For what? They must be residents of the magical forest; they could be either fairies or stolen human children. They say the containers are hidden, theirs, and enchanted. The

container should be a kind of trap for enticing the visitor into another world. The containers are full of berries that could be stolen from our world. Here the term “stolen” is not used for a negative connotation. Rather, it sounds like the cherries wished to be kidnapped into the forest. The reddest cherries are suggestive of passion, youth, and happiness, but also the red colors are suggestive of death from blood and magic and enchantment.

There we've hid our faery vats,
 Full of berries
 And of reddest stolen cherries. (The Stolen Child: 6-8)

The poet tries to charm us with his magical words, tempting us to escape into another world, or to the bottom of the water. His calling sounds are more like a fairy who is trying to steal the child. He says in the water we can expect freedom which we cannot hope to enjoy in this world. It may suggest Yeats feels uncomfortable with this world but he can feel relief in his fantasy world.

Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of weeping than you can understand.
 (The Stolen Child: 9-13)

The time is night. There is no sound at all in the forest: only the moonlit sand. Rosses Point is a beach north of Sligo, a good holiday resort nowadays, but is believed to be a fairy locality in a folklore. There is a little point of rocks where, if anyone falls asleep, there is danger of their waking silly, the fairies having carried off their souls.

A child is carried away from somewhere in Rosses, but the stolen child is not in an abyss of grief but instead joyously spends all night on the beach. Yeats seems to mean that being carried away by a fairiy is not necessarily a distress for the child.

Where the wave of moonlight glosses
 The dim grey sands with light,
 Far off by furthest Rosses
 We foot it all the night, (The Stolen Child: 14-17)

Everyone is in a circle suggestive of a different spiritual dimension. Their dance evokes memories of the far distant past. Dancing allows them to live in a different space and time. The dancing beats the ground. It sounds like a calling from other worlds or ‘T’eer-na-Oge’. T’eer-na-Oge is the Irish mythical Country of Youth, where there is neither death nor age. In the introduction to the 5th chapter of FFTIP, Yeats explains “T’eer-na-n-Oge” as “the favorite dwelling of the fairies. Some say it is triple – the island of living, the island of victories, and an underwater land.” (215) Dancing is performed within a limited time. It is over when the moon stops shining. The time crosses the daylight and the darkness, a real world and a supernatural one. They look at each other as if they are afraid they will vanish if they take their eyes off of each other for an instant. They need to look at each other. (In Irish folklore, after capturing a leprechaun, a person may not take his eyes off of him for an instant, for then he will vanish.)

Weaving olden dances,
 Mingling hands and mingling glances
 Till the moon has taken flight (The Stolen Child: 18-20)

Everyone continues to dance all night, like a leprechaun who, in Irish folklore, dances hard all night till his shoe is worn out. A leprechaun, 'lelth brogan' in Gaelic, means "maker of one shoe."

To and fro we leap
And chase the frothy bubbles, (The Stolen Child:21-22)

The poet feels a great disappointment because this world is not an earthly paradise for him. Plenty of problems nag at him when he is awake as well as when he is asleep. There is no time when he feels comfortable and peaceful in this world. His despair is so strong that it makes him long for other worlds. He wishes to be carried away to T'eer-na-n-Oge like Oisen in the old Irish legend. Yeats tells how Oisen wandered away on a white horse, moving on the surface of the foam with his fairy Niamh, and lived for three hundred years. (FFTIP 214)

While the world is full of troubles
And is anxious in its sleep. (The Stolen Child: 23-24)

The poet chants the same words as if a magician were casting a spell on the human child and seducing them into the water. Yeats is enchanted by the mystical power poetry begets. He says "Poetry in Ireland has always been mysteriously connected with magic." (*Irish Folk and Fairy Tales*, xii)

The poet believes that the human world is in confusion and chaos, but the country in the water is full of freedom.

