Through the Wardrobe: A Comparative Analysis of
C.S. Lewis’s Common-Man Christianity
in Radio Talks and Fairy Tales

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One of the most unique aspects of C.S. Lewis’s writings is how greatly he varied genres. Depending on the age or interest of the reader, it is possible to be unaware that Lewis’s writing spans from literary studies in medieval tradition to doctrinal and theological literature and even fantasy fiction. Although C.S. Lewis wrote in vastly different genres and styles, his heart was impermeated with Christianity. The two texts on which I will be focusing are Mere Christianity and The Chronicles of Narnia. Lewis wrote Mere Christianity (1952), a purely doctrinal text that acts as a handbook, as a way to explain Christianity in the most basic way possible without denominational differences and other inconsistencies. Later, he created The Chronicles of Narnia (1950-1956), his most famous work of children’s literature. Although there is no mention of God, Jesus, Christianity or any other overt Christian terminology, the series is steeped in the emotions and sentiments that are essential to Christianity as Lewis knew it. Through The Chronicles of Narnia, he took the opportunity to create a world without the preconceptions and bias associated with Christianity in our world and placed themes of Christendom within Narnia. The portrayal of Christianity throughout the series can be seen by looking at a few basic concepts that Lewis detailed in Mere Christianity and noting how these are displayed in The Chronicles of Narnia. The concepts chosen are pride, faith and hope, since these specific attributes, as related to the Christian faith, are described in Mere Christianity and are evident throughout the series.

Mere Christianity is written to be simply what its name projects: The most basic explanation of the concepts of Christianity that can be accepted by as wide a range of Christian denominations as possible. Lewis’s self-professed goal in writing Mere Christianity was to present “an agreed, or common, or central, or ‘mere’ Christianity” (Mere Christianity, Lewis 8). In the preface of this book he openly admitted to being “of the Church of England, not especially ‘high,’ nor especially ‘low,’ nor especially anything else” (MC, 6) but claimed that he tried to avoid falling into his own bias or propagating his own denomination by “sending the original script of what is now Book II [“What Christians Believe”] to four clergymen (Anglican, Methodist, Presbyterian, Roman Catholic) and asking for their criticism (MC, 8). Through these measures, Lewis hoped to create a
book that would explain Christianity as plainly as possible and from the least partisan view. His writing style reflects his aim for simplicity as it is free from embellishments and is instead direct and logical in its arguments and explanations.

It is important to note that *Mere Christianity*’s original medium was radio talks and not print. In fact, the contents of this book were first given by C.S. Lewis himself on air and then later published into three separate pamphlets: “The Case for Christianity” (1943), “Christian Behavior” (1943), and “Beyond Personality” (1945). This publication history greatly impacts the style of *Mere Christianity* today, since Lewis left his text just as it was spoken, except for a few additions. Therefore, the text is stylized as a real radio talk and does “not sound like an essay being read aloud” (*MC*, 5). Lewis included his own colloquialisms and manner of speaking to keep its authenticity as intact as possible, even adding italics to signify where he applied emphasis in his voice during the radio talks. The original beginnings of *Mere Christianity* explain the use of second person and the constant communication with the reader through comments, explanations, and examples. He added many rhetorical questions, remarked about his own emotions to his arguments, and noted previous thoughts that he had about these subjects when he was an atheist. Through this method he invited newcomers to Christianity, as well its skeptics, to mull over these ideas with him. Lewis greatly valued an open space for all when analyzing the tenets of the Christian religion and implications for human behavior.

In *The Chronicles of Narnia*, Lewis shifted completely away from the straightforward and direct manner of *Mere Christianity*. Instead, he thrusted the reader into a realm of fantasy typically found in children’s literature. Many read these books with no knowledge of C.S. Lewis’s patently Christian writing, thus never perceiving the connection between Christianity and this series, but simply enjoying *The Chronicles of Narnia* as children’s fantasy fiction. Some discover C.S. Lewis’s background and the more overtly Christian themes in the series after reading the stories as children with a mixture of reactions: Some with an appreciation for or curiosity about Christianity, and for others, perhaps even a sense of betrayal that this seemingly innocuous children’s series might in
fact be religious propaganda. There are also others within the Christian community who initially read *The Chronicles of Narnia* through a Christian lens, searching for hidden meanings, storylines, and themes that connect to their beliefs.

Lewis himself found the origins for *The Chronicles of Narnia* through an image. In his short essay, “It All Began with a Picture” (1966), he explained that since the age of sixteen he often found himself imagining a faun carrying an umbrella and parcels in a snowy wood. To clarify, Lewis was not initially seeking to convert children and thus came up with the idea of a fairy tale as a method for reaching them. The images appeared to him over years, without first even being associated with Christianity. Finally, at the age of forty, he decided to try to create a story from the images, and so began the draft for *The Lion, the Witch, and the Wardrobe*, with the image of the future Mr. Tumnus acting as the catalyst for the entire story. Later on the image of Aslan appeared to him, along with many dreams about lions, and pulled the whole story together. There are also references to Lewis’s own life, such as how he had children stay with him (an old professor) in the countryside during the The Battle of Britain. Given these similarities, it is impossible to separate the author entirely from *The Chronicles of Narnia*.

C.S. Lewis greatly respected and enjoyed children’s stories or “fairy stories” as they were often called. As a child he loved literature founded in fantastical worlds, and based on his letters and writings, he greatly valued this genre. It is important to note that before the publication of his first book in the series *The Chronicles of Narnia*, Lewis had already become well known for his theological works such as his famous epistolary *The Screwtape Letters* (fictional letters written by the devil to his apprentice used as a critique of Christians) as well as his radio broadcasts which would later be collected and published in *Mere Christianity*. Although Lewis was already successful with topics related to Christian apologetics, he nonetheless decided to try his hand at children’s literature: Given Lewis’s background and love of this genre, it was natural for him to do so. However, before delving into a deeper analysis of Lewis’s motivation or the themes within *The Chronicles of Narnia*, a summation of the series is required.
The Chronicles of Narnia consist of seven individual books that describe experiences within the mythical world of Narnia. Chronologically, they are: The Magician’s Nephew (1955), The Lion, the Witch and the Wardrobe (1950), The Horse and His Boy (1954), which occurs during a time period within The Lion, the Witch and the Wardrobe, Prince Caspian (1951), The Voyage of the Dawn Treader (1952), The Silver Chair (1953), and The Last Battle (1956). The Chronicles of Narnia spans different time periods in the land of Narnia, from its creation to its end. In almost all the books, children from England are mysteriously brought to Narnia and play instrumental roles in various quests and wars. Except for Prince Caspian, new children are brought to Narnia in each book, usually while including one or two from the previous book. Along the way, they fall in love with Narnia and its inhabitants, who include talking animals, dwarves, giants, centaurs, fauns, dryads, and nymphs. They also periodically encounter Aslan, a talking lion who is the omniscient, omnipotent creator and ultimate ruler of Narnia. At the end of each book, the children must return to England, and as they get older they are no longer able to return to Narnia. The Last Battle tells how horrific evil enters Narnia and it is destroyed. However, all the English children from the previous books (except one who has forgotten Narnia) return and are brought to a sort of heaven, which reflects the ideal Narnia and the ideal England. Since in England they have all died in a train accident, they can live in this perfect world forever with Aslan and all their Narnian friends. The appendix supplies a general summary of each book within The Chronicles of Narnia.

