

The Silver Chair Study Guide

The Silver Chair by C. S. Lewis

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Contents

| | |
|---|--------------------|
| The Silver Chair Study Guide..... | 1 |
| Contents..... | 2 |
| Overview..... | 4 |
| About the Author..... | 5 |
| Plot Summary..... | 9 |
| Chapter 1, Behind the Gym..... | 11 |
| Chapter 2, Jill is Given a Task..... | 13 |
| Chapter 3, The Sailing of the King..... | 14 |
| Chapter 4, A Parliament of Owls..... | 15 |
| Chapter 5, Puddleglum..... | 16 |
| Chapter 6, The Wild Wastelands of the North..... | 17 |
| Chapter 7, The Hill of the Strange Trenches..... | 19 |
| Chapter 8, The House of Harfang..... | 21 |
| Chapter 9, How They Discover Something Worth Knowing..... | 22 |
| Chapter 10, Travels Without the Sun..... | 24 |
| Chapter 11, In the Dark Castle..... | 25 |
| Chapter 12, The Queen of the Underland..... | 27 |
| Chapter 13, Underland without the Queen..... | 28 |
| Chapter 14, The Bottom of the World..... | 29 |
| Chapter 15, The Disappearance of Jill..... | 31 |
| Chapter 16, The Healing of Harms..... | 32 |
| Characters..... | 34 |
| Objects/Places..... | 39 |
| Setting..... | 41 |
| Social Sensitivity..... | 43 |



[Literary Qualities..... 44](#)

[Themes..... 45](#)

[Themes/Characters..... 47](#)

[Style..... 50](#)

[Quotes..... 53](#)

[Adaptations..... 55](#)

[Topics for Discussion..... 57](#)

[Essay Topics..... 58](#)

[Ideas for Reports and Papers..... 59](#)

[Further Study..... 60](#)

[Copyright Information..... 62](#)

Overview

The Silver Chair completes the Caspian trilogy within "The Chronicles of Narnia," begun with Prince Caspian and continued in The Voyage of the "Dawn Treader." In The Silver Chair, Caspian is old and in failing health, soon to die. More than ten years earlier his wife, the daughter of the retired star Ramandu, was killed by a serpent and then his son Rilian disappeared, apparently kidnapped by a mysterious, magical woman dressed in green. Many of Narnia's greatest heroes have set out in search of the prince, but have never returned, so Caspian eventually decreed that no one shall search for his son, in order to prevent the loss of more good Narnians. Having heard that Asian has been seen in the Lone Islands, Caspian himself prepares for one last voyage in the hope that Asian will find Rilian.

In the meantime, Jill Pole has her own problems at a school named Experiment House. It is the latest in progressive education in which the staff takes care that bullies and thugs don't have their psyches damaged by any kind of discipline. Indeed, the beating up of children seems to be encouraged by the faculty. When Jill hides from a gang that wants to beat her up, she is unexpectedly helped by Eustace Scrubb. This is unexpected because Eustace had once been a monster, cruel and vicious, but he has changed into a more compassionate person. At his urging, Jill and he call to Asian and are transported to another world.



About the Author

Clive Staples Lewis was born on November 29, 1898, in Belfast, Ireland, son of Albert James and Flora Augusta (Hamilton) Lewis. As a young child, Lewis decided that he wanted to be called "Jack," perhaps taking the name from a friend's dog. He was known as "Jack" to his friends throughout the rest of his life. On April 21, 1905, Lewis and his family moved to a large house named "Little Lea." This house was oddly designed, with the interior walls not matching the exterior walls, so that there were numerous nooks where Lewis and his older brother could get between the walls.

In these hidden places, they would play games. The house had rooms that were unused, and in these rooms Lewis would sit with a stack of sandwiches and a stack of books and spend a day working through them. Little Lea became the model for the professor's house in *The Lion, the Witch and the Wardrobe*.

Lewis remembered his mother as being somewhat remote, perhaps because she had been seriously ill through much of his early life. She was diagnosed with inoperable breast cancer and medical science of the time had little else to offer in hope for a cure. On August 23, 1908, she died; Lewis himself was sick at the time and did not understand why she did not check in on him that night. The loss of his mother was a source of grief for the rest of his life.

Lewis's father, Albert, was desperately depressed by his wife's death, and it was all he could do to keep up with his work as a solicitor in Belfast, where he was noted for his eloquence. Albert became withdrawn and sad, and he grew remote from his sons, who were also grieving. As was typical for middle-class families of the time, Albert sent his sons away to "public schools" (they are the equivalent of private schools in America). Lewis remembered these schools mostly with loathing. The first school he attended was run by a madman who loved beating boys and who would do so for no reason at all. Other schools proved equally brutal; at one or two, bullies were allowed to beat up anyone they chose without reprisal or discipline from the adults running the schools. It is no wonder that Lewis called these places "concentration camps" and despised most schools throughout his life. This loathing appears in *Prince Caspian*, in which a girl and a teacher are liberated by Aslan himself from miserable schools.

Lewis blamed his father for his miseries because his father had sent him to such awful places. Yet his father did him a great favor when he persuaded a favorite retired teacher from his own school days to tutor Lewis. Perhaps Albert recognized the great potential in Lewis that was undeveloped through schooling. The teacher was William Kirkpatrick, with whom Lewis went to live in 1914. Kirkpatrick was a great logician as well as a great teacher and he taught Lewis how to reason and debate logically; this training would make Lewis one of the most intimidating public debaters of his day, which would be reflected in his carefully reasoned theology. Lewis loved Kirkpatrick and renames him Digory Kirke, the professor of *The Lion, the Witch and the Wardrobe*, the boy adventurer of *The Magician's Nephew*, and the kindly man of *The Last Battle*.



World War I began in 1914, and so when Lewis went to study at Oxford in 1917, he found Oxford to be a mostly empty place because most of the students had been drafted or had enlisted in the army. As an Irishman, Lewis was exempt from the draft, but he volunteered to join the army anyway. England was desperate for troops, especially junior officers, so Lewis went through a quick officer training program and was sent to the front lines in 1917.