Come away, O human child!
To the waters and the wild

With a faery, hand in hand,
 For the world's more full of weeping than
 you can understand. (The Stolen Child: 25-29)

The poet wanders in the Glen-Car valley, which is a highly lush and wooded area just a few miles outside of Sligo Town, just off from Glencar Lake. The poet unexpectedly and surprisingly sees the waterfall at Glencar Waterfall, and feels a great inspiration from the smoke and roar of the waterfall. He is filled with fear and awe. The splash is too strong to reflect the shining of a star. The light of the star is so feeble that its smallness looks valueless before the great water. It sounds as if the poet were humble enough to accept the different world into his mind.

Where the wandering water gushes
 From the hills above Glen-Car.,
 In pools among the rushes
 That scarce could bathe a star, (The Stolen Child: 30-33)

Everyone looks for the trout, or a lovely fairy, according to Irish legend. In "The White Trout" of FFTIP, Yeats describes her beauty as "a lovely lady-the beautifullest crathur" (FFTIP 38) The lady is taken away by the fairy in the legend and found as a trout, but caught by a solider who almost kills her. The solider later feels a deep regret and repents before God.

The sleep or dream in the legend is suggestive of the other world or of T'eer-na-n-Oge. Catching or taking away the trout is the cause of her death, but it is also an opportunity for repentance on the side of man. Whispering to the trout is like an action of reading and reciting a poem. It is like a calling to the fairy world which

would wake one's eyes to the dream. The poet may think that reading a poem aloud is a positively dramatic action to bring our soul to a real wake, a wake not to this earthly world but to the real world which exists in sleep and in dreams.

We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams; (The Stolen Child: 34-36)

The ferns shed tears because they are sad as they cannot protect the child. Or the child sheds the tears which drop onto the ferns, and flow into the water. The abductor or the fairy or the poet stands up out of the ferns, in the superstition, symbolic of protection. The fern, a typical plant in the wild forest, could be the entrance into the other world.

Leaning softly out
From ferns that drop their tears
Of dew on the young streams. (The Stolen Child: 37-39)

Here again the poet calls to the child to come to the water and the wild. He repeats the same phrase to emphasize his pessimism at the world.

Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For to world's morefully of weeping than you can understand.
(The Stolen Child: 41-44)

The child is not red-eyed with tears but solemn-eyed. He clearly understands what happens to him, and he will not come back to this world any longer, because he is sure he will not see familiar sights anymore, such as calves on the hillside, the kettle on the fireplace, and the running mice round the oatmeal - chest. The child is aware that his departure means forgetting his past memory of this world and remembering his real memory of T'eer-na-n-Oge.

Away with us he's going,
 The solemn-eyed:
 He'll hear no more the lowing
 Of the calves on the warm hillside
 Or the kettle on the hob

Sing peace into his breast,
 Or see the brown mice bob
 Round and round the oatmeal-chest. (The Stolen Child: 45-52)

Here comes again the voice from the poet, entreating us to join the child. This is the fourth time he repeats the phrase. His imploring voice sounds more composed than desperate. It may be because he has the same experience as the stolen child. Maybe he is telling us not a fairy tale but his own experience in a form of poetry.

For he comes, the human child,
 To the waters and the wild
 With a faery, hand in hand,
 from a world more full of weeping than he can understand.
(The Stolen Child: 53-57)

Chapter 3: Irish Myth: C.S. Lewis' *The Horse and His Boy*

The Horse and His Boy (hereafter HB) (1954) receives negative comments, such as its being redundant or unnecessary for the Narnia series. In the worst case, the novel is ignored for critical views. Manlove thinks HB interrupts the sequence of the Narnia Chronicles. Hinton thinks HB has no allusions and less connection with our world. Michael White sees less connection of HB with the other Narnia stories. Thomas Howard says "You can't easily compare *Miracles*, say, with *The Horse and His Boy*...and any very useful literary accounting." (Looking Backward 89) Some scholars, however, value the novel. Gareth Knight analyzes the process of self-realization and awareness of God. Beatrice Gormley sees Shasta's journey as his search for his real father, spiritual and physical. The importance of humility and freedom in HB is discussed by Joe Christopher, Kath Filmer and Lee Rossi.