Since some concepts from The Chronicles of Narnia are conspicuously Christian, it is unwarranted to claim that Lewis meant for his two genres of apologetics and fantasy to be completely separate. Yet, it is unfair to Lewis that some within the Christian communities simply plug in key Christian storylines and figures throughout the series, where such allegory was not intended. In a letter to a child named Patricia, who asked Lewis about the connection between Christianity and The Chronicles of Narnia, Lewis explained his framework for the series, or at least the initial book:
I’m not exactly ‘representing’ the real (Christian) story in symbols. I’m more saying
“Suppose there were a world like Narnia and it needed rescuing and the Son of God
(or the ‘Great Emperor oversea’) went to redeem it, as He came to redeem ours, what
might it, in that world, all have been like?” Perhaps it comes to much the same thing
as you thought, but not quite.

Lewis, “Letter to Patricia”

Throughout *The Chronicles of Narnia*, Lewis intended to capture the spirit of Christianity without
the explicit doctrine. The new world that he created allowed Christianity to be experienced through
imagination rather than hindered by religious vocabulary, preconceived notions of Christianity or
personal animus toward known Christians. The former Archbishop of Canterbury Rowan Williams
noted that Lewis “wants his readers to experience what it is that religious (specifically Christian)
talk is about, without resorting to religious talk as we usually meet it” (Williams 19).

Lewis’s past as an atheist who was completely disinterested in Christianity, as it is
commonly understood, allowed him to have a better understanding of the need for Christianity to be
presented through different media. He had tackled the logical arguments and deep theology of
Christianity as simplistically as he could in his radio broadcasts, so he chose a completely different
medium; viz., children’s fantasy fiction. Through *The Chronicles of Narnia*, Lewis shed new light
on a religion that seemed hackneyed to many by focusing on the passion and the emotions present
within Christianity that often remained hidden behind staid doctrine. For example, the United
Kingdom sponsors a religion, with its state church being the Church of England. Since Christianity
appears in the guise of a political system, with royalty acting as the supreme governor of this branch
of Christianity, it is possible that, to some in the United Kingdom, Christianity itself had become
officious and sterile. Since Lewis lived in the United Kingdom, as did many of his readers, this
could have strengthened his desire to make Christianity innovative and imaginative. Williams
explained Lewis’s motivation behind the creation of an alternate world in this way:
How do you make fresh what is thought to be familiar, so familiar that it doesn’t need to be thought about? Try making up a world in which these things can be met without preconceptions, a world in which the strangeness of the Christian story is encountered for what it is, not as part of a familiar eccentricity of behavior called religion. Narnia is a strange place: a parallel universe, if you like. The interaction between Aslan as a ‘divine’ figure and the inhabitants of this world is something that is worked out in the routines of life itself.

Williams, 19

The concepts of Christianity are able to be made fresh and new for the reader when they are presented in an unfamiliar way that frees the reader from previous experience that tainted his perception of Christianity.

There are many reasons that Lewis chose children’s fiction as his medium for conveying the themes of Christianity. Lewis did not believe in shielding children from difficult topics, including evil. In regards to not frightening children through literature, Lewis wrote: “Since it is so likely that they will meet cruel enemies, let them at least have heard of brave knights and heroic courage. Otherwise you are making their destiny not brighter but darker” (Lewis, On Stories: And Other Essays on Literature). In his book, C.S. Lewis and a Problem of Evil: An Investigation of Pervasive Theme, Jerry Root continues to delve into Lewis’s motivation by focusing on the power of fiction. Root explains that “certain inhibitions can stand sentry over the heart, like a dragon that refuses to let anything pass.” He continues: “Even so, it is not unusual to observe that a story told in a book or movie ... the observer has surrendered to the power of the narrative itself. The reader’s own judgement, for good or for ill are at rest. The concern to judge or condemn or even to praise is dormant. For the moment, the story holds sway; it is a subtle form of rhetoric” (Root, 158). Fiction gives Lewis an opportunity to slip past the defenses and pre-suppositions often held for or against Christianity. The story is meant to overpower the reader, allowing him to feel and imagine Christianity to a greater extent. Lewis found the concept of feeling to be very important within
Christianity, but struggled with how to make this natural and genuine. He explains how this sometimes strained connection between feeling and Christianity allowed him to realize the efficacy of fiction as a medium:

I thought I saw how stories of this kind could steal past a certain inhibition which had paralysed much of my own religion in childhood. Why did one feel it so hard to feel as one was told one ought to feel about God or the sufferings of Christ? I thought the chief reason was that one was told one ought to. An obligation to feel can freeze feelings, and reverence itself did harm. ... But supposing that by casting all these things into an imaginary world, stripping them of their stained glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought one could.

Lewis, “Sometimes Fairy Stories May Say Best What’s to Be Said”

*The Chronicles of Narnia* as a series was not meant to be “just the doctrines of the Church in disguise” (Miller, 6) or simply allegorical, with an easy replacement of Christian characters for Narnian ones. Instead, it was meant to breathe life into the Christian concepts that can sometimes seem stale when people bring their preconceptions and bias. Since Lewis intended to have *Mere Christianity* be a basic guideline to Christianity, it is necessary to see how the concepts that he described in this book appear in *The Chronicles of Narnia*, if they appear at all. It is somewhat surprising to see some of the concepts from Lewis’ section “Christian Behavior” within *The Chronicles of Narnia*, since Lewis typically veered away from focusing on the basics of Christian doctrine. Three themes in *Mere Christianity* that Lewis identified as being significant to the Christian life are pride, faith and hope.

