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Seeds of Truth: The Importance of C. S. Lewis's Interactions with Child Readers in the Chronicles of Narnia

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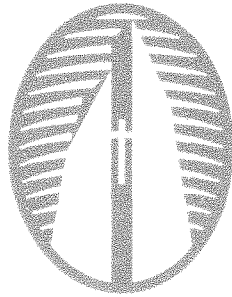
SEEDS OF TRUTH:
THE IMPORTANCE OF C.S. LEWIS'S INTERACTIONS
WITH CHILD READERS IN *THE CHRONICLES OF NARNIA*

A THESIS SUBMITTED TO
THE FACULTY OF GEORGE FOX EVANGELICAL SEMINARY
IN CANDIDACY FOR THE DEGREE OF
MASTER OF ARTS (THEOLOGICAL STUDIES)

BY
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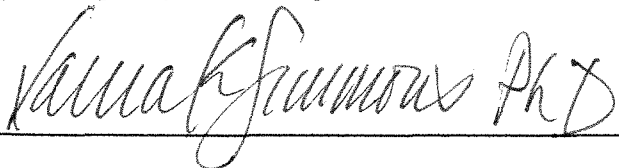
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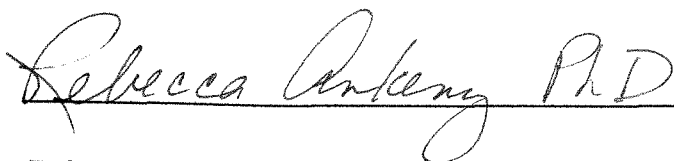
Presented by: Joseph Thouvenel

Date: December 7, 2009

We, the undersigned, certify that we have read this thesis and approve it as adequate in scope and quality for the degree of Master of Arts in Theological Studies.



(Laura K. Simmons)



(Rebecca Ankeny)

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Abstract

This paper explores the ways in which C.S. Lewis's interactions with child readers in *The Chronicles of Narnia* provide important insight for communicating theological and spiritual truths to children. Through a brief examination of Lewis's own childhood as well as a concise analysis of his writings to and about children, important insights regarding the place of imagination and wonder within *The Chronicles of Narnia* will be revealed. This paper also inspects the seven books that comprise *The Chronicles of Narnia*, paying specific attention to Lewis's use of first- and second-person narrative within this series as a means of demonstrating his unique ability to communicate to children in a manner that honors child readers by capitalizing on their ability to enter more fully into the stories through their use of imagination and their ability to wonder. Finally, this paper offers strategies for utilizing Lewis's method of communicating with children through *The Chronicles of Narnia* in order to strengthen the spiritual impact of those who work with children in church and para-church ministries.

CHAPTER ONE

“God did not arrive as a mature adult. No, Jesus came as a baby and lived each phase of childhood. He knew the love and comfort of parents and the fears, sorrows, and joys of a child. He could be a friend to children.”¹

—Catherine Stonehouse

Jesus was indeed a friend to children. While the Bible does not give many examples of the first-hand interactions Jesus had with children, it does provide important information about his perception of children and the way in which children should be viewed by adults and within the broader Christian context. It is interesting to observe how Jesus speaks about, instructs, and interacts with children throughout the gospels. Rather than dismissing children, or ignoring them altogether, Jesus not only welcomes them and blesses them, but he also utilizes them to inspire teachable moments with his disciples.

Jesus demonstrated an openness to children.² He showed love for them,³ and even communicated a deeper understanding of their role in society especially within the spiritual realm in bearing and receiving truth.⁴ Matthew 18:1-5 provides an important framework for the way in which Jesus viewed children and instructed others to do so as well.

¹At that time the disciples came to Jesus and asked, "Who is the greatest in the kingdom of heaven?"

¹ Catherine Stonehouse, *Joining Children on the Spiritual Journey: Nurturing a Life of Faith* (Grand Rapids: Baker Books, 1988), 34.

² Matthew 19:13-14, NIV (New International Version). All biblical references will be from the NIV unless otherwise noted.

³ Mark 10:13-16.

⁴ Matthew 21:14-16.

²He called a little child and had him stand among them: ³And he said: "I tell you the truth, unless you change and become like little children, you will never enter the kingdom of heaven. ⁴Therefore, whoever humbles himself like this child is the greatest in the kingdom of heaven.

⁵"And whoever welcomes a little child like this in my name welcomes me. ⁶But if anyone causes one of these little ones who believe in me to sin, it would be better for him to have a large millstone hung around his neck and to be drowned in the depths of the sea."

Indeed, Jesus not only identified children as the ideal for greatness in the kingdom of heaven, but he also admonished anyone who might "cause one of these little ones who believe in me to sin."

In his book *The American Paradox: Spiritual Hunger in an Age of Plenty*, social psychologist David G. Meyers makes a compelling case for the moral obligation of society to ensure that children have the capacity, and opportunities, to comprehend what is true within the world in which they live.⁵ In an age where education is under-funded, divorce is commonplace, pornography is prolific, and the media is overbearing, children bear the brunt of the consequences. Even within a Christian context, children seem to fall to the wayside when it comes to planning and prioritizing. Jesus also brought this concern to light several times during his ministry.

People were also bringing babies to Jesus to have him touch them. When the disciples saw this, they rebuked them. But Jesus called the children to him and said, "Let the little children come to me, and do not hinder them, for the kingdom of God belongs to such as these. I tell you the truth, anyone who will not receive the kingdom of God like a little child will never enter it."⁶

Jesus held children in high regard, and encouraged his followers to do the same. He seemed to view children in an elevated manner, honoring them for their

⁵ David G. Meyers, *The American Paradox: Spiritual Hunger in an Age of Plenty* (New Haven and London: Yale University Press, 2000), 292-295.

⁶ Luke 18:15-17.

faithfulness and humility. And yet Jesus' example does not seem to be the reality in contemporary culture as Meyers reminds us in *The American Paradox*, "Living in a culture enjoying unprecedented material abundance and unrivaled freedom to pursue one's personal bliss, America's children are plagued by social pathology."⁷ The need to care for and relate with children in ways that demonstrate their true value on individual, spiritual, and societal levels should be of utmost importance as movement continues to be made into the twenty-first century.

In their article, "Embracing the Call to the Least of These: Welcoming Children in Jesus' Name," psychologists and counselors Timothy A. Sisemore and Rita L. Moore are in accord with this thought process. They note that Christianity has a heritage of caring for children as found in both the mandates of Jesus as well as within the greater biblical tradition: "The Bible testifies to this being worked out in God's people in both testaments, and church history continues the story of service to the 'little ones' of God's kingdom."⁸ Indeed, this is a call to men and women throughout the history of Christianity and into the current age to reach out to children in ways that truly welcome them in Jesus' name.

C.S. Lewis was an important historical figure who grasped the reality that children have an integral place in the configuration of society and within Christian spirituality. In *The Chronicles of Narnia*, C.S. Lewis utilized the power of the imagination as well as the themes of wonder and redemption to capture the attention

⁷ Meyers, 7.

⁸ Timothy A. Sisemore and Rita L. Moore. "Embracing the Call to the Least of These: Welcoming Children in Jesus' Name," *Journal of Psychology and Christianity* (vol. 21, no. 6, 2002), 318-324.

of his younger readers in order to construct a world that introduces them to important spiritual and theological truths. Lewis does this by approaching children without condescension but rather by communicating with them in ways that honor them and guide them to discover spiritual truths and realities while at the same time providing them with compelling, experiential narratives. This thesis will demonstrate the ways in which Lewis's own childhood experiences, as well as his writings for children, shaped his communication with children through *The Chronicles of Narnia*, and how this, in turn, built a foundation for a valuable understanding of Christian theology for a child's own spiritual formation. In doing so, it will become clear that Lewis's distinct style of narration throughout *The Chronicles of Narnia* engages child readers in such a way that they are equipped to pursue spiritual truth through a healthy balance of their own experience, their intellect, and their imagination.

In his essay entitled, "On Three Ways of Writing for Children," C.S. Lewis states that "we must meet children as equals in that area of our nature where we are their equals."⁹ Lewis communicated with children with integrity. He wrote for, and even to, children with a respect that held closely to the experiences of his childhood, including his ongoing search for joy and his desire to utilize his keen imaginative abilities while not sacrificing the importance of the intellect. Lewis recognized the propensity of children to embrace wonder and the imagination, and he utilized these as the basis for carefully building a theologically grounded series of fantasy stories that would encourage and equip child readers for their future spiritual growth in Christ.

⁹ C.S. Lewis, "On Three Ways of Writing for Children," in *Of Other Worlds: Essays and Stories*, ed. Walter Hooper (New York and London: Harcourt Brace Jovanovich, 1966), 34.

This thesis is not an attempt to define or articulate Lewis' theology or the manner in which it is evidenced through *The Chronicles of Narnia*; rather it is an opportunity to examine *how* Lewis communicated spiritual truths and concepts to his younger readers through *The Chronicles of Narnia* using a distinct narrative style that actually fostered relationship with his readers through each of the stories that make up the series. This thesis will also focus on the approach of C.S. Lewis as narrator of *The Chronicles of Narnia*, the undercurrents from his childhood that shaped how he communicated with children through his writings, as well as his other writings to and for children as evidence of his methodology and desires in this process. It will examine how C.S. Lewis provides an important framework and method for refining the communication of theology to children, and if there are methods being used today that most embody those of C.S. Lewis.

Did C.S. Lewis write *The Chronicles of Narnia* for the purpose of educating children theologically? No. Can a case be made that *The Chronicles of Narnia* provide a valuable and important framework for their younger readers' spiritual and theological development? Absolutely! In his *Letters to Children*, Lewis writes to a class of fifth graders in Maryland,

You are mistaken when you think that everything in the books "represents" something in this world... I did not say to myself "Let us represent Jesus as He really is in our world by a Lion in Narnia": I said "let us *suppose* that there were a land like Narnia and that the Son of God, as He became Man in our world, became a Lion there, and then imagine what would happen." If you think about it, you will see that it is quite a different thing.¹⁰

¹⁰ C.S. Lewis, *Letters to Children*, ed. Lyle W. Dorsett and Marjorie Lamp Mead (New York: Simon & Shuster, 1995), 44-45.

Lewis seemed to believe that stimulating the imagination and encouraging wonder can awaken and deepen faith and belief in children. *The Chronicles of Narnia* allow children to explore theological questions such as: 'Who is God?' and 'Who are we in God?' They also deal with issues such as creation and redemption as well as the struggle between good and evil. Their stories give children valuable insight into how to comprehend and navigate these confusing issues in that imaginary world, and in doing so, equip them to do the same in our world today. It is Lewis's ability to engage child readers on an imaginative level that allows for spiritual realities to arise from within *The Chronicles of Narnia*, thus opening the way for deeper meaning and possibilities.

The Chronicles of Narnia are not an evangelistic method and should not be viewed in such a way. Yet the world of Narnia can be utilized to provide a foundation for development of theological and spiritual truth for children. Lewis offered *The Chronicles of Narnia* to his youngest readers as a formational tool. Not only do they beckon children to use their imagination, but they also elevate wonder as a key component for childhood spiritual formation and equip children to experience Christian faith in tangible ways that are well balanced and deeply rooted in Truth. Rather than a heavy-handed, logic-driven how-to manual for children to understand the tenets of Christian faith, Lewis used *The Chronicles of Narnia* to draw children into a world where its lively characters inspire wonder and imagination in order to plant seeds that will lead children on a journey of personal, moral, and spiritual fulfillment, and also strengthen their potential for understanding core Christian beliefs. The way in which Lewis communicates to the child reader in *The Chronicles*

of Narnia will be the foundation of this discussion. However, it is important to begin by looking into Lewis's own childhood for clues into the ways in which his own Christian faith was shaped and formed.

CHAPTER TWO

In his essay entitled “On Three Ways of Writing for Children,” C.S. Lewis explains that, “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.”¹ In order to begin more fully understanding the way in which C.S. Lewis communicated spiritual realities and theological truths to children through *The Chronicles of Narnia*, it is essential to recognize realities from his own childhood that were crucial in shaping his personal and spiritual development. Such an understanding will lead to a fuller recognition of the redemptive nature of *The Chronicles of Narnia* by providing insight regarding the ways in which imagination and longing became the critical framework for Lewis’s writing for children. Through a brief review of Lewis’s childhood experiences and faith formation, valuable insight on this thesis’s broader topic will be revealed.

Lewis’s propensity for wonder and imagination pushed him to explore the nature of things in a manner that was both introspective and productive. Lewis scholar Clyde S. Kilby notes that in *Surprised by Joy*, Lewis gives an account of “his religious ups and downs from childhood.”² And while his autobiography provides a wealth of insight into his earlier years and development, this chapter will also

¹ C.S. Lewis, “On Three Ways of Writing for Children,” in *Of Other Worlds: Essays and Stories*, ed. Walter Hooper (New York and London: Harcourt Brace Jovanovich, 1966), 25.

² Clyde S. Kilby, *The Christian World of C.S. Lewis* (Grand Rapids: William B. Eerdmans Publishing Company, 1964), 13.

examine glimpses from Lewis historians and biographers who add useful insight into these earlier years of his life.

There are a number of influential experiences from Lewis's childhood that shape his later writings for children. In his autobiography, *Surprised by Joy*, Lewis weaves childhood memories throughout the pages. These include: the influence of his family; his childhood writings; religious and mystical occurrences; and educational experiences.³ In addition to these, a brief look at the historical nature of Ireland and its impact on Lewis's identity development will prove helpful in rounding out a glimpse into his childhood years. All of these avenues work together in presenting potent themes that originate in Lewis's youth, and yet transcend far beyond it as well.

One's family of origin does much to shape one's identity and development. Lewis's father was a solicitor, and his mother was the daughter of a clergyman. C.S. Lewis biographer Ronald W. Bresland provides insightful information about the parents of C.S. Lewis. He affirms that Lewis's father, Albert, was a man of moral and religious distinction. He also provides insight into the class-consciousness of Lewis's mother, Flora. According to Bresland, it was Flora who insisted that the Lewis and his brother be sent to England for their education, primarily in an effort for them to become more English than Irish.⁴ As Lewis writes in his autobiography: "Both my

³ C.S. Lewis, *Surprised by Joy: The Shape of My Early Life* (New York and London: Harcourt Brace Jovanovich, 1955).

⁴ Ronald W. Bresland, *The Backward Glance: C. S. Lewis and Ireland* (Belfast: Institute of Irish Studies, 1999), 140.

parents were bookish and ‘clever’ people.”⁵ And while Lewis shared in his family’s love for literature, he very much differed in his choice of genre (more on this below).

Lewis also had an older brother with whom he was quite close.⁶ Despite their mutual affinity for one another, Lewis and his brother were very different. Lewis describes one aspect of their differences early on in *Surprised By Joy*. Lewis writes that he and his brother “were very different,”⁷ and that their “earliest pictures (and I can remember no time when we were not incessantly drawing) reveal it. His were of ships and trains and battles; mine, when not imitated from his, were of what we both called ‘dressed animals’—the anthropomorphized beasts of nursery literature.”⁸ This quotation adds insight into the fundamental differences in personalities between the brothers while also demonstrating the strength of Lewis’s imagination in his early years.

Certainly, the most tragic element of Lewis’s childhood occurred when he was but ten years of age. His mother became stricken with cancer. According to Lewis himself, it was less her death and more the long, drawn-out process of dying that caused him the most pain. Through this, Lewis’s relationship with his father became strained, leading to an even fuller reliance on his brother for comfort, guidance, and support.⁹ After much prayer and hope for healing for his mother prior to her death, the young Lewis came to an unnerving revelation about the God to which he prayed:

⁵ Lewis, *Surprised by Joy*, 4.

⁶ Ibid, 3.

⁷ Lewis, *Surprised by Joy*, 6.

⁸ Ibid.

⁹ Ibid, 18-19.

“[God] was, in my mental picture of this miracle, to appear neither as Savior nor as Judge, but merely as a magician; and when He had done what was required of Him I supposed He would simply—well, go away.”¹⁰ This family tragedy did much to shape Lewis’s ongoing perspective of his idea of God. In fact, much of Lewis’s childhood was void of personal faith. Although both his father and mother were deeply religious people, for the young Lewis, it was a highly impersonal endeavor. They were members of the Church of Ireland and had a ‘high’ view and approach to the Christian faith.¹¹ As Lewis describes, “I was taught the usual things and made to say my prayers and in due time taken to church. I naturally accepted what I was told but I cannot remember feeling much interest in it.”¹² Lewis eventually left the church and began a spiritual journey marked by atheism and a “quest for lasting satisfaction, or ‘joy.’”¹³

In juxtaposition, during this time of his life Lewis had several mystical experiences that did much to shape both his personal spirituality and his childhood development. One such occurrence involved a toy garden his brother had made in a biscuit tin. According to Lewis, it was the toy garden, as opposed to a real one, that brought to him an awareness of nature as something “dewy, fresh, exuberant.”¹⁴ In a fleeting moment, Lewis experienced an enormous desire for something which he

¹⁰ Lewis, *Surprised by Joy*, 21.

¹¹ Ibid., 7-8.

¹² Ibid.

¹³ John W. Montgomery. “The Chronicles of Narnia and the Adolescent Reader,” *Journal of Religious Education* (54, September-October 1959), 418.

¹⁴ Lewis, *Surprised by Joy*, 7.

could not name. He wrote, “As long as I live my imagination of Paradise will retain something of my brother’s toy garden.”¹⁵ Interestingly, Lewis also talks of experiencing a deep sense of longing as he observed almost daily the Castleragh Hills which he could see from the window of his nursery.¹⁶ Other potent experiences of wonder and longing involved a Beatrix Potter children’s book’s description of autumn, as well as a poem by Henry Wadsworth Longfellow.

In his autobiography, Lewis makes it clear that such experiences were “the central story of my life.”¹⁷ According to Lewis scholar and personal friend Walter Hooper, Lewis articulated that Joy is “an unsatisfied longing which is itself more desirable than any other satisfaction.”¹⁸ Lewis writes in his aptly titled autobiography, “anyone who has experienced it [Joy] will want it again,” and that such Joy, while it brings much pleasure, must be distinguishable from pleasure itself.¹⁹ For Lewis, each of these experiences was seemingly fleeting, and yet all of them impressed upon his memory the reality of something attainable while yet still just beyond his reach. It was this desire for experiential aspects of faith and truth that did much to impact him as a child, and to shape his spirituality as a youth and his journey into adulthood. “The effect of this revelation on his imagination cannot be overestimated for it

¹⁵ Lewis, *Surprised by Joy*, 7.

¹⁶ Kilby, 14.

¹⁷ Lewis, *Surprised by Joy*, 17-18.

¹⁸ Walter Hooper, *Past Watchful Dragons: The Narnian Chronicles of C.S. Lewis* (New York: Collier Books, 1979), 6. Please note that C.S. Lewis consistently capitalizes the word ‘Joy’ throughout his autobiography, see page 18. This should not be confused with the name of his wife Joy Davidman Gresham.

¹⁹ Lewis, *Surprised by Joy*, 18.

informs much of his later thought and cleared the way for his eventual acceptance of Christianity,”²⁰ argues Bresland.

As a child, Lewis was an avid writer. Once his elder brother went away to boarding school, Lewis’ day-to-day life was one that included much solitude. This, along with Lewis’ “incapacity to make anything,” gave way to the majority of his time being spent with pen and paper.²¹ Lewis’ earliest stories combined talking animals with themes of chivalry and adventure. In fact, Lewis set about to write a full, detailed history and geography of what he titled ‘Animal-Land,’ or ‘Boxen.’²² According to Robert K. Johnston in his article “Image and Content: The Tension in C.S. Lewis’ *Chronicles of Narnia*,” after completing a seven-hundred-year history of ‘Boxen,’ Lewis then wrote extensively about the animals that populated his imaginary realm, focusing much attention on a noble frog named “Lord Jim Big.”²³ Indeed, Lewis even had written records which included multiple biographies of Boxen’s inhabitants, wide-ranging timelines, and in-depth geographic background. Lewis states in his autobiography, “It will be clear that at this time—at the age of six, seven, and eight—I was living almost entirely in my imagination; or at least that the imaginative experience of those years now seems to me more important than anything

²⁰ Bresland, 12.

²¹ Ibid.

²² Robert K. Johnston, “Image and Content: The Tension in C.S. Lewis’ *Chronicles of Narnia*.” *Journal of the Evangelical Theological Society* (Volume 20:3, September 1977), 254.

²³ Ibid., 254.

else.”²⁴ Lewis claims that it wasn’t until a few years later in his life, upon returning home from boarding school, that he remembers truly “delighting in fairy tales.”²⁵

In her critical and perceptive look into the role of God in *The Chronicles of Narnia*, Kathryn Lindskoog, author of *The Lion of Judah in Never-Never Land*, writes briefly yet poignantly on formative moments in Lewis’s life that impacted his later writings for children. She states, “Lewis claimed to write the kind of books he himself liked to read. Hence it is not surprising that his stories for children contain the subject matter that interested him as a child.”²⁶ She goes on to make the case that the fascination Lewis had with animals, fairy-tales, and ‘the unknown’ became the building blocks for his later writing for children.²⁷

Lewis’s education seemed to further deter any growth in his potential faith development. In fact, a case could be made that his boarding-school experiences not only dissuaded his beliefs, but did much to draw him further away from Christianity. One reality from his tumultuous school experiences in England illustrates this aptly: a matron at his boarding school in England introduced Lewis to ideas and themes associated with the Occult. Lewis described his growing interest in the Occult as a type of “spiritual lust.”²⁸ Contrasted with the firmness of the creeds and prayers that marked Lewis’ early Christian development, the Occult brought about something

²⁴ Lewis, *Surprised by Joy*, 15.

²⁵ C.S. Lewis, *Of Other Worlds: Essays and Stories*, 25.

²⁶ Kathryn Lindskoog. *The Lion of Judah in Never-Never Land* (Grand Rapids: William B. Eerdmans Publishing Company, 1973), 19.

²⁷ Ibid.

²⁸ Lewis, *Surprised by Joy*, 60.

within him that fed his love of speculation. Reflecting on these experiences, Lewis maintains “From the tyrannous noon of revelation I passed into the cool evening of Higher Thought, where there was nothing to be obeyed, and nothing to be believed except what was either comforting or exciting.”²⁹ These spiritual realities began to impact how Lewis thought about God and how he prayed. He writes that “no prayer was to be allowed to pass muster unless it was accompanied by what I called a ‘realization,’ by which I meant a certain vividness of the imagination and the affections.”³⁰

As doubts about his faith crept in, his pessimism about Christianity grew. These doubts intermingled with his earlier spiritual anxieties and uncertainties led Lewis gradually to release completely what he had been taught to believe about the Christian faith. “And so, little by little, with fluctuations which I cannot now trace, I became an apostate, dropping my faith with no sense of loss but with the greatest relief.”³¹ Lewis gradually began to digress from earlier pursuits, giving way to struggles with sexual temptations, vanity, and pride.³²

Apart from the personal events of his childhood that did much to shape his later writings for children, a broader historical perspective of Ireland should not be discounted, as it can provide another interesting glimpse into the childhood development of C.S. Lewis. Beyond its distinct religious history of a Christianity that

²⁹ Lewis, *Surprised by Joy*, 60.

³⁰ *Ibid.*, 61.

³¹ *Ibid.*, 66.

³² *Ibid.*, 67-69.

developed uniquely apart from the influence of the Roman Empire,³³ Ireland in Lewis's childhood was a country in the midst of identity crisis. This was especially apparent in the north of Ireland where Lewis spent his childhood. The year Lewis was born also saw the passage of the Local Government Act of Ireland, which allowed county governments stronger control over their own affairs, thus beginning the shift towards a rising tension between county governments and the national government which was united with England.³⁴ The growing animosity between Protestants and Catholics minimized the spiritual realities of their respective faith practices in exchange for emphasizing their divergent socio-economic implications. As a result of this, Christian faith in Ireland became painfully integrated with political tensions, consequently hindering its spiritual productivity among many adherents in Northern Ireland.³⁵

The tension in the north of Ireland during the time of Lewis' childhood provides an interesting underpinning for the tension with which Lewis himself wrestled during the formative years of his life. His early years were shaped by the political events of the time. His father was increasingly involved, even obsessed, with political conversation and Lewis and his brother were often made to sit and listen to his opinions.³⁶ While Lewis may not have been fully aware of his country's social

³³ Oliver Davies, *Celtic Spirituality*, (New York: Paulist Press, 1999), 12-18.

³⁴ Robert Kee, *The Green Flag*, (London: Weidenfeld and Nicholson, 1972), 187-243.