It is true that not many scholars touch upon the relationship between Yeats and Lewis, but it is also certain that some analyze Yeats' influence on Lewis. Ronald Bresland discusses Yeats' sentiments echoed in Lewis' poetry "Dymer", and David Downing sees Lewis' encounter with Yeats as catalyst for Lewis' interest in spiritualism, and also the middle ground between atheism and oppressive orthodoxy.

This chapter aims at exploring how Christianity, Paganism and Mythology are related in Lewis' HB. That is why it is not directly intended to debate the anti-HB arguments, but in conclusion it is to disprove the doubt through the reflections of the following three questions: 1. How does Lewis' idea of "being stolen" compare to W.B. Yeats'? 2. What is the numinous quality used in encounters with

Aslan: 3. How does Lewis use the Irish myth and a horse to express moral values.

C.S. Lewis' *The Horse and His Boy*, the fifth book in Narnia series, is a story of two stolen children, a slave horse Bree and an adopted slave boy Shasta. In HB, there are other major players but this paper mainly focuses on the journeys of Bree and Shasta, the horse and his boy, and Shasta's encounter with Aslan.

Bree, a talking horse born in Narnia, is kidnapped while a foal and taken to a foreign country, Calormen. Shasta, by birth a prince of Archenland, Narnia's friendly neighbor, is abducted in babyhood and nurtured by a Calormene foster father. Then, the boy is rescued by the horse from a trader who slaves the horse. Bree thinks he "stole" Shasta for his escape, because he must avoid the danger of being caught as a fugitive by running away without a rider from his abductor. Both the horse and his boy are fugitive slaves like St. Patrick who was captured by Irish raiders and taken as a slave to Ireland when he was a 16 year old Celtic boy in Romanized Britain in the 5th century, but, six years later, he escaped and returned to his family. While Bree and Shasta escape from their abductors to return to their own original countries, they happen to overhear the Calormen's plot to attack Archenland and Narnia. They decide to make a heroic expedition to inform the northern countries of their crisis. During the mission, they have numinous encounters with Aslan.

1. How does Lewis' idea of "being stolen" compare to W.B. Yeats' ?

In *Fairy and Folk Tales of the Irish Peasantry* (FFTIP) (1888), Yeats speaks about the two reactions made by the stolen child who is kidnapped into the other world. One is ecstasy in the new life, and the other is a stronger desire for their real world(50). In *The Horse*

and His Boy, if Shasta had been given chance to defend himself at babyhood, he would not have wished to be stolen, but in boyhood in Calormen, the boy wishes to be stolen by the horse.

For Yeats, Sleuth Wood is not only a real place in Sligo, but also an ideal space into his imaginative world. In Yeats' world, there is a fear of destruction if a stolen child returns to their former world. Likewise, Narnia, Archenland, and Calormen are in another world beyond the wardrobe in Prof. Kark's residence. These places are in Lewis' imagination. They are not a particular country in the West or in the East, not real Ireland, real England, or real Turkey on this earthly world. There is no denying that the author gets literary inspiration from their distinctive cultures and borrows some visible and invisible images indigenous to certain regions. The point, however, is that there is a constantly strong feeling towards Narnia in each book of Narnia series, whether fascination or terror, felt from beyond the wardrobe or from a country within beyond the wardrobe.