While training, he made friends with Paddy Moore, with whom he made a pact that if one died but the other survived, the survivor would care for the other's family. Lewis's family was not really in need of care. Lewis's older brother Warnie had become an officer in the navy and was on his way to a fine naval career, and their father Albert was a successful, although always depressed, solicitor. But it was Paddy who was killed; after the war, Lewis took Paddy's mother and sister into his home and he cared for the mother, called "Minto," until her death decades later.

Lewis, an officer, was horribly wounded in combat while standing at the front-line trenches talking with his sergeant. A German shell blew the sergeant apart, sending shrapnel and bones through Lewis's body.

Lewis would spend the remainder of the war, and some months afterward, recuperating at hospitals in England. He drew from his war experiences the depiction of combat and soldiers in "The Chronicles of Narnia."

The war may have been the source of the terrible nightmares that plagued him for the rest of his life and that are reflected in the account of the Darkness in *The Voyage of the "Dawn Treader,"* although his mother's premature death is also a possible contributory source.

Lewis had decided that there was no God when he was a child, perhaps fourteen years old. When he returned to Oxford, he became an outspoken advocate of atheism.

He was an outstanding student and eventually became a member of the faculty, teaching literature to undergraduates. He also helped form a club called the "Inklings," which met at his Oxford home. A number of Christians were part of the club, most notably J. R. R. Tolkien, a Roman Catholic.

As Lewis recalled, at age thirty he had a moment of revelation and while riding a bus, he realized that his arguments against the existence of God were nonsense and logically insupportable. In 1931, while walking with Tolkien and another friend, Lewis had a profound religious experience in which he abruptly became a Christian. Lewis would later say that he came to this belief partly from his love of mythology and that he regarded Christianity as the one "true myth" because Christ's resurrection was historical fact.

During the 1930s, Tolkien would read chapters from the books he was writing— *The Hobbit* and *The Lord of the Rings*—to the Inklings. Tolkien's reworking of ancient northern European mythologies captivated Lewis, and he was inspired to begin a book of his own in 1938: *The Lion, the Witch and the Wardrobe*. He worked on this book



throughout World War II. Because the Nazis were bombing London and other British cities, children were sent from the cities to live in the country, and Lewis took as many of these children in as he could. Few of them realized that he was the world-famous C. S. Lewis, who made radio broadcasts about God and religion, and whose writings on religion were read the world over, but they liked him, perhaps because of his kind behavior, perhaps because he told them stories. Some of these stories formed the basis of the books in "The Chronicles of Narnia," and the children, especially the girls, taught him much about the human capacity for courage.

After the war, Lewis finished writing *The Lion, the Witch and the Wardrobe* and was inspired to write another novel about Lucy, Peter, Susan, and Edmund—the Pevensie children. This book was *Prince Caspian*. In a burst of creativity, Lewis wrote "The Chronicles of Narnia" over a few years, most likely finishing them, except for revising, by 1950.

In order to maximize sales and thereby profits, his publisher brought out only one volume a year, which allowed Lewis time to tinker with them until the last one was published. At first, critics deplored Lewis's taking of time from his important literature for adults to write what they considered to be unimportant writings for children. Given the brilliance of the novels of "The Chronicles of Narnia," such an opinion seems baseless. Even so, there are still people who believe anything written for young readers is automatically unimportant.

On the other hand, children loved Lewis's books. By 1956 he was inundated with letters from children who loved Narnia and wanted to tell him so. He would awaken before dawn just so he could read and reply to letters before breakfast; he tried to send a reply to every child who wrote to him. In America, public libraries had to keep several copies of each volume in stock because of the demand to check them out. By 1960 people were calling the novels "The Chronicles of Narnia" because they are told in a first-person voice, which sounds like a storyteller recounting (chronicling) history for his audience.

During the 1950s Lewis suffered from heart disease. He was a heavy drinker and smoker in the days before the harmful effects of excessive living were known. His brother Warnie retired from the navy and came to live with Lewis at the Kilns, Lewis's home in Oxford since 1930. Adding to his physical stress was his commute by train to Cambridge. Lewis's advocacy of Christianity had offended atheists at Oxford University, and his popularity with students and a large body of readers made others envious, hindering the promotions he deserved. Cambridge University, on the other hand, saw an opportunity to add a great literary scholar to their staff and gave Lewis many of the honors that he was due. In those days, a train ran directly between the two universities, and Lewis would make the commute both ways many times in a week, although he had sleeping quarters at Cambridge.

Lewis had another reason to be concerned about his heart. He had fallen in love. An American poet, Joy Gresham, twenty years his junior, had fled to England with her two sons to escape an abusive husband. A generous man, Lewis found them housing and



even paid for the sons' schooling. Joy could swear as well as any man, which Lewis liked, and she shared his passion for literature. They fell deeply in love but did not marry at first. When Gresham was diagnosed with cancer, Lewis most likely felt the same desperation caused by his mother's death from cancer. Under English law, Gresham had to pay for her own medical care because she was a foreigner; the costs of her care were very high, even for a successful author like Lewis. So, Gresham and Lewis had a civil wedding ceremony in secret, which made her eligible for free medical care in England because she was married to a British subject. Occasionally in accounts of Lewis's life one may find the claim that the marriage was one of convenience, that Lewis, who loved his bachelor life, married only for the sake of helping Gresham. This is not true; Gresham's son Douglas recalls his mother and Lewis having a passionate relationship long before the wedding. Douglas (as cited in A. N. Wilson's *C. S. Lewis: A Biography*, 1990) says that he saw Gresham and Lewis's physical affection himself. They were in love.

When Gresham's cancer went into remission, Lewis was overjoyed, even though he began to suffer from osteoporosis (loss of bone density). For several years, Gresham, the boys Douglas and David, and Lewis lived together at the Kilns. When Gresham fell ill again, and she seemed certain to die, she and Lewis had a hasty religious wedding in the hospital. Gresham recovered enough to take a trip to Greece with Lewis and friends, but she died soon thereafter.

