

Chapter 1 : C.S. Lewis's "On the Christ of a Religious Economy, Creation and Sub-Creation - Verbum

C.S. Lewis: Revelation and the Christ, Book C. S. Lewis - On The Christ of a Religious Economy I. Creation and Sub-Creation. Part One The Fall, Original Sin, and an Existential Crisis.

As a fan of these terribly English stories, I was intrigued to see how far down it went. And what drew Lewis to Turkey? First off, a survey. As you know, Aslan is the Turkish word for lion. The very name of the kings Caspian inflects the region of Central Asia, from which the Turkic peoples migrated. The land of Calormen, rowdy neighbour of Narnia, smells strongly of kebabs and coffee. And of course, there is the Turkish Delight that Edmund catastrophically accepts from the White Witch. The Calormenes, with their turbans, scimitars, pointy shoes and and Crescent currency owe much not only to Ottoman, but also Arab, Mughal and Persian history. So too do the polytheistic religion centred around Tash another Turkish word: They were originally two different gift-giving characters with different origins. Father Christmas typified the spirit of good cheer at Christmas, and was reflected as the Ghost of Christmas Present in *A Christmas Carol*, a great genial man in a green fur-lined coat, who takes Ebenezer Scrooge through the bustling streets of London on Christmas morning, sprinkling the essence of Christmas onto the happy populace. How many Christmasses was that? He may be English, but his twin Santa is of Turkish extraction. Where West and East meet So why Turkey? It is one of the few countries with a strong claim to being truly Eurasian. In this respect, Lewis was trying to embrace as much of the world as possible. Hagia Sophia, Istanbul Istanbul is a historical joinder between East and West in its past as Constantinople, capital of the late Eastern Roman empire and Byzantium, centre of a millennium-long Asian Christian empire, the people whose famed domed architecture was used first for churches and adopted for mosques. The Hagia Sophia in Istanbul, commissioned in on a site occupied by a church since 15 February and built with stone from Egypt, Lebanon, the Bosphorus and Syria, was the tallest cathedral in the world for a thousand years and an ambitious pioneer of pendentive dome technology. Turkey was the heart of the Ottoman Empire that spanned three continents for years. Anatolia was the site of one of the earliest Neolithic civilisations in the world. The Hittites, Assyrians, Alexander the Great and the Romans, all players in the Bible story at some stage, had a presence in Turkey in ages past. So too did the Mongols in the s. Why was this history appealing to Lewis? The land was also a medieval battleground for Christendom, with the Seljuq Turks invading in the 11th century and the First Crusade bringing French and Italians to avenge the beleaguered Byzantines. Was this Lewis laying down arms and seeking reconciliation? Where myth meets history The land of Turkey is replete with literary, mythological and historical links. This is where Troy was. This was the Augustus who issued a decree that a census should be taken of the entire Roman world, bringing Joseph and a pregnant Mary to Bethlehem. Lewis was drawing on a love for myth and the epic, realms in which he felt glimpses of divine truth could be found. Bible lands Turkey is also a key setting for much of the New Testament and early Church history. Paul, who wrote a third of the New Testament, was born in Tarsus, nowadays a small town in southern Turkey. The Turkish cities of Ephesus and Colossae – both early Christian centres- were recipients of letters from Paul, as was the region of Galatia. Galatia, where Ankara is, was named after a Celtic people Galata: Antakya Antioch , for a long time the second biggest city in both the Roman Empire and the world, was where followers of Jesus were first called Christians. Philemon was a leader in the church at Colossae. When you put it all together, practically all the significant people in the New Testament stepped through Turkey at one time or another. Lots of early church fathers were locals too. In the Nicene Creed was agreed here, affirming that there is one God and that in Jesus God became a man, died and came alive again. Turkey was at the centre of the map for the development of early Christianity. Turkey is significant in the Old Testament too. These are not minor points of interest, but religion-defining influences. What was Lewis doing here? Connecting He was reconnecting with a region that was an early flowerbed of Christianity. He was acknowledging the historical Middle Eastern roots of his faith. This began as an unconsciously natural thing to do. He was reaching back to a people who had once known Jesus as Lord, with all that word entails, but had subsequently demoted him to something lesser. Twenty years before, Lewis had personally fought in the Great War in which the Ottoman Empire was on the other side.

Turkey has the dignity of never having been governed by European colonial powers, except for a couple of years after Using Turkish influences meant Lewis could speak into the Middle East whilst side-stepping political controversy. In letting his literary sub-creation be influenced by Turkish culture, Lewis was drawing into Narnia resonances from the realms of history, geopolitics, religion, Christianity, mythology and literature. He was anchoring Narnia into a soil more ancient, noble and literary than his particular European heritage. He sprinkled Turkishness into the names, food, people and culture of the Chronicles, and in doing so gave us the dishes we enjoy today.

Chapter 2 : sub-creation | DA Inspires

CREATION AND SUB-CREATION IN NARNIA AND IN THE TIMELESS HALLS by Anne Marie Gazzolo CS Lewis and JRR Tolkien vary greatly in their conceptions of the secondary worlds they fashioned, yet they are also.