As a stolen child, Shasta has a certain longing for his home country, at first yet unknown to him, but later he finds it is a country called Archenland, adjacent to Narnia. By contrast, in the case of the stolen child in Yeats' poem it is uncertain whether it is the child's wish to return or not, or whether or not it is possible. Irritation generates a sense of anxiety over the place beyond the earthly place. This is a feeling such as Yeats described in "Kidnappers". "Kidnappers" is a piece of prose in another of Yeats' collections of Irish folklore, *Celtic Twilight* (1893). The author describes a weird feeling at a place near Ben Bulbin, Sligo. "A little north of the town of Sligo, on the southern side of Ben Bulbin, some hundreds of feet above the plain, is a small white square in the limestone. No mortal has ever touched it with his hand;... There is no more inaccessible

place upon the earth, and to an anxious consideration few more encircled by terror.” (70) The expression conveys the same sensation as what Yeats creates at the 7th and 8th lines of the poem. The red berries create such a mysterious feeling of death. It sounds as if the child wishes to be enchanted and kidnapped into the other world.

Full of berries And
of reddest stolen cherries

In the same way, Yeats composes a similar effect in the last stanza (line 53-57) of the poem in Chapter 2. It sounds as if the human child willingly reached out his hands to hold the faeries.

For he comes, “the human child,
To the waters and the wild
With a faery, hand in hand,
from a world more full of weeping
than
he can understand.

Yeats is a man of magical words. By words he skillfully communicates to us the invisible world with the visible image. The child is charmed by the magical words of the caller or the faerie, repeated three times in the poetry (line: 9-13, 25-29, 41-44)

Come away, O human child!
To the waters and the wild
With a faery, hand in hand,

The child is willing to accept their offer, and decides to escape

into the bottom of the water. By the term “stolen”, what Yeats expresses here is the power of word that attracts and influences so strongly that it completely controls one’s feelings. Like Yeats, Lewis is also a man of words. The Oxford scholar is a man of dialogues. In the dialogues with Shasta in HB, Aslan repeats three times who he is, but with different tones: from strong determination, to vivid harmony, to tranquil obedience. His repeated word with different emotions makes Shasta feel both a sense of security and a sense of fear toward Aslan. Shasta feels terror and beauty in the light from the Lion. (177)

“ ‘Myself,’ said the Voice, very deep and low so that the earth shook: and again ‘Myself,’ loud and clear and gay: and then the third time ‘Myself,’ whispered so softly you could hardly hear it, and yet it seemed to come from all round you as if the leaves rustled with it.” (176)

“A Golden light fell…… He thought it was the sun. … It was from that the light came. No one ever saw anything more terrible or beautiful.” (177)

In the Voice of answering “Myself” three times, Kathryn Lindskoog sees the biblical connection with Exodus 3:14 in which God answers Moses “ I am who I am”, and with I Kings 19:11-12 in which God speaks to Elijah in a wind an earthquake, a fire and finally in a still small voice.

Beyond the actual landscape, such as the soft rain in Sleuth Wood, the dancing beats on the sandy beach at Rosses Point, and the energetic waterfall’s splash above Glen-Car, Yeats sees an imaginative image of T’eer-na-Oge as the dwelling of the faeries. Similarly Lewis sees the image of Heaven in the Irish landscapes with prehistoric stone tombs, ruined Middle-Age castles, and gentle slopes of green hills, especially in Ulster and Donegal. In HB, we can see the

image of Heaven in the small houses built on places like raths. According to the New Oxford Dictionary of English, a rath is a circular earthen wall, forming an enclosure and serving as fort and residence for a tribal chief in ancient Ireland. Many raths remain throughout Ireland. In Folklore, the fairies called Shee are believed to live in raths, and the manor houses in the countryside are believed to be an entrance to the other world. (Green 134)