Her death on July 13, 1960, devastated Lewis, who had a crisis of faith, which he worked out by writing *A Grief Observed* (1961). Determined not to become remote from David and Douglas, Lewis included them in his grief. With open heart and open mind he consulted a rabbi about where to buy kosher foods and how to observe David's spiritual needs when David decided he wanted to follow his mother's ancestral faith, Judaism, rather than her actual faith, Christianity. Douglas remembers Lewis with great affection, referring to Lewis as his real father.

Warnie remembered that in late 1963, Lewis had said that he thought he had done all that God had set for him to do. On November 22, 1963, after writing letters in the morning, Lewis died. His death was little noted because the assassination of U.S.

President John F. Kennedy also occurred that day and dominated the news for weeks.



Plot Summary

The Silver Chair by C.S. Lewis is one of the wonderful novels that make up the Chronicles of Narnia series. This novel reintroduces the reader to characters from previous Narnia novels as they search for the lost prince of Narnia, Prince Rilian. Prince Rilian disappeared ten years ago while trying to find a serpent whose poisonous bite killed his mother. His father, King Caspian, is old and desperate to find a successor to the throne. Eustace Scrubb and his friend, Jill Pole, arrive in Narnia in time to follow four signs set out for them by Aslan to find the prince. This, like all the other Narnia novels, is full of adventure, narrow escapes, and leaps of faith.

Jill Pole is crying in the gym because the bigger kids are bullying her in her school. Eustace comes to console her and tells her about his adventures in Narnia. While running from the bullies, Eustace pulls Jill through a door in the school garden that takes them into Aslan's country. Here, Jill accidentally pushes Eustace off a cliff where Aslan rescues him by blowing him to Narnia. Jill is then left alone with the large lion, more afraid of him than she was the cliff.

Aslan tells Jill that he brought her and Eustace here because he has a task for them. Jill and Eustace must follow four signs in order to find the lost prince of Narnia. Jill promises to try. When she arrives in Narnia with Eustace, Jill asks Eustace if he knows any of the people surrounding the old king as he boards a ship. Eustace says no, but later learns that the kind is his old friend Caspian. This was the first sign and they missed it. Later, an owl befriends the kids and sets them up with a marsh-wiggle who will escort them through the north where Aslan has told Jill to look for the next sign.

As they travel through the Wastelands of the North, Jill, Eustace, and Puddleglum, the marsh-wiggle, see many giants. The giants do not bother them, however. When they reach a bridge they run into a lady and a dark knight. The lady tells them to go to the giant house of Harfang and tell the gentle giants there that she has sent them for the Autumn Feast. The children are excited by this idea because they are tired of sleeping on the cold ground and eating only what they can catch. Puddleglum is reluctant, however, since this is not part of Aslan's signs. On the way to the house at Harfang, they run across a curiously flat hill that is marked with many trenches. Cold and tired, the children take no notice of it and continue on to Harfang. At Harfang, they are greeted with wonderful hospitality and given warm beds to sleep in.

The next morning Jill and her companions look out the window of Jill's bedroom in Harfang and discover not only the second of their signs, but the third as well. Jill is deeply stressed by this since they have now failed to fulfill three of the four signs. Jill and her companions devise a plan to escape from the house at Harfang since they are concerned their leaving would not be looked upon kindly. They realize how right they are when they go into the kitchen and discover two recipes with which the giants had planned to cook them.



When Jill and her companions escape from Harfang, they are followed by the giants and forced to hide in a crevice in the rock walls. They move deeper into this crevice and soon find themselves underground. Here they meet a group of strange creatures that insist on taking them to the Queen of the Underland. The Queen is not at home when they arrive. However, her dark knight is home and insists the children and Puddleglum go up to visit with him.

While visiting with the knight they learn that he suffers from an enchantment and must be tied to a silver chair every night. The children hide while the creatures tie the knight. When they return to the room, the knight tells them that the enchantment is the knight and that when he is in the silver chair he returns to his own senses. The stranger then asks them to release him by the name of Aslan. This is Jill's fourth sign. Jill tells Puddleglum and Eustace to release him. The knight turns out to be Prince Rilian.

The Queen returns and tries to put the prince, Jill, Eustace, and Puddleglum under her spell again, by throwing magic ashes in the fire and by playing a strange musical instrument. They all resist her attempts until Puddleglum puts out the fire with his foot. The Queen then turns into a serpent and tries to kill the Prince. The Prince and Puddleglum kill the Queen, thus releasing themselves and the strange creatures of the underland from her spell.

The Queen had her creatures dig a hole under a kingdom she intended to rule, so the Prince and Jill and her companions searched out this hole for their own escape. When they reach the hole, Puddleglum lifts Jill onto his shoulders so they can see where it comes out. The hole opens into Narnia. Jill and her companions are saved. The next morning they learn that King Caspian has returned. When Jill and Eustace go to the harbor to see the king, they find that he has died soon after seeing his son again. Jill wants to go home and is relieved when Aslan appears a moment after she voices her wish.

Aslan takes the children back to his country and shows them Caspian floating in a stream. Aslan has Eustace poke his paw with a thorn and he allows a drop of blood to fall on Caspian. The blood has the magic to return Caspian to a younger age and bring him back to life. Then Aslan sends Jill and Eustace home where, with the help of Caspian, they scare away their bullies. Prince Rilian becomes king of Narnia and rules in peace for many years.



Chapter 1, Behind the Gym

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The Silver Chair by C.S. Lewis is one of the wonderful novels that make up the Chronicles of Narnia series. This novel reintroduces the reader to characters from previous Narnia novels as they search for the lost prince of Narnia, Prince Rilian. Prince Rilian disappeared ten years ago while trying to find a serpent whose poisonous bite killed his mother. His father, King Caspian, is old and desperate to find a successor to the throne. Eustace Scrubb and his friend, Jill Pole, arrive in Narnia in time to follow four signs set out for them by Aslan to find the prince. This, like all the other Narnia novels, is full of adventure, narrow escapes, and leaps of faith.