³⁵ W.D. Birrell, J.E. Greer, D.J.D. Roche, "The Political Role and Influence of the Clergy in Northern Ireland," *Sociological Review* (vol. 27, issue 3, Aug. 1979), 491-512.

³⁶ Bresland, 14.

history during his childhood, its realities from this time did much to shape his later thought and writings.

In a similar way, the geography of Lewis's homeland had an impact as well. According to Bresland, "it was inevitable that Jack Lewis would feel compelled to incorporate many aspects of the Ulster countryside into his work and this is nowhere more evident than in the Narnian stories."³⁷ He goes on to say that "the powerful, descriptive landscapes that we find in Jack's work stem from an imagination in tune with nature."³⁸ Any child, like Lewis, open to their imaginative faculties will be influenced by the realities of the world in which they live, and this was the case for the young Lewis on spiritual, societal, and even geographical levels.

Walter Hooper makes note in *Past Watchful Dragons* that upon his reading of *Surprised by Joy* a conclusion can be rendered of two lives being lived by Lewis that are in tension with one another: "the life of the intellect and the life of the imagination—being lived over against each other, albeit at the same time."³⁹ According to Hooper, Narnia may never have been created if Lewis had not come to understand more fully, throughout the course of his life, the truth and purpose of Joy.⁴⁰ Even Lewis himself states that "the two hemispheres of my mind were in the sharpest contrast. On the one side a many-islanded sea of poetry and myth; on the

³⁷ Bresland, 112.

³⁸ Ibid., 110.

³⁹ Hooper, 1-2.

⁴⁰ Ibid, 2-3.

other a glib and shallow 'rationalism.' Nearly all that I loved I believed to be imaginary; nearly all that I believed to be real I thought grim and meaningless."⁴¹

Lewis goes into greater depth in his autobiography about the details of his later life and spiritual journey. Through a series of events and experiences as an adult, including the baptism of his imagination,⁴² he eventually came to realize his heart's home in the Christian faith. However, within the realms of this paper, his childhood is of primary importance. All humanity grows from infancy to childhood and ultimately into adulthood. An understanding of Lewis's childhood is critical in order to fully comprehend and evaluate the way in which he communicated spiritual realities to children through his writings as an adult. Due to the tragedy and deficiencies of his childhood, Lewis understood that children must be taught in ways that value their growth, esteem their worth, and guide them to comprehend theological and spiritual truths through the power of story balanced with their own experiences.

⁴¹ Lewis, *Surprised by Joy*, 170.

⁴² Ibid., 181. Lewis attributes this 'baptism of his imagination' to his reading of the book *Phantastes* by George MacDonald.

CHAPTER THREE

“Let our children partake of the training that is in Christ. Let them learn how humility avails with God, what pure love can do with Him, how the fear of Him is good and great and saves those who live therein in holiness and a pure mind.”¹

—First Epistle of Clement to the Corinthians 21:7-8

On June 7th of 1954, C.S. Lewis wrote the following letter to a young American girl living in New York. It was one of twenty-eight letters written by Lewis over the course of a twenty-year correspondence with the young woman.

Dear Joan...

Thank you for your nice letter of May 25th. I, too, like opening my eyes under water, both in the sea and in my bath; but one must not do it in a bath if it is very hot because it is bad for them.

All seven Narnian books are now written and the fifth might be out any day now. As for poems, I don't think I could do them. Some poems I did like (or would have liked) at your age are: Longfellow's *Saga of King Olaf*, Matthew Arnold's *Sohrab and Rustum*, Macaulay's *Lays of Ancient Rome*, and G.K. Chesterton's *Ballad of the White Horse*. I wonder do you like any of these.

I used to use fountain pens but somehow I don't like them now.

It is a dreadfully cold, wet summer here. The cuckoo (do you have cuckoos?) only speaks about once a day and even the squirrels are depressed.

With love,

Yours
C.S. Lewis²

C.S. Lewis had a high regard for children. In fact, the way in which Lewis wrote for, about, and to children demonstrates the manner in which he viewed them. There are numerous avenues for exploration on this topic alone. This chapter will focus on the abundance of letters and correspondence Lewis maintained with children through his adult life as well as his own writings focused on composing literature for

¹ Quoted in Lawrence O. Richards, *A Theology of Children's Ministry* (Grand Rapids: Zondervan, 1983), 37.

² C.S. Lewis, *Letters to Children*, ed. Lyle W. Dorsett and Marjorie Lamp Mead (New York: Simon & Shuster, 1995), 46.

a juvenile audience. Subsequent chapters will explore more in-depth the way in which *The Chronicles of Narnia* expand on this theme and present themselves as the cornerstone of Lewis's understanding and appreciation for his younger audience.

One child in Lewis's life is of particular importance. When he married Joy Davidman in 1956, Lewis acquired two stepsons. One of these stepsons, Douglas, the younger of the two, was very fond of his stepfather, having read *The Chronicles of Narnia* prior to becoming a part of Lewis's family.³ Suffering through the illness and eventual death of his own mother, Lewis's wife, in July of 1960 created a unique bond between father and stepson, one that was more understood than spoken.⁴ The adult Douglas reflects on his interactions with Lewis in his book *Lenten Lands: My Childhood with Joy Davidman and C.S. Lewis*. One passage alone lends incredible insight into how Douglas understood Lewis's relationship with him.

Jack [Lewis] never preached at me, never tried to push me in any religious direction, but if I had a question, he would take great pains to answer it as clearly as he could. Furthermore, he would take the time to consider the problem and then, having thought, he would answer carefully and concisely. I doubt whether any of my insignificant schoolboy dilemmas gave him pause for as long as a split second, but Jack had the compassion to pause and think, or at least to seem to, before replying, thus giving the impression that my affairs were of sufficient (a) importance and (b) difficulty to require thought.⁵

It is in a tone very similar to what Gresham describes as careful and compassionate that Lewis composed his many letters to children as compiled and edited by Lyle W. Dorsett and Marjorie Lamp Mead. In their introduction to C.S.

³ Douglas H. Gresham, *Lenten Lands* (New York: Macmillan Publishing Company, 1988), 127-129.

⁴ Ibid.

⁵ Ibid., 111-112.

Lewis: Letters to Children, Dorsett and Mead acknowledge the fact that, while Lewis himself had limited face-to-face interactions with children during his lifetime, his understanding of children came from “within himself.”⁶ Dorsett and Mead also remind the reader that most of the letters from children that Lewis received were in response to the Narnia series and that it was common that a lengthier correspondence would ensue between Lewis and his pen pals that would touch on a variety of other topics including spirituality and, at times, even writing itself.⁷ It is this back-and-forth between Lewis and the children to whom he wrote that provides valuable insight into Lewis’s method of communicating both practical and spiritual truths to children.

In a letter Lewis wrote to his goddaughter upon not being able to attend her confirmation and first Holy Communion, Lewis provided her with some spiritual *and* practical insights:

Don’t expect (I mean, don’t *count on* and don’t *demand*) that when you are confirmed, or when you make your first Communion, you will have all the *feelings* you would like to have. You may, of course: but you also may not. But don’t worry if you don’t get them. They aren’t what matter. The things that are happening to you are quite real things whether you feel as you wd. wish or not, just as a meal will do a hungry person good even if he has a cold in the head which will rather spoil the taste. Our Lord will give us right feelings if He wishes- and then we must say Thank you. If He doesn’t, then we must say to ourselves (and Him) that He knows best.⁸

Further on in this particular letter Lewis reminded his goddaughter of some more practical advice:

Remember that there are only three kinds of things anyone need ever do. (1) Things we *ought* to do (2) Things we’ve *got* to do (3) Things we *like*

⁶ Lewis, *Letters to Children*, 5.

⁷ Ibid.

⁸ Ibid., 26. Lewis’s abbreviations have been preserved in his public work, and will be cited accordingly.

doing....Things you ought to do are things like doing one's school work or being nice to people. Things one has got to do are things like dressing and undressing, or household shopping. Things one likes doing-- but of course I don't know what *you* like. Perhaps you'll write and tell me one day.⁹

As evidenced in the above quotes, Lewis seemed intrinsically to identify and understand the world through the eyes of a child. By drawing upon his own faith experiences, Lewis offered sound wisdom about the balance of knowledge and feeling within religious experiences and expression. Similarly, he balanced these spiritual truths with more practical thoughts on life and living by exhorting his goddaughter to prioritize responsibilities in her own life. Lewis seemed to want his goddaughter to understand her faith development in a way that would be authentic and meaningful for her continued growth and spiritual formation. Lewis also demonstrated to his goddaughter that spiritual matters are not lofty, but actually have impact and affect day-to-day issues such as personal wants and needs.

In another letter to one of his child pen pals, Lewis shared some interesting perspectives about the world of Narnia while also validating and encouraging the child to whom he is writing. The letter below is to Hila, an eleven year-old American girl who included a water-color painting with her letter to Lewis:

I thought the best of your pictures was the one of Mr. Tumnus at the bottom of the letter. As to Aslan's other name, well I want you to guess. Has there never been anyone in *this* world who (1.) Arrived at the same time as Father Christmas. (2.) Said he was the son of the Great Emperor. (3.) Gave himself up for someone else's fault to be jeered at and killed by wicked people. (4.) Came to life again. (5.) Is sometimes spoken of as a Lamb (see the end of the Dawn Treader). Don't you really know His name in this world. Think it over and let me know your answer!¹⁰

⁹ Lewis, *Letters to Children*, 27.

¹⁰ *Ibid.*, 31-32.

It is obvious that Lewis was pointing Hila to an understanding of Jesus Christ through the image and idea of Aslan. Refreshingly, Lewis didn't just tell her this straight out. Instead, he provided her with more insight with the hope that she would come to the answer on her own. Rather than simply stating an obvious answer, Lewis desired that this child's spiritual formation would be a process that occurred from within the heart (and mind) of the seeker.

Lewis was also not afraid to respond to critical feedback from his young readers or to solicit their thoughts on his writing. When one reader wrote to Lewis that she didn't like use of the word 'kids' in one of the Narnia books, he replies by assuring the reader that "if I have used kids anywhere else (I hope I haven't) then I'm sorry: you are quite right in objecting to it."¹¹ Lewis goes further in the same letter, asking his correspondent if aspects of another Narnia book may be "too frightening for small children."¹² Not only his concern for younger readers, but also his willingness to invite a child into such a dialogue, do much to demonstrate the value Lewis placed on the mind and understanding of children.

It is critical to note that in the midst of Lewis's letters to children lay valuable clues and insight into his meaning and intent within *The Chronicles of Narnia*. Throughout these letters, Lewis began to connect the dots for his readers in helping them to understand both the representative nature of Narnia as well as the manner in which *The Chronicles of Narnia* can shape and impact a reader's spiritual realities and development. It is important to note that Lewis himself did not view *The*

¹¹ Lewis, *Letters to Children*, 33.

¹² Ibid.

Chronicles of Narnia as allegorical or wholly representative of Christian or biblical truths. However, he did cultivate an important connection between the world of Narnia and Christian spirituality. In another letter written near the end of his life, Lewis writes to one child that he is “so thankful you realized [the] ‘hidden story’ in the Narnian books.” He adds that “children nearly *always* do, grown-ups hardly ever.”¹³

Perhaps the best evidence for such a connection lies in a letter Lewis received in 1955 from the anxious mother of an American boy, who was concerned about the fact that her son loved Aslan more than he loved Jesus. In his lengthy response to the mother of this young boy, Lewis wrote articulately and concisely about the nature of Aslan, the nature of Jesus Christ, and the interconnectedness between the two. In the letter Lewis stated, “the things he loves Aslan for doing or saying are simply the things Jesus really did and said. So that when [he] thinks he is loving Aslan, he is really loving Jesus: and perhaps loving Him more that he ever did before.”¹⁴

As evidenced above, Lewis did not deny the representative nature of key aspects that comprise the world of Narnia. However, he did minimize a belief that *all* things in Narnia correspond to biblical or Christian realities. In working to capture the attention of a juvenile audience, Lewis struck a balance between the fantasy and reality that embraced the imagination of children, and demonstrated a warmth and authenticity that are equally essential in constructive communication with children.

¹³ Lewis, *Letters to Children*, 111.

¹⁴ *Ibid.*, 52.

Beyond his letters to children, Lewis also wrote a number of essays on his writing methods, several which focused on writing for children. These essays demonstrate his key principles and technique. In his essay, "On Three Ways of Writing for Children," Lewis provides helpful insight into his approach of writing for children. He notes that "I put in what I would have liked to read when I was a child and what I still like reading now that I am in my fifties."¹⁵ Lewis also explains that the only manner in which he could write children's stories "consists in writing a children's story because a children's story is the best art-form for something you have to say."¹⁶ Similarly, Lewis articulates that a children's story that is enjoyable only for children is not a good one at all. Rather, a good children's story will last, being read and re-read throughout the course of a lifetime.¹⁷ Lewis also believed that the best of children's literature are the stories that can be both read and enjoyed in childhood as well as in adulthood. And for Lewis, the best type of children's stories were what he refers to as fantasies, or "fairy-stories."¹⁸

It would be much truer to say that fairy land arouses a longing for he knows not what. It stirs and troubles him (to his life-long enrichment) with the dim sense of something beyond his reach and, far from dulling or emptying the actual world, gives it a new dimension of depth. He does not despise the real woods because he has read of enchanted woods: the reading makes all real woods a little enchanted. This is a special kind of longing.¹⁹

¹⁵ C.S. Lewis, *Of Other Worlds: Essays and Stories*, 22.

¹⁶ *Ibid.*, 23.

¹⁷ *Ibid.*, 24.

¹⁸ *Ibid.*, 27-28.

¹⁹ *Ibid.*, 29-30.

There are even more valuable insights Lewis provided about the process and manner in which he wrote for children. In the same essay, Lewis adds, "We must write for children out of those elements in our own imagination which we share with children."²⁰ And in doing so, the child reader "is neither to be patronized or idolized: we talk to him as man to man."²¹ Lewis perhaps summed up his method best with the simple yet profound reminder that the best writing for children will be faithful in "treating them with respect."²² As will become apparent in subsequent chapters, this is exactly what Lewis did so well in his narration throughout *The Chronicles of Narnia*.

It is obvious that Lewis worked intentionally and from a thoughtful framework in his method of writing to and for children. Lewis drew important connections between morality and spirituality. Beyond his method, Lewis also shared critical observations on the spiritual elements of his writing for children. Rather than crafting children's literature to explain or teach obvious moral and spiritual truths, Lewis countered this by providing an important glimpse into the way his own life experiences shaped his writing for children. "Let the pictures tell you their own moral. For the moral inherent in them will rise from whatever spiritual roots you have succeeded in striking during the whole course of your life."²³ C.S. Lewis understood the manner in which children's literature and children's spirituality were connected,

²⁰ C.S. Lewis, *Of Other Worlds: Essays and Stories*, 33-34.

²¹ Ibid.

²² Ibid.

²³ Ibid.

and the important part both could play in guiding children to begin understanding deeper truths about this world by experiencing one beyond it.

Lewis goes into more depth about the potential for spiritual formation to occur in unique ways through children's fantasy stories in his essay "Sometimes Fairy Stories May Say Best What's To Be Said." In it, Lewis revealed perhaps the most important evidence for connecting his writings for children with important Christian truths about spiritual formation:

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 find it so hard to feel as one was told one ought to feel about God or about 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. The whole subject was associated with lowered voices; almost as if it were something medical. 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 the real potency? Could one not thus steal past those watchful dragons? I thought one could.²⁴

In an article she wrote for *Christian History and Biography*, Marjorie Lamp Mead validates the fact that Lewis wrote with the desire to meet children as equals. "It is this genuine connection that enabled him to write so effectively for children."²⁵ She goes on to affirm that Lewis would respond "thoughtfully and without a trace of condescension" in his many letters to children.²⁶ Whether in jest or with earnest concern for the child to whom he was crafting a response, Lewis interacted with children through these letters with an integrity and honesty that wove powerful yet

²⁴ C.S. Lewis, "Sometimes Fairy Stories May Say Best What's To Be Said," in *Of Other Worlds: Essays and Stories*, ed. Walter Hooper (New York and London: Harcourt Brace Jovanovich, 1966), 37.

²⁵ Marjorie Lamp Mead, "Meeting Children as Equals," *Christian History and Biography* (88, Fall 2005), 36.

²⁶ *Ibid.*

simple truths into their lives in ways that they could understand. Through a humble yet fervent spirit, Lewis's letters to children are important examples of the high value he placed on his younger readership and their ability to comprehend spiritual realities through the use of the imagination and their propensity to wonder. In a similar fashion, Lewis's own writings about his method for constructing children's fantasy stories reinforce his commitment to interacting with children in ways that would guide them in both their personal and spiritual growth.

CHAPTER FOUR

In Narnia children and animals are independent and self-sufficient, adult-like without having passed into the distant and undesirable state of adulthood. Becoming absorbed in the atmosphere of the Narnian world—with its fascination mixture of England and other land, paradise and imperfection, animal and human, adult and childlike—being enabled to live imaginatively in that world for as long as the book lasts, is one of the powerful appeals of Lewis's stories.¹

—Peter J. Schakel

Throughout *The Chronicles of Narnia*, C.S. Lewis makes noticeable efforts to build a distinctly exclusive relationship with the child reader. He pursues this relationship in each book of the series through a unique narrative structure and a type of parenthetical dialogue with the children who may, at any time, be reading these books. While not confined to actual parentheses (though at times he makes use of them for this purpose), this relationship with the child reader is most obvious when Lewis shifts from the dominant third-person narrative style he uses for most of his Narnian storytelling into a first-person (and sometimes second-person) style he utilizes to exclusively address the children reading these stories. It is clever, it is witty, and it is personalized in such a way that over the course of one book, and eventually all of them, Lewis has formed a unique bond with the children who are drawn to these stories, characters, and situations. It is through this relationship that Lewis's storytelling of *The Chronicles of Narnia* ceases to be merely a story, becoming an interactive experience in which the child reader ceases to be only a reader, instead becoming a part of the story itself. The child reader is communicated to by the narrator (C.S. Lewis himself) in ways that invites them to see, hear, touch,

¹ Peter J. Schakel, *Imagination and the Arts in C.S. Lewis* (Columbia, Missouri: University of Missouri Press: 2002), 61.

taste, smell, and even feel for and within a world which is not their own. By building a strong sense of camaraderie with the child reader, teachable moments arise that far exceed the confines of the text.

Rather than solely relying upon the potential for allegorical interpretations found in *The Chronicles of Narnia*, or a synopsis of biblical or spiritual allusions that may be evident in these stories, observation and analysis of Lewis's (the narrator's) voice and storytelling process lends itself to a richer understanding of how Lewis interacted with and viewed the child reader. A study of the text also provides insight into Lewis's high view of the child reader as one with a deeper capacity to experience and understand Narnia for what it truly could be. This, in turn, begins laying the foundation for the child reader to interact with the spiritual truths found within the text in ways that far exceed the realms of education and moves into the realm of personal and spiritual formation beyond the stories themselves.

This chapter will begin by analyzing an inventory of these passages sprinkled throughout *The Chronicles of Narnia*. (Please note, while all passages have been inventoried, not all will be used in this analysis. Please see the appendix which includes an exhaustive inventory of all such passages.) Through observation and initial analysis of such passages, interesting insights arise as to how Lewis interacted and viewed children as well as his hopes and expectations for them along the way. It is important to note that only first and second-person transitions will be documented below. While it is my belief that Lewis does use parenthetical text in the third-person to add further insight into the mind of the child reader, for the sake of brevity only selected first and second-person transitions will be cited. Also, the inventory below

will track the books in the order they were written by Lewis, especially as this provides insight into the development and formational realities that occurred both in narrative style and in the growth of the children reading these texts. Publication dates and edition will be noted as they prove important information regarding context and clarity.

There are five primary modes of communication that Lewis seemed to utilize in his relationship with the child reader: 1. Advice and insights meant to build a sense of unity and camaraderie between Lewis and the child reader (often at the exclusion of grown-up); 2. Instances inviting the child reader to taste, touch, see, hear, and even smell the world of Narnia; 3. Appeals for use of the imagination in order to cultivate a clearer and deeper picture of experiences and occurrences in Narnia; 4. Invitations to feel the world of Narnia as deeply as the characters felt it. At times this occurs alongside primary characters, while at other times Lewis desires it to occur solely for the sake of the child reader; 5. Glimpses into the mind and experiences of the narrator himself, sometimes in an effort to further the story while at other times in order to help the child reader know a little bit about the thoughts of C.S. Lewis (the narrator) himself. All of these strive to cultivate a foundation of trust, and more importantly, a foundation for understanding truths that have the potential to impact and shape the child reader's own life in both practical and spiritual ways.

1. Advice and insights to build a sense of camaraderie between Lewis and the child reader:

It is in the following quotation that Lewis, for the first time, identifies that he is offering elements of the story specifically to the child reader. The use of 'I' and 'you' in the same sentence names the relationship clearly for the first time:

“It was the sort of house that is mentioned in guide books and even in histories; and well it might be, for all manner of stories were told about it, some of them even stranger than the one **I** am telling **you** now.”²

The following passage is an example of a teachable moment. While it is likely more a humorous device, by assuming knowledge on behalf of the reader, it becomes an important instance in which Lewis demonstrates his ability to speak to the child reader in ways that are fanciful and fun while not patronizing:

“Peter held the door closed but did not shut it; for, of course, he remembered, as every sensible person does, that **you** should never never shut **yourself** up in a wardrobe.”³

In the segment below, Lewis is appealing to the reader, with the purpose of making sure he or she is tracking with the story and his storytelling:

“‘Wherever is this?’ said Peter’s voice, sounding tired and pale in the darkness. (**I** hope **you** know what **I** mean by a voice sounding pale.)”⁴

The next quotation is an example of Lewis’s use of wit to both remind the child reader that they are involved in a new world yet still a part of their own, as well as to give them a brief grammar lesson. Throughout Narnia, Lewis is able to engage the child reader imaginatively and yet still finds the balance of incorporating real world truth and practicalities:

² C.S. Lewis, *The Lion, the Witch, and the Wardrobe* (New York: First Harper Collins Edition, 1994), 51.

³ *Ibid.*, 53.

⁴ *Ibid.*, 104.

“This was bad grammar of course, but that is how beavers talk when they are excited; **I** mean, in Narnia—in **our** world they usually don’t talk at all.”⁵

This following passage is where Lewis identifies that he is talking solely to the children reading this book thus weaving into it a sense of togetherness:

“...and other creatures whom **I** won’t describe because if **I** did the grown-ups would probably not let **you** read this book....”⁶

In the types of instances demonstrated in the two selections below, Lewis speaks quite directly to the reader. In the second passage, he seems to ask the child reader to trust him to tell the story as it ought to be told with their best interest in mind:

“They had opened the door of a magic wardrobe and found themselves in a quite different world from **ours**, and in that different world they had become Kings and Queens in a country called Narnia.”⁷

“So the Dwarf settled down and told his tale. **I** shall not give it to **you** in his words, putting in all the children’s questions and interruptions, because it would take too long and be confusing, and even so, it would leave out some points that the children only hear later....”⁸

The following is a helpful example of the intimacy and trust Lewis is building with the child reader. By involving himself alongside the reader as one who has dreamed of ‘a secret country,’ Lewis both exposes his love for imaginary worlds and informs the reader that it OK to have used the imagination in this capacity as well:

“Most of us, **I** suppose, have a secret county but for most of **us** it is only an imaginary country. Edmund and Lucy were luckier than other people in that respect.

⁵ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 106.

⁶ *Ibid.*, 151.

⁷ C.S. Lewis, *Prince Caspian* (New York: First Harper Collins Edition, 1994), 3.

⁸ *Ibid.*, 40.

Their secret country was real.... **You** may imagine that they talked about it a good deal, when they got the chance.”⁹

The next quotation is, perhaps, one of the best examples throughout the series of Lewis’s thoughtful approach to the child reader. Not only is it explanatory, but it also incorporates mutuality, hopefulness, and a bit of self-deprecating humor:

“Narnian time flows differently than **ours**. If you spent a hundred years in Narnia, **you** would still come back to **our** world at the very same day on which you left. And then, if **you** went back to Narnia after spending a week here, **you** might find that a thousand Narnian years had passed, or only a day, or no time at all. **You** never know till **you** get there. Consequently, when the Pevensie children had returned to Narnia the last time for their second visit, it was (for the Narnians) as if King Arthur came back to Britain, as some people say he will. And **I** say the sooner the better.”¹⁰

The five passages below each represent, in their own right, Lewis’s technique of enlisting the child reader to become an active part of the story. He assumes knowledge and thoughtfulness, thus showing insight into his view of the child reader:

“Something was crawling. Worse still, something was coming out. Edmund or Lucy or **you** would have recognized it at once, but Eustace had read none of the right books.”¹¹

“Most of **us** know what we should expect to find in a dragon’s lair, but, as **I** said before, Eustace had read only the wrong books.”¹²

“He took a long drink and then (**I** know this sounds shocking, but it isn’t if **you** think it over) he ate nearly all the dead dragon.”¹³

⁹ C.S. Lewis, *The Voyage of the Dawn Treader* (New York: First Harper Collins Edition, 1994), 5-6.