**Pride**

In *Mere Christianity*, Lewis emphasized that the utmost evil is pride. It is through pride that every other vice is reached. One of the most dangerous elements of pride according to Lewis is how
it is “essentially competitive – is competitive by its very nature – while the other vices are competitive only, so to speak, by accident” (MC, 109). While other vices can become competitive, there is no pride without competition. The foundation of it is based on comparison and finding satisfaction from feeling superior to others in some way. Ultimately, it is power that a prideful person craves. Lewis felt very strongly about pride being set apart as the most dangerous and evil among sins, even stating that pride is “the complete anti-God state of mind” (109). After this strong declaration he asked his audience if they think he is exaggerating the evil of pride, pulling his listener/reader in so that he does not get too bogged down by the theoretical significance and instead brings in real life situations to make the concept as accessible as possible.

Lewis even went so far as to state that a person “eaten up by Pride” cannot be a true Christian. The entire foundation of Christianity is based on humility, with the first step being that a person recognizes his imperfections and capacity for sin and evil, thus, leading to his need for forgiveness and a Savior to right the wrongs they cannot on their own. Without a person recognizing his inferiority before a perfect God, he cannot become a Christian since he is always looking down on others and so cannot look above. Lewis separated pride as a spiritual vice: “The other, and less bad, vices come from the devil working on us through our animal nature. But this does not come through our animal nature at all. It comes direct from Hell. It is purely spiritual: consequently, it is far more subtle and deadly” (MC, 111-112).

Pride consumes a person from the inside out, not simply acting out through the animalistic nature (like the vices of greed or anger), but attacking a more inconspicuous part of the person, resulting in a more subtle and forceful effect. The consumption done by pride is incredibly powerful: Lewis emphasized that “Pride is spiritual cancer: it eats up the very possibility of love, or contentment, or even common sense” (MC, 112). All good and positive (and even neutral) traits are warped and manipulated through the shadow of pride and, with time, these traits ultimately become consumed with pride. According to Lewis, Christianity is correct in its emphasis on the evil of pride.
because “it is Pride which has been the chief cause of misery in every nation and every family since the world began” (MC, 110-111).

**Pride in Narnia**

The disastrous effects of pride are not just evident in this world, but in the world of Narnia as well. Sometimes the vice of pride is evident in a character or situation, but often pride reveals itself more subtly. Regardless, when looking at the series with *Mere Christianity*’s concept of pride in mind, it becomes evident that every book contains moments of pride that force the storyline to become more complicated and difficult. In *The Lion, the Witch and the Wardrobe*, Edmund’s pride caused him to betray his brother and sisters to the White Witch, which led to a more difficult journey as he was held captive and his siblings had to flee to Aslan with the White Witch after them. Even more important than this treachery was that Aslan paid the penalty for what Edmund did and died in his place. One of the first moments in *The Silver Chair* records when Jill’s pride allowed her to become annoyed at Eustace for warning her away from the cliff’s edge and, when she decided to play there anyway, Eustace tried to save her and promptly fell off the cliff. In *The Last Battle*, Shift the ape convinced Puzzle the donkey to masquerade as Aslan so that he could have total control as the spokesperson for Aslan. These pivotal moments of pride echo back to Lewis’ description of pride in *Mere Christianity* as a consuming, subtle, yet powerful vice. Nevertheless, Lewis ultimately displayed the superior power of a perfect God, or in the realm of Narnia, Aslan. In each book of *The Chronicles of Narnia*, there were moments of pride that convoluted a simple task or proud people that created disastrous situations. However, eventually, good always reigned.

The various occurrences of pride in the books revealed different outcomes for characters so inflicted based entirely upon their subsequent reaction and ultimate repentance (or not). In *The Magician’s Nephew*, Uncle Andrew deceptively sent Polly, a young girl who was friends with his nephew Digory, to an unknown universe through a magical ring and defended his horrible ruse to Digory by saying that “I am a great scholar, the magician, the adept, who is doing the experiment.
Of course I need subjects to do it on… But the idea of my going myself is ridiculous. It’s like asking a general to fight as a common soldier” (*The Magician’s Nephew*, Lewis 23). Uncle Andrew’s pride in his cerebral prowess consumed him to the point where he personified Lewis’ earlier sentiment in *Mere Christianity* of a life without “the very possibility of love, or contentment, or even common sense” (*MC*, 112), given that he was willing to sacrifice a young girl to whatever prevailed in another world (completely unknown to him) for the sake of potentially helping him become known as the greatest scientist that ever lived. In her book, *The Fiction of C.S. Lewis*, Kath Filmer describes Uncle Andrew as “whiningly self-serving” (Filmer, 45), his pride becoming so consuming that he sank into selfishness and cowardice in an effort to maintain his supposed worth.

There are also some moments of blockage in Uncle Andrew due to his pride. When the characters landed in the new world of nothingness (which became Narnia), they heard a voice singing. This singer, who was revealed to be Aslan, then created the world of Narnia before them. While the Cabby, the horse, Polly, and Digory were all completely enamored with the voice, Uncle Andrew detested the voice so much that “if he could have gotten away from it by creeping into a rat’s hole, he would have done so” (*The Magician’s Nephew*, 100). The voice, like Aslan himself, conjured awe and wonder in the four morally good characters, whereas in Uncle Andrew, it induced fear and disgust. The voice had made him “think and feel things he did not want to think and feel” (*The Magician’s Nephew*, 125). It was never revealed what thoughts and feelings were evoked within Uncle Andrew but, unlike the children and the Cabby, Uncle Andrew’s desire to quell these caused him to be disgusted with the voice and Aslan himself.

It is further explained that Uncle Andrew forced himself to be deaf to the speech of Aslan and the rest of the animals. Instead of taking in this new world for what it was, he succumbed to his own pride and attempted to elevate his own knowledge above whatever this world could offer. He convinced himself that Aslan was not singing but roaring until he fully believed it and could no longer understand Aslan or the rest of the animals. Instead, he only heard the growls and animal sounds that he chose to apprehend. Uncle Andrew’s reaction to Aslan hearkens back to Lewis’
discussion in *Mere Christianity* about the inability of a prideful person to be a true Christian. Uncle Andrew refused to humble himself, to see his own imperfections, and acknowledge ignorance when it came to this new world. Instead, he tried to demote Aslan by mentally forcing him into the role of a dumb beast that could be shot, thus placing himself in a position of power, albeit in reality he was not. Uncle Andrew refused to view himself as inferior, thus there was no way for him to see his need for Aslan and all that this lion could offer him.