Here refers to the centrality of an ideology or society, There refers to the contrasting position or marginality and Elsewhere to Other places, or heterotopias present in these worlds. The Lord of the Rings, The Chronicles of Narnia and the Harry Potter books, to which the title refers, are three fantastic novels written in the twentieth century by J. To compose a fantasy, an author must construct a literary universe in which magic works. The story began with the penning of the initial sentence of The Hobbit: Tolkien located the power of fantasy in language, thus he began The Hobbit with the discovery of a sentence. From a sentence, from language, sprang forth an entire imaginary history and a Secondary World to go with it: At first they were not a story, just pictures. The Lion began with a picture of a Faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was about sixteen. In seven successive years, Lewis created the seven chronicles recording the history of Narnia at several points in time. The first story he wrote was The Lion, the Witch and the Wardrobe, thus for both reader and author, the entrance point to Narnia is the magical wardrobe. In this moment, Lewis realizes a unity for his Secondary Realm out of his first odd image, simultaneously connecting the journeys between the two worlds and discovering the integrity of Narnia itself. Clark and Timmons, Rowling stated in various interviews that the character of Harry Potter simply strolled into her head during a train journey from Manchester to London: It was a journey that Page 2 of 11 Eliana Ionoaia began back in with ideas bubbling in her head. By the end of her train journey, Rowling had thought of most of the main characters in the books and had constructed Hogwarts in her mind “one tower at a time. However, for Tolkien and Rowling, the process of discovery is more detailed and methodical than for Lewis. In this context, there are two binary oppositions to be considered: The periphery is a space in which the anomalous, undesirable and evil of society is ejected, whereas the centre is where the normal or good is found “just as in medieval times the further one moved from the centre of the Mappa Mundi towards its edges, the more deformed and alien things became. The Mappa Mundi was represented as circular at the time, the Earth was considered to be flat and the centre represented power and hegemony: Ethnocentrism goes well with the idea of a circular cosmos. More than any other shape the circle implies a centre. In the Occident numerous maps and diagrams exist to illustrate the pan-human habit of placing a symbol of self at the centre of a symmetrically disposed world. From the 19th century onwards the East became increasingly marked politically, as drawn on the work of Edward Said. The geography of our world and of Secondary Worlds in this case does not exist outside the signs we use to communicate about it “maps, East, West, North, South: The Here and There of the Secondary Worlds constitute the Centre and the Margins, in which case the author places a symbol of self at the centre “or at least a symbol of the ideology he endorses; thus, the history of those two spaces is at the same time a history of the power struggle between them. Since centrality does not actually have to be placed at the centre and the margins do not need to be found on the tangible edges of the Secondary Worlds, in order to be considered centre and margins, the different, the monstrous and the Other may well be found in in-between spaces as well. Evil is represented by various races and by certain creatures: Evil is located mainly to the East, North and South of the spaces of resistance represented by good. Some instances of evil are present in other areas as well: The Misty Mountains and Mirkwood Forest are inhabited by both good and evil “in the first case, Dwarves as well as Orcs, Trolls and the Balrog of Moria are present there, whereas in the second case, Elves as well as Trolls, Orcs and Great Spiders make their abode in the forest. Gollum is a special case since he does not have a permanent dwelling “the Third Age of Middle-Earth sees him as Smeagol in the Gladden Fields on the Anduin River “between the Misty Mountains and Mirkwood Forest where his hobbit-kind people lived, however, once he turns into Gollum he avoids sunny areas and prefers the caverns in the mountains. The map of Narnia drew by Lewis facilitates the interpretation of the conflicting positions of good and evil since it locates the land of Narnia in the very centre of the map and evil on its edges: The giants of the North, Telmars of the East and Calormenes of the South are

all enemies of Narnia; however, enemies can be found within Narnia itself. The beings representing evil are borrowed by Lewis from cultures and mythologies as different as the Scandinavian and the Arabian ones. Apart from the Calormenes, Telmarins and Giants, a fixed location is not provided for the other allies of evil. The White Witch – also known as Jadis of Charn in the very beginning of Narnia – is said to have lived in the North for centuries. Once she surfaces again, she chooses a dwelling near the northern borders of Narnia – possibly to stay close to her allies. The geography of both Middle-earth and Narnia has been mapped by the creators of these Secondary Worlds, however, since the Wizarding World represented by Hogwarts is considered to be parallel to our own Primary World, Rowling has not created a map for it. The charting of its territories is left to the imagination of the readers of the Harry Potter novels. The symbolic geography of the Harry Potter world features different dimensions existing side by side, and only those beings possessing the special knowledge required can move freely between the realms. Azkaban Prison is found in the north of the North Sea on an island which is home to the guards of this prison, the Dementors – creatures of evil and despair. To the East of Hogwarts, the territory of giants may be found, somewhere in an unspecified range of mountains. The Forbidden Forest – lies east of Hogwarts – and it is out of bounds for students as it is home to a number of magical and dangerous creatures – monsters such as giant spiders, thestrals, dragons, centaurs, as well as unicorns. The lake – also on the eastern border of Hogwarts – is home to merpeople and grindylows, whereas trolls roam in an unspecified abode and dragons live in a reservation in Romania and veelas are also from the east. In the Harry Potter series Voldemort is marked as eastern since he and his followers have spent time Page 6 of 11 Eliana Ionoaia in the East Albania, for instance and the wizarding school of the East – Durmstrang lays a greater emphasis on the Dark Arts than Hogwarts. Hogwarts is seen as the centre of this ideological map of the Wizarding World and the East is seen as representing evil and the dark arts. The Elsewhere or heterotopias are defined by Foucault as counter-sites that concurrently embody, invert and challenge all other sites in a culture, while at the same time being outside of all places. These Other Spaces – the Elsewhere of the title – are extraneous to the running of daily life, and do not normally influence it since they presuppose a system of opening and closing that both isolates them and makes them penetrable [however] not freely accessible like a public place, [since] either entry is compulsory prison or you need to submit to rites and purification. Heterotopias This is a category of space recently theorized by Foucault who included in it such places as: To begin with, the heterotopias the Undying Lands, Lothlorien, and Rivendell of Middle-earth will be discussed as positive poles of the ideological dichotomy of good and evil. The Undying Lands are a non-place in Middle-earth for most races present there, except for a few – the Elves and some of the ring-bearers. Access is denied to humans and other humanoid races in their entirety, the exceptions being Frodo and Bilbo Baggins, and Galdalf initially one of the Maiar in the Undying Lands, sent to Middle-earth as one of the Istari – Wizards. The Undying Lands were initially accessible to all but became impenetrable after Numenoreans, corrupted by Sauron, tried to reach the Undying Lands in their quest for immortality. At that point, Eru changed the shape of the world: Thus, the Undying Lands were removed from the reach of humans and the ships of men could not get there, whereas those of Elves navigated the Straight Road passing through heavens similarly to an invisible bridge and arriving at the Undying Lands. Lothlorien and Rivendell are two Elven havens, the first led by Celeborn and Galadriel and the second by Elrond. These are realms of peace, growth and quietude since Galadriel was the bearer of the Ring Nenyá and Elrond of the Ring Vilya. The third Ring of the Elves was borne by a non-Elf – Gandalf. Those two realms of Elves were timeless lands that did not fade or change because of the power of the two rings. Access to these realms was denied to evil, or to anyone who was not welcomed by their rulers. Thus the border of Rivendell becomes a weapon against enemies and ejects those undesired within them. In the Narnian Chronicles, Narnia itself is a world in a garden-like state, similar to the garden of Eden, nature in an undamaged, unspoiled state. As it cannot be accessed by anyone except children full of innocence, and only up to a certain age since all the Pevensie children Page 8 of 11 Eliana Ionoaia at one point are banished – and its access points keep changing, being initiated is not enough. The call to enter Narnia must come from within this realm; otherwise it is rather difficult to stumble upon the entrance. The wardrobe, which at one point constitutes an entry point to Narnia, could be considered an instance of elsewhere, since, while being in the wardrobe, the children are