¹⁰ Ibid., 14.

¹¹ Ibid., 84.

¹² Ibid., 87.

¹³ Ibid., 93.

“It was like when **you** hold to the fire something written in Invisible Ink and the writing gradually shows up; only instead of the dingy color of lemon juice (which is the easiest Invisible Ink) this was all gold and blue and scarlet.”¹⁴

“**You** might have supposed they would have thought about their danger. They didn’t. **I** don’t think anyone could have in their position.”¹⁵

Both of the examples below are instances in which Lewis offers advice to the child reader. This does much to continue the building of trust, and a sense of unity throughout these stories:

“As a matter of fact, Scrubb’s plan was not quite so hopeless as **you** might think. If **you** want to get out of a house without being seen, the middle of the afternoon is in some ways a better time to try it than in the middle of the night. Doors and windows are more likely to be open; and if **you** are caught, **you** can always pretend **you** weren’t meaning to go far and had no particular plans. (It is very hard to make either giants or grown-ups believe this if **you’re** found climbing out of a bedroom window and one o’clock in the morning.)”¹⁶

“Jill held her tongue. (If **you** don’t want other people to know how frightened **you** are, this is always a wise thing to do; it’s **your** voice that gives **you** away.)”¹⁷

Lewis really does want the child reader to experience and encounter the stories for themselves. Here, he states that clearly:

“...**I** wish you could see it for **yourselves**.”¹⁸

The following passage evokes a sense of hopefulness for the child reader. Could it be possible for them to get to Narnia and see the caves for themselves?

¹⁴C.S. Lewis, *The Voyage of the Dawn Treader*, 157-158.

¹⁵ Ibid., 243.

¹⁶ C.S. Lewis, *The Silver Chair* (New York: First Harper Collins Edition, 1994), 122.

¹⁷ Ibid., 212.

¹⁸ Ibid., 218.

Perhaps not, but Lewis wishes it were so. He is on their side, and committed to their full experience as participants in these stories:

“If **you** ever have the luck to go to Narnia **yourself**, do not forget to have a look at those caves.”¹⁹

In the next selection, Lewis steps out of the story momentarily in order to remind the child reader how this story connects with another one. The fact that he is addressing the child reader so pointedly shows that he desires them to understand how it all fits together:

“And if **you’ve** ever read a book called *The Lion, the Witch, and the Wardrobe*, **you** may like to know that this was the very same Faun, Tumnus by name, whom Queen Susan’s sister Lucy had met on the very first day when she found her way into Narnia.”²⁰

Once more, Lewis addresses the reader directly. It continues to be an important device in his ongoing relationship with them:

“It was a fine meal after the Calormene fashion. **I** don’t know whether **you** would have liked it or not, but Shasta did.”²¹

Lewis assumes a level of knowledge on behalf of the child-reader in the following quotation. Again, he is showing his high view of the capacity of children to understand even intangible elements:

“It was a crazy idea and if he had read as many books as **you** have about journeys over deserts he would never have dreamed it. But Shasta had read no books at all.”²²

¹⁹ C.S. Lewis, *The Silver Chair*, 243.

²⁰ C.S. Lewis, *The Horse and His Boy*, (New York: First Harper Collins Edition, 1994), 62.

²¹ *Ibid.*, 75.

²² *Ibid.*, 93.

Lewis uses a solid piece of advice to help the child reader begin to understand ideas about virtue and character:

“He had not yet learned that if **you** do one good deed **your** reward usually is to be set to do another and harder and better one.”²³

Below is another humorous, yet effective passage demonstrating the means of integrating the fantasy world of Narnia with the real world of which the child reader is still a part:

“...and if **you** look him up in a good History of Calormen (try the local library) **you** will find him under that name. And to this day in Calormene schools, if **you** do anything unusually stupid, **you** are very likely to be called ‘a second Rabadash.’”²⁴

Speaking directly to the child reader, Lewis describes the different setting in which this particular story takes place while at the same time describing negative and positive element understandable to the child readers themselves:

“In those days, if **you** were a boy you had to wear a stiff Eton collar every day, and schools were usually nastier than now. But meals were nicer; and as for sweets, **I** won’t tell **you** how cheap and good they were, because it would make **your** mouth water in vain.”²⁵

Once more, Lewis is inviting child readers to become a part of the story by seeing themselves as relatable to the people and events taking place:

“That drove them to indoor things: **you** might say, indoor exploration. It is wonderful how much exploring **you** can do with a stump of candle in a big house, or in a row of houses. Polly had discovered long ago that if **you** opened a certain little

²³ C.S. Lewis, *The Horse and His Boy*, 146.

²⁴ Ibid., 221.

²⁵ C.S. Lewis, *The Magician’s Nephew* (New York: First Harper Collins Edition, 1994), 3.

door in the box-room attic of her house **you** would find the cistern and a dark place behind it which **you** could get into by a little careful climbing.”²⁶

In the following selection, Lewis assumes some basic knowledge on behalf of the child reader in order to bring about a better understanding of how one aspect of the magic in Narnia actually worked:

“In order to jump from world to world by using one of those rings **you** don’t need to be wearing or touching it **yourself**; it is enough if **you** are touching someone who is touching it. In that way they work like a magnet; and everyone knows that if **you** pick up a pin with a magnet, any other pin which is touching the first pin will come too.”²⁷

Below is yet another opportunity for Lewis to recognize the differences between the child reader and the adult world. It is also another pointed reference to the reality that he is exclusively addressing the child reader throughout these instances:

“Children have one kind of silliness, as **you** know, and grown-ups have another kind. At this moment Uncle Andrew was beginning to be silly in a very grown-up way.”²⁸

This is another piece of advice with which Lewis equips the child reader:

“Now the trouble with trying to make **yourself** stupider than **you** really are is that **you** very often succeed.”²⁹

Below are two more examples of the fact that Lewis is indeed addressing the child reader in these first and second-person narrative instances:

²⁶ C.S. Lewis, *The Magician’s Nephew*, 7.

²⁷ Ibid., 73.

²⁸ Ibid., 82.

²⁹ Ibid., 137.

“Perhaps it was just as well they didn’t, for no dog **I** ever knew, least of all a Talking Dog of Narnia, like being called a Good Doggie then; any more than **you** would like being called My Little Man.”³⁰

“Some grown-ups (**you** know how fussy they can be about that sort of thing) would rather have gone without supper altogether than eaten those toffees.”³¹

This quotation is a further insight offered by Lewis to child readers offering to them important truths about life and living:

“When things go wrong, **you’ll** find they usually go on getting worse for some time; but when things once start going right they often go on getting better and better.”³²

Not only are the following examples valuable reminders of the unity between the stories, but also serve as reminders of the unity that has been built between the narrator and the child reader:

“...and when, many years later, another child from **our** world got into Narnia, on a snowy night, she found the light still burning. And that adventure was, in a way, connected with the ones **I** have just been telling **you**.”³³

“That was the beginning of all the comings and goings between Narnia and **our** world, which **you** can read of in other books.”³⁴

The following is a reference to the Boys Scout and Girl Guide programs that were popular among children during Lewis’s time in 1950’s England, again bringing

³⁰ C.S. Lewis, *The Magician’s Nephew*, 141.

³¹ *Ibid.*, 164.

³² *Ibid.*, 199.

³³ *Ibid.*, 201.

³⁴ *Ibid.*, 202.

in something familiar from the 'real' world of the child reader as insight into the imaginary world of Narnia:

"If **you** are a good Scout or a good Guide **you** will know already what it must have been like."³⁵

In the quotation below, the term, 'as you know' denotes an assumed knowledge or experience with the emotional context Lewis is trying to describe. This is another example of Lewis's view of children as not altogether ignorant of deep emotions:

"But very quickly they all became grave again: for, as **you** know, there is a kind of happiness and wonder that makes **you** serious. It is too good to waste on jokes."³⁶

The following description is a final reference to the fact that Lewis and the child reader have been in this narrative journey together:

"And as He spoke He no longer looked to them like a lion; but the things that began to happen after that were so great and beautiful that **I** cannot write this. And for **us** this is the end of all the stories, and **we** can most truly say that they all lived happily ever after."³⁷

2. Sensory experiences of Narnia:

In these instances, Lewis initiates personal interactions with the child reader by inviting them to experience for themselves the settings in which the children in the stories find themselves. Lewis uses sensory descriptions to transport child readers more fully into the storylines thus engaging the child readers not only through

³⁵ C.S. Lewis, *The Last Battle* (New York: First Harper Collins Edition, 1994), 111.

³⁶ *Ibid.*, 195.

³⁷ *Ibid.*, 210.

descriptions of vivid imagery and occurrences, but also allowing them to experience community with the narrator and the characters. It is as if Lewis desires the child readers to believe that they too are a critical part of the stories as the narratives unfold. This continues the process of subtly letting the child readers know that they will not merely be observers as events unfold, but that they can witness them and participate in them alongside the characters in the book—even alongside Lewis himself, thus reinforcing Lewis's desire and ability to engage, empower, and equip the child readers through his unique relationship with them as narrator of the stories. It is important to notice the manner in which Lewis addresses the child readers as well as the assumptions he seems to make as to their knowledge and awareness of their own sensory experiences in this world that allow them to more fully experience the world of Narnia.

SEEING

"But when next morning came there was a steady rain falling, so thick that when **you** looked out of the window **you** could see neither the mountains nor the woods nor even the stream in the garden."³⁸

"(**You** couldn't have found a robin with a redder chest or a brighter eye.)"³⁹

"The shield was the color of silver and across it there ramped a red lion, as bright as a ripe strawberry at the moment when **you** pick it."⁴⁰

"I expect **you've** seen someone put a lighted match to a bit of newspaper which is propped up in a grate against an unlit fire. And for a second nothing seems to have happened; and then **you** notice a tiny streak of flame creeping along the edge of the newspaper. It was like that now."⁴¹

³⁸ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 5.

³⁹ Ibid., 60.

⁴⁰ Ibid., 108.

⁴¹ Ibid., 167-168.

“...and found themselves standing round an old tree that was heavy with large yellowish-golden apples as firm and juicy as **you** could wish to see.”⁴²

“He was far bigger than the ordinary dumb squirrels which he had sometimes seen in the castle gardens; indeed he was nearly the size of a terrier and the moment **you** looked in his face you saw that he could talk.”⁴³

“Aslan pounced. Have **you** ever seen a very young kitten being carried in the mother cat’s mouth? It was like that.”⁴⁴

“The sides of the ship—what **you** could see of them where the gilded wings of the dragon ended—were green.”⁴⁵

“...Eustace saw burnt patches like those **you** see on the sides of a railway embankment in a dry summer.”⁴⁶

“...so that when **you** looked in the mirror **your** own face fitted into the hair and beard and it looked as if they belonged to **you**.”⁴⁷

“It was like what **you** saw from a train on a bright sunny day. **You** saw the black shadow of **your** own coach running along the fields at the same pace as the train. Then **you** went into a cutting; and immediately the same shadow flicked close up to **you** and got big, racing along the grass of the cutting-bank. Then **you** came out of the cutting and—flick!—once more the black shadow had gone back to its normal size and was running along the fields.”⁴⁸

“...and when the third day dawned- with a brightness **you** or **I** could not bear even if **we** had dark glasses on....”⁴⁹

“Instead, a blaze of sunshine met them. It poured through the doorway as the light of June day pours into a garage when **you** open the door.”⁵⁰

⁴² C.S. Lewis, *Prince Caspian*, 12.

⁴³ Ibid., 73-74.

⁴⁴ Ibid., 154.

⁴⁵ C.S. Lewis, *The Voyage of the Dawn Treader*, 6.

⁴⁶ Ibid., 82-83.

⁴⁷ Ibid., 148.

⁴⁸ Ibid., 219.

⁴⁹ Ibid., 242.

"**You** could see by the expression in their faces that they could talk and think just as well as **you** could."⁵¹

"His expression was solemn, his complexion muddy, and **you** could see at once that he took a serious view of life."⁵²

"In order to understand what followed, **you** must keep on remember how little they could see...**you** had to screw up your eyes."⁵³

"The darkness was so complete that it made no difference at all whether **you** had **your** eyes open or shut."⁵⁴

"And there came out a great drop of blood, redder than all redness that **you** have ever seen or imagined."⁵⁵

"And on either hand the coast stretches away, headland after headland, and at the points **you** could see the white foam running up the rocks but making no noise because it was so far off."⁵⁶

"...for he had the finest black eye **you** ever saw...."⁵⁷

"The archers, with Queen Lucy, fell to the right and **you** could first see them bending their bows and then hear the twang-twang as they tested the strings. And wherever **you** looked **you** could see people tightening girths, putting on helmets, drawing swords, and throwing cloaks to the ground."⁵⁸

"When **you** had seen that sky you wondered that there should be any light at all."⁵⁹

⁵⁰ C.S. Lewis, *The Silver Chair*, 12.

⁵¹ *Ibid.*, 35.

⁵² *Ibid.*, 68.

⁵³ *Ibid.*, 96.

⁵⁴ *Ibid.*, 138.

⁵⁵ *Ibid.*, 238.

⁵⁶ C.S. Lewis, *The Horse and His Boy*, 20.

⁵⁷ *Ibid.*, 78.

⁵⁸ *Ibid.*, 184.

⁵⁹ C.S. Lewis, *The Magician's Nephew*, 45.

"If **you** were interested in clothes at all, **you** could hardly help going in to see them closer...**I** can hardly describe the clothes..."⁶⁰

"And **you** could see at once, not only from her crown and robes, but from the flash of eyes and the curve of her lips, that she was a great queen. She looked round the room and saw the damage and saw the children, but could not guess from her face what she thought of either or whether she was surprised."⁶¹

"It was a bow-window from which **you** could see the step up to the front door and see up and down the street, so that no one could reach the front door without **your** knowing."⁶²

"It was so dark that they couldn't see one another at all and it made no difference whether **you** kept your eyes shut or opened."⁶³

"The moles came out just as **you** might see a mole come out in England."⁶⁴

"It is hard to explain if **you** have never seen a Dryad but quite unmistakable once **you** have—something different in the color, the voice, and the hair."⁶⁵

"...though of course he saw dozens of eyes shining with the reflections of the fire, as **you've** seen a rabbit's or cat's eyes in the headlights of a car."⁶⁶

"If **you** had not known he was a cat, you might have thought he was a ginger-colored streak of lightning. He shot across the open grass, back into the crowd. No one wants to meet a cat in that state. **You** could see animals getting out of his way to left and right."⁶⁷

"The bonfire had gone out. On the earth all was blackness: in fact **you** could not have told that **you** were looking into a wood if **you** had not seen where the dark shapes of the trees ended and the stars began."⁶⁸

⁶⁰ C.S. Lewis, *The Magician's Nephew*, 51.

⁶¹ *Ibid.*, 58.

⁶² *Ibid.*, 90.

⁶³ *Ibid.*, 104.

⁶⁴ *Ibid.*, 122.

⁶⁵ C.S. Lewis, *The Last Battle*, 21.

⁶⁶ *Ibid.*, 112.

⁶⁷ *Ibid.*, 123.

⁶⁸ *Ibid.*, 171.

“But when **you** looked down **you** found that this hill was much higher than **you** had thought: it sank down with shining cliffs....⁶⁹

“It was like when **you** see people waving at **you** from the deck of a big ship when **you** are waiting on the quay to meet them.”⁷⁰

HEARING

“There was no answer and Edmund noticed that his own voice had a curious sound—not the sound **you** expect in a cupboard, but a kind of open-air sound.”⁷¹

“But everyone became perfectly still in the end, so that **you** noticed even small sounds like the bumble-bee flying past, or the birds in the forest down below them, or the wind rustling the leaves.”⁷²

“And oh, the cry of the seagulls! Have **you** heard it? Can **you** remember?”⁷³

“If **you** had been there **you** would have heard them saying things like, “Oh look! Our coronation rings—do you remember first wearing this?””⁷⁴

“**I** wish **I** could write down the song, but no one who was present could remember it. Lucy said afterward that it was high, almost shrill, but still very beautiful....”⁷⁵

“...laughed the Witch (**you** couldn’t have heard a lovelier laugh).”⁷⁶

“And after that, slowly, mercilessly, with wailing strings and disconsolate blowing of horns, the music began again: this time, a tune to break **your** heart.”⁷⁷

⁶⁹ C.S. Lewis, *The Last Battle*, 206.

⁷⁰ *Ibid.*, 208-209.

⁷¹ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 28-29.

⁷² *Ibid.*, 143-144.

⁷³ *Ibid.*, 181.

⁷⁴ C.S. Lewis, *Prince Caspian*, 26.

⁷⁵ C.S. Lewis, *The Voyage of the Dawn Treader*, 204.

⁷⁶ C.S. Lewis, *The Silver Chair*, 174.

⁷⁷ *Ibid.*, 236.

“But there is a great difference between a noise heard letting **you** in with **your** friends in the morning, and a noise heard alone at nightfall, shutting **you** out.”⁷⁸

“The room was so quiet that **you** noticed the ticking of the clock at once.”⁷⁹

“But it was a nicer sound than that, a more musical tone: only so faint that **you** could hardly hear it.”⁸⁰

“The silence of the Wood had been rich and warm (**you** could almost hear the trees growing) and full of life: this was a dead, cold, empty silence. **You** couldn’t imagine anything growing in it.”⁸¹

“As soon as the bell was struck it gave out a note, a sweet note such as **you** might have expected, and not very loud.”⁸²

“And now **you** could hardly hear the song of the Lion; there was so much cawing, cooing, crowing, braying, neighing, baying, barking, lowing, bleating, and trumpeting.”⁸³

“Everyone had grown so quiet that **you** could hear the soft thump where it fell into the mud.”⁸⁴

“When **you** have been whispering for hours the mere sound of anyone talking out loud had a wonderfully stirring effect.”⁸⁵

“The most horrible caterwaul **you** ever heard made everyone jump. **You** have been wakened **yourself** by cats quarreling or making love on the road in the middle of the night: **you** know the sound.”⁸⁶

⁷⁸ C.S. Lewis, *The Horse and His Boy*, 85.

⁷⁹ C.S. Lewis, *The Magician’s Nephew*, 13.

⁸⁰ *Ibid.*, 14.

⁸¹ *Ibid.*, 47.

⁸² *Ibid.*, 56.

⁸³ *Ibid.*, 123.

⁸⁴ *Ibid.*, 180-181.

⁸⁵ C.S. Lewis, *The Last Battle*, 77.

⁸⁶ *Ibid.*, 122.

“...but nothing came out of his mouth except the ordinary, ugly cat-noises **you** might hear from any angry or frightened old Tom in a backyard in England.”⁸⁷

TASTING

“...it made one cough and splutter a little and stung the throat, but it also made **you** feel deliciously warm after **you’d** swallowed it...”⁸⁸

“Everyone began eating, and whatever hothouses **your** people may have, **you** have never tasted such grapes. Really good grapes, firm and tight on the outside, but bursting into cool sweetness when you put them into **your** mouth, were one of the things the girls had never had quite enough of before.”⁸⁹

“Caspian had ordered a cask of wine ashore, strong wine of Archenland which had to be mixed with water before **you** drank it, so there would be plenty for all.”⁹⁰

“All were very hungry and the meal, if not quite what **you** wanted for a very early breakfast, was excellent as a very late supper.”⁹¹

“It was the coldest, most refreshing water she had ever tasted. **You** didn’t need to drink much of it, for it quenched your thirst at once.”⁹²

“There were soups that would make **your** mouth water to think of...”⁹³

“Eastward the flat marsh stretched to low sand-hills on the horizon, and **you** could tell by the salt tang in the wind which blew from that direction that the sea lay over there.”⁹⁴

“...for goat’s milk is rather a shock when **you** are not used to it.”⁹⁵

⁸⁷ C.S. Lewis, *The Last Battle*, 124.

⁸⁸ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 104.

⁸⁹ C.S. Lewis, *Prince Caspian*, 159.

⁹⁰ C.S. Lewis, *The Voyage of the Dawn Treader*, 82.

⁹¹ *Ibid.*, 202.

⁹² C.S. Lewis, *The Silver Chair*, 23.

⁹³ *Ibid.*, 47.

⁹⁴ *Ibid.*, 67.

⁹⁵ C.S. Lewis, *The Horse and His Boy*, 148.

“What was the fruit like? Unfortunately no one can describe a taste. All **I** can say is that, compared with those fruits, the freshest grapefruit **you’ve** ever eaten was dull, and the juiciest orange was dry, and the most melting pear was hard and woody, and the sweetest wild strawberry was sour. And there were no seeds or stones, and no wasps. If **you** had once eaten that fruit, all the nicest things in this world would taste like medicines after it. But **I** can’t describe it. **You** can’t find out what it is like unless **you** can get to that country and taste it for **yourself**.”⁹⁶

SMELLING

“**You** can think how good the new-caught fish smelled while they were frying and how hungry the children longed for them to be done...”⁹⁷

“A strong heat smote up into their faces, mixed with a smell which was quite unlike any they had ever smelled. It was rich, sharp, exciting, and made **you** sneeze.”⁹⁸

“What **you** would chiefly have noticed if **you** had been there was the smells, which came from unwashed people, unwashed dogs, scent, garlic, onions, and the piles of refuse which lay everywhere.”⁹⁹

“And immediately, mixed with a sizzling sound, there came to Shasta a simply delightful smell. It was one he had never smelled in his life before, but **I** hope **you** have. It was, in fact, the smell of bacon and eggs and mushrooms all frying in a pan.”¹⁰⁰

TOUCHING

“But roast apples are not much good without sugar, and they are too hot to eat with **your** fingers till they are too cold to be worth eating.”¹⁰¹

“It was not like the silly fighting **you** see with broad swords on the stage. It was not even like the rapier fighting **you** sometimes see rather better done. This was real broad-sword fighting. The great thing is to slash at **your** enemy’s legs and feet

⁹⁶ C.S. Lewis, *The Last Battle*, 157.

⁹⁷ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 73-74.

⁹⁸ C.S. Lewis, *The Silver Chair*, 204.

⁹⁹ C.S. Lewis, *The Horse and His Boy*, 55.

¹⁰⁰ *Ibid.*, 173.

¹⁰¹ C.S. Lewis, *Prince Caspian*, 18.

because they are the part that have no armor. And when he slashed at **yours you** jump with both feet off the ground so that his blow goes under them....**I** don't think Edmund would have had a chance if he had fought Trumpkin twenty-four hours earlier...."¹⁰²

"...getting his arms and fingers into very difficult positions as **you** do when **you're** trying to scratch a place that is just out of reach."¹⁰³

"...they were the kind that not only felt nice, but looked nice and smelled nice and made nice sounds when **you** moved as well...."¹⁰⁴

"Jill thought that when, in books, people live on what they shoot, it never tells **you** what a long, smelly, messy job it is plucking and cleaning dead birds, and how cold it makes **your** fingers."¹⁰⁵

"And the ground was all stony, and made **your** feet sore by day and every bit of **you** sore by night."¹⁰⁶

"...blowing over it, a wind that felt as if it would take **your** skin off."¹⁰⁷

"**You** had to go flat on your face for what seemed like half an hour, though it may really have been only five minutes."¹⁰⁸

"...prickly cactus-like plants and coarse grass of the kind that would prick **your** fingers."¹⁰⁹

"The other was a stag, a beautiful lordly creature with wide liquid eyes, dappled flanks and legs so thin and graceful that they looked as if **you** could break them with two fingers."¹¹⁰

¹⁰² C.S. Lewis, *Prince Caspian*, 105.

¹⁰³ *Ibid.*, 109.

¹⁰⁴ C.S. Lewis, *The Silver Chair*, 44.

¹⁰⁵ *Ibid.*, 83.

¹⁰⁶ *Ibid.*, 92.

¹⁰⁷ *Ibid.*, 95.

¹⁰⁸ *Ibid.*, 143.

¹⁰⁹ C.S. Lewis, *The Horse and His Boy*, 133.

¹¹⁰ *Ibid.*, 171.