Uncle Andrew’s situation is similar to that of proud people in *Mere Christianity*, where Lewis explained that without someone humbling himself and recognizing his own inferiority before a perfect God, he cannot see his ultimate need for a Savior to right his wrongs. Later on, Uncle Andrew was surrounded by animals that attempted to adopt him as a pet, and he was petrified since he could not understand their speech. Aslan found him in this state and sadly said that “he has made himself unable to hear my voice… Oh Adam’s sons, how cleverly you defend yourselves against all that might do you good!” (*The Magician’s Nephew*, 171). Aslan’s remark compares the pride of Uncle Andrew in blocking out himself from the voice of Aslan to that of prideful non-Christians refusing to listen to the voice of God, who could save them from their sin.

Blockage due to pride is a repeated theme that Lewis used in some of the other books, such as when everyone except Lucy was blind to Aslan in *Prince Caspian*. Susan tried to explain her blindness by telling Lucy that “I really believed it was him tonight… or I could have, if I’d let myself” (*Prince Caspian*, Lewis 147). Similar to Uncle Andrew, Susan twisted her real sight to fit the perception that she wished to have. In *The Last Battle*, the dwarves experienced this same kind of blockage as well. They were unable to see the beauty around them because they had created a prison that was “only in their own minds… and (they were) so afraid of being taken in that they cannot be taken out” (*The Last Battle*, Lewis 148). As I noted earlier in *Mere Christianity*, Lewis said that pride warps and manipulates all good and positive traits. The term blockage encapsulates the effects of pride in the way that it surreptitiously subverted the good of Narnia and Aslan.
However, Lewis also detailed the redemption of a prideful individual in *The Chronicles of Narnia*. In *The Horse and His Boy*, Bree was a Narnian horse that was stolen as a foal and sold in the south, outside of Narnia. Although he was a talking horse, he hid this ability for fear of being put on show or being heavily guarded. One of Bree’s most distinguishing features was his hubris of being a beautiful, strong, and brave war horse. He continually teased Shasta about how amusing it was that a slave boy was riding such a magnificent horse: “Funny to think of me who has led calvary charges and won races having a potato-sack like you in the saddle!” (*The Horse and His Boy*, Lewis 14). Throughout the book, he was very worried about appearing lower than his true station. This was shown in his concern for his appearance upon entering Narnia and his anxiety about whether he had picked up the habits of a ‘dumb beast’ and had forgotten how a true Narnian horse looked and acted. When Shasta laughed at the amusing sight of him rolling around in the grass, Bree became self-conscious and asked: “You don’t think, do you, that it might be a thing talking horses never do? – a silly clownish trick I’ve learned from the dumb ones? It would be dreadful to find, when I get back to Narnia, that I’ve picked up a lot of low, bad habits” (*The Horse and His Boy*, Lewis 20-21). Bree even lost sight of the true purpose of returning to Narnia when he tried to delay his arrival because his tail hair hadn’t completely grown back to its original length and he was concerned about making “a good impression” upon entering “the best society” (*The Horse and His Boy*, Lewis 190). This hearkens to Lewis’s claim that pride “is competitive by its very nature – while the other vices are competitive only, so to speak, by accident” (*MC*, 109). Bree found sole satisfaction in appearing superior to those around him.

One of Bree’s most pivotal realizations of his pride occurred after a lion attacked the traveling group and Bree, in his fear, continued to race ahead, leaving behind a mare, Hwin, and her young rider, Aravis. Shasta, the slave boy riding him, urged him to stop but Bree later claimed never to have heard this. In an incredible moment of bravery, Shasta jumped off of Bree’s back and ran back to save Hwin and Aravis. Right after this ordeal Bree, Hwin, and Aravis found shelter at the Hermit’s home and recovered while Shasta ran to warn the king of a secret attack on the
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kingdom. Bree lamented to Aravis that he would never enter Narnia because of the shameful way he acted:

Slavery is all I’m fit for. How can I ever show my face among the free Horses of Narnia? – I, who left behind a mare and a girl and a boy to be eaten by lions while I galloped all I could to save my own wretched skin! ... Shasta didn’t!... And that is what shames me most of all. I, who called myself a war horse and boasted of a hundred fights, to be beaten by a little human boy – a child, a mere foal, who had never held a sword nor had any good nurture or example in his life!... I’ve lost everything.

_The Horse and His Boy_, Lewis 145-46

However, even in this moment of reflection on his own vanity, Bree was more concerned about how he degraded himself and how he would not be respected by others. Although he was ashamed of himself, he had not truly recognized his own inferiority, choosing instead to wallow in self-pity. In this scene, Lewis used the Hermit to speak to Bree about how to turn away from his pride and seek true humility:

My good Horse, you’ve lost nothing but your self-conceit. No, no cousin. Don’t put back your ears and shake your mane at me. If you are really so humbled as you sounded a minute ago, you must learn to listen to sense. You’re not quite the great horse you had come to think, from living among poor dumb horses... But as long as you know you’re nobody very special, you’ll be a very decent sort of Horse, on the whole.

_The Horse and His Boy_, Lewis 146

The Hermit reflected Lewis’s thoughts on defeating pride in _Mere Christianity_ by recognizing one’s personal inferiority. According to Lewis, this is how to achieve humbleness, a highly regarded attribute in Christianity. Unfortunately, Bree still did not completely heed these words of wisdom until he was face to face with Aslan in a moment of pompous exclamation of who Aslan was. It was
then that Bree finally admitted that “I must be rather a fool” (*The Horse and His Boy*, Lewis 193). In Bree’s conclusive act of recognizing his own shortcomings, Aslan noted: “Happy the Horse who knows that while he is still young. Or the Human either” (*The Horse and His Boy*, Lewis 193).

**Faith**

According to *Mere Christianity*, one of the most important elements of Christianity is faith. Lewis discussed two senses of faith. Initially he explained that faith is simply belief, but belief is regarded as a virtue in Christian faith because it must be consistently maintained. Although a person can believe something with reason, it is easy to get sidetracked by emotion or imagination with time. Therefore “Faith, is … the art of holding on to things your reason has once accepted, in spite of your changing moods. For moods will change, whatever view your reason takes” (*MC*, 123).

Lewis then delved into the complexities of the first sense of faith. According to Lewis, the first sense of faith “arises after a man has tried his level best to practice the Christian virtues, and found that he fails, and seen that even if he could he would only be giving back to God what was already God’s own” (*MC*, 127). Christians must struggle with their own sin and realize their capacity for evil. Since mankind is imperfect, they will always fail in trying to completely maintain the Christian virtues that Christ gives. Lewis noted that “We never find out the strength of the evil impulse inside us until we try to fight it” (*MC*, 125). But, despite this knowledge, a faithful Christian will continue to press on despite knowing that he will inevitably fail, all in the pursuit of becoming a better Christian and thus honoring God.