also in Narnia. This wardrobe was made from a magical type of wood: The tree which sprang from the Apple that Digory planted in the back garden, lived and grew into a fine tree. Hogwarts in itself can be considered a crisis heterotopia as it is a boarding school, at the same time it is a space unlike others since its location is secret and only those initiated can reach it. It is penetrable, and yet inaccessible. It is hidden from the eyes of Muggles as they only perceive it as a ruin they must not enter since it is dangerous. It is a space that accepts diversity, hence the four houses which receive those students best fitted and most similar to the ideals of the founders of the houses. But the truly remarkable thing was the tiny ink dots moving around it, each labeled with a name in a minuscule writing. This figure was standing exactly where the real Harry Page 9 of 11 Eliana Ionoaia was standing, about halfway down the third floor corridor. It may be argued that space is a relevant category for Secondary Worlds as invented milieux since the authors as sub-creators follow in the footsteps of God by creating a new world. The Here, There and Elsewhere of the title denote the ideological centre and margins as well as Other Spaces or Heterotopias. This essay began by defining concepts such as Secondary Worlds and sub-creation, and went on to describe the fantastic worlds filled with magic, as alternative realms to our real world. A Secondary World is a place that defamiliarizes the familiar, thus leading to new perception and knowledge. In fact, Rowling posits that these are distorted worlds, reality with a twist, as seen in an imperfect mirror. The hero ranges the lands of his own psyche, encountering various aspects of himself. When we read good fantasy we are being admitted into the subterranean worlds of our own souls. These were issues I considered relevant to the creation of Secondary Worlds by J. Rowling, who have imagined places where both the soul and mind of the readers can be delighted by traveling between the Here, the There and the Elsewhere, through their imagination. Page 10 of 11 Eliana Ionoaia Bibliography: The Art of Fantasy. Tolkien and His Literary Resonances: Selected Interviews and Other Writings Sage Publications Ltd, The Chronicles of Narnia. Harry Potter and International Relations. Rowman and Littlefield Publishers, Inc. Myths, Tales, and Stories. Oxford University Press, Harry Potter and the Prisoner of Azkaban. Essays on Fantastic Literature. Columbia University Press,

Chapter 3 : Mythlore / - Tolkien Gateway

Summary: Martina summarizes Tolkien's philosophy of Sub-Creation and its potential to bring God glory. Christian religion played a very important role in Tolkien's life. The basis of his faith was founded in his early childhood by his mother Mabel who, grieved by the sudden death of her husband, was seeking some spiritual help and.

Genesis, the word, comes from the Greek as can be found in the Septuagint Greek translation meaning origin or beginning not Origen, lol. Let us put our interpretive disagreements aside for the moment in regards to how we understand the first chapter of Genesis and let us look simply at the message and themes that arise from the first chapter plainly. The structure of the book of the beginning, that is of Genesis, is a unique one. The book itself bears narrative writing while also sharing similarities in the opening parts with poetic literature. The first chapter, if you care to turn there with me English translations are fine, bears an order to the creative work of almighty God. There are some emphases made in chapter one which are revealed by repetition. First, when we read the opening chapter of the Bible, it is important to note something rather unique in our day and age no pun intended there. More often than not today, we read the Bible and think of how it speaks to or about ourselves. We might read it individually or we might read ourselves into the text without hearing what the text has to say. Again, as with many things in biblical scholarship, there is much debate about how this is to be understood. However, when we look at Genesis 1, we do not see ourselves or something necessarily that we can so quickly apply to ourselves straight away, do we? God speaks and it happens. God says something and it is done. It is a swift movement, the first chapter, but it shows a sort of order to things. There is water, land, and sky in addition to the lights. There are corresponding creatures for the water, for the land, and for the sky. The flow of the opening chapter is swift, but it slows when after creatures for water, land, and sky have been created God decides to make mankind, and in his image he makes them, male and female. This created order stands out from the rest bearing the image of God, and after being created God blesses them and gives them dominion over created things in addition to a mandate to be fruitful and multiply. The created order in chapter 1 is marked with a statement that it is good, but mankind are called very good after they are created, male and female remember, the title woman came when Adam names his companion. So, God creates and his benevolent character is revealed to us in his creative work. Genesis 1 is rich with theology, but there is a definitive structure to the rest of Genesis which begins in chapter 2 with the term generations. New sections of Genesis begin with this word and a fun practice could be going through Genesis and searching for this word. The Hebrew word for mankind is adam and adamah is the word for ground. Now, we have a bit of background in the bible and can proceed to Tolkien and a little Lewis. Tolkien also uses this a sort of singing which is begun by Eru Iluvatar and those created things respond properly with the song given them to sing by their creator and thus function as originally intended bearing the mark of the creator by song. Ea is the material universe which consists of all celestial elements including Arda the world, but excludes the immaterial spiritual realm where Eru dwells in which is referred to as the Timeless Halls. Eru exists outside of time and is immaterial. Arda is the world which has been sung into existence along with the primary created beings. Together, the Ainur comprise a symphony of holy music which fill The Void which are again the thoughts of Eru. Ea, and Arda are created while The Void and the dwelling place of Eru preexist. Each song of the Ainur comprises part of the symphonic sub-creation narrative that Tolkien has created. So, when one piece is removed there are problems. That is precisely what happens when Melkor, one of the Ainur who is called Morgoth by the elves later, decides to literally sing his own song. The creation of the material world is a pendulum of good and bad. There is an intended purpose by some of the Ainur in creating part of the created order, then it is marred by Melkor. This continues for some time in creation. The Valar created 2 lights, one for day and one for night. Then, there is Melkor who tries to control what the Valar have created, for example. The timeframe is difficult and complex to describe for all of this, perhaps not unlike Genesis 1, however there is the beginning, age of the Valar, age of the lamps, age of the trees, age of the sun, and then there are about ages following where life exists in a regular cycle on Arda and the age of men is contained to these later ages. Let us begin to look at some of the similarities which you have undoubtedly already begun to pick upâ€