“There was no floor in this tunnel: **you** had to step from rafter to rafter, and between them there was only plaster. If **you** stepped onto this **you** would find yourself falling through the ceiling of the room below.”¹¹¹

“They were mostly great big dogs with thick shoulders and heavy jaws. Their coming was like the breaking of a great wave on the sea-beach: it nearly knocked **you** down.”¹¹²

“The edge of every leaf stood out so sharp that **you’d** think **you** could cut your finger on it.”¹¹³

“He took the Sun and squeezed it in his hand as **you** would squeeze an orange.”¹¹⁴

3. Use of the Imagination:

Lewis’s obvious desire to utilize and capture the imaginations of his child readers is a critical area of exploration and points toward the purpose of the following chapter. Indeed, the way in which Lewis calls upon the use of the imagination among his child readers does much to demonstrate his view on the importance of the imagination and its ability to communicate to them the heart and purpose of his stories. Lewis’s appeals to the imagination differ from his invitations to interact with Narnia through the senses. It is through the imagination that the child readers demonstrate trust in Lewis’s storytelling technique by suspending exclusive belief in the temporal, thus opening themselves to the capacity to emotions and experiences that are deeper than what lies on the surface of the physical world. It is through the imagination that Lewis communicates the essence of Narnia. He does this by

¹¹¹ C.S. Lewis, *The Magician’s Nephew*, 8.

¹¹² C.S. Lewis, *The Last Battle*, 132.

¹¹³ *Ibid.*, 173.

¹¹⁴ *Ibid.*, 180.

beginning with what the child reader may already know intrinsically, and by recognizing their surprising capacity to understand abstract concepts through the use of their imaginations. In these passages, Lewis seems to give just enough description to point the child reader in the right direction, only to then leave it to them to construct a more tangible vision of the depths and riches of these stories in more personal ways. In short, Lewis trusts the child readers to interpret these passages as they know best, and, in turn, the child readers trust that Lewis does so in order to offer to them the fullest essence of the stories.

“It was the sort of house that **you** never seem to come to the end of, and it was full of unexpected places.”¹¹⁵

“Unless **you** have looked at a world of snow as long as Edmund had been looking at it, **you** will hardly be able to imagine what a relief those green patches were after the endless white.”¹¹⁶

“Have **you** ever had a gallop on a horse? Think of that; and then take away the heavy noise of the hoofs and the jingle of the bits and imagine instead the almost noiseless padding of the great paws....”¹¹⁷

“...for the Lion had gathered himself together for a greater leap than any he had yet made and jumped—or **you** may call it flying rather than jumping—right over the castle wall.”¹¹⁸

“How Aslan provided food for them all **I** don’t know; but somehow or other they found themselves all sitting down on the grass to a fine high tea at about eight o’clock.”¹¹⁹

¹¹⁵ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 6.

¹¹⁶ *Ibid.*, 119.

¹¹⁷ *Ibid.*, 165.

¹¹⁸ *Ibid.*, 166.

¹¹⁹ Lewis, *The Lion, the Witch, and the Wardrobe*, 181.

“Have **you** ever stood on the edge of a great wood on a high ridge when a wild south-wester broke over it in full fury on an autumn evening? Imagine that sound. And then imagine the wood, instead of being fixed in one place, was rushing *at you*; and was no longer trees but huge people, yet still like trees because their long arms waved like branches and their heads tossed and leaves fell round them in showers. It was like that for the Telmarines. It was a little alarming even for the Narnians.”¹²⁰

“You may imagine that this caused plenty of head-scratching among the Telmarines.”¹²¹

“If **you** think it odd to have a galley in the bows and imagine the smoke from its chimney streaming back over the ship, that is because **you** are thinking of steamships where this is always a headwind. On a sailing ship the wind is coming from behind, and anything smelly is put as far forward as possible.”¹²²

“...not Calormen crescents but genuine Narnian ‘Lions’ and ‘Trees’ such as **you** might see any day in the market-place of Beaversdam or Beruna.”¹²³

“...and if **you** let yourself you would soon start imagining that the masks were doing things as soon as **your** back was turned on them.”¹²⁴

“It was rather hard to describe, but **you** will see what it was like if you imagine **yourself** looking into the mouth of a railway tunnel—a tunnel either so long or so twisty that **you** cannot see the light at the far end. And **you** know what it would be like. For a few feet **you** would see the rails and sleepers and gravel in broad daylight; then there would come a place where they were in twilight; and then, pretty suddenly, but of course without a sharp dividing line, they would vanish altogether into smooth, solid darkness. It was just so here.”¹²⁵

“He cheered up a little later on, but it was a grievous parting on both sides and **I** will not dwell on it.”¹²⁶

¹²⁰ C.S. Lewis, *Prince Caspian*, 196.

¹²¹ *Ibid.*, 214.

¹²² C.S. Lewis, *The Voyage of the Dawn Treader*, 28.

¹²³ *Ibid.*, 123.

¹²⁴ *Ibid.*, 148.

¹²⁵ *Ibid.*, 177.

¹²⁶ Lewis, *The Voyage of the Dawn Treader*, 241.

“...and in that wall a door by which you could get out on to the open moor...But **you** may imagine how the memory of even one time kept people hoping, and trying the door....”¹²⁷

“She now realized that Scrubb had some excuse for looking white, for no cliff in **our** world is to be compared with this. Imagine **yourself** at the top of the very highest cliff **you** know. And imagine **yourself** looking down to the very bottom. And then imagine that the precipice goes on below that, as far again, ten times as far, twenty times as far. And when **you’ve** looked down all that distance imagine little white things that might, at first glance, be mistaken for sheep, but presently **you** realize that they are clouds—not little wreaths of mist but enormous white, puffy clouds which are themselves as big as most mountains. And at last, in between those clouds, **you** get your first glimpse of the real bottom, so far away that **you** can’t make out whether it’s field or wood, or land or water: farther below those clouds than **you** are above them.”¹²⁸

“The rest were things **you** never see in **our** world. Fauns, satyrs, centaurs....”¹²⁹

“The Lady laughed: the richest, most musical laugh **you** can imagine.”¹³⁰

“The horrible thing went on coiling and moving like a bit of wire long after it had died; and the floor, as **you** may imagine, was a nasty mess.”¹³¹

“...(after more disappointments than **I** could possible describe)....”¹³²

“...the lion rose on its hind legs, larger than **you** would have believed a lion could be, and jabbed Aravis with its right paw.”¹³³

“They were the most beautiful shiny little things **you** can imagine.”¹³⁴

¹²⁷ C.S. Lewis, *The Silver Chair*, 11.

¹²⁸ *Ibid.*, 15-16.

¹²⁹ *Ibid.*, 35.

¹³⁰ *Ibid.*, 88.

¹³¹ *Ibid.*, 184.

¹³² C.S. Lewis, *The Horse and His Boy*, 133.

¹³³ *Ibid.*, 144.

¹³⁴ C.S. Lewis, *The Magician’s Nephew*, 13.

"It was the quietest wood **you** could possibly imagine. There were no birds, no insects, no animals, and no wind. **You** could almost feel the trees growing... **You** could almost feel the trees drinking the water up with their roots."¹³⁵

"Digory had never seen such a sun.... **You** could imagine that it laughed for joy as it came up."¹³⁶

"Can **you** imagine a stretch of grassy land bubbling like water in a pot? For that is really the best description of what was happening."¹³⁷

"And when they laughed—well, **you** can imagine."¹³⁸

"...and he was the cleverest, ugliest, most wrinkled Ape **you** can imagine."¹³⁹

"Tirian looked and saw the queerest and most ridiculous thing **you** can imagine."¹⁴⁰

4. Invitations to Feel:

The following quotes are critical in the development of the relationship between Lewis and the child reader. Not only is Aslan, the Creator and Redeemer of Narnia, at the heart of many of these interactions between the narrator and the child reader, but Lewis also desires that the child reader will experience the wonder that even hearing the name of Aslan evoked in the children within the stories when they first heard his name, as well as in their interactions with him thereafter. Wonder is a key device used by Lewis throughout these stories and it noticeable in the quotes below. Indeed, Lewis understood the value of wonder from his childhood experiences and seems to

¹³⁵ C.S. Lewis, *The Magician's Nephew*, 32.

¹³⁶ *Ibid.*, 109.

¹³⁷ *Ibid.*, 122.

¹³⁸ *Ibid.*, 137.

¹³⁹ C.S. Lewis, *The Last Battle*, 3.

¹⁴⁰ *Ibid.*, 159.

draw from that in his effort to engage the child reader on a deeper, more profound level. In these passages, Lewis pushes the child reader to feel more deeply, and to experience more intimately, what is happening these stories. Lewis is unafraid even in exploring the realms of deep sorrow and sadness. These are critical texts to explore as they open the child reader to a more spiritually focused experience of Narnia, and demonstrate Lewis's keen ability to relate with children without condescension or patronization.

"And now a very curious thing happened. None of the children knew who Aslan was any more than **you** do; but the moment the beaver had spoken these words everyone felt quite different. Perhaps it has sometimes happened to **you** in a dream that someone says something which **you** don't understand but in the dream it feels as if it had some enormous meaning—either a terrifying one which turns the whole dream into a nightmare or else a lovely meaning too lovely to put into words, which makes the dream so beautiful that **you** remember it all your life and are always wishing **you** could get into that dream again. It was like that now."¹⁴¹

"And Lucy got the feeling **you** have when **you** wake up in the morning and realize that it is the beginning of the holidays or the beginning of the summer."¹⁴²

"And Lucy felt running through her that deep shiver of gladness which **you** only get if **you** are being solemn and still."¹⁴³

"They were pretty tired by now of course; but not what **I'd** call bitterly tired—only slow and feeling very dreamy and quiet inside as one does when one is coming to the end of a long day in the open."¹⁴⁴

"**I** hope no one who reads this book has been quite as miserable as Susan and Lucy were that night; but if **you** have been—if **you've** been up all night and cried till **you** have no more tears left in **you**—**you** will know that there comes in the end a sort

¹⁴¹ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 67-68.

¹⁴² *Ibid.*, 68.

¹⁴³ *Ibid.*, 107.

¹⁴⁴ *Ibid.*, 124.

of quietness. **You** feel as if nothing was ever going to happen again. At any rate that was how it felt to these two.”¹⁴⁵

“The worst of sleeping out of doors is that **you** wake up so dreadfully early. And when **you** wake **you** have to get up because the ground is so hard that **you** are uncomfortable. And it makes matters worse if there is nothing but apples for breakfast and **you** have had nothing but apples for supper the night before.”¹⁴⁶

“Yet Lucy had the feeling (as **you** sometimes have when you are trying to remember a name or a date and almost get it, but it vanishes before **you** really do) that she had just missed something....”¹⁴⁷

“They even thought they had struck an old path; but if **you** know anything about woods, **you** will know that one is always finding imaginary paths. They disappear after about five minutes and then **you** think you have found another (and hope it is not another but more of the same one) and it also disappears, and after you have been well lured out of **your** right direction you realize that non of them were paths at all.”¹⁴⁸

“**You** can’t help feeling stronger when **you** look at a place where **you** won a glorious victory not to mention a kingdom, hundreds of years ago.”¹⁴⁹

“It is a terrible thing to have to wake four people, all older than **yourself** and all very tired, for the purpose of telling something they probably won’t believe and making them do something they certainly won’t like.”¹⁵⁰

“If **you** have ever seen a little cat loving a big dog whom it knows and trusts, **you** will have a pretty good picture of their behavior.”¹⁵¹

“What they were seeing may be hard to believe when **you** read it in print, but it was almost as hard to believe when **you** saw it happening. The things in the picture were moving.”¹⁵²

¹⁴⁵ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 158.

¹⁴⁶ C.S. Lewis, *Prince Caspian*, 30.

¹⁴⁷ *Ibid.*, 118.

¹⁴⁸ *Ibid.*, 120.

¹⁴⁹ *Ibid.*, 133.

¹⁵⁰ *Ibid.*, 144.

¹⁵¹ *Ibid.*, 205.

¹⁵² C.S. Lewis, *The Voyage of the Dawn Treader*, 9.

“But a bad fright, when once it is over, and especially a bad fright following a mountain walk, leaves **you** very tired.”¹⁵³

“When Lucy woke up next morning it was like waking up on the day of an examination or a day when **you** are going to the dentist.”¹⁵⁴

“...just as **your** mother is much angrier with you for running out into the road in front of a car than a stranger would be.”¹⁵⁵

“...a fresh, wild, lonely smell that seemed to get into **your** brain and make **you** feel that **you** could go up mountains at a run or wrestle with an elephant.”¹⁵⁶

“The children got out of the boat and waded- not toward the wave but southward with the wall of water on their left. They could not have told **you** why they did this; it was their fate.”¹⁵⁷

“Jill only made faces; the sort you make when **you’re** trying to say something but find that if **you** speak you’ll start crying again.”¹⁵⁸

“Crying is all right in its way while it lasts. But **you** have to stop sooner or later, and then **you** still have to decide what to do.”¹⁵⁹

“It is a very funny thing that the sleepier **you** are, the longer **you** take about getting to bed; especially if **you** are lucky enough to have a fire in your room.”¹⁶⁰

“The other was a lady on a white horse, a horse so lovely that **you** wanted to kiss its nose and give it a lump of sugar at once.”¹⁶¹

¹⁵³ C.S. Lewis, *The Voyage of the Dawn Treader*, 88.

¹⁵⁴ *Ibid.*, 146.

¹⁵⁵ *Ibid.*, 227.

¹⁵⁶ *Ibid.*, 237.

¹⁵⁷ *Ibid.*, 245.

¹⁵⁸ C.S. Lewis, *The Silver Chair*, 4.

¹⁵⁹ *Ibid.*, 19.

¹⁶⁰ *Ibid.*, 48.

¹⁶¹ *Ibid.*, 87-88.

“However tired **you** are, it takes some nerve to walk up to a giant’s front door.”¹⁶²

“Jill was just as indignant as **you** and **I** would have been at the mention of toys and dolls...”¹⁶³

“She began to play it with her fingers—a steady, monotonous thrumming that **you** didn’t notice after a few minutes. But the less **you** noticed it, the more it got into **your** brain and **your** blood. This also made it hard to think.”¹⁶⁴

“...and of course, the more enchanted **you** get, the more **you** feel that **you** are not enchanted at all.”¹⁶⁵

“**You** must not imagine that Shasta felt at all as **you** and **I** would feel if we had just overheard **our** parents talking about selling us for slaves.”¹⁶⁶

“People who know a lot of the same things can hardly help talking about them, and if **you’re** there you can hardly help feeling that **you’re** out of it.”¹⁶⁷

“When he had thought all this he did what **I** expect **you** would have done if **you** had been up very early and had a long walk and a great deal of excitement and then a very good meal, and lying on a sofa in a cool room with no noise in it except when a bee came buzzing in through the wide open windows. He fell asleep.”¹⁶⁸

“Like most days when **you** are alone and waiting for something this day seemed about a hundred hours long.”¹⁶⁹

“The valley itself...was such a pleasant place that it made **you** want to ride slowly.”¹⁷⁰

¹⁶² C.S. Lewis, *The Silver Chair*, 104.

¹⁶³ *Ibid.*, 113.

¹⁶⁴ *Ibid.*, 173.

¹⁶⁵ *Ibid.*, 176.

¹⁶⁶ C.S. Lewis, *The Horse and His Boy*, 9.

¹⁶⁷ *Ibid.*, 44-45.

¹⁶⁸ *Ibid.*, 77.

¹⁶⁹ *Ibid.*, 92.

¹⁷⁰ *Ibid.*, 137.

"But he looked very carefully out of the corners of his eyes to see what the others were doing (as some of **us** have done at parties when **we** weren't quite sure which knife or fork we were meant to use) and tried to get his fingers right."¹⁷¹

"...and then a third time 'Myself,' whispered so softly **you** could hardly hear it, and yet it seemed to come from all around **you** as if the leaves rustled with it."¹⁷²

"Then his face went the worst sort of shape as it does if **you're** trying to keep back **your** tears."¹⁷³

"He was a good deal more excited than **you'd** have thought from the way he spoke. For he was thinking, just as **you** would have been, of all the reasons why the house might have been empty so long."¹⁷⁴

"...but not quite so frightened as **you** might expect, because it is hard to feel really frightened in that wood. The place is too peaceful."¹⁷⁵

"...and up great flights of steps and through vast rooms that opened out of one another till **you** were dizzy with the mere size of the place."¹⁷⁶

"**You** could walk down and look at the faces in turn.... These were very solemn faces. **You** felt you would have to mind your P's and Q's, if **you** ever met living people who looked like that."¹⁷⁷

"One good thing about seeing the two together was that **you** would never again be afraid of Uncle Andrew, any more that **you'd** be afraid of a worm after **you** had met a rattlesnake or afraid of a cow after **you** have met a mad bull."¹⁷⁸

"And oh, oh—Well, **you** know how it feels if **you** begin hoping for something that **you** want desperately badly; **you** almost fight against the hope because it is too

¹⁷¹ C.S. Lewis, *The Horse and His Boy*, 157.

¹⁷² *Ibid.*, 165.

¹⁷³ C.S. Lewis, *The Magician's Nephew*, 6.

¹⁷⁴ *Ibid.*, 9.

¹⁷⁵ *Ibid.*, 36-37.

¹⁷⁶ *Ibid.*, 48-49.

¹⁷⁷ *Ibid.*, 52.

¹⁷⁸ *Ibid.*, 75.

good to be true; **you've** been disappointed so often before. That was how Digory felt."¹⁷⁹

"It was more like what we should call a tune, but it was also far wilder. It made **you** want to run and jump and climb. It made **you** want to shout. It made **you** want to rush at other people and either hug them or fight them."¹⁸⁰

"The air came up warmer and sweeter every moment, so sweet that almost brought the tears to **your** eyes."¹⁸¹

"So that Digory felt just as sure as **you** that they were all going to live happily ever after. But perhaps **you** would like to know just one or two things more."¹⁸²

"**You** know how sad **your** own dog's face can look sometime. Think of that and then think of all the faces of those Talking beasts.... It would have broken **your** heart with very pity to see their faces."¹⁸³

"...the sort of gasp **you** give when you're struggling with suppressed laughter."¹⁸⁴

"It was all like a dream (the sort **you** have when your temperature is over 100) until he heard Rishda Tarkaan's voice calling out from the distance...."¹⁸⁵

"In a way it wasn't quite so bad as **you** might think. When **you** are using every muscle to the full—ducking under a spear-point here, leaping over it there, lunging forward, drawing back, wheeling round—**you** haven't much time to feel either frightened or sad."¹⁸⁶

"He was himself now: a beautiful donkey with such a soft, gray coat and such a gentle, honest face that if **you** had seen him **you** would have done just what Jill and

¹⁷⁹ C.S. Lewis, *The Magician's Nephew*, 92

¹⁸⁰ Ibid., 121.

¹⁸¹ Ibid., 170.

¹⁸² Ibid., 200.

¹⁸³ C.S. Lewis, *The Last Battle*, 39.

¹⁸⁴ Ibid., 74.

¹⁸⁵ Ibid., 136.

¹⁸⁶ Ibid., 148.

Lucy did—rushed forward and put **your** arms around his neck and kissed his nose and stroked his ears.”¹⁸⁷

“It is as hard to explain how this sunlit land was different from the old Narnia as it would be to tell **you** how the fruits of that country taste. Perhaps **you** will get some idea of it if **you** think like this. **You** may have been in a room in which there was a window that looked out on a lovely bay of the sea or a green valley that wound away among the mountains. And in the wall of that room opposite to the window there may have been a looking-glass. And as **you** turned away from the window **you** suddenly caught sight of that sea or that valley, all over again, in the looking-glass. And the sea in the mirror, or the valley in the mirror, were in one sense just the same as the real ones: yet at the same time they were somehow different- deeper, more wonderful, more like places in a story: in a story **you** have never heard but very much want to know. The difference between the old Narnia and the new Narnia is like that.... **I** can’t describe it any better than that: if **you** ever get there **you** will know what **I** mean.”¹⁸⁸

“And Tirian felt as **you** would feel if **you** were brought before Adam and Eve in all their glory.”¹⁸⁹

5. Narrative Experiences

There are numbers of instances throughout *The Chronicles of Narnia* in which the narrator (Lewis himself) informs the child reader from his own experiences, perspectives, and points of view. At times, the narrator is drawing upon experiences from his past to enlighten the child reader in ways that are reflective of his own personal experiences, and at other times the narrator is relating information through his own personal interpretation in an effort to join the child reader in the discovery and adventure that comprise these stories. These instances reveal important ways in which Lewis related with and subsequently formed a bond with his child readers. Through vulnerability, authenticity, and even some self-deprecating humor Lewis

¹⁸⁷ C.S. Lewis, *The Last Battle*, 191.

¹⁸⁸ *Ibid.*, 195-196.

¹⁸⁹ *Ibid.*, 206.

solidifies his friendship with his child readers thus honoring them and blessing them in ways that would transcend the stories themselves. The many letters Lewis received and wrote to children as a result of *The Chronicles of Narnia* are evidence of this important reality. Some of the following quotes are quite simple and straightforward, others somewhat comical, and still others convey deeper truths. Taken together, they form a helpful glimpse into the mind of the narrator which, in turn, connects him relationally within the mind of the child reader.

“In fact **I** really think he might have given up the whole plan and gone back and owned up and made friends with the others...”¹⁹⁰

“How long this really lasted **I** don’t know, but it seemed to Edmund to last for hours.”¹⁹¹

“This lasted longer than **I** can describe even if **I** wrote pages and pages about it. But **I** will skip on to the time when the snow had stopped and the morning had come and they were all racing along in the daylight.”¹⁹²

“(Giants of any sort are now so rare in England and so few giants are good-tempered that ten to one **you** have never seen a giant when his face is beaming. It’s a sight well worth looking at.)”¹⁹³

“**I** think **I** have explained before how Narnia was altering them.”¹⁹⁴

“**I** can’t tell **you** how his friends spoke to him, for he had none.”¹⁹⁵

¹⁹⁰ C.S. Lewis, *The Lion, the Witch, and the Wardrobe*, 91.

¹⁹¹ Ibid., 93.

¹⁹² Ibid., 114.

¹⁹³ Ibid., 170.

¹⁹⁴ C.S. Lewis, *Prince Caspian*, 132.

¹⁹⁵ C.S. Lewis, *The Voyage of the Dawn Treader*, 3.

“(By the way, if **you** are going to read this story at all, and if **you** don’t know already, **you** had better get it into **your** head that the left of a ship when **you** are looking ahead, is *port*, and the right is *starboard*.)”¹⁹⁶

“Why exactly Eustace had slipped and reeled and stumbled all the way forward to the forecandle (he had not yet got his sea-legs) **I** never heard.”¹⁹⁷

“...and everyone skipped back (some of the sailors with ejaculations **I** will not put down in writing) to avoid the enormous and boiling tears which flowed from his eyes.”¹⁹⁸

“(I don’t know what the Bearded Glass was for because **I** am not a magician.)”¹⁹⁹

“Some people may disagree with Lucy about this, but **I** think she was quite right. She said she wouldn’t have minded if she could have shut the door, but that it was unpleasant to have to stand in a place like that with an open doorway right behind **your** back. **I** should have felt the same. But there was nothing else to be done.”²⁰⁰

“So that before the half-hour was nearly over several people were positively ‘sucking up’ to Drinian and Rhince (at least that was what they called it at **my** school) to get a good report.”²⁰¹

“Then it vanished, and since that moment no one can truly claim to have seen Reepicheep the mouse. But **my** belief is that he came safe to Aslan’s country and is alive there to this day.”²⁰²

“This is not going to be a school story, so **I** will say as little as possible about Jill’s school, which is not a pleasant subject.”²⁰³

“(When **I** was at school one would have said, ‘I swear by the Bible.’ But Bibles were not encouraged at Experiment House.)”²⁰⁴

¹⁹⁶ C.S. Lewis, *The Voyage of the Dawn Treader*, 6.

¹⁹⁷ Ibid., 33.

¹⁹⁸ Ibid., 100.

¹⁹⁹ Ibid., 148.

²⁰⁰ Ibid., 150.

²⁰¹ Ibid., 215-216.

²⁰² Ibid., 244.

²⁰³ C.S. Lewis, *The Silver Chair*, 3.