The second sense of faith extends past a steadfast belief. Once a Christian realizes that he will fail in trying to uphold all the Christian virtues, he must demonstrate faith by handing everything over to Christ, realizing that he cannot live a Christian life without his guidance and help. The process of surrender does not excuse a Christian from trying his very hardest to maintain Christian virtues; rather, it forces the Christian to trust Christ by trying to do all that He says. A faithful Christian is “Not hoping to get to Heaven as a reward for your (his) actions, but inevitably wanting to act in a certain way because a first faint gleam of Heaven is already inside you (him)”
Lewis went on to discuss the wide debate as to what makes someone go to heaven, whether through good actions or faith in Christ. Ultimately, Lewis reasoned that to side too much in one camp or the other is dangerous. Solely depending on personal good actions is hopeless since this would be trying to buy heaven and would invalidate any “good” actions because of the sole motivation of getting to heaven. However, to think that faith is all that matters and that you can now do whatever you want with no consequences, and that Christ will get you into heaven regardless, is also incorrect. Lewis clarified that this mindset is simply faith in the theory of Christianity without having faith or trust in the person of Christ; a true believer would want to follow Christ’s commandments and be more like Him (resulting in good actions). According to Lewis, having complete faith in Christ and doing good actions are both necessary as a Christian. At the end of his discussion on faith, Lewis remarked that although Christianity can seem initially clouded by rules and doctrine, true Christianity transcends these appurtenances. True Christians are filled with goodness and their eyes are transfixed on the source of goodness, God.

**Faith in Narnia**

It should be noted that Lewis often used creatures of Narnia, especially animals, as moral compasses throughout the series. They often appear as symbols of faith when the children begin to doubt or fail. Some examples include Trufflehunter, a badger who helped save the life of Caspian due to his unswerving belief that Caspian was the true king of Narnia. While many at this time had lost belief in the kings and queens of Narnia and Aslan, Trufflehunter proclaimed that “I believe in the High King and the rest that reigned at Cair Paravel, as firmly as I believe in Aslan himself” (*Prince Caspian*, 66). In *The Lion, the Witch, and the Wardrobe*, Mr. and Mrs. Beaver also exemplified guides of faith for the Pevensie children when they told them the prophecy of old and risked their lives to take them to Aslan. Reepicheep served as a comrade of constant faith in Aslan’s world throughout *The Voyage of the Dawn Treader*. All of these characters, as well as others, served as moral compasses to humans through their faith, pointing them back to Aslan’s plan.
One character that best exemplifies the faith that Lewis describes in *Mere Christianity* is Puddleglum, a Marshwiggle which is defined as a type of webbed creature that looks similar to a man, that acted as a companion to Eustace and Jill in *The Silver Chair*. His loyal faith served as a consistent reminder of Aslan and Narnia despite his overwhelming negativity and pessimism. During their quest, Eustace and Jill repeatedly lost sight of their purposes, and Jill forgot to repeat certain signs to herself. At each wrong turn, it is Puddleglum who tried to remain faithful to Aslan’s quest and cautioned the children against turning aside. Puddleglum’s constancy holds very true to Lewis’ definition of faith in the first sense with “holding on to things your reason has once accepted, in spite of your changing moods” (*MC*, 123). In this example, the faith exemplified is not regarding the Christian faith itself, but Aslan’s words and direction, who served as a surrogate for Jesus throughout the series.

Puddleglum’s faith cannot be explained as simply caution or fear of unexpected situations, as would seem natural for him based on his pessimistic attitude, since his faith shined the brightest when the three travelers were following Aslan’s plan, in spite of disastrous circumstances. The faith that he exuded in these situations seems to be a blend of the first and second components of faith described in *Mere Christianity*. Puddleglum’s faith remained unchanging despite terrifying situations and high emotions, which would point to the first sense. However, Puddleglum completely trusted in Aslan and was willing to hand over everything to him, trusting that his guidance was true, which correlates to the second sense. In fact, in Puddleglum’s most obvious demonstrations of faith, he lost his habitual pessimism due to his overwhelming confidence in Aslan.

For example, when the children and Puddleglum were taken prisoner underground Puddleglum tried to comfort Jill by saying “Now don’t you let your spirits down, Pole… We’re back on the right lines… We’re following the directions again” (*The Silver Chair*, Lewis 128). When the Knight, (later revealed to be an enchanted Narnian Prince Rillian) told the trio that the sign they had followed did not pertain to their quest, the children immediately lost faith and
believed that they had come underground by mistake and had misinterpreted Aslan’s sign. But, Puddleglum does not waver for an instant. Instead he said, “There are no accidents. Our guide is Aslan; and he was there when the giant kind caused the letters to be cut, and he knew already all things that would come of them; including this” (The Silver Chair, 134). Puddleglum did not lose faith, he trusted that as long as they continued to follow Aslan’s will, Aslan would guide them.

Ultimately, it is Puddleglum’s faith that allowed the trio to finish the last task in their quest, thus saving Prince Rillian from an evil enchantment. The knight, the enchanted Prince Rillian, was trapped in a magical chair every night by the Queen since she had told him that he was enchanted and must be trapped nightly in order to ensure his safety and that of those around him. Before being placed in the chair, he ordered the trio not to release him under any circumstances or he could be transformed into a serpent and hurt them. However, the reality was that it was only at night when he returned to his normal self; the chair re-enchanted him so that he remained under the queen’s will during the day. When the knight screamed for them to release him in the name of Aslan, the trio was confused and terrified, since their last sign from Aslan was that when someone asked them to do something in the name of Aslan, they should do it. Although the children were very hesitant and wondered if there is some mistake, Puddleglum remained faithful to the sign that Aslan had told them, even to death. When Eustace asked him if he thought they would survive if they followed the sign, Puddleglum revealed the purity of his faith by explaining: “I don’t know about that… You see, Aslan didn’t tell Pole what would happen. He only told her what to do. That fellow will be the death of us once he’s up, I shouldn’t wonder. But that doesn’t let us off following the Sign” (The Silver Chair, 146). The fearless faith shown here exemplifies Lewis’ sentiment on how faithful Christians should completely trust God by trying to do all that he says, which is exactly how Puddleglum responded to Aslan.