Tolkien endows his created beings with the ability to create, thus, bearing a sort of functional image of god. So, we can see that Tolkien is revealing that god is omniscient, omnipotent, and benevolent as well in his desire to create these thoughts of his and give them each a song to sing as a group for the goodness of all of creation. His creation can think and act independently, and thus, decide to sing songs of their own as Melkor does. Therefore, in the bible we understand sin originating in the Garden of Eden as being disobedience, or a lack of dependence upon the creator God conversely, an independence. Melkor is a mischievous one as well. Great things are created by the Valar, but Melkor is always there to mess something up. Melkor is capable only of the work of evil and destruction as Tolkien shows. Tolkien uses the Valar to create things in the material world and the material things outside of it also. Part of the beauty of the incarnation of Jesus Christ is that it is a breaking in of God into time for his redemptive purpose. Tolkien will do this also in a way, but that will be written of later. Something good coming out of something bad. There is a lot to discuss and chew on in the midst of all of this. I have omitted some of the parallels for the sake of the discussion. It is my hope that I have only begun this analysis of Tolkien and creation, and that you all will continue to see the parallels that I have not mentioned. Also, be careful because part of the beauty of faerie stories as Tolkien would say is that they are not typology or allegorical because that would surely limit their meaning to only one type of things when the imagination can bring so much more to the story. That is his intent and it must not be lost in the midst of this analysis, post, or discussion. What thought might you have after reading all of this? How does our understanding of good compare with that which was intended in creation? How do we understand the concepts of sin, the character of God, and the order of creation? Does Tolkien accurately depict these things? How can this story which includes a much greater story be used for proclaiming the Gospel message of Jesus Christ today? A helpful user-friendly site could also be found at Wikipedia, [http:](http://) A good friend of mine from seminary, Michael Hill, has suggested the website [http:](http://)

Chapter 4 : sub-creation | Prunus dulcis

But the intersection of all of this with Narnia, and a creation story, and a little morality tale complete with, geesh, a tempting apple right at the beginning of creation (I could feel the anvils.

G suitable for all audiences Summary: The basis of his faith was founded in his early childhood by his mother Mabel who, grieved by the sudden death of her husband, was seeking some spiritual help and support in religion. Although born and raised as an Anglican, Mabel found the answers she sought in Roman Catholicism and soon converted, with both her sons. Father Francis was a close friend of the Tolkiens and he had provided assistance to Mabel and her family after she entered the Roman Catholic Church. Even as an adult, he regularly attended Catholic Masses and his faith was a source of his inner consolidation. He might have done this unconsciously at first, but soon it turned into a fully conscious and purposeful process, possibly as a result of his self-assessed goal to use his books to better the world. In the later years of his life, he concentrated still more and more on the spiritual aspects of his works and their interrelation with religion. In his essay *On Fairy Stories*, he not only established the basic principles of his work, but also explained his insights on the purpose of literature as a means of, and the role of writers as tools for revealing the divine truth. He believed that man, being created in the image of God, is in his image summoned to create new things of his own, thus contributing to His overall plan of creation. Nonetheless, in the essay *On Fairy Stories*, he explains his understanding of sub-creation in terms of literary art as an ability to make a Secondary World “some kind of alternative reality which, though often altering it and enriching it with fantastic elements, remains true to the laws of the Primary World in which we physically live and is thus believable. So even the pagan myths are not entirely mistaken, but contain fragments of the true light Carpenter, b, p. The relation of myths and fairy stories to the eternal Truth is, as its primary focus, thoroughly elaborated in the essay *On Fairy Stories*. Indisputably, myths arise from the need to explain the world. The most distinguishable feature of ancient myths is the enormous use of personification, which Tolkien says is a result of the fact that the first primitive people were much more closely linked to nature and they were more spiritual than modern man is nowadays. They appreciated all living things, fauna and flora, often recognizing them as equally conscious beings that embodied natural processes as gods. Yet, the main value of myths was rather to act as teaching and guiding tools on morals, goodness, and social appropriateness. From the Christian point of view, under close inspection we can notice that, although wrong in the execution, myths are often good in their philosophies as they comprise many truthful ideas. The only problem with the veracity of myths is the limited knowledge of their authors in regard to science and the true God. It often happened that ancient world-views and philosophies seemed somehow incomplete, but after the introduction of Christianity, when the pagan elements were confronted, they suddenly started making sense. Therefore, the pagan myths also complement the glorification of God, as they reveal the ultimate truth in a way and manner corresponding to the level of knowledge of their creators and recipients. Consequently, modern authored stories should do likewise. And he chose for it the form of myth because in his opinion it is the form which best suits the human nature. Moreover, myths and fantasy have ever been used to present the truth and teach goodness and morality in an acceptable and unobtrusive way to people who otherwise restrain from any religious content. He believed that the process of learning is actually a process of remembering, re-discovering the universal knowledge within us. See his *Nicomachean Ethics. A Biography*, , London: HarperCollins, , pp. Houghton Mifflin Company, *Man and Myth*, , London: The Historical Controversies Surrounding Innateness. Fall , online available at:

Chapter 5 : Creation | That I Should Gain

C. S. Lewis and Sub-creation Much misinformation abounds in regard to C. S. Lewis and his intentional inclusion of Christian allusions and themes in his fiction, particularly in The Chronicles of Narnia.