“Scrubbs was quite right in saying that Jill (**I** don’t know about girls in general) didn’t think much about points of the compass.”²⁰⁵

“(I haven’t time to tell it now, though it is well worth hearing.)”²⁰⁶

“For in Calormen, story-telling (whether the stories are true or made up) is a thing **you’re** taught, just as English boys and girls are taught essay writing. The difference is that people want to hear the stories, whereas **I** never heard of anyone who wanted to read the essays.”²⁰⁷

“**I** don’t think anyone can be blamed for shouting if something comes up from behind and touches him...”²⁰⁸

“It would be nice to end the story by saying that after that the two brothers never disagreed about anything again, but **I** am afraid it would not be true.”²⁰⁹

“Aravis also had many quarrels (and, **I’m** afraid, even fights) with Prince Cor, but they always made it up again: so that years later, when they were grown up, they were so used to quarrelling and making up again that they got married so as to go on doing it move conveniently.”²¹⁰

“They both got different answers to it at first, and even when they agreed **I** am not sure they got it right.”²¹¹

“**I** can’t excuse what he did next except by saying that he was very sorry of it afterward (and so were a good many other people).”²¹²

²⁰⁴ C.S. Lewis, *The Silver Chair*, 7.

²⁰⁵ *Ibid.*, 29.

²⁰⁶ *Ibid.*, 47.

²⁰⁷ C.S. Lewis, *The Horse and His Boy*, 45.

²⁰⁸ *Ibid.*, 86.

²⁰⁹ *Ibid.*, 223.

²¹⁰ *Ibid.*, 224.

²¹¹ C.S. Lewis, *The Magician’s Nephew*, 11.

²¹² *Ibid.*, 56.

“**I** think (and Digory thinks too) that her mind was of a sort which cannot remember that quiet place at all, and however often **you** took her there and however long **you** left her there, she would still know nothing about it.”²¹³

“**I** think, myself, **I** would rather have been in Polly’s position.”²¹⁴

“(I don’t think Fledge could have managed this without his wings to balance him and to give him the help of a flutter now and then.)”²¹⁵

“But **I** think Digory would not have taken an apple for himself in any case. Things like Do No Steal were, **I** think, hammered into boys’ heads a good deal harder in those days than they are now. Still, **we** can never be certain.”²¹⁶

“But he found (as **I** have sometimes found in dreams too) that his voice made no noise at all.”²¹⁷

“**I** don’t honestly think that this was because any of them was afraid of a fight (except perhaps Jill and Eustace). But **I** daresay that each of them, deep down inside, was very glad not to go any nearer...”²¹⁸

“Whatever else **you** may say about Dwarfs, no one can say they aren’t brave.”²¹⁹

“But as they came right up to Aslan one or other of two things happened to each of them. They all looked straight in his face, **I** don’t think they had any choice about that.”²²⁰

“**You** could see that they suddenly ceased to be Talking Beasts. They were just ordinary animals. And all the creatures who looked at Aslan in that way swerved to their right, his left, and disappeared into his huge black shadow, which (as **you**

²¹³ C.S. Lewis, *The Magician’s Nephew*, 79.

²¹⁴ Ibid., 91.

²¹⁵ Ibid., 170.

²¹⁶ Ibid., 173-174.

²¹⁷ C.S. Lewis, *The Last Battle*, 51.

²¹⁸ Ibid., 97.

²¹⁹ Ibid., 144.

²²⁰ Ibid., 175.

have heard) streamed away to the left of the doorway. The children never say them again. I don't know what became of them."²²¹

It is undeniable that throughout *The Chronicles of Narnia* C.S. Lewis interacts with the child reader in such an authentic manner that a deeper story, one that is more personal and more meaningful, is being told. At points, they cease to be stories happening to the characters within their pages, and become stories affecting and impacting each reader who happens upon them. Lewis is intentional and purposeful in this endeavor. By personally guiding the child reader through *The Chronicles of Narnia*, Lewis is equipping them with experiences and encounters that have the power to shape their perspectives in real world ways. Spiritual truths in our world become physical realities in Narnia. Hope is tangible, fear is justified and conquered, evil is real, God is alive and powerful and kind, failure is understood and forgiven.

Trust is built through the way Lewis communicates personally with child readers. Through his narrative advice and insights, equipping occurs; through the empowerment of the five senses, abstract images and ideas become more tangible; through valuing the power of the child reader to imagine, a foundation is laid for future spiritual development; through inviting the child reader to feel alongside the characters in the stories, depth is explored and emotional responses are encouraged; and through communicating some of his own personal thoughts and experiences, Lewis solidifies a bond of friendship. All of these approaches allow Lewis to plant seeds of truth in the minds and hearts of his child readers, preparing them for a multitude of lessons and realities that are universal for living life, for understanding

²²¹ C.S. Lewis, *The Last Battle*, 175.

its joys and sorrows, and ultimately for embracing them within a grounded Christian framework.

CHAPTER FIVE

Why is it that C.S. Lewis strives to build a unique relationship with the child reader? How does his communication with the child reader enable the reader to experience Narnia more fully? Why does Lewis make the effort to invite the child reader so intimately into the storytelling process?

It is clear from the evidence above that throughout *The Chronicles of Narnia* Lewis worked with the intention of inviting the child reader to experience an imaginary world through the use of a variety of faculties, feelings, and experiences. All of these attempts hinged upon the assumption that the child reader had the capacity and ability to utilize their imagination in order to participate fully in the stories. It is this beckoning of children to use their imaginations, indeed, even their propensity to do so with ease, that allowed for *The Chronicles of Narnia* to become more than merely stories, and to begin a process of planting seeds of truth within the heart and mind of the child reader. Catherine Stonehouse affirms this in stating that the “imagination is often considered to be something children use in play and then discard when they become adults.”¹ She goes on to clarify that “following the lead of children could enrich the spiritual walk for adults.”² It is this reason why a childlike nature, one that is prone to wonder and imagine with more ease than that of an adult, is more open to the spiritual themes that lie within *The Chronicles of Narnia*.

Indeed, it is first necessary to state plainly my belief that *The Chronicles of Narnia* are not to be read as allegories. As Peter Schakel commented in *Reading with*

¹ Stonehouse, 210-212.

² Ibid.

the Heart: The Way Into Narnia, reading them allegorically can destroy “the independence of the imaginary world” or may lead “us to use our heads rather than our hearts in responding to the stories.”³ While *The Chronicles of Narnia* certainly lend themselves to symbolic interpretations, they are to be read more as stories in and of themselves, than as stories solely connected to biblical or Christian motifs. However, this chapter will argue that *The Chronicles of Narnia* can be read and understood more potently, and with deeper spiritual and Christian understanding, when interpreted through the imagination. Schakel also points out that Lewis anticipated the primary appeal of *The Chronicles of Narnia* “would be to the heart, not the head.”⁴ This is to be understood as appealing primarily to the imaginative faculties rather than to merely intellectual ones. (It should be noted that adults often embrace *The Chronicles of Narnia* as much as children. However, with their natural propensity to utilize their imaginations, children can read the Narnia stories with more of an open mind for the treasure trove of truth that lies therein. The seeming tension between the imagination and the intellect is reflective of the tension between reading the stories as a child and reading them as an adult. Children are seemingly less likely to approach *The Chronicles of Narnia* with a bias and therefore are likely to be more receptive to the heart of the themes and truths they contain.)

In another of his texts, *Imagination and the Arts in C.S. Lewis: Journeying to Narnia and Other Worlds*, Peter J. Schakel expounds with more profundity on the importance of the imagination within the life and works of C.S. Lewis.

³ Peter J. Schakel, *Reading with the Heart: The Way Into Narnia* (Grand Rapids: Eerdmans Publishing Company: 1979), 4.

⁴ *Ibid.*, 6.

Imagination is evinced, illustrated, and discussed again and again in his writings—it would not be too much to say that imagination is, except for salvation, the most important issue in Lewis’s thought and life. He held that a healthy imagination in adults and children is vital because of the enlargement of being and enrichment of life it offers, and because of the potential it holds for the deepening of faith and understanding. Thus, neglecting the imagination is a matter of grave consequence.⁵

Schakel goes on to write that today’s children (his book was published in 2002) “with their diet of prepackaged visual images and simple narratives from television and video games” are even more “undernourished imaginatively” than those of Lewis’s era.⁶ This is of utmost importance to this thesis as it directly relates to the habits of children today and their need to be related to, and communicated with, in ways that honor them, cherish their identities, and undergird them with spiritual truths that reflect the ways of Christ. To honor children is to accept them as imaginative beings, to encourage the use of the imagination, and to utilize it in ways that equip them for depth and meaning not only in the present but also for the years to come as they develop into youth and young adults. Through *The Chronicles of Narnia* C.S. Lewis faithfully constructed a world where children could exercise their propensity for imagination and wonder in ways that drew them into the reflection of important spiritual truths while engaging in stories and themes that spoke to them in tangible and significant ways.

It is important to note that while the value of the imagination is at the focus of this chapter, it does not come at the expense of an intellectual reading of the texts. In dealing exclusively with the experience of the child reader and his/her interactions

⁵ Peter J. Schakel, *Imagination and the Arts in C.S. Lewis* (Columbia, Missouri: University of Missouri Press: 2002), 2.

⁶ Ibid.

with *The Chronicles of Narnia*, the imagination is of primary importance. Lewis himself appeals exclusively to the imagination of the child reader dozens of times throughout these stories.⁷ He understood the importance of the imagination in communicating with children. Lewis found freedom in his imagination as a child, but set that aside for the pursuit of logic and reason in his adult years.⁸ It wasn't until he drew closer to mid-life that he began to recognize the value of imagination and started to reorient his life in ways that allowed for both intellect and imagination to function in conjunction with one another. Surely, this was part of his motivation for writing *The Chronicles of Narnia*. In his enlightening biography of Lewis, titled *The Narnian*, Alan Jacobs states: "It is no wonder, then, given Lewis's deep concern for moral education, that he would consider writing stories for children—stories that would provide that imaginative nourishment at a time when they most needed it and lay the groundwork for further education...."⁹

Two texts do particularly well in their manner of speaking to the importance of the imagination as an equipping device within *The Chronicles of Narnia: Roar: A Christian Family Guide to the Chronicles of Narnia* by Heather and David Kopp; and *Reading with the Heart: The Way Into Narnia* by Peter Schakel. Both books, in very different ways, explore the imaginative potential within *The Chronicles of Narnia*, as well as inviting readers to explore with more depth the world of Narnia in order to discover intricacies and truths tucked away in subplots and minor themes. Brief

⁷ See previous chapter.

⁸ Hooper, *Past Watchful Dragons*, 9-11.

⁹ Alan Jacobs, *The Narnian: The Life and Imagination of C.S. Lewis* (New York: HarperCollins, 2005), 235.

interaction with these books is important as it will provide critical insights about the importance of utilizing the imagination in cultivating a fuller understanding of *The Chronicles of Narnia* as well as offering perspectives on the role of the imagination in the spiritual development of children.

Roar: A Christian Family Guide to the Chronicles of Narnia is a multi-faceted book that includes plot summaries, essays, historical sketches, and queries aimed at opening the mind of the child-reader to engage in *The Chronicles of Narnia* in both fresh and purposeful ways. "It's a book for grown-ups and kids who want to travel deeper into every Chronicle; who want more out of each character, story, and spiritual allusion; who like best to talk, laugh, and imagine higher up and further in...together. We think that's what Professor Lewis would have wanted."¹⁰ Heather and David Kopp succeed in their attempt to make *The Chronicles of Narnia* even more accessible to children through thought-provoking questions, humorous anecdotes, and insightful information on a variety of aspects revolving around the world of Narnia. In doing so, the Kopps create a book that becomes a helpful tool for both child and parents, and they aim to initiate important reflections and conversations with the purpose of maximizing the potential of *The Chronicles of Narnia* to shape, inform, and equip children of all ages with the stories and themes found therein.

By taking each book in *The Chronicles of Narnia* and breaking it down chapter by chapter, *Roar* does more than explain the basics or provide synopsis. While it does include a brief summary of each chapter of every book in the series, it does so much more in its effort to invite the child (and the parent) to participate and

¹⁰ Heather and David Kopp, *Roar: A Christian Family Guide to the Chronicles of Narnia*, (Sisters, OR: Multnomah Publishers, 2005), 16.

engage more fully with the stories. For example, in breaking down Chapter 11 (“The Unwelcome Traveler”) from *The Horse and His Boy*, in which Shasta must ride over a foggy mountain pass alone and begins feeling sorry for himself until he realizes that there is someone walking beside him, which eventually reveals itself to him as ‘Myself.’ On this two-page spread, definitions are included for the words “furlong” and “mettle;” a passage of scripture from Hebrews 13:5 is quoted: “God has said, ‘I will never leave you’”; several review and reflection questions are also presented, such as “What was King Lune doing when Shasta met him?” and “Have you ever felt sorry for yourself after going through a tough time?”¹¹ There is also a more interactive suggestion encouraging the child reader to discover “lion tracks” from their life: signs that God has been walking beside them.¹² Rather than being overly teaching-oriented or preachy, *Roar* further engages the child reader and his/her imaginative faculties with *The Chronicles of Narnia*, helping children to identify how these stories can relate to the world in which they live and have meaning with their own personal stories.

Also in *Roar: A Christian Family Guide to the Chronicles of Narnia* is a section that compiles critical essays about *The Chronicles of Narnia*. Several of these brief articles convey important viewpoints about Lewis, Narnia, and the imagination, and just how interconnected the three were with one another. In his essay, “The Literary Bloke,” J.I. Packer contends that beyond Lewis’s aptitude and passion as a

¹¹ Kopp and Kopp, 138-139.

¹² Ibid.

“philosophical apologist”¹³ was a penetrating ability to demonstrate “imaginative presentations of the Christian life, centered upon the spiritual quest for communion with God rather than the apologetic quest for rational demonstrations of him.”¹⁴ This is exactly what *The Chronicles of Narnia* gave Lewis the opportunity to do. Packer goes on to state, “The two lobes of our brain, left for the logical and linear and right for the romantic and imaginative, were both thoroughly developed in Lewis.”¹⁵ It is this balance found in Lewis’s writings, and even in his life, that presents an important framework for laying the foundation for spiritual growth and formation in the lives of the children who read, and experience, *The Chronicles of Narnia*.

In “Seeing Through the Mist,” another essay included in *Roar*, Erin Healy quotes Colin Manlove, a University of Edinburgh lecturer who specializes in works of fantasy and has written specifically on the literary quality of *The Chronicles of Narnia*. According to Manlove: “The imagination is often attacked as free and self-indulgent...[Its practitioners] know the dangers of invention: they know that new images may divert the mind from the truth contained in them. But they believe also that through such new images the faith can be revitalized; and that the very act of ‘going away’ from truth may bring one nearer to it.”¹⁶ After citing Manlove, Healy then draws the conclusion that “C.S. Lewis, for one, considered fantasy invaluable in helping to shape a child’s blossoming Christian worldview.”¹⁷

¹³ Kopp and Kopp, 333.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Colin Manlove, *Christian Fantasy*, (Notre Dame: University of Notre Dame Press, 1992).

¹⁷ Kopp and Kopp, 347.

While *Roar* presents families with a contemporary approach to interpreting and applying *The Chronicles of Narnia* in light of children and their propensity for imagination and wonder, Peter J. Schakel's *Reading with the Heart: The Way Into Narnia* was likely the first and most poignant look into the world of Narnia and its purpose, themes, and possibility for spiritual formation and growth. Schakel also understood that *The Chronicles of Narnia* were not intended to be read as allegory. However, he recognized that Lewis intended for readers to enter the stories "imaginatively, and to respond to, initially, with their hearts rather than with their heads."¹⁸ This is surely one of the reasons *The Chronicles of Narnia* hold so much weight and potential for younger readers. Rather than succumbing to the desire to analyze them, children do naturally what Schakel suggests. By doing so, their purest purpose and meanings come to light. "When the Chronicles are at their best, they do not just convey Christian meaning intellectually, by 'representations,' but they communicate directly to the imagination and the emotions a sizable share of the central elements of the Christian faith."¹⁹ Schakel goes even further, stating that Narnia "conveys a message about divine magic in a form that children can grasp and identify with more easily than the biblical account."²⁰

When it comes to reading with the heart, it is children who seem to do this the most naturally. *The Chronicles of Narnia* provide the child reader with experiences that pique their interest and hone their imagination while also providing a

¹⁸ Schakel, *Reading with the Heart: The Way Into Narnia*, xii.

¹⁹ Ibid., 17.

²⁰ *Reading with the Heart*, 31.

foundational framework that prepares them for future spiritual formation. *The Chronicles of Narnia* relates to them images, characters, and themes parallel to those found in the Christian faith. Their intent is to convey universal truths that transcend the stories themselves. That is how the magic of Narnia finds its way into this world. Schakel notes that “through it [the flavor of magic] the finest effects of the story are achieved—the transformation of what are intellectual concepts in our world into images which affect readers imaginatively and emotionally in the world of Narnia.”²¹ This, in turn, paves the way for the seeds of truth to take root in our world which, in time, may sprout or even blossom with deeper understanding of, and appreciation for, Christ-honoring truths. “The books are, mainly, children’s books, and Lewis seems to have intended that they awaken in a child a love for Aslan and for goodness which can grow, as the child matures, into love for and acceptance of Christ,”²² Schakel contends.

It is evident throughout *The Chronicles of Narnia* that C.S. Lewis weaved the stories in ways that drew upon the imagination of the child reader to serve as a sort of co-participant in the story itself. Lewis utilized feelings, emotions, past experiences, and enlisted the child reader to imagine and explore Narnia in ways similar to the characters themselves. All this to say, there are themes, images, characters and ideas laden throughout *The Chronicles of Narnia* that lend themselves to imaginative reflection and deeper pondering. Lewis himself identifies this in a letter he wrote to another young fan:

²¹ *Reading with the Heart*, 19.

²² *Ibid.*, 134.

8 Sept 1962
Dear Denise

I am delighted to hear that you liked the Narnian books, and it was nice of you to write and tell me. There *is* a map at the end of some of them in some editions. But why not do one yourself! And why not write stories for yourself to fill up the gaps in Narnian history? I've left you plenty of hints—especially where Lucy and the Unicorn are talking in *The Last Battle*. I feel I have done all I can!

All good wishes,

Yours
C.S. Lewis²³

Indeed, Lewis leaves many things within *The Chronicles of Narnia* to the imagination: unexplored territories, unfinished stories, unanswered questions, conundrums of time and space, and even the greatest unknown—what heaven will be like (though he begins to paint this picture at the end of *The Last Battle*). Not only was Lewis striving to engage the imagination of his young readers, but he also worked to equip them to use their imaginations beyond the stories themselves. In this is yet another example of the beauty, integrity, and trust with which Lewis interacts, and honors, his child readers.

It is this commitment to imaginative experience and the ability to equip children on both imaginative and spiritual levels (two different areas which for children are often the same) that is at the heart of Lewis's interactions with the child reader. By relating with children in ways that are gentle, personable, fanciful, and even vulnerable, Lewis teaches a Christ-like empathy and understanding. Identifying and celebrating these aspects of *The Chronicles of Narnia* does much to preserve their original purpose and function. In the words of Walter Hooper, "They were written to

²³ Lewis, *Letters to Children*, 104.

give pleasure and (I think) as an unconscious preparation of the imagination. And this—it cannot be denied—they do most effectively without our extra efforts.”²⁴

²⁴ Hooper, *Past Watchful Dragons*, 99.

CHAPTER SIX

Is it possible that imagination has the ability to broaden or deepen Christian faith? It is the belief of this writer that stimulating the imagination and encouraging wonder in children will indeed prove constructive in awakening and/or deepening their Christian faith. Through *The Chronicles of Narnia* Lewis not only shows constructive and formative ways to interact with children, but also demonstrates a keen ability to utilize the imagination in laying the foundation for future personal and spiritual development among his child readers. It is obvious that *The Chronicles of Narnia* were not intended as an evangelistic tool or to provide a method for evangelism, and yet, as explained in previous chapters, the world and stories of Narnia have the potential to be formational in the lives of all their readers, regardless of age. Nevertheless it is the child reader who is the most receptive and demonstrates the most potential for growth and formation upon interacting with *The Chronicles of Narnia*.

Beyond this lies the importance of gleaning inspiration from the way in which Lewis interacted with the child reader through his role as narrator in *The Chronicles of Narnia*. Lewis demonstrated a keen ability to interact with children through his writing, in ways that can and should be emulated by adults in an effort to foster healthy and formative relationships with today's children. Lewis was genuine and authentic in his interactions with children. He met them on their level without condescension. Lewis also engaged children through the use of the imagination and strived to equip them with ideas, themes, and realities that could relate to the everyday world in which children live daily. When asked about the practical use of

fantasy for a child, Lewis “agreed that practical things were first class, but that although fantasy might not help a boy to build a boat, it would help him immensely if he should ever find himself on a sinking ship.”¹

So far, this thesis has observed the ways in which Jesus interacted with children and why this is important within the realm of children’s spiritual formation; provided an insightful overview of C.S. Lewis’s childhood, making note of significant events that shaped his own faith formation as a youngster; evaluated the way in which Lewis’s own writings about and to children provide insight into his methodology and purpose; analyzed the unique narrative style found within *The Chronicles of Narnia* as a means of seeing firsthand how Lewis wrote these children’s stories with the aim of connecting with and speaking to the child reader through his use of first- and second-person narrative shifts throughout the series; and also given credence to the reality that the imagination should play a significant role when reading *The Chronicles of Narnia* in order to experience them to their fullest. This final chapter will attempt to piece together the previous chapters by assessing the ways in which this fuller understanding of *The Chronicles of Narnia* provides helpful guidance for the future of children’s spiritual formation as well as the future of the series as a whole.

C.S. Lewis states in *The Abolition of Man* that the purpose of education is not just to teach truth but to properly inform the feelings.² So with Narnia children are encouraged to form proper responses to truth through its imaginary world and their

¹ Gilbert Meilaender, *The Taste for the Other: The Social and Ethical Thought of C.S. Lewis* (Grand Rapids: Eerdmans Publishing Co., 1978), 48.

² C.S. Lewis, *The Abolition of Man* (New York: Macmillan Publishing, 1947), 14-16.

imaginary experiences within it. Rather than teaching the child reader basic truths about Christian faith (which were of utmost importance to Lewis), instead he appeals to their imaginations as well as their senses and feelings in constructing a world that aims to help them discover the wonder and beauty that can be understood and experienced in everyday life. According to *The Abolition of Man*, one should not only ask what is happening or how or why it happens, but one should also ask how it makes one feel.³ While adults are quick to rely on intellect and reason in answering such questions, children are more open to the overall experience and the feelings it conjures.

There is a significant intersection between *The Chronicles of Narnia* and faith formation. *The Chronicles of Narnia* have the potential to help children in forming proper responses to truth, both in the midst of their reading of the series and also beyond it. *The Chronicles of Narnia* present children with pictures and images that, though imaginary, are rooted in reality and lay the foundation for future spiritual formation. Is this the sole purpose of *The Chronicles of Narnia*? No. But it certainly is a wonderful outcome, and one that deserves our attention.

According to Catherine Stonehouse, in her book *Joining Children on the Spiritual Journey*, the imagination is an important part of faith development in children. "As children stretch to understand God's involvement in their experiences and in their world, they call on their imagination to provide explanations or answers for questions they had never thought about before."⁴ Stonehouse elaborates on this

³ Lewis, *The Abolition of Man*, 14-16.

⁴ Stonehouse, 154.

assertion with the reminder that children's imaginations "are not working just when they ask questions. Images begin to form out of vague feelings and inner responses that are below the level of consciousness."⁵ *The Chronicles of Narnia* provide the child reader with just such opportunities. By giving children the chance to construct their own images about the land of Narnia, those who inhabit it, and even the one who created it, imaginations are being connected with faith, themes are being connected with real-life experiences, and the child readers gain an experience that will imprint itself on their minds in important ways. The narrator himself is walking each child reader through this journey, holding their hand as they experience an imaginary world that quickly begins to transcend the story until it becomes a first-hand encounter. This concept may prove most helpful when helping children interact with the Bible.

Stonehouse goes on to say, "As we prepare to tell Bible stories to children, we need to dust off our imagination and enter the story as the children will, to see the events and to feel the drama as the story unfolds."⁶ Lewis gives us a perfect example of doing this in a manner that truly puts the child's best interest at the heart of the intent. Surely, many a Sunday-School or children's-church program would do well to integrate imaginative aspects into their teaching time and curriculum.

A wonderful contemporary expression of commitment to children's spiritual formation through the use of imagination and wonder is Godly Play. Through Godly Play children have the opportunity to participate in "playful orthodoxy."⁷ Churches

⁵ Stonehouse, 155.

⁶ Ibid., 212.