Hope

In Mere Christianity, C.S. Lewis placed hope as one of the theological virtues establishing it as a serious concept and not simply as undue optimism. He explained that “a continual looking
forward to the eternal world is not (as some modern people think) a form of escapism or wishful thinking, but one of the things a Christian is meant to do” (MC, 118). Lewis further clarified that neither should Christians simply leave this world as it is. He explained that Christians whose minds are occupied with heaven end up making the world a better place, such as the apostles who converted the Roman empire, men who transformed the Middle Ages, or English evangelicals who helped abolish the slave trade. These great works result from Christians aiming for heaven and having earth “thrown in” as part of the bargain. According to Lewis, Christians are ineffective on earth if they are not preoccupied with heaven. He added that this preoccupation with heaven is due to a longing for something greater and better than we can experience here on earth, an innate desire for heaven:

Most people, if they had really learned to look into their own hearts, would know that they do want, and want acutely, something that cannot be had in this world. There are all sorts of things in this world that offer to give it to you, but they never quite keep their promise. The longings which arise in us when we first fall in love, or first think of some foreign country, or first take up some subject that excites us, are longings which no marriage, no travel, no learning, can really satisfy. I am not now speaking of what would be ordinarily called unsuccessful marriages, or holidays, or learned careers. I am speaking of the best possible ones. There was something we grasped at, in that first moment of longing, which just fades away in the reality. I think everyone knows what I mean… something has evaded us.

*Mere Christianity*, Lewis page 119

According to Lewis, every person experiences this longing and the disappointment of realizing with each new positive gain, experience, etc. that the longing will not be satisfied. However, Lewis believed that there is a purpose behind this discontent: “This divinely-created dissatisfaction is designed to make us ask where there is anything or anyone that is finally able to satisfy this emptiness. For Lewis this could only happen by God’s grace and through God’s presence” (White,
Wolfe & Wolfe, 13). Therefore, Lewis explained, there are three main ways that people deal with this predicament. The first method is called “The Fool’s Way.” The people that follow this method put the blame on the things themselves; therefore they are forever searching for fulfilment without being able to find it, always thinking that this new man/woman, experience, job, or hobby will provide the satisfaction they have been craving but constantly ending up disappointed. The second method, “The Way of the Disillusioned ‘Sensible Man,’” essentially gives up on finding fulfillment. These people decide to settle with the dissatisfaction they feel and succumb to the thought that there is nothing better to be expected.

The third method, “The Christian Way,” is the perspective that Lewis believed correctly aligns with Christianity. Christians believe that “If I find in myself a desire which no experience in this world can satisfy, the most probable explanation is that I was made for another world… Probably earthly pleasures were never meant to satisfy it, but only to arouse it, to suggest the real thing” (MC, 120). Therefore, ideally, Christians should be thankful for the earthly pleasures that they receive which act as a taste of the world to come. However, they should not become so engrossed within this world that they dim their desire for their “true country” after death. Instead they should “make it the main object of life to press on to that other country and to help others to do the same” (MC, 120). This method explains what hope truly is for the Christian, a longing and a firm expectation of the world to come that will completely fulfill them in a way this world never could.

**Hope in Narnia**

Unlike the definition of hope within *Mere Christianity*, hope in Narnia is not always rooted in the hope of an eternal world. The children were not guaranteed eternal life with Aslan as it is with Christians on earth, except for one exception. At the end of *The Silver Chair*, Aslan, Eustace and Jill briefly go to a mysterious place where Caspian is resurrected and made young again, which was revealed to be Aslan’s country. When the rest believed for a moment that Eustace and Jill were staying, Aslan told them “When you meet me here again, you will have come to stay. But not now.
You must go back to your own world for a while” (The Silver Chair, 214). This scene provides the most concrete evidence that the children are promised an eternal life beyond earth, although it is not necessarily extended for the rest of the friends of Narnia.

Even though there is no guarantee of an eternal life for the friends of Narnia, hope infuses each book within The Chronicles of Narnia. There are always specific characters who are so filled with hope that they lead others on to greater things. In The Lion, the Witch, and the Wardrobe, courageous hope can be seen in the characters of Mr. Tumnus, the beavers, and others who fought on Aslan’s side. In Prince Caspian, Trufflehunter and other Narnians who firmly hoped in Narnia being re-established through Caspian won the war against the Telmarines. In The Voyage of the Dawn Treader, it was Reepicheep’s hope in Aslan’s land that pushed the others to join him in continuing the voyage. It is hope that drives the stories in The Chronicles of Narnia, even if it is not always eternal life itself in which the characters place their hope. Since in the series Narnians almost became extinct, there were centuries without any sign of Aslan, and Narnia eventually died, sometimes the characters simply placed their hope in Narnia or Aslan.

The depiction of longing for a world better than earth, as described in Mere Christianity, is best exemplified in the children that visit Narnia. Once each set of kids visits Narnia, all of them, except Susan over time, continued to discuss their Narnian adventures and longed for a day when they could return. Although they lived their life on earth, they still actively chose to remember Narnia. At the beginning of The Voyage of the Dawn Treader, the narrator said that Edmund and Lucy were “of course” talking about Narnia and noted that “they talked about it a good deal” (The Voyage of the Dawn Treader, Lewis 3). In The Last Battle it is revealed that the group of former children who visited Narnia have banded together on earth and called themselves the “friends of Narnia.” At the beginning of the book Eustace explained that Digory and Polly had gathered the others to talk about Narnia together because Digory felt that they were needed in Narnia. By actively remembering Narnia, they could feel this connection and thus were available when Tirian’s ghostlike presence appeared, seeking help.
Whereas Christians have the Holy Spirit and the Bible as guides and reminders of God and their eternal promise of life, the children did not have reminders when they returned to earth. However, in *The Voyage of the Dawn Treader*, Aslan assured Edmund and Lucy that he was present on earth but that “there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there” (*The Voyage of the Dawn Treader*, 216). Given Lewis’ background, this statement seems to be an almost direct reference to the Christian faith as a parallel for the world of Narnia and Aslan. However, it was never expanded upon or revisited later in the books to this extent. Lewis slipped in a real world connection but then abstained from turning *The Chronicles of Narnia* into a direct relation with Christianity. In *The Last Battle*, the hope that the friends of Narnia had was in Aslan and Narnia; they never explicitly stated anything about finding Aslan in their world. If Lewis’s purpose behind *The Chronicles of Narnia* were strictly evangelical, this lack of further discussion would seem like a strangely missed opportunity for Lewis. However, Lewis simply used this scene from *The Voyage of the Dawn Treader* as an open door to his readers to explore Christianity for themselves, without unduly forcing it on them. This choice allowed Lewis to acknowledge briefly to his reader that what is found in *The Chronicles of Narnia* can be found in our world as well. However, this was done in a way that did not spoil the neutral world that he had created for exploring the themes and emotions of Christianity without the preconceptions and Christian terminology.