The main characters of HB including Shasta, Bree and others are offered warm hospitality, food and bed, necessary care (medical and mental) and good communication in places like raths: the Hermit's and the Dwarf's. The Hermit of the Southern March in HB lives in "a little house of stone roofed with deep and ancient thatch" in "a circular enclosure protected by a high wall of green turf.(154-155) The Hermit is a tall man who looks like a Druid, an Ancient Celtic priest, "dressed, down to his bare feet, in a robe colored like autumn leaves, leaning on a straight staff. His beard fell almost to his knees." (152) He is a man of wisdom, healing power, and clairvoyance, but he is not omnipotent or omniscient. He has a magical pool in front of his little house. Through the pool, the prophet-like man can see what's happening in the distance, but he can not hear any sound through the pool. "But... he did not know what anyone was saying." (211) The Hermit in HB comes not out of the context but unexpectedly appears and suddenly disappears from the main stage of the story. He sounds like one of the Green Martyrs in Ireland around 6th century. The Green Martyrs left behind ordinary human society and retreated to lonely hermitages, there to study the scriptures and commune with God. The monastic life was not within society but unexpectedly had frequent visitors, secular and sacred who seek for religious and intellectual guidance. Like the Green Martyrs, the Hermit of the Southern March in HB is in a remote hermit-

age to take care of people's spiritual need.

The Dwarf Duffle and his two brothers, Rogin and Bricklethumb also live in a little house on a hillside. The house made of wood has "a smoking chimney and an open door" and a low roof. (185-186) The visitors to the rath-like houses are healed not only physically but also spiritually. It suggests the image of Heaven exists in the past memories in which people stay temporarily but they return to their daily life in their present time. They are once stolen into the past and inspired by a heavenly shower. After a short stay in the past, they come back to the future like Oisen, chief of the legendary Fenian warriors of Ireland. He was enchanted into T'eer-na-n-Oge by Niamh the fairy. After staying there for 3 years, he comes back but finds 300 years have passed on the earth.

In Yeats' poem, as described in Chapter 2, being stolen means being awakened into a real world which is expressed as a sleep and a dream. The image of Heaven or T'eer-na-n-Oge is described as another space and time into which the child is allowed to enter after an initiation – being stolen by the fairies. The stolen horse Bree and the stolen boy Shasta finally return to their countries by birth. Unlike HB, the stolen child in Yeats' work sounds like he will never come back to us again, because he will lose his past memory: "He'll hear no more the lowing." (line 47) There remains a feeling of heightened terror in the end.

2. What is the numinous quality in encounters with Aslan?

In the previous section, we have explored how Irish mythology is used to convey the Christian image of Heaven in comparison with Yeats' ideas of "being stolen." In this section, we will see how and why Lewis creates a numinous effect in Shasta's encounters with Aslan, and will explore the sanctity of Aslan as "King of Kings." (245).

In HB, Shasta spends a night alone at the Tombs to wait for his other companions to come. The burial place of the Ancient Kings can be considered as a symbol of the history of Ireland of more than 3000 years old. Each tomb is a huge stone beehive-shaped construction. The “dry-stone” technique is reminiscent of Irish constructions in two periods: one is from the Celtic age, from about 1000 B.C. and the other is from the Middle Age monastic time, between the 6th~8th century. The Tombs are made up of images representing three eras of Ireland, the ancient mythological period, the chieftain period, and the first missionary period.

The stone Tomb has an association with resurrection as the construction looks like nothing inside, with “a low arched doorway that opened into absolute blackness.” (90) There is a suggestion of nobody being buried inside, or of resurrection from death. To the eyes of Shasta, however, the twelve Tombs in the darkness look horribly like “huge people, draped in gray robes that covered their heads and faces.” (93) The ancient huge kings remind us of kings in the ancient Ireland myths, or of chieftains – tribal rulers including Cuchulainn, Eochaid Fleidlech the Steadfast High King of Ireland, Medb Queen of Connacht, Ailil, Eogan mac Durthacht the King of Fernmag, Conchobor the Ulster King as seen in *Tain Bo Cuailnge*, or *The Cattle Raid of Cooleg*, and also the historical kings of Ireland including King Miliucc who enslaved St. Patricius, King Brian Boru in the 11th century, Sweeney the King and others. The huge people draped in gray robes also look like the Green Martyrdom or hermits in monastic dark costumes or White Martyrdom or monks in exile like Columcille who was a missionary to Scotland, and Columbanus a missionary to Gaul in the 6th century.