⁷ Church Publishing Incorporated. "Godly Play: Letter from the Founder." <http://www.churchpublishing.org/media/custom/Godly%20Play/The%20GP%20Foundation.pdf> (accessed October, 2009).

that utilize Godly Play provide space and resources for children that teach “children the art of using Christian language—parable, sacred story, silence and liturgical action—helping them become more fully aware of the mystery of God’s presence in their lives.”⁸ Stonehouse concurs, “The goal of Godly Play is not to give children prepackaged answers but to teach them how to enter God’s stories to find the answers that give meaning and direction to their young lives.”⁹ This explanation could just as easily apply to the ways in which *The Chronicles of Narnia* impact the child reader. By building a sense of wonder within the child reader, Lewis leads the child into an imaginary world that offers a framework for understanding good, evil, suffering, redemption, and many more intangible truths through vivid storytelling and through relationship with an empathetic narrator. “In our fast moving, noise-cluttered society, children are seldom given time to wonder and may be deprived of God’s deep truths as we try to keep them entertained.”¹⁰

It is likely that even *The Chronicles of Narnia* themselves could be utilized and enjoyed much through Godly Play exercises. Indeed, it is possible that a wonderful curriculum of spiritual formation for children could be made exclusively from *The Chronicles of Narnia*. In fact, there are already dozens of texts committed to these stories on such levels. However, it is my belief that *The Chronicles of Narnia* are at their best, and at their purest, when they are left to be what they originally were intended to be: stories. It is through the power of story, and the simplicity of Lewis’s

⁸ Church Publishing Incorporated. “Godly Play: What is Godly Play.” http://www.churchpublishing.org/media/custom/gp%20learn%20more/learn_more.pdf (accessed October, 2009).

⁹ Stonehouse, 187.

¹⁰ Ibid.

storytelling, that they are what they are. The Narnia 'industry' has proven quite lucrative over the years with blockbuster movies, video games, and action figures. And yet I would argue that most attempts to 'market' Narnia compromise its integrity. The most recent movies of the first two books, while successful financially, seemed to significantly change the tone of the original stories, thus introducing millions of children to a louder, bulkier Narnia and inhibiting the imaginative experiences of the next generation of Narnia readers. How *will* Narnia be perceived by the upcoming generation? That is why the importance of imagination, wonder, and the simplicity of storytelling found within *The Chronicles of Narnia* are so important to reclaim. Rather than letting *The Chronicles of Narnia* become industrialized, they must be reclaimed as what they were originally intended to be: children's stories that have the capacity to inspire and equip the younger generations through imaginative elements with the possibility for deeper and more meaningful spiritual formation.

According to Heather and David Kopp, authors of *Roar: A Christian Family Guide to The Chronicles of Narnia*, Lewis wanted *The Chronicles of Narnia* to be read and enjoyed primarily as stories. "Only after the literature had awakened a reader's imagination and emotions, he [Lewis] believed, could meaningful interpretation happen."¹¹ Therefore it is necessary to first approach these stories as they are, without letting assumptions or preconceptions about what they could or should be cloud their simplicity. Perhaps this is why *The Chronicles of Narnia* are known primarily as children's stories, because children are the most likely to

¹¹ Kopp and Kopp, 17.

approach these stories with the effortlessness they deserve. As Lewis himself reminds us, “children read only to enjoy.”¹²

Experience and imagination are just as important in children’s faith development as logic and reason. C.S. Lewis utilized all of these. *The Chronicles of Narnia* demonstrate Lewis’s unique ability to communicate to children in ways that were formational in their intent and authentic in their manner. It is essential that the intricacies of these stories, as well as Lewis’s relationships with children through these stories, be reclaimed as at their heart. Furthermore, anyone who bears responsibility for raising up children of faith (parents, pastors, etc.) should seek to understand how C.S. Lewis and *The Chronicles of Narnia* have the potential to shape children’s spiritual formation through Lewis’s interactions with the child reader and through a recognition that imagination and wonder are critical avenues for raising up children in a Christian context.

Religious institutions such as churches and Christian camps would do well to heed these reflections. As places characterized by, and most often responsible for the development of children’s spiritual formation, these spiritually minded institutions should work to emulate Lewis’s manner of communicating with children. Engaging children on an imaginative level, validating their emotional capacities, and processing with them questions and feelings will add significantly to their current and future spiritual well-being. Churches should consider adopting resources similar to Godly Play, or other curricula that engages beyond the intellectual level of learning, such as Upper Room’s *The Way of the Child*, which operates with the assumption that “children have an innate spirituality with a natural acceptance of mystery, an amazing

¹² Lewis, *Of Other Worlds*, 40-41.

capacity for awe, a vital imagination, a longing to be their unique selves, and an ability to be open to and receive God's love."¹³ Similarly, Christian camps must continue to embrace the reality that providing children with an outdoor setting that is free from the distractions of everyday life will inspire them to wonder and empower them to imagine and feel in ways that are all too often minimized in the current day and age. They should be reminded by voices like Richard Louv who communicates boldly about the importance of nature through his own personal experiences and through his considerable research, in an effort to bring about positive transformation in the lives of children and youth thereby empowering imaginative ability and a sense of wonder.¹⁴ Christian camps might also consider focusing more on relationally-driven programming that connects with the hearts of campers as well as event-driven programming that offers its campers opportunities to engage and explore nature in creative and constructive ways.

Beyond the realms of church and para-church ministries, educators and parents must also provide space and freedom for children to both learn and play in healthy ways, and by relating with them much in the way that Lewis demonstrated through *The Chronicles of Narnia*. Schakel writes: "The Chronicles are classics because of the way the intellectual reinforces the imaginative."¹⁵ It is the responsibility of both parents and teachers to assist in the process of inviting children to use their imaginations, and then, as they grow older, to guide them in piecing

¹³ Upper Room Ministries. "Using the Way of the Child." <http://www.companionsinchrist.org/WOC/about.html> (accessed October, 2009).

¹⁴ Richard Louv, *Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder* (New York: Workman Publishing, 2008), 9-10.

¹⁵ Schakel, *Reading with the Heart: The Way Into Narnia*, 135.

together the ways in which truth experienced through wonder can enliven faith and lead to the recognition of knowledge and wisdom.

Lewis writes in *Mere Christianity* that “Christ never meant that we were to remain children in intelligence.... He wants a child’s heart, but a grown-up’s head. He wants us to be simple, single-minded, affectionate, and teachable, as good children are; but he also wants every bit of intelligence we have to be alert at its job....”¹⁶ Lewis communicated with children with integrity. He wrote for and to children with a respect that holds closely to the experiences of his childhood including his ongoing search for joy and his desire to bring into balance the interplay of the imagination and the intellect. Lewis recognized the propensity of children to embrace wonder and the imagination; he utilized these as the basis for crafting *The Chronicles of Narnia* in such a way that they have the capacity to begin building a theological foundation for future growth in Christ.

Lewis himself brings about clarity regarding his reasons for writing *The Chronicles of Narnia* as he did. In his essay, “Sometimes Fairy Stories May Say Best What’s To Be Said,” Lewis reminds the reader that his approach for these children’s stories was not so much “how I could say something about Christianity to children,”¹⁷ but rather that “everything began with images; a faun carrying an umbrella, a queen on a sledge, a magnificent lion.”¹⁸ He goes on to say that “At first there wasn’t even anything Christian about them; that element pushed itself in of its own accord.”¹⁹

¹⁶ C.S. Lewis, *Mere Christianity* (Nashville: Broadman and Holman Publishers, 1980), 75.

¹⁷ Lewis, *Of Other Worlds*, 36.

¹⁸ *Ibid.*

¹⁹ *Ibid.*

Lewis also makes it clear that he wrote *The Chronicles of Narnia* as a fairy tale of sorts “because the Fairy Tale seemed the ideal Form for the stuff I had to say.”²⁰

What Lewis also articulates in this essay is the fact that such storytelling devices lend the opportunity that “could steal past a certain inhibition which had paralyzed much of my own religion in childhood.... At its best it can do more; it can give us experiences we have never had and thus, instead of ‘commenting on life,’ can add to it.”²¹

It is true, Narnia provides children with a fictionalized world that invites and welcomes them while also empowering them to explore their imaginations. *The Chronicles of Narnia* offer themes and images consistent with Christian spirituality, bringing to light the conflict of good versus evil, hope for salvation, redemption on both individual and communal levels, and the concept of Christ as found in the character of Aslan. The heart and soul of *The Chronicles of Narnia* is the fact that, much like the children in its stories, the children who read and experience *The Chronicles of Narnia* can undoubtedly learn lessons in that world that will shape and impact their experience in our own world. The manner in which this occurs is through Lewis’s unique ability to communicate with those children in ways that are neither heavy-handed nor condescending. Perhaps here lies the apparatus for honoring and blessing children much in the way Jesus Christ honored and blessed them.

“He tends his flock like a shepherd:
He gathers the lambs in his arms
and carries them close to his heart;
he gently leads those that have young.”
-Isaiah 40:11

²⁰ Lewis, *Of Other Worlds*, 37.

²¹ Ibid., 37-38.

Appendix

All the occurrence of first- and second-person narration in *The Chronicles of Narnia*:

***The Lion, the Witch, and the Wardrobe*, first published in 1950; First Harper Collins Edition, 1994.**

“But when next morning came there was a steady rain falling, so thick that when **you** looked out of the window **you** could see neither the mountains nor the woods nor even the stream in the garden.” (5)

“It was the sort of house that **you** never seem to come to the end of, and it was full of unexpected places.” (6)

“One of his hands, as **I** have said, held the umbrella: in the other arm he carried several brown-paper parcels.” (10)

“...about long hunting parties after the milk-white stag who could give **you** wishes if **you** caught him....” (16)

“There was no answer and Edmund noticed that his own voice had a curious sound—not the sound **you** expect in a cupboard, but a kind of open-air sound.” (28-29)

“It was the sort of house that is mentioned in guide books and even in histories; and well it might be, for all manner of stories were told about it, some of them even stranger than the one **I** am telling **you** now.” (51)

“Peter held the door closed but did not shut it; for, of course, he remembered, as every sensible person does, that **you** should never never shut yourself up in a wardrobe.” (53)

“(You couldn’t have found a robin with a redder chest or a brighter eye.”)
(60)

“And now a very curious thing happened. None of the children knew who Aslan was any more than **you** do; but the moment the beaver had spoken these words everyone felt quite different. Perhaps it has sometimes happened to **you** in a dream that someone says something which **you** don’t understand but in the dream it feels as if it had some enormous meaning—either a terrifying one which turns the whole dream into a nightmare or else a lovely meaning too lovely to put into words, which makes the dream so beautiful that **you** remember it all your life and are always wishing **you** could get into that dream again. It was like that now.” (67-68)

“And Lucy got the feeling you have when **you** wake up in the morning and realize that it is the beginning of the holidays or the beginning of the summer.” (68)

“...so that when **you** saw it (especially if **you** were hungry) **you** at once thought of cooking and became hungrier than **you** were before.” (70)

“...and before **you** could say Jack Robinson had whisked out a beautiful trout.” (73)

“**You** can think how good the new-caught fish smelled while they were frying and how hungry the children longed for them to be done....” (73-74)

“...and all the children thought- and **I** agree with them—that there’s noting to beat good freshwater fish if **you** eat it when it has been alive half an hour ago and has come out of the pan half a minute ago.” (74)

“...and from where the little house stood in the center of the dam **you** could hardly see either bank.” (83)

“And now of course **you** want to know what happened to Edmund.” (88)

“**You** mustn’t think that even now Edmund was quite so bad that he actually wanted his brothers and sisters to be turned into stone.” (89)

“In fact **I** really thing he might have given up the whole plan and gone back and owned up and made friends with the others....” (91)

“He would never have found his way if the moon hadn’t come out by the time he go to the other river—**you** remember he had seen (when they first arrived at the Beavers’) a smaller river flowing into the great one lower down.” (91)

“How long this really lasted **I** don’t know, but it seemed to Edmund to last for hours.” (93)

“Now **we** must go back to Mr. and Mrs. Beaver and the three other children.” (100)

“‘Wherever is this?’ said Peter’s voice, sounding tired and pale in the darkness. (**I** hope **you** know what **I** mean by a voice sounding pale.)” (104)

“...it made one cough and splutter a little and stung the throat, but it also made **you** feel deliciously warm after **you’d** swallowed it....” (104)

“This was bad grammar of course, but that is how beavers talk when they are excited; **I** mean, in Narnia—in **our** world they usually don’t talk at all.” (106)

"Everyone knew him because, though **you** see people of his sort only in Narnia, **you** see pictures of them and hear them talked about even in **our** world—the world on this side of the wardrobe door. But when **you** really see them in Narnia it is rather different. Some of the pictures of Father Christmas in **our** world make him look only funny and jolly. But now that the children actually stood looking at him they didn't find it quite like that...." (107)

"And Lucy felt running through her that deep shiver of gladness which **you** only get if **you** are being solemn and still." (107)

"The shield was the color of silver and across it there ramped a red lion, as bright as a ripe strawberry at the moment when **you** pick it." (108)

"...and he brought out (**I** suppose from the big bag at his back, but nobody quite saw him do it) a large tray...." (109)

"This lasted long than **I** can describe even if **I** wrote pages and pages about it. But **I** will skip on to the time when the snow had stopped and the morning had come and they were all racing along in the daylight." (114)

"Unless **you** have looked at a world of snow as long as Edmund had been looking at it, **you** will hardly be able to imagine what a relief those green patches were after the endless white." (119)

"Soon, wherever **you** looked, instead of white shapes **you** saw the dark green of firs or the black prickly branches of bare oaks and beeches and elms.... Shafts of delicious sunlight struck down onto the forest floor and overhead **you** could see a blue sky between the tree tops." (120)

"They were pretty tired by now of course; but not what **I'd** call bitterly tired—only slow and feeling very dreamy and quiet inside as one does when one is coming to the end of a long day in the open." (124)

"They gave **you** a curious feeling when **you** looked at them." (125)

"(Dryads and Naiads as they used to be called in **our** world)...." (126)

"She and Peter felt pretty shaky when they met and **I** won't say there wasn't kissing and crying on both sides. But in Narnia no one thinks any the worse of you for that." (132)

"Now **we** must get back to Edmund." (134)

"But if they could have seen what happened in that valley after they had gone, **I** think they might have been surprised." (138)

“...if **you** had been there **you** would have seen the moonlight shining on an old tree-stump and on a fair-sized boulder. But if **you** had gone on looking **you** would gradually have begun to think there was something odd about both the stump and the boulder. And next **you** would have thought that the stump did look really remarkably like a little fat man crouching on the ground. And if **you** had watched long enough **you** would have seen the stump walk across to the boulder and the boulder sit up and begin talking to the stump....” (138)

“There is no need to tell **you** (and no one ever heard) what Aslan was saying, but it was a conversation which Edmund never forgot.” (139)

“**I** think the same idea had occurred to the leopards themselves....” (140)

“But everyone became perfectly still in the end, so that **you** noticed even small sounds like the bumble-bee flying past, or the birds in the forest down below them, or the wind rustling the leaves.” (143-144)

“...and other creatures whom **I** won’t describe because if **I** did the grown-ups would probably not let **you** read this book....” (151)

“And it was all more lonely and hopeless and horrid than **I** know how to describe.” (158)

“**I** hope no one who reads this book has been quite as miserable as Susan and Lucy were that night; but if **you** have been—if **you’ve** been up all night and cried till **you** have no more tears left in **you**- **you** will know that there comes in the end a sort of quietness. **You** feel as if nothing was ever going to happen again. At any rate that was how it felt to these two.” (158)

“Have **you** ever had a gallop on a horse? Think of that; and then take away the heave noise of the hoofs and the jingle of the bits and imagine instead the almost noiseless padding of the great paws....” (165)

“...for the Lion had gathered himself together for a greater leap than any he had yet made and jumped—or **you** may call it flying rather than jumping—right over the castle wall.” (166)

“...and he breathed on the stone dwarf, which (as **you** remember) was standing a few feet from the lion with his back to it.” (167)

“**I** expect **you’ve** seen someone put a lighted match to a bit of newspaper which is propped up in a grate against an unlit fire. And for a second nothing seems to have happened; and then **you** notice a tiny streak of flame creeping along the edge of the newspaper. It was like that now.” (167-168)

“(Giants of any sort are now so rare in England and so few giants are good-tempered that ten to one **you** have never seen a giant when his face is beaming. It’s a sight well worth looking at.)” (170)

“And it was then that someone (Tumnus, **I** think) first said, ‘But how are we going to get out?’” (172)

“He had become his real old self again and could look **you** in the face.” (180)

“How Aslan provided food for them all **I** don’t know; but somehow or other they found themselves all sitting down on the grass to a fine high tea at about eight o’clock.” (181)

“And oh, the cry of the seagulls! Have **you** heard it? Can **you** remember?” (181)

“And now, as **you** see, this story is nearly (but not quite) at an end.” (182-183)

“And one year it fell out that Tumnus (who was a middle-aged Faun by now and beginning to be stout) came down river and brought them news that the White Stag had once more appeared in his parts—the White Stag who would give **you** wishes if you caught him.” (184)

***Prince Caspian*, first published in 1951; First Harper Collins Edition, 1994.**

“They had opened the door of a magic wardrobe and found themselves in a quite different world from **ours**, and in that different world they had become Kings and Queens in a country called Narnia.” (1)

“Shells and seaweed and anemones, or tiny crabs in rock-pools, are all very well, but **you** soon get tired of them if **you** are thirsty.” (7)

“The trees were as thick as ever, but the stream had made itself a deep course between the high mossy banks so that by stooping **you** could follow it up in a sort of tunnel of leaves.” (9-10)

“...and found themselves standing round an old tree that was heavy with large yellowish-golden apples as firm and juicy as **you** could wish to see.” (12)

“But roast apples are not much good without sugar, and they are too hot to eat with **your** fingers till they are too cold to be worth eating.” (18)

“They tried to use long sticks as torches but this was not a success. If **you** held them with the lighted end up they went out, and if **you** held them the other way they scorched **you** hand the smoke got in **your** eyes.” (24)

"If **you** had been there **you** would have heard them saying things like, "Oh look! Our coronation rings—do you remember first wearing this?" (26)

"It was indeed a shattering loss; for this was an enchanted horn and, whenever **you** blew it, help was certain to come to **you**, wherever **you** were." (27)

"The worst of sleeping out of doors is that **you** wake up so dreadfully early. And when **you** wake **you** have to get up because the ground is so hard that **you** are uncomfortable. And it makes matters worse if there is nothing but apples for breakfast and **you** have had nothing but apples for supper the night before." (30)

"(Peter's sword would have been sharper, but a sword is very inconvenient for this sort of work because **you** can't hold it anywhere lower than the hilt.)" (34)

"The Dwarf, who was a most capable person (and, indeed, though one meets bad Dwarfs, **I** never hear of a Dwarf who was a fool), cut the fish open, cleaned them and said:" (37)

"So the Dwarf settled down and told his tale. **I** shall not give it to you in his words, putting in all the children's questions and interruptions, because it would take too long and be confusing, and even so, it would leave out some points that the children only hear later...." (40)

"Up till now King Miraz had been talking in the tiresome way that some grown-ups have, which makes it quite clear that they are not really interested in what **you** are saying, but now he suddenly gave Caspian a very sharp look." (42)

"His voice was grave and his eyes were merry so that, until **you** got to know him really well, it was hard to know when he was joking and when he was serious." (45-46)

"After that it was all nouns and verbs till lunchtime, but **I** don't think Caspian learned much. He was too excited." (47)

"It fitted on by a strap over Caspian's shoulder, like a satchel **you** would use for taking books to school." (58)

"He was far bigger than the ordinary dumb squirrels which he had sometimes seen in the castle gardens; indeed he was nearly the size of a terrier and the moment **you** looked in his face you saw that he could talk." (73-74)

"The tunnels inside were a perfect maze till **you** got to know them...." (92)

“‘And so,’ said Trumpkin (for, as **you** have realized, it was he who had been telling all this story to the four children, sitting on the grass in the ruined hall of Cair Paravel)...” (100)

“It was not like the silly fighting **you** see with broad swords on the stage. It was not even like the rapier fighting **you** sometimes see rather better done. This was real broad-sword fighting. The great thing is to slash at **your** enemy’s legs and feet because they are the part that have no armor. And when he slashed at **yours you** jump with both feet off the ground so that his blow goes under them.... I don’t think Edmund would have had a chance if he had fought Trumpkin twenty-four hours earlier....” (105)

“...getting his arms and fingers into very difficult positions as **you** do when **you’re** trying to scratch a place that is just out of reach.” (109)

“She went toward the light and came to a place where there were fewer trees, and whole patches or pools of moonlight, but the moonlight and the shadows so mixed that **you** could hardly be sure where anything was or what it was.” (116)

“Yet Lucy had the feeling (as **you** sometimes have when you are trying to remember a name or a date and almost get it, but it vanishes before **you** really do) that she had just missed something....” (118)

“They even thought they had struck an old path; but if **you** know anything about woods, **you** will know that one is always finding imaginary paths. They disappear after about five minutes and then **you** think **you** have found another (and hope it is not another but more of the same one) and it also disappears, and after **you** have been well lured out of **your** right direction **you** realize that none of them were paths at all.” (120)

“Lucy turned crimson and **I** think she would have flown at Trumpkin, if Peter had not laid his hand on her arm.” (127)

“It was an old and pathless forest, and **you** could not keep anything like a straight course in it. Patches of hopeless brambles, fallen trees, boggy places and dense undergrowth would be always getting in **your** way. But the gorge of the Rush was not at all a nice place for traveling either. **I** mean it was not a nice place for people in a hurry. For an afternoon’s ramble it would have been delightful. It had everything **you** could want on an occasion of that sort—rumbling waterfalls, silver cascades, deep, amber-colored pools, mossy rocks, and deep moss on the banks in which **you** could sink over **your** ankles....” (130)

“**You** may be sure they watched the cliffs on their left eagerly for any sign of a break or any place where they could climb them; but those cliffs remained cruel.” (131)

"I think **I** have explained before how Narnia was altering them." (132)

"**You** can't help feeling stronger when **you** look at a place where **you** won a glorious victory not to mention a kingdom, hundreds of years ago." (133)

"She was looking straight up at the Narnian moon, which is larger than **ours**, and at the starry sky...." (137)

"**You** couldn't see whether he had feet or roots, of course, because when trees move they don't walk on the surface of the earth; they wade in it as **we** do in water." (138-139)

"It is a terrible thing to have to wake four people, all older than **yourself** and all very tired, for the purpose of telling something they probably won't believe and making them do something they certainly won't like." (144)

"Aslan pounced. Have **you** ever seen a very young kitten being carried in the mother cat's mouth? It was like that." (154)

"Everyone began eating, and whatever hothouses **your** people may have, **you** have never tasted such grapes. Really good grapes, firm and tight on the outside, but bursting into cool sweetness when you put them into **your** mouth, were one of the things the girls had never had quite enough of before." (159)

"Have **you** ever stood on the edge of a great wood on a high ridge when a wild south-wester broke over it in full fury on an autumn evening? Imagine that sound. And then imagine the wood, instead of being fixed in one place, was rushing *at you*; and was no longer trees but huge people, yet still like trees because their long arms waved like branches and their heads tossed and leaves fell round them in showers. It was like that for the Telmarines. It was a little alarming even for the Narnians." (196)

"The sort of 'History' that was taught in Narnia under Miraz's rule was duller than the truest history **you** ever read and less true than the most exciting adventure story." (199)

"If **you** have ever seen a little cat loving a big dog whom it knows and trusts, **you** will have a pretty good picture of their behavior." (205)

"When the rich loam had taken the edge off their hunger, the trees turned to an earth of the kind **you** see in Somerset, which almost pink." (212)

"You may imagine that this caused plenty of head-scratching among the Telmarines." (214)

The Voyage of the Dawn Treader, first published in 1952; First Harper Collins Edition, 1994.