Lewis’ discussion of hope in *Mere Christianity* included making the world a better place through a preoccupation with heaven, but this definition did not appear within the friends of Narnia. The series does not discuss their lives or the positive impact that they could have had on earth. Despite Lewis’s ideal Christian making “it the main object of life to press on to that other country and to help others to do the same” (*MC*, 120), the books repeatedly said that the friends of Narnia chose not to share their adventures in Narnia with anyone except those who had also gone. Unlike
Christianity, there was no evangelistic aspect while on earth, although the children do ignite hope in Narnia.

Although these elements of hope as described in *Mere Christianity* do not appear to be present in *The Chronicles of Narnia*, Lewis did display the three methods of dealing with a longing for another world that will not be satisfied. The first method (“The Fool’s Way”) which involves continually searching for earthly things to satisfy the innate longing, is fully displayed in Susan, one of the Pevensie children. In *The Last Battle*, her brother Peter revealed that she was no longer a friend of Narnia, even though she was once a former queen of Narnia. Eustace explained that she refused to “talk about Narnia or do anything about Narnia” (*The Last Battle*, 135) which is directly contrary to the Christian method of keeping the longing fervent, and is something that the other friends of Narnia actively did. In fact, Susan referred to Narnia as a funny game that the siblings played together when they were children, completely dismissing the reality of it. Susan sank further into Lewis’ description of “The Fool’s Way” through her continual search for earthly satisfaction as Jill described Susan as being “interested in nothing now-a-days except nylons and lipstick and invitations” (*The Last Battle*, 135). Ultimately, Susan “chooses the shadow rather than the reality,” which caused her to become “modern, self-centred and mindless” (Filmer, 106-07).

The second method, “The Way of the Disillusioned ‘Sensible Man,’” is portrayed by the dwarves in *The Last Battle*. While the friends of Narnia were in awe of the beauty around them, they were in a sort of in-between place before they entered Aslan’s country, the dwarves saw darkness and filth. The friends of Narnia became frustrated that the dwarves could not see the beauty and taste the wonderful food; instead, everything was filthy and disgusting to them. Lucy begged Aslan to allow them to see what is around them, but Aslan revealed that the dwarves had closed themselves off from any possible aid: “They will not let us help them. They have chosen cunning instead of belief. Their prison is only in their own minds, yet they are in that prison; and so afraid of being taken in that they cannot be taken out” (*The Last Battle*, 148). The second method described by Lewis in *Mere Christianity* is posited by Aslan’s clarification that the dwarves were “so afraid of
being taken in that they cannot be taken out.” The dwarves’s sentiment fits Lewis’s description of
the ‘Sensible Man’ who does not want to be continually disappointed and so resigns himself to the
fact that he will never be fully satisfied. Therefore, the dwarves were so afraid of being taken in by
false hope that they could not see the goodness that was actually before them.

As noted earlier, the friends of Narnia kept their hope intact through their active
remembrance of Narnia and their firm expectation of one day going to Aslan’s country, which they
believed was beyond Narnia itself. These characters followed the third method, “the Christian
Way,” as described in Mere Christianity because their longing was for Narnia and they maintained
a firm expectation of it. The firm hope that the friends of Narnia held on to was finally realized at
the end of The Last Battle. When they finally arrived, Narnia was destroyed, but instead these
characters gained an eternal sort of Narnia. Digory came to this realization and explained that the
Narnia they had known “was only a shadow or a copy of the real Narnia, which has always been
here and always will be here: just as our own world, England and all, is only a shadow or copy of
something in Aslan’s real world” (The Last Battle, 169). The description of Narnian heaven
hearkens back to Lewis’ explanation that there is a greater eternity beyond what we have on earth.
Lewis had explained that on earth we sometimes have glimpses of heaven that are never fully
satisfied on earth; “something we grasped at, in that first moment of longing, which just fades away
in the reality” (MC, 119). The satisfaction of the innate longing is expressed through the Unicorn’s
speech who “summed up what everyone was feeling” (The Last Battle, 171):

    I have come home at last! This is my real country! I belong here. This is the land I
    have been looking for all my life, though I never knew it till now. The reason why
    we loved the old Narnia is that it sometimes looked a little like this.

    The Last Battle, C.S. Lewis, page 171

Lewis noted the correlation between Aslan’s country and heaven when he stated that this was now
the “beginning of the real story” which “goes on for ever: in which every chapter is better than the
one before” (The Last Battle, 184). Although the friends of Narnia were not completely cognizant
that they were securing their hope in eternal life with Aslan and their Narnian friends, the result was the same, as it would be for a true Christian according to *Mere Christianity*.

**Conclusion**

In both *Mere Christianity* and *The Chronicles of Narnia*, it becomes apparent that the common thread in obtaining the Christian ideal of these three themes (pride, faith, and hope) is the requirement of a childlike spirit. This ideal is exemplified by the children and creatures of Narnia. Combating pride requires a humble heart, and that is evidenced by the spirit of meekness and awe that the children expressed towards Aslan. The most faithful characters within *The Chronicles of Narnia* are characters that displayed a childlike faith towards Aslan and his promises. Lewis often used Lucy, the youngest Pevensie child, to portray unwavering steadfastness despite the circumstances around her. Lucy’s pure childlike spirit that she preserved throughout the series is what solidified her integrity and this “virtue is emphasised at every opportunity” (Filmer, 106). In *The Last Battle*, Lewis noted the importance of childlike hope by criticizing Susan’s constant desire to be a grown-up, resulting in her exclusion from the heavenly Narnia. Susan dismissed the hope that she had once found as now beneath her, which led to her seeking alternatives and thus missing the realization of her previous hope.

From the first published book of *The Chronicles of Narnia*, Lewis revealed the importance he placed on childishness. Before *The Lion, the Witch, and the Wardrobe* begins, Lewis wrote to his goddaughter Lucy: “I wrote this story for you, but when I began it I had not realized that girls grow quicker than books. As a result you are already too old for fairy tales, and by the time it is printed and bound you will be older still. But some day you will be old enough to start reading fairy tales again” (*The Lion, the Witch, and the Wardrobe*, Dedication page). To Lewis, the definition of childishness was not correlated to immaturity but to innocence and surrender. Therefore, the state of childishness is necessary for living the ideal Christian life. This belief is not exclusive to Lewis but is found in the Bible itself. In the New Testament, Jesus called a child to himself and told his disciples: “Truly I tell you, unless you change and become like little children, you will never enter
the kingdom of heaven. Therefore, whoever takes the lowly position of this child is the greatest in
the kingdom of heaven” (Matthew 18:2-4, NIV). Lewis conveyed this concept not only through his
particular view of childishness but also by choosing the genre of children’s literature to reflect these
Christian themes. In his essay, “On Three Ways of Writing for Children,” Lewis discussed the true
maturity of a child-like spirit:

Critics who treat 'adult' as a term of approval, instead of as a merely descriptive term, cannot
be adult themselves. To be concerned about being grown up, to admire the grown up
because it is grown up, to blush at the suspicion of being childish; these things are the marks
of childhood and adolescence. ... When I was ten, I read fairy tales in secret and would have
been ashamed if I had been found doing so. Now that I am fifty I read them openly. When I
became a man I put away childish things, including the fear of childishness and the desire to
be very grown up.