In HB, Aslan comes to Shasta out of this haunting situation with the tombs in the background in association with kings (mythological

and historical), death (physical and spiritual) and Martyrdom (Green and White). To the boy, however, nurtured in Calormen and unfamiliar to any historical association with the Tombs, Aslan emerges himself in a different way from the Pevensies. Aslan makes the boy first not understand but feel sensibly the mysterious quality of Aslan and feel relaxed to confess his sad feelings to Aslan before the boy understands who Aslan is. Aslan appears to Shasta, demonstrating that he is the embodiment of the next five roles: 1. King of kings, or High King (sovereignty), 2, the Lord of Resurrection (omni-potent), 3. Savior (sacrifice) 4. The Holy Spirit (omni-present), 5. the Lord of Eternity (history). Aslan's real identity is not yet known to Shasta at this moment, but probably obvious to the readers.

He comes and goes beyond and out of the Ancient Kings' Tombs, so he looks as if he is controlling the whole dominion. He comes beyond the Tombs, so he looks like a savior, or a victor over death. He appears on and off freely, so like the Holy Spirit, he has a capability of going beyond the barrier of time and space. He seems to know all the rulers, secular and sacred, and have lived with them, from the beginning of the history and probably will be in the future. He is like the Lord of Eternity and The Holy Spirit. In this, Shasta's encounter with Aslan, Steven Mueller thinks of the 'Trinity of Aslan'.

In the poetical world of "The Stolen Child", Yeats is successful in creating a sense of terrifying mystery, surprising suspicion, and odd incantation. Yeats declares this world full of mysticism. On the contrary, through the mystic world, Lewis sees who is with him. Through the stories of the stolen children of HB, C.S. Lewis is successful in creating Aslan, a holy being none has ever thought of in imagination, and the numinous quality which makes one feel that God is present. This quality is not yet obvious to Shasta at that mo-

ment, but it can be easily convincing to the readers.

The gigantic beehive Tombs of the Ancient Kings bring two opposite impressions to Shasta. One is (the) of negative associations such as “very black”, “grim” (89-90), “uncomfortable” (91), “frightened” (92), and the other is of positive effects such as “nice things”, “warm” and “solid” (92) and “a relief” (92), “warmth” (96), and “a deep sleep” (93) The latter feelings are created by Aslan as a cat that appears at the burial place. The physical sense of touch with the cat gives the boy a sense of security and brings him to a deep sleep. “The warmth from it spread all over him... Then he dozed off.” (96) This burial site impresses Shasta as a uniquely strange place that makes him feel terribly scared and also acutely humble enough to grovel.

The most crucial moment for Shasta to know Aslan is when he sees an unseen companion in the thick foggy mountains. The boy feels a hot breath, hears a deep voice, a warm breath, suspects “the Thing” is a ghost, recognizes the identity of “the Voice”, feels “glad” and “trembling” (177), and finally sees Aslan. Shasta is filled with fear and awe. “No one ever saw anything more terrible or beautiful.” (177) Peter Schakel thinks that Shasta feels something beyond his being about Aslan when the boy hears Aslan’s response to his question about another companion.(82) In HB, Aslan tells Shasta, “I tell no one any story but his own.” (176)

The contradictory senses of security and terror, fear and awe, can attest sanctity attributed to Aslan. In *Miracles* (1947), Lewis says God sent “a holy hallucination” and “awe and trembling fall upon us “ when we read “the records.” (241) The records here mean the Resurrection of Christ’s body. In *Das Heilige (The Idea of the Holy)* (1923), Rudolf Otto calls the sense “Das Numinose” or the mysterious holiness. The German theologian coined the new term as the definition of the concept of the holy.