Jill Pole is behind the gym crying because she has been the victim of bullying. Eustace finds her there and they begin to talk. At first Jill thinks he might be on the side of the bullies and comments on this. Eustace tells her that he is different since a strange adventure he went on with his cousins. Jill says she would like to go on an adventure too, so Eustace calls out to Aslan. Before they get a response, however, they hear the bullies coming their way. Eustace takes Jill out into the school's garden where there is a door in the garden wall. Eustace leads Jill there, hoping it will be open so they can escape the bullies. When he opens it, though, they find they are in another world.

Jill and Eustace are on a tall mountain standing near a cliff. Jill tries to show off by standing as close to the edge as she dare. However, when Jill stands there she can see that the mountain is even higher than the clouds. Jill becomes nervous. Eustace grabs her and tries to pull her back. Jill fights him and Eustace falls off the cliff. A second later Jill senses a creature beside her. It is a lion and he is blowing Eustace away from them over the mountains.

Chapter 1, Behind the Gym Analysis

This chapter introduces the reader to a new character and also a character that will be familiar to readers who have also read *The Voyage of the "Dawn Treader."* The first character the reader meets is Jill Pole. Jill is an unhappy child who is the victim of teasing by the bullies at her school. Jill is crying when the novel opens. However, when Jill goes to into Narnia, she becomes a brave girl whose own pride at her lack of fear causes Eustace to fall off a cliff. This develops Jill's character elements in such a way that the reader can see her as not a weak child, but a child who is overwhelmed by circumstances. When given the chance, Jill proves her bravery to the detriment of her new friend, Eustace Scrubbs. This shows more depth to Jill's character than simply portraying her as the victim of abuse.

The other character in this chapter is the familiar cousin of the Pevensies, Eustace. Eustace made his first appearance in an earlier novel in the Narnia series as a spoiled



child who discovered the benefits of kindness when he was transformed into a dragon. Now Eustace is a kinder person who reaches out to Jill in order to help her fight her bullies. When Eustace tells Jill about Narnia and his experiences there, Jill is intrigued because she does not want to remain in a world where the weak are picked on. Eustace is able to transport Jill to Narnia and is instantly rewarded with a fall off a cliff when he tries to keep her from falling. However, this short introduction to Eustace does establish his change in character and shows the beginning of a friendship between these two children.



Chapter 2, Jill is Given a Task

Chapter 2, Jill is Given a Task Summary

Jill watches as the creature, a large lion, continues to blow Eustace away from them. The lion then moves away, leaving Jill alone to mourn her friend. After another good cry, Jill wanders around the mountaintop exploring her surroundings. Jill finds a little stream and realizes she is very thirsty. She would like to drink except the lion is sitting there and Jill is afraid he wants to eat her. After asking the lion to move on so she can drink and getting a terse response, Jill takes a drink. Then the lion calls her to him and insists she tell him what happened to Eustace.

The lion tells Jill that he called her and Eustace to him for a reason and that she needed to memorize four signs in order to perform the task he has for her. The lion says that there is a prince from Narnia missing and that the king is old. The king needs a successor to his throne. As the lion tells Jill the four signs, Jill realizes he must be the Aslan that Eustace told her about. Jill listens very carefully to the signs, repeating them several times to Aslan. They are first that Eustace must talk to someone he knows when they arrive at Narnia, second that Jill and Eustace must find the ruined city of ancient giants, third that Jill and Eustace must find a sign at the city and do as it says, and finally when someone asks for their help in Aslan's name, they should know it is the prince and they should do as he asks. Aslan then takes Jill back to the cliff and blows her away. Jill flies softly all the way to Narnia, landing close to Eustace.

Chapter 2, Jill is Given a Task Analysis

The main plot of the novel is presented here. Jill must follow four signs in order to save the lost prince of Narnia. Jill, who showed her bravery in the last chapter by standing on the edge of the cliff, is once again a frightened child. Jill does not want to be near Aslan because she is afraid of his lion instincts and his large size. However, Jill slowly gets over her fear and listens to what Aslan has to say. Jill agrees to the task and memorizes the four signs, intend on finding the prince as Aslan has ordered. This touches on the theme of following rules. Jill has been presented with four signs that are basically rules she must follow in order to finish her task. The foreshadowing in this makes the reader wonder if she will follow the rules properly, if she will find the prince, and if she will ever get over her fears. There is much potential for character growth in this child and this potential is another bit of foreshadowing for the following chapters as the plot continues to develop.



Chapter 3, The Sailing of the King

Chapter 3, The Sailing of the King Summary

Jill and Eustace have landed in a field close to a harbor beside a large castle. In the harbor is a ship surrounded by many people and creatures with a king standing before them all. The king makes a speech but Jill cannot hear what he says. Then the king boards the ship and it is pulled out to sea. Jill asks Eustace if he recognizes any of the people and he says he does not despite the fact that Aslan's signs say he will. Then a talking owl greets them. Jill tells the owl why they are there, which is news to Eustace since she has not told him yet. Eustace asks where they are and the owl answers they are in Cair Paravel and that it was King Caspian who has just left.

Eustace is very surprised to hear Caspian's name because the king was very old. Jill is upset because it is clearly Caspian who Eustace was supposed to talk to and now he has missed his opportunity. The children are taken to Trumpkin, the Lord Regeant. Trumpkin cannot hear very well, but he allows the children to stay at Cair Paravel. There is a great feast that night and the children hear many stories about the Golden Age of Narnia when the Pevensie children ruled.

Chapter 3, The Sailing of the King Analysis

Tension enters the plot when Jill realizes they have already messed up the first sign. Eustace was supposed to talk to an old friend, but he did not recognize Caspian due to his advanced age. Time moves differently in Narnia and apparently many years have passed since Eustace's last visit. This also falls under the theme of following rules because already Jill has not done as she was told by missing the meeting between Eustace and Caspian. Now the children do not know how to proceed with the rest of the signs. This foreshadows the next chapter as the children find a way to continue on their task. The introduction of the owl is important and also foreshadows events in the next chapter.