Narnia[edit] One version of the coat of arms of Narnia, based on the "great banner of Narnia", described as a "red lion on a green ground" in chapter 12 of *The Horse and His Boy* – though the shields of Peter as described in chapter 10 of *The Lion, the Witch, and the Wardrobe* and of Rilian as described in chapter 13 of *The Silver Chair* have a red lion on silver. The country of Narnia is where most of the action of the series is set. According to the mythology of the series, Narnia was created by the great lion, Aslan, and is filled with talking animals and mythical creatures. Lewis may have taken the name from the Italian town of Narni, whose Latin name was in fact Narnia. Narnia features rolling hills rising into low mountains to the south, and is predominantly forested except for marshlands in the north. The region is bordered on the east by the Eastern Ocean, on the west by a great mountain range, on the north by the River Shribble, and on the south by Archenland. Other communities along the river include, from east to west, Beruna, Beaversdam, and Chippingford. The map jointly created by C. Lewis and Pauline Baynes shows the mainland portion of Narnia extending roughly miles east and west, miles north and south. Archenland is a mountainous country south of Narnia. It is bordered on the north by Narnia and on the south by the Winding Arrow river. The seat of government is at Anvard, in the heart of the country, a fortified area. No other towns or villages are mentioned in the Chronicles. It is described as being somewhat open parkland, with many different varieties of trees scattered far enough apart so as to not constitute a forest – but it is mostly a mountainous country. Unlike Narnia, Archenland is inhabited by humans and is governed by Men. For reasons not explained in the Chronicles, the line of King Frank survived here at least until the time of High King Peter but failed in Narnia itself. Calormen[edit] Calormen is a semi-arid empire in the south of the world of Narnia. The Great Desert is in the northern part of the country, and the difficulty of crossing it discouraged the Calormenes from invading Archenland and Narnia. The capital of Calormen is Tashbaan, located on an island near the mouth of the River of Calormen, [1] which flows from west to east in the north of Calormen, just south of the Great Desert. Gardens and pleasure houses line the river valley for several miles above the city. North of the river, on the margins of the desert, lie the royal tombs. Eastern Ocean[edit] Numerous islands and archipelagoes dot the Eastern Ocean. The easternmost Ocean is described as having "sweet" water, capable of satiating both hunger and thirst, and is completely covered by large lilies. The sea becomes progressively more shallow the further East one travels, eventually terminating in a gigantic standing wave. Other lands[edit] Telmarine coat of arms, based on a colour illustration by Pauline Baynes in *Prince Caspian* ed. To the north of Narnia lie Ettinsmoor and the Wild Lands of the North, both inhabited by giants and dragons. The most prominent settlement is the House of Harfang, a community of giants that is apparently the remnant of a much larger city Giant City Ruinous which was abandoned generations ago and fell into ruin. The land west of Narnia is an uninhabited region of rugged mountains known as the Western Wild. The land of Telmar lies somewhere beyond this region, but its exact location was never documented - forgotten even by the Telmarines who invaded Narnia - and beyond it are the western islands. In the Western Wild is the hill upon which grows a sacred walled grove of magical apple trees guarded by the phoenix. This task and the resistance of temptation to return with the apple directly to his mother is to atone for his violence in the hall of images and for bringing Jadis into Narnia. Underland is located in great caverns deep beneath the ground of Narnia. The land of Bism lies far below Underland. To the north are caverns containing a slumbering Father Time and the dragons and salamanders who appear at the end of the world. In his essay *On Stories*, Lewis wrote "I have seen landscapes, notably in the Mourne Mountains and southwards which under a particular light made me feel that at any moment a giant might raise his head over the next ridge". In a letter to his brother, Lewis would later confide "that part of Rostrevor which overlooks Carlingford Lough is my idea of Narnia". Although in adult life Lewis lived in England, he returned to Northern Ireland often and retained fond memories of the Irish scenery, saying "I yearn to see County Down in the snow; one almost expects to see a march of dwarfs dashing past. How I

long to break into a world where such things were true. Humans from Earth are sometimes referred to as Sons of Adam and Daughters of Eve by Narnians, a reference to first humans in the Biblical account of creation. The four Pevensie children are the best known: Edmund and Lucy appear in *The Voyage of the Dawn Treader* and three all except Peter, who is out fighting giants on the northern frontier appear as adults in *The Horse and his Boy*. Others from our world include King Frank, formerly a cabman in London, and his wife Queen Helen, who were the first King and Queen of Narnia and whose descendants lived in Narnia for many generations. Six pirates and six women came from our world to the unpeopled land of Telmar and founded the race of the Telmarines. As Aslan says in *Prince Caspian*, they accidentally found in a cave "one of the chinks or chasms between that world and this", and he adds, "There were many chinks or chasms between worlds in old times, but they have grown rarer. This was one of the last: I do not say the last. Dwarfs[edit] Dwarfs are native to Narnia. Dwarfs exist in at least two varieties: Black Dwarfs and Red Dwarfs, distinguished by the colour of their hair. Dwarfs appearing in the books are male and live together in communities, although they are known to mingle with and reproduce with humans. In battle, they are renowned as deadly archers. A Dwarf can walk all day and night. Many of the animals found in our world can also be found in Narnia. In addition, there are talking versions of most of these animals. When Aslan breathed upon the first animal pairs, some not only gained thought and speech, but changed in size as well. Smaller animals rodents, birds and small mammals are larger than their non-talking relatives and larger animals are slightly smaller. Talking beasts can be divided into three main categories: Avian, Mammal, and Reptile. There are no talking fish or insects. In Narnian law and custom, talking animals are persons, fully the equal of humans; killing and eating them is tantamount to murder and cannibalism. On the other hand, killing and eating a non-talking animal is a completely acceptable act. Thus, for example, three talking bears are among the loyal adherents of Prince Caspian, but later on in the same book a non-talking bear is killed and eaten and Lewis gives a detailed description of how its flesh was cooked. In later Narnian times her origin on Charn is not known to her subjects. When Jadis entered the Narnian world at its creation, she ate a fruit that gave her immortality. Then she fled to the north. Another fruit from the same tree was planted in Narnia, and Aslan said that while the tree that grew from it flourished, Jadis would not return to Narnia. She was killed by Aslan in the First Battle of Beruna. Most of her other powers seem to be related to seduction and enslavement; she has bewitched and enslaved Rilian and an army of underground gnomes, and almost succeeds in bewitching Jill, Eustace, and Puddleglum using magic powder and a musical instrument. These are a free mix of creatures from Greco-Roman sources and others from native British tradition. There are also many singular beings who frequent or inhabit Narnia and its surrounding countries including: It should also be noted that the Stars themselves are sentient beings within Narnia. Both of these individuals were encountered in *The Voyage of the Dawn Treader*. General characteristics[edit] The world of Narnia is a flat world in a geocentric solar system. Its sky is a dome that mortal creatures cannot penetrate. Traveling eastwards, characters in *The Voyage of the Dawn Treader* eventually reach a literal End of the World, where the sky reaches the sea. The stars also arrange themselves to allow seers to foretell certain future events. The sun has its own ecosystem, and is thought to be inhabited by great white birds, which appear in *The Voyage of the Dawn Treader*. Some of the vegetation on the sun is known to contain healing properties. For example, the extract of a fire-flower found in the mountains can heal any wound or sickness, and a fire-berry that grows in its valleys, when eaten by the fallen star Ramandu, works to reverse the effects of age. In *The Silver Chair*, the main characters find a land named Bism many miles below Narnia, where diamonds and other jewels provide juice when crushed or squeezed. They find the idea unbelievable until a gnome explains that the precious stones found in Bism are real, not dead like the ones found in the "shallow" mines made by dwarfs and others who live on the surface. The worlds of Narnia[edit] Main article: Wood between the Worlds The Narnian world is part of a series of many fictional worlds including Earth and the world of Charn. These are connected by a linking room known as the Wood between the Worlds, a nexus that existed outside all the other worlds. This space takes the form of a dense forest with many pools of water. With appropriate magic or a device such as rings made from the soil, each pool leads to a different world. The Wood between the Worlds seems to affect the magic and strength of the White Witch, who becomes weak and ill when taken there. Time[edit] Earth visitors to Narnia typically find that a visit to