C.S. Lewis, “On Three Ways of Writing for Children”

Putting away “the fear of childishness” allows for a person to surrender to God (which is the
necessary first step of Christianity according to Mere Christianity) and thus to fully adopt
humbleness, faith, and hope in its purest form. Lewis’s desire to use children’s fairy tales to express
these concepts hearkens to his discussion on longing: “There was something we grasped at, in that
first moment of longing, which just fades away in the reality. I think everyone knows what I
mean… something has evaded us” (Mere Christianity, 119). In order fully to immerse the reader in
imagination and the inner emotional life of Christianity, which Lewis believed are essential to it, he
departed from ‘the reality’ of life, and instead chose a the fantasy world of Narnia where the purest,
most child-like form of Christianity could be realized.
Appendix: Synopsis of the Seven Volumes of *The Chronicles of Narnia*

*The Magician’s Nephew* is a story about two children named Digory and Polly who are tricked into magically entering another world by Digory’s eccentric Uncle Andrew. Digory breaks an enchantment that awakens a cruel and powerful woman named Jadis and accidentally brings her to London, before trying to find a different world in which to leave her. During this process, Digory and Polly inadvertently bring Uncle Andrew, a cab driver, and the cabby’s horse to a new world. The world in which they end up is Narnia, which is being created by Aslan when they arrive. Aslan is a majestic talking lion who is omniscient and omnipotent. The world has talking and dumb animals and fantastical creatures. Jadis immediately runs away into the newly created Narnia and Digory brings Aslan a magical apple as compensation. At the end of the book, Aslan gives Digory the apple because it its magic can cure Digory’s mother. The cabby and his wife are made king and queen of Narnia. Digory, Polly and Uncle Andrew return to London where Digory’s mother is healed after eating the apple. The seeds are used to grow a tree and the tree is later made into a wardrobe.

*The Lion, the Witch and the Wardrobe* tells the story of the four Pevensie siblings: Peter, Susan, Edmund, and Lucy. Lucy accidentally enters Narnia through a magical wardrobe and meets a faun named Mr. Tumnus. Her older siblings don’t believe her bizarre tale until they magically enter Narnia through the wardrobe as well. The children are told by talking beavers that they are destined to fulfill an ancient prophecy where they will defeat the White Witch (Jadis) and become the kings and queens of Narnia. Edmund had met the White Witch previously, unaware of her evil nature, and he betrays his siblings by telling the White Witch of their plans, believing she’ll make him prince of Narnia. Instead, Edmund becomes the White Witch’s prisoner and his siblings seek Aslan since they are told Aslan is the only one who can save Edmund. Aslan sacrifices himself for Edmund, but through deep magic comes back to life. He defeats the White Witch and her army, saving Narnia and the children. The Pevensie children become the kings and queens of Narnia and reign for many years, until they discover the wardrobe again and return to England.
The Horse and His Boy is about a boy named Shasta who escapes being sold into slavery by his adopted father. Shasta lives in the same world as Narnia, but in a different land. He discovers a talking horse named Bree who was stolen as a colt from Narnia, and they decide to run away to Narnia together. On the way they meet a noble runaway girl named Aravis and her talking horse, Hwin, and they decide to all journey together. They have various encounters with lions and a small cat which Aslan later reveals was himself, helping them along their journey. Shasta inadvertently hears plans about a surprise invasion from a neighboring land and ends up saving Archenland and Narnia by racing to tell the royalty of the plan (including the Pevensie children who are reigning in Narnia at the time). At the end of the book, it is discovered that Shasta is actually the long-lost prince of Archenland who was kidnapped as an infant.

Prince Caspian tells the story of a young Telmarine prince named Caspian (Telmar is located in the same world as Narnia, but is a different country) who runs away from his murderous uncle and discovers that the Narnia he had read about in fairy-tales is actually real, along with the creatures of Narnia, now hiding for their lives. The Narnians and Caspian decide to battle against the Telmarines to regain the land of Narnia and the liberty of the Narnian people. The Pevensie children are called to their aid and so they mysteriously appear in Narnia. Together, along with Aslan who appears at the end, they conquer the Telmarines. Prince Caspian is made king of Narnia and the Pevensie children return to England.

The Voyage of the Dawn Treader depicts the sea voyage of an older King Caspian as he seeks the missing lords of Narnia. Edmund and Lucy Pevensie appear along with their initially unbearable cousin Eustace. They visit many strange places and discover the fates of the lords, and bring back those that are still alive. Eustace accidentally transforms himself into a dragon and, after being turned human again by Aslan, becomes a kinder person. Ultimately, they journey to the end of the world where Reepicheep, a talking mouse, decides to continue on to Aslan’s country.

The Silver Chair is a story about how Eustace, his school-friend Jill, and a Narnian creature named Puddleglum are sent on a quest by Aslan to find old King Caspian’s missing son, Prince
Rillian. Aslan gives them various signs to direct their quest, but they are continually distracted or misguided. At the end of the book, they find Prince Rillian who has been held hostage underground by an evil enchantress who wants to take over Narnia. Together they defeat her and Prince Rillian is reconciled with King Caspian just before Caspian’s death.

_The Last Battle_ depicts how evil is brought into Narnia and how it is taken over and destroyed. Eustace and Jill are brought to help the King of Narnia, Tirian (a descendant of Rillian), as he tries to save Narnia, but they prove unsuccessful. At the end of the book, all the friends of Narnia (the children that visited Narnia in the previous books) are brought from our world except Susan Pevensie, who has forgotten about Narnia. Aslan brings the friends of Narnia to a new paradise which is an unblemished, eternal Narnia. He reveals to them that, in our world, they all died in a railway accident and so they can now stay here forever. All the friends of Narnia are reunited along with the beloved Narnian characters from the previous books.
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