Meeting Trumpkin in this chapter is a bit of nostalgia for readers of the Chronicle of Narnia series since Trumpkin was a major character in the novel *Prince Caspian*. In that novel Trumpkin was young and he fought along side Caspian in his fight with Miraz. In this novel Trumpkin is only a small character, but he is a familiar character who adds to the overall emotion of the novel. Trumpkin is a bit of nostalgia, which helps the reader understand Eustace's reaction to the sight of Caspian as such an old man. The telling of the stories at dinner is also a touch of nostalgia for the reader since one of the stories told was *The Horse and His Boy*, another of the Narnia novels.



Chapter 4, A Parliament of Owls

Chapter 4, A Parliament of Owls Summary

Jill dawdles when it is time to go to bed and later regrets it. The owl, Glimfeather, comes to her window and tells her they must go now. Jill dresses while Glimfeather gets Eustace and then she rides on his back to a ruined tower some distance from Cair Paravel. Here it is pitch dark but Jill soon learns that not only is Eustace and Glimfeather there, but there are a lot of other owls as well. They all have learned that Eustace and Jill are here to rescue the prince and they want to help.

Eustace tells the owls that he is a friend of Caspian's and will not fight against him. The owls all agree that they are on Caspian's side as well. Caspian has grown very old and has sailed away to find Aslan so that he can ask who should be his successor since his only child has been missing for more than ten years. The Eustace asks about the prince. It seems that the prince was traveling in the north with his mother. The Queen went to take a nap in a nice glade when a serpent bit her. The prince went to her side as soon as he heard her cry, but nothing could be done and she died. The prince vowed to kill the serpent and went back every day for weeks to find it. One day, Drinian accompanied the prince and discovered that a beautiful woman was visiting him in the same glade. Days later the prince disappeared. Many search parties went looking for him, but most never returned. Finally the king made a rule that no one could search for the prince again. That is why the owls are meeting in secret because they know if Trumpkin learns of Eustace and Jill's plans he will stop them. The owls, however, believe they should search and will take them to somebody who can help.

Chapter 4, A Parliament of Owls Analysis

Eustace is afraid the owls are against Caspian and Eustace will not do anything to hurt Caspian. This shows how Eustace has continued to experience personal growth since he has matured enough to put someone else before himself. This chapter also introduces the back-story of the prince, telling the reader the circumstances of his disappearance. This chapter also revisits another familiar character to the reader, the wife of Caspian who is also the daughter of the retired star he met at the end of *The Voyage of the "Dawn Treader."* This goes to more to Eustace's relationship with Caspian, to the nostalgic feel of this part of the novel, and it also introduces Eustace's motivations for wanting to find the prince. Eustace counts Caspian as one of his closest friends. To learn that his friend has had so many tragedies in recent years only serves to make Eustace want to find Caspian's son and return some happiness to his life. This chapter also foreshadows the first steps of Eustace and Jill's adventure and who will be accompanying them on this trip.



Chapter 5, Puddleglum

Chapter 5, Puddleglum Summary

The children are taken on a long flight with the owls and are put inside a hut where they instantly fall to sleep. The next morning when they wake they go looking for their host. They find a funny looking creature that is something between a frog and a man. The stranger instantly apologizes for their inability to get some sleep and announces he will be making a stew for them that they will probably not like. After the children light a fire in the hut, the stranger comes in with a handful of eels with which to make their stew.

The stranger tells the children he is a marsh-wiggle and his name is Puddleglum. Jill asks Puddleglum how they should begin their search for the prince and Puddleglum tells them they should go north toward Ettinsmoor, a place inhabited by giants where Puddleglum thinks there might be a ruined city. Puddleglum also says he will be accompanying the children. They spend the rest of the day preparing for the travels and sleep a restless night due to Puddleglum's snoring.

Chapter 5, Puddleglum Analysis

The introduction of Puddleglum injects a bit of humor into the plot. Puddleglum is a very pessimistic little creature, completely convinced that this adventure is not a good idea because they cannot possibly succeed. However, Puddleglum is willing to risk it anyway because his friends tell him he is too optimistic. This illustrates irony seeing as how no one can be nearly as pessimistic as Puddleglum appears in this chapter.

A direction has been decided for the beginning of Jill and Eustace's adventure, satisfying prior foreshadowing. However, this also begins new foreshadowing as the reader begins to wonder what will happen on this adventure and if Jill and Eustace will be successful. The addition of Puddleglum to their group is symbolic of adding a chaperone to a children's party. This foreshadowing leaves the reader hoping Puddleglum is knowledgeable about the area, since Eustace technically has never been to Narnia and neither he nor Jill knows where they are going. The reader must also hope Puddleglum's prediction of fights between the three of them will not come true. However, due to Eustace's history, the reader must believe this is a possibility.



Chapter 6, The Wild Wastelands of the North

Chapter 6, The Wild Wastelands of the North Summary

Jill and her companions begin early the next morning. Their first task is to cross a steep cliff without following a gorge that might have made the trip easier. This is where giants live and Puddleglum advises them to avoid areas where the giants might be. However, they do see a group of giants who are throwing stones at some nearby birds. The three walk very slowly so as not to draw attention, and are nearly crushed by rocks many times.

They walk for several weeks, killing birds for food and sleeping on the ground. When they reach a giant's bridge across a deep precipice, Puddleglum is reluctant to use it because he is afraid it might be an enchanted bridge and it might disappear while they are only half across. However, Jill and Eustace overrule him and they cross the bridge. When they arrive on the opposite side, they run into a beautiful lady with a dark knight. The lady greets them kindly. When they tell her they are looking for a ruined city, the lady says she does not know of one. However, she directs them to the House of Harfang where they can get a warm meal and a warm bed. The lady says they should tell the gentle giants there that she has sent them for the Autumn Feast. Puddleglum is reluctant to take this advice and thinks there is something wrong with the knight since he did not say a word through the entire conversation. The children want to go to Harfang, however, and when they see lights in the distance, they change their direction. The weather changes, becomes colder and snowy, and the ideas the lady planted in the children's heads about warm beds makes them irritable and causes Jill to stop repeating the signs.