Narnia lasts longer in Narnia sometimes much longer than the corresponding period of their absence from Earth. How much longer appears to be arbitrary. Each time, they are gone from Earth for just a few seconds. Visiting Narnia one always finds that more time passed there than on Earth, but there does not seem a fixed rate: During a failed attempt by Digory to transfer Jadis from London in our world back to her own world of Charn , the group arrived in the unmade darkness of Narnia just prior to Aslan calling it into being. Aslan began the creation soon after they arrived, and with his song called forth the stars, sun, and eventually all landforms, plants, and animals as well. When he was finished, Aslan selected certain animals from these to be Talking Animals, giving to them, and all other magical creatures, Narnia as their new home, to own and rule it with wisdom and caring. Aware that the evil Witch-Queen Jadis had entered his new land, Aslan sent Digory to retrieve a magic apple from a garden in the Western Wild beyond Narnia. When Digory returned, the apple was planted by the river, where it immediately grew into a tree which as Aslan explained would protect Narnia from Jadis for many years. Aslan allowed Digory to take an apple from the new tree back to our world for his ill mother. After she had eaten it, Digory planted the core in his garden, where it grew into a great apple tree. Many years later, the tree was blown down in a storm and Digory who was now a professor , had its wood made into the wardrobe that figures in the title of *The Lion, the Witch, and the Wardrobe* – for this wardrobe became the entrance through which the Pevensies would discover Narnia.

Chapter 6 : Studies on C.S. Lewis Collection (22 vols.) - Logos Bible Software

C.S. Lewis's "On the Christ of a Religious Economy, Creation and Sub-Creation opens with Lewis on creation, the fall, and humanity's standing before God, and how such an understanding permeated all his work. P.H. Brazier's book is written for academics and students, but also, crucially, for ordinary Christians without a theology degree, who enjoy and gain sustenance from reading Lewis.

Lewis gradually expanded the breadth and scope of his literary ambitions. What was foreseen from the outset as a collection of stories for children developed into a complex depiction of an entire moral universe. As the seven books progress, Lewis unfolds the whole Divine plan for this universe from its creation to its apocalypse. That is, he remains faithful to his original intention to write stories for children while adding in subtle moral and spiritual complexities. These complexities do not seem like authorial intrusions or editorializing. Thus, the Chronicles of Narnia are a series of books that can delight the senses as they challenge and stir the soul. To understand the above statement, it is necessary to examine the circumstances under which these books were written. During the Second World War, Lewis took in a number of children who had been evacuated from their homes due to the Nazi air raids on London. Having no children of his own, he decided that the best way that he could entertain his young guests would be to tell them stories. A very short fragment of one such story survives. In it, four children two girls and two boys are evacuated from their home, separated from their parents, and sent to live with a strange old professor. For whatever reason, C. Lewis chose to begin his tale in rural England, at the house of the aforementioned old professor. But what was to happen next? He had an enduring love of "fairy stories," so that particular genre immediately. Thus, it was decided that his book would be a tale of magic and fantastic adventure. But what sort of magical adventures could be had in the musty old house of an equally old and musty professor? Not many — which is why Lewis found it necessary to expand his setting. From his earliest childhood days, he had been occupied with the creation of his own imaginary country: Animal-land, which was later assumed into the larger state of Boxen. Many of the most illustrious Boxonians were, in fact, walking, talking "dressed animals. What better way to show royal majesty and glory than by making Aslan "the King of the Beasts? In fact, he wrote his celebrated space trilogy because there were not enough science fiction stories of the kind he wanted to read being written. Therefore, Narnia became a place where Lewis could showcase some of his own literary interests. He had always enjoyed ancient mythology, so he added to his kingdom of talking animals many characters from the classical tradition, including fauns, satyrs, centaurs, dryads, naiads, and many other mythical creatures. Even Bacchus, the Roman god of wine made a special appearance. Narnia developed into a realm where courtly ideals flourished under its stately kings and queens. There was knighthood to be won on the field of battle, and a strict code of honor one breached at his own peril. Lewis even added a form of "Saracens" for his Narnian knights to contend with: Also, Lewis borrowed the medieval ideas of the belle dame sans merci and the Arthurian Morgan Le Fay in creating his own villainesses: Lewis borrowed these elements because they were things he enjoyed and identified with himself. He sought to communicate his love for the heroic tales of antiquity, and perhaps to cultivate that same love in a new generation of readers. Against this backdrop, in this newly-imagined world of Narnia, Lewis would write the stories themselves. He did this in a unique way, relying on pictures that he would see in his mind. Certain pictures, he said, would organize themselves together as a story. One picture, a faun with an umbrella, resolved itself into Mr. A snow queen on a sledge became the White Witch. Lewis formed these pictures into stories as a way of "exorcizing" them from his mind. The picture of the faun had resided in his head ever since his teenage years. Before he wrote Aslan into the story, Lewis was visited for a number of nights with dreams of lions. These haunting pictures came to him from an unknown source, but many of them all but demanded to be voiced in his stories. An interesting parallel to this phenomenon occurs in the third book, *The Voyage of the Dawn Treader*. Here, a picture of a ship at sea grows and expands until it actually becomes a ship at sea, and a doorway into Narnia. Up to this point, little has been said about the spiritual, the religious, well why not say it: This is because that element was not present at the birth of the narrative. Lewis has emphatically denied that he sat down to write a series