Lewis provides fresh images of the divine in the way Aslan is not noticeable to the protagonist until the climax of the tale. The author makes the boy sense not a visibly distinct image but an invisible being or just a hint of something numinous around the disguised being of Aslan. For the boy brought up in a different culture from Narnia, this indirect approach might be more accessible to the real world. In *Not A Tame Lion*, Bruce Edwards calls the unusual situation “ironical.” (107) The author does not give the reason for his comment but explains Shasta’s different culture and character as follows, “He is heathen in the sense that he does not know Aslan by name – but he emulates Aslan’s character.” (113) It can be considered as Lewis’ warning to excessive fundamentalism and oppressive orthodoxy.

3. How does Lewis use Irish myth and a horse to express moral values?

In HB, the horse takes initiative for the boy’s return home. The horse trains the boy how to ride properly, while the boy learns to willingly obey his master. Unlike a slave who blindly obeys his lord, the boy learns cheerful obedience in the art of riding a horse. The boy learns the moral values of humility and willingness, and transforms himself from an apathetic slave to a boy of will. That is how boy’s identity is restored. With Shasta on his back, Bree brings the boy to a different space, like Queen Epona, the Goddess of Horses in the Celtic Myth. Epona is mentioned in *The Golden Ass* by Apuleius (123/5 AD-185 AD). In Irish folklore, a horse is considered as the deliverer of the soul to the other world, with the messenger on his back.

Bree’s teaching method for a ride is highly systematic, proving that the horse is an excellent horse trainer:

1. to check the present riding ability of a trainee at first. "You can't ride"(12),
2. to designate the short-term course for a beginner-trainee to take at first. "I'll have to teach you as we go along"(12)
3. to start teaching not from what Shasta can't do but from what he can do. "If you can't ride, can you fall?" (12)
4. to sets the final goal in this program. "We'll make a fine rider of you in time." (12)
5. to confirm the training as a fellowship between a trainer and a trainee. Bree says not "I" but "We'll make a fine rider of you." (12)

By contrast, Shasta's adopted father, Arsheesh, discourages his son to think of ideas, demonstrating he is a negative example of a bad educator.

1. Temperamental and violent: Arsheesh suddenly becomes angry enough to criticize his son's defects and physically abuses him,
2. No verbal communication: when Arsheesh becomes in good mood, he has no communication with Shasta,
3. mercenary: Arsheesh is only interested in money, and not caring about whether his actions are right or wrong or about the effect of his action on Shasta. He sells his son to a trader.

Arsheesh is an embodiment of Calormen's way of thinking: materialism, opportunism and pragmatism opposite of pious faith, benevolence, and trust.

Under Bree, Shasta experiences the joy of growing up as a human for the first time in his life. Shasta is brought up not by a human father but by a horse. The horse is not an ordinary horse but a talking creature who was born in Narnia. Shasta is first inspired with Narnian spirit through Bree. The boy travels with Bree, like Cuchulainn with his two horses. Cuchulainn, an Irish mythological hero in the stories of the Ulster Cycle, fights from his chariot drawn

by his horses Macha and Sainglend. Like Cuchulainn and his horses, a horse in HB is a continuous traveling companion for the boy, with the exception of two occasions. Like a child pasting the breast and being independent.

Bree parts twice from Shasta on critical occasions, once at the Tombs and once during the mission after leaving the Hermit's. During their separation, not only the boy but also the horse is individually given soul-searching examinations to further transform themselves. The brilliant but arrogant war horse, Bree, repents his pride when he fails to go back to rescue another companion.