Chapter 6, The Wild Wastelands of the North Analysis

The giants in the beginning of the chapter foreshadow the giants the children will meet later in the novel. They do not seem terribly intelligent, which leads Puddleglum to not trust the giant bridge when they come to it. The bridge turns out to be all right, but Puddleglum's pessimism comes up again when the children meet a lady on the other side. This pessimism foreshadows events in the next few chapters as does the lady's suggestion the children visit the House of Harfang. The reader must wonder if the children are right in trusting this strange woman they have just met, or if Puddleglum is right in being cautious in this situation.

The mood of the novel has begun to change in this chapter as well. At first there is a cautious, almost dangerous air about the story as the children and Puddleglum move through the place where the giants live. Then the mood lifts when they find the bridge and meet the lady, only to plummet again when the children do not quickly reach the

House of Harfang. This mood is foreshadowing as well. The reader should see this shift in mood and realize something dark is about to happen. The only question is will the children realize what is happening before it is too late or will they mistake one dark event for another.



Chapter 7, The Hill of the Strange Trenches

Chapter 7, The Hill of the Strange Trenches Summary

The children spotted a flat hill when they saw the lights in the distance and now they have come upon the top of the hill. There is a blinding snowstorm so the children and Puddleglum cannot see very far in front of them. There appear to be ledges all along the hilltop that they have to climb over in order to cross it. When they reach an area that is more flat, Jill wanders up ahead and falls into a trench. After assuring himself she is all right, Eustace asks if there is a path through the trench they can use to cross the hill. When Jill refuses to explore very far, Eustace jumps into the trench to find out for himself. There are two right hand turns in the trench, but they appear to dead-end. Disappointed, the children allow Puddleglum to pull them out.

Puddleglum asks Jill about the signs and Jill tells him there is nothing to do with the signs here. Then they see the lights again and realize they are quite close. Jill and her companions make good time, but are afraid the giants will refuse to let them in if they arrive too late. When they get to the door, Puddleglum, despite his objections of coming here at all, knocks on the door of the House of Harfang. They are shown into the kitchen and the porter kindly gives Puddleglum a drink from a dark flask while they wait for a servant to tell the King they have arrived. When the servant returns and says they are wanted in the throne-room. Puddleglum is quite drunk by this point and has to be helped to the throne room while Eustace and Jill try to make a respectful appearance before the king and queen.

Chapter 7, The Hill of the Strange Trenches Analysis

The beginning of this chapter holds quite a bit of foreshadowing. The children and Puddleglum are forced to cross several ledges and then Jill falls into a trench. The reader must wonder what these are. Then Puddleglum asks about the signs and Jill refuses to answer because she has stopped repeating them to herself and feels guilty. This should alert the reader not only to Jill's refusal to follow Aslan's rules, which touches on the theme of following the rules, but to the idea that these strange formations must have something to do with the signs.

The appearance of the lights of the House of Harfang is a symbolic version of paradise for Eustace and Jill. Ever since leaving the lady on the bridge, the children could think of nothing but a warm bed and a hot meal. Finally they have found their relief and this causes them to completely forget about the purpose of their adventure. With their arrival at the House of Harfang there is also a change of mood in the novel, a change that foreshadows events in the next chapter as well. The reader must see this change and

think that only good things will happen in this warm house. However, the reader must not allow the signs to slip from memory either.



Chapter 8, The House of Harfang

Chapter 8, The House of Harfang Summary

Eustace urges Jill to speak to the king and queen. Jill is intimidated by them and hesitantly tells them about the lady who has sent them for the Autumn Feast. The king and queen seem pleased and begin to talk about what good children they are. Then Jill bursts into tears. The queen is immediately sympathetic and sends them all off to bed. Jill is taken into the care of the Queen's own nurse who is a small giant with a patronizing attitude. Jill is given a bath, fresh clothes, and a fine room in which to sleep.

The next morning, after breakfast, the nurse shows Eustace and Puddleglum into Jill's room. Jill and her companions look out the window in Jill's room where there is a window seat and see something that upsets them all. It rained the night before and washed away most of the snow. Now they can see the top of the flat hill where they crossed the night before. It is clearly the ruins of a city of ancient giants; the second sign Aslan gave Jill. In the middle of the ruins are the words, "under me." This is clearly the third sign. Jill is very upset about this, especially when Eustace points out they must have been walking in the E of "me" when Jill fell in the trench. They decide they must find a way to get back to the city. They decide they must sneak out since it would be rude to leave before the Autumn Feast. A few minutes later the nurse comes to take them to watch the king and queen leave on a hunt. Since they have decided they must be gay and pretend to be happy about the Autumn Feast, Jill enthusiastically asks the queen if they might go to the feast and if they may explore the castle. The Queen agrees, though there is so much laughter from the other giants Jill can barely hear her.

Chapter 8, The House of Harfang Analysis

Jill finally gets what she has wanted; a warm bed, and now she can focus on the signs once more. Again the theme of following the rules is evident here when Jill discovers along with Eustace and Puddleglum that she has missed two of the four signs the night before. They had been walking in the ruined city and did not know it. Now they know what the message is, but they have to find a way to leave the home of the giants in order to obey it. This foreshadows the next chapter where the children and Puddleglum must find a way out of the House of Harfang and find a way to get underneath the city. Also foreshadowed here is some sort of joke surrounding the Autumn Feast. The reader must note the reaction of the giants when Jill asks if they may attend the Autumn Feast. Why do they laugh? Is it because Jill is cute or is there a deeper, more sinister reason?



Chapter 9, How They Discover Something Worth Knowing

Chapter 9, How They Discover Something Worth Knowing Summary

Jill is wonderful that day, befriending everyone and acting so happy that none of the giants could possibly guess she is planning an escape. Jill and her companions decide their escape is best made from the kitchen, so they linger there most of the day. Over lunch they enjoy venison that turns out to be a talking stag. Puddleglum and Eustace are very upset over this, but Jill has never known a talking stag, so she is only mildly upset. Later, Jill and her companions linger until the cook is the only one left. She sets back as though to take a nap, but it takes her a long time to settle down. While they wait, Jill finds a cookbook open to the M's. When Jill sees recipes for man and marsh-wiggle, she becomes upset and points it out to her friends.