of stories that were encoded depictions of Christian truth, or moral lessons sugarcoated to appeal to children. Nevertheless, the Christian element of the Narnian mythos is unmistakable. So how did this element find its way into the stories? Well, in a sub-creative fashion, Lewis saw his handiwork – the Lion Aslan, and he saw that it was good. Immediately the author recognized the potential of his character. A lion had come "bounding" into the story, and He was obviously one of great importance. Lewis quickly noted the numinous awe in which the other characters held him. Also, it was not lost on him that the lion was a recurrent Biblical symbol for the Christ. Here the author asked "what if the Son of God entered into a world of talking animals in the form of a lion? And he could do so without the Law, without religious duty and hypocrisy entering into the equation. With Aslan, Lewis had a tabula rasa. He could enjoin the reader to feel love and devotion without that suffocating sense of duty. He could convey his own great gratitude and love for his God without sermonizing. He could, as he once put it, "steal past those watchful dragons. He inspires fear in his enemies and love and devotion in his friends. He makes the four children from our world high kings and queens, and banishes all traces of evil from his kingdom. However, with the advent of the third book, *The Voyage of the Dawn Treader*, Lewis takes the reader into deeper theological waters. Here Aslan seems more distant; he appears in other forms, such as a lamb and an albatross. Lewis deepens the spiritual experience of his characters by making Aslan harder to find. Faith now enters into the equation – belief without seeing. Eustace is turned into a dragon through his own greed and ignorance. However, Aslan peels away the layers of dragon skin until the real boy underneath is revealed. By this, the reader comes to understand the process of conversion and sanctification. He is after all, "not a tame lion. For this piece of grave mischief, Aslan comes between her and a stream. He warns Jill that he has eaten small girls before, "and boys, women and men, kings and emperors, cities and realms. The fear of the Lord should not prevent us from coming to Him. Later, Aslan gives Jill a number of signs to follow, which she promptly forgets. When she despairs about this in a dream, the Lion exhorts her to take courage. Aslan scratches the Calormene princess Aravis, so that she will remember how it feels. Also, Lewis portrays Aslan as a Divine hunter, a hound of heaven, in this novel. The Lion pursues Shasta throughout his quest, driving him on to his destination and his destiny. Here Aslan is established as the Creator – he sings Narnia into existence, and gives the animals the gift of speech. Evil enters the young world through a fallen creature: Jadis, queen of the dead world Charn. Like the story of Eden, Lewis incorporates a garden with very peculiar and powerful fruit. The Last Battle shows the end of Narnia. Next, the last few faithful Narnians are persecuted. Just when things look darkest, Aslan returns to save the day, but he does so by making it the Last Day. But this is not the end. Lewis ends his last Narnia story by giving the readers an imaginative foretaste of what heaven is like. His purposes were built on top of one another. However, neither side enjoys success at the expense of the other. It is the fact that the Chronicles are fairy stories that makes their spiritual richness shine out, and it is that richness that makes them the sort of fairy stories to be enjoyed by everyone – both children and adults.

Chapter 7 : Table of contents for Soul of The lion, the witch, and the wardrobe

Sub-Creation and Imagination in C.S. Lewis and J.R.R. Tolkien I shall begin with Plato, a writer and a thinker who was very important to C.S. Lewis. Lewis found much in Plato that attracted him personally and which could be reconciled to.

Divine Inspiration I once partook in a discussion on LinkedIn that referenced that statement of a man who refused to let God tell him what to right. As an author and entrepreneur I have learned the immeasurable value of allowing God to inspire and direct my decisions. Godly Literary Inspiration The first and foremost example of divine “godly” literary inspiration and also the most trustworthy is The Holy Bible. This book which has been around for thousands of years and was translated into English most popularly in thanks King James , is the most solid example we have of the legendary and proven inspiration of the Most High throughout the ages. And not only true, but relevant. Empires that would rule the Ancient World were prophesied in the book of Daniel. Both the Book of Matthew and Revelation speak of events that we see in our daily local and global news. These are just a few examples that prove the validity of the Bible. Many other books besides the Bible have been written by inspiration of the Holy Spirit. Whether by ministers, business men, historians, or others, books are written every day by inspiration of the Holy Spirit and we know this because not only do they line up with the Word of God, but God speaks to us through them as we read them. The result is confirmation, affirmation, encouragement, and growth for the readers in the arenas that the books cover. I am also equally obsessed with his theory of sub-creation and as such often see its effect in the world. It most certainly adds a different, equally wonderful aspect to our discussion of Godly inspiration. Tolkien was a Christian, as am I, and saw sub-creation as an opportunity to exercise our God-like characteristics endowed in Genesis 1: God created, therefore, we in His image, have the ability to create as well. This is especially true for [fiction] authors who have the ability to create a world of their own with its own laws and beings in their literature. Yet we can also adopt this theory as entrepreneurs. Your ability to create a business of your own should come from the inspiration above and allow you to sub-create in your own right. What can you create this is uniquely your own? For DA Weddings , not only do I create fresh wedding-related content, but I revel in creating fantastically-fabulous wedding themes and inspirations and for this blog I seek to create equally fresh content that will motivate and inspire you to do what you were meant to. How Does Inspiration Come? In my experience, the best inspiration comes directly from God. Oftentimes, I will sit in front of a blank piece of paper, ask God to speak, and start writing. He always comes through. You can also be inspired by something you read, see, or hear. You are also able to see or hear something “whatever the source of it may be” and it can be harnessed as an inspiration for an idea. The last way you can be inspired to write or build a business is to observe and be burdened by a need. What needs in the world do you see that you believe you are meant to fill? Many of the greatest inventors were those who invented by inspiration of God. This tells us that God, who changes not, can inspire us to create just as easily as He inspired the prophets and apostles of old to write the Bible; every good idea, no matter what it is, is absolutely from God. This verse shows us that not only does God care about our financial stability, but that He gave us “past tense” the power or ability to get the wealth that we desire. The ideas, inventions, and concepts He longs to give us are oftentimes the vehicles He uses to bless us financially. What an awesome encouragement and promise to us! You were created in the image of God, and whether or not you serve Him “which I pray you do” you were endowed from before the foundations of time with the abilities of your Creator to sub-create in your own right. Allow God to inspire and direct your creations and you will be sure to build unique, relevant, and long-lasting businesses, literary empires, and the like if you simply trust God to guide you. As a dedicated writer and entrepreneur, Desiree seeks to inspire the imagination, educate her readers, and challenge the toxic mindsets of individuals all over the world.

Chapter 8 : Creation and Sub-Creation: A Tolkienian Essay “ Fellowship & Fairydust

Obviously, Lewis' primary goal in writing the story of Narnia's creation was not to make an exact allegory to Genesis, but perhaps to draw from select Biblical creation images, and pattern a children's story from them.