“I can’t tell **you** how his friends spoke to him, for he had none.” (3)

“...he knew that there are dozens of ways to give people a bad time if **you** are in your own home and they are only visitors.” (4)

“Most of us, **I** suppose, have a secret country but for most of **us** it is only an imaginary country. Edmund and Lucy were luckier than other people in that respect. Their secret country was real.... **You** may imagine that they talked about it a good deal, when they got the chance.” (5-6)

“**You** may imagine they talked about it a good deal, when they got the chance.” (6)

“It was a picture of a ship—a ship sailing straight toward **you**.” (6)

“(By the way, if **you** are going to read this story at all, and if **you** don’t know already, **you** had better get it into **your** head that the left of a ship when **you** are looking ahead, is *port*, and the right is *starboard*.) (6)

“What they were seeing may be hard to believe when **you** read it in print, but it was almost as hard to believe when **you** saw it happening. The things in the picture were moving.” (9)

“Narnian time flows differently than **ours**. If you spent a hundred years in Narnia, **you** would still come back to **our** world at the very same day on which you left. And then, if **you** went back to Narnia after spending a week here, **you** might find that a thousand Narnian years had passed, or only a day, or no time at all. **You** never know till **you** get there. Consequently, when the Pevensie children had returned to Narnia the last time for their second visit, it was (for the Narnians) as if King Arthur came back to Britain, as some people say he will. And **I** say the sooner the better.” (14)

“**You** might call it—and indeed it was—a Mouse.” (15)

“If **you** think it odd to have a galley in the bows and imagine the smoke from its chimney streaming back over the ship, that is because **you** are thinking of steamships where this is always a headwind. On a sailing ship the wind is coming from behind, and anything smelly is put as far forward as possible.” (28)

“The name of the ship was *Dawn Treader*. She was only a little bit of a thing compared with one of **our** ships....” (29)

“Why exactly Eustace had slipped and reeled and stumbled all the way forward to the forecastle (he had not yet got his sea-legs) **I** never heard.” (33)

“(By the way, **I** have never yet heard how these remote islands became attached to the crown of Narnia; if **I** ever do, and if the story is at all interesting, **I** may put it in some other book.)” (38)

“At that moment a fine-looking bearded man came out of one of the houses (an inn, **I** think) and said....” (44)

“...and many thought that if **you** sailed too far east **you** would come into the surges of a sea without lands that swirled perpetually round the rim of the world....” (64)

“Beyond that was a steep ascent ending in a jagged ridge and behind that a vague darkness of mountains which ran into dull-colored clouds so that **you** could not see their tops.” (75-77)

“Caspian had ordered a cask of wine ashore, strong wine of Archenland which had to be mixed with water before **you** drank it, so there would be plenty for all.” (82)

“...Eustace saw burnt patches like those **you** see on the sides of a railway embankment in a dry summer.” (82-83)

“Something *was* crawling. Worse still, something was coming out. Edmund or Lucy or **you** would have recognized it at once, but Eustace had read none of the right books.” (84)

“Most of **us** know what we should expect to find in a dragon’s lair, but, as **I** said before, Eustace had read only the wrong books.” (87)

“But a bad fright, when once it is over, and especially a bad fright following a mountain walk, leaves **you** very tired.” (88)

“He took a long drink and then (**I** know this sounds shocking, but it isn’t if **you** think it over) he ate nearly all the dead dragon.” (93)

“...and everyone skipped back (some of the sailors with ejaculations **I** will not put down in writing) to avoid the enormous and boiling tears which flowed from his eyes.” (100)

“It was just getting gray so that **you** could see the tree-trunks if they were between **you** and the bay but not in the other direction.” (104)

“There were still many days when he could become tireless. But most of those **I** shall not notice. The cure had begun.” (112)

“And there, for all **I** know, it is hanging still and may hang till that world ends.” (113)

“...not Calormen crescents but genuine Narnian ‘Lions’ and ‘Trees’ such as **you** might see any day in the market-place of Beaversdam or Beruna.” (123)

“Such was the Chief Voice’s story, but very much shortened, because **I** have left out what the Other Voices said.” (140)

“It would have been funny even if they had moved along level with the floor, as **you** would expect things to do in invisible hands. But they didn’t.” (145)

“When Lucy woke up next morning it was like waking up on the day of an examination or a day when **you** are going to the dentist.” (146)

“...and if **you** let yourself you would soon start imagining that the masks were doing things as soon as **your** back was turned on them.” (148)

“...so that when **you** looked in the mirror **your** own face fitted into the hair and beard and it looked as if they belonged to **you**.” (148)

“(I don’t know what the Bearded Glass was for because **I** am not a magician.)” (148)

“Some people may disagree with Lucy about this, but **I** think she was quite right. She said she wouldn’t have minded if she could have shut the door, but that it was unpleasant to have to stand in a place like that with an open doorway right behind **your** back. **I** should have felt the same. But there was nothing else to be done.” (150)

“They were cures for warts (by washing **your** hands in moonlight in a silver basin) and toothache and cramp, and a spell for taking a swarm of bees.” (151)

“The picture of the man with toothache was so lifelike that it would have set **your** own teeth aching if **you** looked at it too long....” (151-152)

“...how to forget things **you** wanted to forget....” (152)

“...(nothing will induce me to tell you what they were)....” (155)

“It was like when **you** hold to the fire something written in Invisible Ink and the writing gradually shows up; only instead of the dingy color of lemon juice (which is the easiest Invisible Ink) this was all gold and blue and scarlet.” (157-158)

“Of course these little one-footed men couldn’t walk or run as **we** do.” (167)

“(He was soon sorry he had spoken because then he had to explain that an inaudible thing is something **you** can’t hear....)” (172)

“...when the Magician lent them a magnifying glass **you** saw that they were perfect little pictures of the real things, so that **you** could see the very castle and slave markets and streets....” (174)

“It was rather hard to describe, but **you** will see what it was like if you imagine **yourself** looking into the mouth of a railway tunnel—a tunnel either so long or so twisty that **you** cannot see the light at the far end. And **you** know what it would be like. For a few feet **you** would see the rails and sleepers and gravel in broad daylight; then there would come a place where they were in twilight; and then, pretty suddenly, but of course without a sharp dividing line, they would vanish altogether into smooth, solid darkness. It was just so here.” (177)

“And the lights themselves, as always happens with lights when **you** have to have them at the wrong time of day, looked lurid and unnatural.” (181)

“Everyone now came close and saw that what sat in those three chairs was three men, though hard to recognize as men till **you** looked closely.” (194)

“On the other hand, to sit at the far end, so that you would see them less and less as the night grew darker....” (197-198)

“All were very hungry and the meal, if not quite what **you** wanted for a very early breakfast, was excellent as a very late supper.” (202)

“**I** wish **I** could write down the song, but no one who was present could remember it. Lucy said afterward that it was high, almost shrill, but still very beautiful....” (204)

“...on the grass, and the pavement, on the table, on your shoulders, **your** hands, and **your** head, till it looked as if heavy snow had fallen.” (206)

“So that before the half-hour was nearly over several people were positively ‘sucking up’ to Drinian and Rhince (at least that was what they called it at **my** school) to get a good report.” (215-216)

“So **you** may say, in a sense, that he lived happily ever after.” (217)

“It was like what **you** saw from a train on a bright sunny day. **You** saw the black shadow of **your** own coach running along the fields at the same pace as the train. Then **you** went into a cutting; and immediately the same shadow flicked close up to **you** and got big, racing along the grass of the cutting-bank. Then **you** came out of the cutting and- flick! —once more the black shadow had gone back to its normal size and was running along the fields.” (219)

“...what she saw was very like what **you** see when you look down a winding road from the top of a hill....” (221)

“Long afterward when she was back in England and talked all these adventures over with Edmund, they thought of a reason and I am pretty sure it is the true one. In the sea, the deeper you go, the darker and colder it gets.... The sea-people feel about their valleys as we do about mountains, and feel about their mountains as we feel about valleys. It is on the heights (or, as we would say, ‘in the shallows’) that there is warmth and peace.” (222)

“...just as **your** mother is much angrier with you for running out into the road in front of a car than a stranger would be.” (227)

“...a fresh, wild, lonely smell that seemed to get into **your** brain and make **you** feel that **you** could go up mountains at a run or wrestle with an elephant.” (237)

“He cheered up a little later on, but it was a grievous parting on both sides and **I** will not dwell on it.” (241)

“...and when the third day dawned- with a brightness **you** or **I** could not bear even if **we** had dark glasses on....” (242)

“**You** might have supposed they would have thought about their danger. They didn’t. **I** don’t think anyone could have in their position.” (243)

“Then it vanished, and since that moment no one can truly claim to have seen Reepicheep the mouse. But **my** belief is that he came safe to Aslan’s country and is alive there to this day.” (244)

“The children got out of the boat and waded- not toward the wave but southward with the wall of water on their left. They could not have told **you** why they did this; it was their fate.” (245)

“The other is that back in our own world everyone soon started saying how much Eustace had improved....” (248)

The Silver Chair, first published in 1953; First Harper Collins Edition, 1994.

“This is not going to be a school story, so **I** will say as little as possible about Jill’s school, which is not a pleasant subject.” (3)

“And if **you** knew the right sort of things to say to the Head, the main result was that **you** became rather a favorite than otherwise.” (3-4)

“Jill only made faces; the sort you make when **you’re** trying to say something but find that if **you** speak you’ll start crying again.” (4)

“Jill suddenly flew into a temper (which is quite a likely thing to happen if **you** have been interrupted in a cry).” (4)

“(When **I** was at school one would have said, ‘I swear by the Bible.’ But Bibles were not encouraged at Experiment House.)” (7)

“...and in that wall a door by which you could get out on to the open moor.... But **you** may imagine how the memory of even one time kept people hoping, and trying the door....” (11)

“Instead, a blaze of sunshine met them. It poured through the doorway as the light of June day pours into a garage when **you** open the door.” (12)

“...he had grabbed her hand and pulled her through the door, out of the school grounds, out of England, out of **our** whole world into That Place.” (13)

“They were making a riotous noise, but it was much more like music—rather advanced music which **you** don’t quite take in at the first hearing—than birds’ songs ever are in our world.” (13)

“She now realized that Scrubb had some excuse for looking white, for no cliff in **our** world is to be compared with this. Imagine **yourself** at the top of the very highest cliff **you** know. And imagine **yourself** looking down to the very bottom. And then imagine that the precipice goes on below that, as far again, ten times as far, twenty times as far. And when **you’ve** looked down all that distance imagine little white things that might, at first glance, be mistaken for sheep, but presently **you** realize that they are clouds- not little wreaths of mist but enormous white, puffy clouds which are themselves as big as most mountains. And at last, in between those clouds, **you** get your first glimpse of the real bottom, so far away that **you** can’t make out whether it’s field or wood, or land or water: farther below those clouds than **you** are above them.” (15-16)

“Crying is all right in its way while it lasts. But **you** have to stop sooner or later, and then **you** still have to decide what to do.” (19)

“It was the coldest, most refreshing water she had ever tasted. **You** didn’t need to drink much of it, for it quenched your thirst at once.” (23)

“She found she could lie on her back or on her face and twist any way she pleased, just as **you** can in water (if **you’ve** learned to float really well.)” (28)

“Scrubb was quite right in saying that Jill (**I** don’t know about girls in general) didn’t think much about points of the compass.” (29)

“And now, all along the horizon there was thick dark line which grew thicker and darker so quickly that **you** could see it growing.” (30)

“What made Scrubb look so dingy (and Jill too, if she could only have seen herself) was the splendor of their surroundings. **I** had better describe them at once.” (33)

“...but **you** could see he was very old and frail.” (34)

“The rest were things **you** never see in **our** world. Fauns, satyrs, centaurs....” (35)

“**You** could see by the expression in their faces that they could talk and think just as well as **you** could.” (35)

“—they were the kind that not only felt nice, but looked nice and smelled nice and made nice sounds when **you** moved as well....” (44)

“There were soups that would make **your** mouth water to think of....” (47)

“(I haven’t time to tell it now, though it is well worth hearing.) (47)

“It is a very funny thing that the sleepier **you** are, the longer **you** take about getting to bed; especially if **you** are lucky enough to have a fire in your room.” (48)

“As soon as the lamp was out, the bit of night which **you** saw through the window looked less dark- no longer black, but gray.” (50)

“Eastward the flat marsh stretched to low sand-hills on the horizon, and **you** could tell by the salt tang in the wind which blew from that direction that the sea lay over there.” (67)

“His expression was solemn, his complexion muddy, and **you** could see at once that he took a serious view of life.” (68)

“The Marsh-wiggle sucked in his cheeks till they were hollower than **you** would have thought possible.” (71)

“After the meal they had tea, in tins (as **you’ve** seen men having it who are working on the road....” (76)

“...and Puddleglum showed the children how to make the best of their blankets by sleeping back to back. (The backs keep each other warm and **you** can then have both blankets on top.)” (82)

"Jill thought that when, in books, people live on what they shoot, it never tells **you** what a long, smelly, messy job it is plucking and cleaning dead birds, and how cold it makes **your** fingers." (83)

"The other was a lady on a white horse, a horse so lovely that **you** wanted to kiss its nose and give it a lump of sugar at once." (87-88)

"The Lady laughed: the richest, most musical laugh **you** can imagine." (88)

"And the ground was all stony, and made **your** feet sore by day and every bit of **you** sore by night." (92)

"If **you** have never been in the wild wilderness, day and night, for weeks, **you** will hardly understand how they felt." (93)

"...blowing over it, a wind that felt as if it would take **your** skin off." (95)

"In order to understand what followed, **you** must keep on remember how little they could see...**you** had to screw up your eyes." (96)

"...if **you** looked at them carefully, but no one did." (96)

"And round their feet little eddies of snow ran about **you** as **you** sometimes see them doing over ice." (97)

"...and after each climb **you** came down into the drift and got wet." (97)

"However tired **you** are, it takes some nerve to walk up to a giant's front door." (104)

"The salt-cellar was not very like one of **ours**...." (107)

"I hope **you** won't lose all interest in Jill for the rest of the book if **I** tell you that at this moment she began to cry." (111)

"Jill was just as indignant as **you** and **I** would have been at the mention of toys and dolls...." (113)

"If **you** can swing (and Jill could) a giant bath is a lovely thing." (114)

"The meal—which **I** suppose **we** must call dinner, thought it was nearer tea time—was cock-a-leekie soup, and hot roast turkey, and a steamed pudding, and roast chestnuts, and as much fruit as **you** could eat." (115)

"**I** know nothing so disagreeable as being kissed by a giantess." (116)

"As a matter of fact, Scrubb's plan was not quite so hopeless as **you** might think. If **you** want to get out of a house without being seen, the middle of the afternoon is in some ways a better time to try it than in the middle of the night. Doors and windows are more likely to be open; and if **you are** caught, **you** can always pretend **you** weren't meaning to go far and had no particular plans. (It is very hard to make either giants or grown-ups believe this if **you're** found climbing out of a bedroom window and one o'clock in the morning.)" (122)

"...and loose, slobbery mouths and noses of dogs thrust into **your** hand." (124-125)

"Though her tongue was never still, **you** could hardly say she talked: she *prattled* and giggled." (126)

"She made especial friends with the cook and discovered the all-important fact there was a scullery door which let **you** out through the outer wall, so that **you** did not have to cross the courtyard or pass the great gatehouse." (126-127)

"...and felt as **you** would feel if **you** found **you** had eaten a baby." (129)

"**You** had to fling yourself flat on **your** face and crawl in. **You** couldn't do it so very quickly either." (136)

"Even if **you** could have stood up, it would have been no use. Any bit of the slope you had put **your** foot on would have slid away from under **you** and carried **you** down with it." (138)

"The darkness was so complete that it made no difference at all whether **you** had **your** eyes open or shut." (138)

"**You** had to go flat on your face for what seemed like half an hour, though it may really have been only five minutes." (143)

"And the worst thing about it was that **you** began to feel as if **you** had always lived on that ship, in that darkness, and to wonder whether the sun and blue skies and wind and birds had not been only a dream." (148)

"The lights were so few and far apart that they would hardly have done for scattered cottages in **our** world. But the little bit of the place which **you** could see by the lights were like glimpses of a great seaport. **You** could make out in one place a whole crown of ships loading or unloading; in another, bales of stuff and warehouses...." (149)

"She began to play it with her fingers- a steady, monotonous thrumming that **you** didn't notice after a few minutes. But the less **you** noticed it, the more it got into **your** brain and **your** blood. This also made it hard to think." (173)

“...laughed the Witch (you couldn't have heard a lovelier laugh).” (174)

...”and of course, the more enchanted **you** get, the more **you** feel that **you** are not enchanted at all.” (176)

“This held its face (if **you** could call it a face) about five inches from his own.” (183)

“The horrible thing went on coiling and moving like a bit of wire long after it had died; and the floor, as **you** may imagine, was a nasty mess.” (184)

“A strong heat smote up into their faces, mixed with a smell which was quite unlike any they had ever smelled. It was rich, sharp, exciting, and made **you** sneeze.” (204)

“Jill held her tongue. (If **you** don't want other people to know how frightened **you** are, this is always a wise thing to do; it's **your** voice that gives **you** away.)” (212)

“...**I** wish you could see it for **yourselves**.” (218)

“But however happy **you** are feeling, **you** can't talk with **your** mouth full of snow.” (218)

“...(Narnian stars are nearer than stars in **our** world)....” (223)

“No one in **our** world can work at a job of that sort as Dwarfs and Talking Moles work in Narnia...They like digging.” (224)

“But **I** think they would have known him anyway.” (225)

“...and riding bare-back is no fun; especially if, like Eustace, **you** have never learned to ride at all.”

“...to see those glades and slopes sparkling with last night's snow, to be met by rabbits and squirrels and birds that wished **you** good morning...” (233)

“The music played on, but **you** could feel that everyone was becoming uneasy.” (235)

“And after that, slowly, mercilessly, with wailing strings and disconsolate blowing of horns, the music began again: this time, a time to break your heart.” (236)

“And there came out a great drop of blood, redder than all redness that **you** have ever seen or imagined.” (238)

"If **you** ever have the luck to go to Narnia **yourself**, do not forget to have a look at those caves." (243)

The Horse and His Boy, first published in 1954; First Harper Collins Edition, 1994.

"**You** must not imagine that Shasta felt at all as **you** and **I** would feel if we had just overheard **our** parents talking about selling us for slaves." (9)

"And on either hand the coast stretches away, headland after headland, and at the points **you** could see the whit foam running up the rocks but making no noise because it was so far off. (20)

"...which, as Bree told him, was a thing **you** might have to do at any moment in battle." (24)

"Shasta now gave himself up for lost and began to wonder whether lions killed **you** quickly or played with **you** as a cat plays with a mouse and how much it would hurt. (29)

"For in Calormen, story-telling (whether the stories are true or made up) is a thing **you're** taught, just as English boys and girls are taught essay writing. The difference is that people want to hear the stories, whereas **I** never heard of anyone who wanted to read the essays." (35)

"People who know a lot of the same things can hardly help talking about them, and if **you're** there you can hardly help feeling that **you're** out of it." (44-45)

"...until **you** got closer and saw the white walls of innumerable houses peeping out from beneath the trees." (52)

"What **you** would chiefly have noticed if **you** had been there was the smells, which came from unwashed people, unwashed dogs, scent, garlic, onions, and the piles of refuse which lay everywhere." (55)

"...unless **you** want a cut from a whip or a punch from the butt end of a spear." (56)

"**You** could see that they were ready to be friends with anyone who was friendly and didn't give a fig for anyone who wasn't." (58)

"Next moment he gave Shasta a smack—not a cruel one to make **you** cry but a sharp one to let **you** know you are in disgrace...." (58)

"And if **you've** ever read a book called *The Lion, the Witch, and the Wardrobe*, **you** may like to know that this was the very same Faun, Tumnus by name, whom Queen Susan's sister Lucy had met on the very first day when she found her way into Narnia." (62)

"...(you may be sure that Shasta pricked up his ears at this point.)." (69)

"Having been brought up by a hard, closefisted man like Arsheesh, he had a fixed habit of never telling grown-ups anything if he could help it: he thought they would always spoil or stop whatever **you** were trying to do." (74)

"He had, **you** see, no idea of how noble and free-born people behave." (75)

"It was a fine meal after the Calormene fashion. **I** don't know whether **you** would have liked it or not, but Shasta did." (75)

"**I** am afraid he did not think at all of what might happened to the real Corin when he was left behind in Tashbaan." (77)

"When he had thought all this he did what **I** expect **you** would have done if **you** had been up very early and had a long walk and a great deal of excitement and then a very good meal, and lying on a sofa in a cool room with no noise in it except when a bee came buzzing in through the wide open windows. He fell asleep." (77)

"...for he had the finest black eye **you** ever saw...." (78)

"They were dotted about in no kind of order, so that it took a long time, going round this one and going round that one, before **you** could be sure you had looked round every side of every tomb." (85)

"But there is a great difference between a noise heard letting **you** in with **your** friends in the morning, and a noise hear alone at nightfall, shutting **you** out." (85)

"**I** don't think anyone can be blamed for shouting if something comes up from behind and touches him...." (86)

"Its eyes made **you** think it knew secrets if would not tell." (86)

"...because if one is nervous there's nothing like having **your** face toward the danger and having something warm and solid at **your** back." (87)

"But he lay quite still...just as **you** or **I** might lie still with bedclothes over **our** heads." (87)

"They were not at all nice things to have near **you** when spending a night alone in a strange place." (88)

"I suppose that if he had been an entirely sensible boy he would have gone back through the Tombs nearer to the river where there were houses, and wild beasts would be less likely to come." (88)

"Like most days when **you** are alone and waiting for something this day seemed about a hundred hours long." (92)

"It was a crazy idea and if he had read as many books as **you** have about journeys over deserts he would never have dreamed it. But Shasta had read no books at all." (93)

"**You** will guess that each thought the other silly." (99)

"...that sort of sudden grip which is almost a pinch and which means that the person who is gripping **you** is very frightened indeed." (106)

"I am afraid Aravis did not feel at all sorry for the Vizier." (111)

"One of the drawbacks about adventures is that when **you** come to the most beautiful places **you** are often too anxious and hurried to appreciate them...." (124)

"Best of all, when **you** looked back, Tashbaan was already small and remote." (129)

"...and the harder **you** tried not to think, the more **you** thought." (130-131)

"...prickly cactus-like plants and coarse grass of the kind that would prick **your** fingers." (133)

"...(after more disappointments than **I** could possible describe)...." (133)

"But one of the worst results of being a slave and being forced to do things is that when there is no one to force **you** any more you find **you** have almost lost the power of forcing **yourself**." (137)

"The valley itself....was such a pleasant place that it made **you** want to ride slowly." (137)

"If **you** had been there **you** would have probably known (he didn't) that he was seeing oaks, beeches, silver birches, rowans, and sweet chestnuts." (139)

"...the lion rose on its hind legs, larger than **you** would have believed a lion could be, and jabbed Aravis with its right paw." (144)

"He had not yet learned that if **you** do one good deed **your** reward usually is to be set to do another and harder and better one." (146)

"...for goat's milk is rather a shock when **you** are not used to it." (148)

"But he looked very carefully out of the corners of his eyes to see what the others were doing (as some of **us** have done at parties when **we** weren't quite sure which knife or fork we were meant to use) and tried to get his fingers right." (157)

"But that all depends on what **you** mean by somewhere." (161)

"...and then a third time 'Myself,' whispered so softly **you** could hardly hear it, and yet it seemed to come from all around **you** as if the leaves rustled with it." (165)

"The other was a stag, a beautiful lordly creature with wide liquid eyes, dappled flanks and legs so thin and graceful that they looked as if **you** could break them with two fingers." (171)

"And immediately, mixed with a sizzling sound, there came to Shasta a simply delightful smell. It was one he had never smelled in his life before, but **I** hope you have. It was, in fact, the smell of bacon and eggs and mushrooms all frying in a pan." (173)

"He didn't know what the yellow soft thing they smeared on the toast was, because in Calormen **you** nearly always get oil instead of butter." (173)

"The archers, with Queen Lucy, fell to the rear and **you** could first see them bending their bows and then hear the twang-twang as they tested the strings. And wherever **you** looked **you** could see people tightening girths, putting on helmets, drawing swords, and throwing cloaks to the ground." (184)

"The best was **I** can tell you what really happened is to take **you** some miles away to where the Hermit of the Southern March sat gazing into the smooth pool beneath the spreading tree...." (186)

"As far as could be made out afterward (and **you** may be sure the story was well talked over for many a day) what happened was something like this." (192)

"...just as **you** or **I** might tear an ordinary shirt." (192)

"And then, in the neatest way **you** could wish, the tear in the back of his hauberk caught on a hook in the wall." (194)

"Aravis curtsied in the Calormene style (which is not at all like **ours**) and did it very well because, of course, she had been taught how." (203)

“...(or Prince Cor as **we** must now call him.)” (204)

“But what Rabadash hadn’t realized is that it is very easy to frighten people who know **you** can have them boiled alive the moment **you** give the word.” (216-217)

“And here, to get him out of the way, **I’d** better finish off the story of Rabadash....” (220)

“...and if **you** look him up in a good History of Calormen (try the local library) **you** will find him under that name. And to this day in Calormene schools, if **you** do anything unusually stupid, **you** are very likely to be called ‘a second Rabadash.’” (221)

“It would be nice to end the story by saying that after that the two brothers never disagreed about anything again, but **I** am afraid it would not be true.” (223)

“Aravis also had many quarrels (and, **I’m** afraid, even fights) with Prince Cor, but they always made it up again: so that years later, when they were grown up, they were so used to quarrelling and making up again that they got married so as to go on doing it move conveniently.” (224)