When the cook is finally asleep, Jill and her companions sneak out of the house. Moments later, while walking down the hill, they hear the hunting horn signaling the return of the hunting party. A moment later Puddleglum orders them to start running. Soon after, Puddleglum disappears into a crevice in the rock wall. Jill and Eustace follow. They fill the opening with rocks to block their smell from the dogs and then begin to make their way deeper into the rock. It is so dark they cannot see where they are going. Soon they fall down a steep cliff, and are amazingly uninjured. At the bottom, however, a voice asks what they are doing there. It is not a nice voice.

Chapter 9, How They Discover Something Worth Knowing Analysis

Foreshadowing from the previous chapter is satisfied here when Jill discovers they are to be part of the Autumn Feast and not just guests. This goes to their motivation to get out of that house as soon as possible and also generates new foreshadowing as the reader wonders why the lady at the bridge would send them there if they were to be eaten. This chapter also shows some change in Jill's character. Jill is the one who puts on such an act around the giants that they do not have a clue about what they are planning. This shows a bit more maturity in Jill and some character growth. It also touches on the theme of following the rules as the reader sees Jill once more doing all she can to obey Aslan's request of her.

Eating the talking stag is a horrible thing and Puddleglum becomes convinced he has committed a mortal sin against Aslan and Narnia. This foreshadows future events as the reader wonders if Puddleglum has really offended Aslan and if Aslan will be around to help these adventurers as he has in past adventures in other novels. When they run



from the House of Harfang, the children and Puddleglum find a crevice that apparently goes into the bowels of the earth. Again this is foreshadowing as they were supposed to find a way under the city. Whether they have done this and whether the voice in the dark is a friendly voice foreshadows events not only in the next chapter but also in the rest of the novel as the plot continues to develop.



Chapter 10, Travels Without the Sun

Chapter 10, Travels Without the Sun Summary

The three travelers ask who is there and a light is lit. There before them are hundreds of creatures of all different sizes and shapes. They are the people of the underland and they want to take the three to their queen. They begin their march through a tiny crack that Jill is afraid to enter. However, they force her to go. They travel for a long time through many caves and tunnels, some with their own natural light and others they need the lantern in. Quite often they pass animals and people from the overland, and all the creatures will say is that when the end of the world comes they will wake.

After a long time they come to a sea of sorts and a boat. They board the boat and continue their travels for an even longer time. Jill loses track of how long they travel, but eventually they come to a place where they pass many other boats. Finally they see a city in the distance. In the city, Jill and her companions are taken to a castle. Here they are told that the queen is not there, so they must be placed in prison until her return. While the guards are discussing this, a voice issues from a room at the top of some stairs insisting that they be brought up. The guards agree and take them to this room where they find a handsome man. The man tells them he was the knight they met at the bridge and how happy he is to have guests. Jill tells the knight about the message at the city and how they are looking for Prince Rilian. The knight claims to not know the prince, but he does recall that the message at the ruined city was once part of a longer verse a king had placed there upon his death. The knight finds the whole thing purely coincidental and funny.

Chapter 10, Travels Without the Sun Analysis

Jill and her companions travel quite a long way in their captivity with the underland creatures, a fact that will prove important in later chapters. This capture and travel in such a dark place once again changes the mood of the novel and introduces a much darker emotion than before. As the plot continues to develop, the setting adds to the sinister feel of the situation. Foreshadowing suggests that Jill and her companions have been put in a situation in which they are no longer in control and that they may in fact fail in their mission.

The introduction of the knight is an interesting turn of events. The knight appears to be a jolly person although Jill seems wary of him. The knight throws a wrench in their optimism when he tells them the message at the ruined city is one a king had placed there upon his death. This foreshadows the rest of the plot as well, causing the reader to once again question the success of Jill's mission. This also foreshadows other events that center around a loss of faith in Aslan's signs and the coincidence of the ruined city having once had an inscription that held more than the words "under me."



Chapter 11, In the Dark Castle

Chapter 11, In the Dark Castle Summary

The knight tells his guests about the Queen's idea of making him king of some distant land. The Queen has promised to marry him when the time comes. At that moment the Queen is at a dig site where they are digging underneath a kingdom they plan to launch a sneak attack on. The hole should be near completion within the next day or two. Jill and Eustace are appalled at the knight's lack of concern for the people he intends to steal this kingdom from. The knight is not bothered, however.

They share a meal with the knight and then he sends them to hide in his other apartment. The knight explains that he is enchanted and every night for an hour he must be tied to a chair so that this enchantment cannot hurt anyone around him. Jill and her companions go out into a hallway and find a bathroom where they wash up. Then they go back in to the knight and find him already tied to a silver chair. The knight warns Jill and her companions that he will beg them to let him go free, but if they do he will turn into a serpent and kill them all. Jill and her friends make a pact with each other that they will not set him free no matter what he says. However, the knight suddenly becomes nicer, gentler, and begs them in the name of Aslan to let him go. The knight tells them that he is not under enchantment while in the chair, only when he is not in the chair. When Jill hears him use Aslan's name, she knows this is the fourth sign. It takes a minute for her to convince her friends, but finally Eustace and Puddleglum free the knight. Once free the knight destroys the chair and tells Jill and her companions that he is Prince Rilian and he was under a spell that caused him to forget.

Chapter 11, In the Dark Castle Analysis

The announcement that the Queen is preparing an invasion of a distant land to make the knight king and herself queen answers a lot of questions regarding why the prince has been kept alive by the queen. It also foreshadows events in the following chapters with regards to the queen's arrival back at the castle and the method of escape Jill and her companions will employ. When the knight is tied up to a silver chair, a symbolic throne that is used to imprison rather than empower, he hides Jill and her friends as though he knows he will need their help. When they return and find the prince in his place, which surely he is since he uses Aslan's name to beg their help and the fourth sign says the prince will show himself by doing just that, Jill and her friends hesitate over whether or not it is a true sign. Could it be a coincidence? However, they finally chose to believe in the signs and this opens up a peek into the theme of faith. Jill and her companions take a leap of faith by releasing the knight because if they are wrong he could turn into a serpent and kill them. Instead he kills the chair. This again is symbolism, as the prince really wants to hurt the person who stole him from his father and kept him prisoner all these years. This is a climactic scene in the development of the plot. Foreshadowing promises more climactic tension, however, since the Queen

has yet to be faced. As the antagonist of the novel, the Queen will surely make an appearance.