Father Christmas in Narnia? Revelation and the Christ, Book 3. Speaking of the Fall immediately invokes a doctrine of creation: What does Lewis have to say about the creation? If we have fallen we are not as created. However, we can draw this understanding together and systematize into four axioms and four theological principles, explicated in detail by what Lewis wrote and said. What exactly is concupiscence and what role does it play in the year old Christian tradition that influences Lewis? Lewis critically deconstructs a doctrine of total depravity, applying his training in logic, concluding that it cannot be so, or we would not be able to perceive it. Lewis, like others, explores the story of the Fall, re-told, trying to work out what exactly happened to proto-humans, and what exactly is meant by the fruit of the tree of the knowledge of good and evil. Is the Fall merely a spiritual disease, or has it become physically embedded in us? On the other hand Philip Pullman praises the Fall “ it is a worthy price to pay for self-awareness, knowledge. Lewis wrote often about human attempts to acknowledge sinfulness, in particular the relationship between holiness and an awareness of sin “ in effect life in the shadow of the Christ. What is the answer to the Fall, to original sin for Lewis? What does Lewis have to say about the creation. What is the human condition before God defined by? We are the corrupted creation, the rebel stood before its maker and judge. What is the backdrop of twentieth century theology that Lewis is reacting against “ characterized by a form of neo-Pelagianism? Can science help or hinder in understanding the human condition and its manifold delusions given the use of reason in this rebellion? Lewis concluded his apologetic writing on sin by reasserting in the last year of his life natural, God-given, law, which defined human relations and behaviour, even if we failed to obey, to act out and be obedient. The Fall affects our ability to reason and to know, and to understand with any cogency and accuracy, which renders our attempts at the good flawed. So how does reason stand against revelation? The precedent is scriptural: Therefore we can look at how Lewis wrote his own Christian myths symbolic theological narratives to help people understand what had happened two thousand years ago, and how this relates to the human predicament and the truth of the Gospel where the method is analogical rather than allegorical. The Space Trilogy and the Narniad are therefore a veiled understanding outside the Church. Is this a picture of humanity trying to work out salvation for itself? Or is it one of prevenient grace? What is the place of beauty in the revelation that is Aslan the lion? What does Lewis understand and present of Christlikeness? We need to decide what genre and source they are drawn from: Lewis specifically denied any one-to-one correspondence; also, that there is no allegorical or hidden, meaning; furthermore they are not fantasy because of their theological content. The Narniad is a form of mythopoeic theorizing: We can look at how Lewis wrote his own Christian myths, theologically cogent narratives, written in aim and objective, form and genre, like the North European Pagan myths that he justified, to a degree, through his doctrine of Christological prefiguration. Christ is often veiled, hidden, in these narratives. Is the incarnation, and therefore the cross and resurrection, unique? Can the Christ be incarnated human more than once in our reality, or perhaps somewhere else in our universe, in a distant galaxy, or another reality outside our universe? Lewis goes to the heart of the matter“there may be rational species, other than the human, who may be fallen, or unfallen. Can we consider the Narniad orthodox? Why is there no apparent nativity, but theophanic appearances instead? For example Shasta The Horse and his Boy , likewise Emeth The Last Battle , whose religio-political allegiances appear to condemn him, but he is saved, which illustrates the loving purposes of God. Grace initiates; works respond. What is the nature of The Last Judgement in Narnia? What does this tell us about our fate? The inclusion of the character of Father Christmas by C. Lewis in The Chronicles of Narnia has consistently generated disapproval from numerous critics: Lewis was right to include the character, and to retain him, despite opposition. In this framework we can explicate a coherent reason and justification within the context of Narnian atonement theory; as such this Father-Christmas-type-gift-bearer is an eschatological harbinger of the loving judgement of God: Download this essay in PDF: If citing this essay please use the following:

Chapter 9 : Narnia (world) - Wikipedia

We see that this is the creation story, this is Genesis 1 for Narnia, and just as Narnia came into being by the voice of the powerful lion, so too, the earth, the universe, and all they contain came into being by the voice of God Almighty (Genesis).

I now want to break open the discussion of subcreation. I begin with an excerpt from a poem: The heart of Man is not compound of lies, but draws some wisdom from the only Wise, and still recalls him. Though now long estranged, Man is not wholly lost nor wholly changed. Dis-graced he may be, yet is not dethroned, and keeps the rags of lordship once he owned, his world-dominion by creative act: The right has not decayed. It is too long to include in its entirety here, but the whole poem which is worth a read may be found here. Here, Tolkien tells us a few things: We might be thinking: A friend of mine once asked the fair question: As writers, yes, they had a keen sense of how the creative agency translated into the written word. But as Christians, they would have been equally aware of the reality that not one person was fashioned outside of the mind of God. For instance, I am in awe of anyone who can solve a complex algebraic equation. Truly, I say to myself, this person is created from the extraordinary mind of God! The poem also helps to address one of the last stumbling blocks that Lewis came up against before his conversion: Perhaps you have heard this sweeping claim as well, casually dropped in to the conversation, with an air of invincibility, as if to put the matter to rest. Well, yes, Christianity is a myth, but it is a true one. They are all "each and every one" taken up into the marvelous and miraculous story of Christ which turns out to be more than a little relevant to the story of each of us. This is a reassuring fact to bring to the table, for there might be a common apprehension that one might have to abandon all the other stories in exchange for the Gospel. Lewis discovered that he did not have to choose between myth and Gospel. He could have both, and by receiving both, he was given that much more. The old myth of the Dying God, without ceasing to be myth, comes down from the heaven of legend and imagination to the earth of history. It happens "at a particular date, in a particular place, followed by definable historical consequences" but by becoming fact it does not cease to be myth: Every story even the ones of the fairy or mythic variety possesses some measure of truth. And it is the job of evangelization to seek out these grains of truth, wherever they may be, and sow them in the fertile ground of the Gospel message. Thus, the Good News makes its way through the world, one heart at a time. This means that evangelical efforts should not recoil before the fruits of culture secular, after all, does not mean profane. Anything true, good and beautiful is fair game. Good stories are like that: It is like a map, pointing us, nudging us along, towards the genuine article. There is no greater story. There is no stronger enchantment. So strong, in fact, that it will break the chains of sin and death and raise us to new life, if we only let the Word take hold in our hearts.