***The Magician’s Nephew*, first published in 1955; First Harper Collins Edition, 1994.**

“This is a story about something that happened long ago when **your** grandfather was a child.” (3)

“In those days, if **you** were a boy you had to wear a stiff Eton collar every day, and schools were usually nastier than now. But meals were nicer; and as for sweets, **I** won’t tell **you** how cheap and good they were, because it would make **your** mouth water in vain.” (3)

“Then his face went the worst sort of shape as it does if **you’re** trying to keep back **your** tears.” (6)

“That drove them to indoor things: **you** might say, indoor exploration. It is wonderful how much exploring **you** can do with a stump of candle in a big house, or in a row of houses. Polly had discovered long ago that if **you** opened a certain little door in the box-room attic of her house **you** would find the cistern and a dark place behind it which **you** could get into by a little careful climbing.” (7)

“There was no floor in this tunnel: **you** had to step from rafter to rafter, and between them there was only plaster. If **you** stepped onto this **you** would find yourself falling through the ceiling of the room below.” (8)

"He was a good deal more excited than **you'd** have thought from the way he spoke. For he was thinking, just as **you** would have been, of all the reasons why the house might have been empty so long." (9)

"They both got different answers to it at first, and even when they agreed **I** am not sure they got it right." (11)

"A fire was burning in the grate (**you** remember that it was a very cold wet summer that year) and in front of the fireplace with backs toward was a high-backed armchair. Between the chair and Polly, and filling most of the middle of the room, was a big table piled with all sorts of things- printed books, and books of the sort **you** write in, and ink bottles and pens and sealing-wax and a microscope." (13)

"They were the most beautiful shiny little things **you** can imagine." (13)

"The room was so quiet that **you** noticed the ticking of the clock at once." (13)

"But it was a nicer sound than that, a more musical tone: only so faint that **you** could hardly hear it." (14)

"Uncle Andrew started and there came over his face a look of such horror that, beast though he was, **you** could almost feel sorry for him." (28)

"It was the quietest wood **you** could possibly imagine. There were no birds, no insects, no animals, and no wind. **You** could almost feel the trees growing.... **You** could almost feel the trees drinking the water up with their roots." (32)

"...but not quite so frightened as **you** might expect, because it is hard to feel really frightened in that wood. The place is too peaceful." (36-37)

"It is very hard to tell **you** what it felt like, for everything happened so quickly." (40)

"Let **us** skip on to the moment at which they stood with beating hearts and rather scared faces on the edge of the unknown pool with their yellow rings on and held hands and once more said 'One- Two- Three- Go!'" (42)

"**I** am not quite sure that Digory had not the same feeling." (43)

"When **you** had seen that sky you wondered that there should be any light at all." (45)

"The silence of the Wood had been rich and warm (**you** could almost hear the trees growing) and full of life: this was a dead, cold, empty silence. **You** couldn't imagine anything growing in it." (47)

"...and up great flights of steps and through vast rooms that opened out of one another till **you** were dizzy with the mere size of the place." (48-49)

"In one there had once been a fountain. A great stone monster with wide-spread wings stood with its mouth open and **you** could still see a bit of piping at the back of its mouth..." (49)

"They were like the most wonderful waxworks **you** ever saw." (50)

"If **you** were interested in clothes at all, **you** could hardly help going in to see them closer...**I** can hardly describe the clothes..." (51)

"**You** could walk down and look at the faces in turn.... These were very solemn faces. **You** felt you would have to mind your P's and Q's, if **you** ever met living people who looked like that." (52)

"The last figure of all was the most interesting—a woman even more richly dressed than the others, very tall (but every figure in that room was taller than the people of **our** world), with a look of such fierceness and pride that it took **your** breath away." (53)

"This woman, as **I** said, was the last: but there were plenty of empty chairs beyond here...." (53)

"They both looked at it hard and, as **you** might have expected, the letters cut in the stone were strange." (54)

"What it said was something like this—at least this is the sense of it though the poetry, when **you** read it there, was better...." (54)

"**I** can't excuse what he did next except by saying that he was very sorry if afterward (and so were a good many other people)." (56)

"As soon as the bell was struck it gave out a note, a sweet note such as **you** might have expected, and not very loud." (56)

"And **you** could see at once, not only from her crown and robes, but from the flash of eyes and the curve of her lips, that she was a great queen. She looked round the room and saw the damage and saw the children, but **you** could not guess from her face what she thought of either or whether she was surprised." (58)

"The doors were dead black, either ebony or some black metal which is not found in **our** world." (63)

"Low down and near the horizon hung a great, red sun, far bigger than **our** sun. Digory felt at once that it was also older than **ours**: a sun near the end of its life, weary of looking down upon that world." (64)

"The Queen, or the Witch (whichever **you** like to call her) had come up with them...." (72)

"In order to jump from world to world by using one of those rings **you** don't need to be wearing or touching it **yourself**; it is enough if **you** are touching someone who is touching it. In that way they work like a magnet; and everyone knows that if **you** pick up a pin with a magnet, any other pin which is touching the first pin will come too." (73)

"...and now that one saw her in **our** own world...." (74)

"One good thing about seeing the two together was that **you** would never again be afraid of Uncle Andrew, any more that **you'd** be afraid of a worm after **you** had met a rattlesnake or afraid of a cow after **you** have met a mad bull." (75)

"I think (and Digory thinks too) that her mind was of a sort which cannot remember that quiet place at all, and however often **you** took her there and however long **you** left her there, she would still know nothing about it." (79)

"I expect most witches are like that. They are not interested in things or people unless they can use them; they are terribly practical. So there was silence in the room for a minute or two. But **you** could tell by the way Jadis tapped her foot on the floor that she was growing impatient." (79-80)

"You have never seen such clothes, but **I** can remember them. He put on a very high, shiny, stiff collar of the sort that made **you** hold your chin up all the time.... He took a clean handkerchief (a lovely one such as **you** couldn't by today)...." (82)

"Children have one kind of silliness, as **you** know, and grown-ups have another kind. At this moment Uncle Andrew was beginning to be silly in a very grown-up way." (82)

"There was a long, dull story of grown-up kind behind these words. All **you** need to know about it is that Uncle Andrew, what with managing dear Letty's business matters for her, and never doing any work, and running up large bills for brandy and cigars...." (84-85)

"It must have been a terrible moment for the Witch when she suddenly realized that her power of turning people into dust, which had been quite real in her own world, was not going to work in **ours**." (87)

"The problem was how to get the Witch back to her own world, or at any rate out of **ours**, as soon as possible." (89)

"...so he knew her terrible powers and did not know that she had lost any of them by coming in **our** world. And he she meant to conquer **our** world." (89)

"It was a bow-window from which **you** could see the step up to the front door and see up and down the street, so that no one could reach the front door without **your** knowing." (90)

"He wondered about this a good deal as the first slow half-hour ticked on. But **you** need not wonder, for **I** am going to tell you." (90)

"**I** think, myself, **I** would rather have been in Polly's position." (91)

"During this long watching and waiting one small thing happened which **I** shall have to mention because something important came of it later on." (92)

"And oh, oh—Well, **you** know how it feels if **you** begin hoping for something that **you** want desperately badly; **you** almost fight against the hope because it is too good to be true; **you've** been disappointed so often before. That was how Digory felt." (92)

"There must be worlds **you** could get to through every pool in the wood. He could hunt through them all." (93)

"**I** needn't tell **you** who he meant by *Her*." (93)

"If **you** know anything about horses, and especially if **you** had seen what a state that horse was in at the moment, **you** will realize that this was a ticklish thing to do." (98)

"If she had lost some magical power in **our** world, she had not lost her strength...." (100)

"**You** could see that she felt deadly sick." (103)

"It was so dark that they couldn't see one another at all and it made no difference whether **you** kept your eyes shut or opened." (104)

"Then two wonders happened at the same moment. One was that the voice was suddenly joined by other voices; more voices than **you** could possible count.... The second wonder was that the blackness overhead, all at once, was blazing with stars. They didn't come out gently one by one, as they do on a summer evening. One moment there had been nothing but darkness; next moment a thousand, thousand points of light leaped out- single stars, constellations, and planets, brighter and bigger

than any in **our** world. There were no clouds.... If **you** had seen or heard it, as Digory did, **you** would have felt quite certain that it was the starts themselves which were singing...." (107)

"**You** could see shapes of hills standing up dark against it." (108)

"It no longer looked like a tired old cab-horse; **you** could now well believe that its father had been in battles." (109)

"Digory had never seen such a sun.... **You** could imagine that it laughed for joy as it came up." (109)

"They made **you** feel excited; until **you** saw the Singer himself, and then **you** forgot everything else." (110)

"She would have had here hands in Digory's pocket before **you** could say knife...." (110)

"The nuisance of it, as Polly said afterward, was that **you** weren't left in peace to watch it all." (113)

"When **you** listened to his song **you** heard the things he was making up: when **you** looked round **you**, **you** saw them." 115-116)

"He certainly was a dreadful sight by now: for of course, the more dressed up **you** were to begin with, the worse **you** look after **you've** crawled out of a smashed hansom cab and fallen into a muddy brook." (117-118)

"It was more like what we should call a tune, but it was also far wilder. It made **you** want to run and jump and climb. It made **you** want to shout. It made **you** want to rush at other people and either hug them or fight them." (121)

"Can **you** imagine a stretch of grassy land bubbling like water in a pot? For that is really the best description of what was happening." (122)

"The moles came out just as **you** might see a mole come out in England." (122)

"And now **you** could hardly hear the song of the Lion; there was so much cawing, cooing, crowing, braying, neighing, baying, barking, lowing, bleating, and trumpeting." (123)

"The very big ones—**you** noticed it most with the elephants—grew a little smaller." (125)

"...and everyone else had finished just before he said it so that his words came out quite clear in dead silence; and perhaps **you** have found out how awful that can be—say, at a party." (128-129)

"...no one has ever heard in our world." (129)

"**We** must go back a bit and explain what the whole scene had looked like from Uncle Andrew's point of view. It had not made at all the same impression on him as one the Cabby and the children. For what **you** see and hear depends a good deal on where **you** are standing: it also depends on what sort of person **you** are." (135-136)

"Now the trouble with trying to make **yourself** stupider than **you** really are is that **you** very often succeed." (137)

"And when they laughed—well, **you** can imagine." (137)

"**You** may think that the animals were very stupid not to see at once that Uncle Andrew was the same kind of creature as the two children and the Cabby. But **you** must remember that the animals knew nothing about clothes." (140)

"Perhaps it was just as well they didn't, for no dog **I** ever knew, least of all a Talking Dog of Narnia, like being called a Good Doggie then; any more than **you** would like being called My Little Man." (141)

"...(the She-elephant, of course; her husband, as **you** remember, had been called away by Aslan)." (142)

"Polly knew at once that it was the Cabby's wife, fetched out of **our** world not by any tiresome magic rings, but quickly, simply and sweetly as a bird flies to its nest." (149)

"**You** should have seen how the Horse shook its mane and how its nostrils widened, and the little tap it gave the ground with one back hoof." (156)

"'What? Now? At once?' said Strawberry—or Fledge, as **we** must now call him...." (157)

"On their left the mountains were much higher, but every now and then there was a gap when **you** could see, between steep pine woods, a glimpse of the southern lands that lay beyond them, looking blue and far away." (159)

"Some grown-ups (**you** know how fussy they can be about that sort of thing) would rather have gone without supper altogether than eaten those toffees." (164)

"Have **you** ever bathed in a mountain river that is running in shallow cataracts over red and blue and tallow stone with the sun on it?" (167)

"...but **we** know that she was not much of a swimmer and perhaps it is best not to ask too many questions." (168)

"...and, of course, everything looks nicer when the light is behind **you**." (168)

"The air came up warmer and sweeter every moment, so sweet that almost brought the tears to **your** eyes." (170)

"(I don't think Fledge could have managed this without his wings to balance him and to give him the help of a flutter now and then.)" (170)

"Up till now **I** think Fledge and Polly had had the idea that they would go in with Digory. But they thought so no longer. **You** never saw a pace which was so obviously private. **You** could see at a glance that it belonged to someone else." (170-171)

"But **I** think Digory would not have taken an apple for himself in any case. Things like Do No Steal were, **I** think, hammered into boys' heads a good deal harder in those days than they are now. Still, **we** can never be certain." (173-174)

"The juice was darker than **you** would expect..." (174)

"...speaking more sweetly than **you** would have tough anyone with so fierce a face could speak." (177)

"She hadn't dared to say anything all through the argument because, **you** see, it wasn't *her* Mother who was dying." (178)

"Everyone had grown so quiet that **you** could hear the soft thump where it fell into the mud." (180-181)

"The Beasts, **you** remember, had tried planting and watering him." (182)

"More Dwarfs than **you** could dream of rushed forward to the Golden Tree. They had all its leaves stripped off, and some of its branches torn off too, before **you** could say Jack Robinson." (186)

"...but light, delicate, beautifully shaped circles that **you** could really wear and look nicer by wearing." (187)

"And Digory could say nothing, for tears choked him and he gave up all hopes of saving his Mother's life; but at the same time he knew that the Lion knew what

would have happened, and that there might be things more terrible even than losing someone **you** love by death.” (191)

“And just as the Witch Jadis had looked different when **you** saw her in **our** world instead of in her own, so the fruit of that mountain garden looked different too.” (196)

“Nothing else was worth looking at: **you** couldn’t look at anything else.” (197)

“Something was already coming up. It was not growing so that **you** could see it grow as the new trees had done in Narnia; but it was already well above ground.” (199)

“When things go wrong, **you’ll** find they usually go on getting worse for some time; but when things once start going right they often go on getting better and better.” (199)

“So that Digory felt just as sure as **you** that they were all going to live happily ever after. But perhaps **you** would like to know just one or two things more.” (200)

“...and when, many years later, another child from **our** world got into Narnia, on a snowy night, show found the light still burning. And that adventure was, in a way, connected with the ones **I** have just been telling **you**.” (201)

“Growing in the soil of **our** world, far out of the sound of Aslan’s voice and far from the young air of Narnia, it did not bear apples that would revive a dying woman as Digory’s Mother had been revived, though it did bear apples more beautiful than any others in England, and they were extremely good for **you**, though not fully magical.” (201)

“...**I** think that when this happened there were high winds in Narnia and the English tree quivered because, at that moment, the Narnia tree was rocking and swaying in a strong southwestern gale.” (201)

“That was the beginning of all the comings and goings between Narnia and **our** world, which **you** can read of in other books.” (202)

***The Last Battle*, first published in 1956; First Harper Collins Edition, 1994.**

“...and he was the cleverest, ugliest, most wrinkled Ape **you** can imagine.” (3)

“...but from the way things went on **you** might have thought Puzzle was more like Shift’s servant than his friend.” (3)

“It is hard to explain if **you** have never seen a Dryad but quite unmistakable once **you** have—something different in the color, the voice, and the hair.” (21)

“Right through the middle of that ancient forest—that forest where the trees of gold and of silver had once grown and where a child from **our** world had once planted the Tree of Protection—a broad lane had already been opened.” (26)

“**You** know how sad **your** own dog’s face can look sometime. Think of that and then think of all the faces of those Talking beasts.... It would have broken **your** heart with very pity to see their faces.” (39)

“Then the yellow thing turned clumsily round and walked—**you** might almost say, waddled—back into the stable and the Ape shut the door behind it.” (48)

“And **you** could almost say the same of the other youth who sat at the right hand of the old woman.” (50)

“But he found (as **I** have sometimes found in dreams too) that his voice made no noise at all.” (51)

“It was a nice bunch of keys that he brought out, for two were golden and many were richly ornamented: **you** could see at once that they were keys made for opening solemn and secret rooms....” (61)

“It is one of the effects which Narnian air often has on visitors from **our** world.” (67)

“The North-Star of that world is called the Spear-Head: it is brighter than **our** Pole Star.” (68)

“And once they were down, he saw how from that position **you** could see the edge of the hill sharp against the star-strewn sky.” (70)

“...the sort of gasp **you** give when you’re struggling with suppressed laughter.” (74)

“When **you** have been whispering for hours the mere sound of anyone talking out loud had a wonderfully stirring effect.” (77)

“They came out on one of those rough roads (**we** should hardly call them roads at all in England) which ran through Lantern Waste.” (77)

“...his face was deadly pale, but **I** wouldn’t blame him for that. And he had the luck that beginners sometimes do have. He forgot all that Tirian had tried to teach him that afternoon, slashed wildly (indeed **I’m** not sure his eyes weren’t shut) and

suddenly found, to his own great surprise, that the Calormene lay dead at his feet.” (80)

“...they had the makings of a capital stew for their breakfast or dinner, whichever **you** choose to call it.” (87)

“At first glance **you** might have mistaken it for smoke, for it was gray and **you** could see things through it.” (92)

“And Jill (who was no coward, as **you** know) hid her face in her hands to shut out the sight of it.” (92-93)

“**I** don’t honestly think that this was because any of them was afraid of a fight (except perhaps Jill and Eustace). But **I** daresay that each of them, deep down inside, was very glad not to go any nearer....” (97)

“Jill had, as you might say, quite fallen in love with the Unicorn...he was so gentle and soft of speech that, if **you** hadn’t known, **you** would hardly have believed how fierce and terrible he could be in battle.” (99)

“...said Eustace who had stuck his hands in his pockets (forgetting how very odd that looks when **you** are wearing a mail shirt).” (105)

“If **you** are a good Scout or a good Guide **you** will know already what it must have been like.” (111)

“...though of course he saw dozens of eyes shining with the reflections of the fire, as **you’ve** seen a rabbit’s or cat’s eyes in the headlights of a car.” (112)

“The most horrible caterwaul **you** ever heard made everyone jump. **You** have been wakened **yourself** by cats quarreling or making love on the road in the middle of the night: **you** know the sound.” (122)

“If **you** had not known he was a cat, you might have thought he was a ginger-colored streak of lightning. He shot across the open grass, back into the crowd. No one wants to meet a cat in that state. **You** could see animals getting out of his way to left and right.” (123)

“...but nothing came out of his mouth except the ordinary, ugly cat-noises **you** might hear from any angry or frightened old Tom in a backyard in England.” (124)

“He knew how Eagles can fly into **your** face and peck at **your** eyes and blind **you** with their wings. And he had heard from his father (who had met Narnians in battle) that no man, except with arrow, or a long spear, can match a Unicorn, for it

rears on its hind legs as it falls upon **you** and then **you** have its hoofs and its horn and its teeth to deal with all at once.” (130)

“They were mostly great big dogs with thick shoulders and heavy jaws. Their coming was like the breaking of a great way on the sea-beach: it nearly knocked **you** down.” (132)

“It was so lovely that it made **you** want to cry.” (133)

“It was all like a dream (the sort **you** have when your temperature is over 100) until he heard Rishda Tarkaan’s voice calling out from the distance....” (136)

“**You** would not have known from Tirian’s face that he had now given up all hope.” (139)

“The Unicorn was tossing men as **you’d** toss have on a fork.” (141)

“Whatever else **you** may say about Dwarfs, no one can say they aren’t brave.” (144)

“With a long speak **you** can kill a boar before **you** are in reach of his tusks and a unicorn before **you** are in reach of his horn; if **you** are very quick and keep you head.” (147)

“In a way it wasn’t quite so bad as **you** might thing. When **you** are using every muscle to the full- ducking under a spear—point here, leaping over it there, lunging forward, drawing back, wheeling round—**you** haven’t much time to feel either frightened or sad.” (148)

“In a very few strokes this may get **you** quite a distance from the spot where **you** began.” (148)

“(But in Narnia **your** good clothes were never your uncomfortable ones. They knew how to make things that felt beautiful as well as looking beautiful in Narnia; and there was no such thing as starch or flannel or elastic to be found from one end of the country to the other.)” (153)

“What was the fruit like? Unfortunately no one can describe a taste. All **I** can say is that, compared with those fruits, the freshest grapefruit **you’ve** ever eaten was dull, and the juiciest orange was dry, and the most melting pear was hard and woody, and the sweetest wild strawberry was sour. And there were no seeds or stones, and no wasps. If **you** had once eaten that fruit, all the nicest things in this world would taste like medicines after it. But **I** can’t describe it. **You** can’t find out what it is like unless **you** can get to that country and taste it for **yourself**.” (157)

“Tirian looked and saw the queerest and most ridiculous thing **you** can imagine.” (159)

“They thought they were eating and drinking only the sort of things **you** might find in a stable.” (168)

“The bonfire had gone out. On the earth all was blackness: in fact **you** could not have told that **you** were looking into a wood if **you** had not seen where the dark shapes of the trees ended and the stars began.” (171)

“But stars in that world are not the great flaming globes they are in **ours**.” (173)

“...now that there were no stars in the sky, everything would have been completely dark and **you** could have seen nothing.” (173)

“The edge of every leaf stood out so sharp that **you’d** think **you** could cut your finger on it.” (173)

“But as they came right up to Aslan one or other of two things happened to each of them. They all looked straight in his face, **I** don’t think they had any choice about that.” (175)

“**You** could see that they suddenly ceased to be Talking Beasts. They were just ordinary animals. And all the creatures who looked at Aslan in that way swerved to their right, his left, and disappeared into his huge black shadow, which (as **you** have heard) streamed away to the left of the doorway. The children never say them again. **I** don’t know what became of them.” (175)

“The whole country became dark and **you** could see all sorts of things about its shape—all the little humps and hollows—which **you** had never noticed before. The grass died. Soon Tirian found that he was looking at a world of bare rock and earth. **You** could hardly believe that anything had ever lived there.” (178)

“In that tree-less world **you** could see it very well. **You** could see all the rivers getting wider and the lakes getting larger, and separate lakes joining into one, and valleys turning into new lakes, and hills turning into islands, and then those islands vanishing.” (178-179)

“He took the Sun and squeezed it in his hand as **you** would squeeze an orange.” (180)

“He was himself now: a beautiful donkey with such a soft, gray coat and such a gentle, honest face that if **you** had seen him **you** would have done just as Jill and Lucy did—rushed forward and put **your** arms around his neck and kissed his nose and stroked his ears.” (191)

“But very quickly they all became grave again: for, as **you** know, there is a kind of happiness and wonder that makes **you** serious. It is too good to waste on jokes.” (195)

“It is as hard to explain how this sunlit land was different from the old Narnia as it would be to tell **you** how the fruits of that country taste. Perhaps **you** will get some idea of it if **you** think like this. **You** may have been in a room in which there was a window that looked out on a lovely bay of the sea or a green valley that wound away among the mountains. And in the wall of that room opposite to the window there may have been a looking-glass. And as **you** turned away from the window **you** suddenly caught sight of that sea or that valley, all over again, in the looking-glass. And the sea in the mirror, or the valley in the mirror, were in one sense just the same as the real ones: yet at the same time they were somehow different—deeper, more wonderful, more like places in a story: in a story **you** have never heard but very much want to know. The difference between the old Narnia and the new Narnia is like that.... **I** can’t describe it any better than that: if **you** ever get there **you** will know what **I** mean.” (195-196)

“If one could run without getting tired, **I** don’t think one would often want to do anything else.” (198)

“**You** couldn’t tell whether he was swimming or climbing, but he moved on, higher and higher.” (199)

“It was the sort of thing that would have been quite impossible in **our** world. Even if **you** hadn’t been drowned, **you** would have been smashed to pieces by the terrible weight of water against the countless jags of rock. But in that world **you** could do it. **You** went up, up and up, with all kind of reflected lights flashing at **you** from the water and all manner of colored stones flashing through it, till it seemed as if **you** were climbing up light itself—and always higher and higher till the sense of height would have terrified **you** if **you** could be terrified, but later it was only gloriously exciting.... The current was racing away behind **you**, but **you** were such a wonderful swimmer that **you** could make headway against it. Soon they were all on the bank, dripping but happy.” (200)

“Everyone **you** ever heard of (if **you** knew the history of these countries) seemed to be there.” (205)

“...(you’ve no idea how good an old joke sounds when **you** take it out again after a rest of five or six hundred years)....” (206)

“And Tirian felt as **you** would feel if **you** were brought before Adam and Eve in all their glory.” (206)

“But when **you** looked down **you** found that this hill was much higher than **you** had thought: it sank down with shining cliffs....” (206)

“It was like when **you** see people waving at **you** from the deck of a big ship when **you** are waiting on the quay to meet them.” (208-209)

“...up towards the mountains higher than **you** could see in this world even if there were there to be seen.” (209)

“**You** never saw a donkey look feebler and sillier than Puzzle did as he walked up to Aslan....” (209)

“And as He spoke He no longer looked to them like a lion; but the things that began to happen after that were so great and beautiful that **I** cannot write this. And for **us** this is the end of all the stories, and **we** can most truly say that they all lived happily ever after.” (210)

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