It is certain Bree was born in Nania, but he was bred not in Narnia but in Calormen. It is amazing that he has kept his faith in Aslan which he received when a foal, but he lacks full understanding of Aslan as his life is disconnected with Narnia for a long time. "I was only a little foal when I left so I don't quite fully understand it myself." (214) Bree has a habit to keep swearing "*By the Lion and By the Lion's Mane*", but he has no idea of what it means and he has no personal experience of meeting Aslan, either. What's more, he has a new habit that he has accustomed himself to in Calormen, and that a Narnian native horse would not have done, "rubbing his back on the turf and waving all four legs in the air." (22) Bree is a good horse trainer but he needs training as a Narnian horse. It means he needs to directly meet Aslan and spiritually grow up to be a male horse. He needs to discover his true identity because he has been hiding his true nature and "pretending to be dumb and witless like their horse." (10)

Bree is given comfort and counseling from the Hermit of the Southern March who prepares the horse to understand the importance of humility in mind. "If you are really so humbled as you sounded a minute ago, you must learn to listen to sense. You're quite

the great Horse you had come to think, from living among poor dumb horses. Of course you were braver and cleverer than them. You could hardly help being that.” (161) The horse knows it fully when he meets and speaks to Aslan face to face. Aslan draws Bree closer to his lion body and lets the horse touch and smell his paws, tail and whiskers. Bree is filled with the joy of knowing Aslan by touching Him, speaking with Him and repenting himself before Him. Bree is born again, converting himself. It reminds us of Jesus, after resurrected, appearing to Doubting Thomas, and affectionately letting him touch his hands and his side.(John 20:24-31)

The lonely and socially immature boy gets comfort and instructions from Aslan who comes to the boy in transformed appearances. Shasta sees an affectionate cat at the Tombs and an invisible but trustworthy counselor on the lonely journey to Archenland. When Shasta fails to lead a non-talking horse by the bridle, he observes the reality of his riding skills, that he is innately not a good rider. He first realizes that he not controls Bree by the reins, but Bree controls the reins for him half way through the Hermit. “Reins” can be a symbol of their stolen life as well as restricted freedom, but the temporarily limited world enables the horse and his boy to finally understand who controls their whole way from birth through this expedition.

Conclusion:

In *Miracles*, Lewis tells how it is difficult for materialists and naturalists to believe in the ‘supernatural’ in relation to the world of our five senses. He compares their difficulty to a one or two floor building and a high-rise building. “We are prepared to believe either in a reality with one floor or in a reality with two floors, but not in a reality like a skyscraper with several floors. For the sort of

reality that Naturalists believe in.” (251) Thomas Howard expresses his worry about HB, “You can’t easily compare *Miracles*, say, with *The Horse and His Boy*...and any very useful literary accounting.” (Looking Backward 89) This paper, however, explores the notion of skyscraper reality to *The Horse and His Boy*. In his skyscraper approach, Lewis uses Pagan mythology to express Christianity and emphasizes the terror and ominous quality of the Deity in his description of the heathen boy Shasta’s numinous encounter Aslan not in Narnia but in Calormen. He strengthens both sides of the Deity, the fear and beauty or fear and awe in different figures of Aslan in the background of Irish mythology.

Lewis believes that “The Pagan stories are God expressing Himself through the minds of poets, using such images as He found there, while Christianity is God expressing Himself through what we call ‘real things.’” (In a letter to Arthur in 1931) Through the minds of W.B. Yeats, God expressed Himself to C.S. Lewis. In “The Stolen Child”, the minds of Lewis and the readers are stolen into Other World. Lewis understands the Gospel is the greatest story of God’s words, and the completion of pagan myths. (Religion without Dogma 163) In “The Stolen Child” there remains a feeling of heightened terror at the end, but in Lewis’ world, there is a numinous effect at the end in Shasta’s encounters with Aslan. In the fear and beauty of the pagan world, Shasta feels a sense of comfort and awe toward Aslan.

Lewis provides fresh images of the divine in the way Aslan is not noticeable to the protagonist until the climax of the tale. For the boy brought up in a different culture from Narnia, this indirect approach of the Deity is more accessible. The author makes the boy sense not a visibly distinct image but an invisible being or just a hint of something numinous around the disguised being of Aslan.

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