Chapter 12, The Queen of the Underland

Chapter 12, The Queen of the Underland Summary

The queen arrives at the door and tells the creatures who are her guards to make sure she is not disturbed. The queen then confronts the prince, ignoring his attempts to accuse her of being an enchantress. Instead, the queen quietly quells his arguments while she dumps a handful of powder on the fire and begins to play a soft, musical instrument. Soon the occupants of the room begin to feel sleepy, enchanted. The prince continues to speak of his real life as Prince Rilian and of Narnia, but the queen quietly begins to convince him there is no Narnia. Soon everyone agrees. However, Puddleglum persists by describing the sun and the overworld. Again the queen convinces them there is no overworld. Then Puddleglum mentions Aslan. Everyone comes out the spell for a moment at the mention of Aslan's name, but the enchantment is too strong. Finally Puddleglum walks over to the fire and stamps it out, stopping the effect of the dust the queen spilled on it. After this, the queen loses her hold on Jill and her companions.

The queen then transforms into a serpent and wraps herself around the prince. Eustace pulls out his sword and attacks her, but his blow has no effect. Puddleglum and the prince also attack the serpent and both are able to penetrate her skin well enough to get her off the prince. Once she is off him, they are able to cut off her head. Prince Rilian realizes then that this must be the serpent that killed his mother and is very glad to have killed her. Eustace then suggests they take a break before they fight the guards who are surely waiting downstairs to avenge their queen.

Chapter 12, The Queen of the Underland Analysis

Gloomy Puddleglum turns out to be quite the hero in this chapter, showing not only growth of character but that he will never be as glum as the rest of his march-wiggle friends. It is ironic that it takes the smallest and weakest of the group to stop the witch, but when one thinks about Puddleglum's thick, amphibian feet, then it does make more sense. Puddleglum has become the symbolic savior of the day.

When the queen turns into a serpent a lot of unanswered questions from the beginning of the novel are answered. The prince himself, though he has lived with her for ten years, just now realizes she is the one who murdered his mother. Now he feels justified in killing her. Not only does this show character motivation with regard to the prince and his reasons for killing the queen, but it also is a climactic scene that is symbolic of the classic tale of good versus evil where once again good has prevailed. This chapter also defines the theme of faith. Throughout the chapter the queen tries to convince the prince, Jill, Eustace, and Puddleglum that Narnia, the overland, and Aslan do not exist. Instead they hold on to their faith in all those things and stay aware of the enchantment until Puddleglum can put out the fire and end their spell.



Chapter 13, Underland without the Queen

Chapter 13, Underland without the Queen Summary

After their rest, Jill, Rilian, Eustace, and Puddleglum discuss their next move. Rilian tells them about the horses in the stable that he wants to take. Since there will be many creatures by the sea, they should find the hole the queen was having dug and follow it to the surface. When everyone agrees, they slip out the door. What they see surprises them. The creatures, once sad and quiet, are now happy and noisy. Also in the distance is a great red light that all the creatures seem to be heading toward. The guards are gone and buildings are beginning to fall around them. Prince Rilian notices many of the creatures slipping through the shadows, however, and is concerned they are attempting some sort of military maneuver against them. The prince suggests great caution.

They retrieve the horses and ride two to a horse, Jill and Puddleglum on one and Rilian and Eustace on the other. When they are in the middle of town, suddenly aware that the sea is rising and is moving closer to the red light, Rilian tells Puddleglum to sneak off the horse and grab one of the creatures so they can learn what is going on. Puddleglum does.

Chapter 13, Underland without the Queen Analysis

As soon as Rilian, Jill, Eustace, and Puddleglum open the door they know something has changed. There is a red light and the creatures are happy, something they have never been before. When Puddleglum catches one it foreshadows an explanation for all this odd behavior. Their plan to get out of town also foreshadows the next chapter in which there is a question as to whether they will make it to safety. Taking the horses and going toward the hole the queen has had dug is another bit of foreshadowing that should answer the last of the questions left with the queen's death. Where the hole goes and whose kingdom was doomed to be taken over by the queen are only two of the questions that should be answered within the final chapters.



Chapter 14, The Bottom of the World

Chapter 14, The Bottom of the World Summary

The creature tells Rilian, Jill, Eustace, and Puddleglum that the red chasm opened all of a sudden a few minutes ago and all the creatures seemed to have remembered at one time that they were all once creatures of the world below, Bism. It is as if they were all under a spell and forgot where they had come from or what they were. They are sneaking through the shadows because they expect the queen to come and stop them from escaping into Bism. Prince Rilian tells him the queen is dead and quickly the word spreads so that all the remaining creatures make their way to the chasm and return to where they came from.

The creature takes Rilian and his friends to the chasm and shows him the wonderful red lake in Bism. The creature suggests to Rilian that he should go down there with him. Rilian considers it for a moment before he realizes his duty is in Narnia. The chasm begins to close so the creature leaves after pointing out the road to the hole the queen had ordered dug. Rilian and his companions begin following the road. It is a long journey and soon the lights behind them start to go out. Soon after that the lights in front of them begin to go out as well. Soon they are plunged into darkness. The ceiling over the road becomes so low that Rilian and Puddleglum are forced to get off the horses and walk. Soon after this they walk into a mud wall with a tiny light at the top. Puddleglum suggests that Jill climb up on his shoulders to see what it is.

Chapter 14, The Bottom of the World Analysis

There is much explanation in this chapter that satisfies foreshadowing from previous chapters. It would seem the creatures were under the same spell as the prince and this is why they were so sad and quiet. Now that the queen is dead, so is her spell over them. This causes the chasm to open that spills the red light into the city. This touches on the theme of bullies versus victims again when the reader realizes that the queen was a sort of bully who forced these poor creatures into service by putting them under a spell. This is a classic example of someone more powerful taking advantage of someone weaker, which is the essence of the theme bullies versus victims.

Rilian, not unlike his father in *The Voyage of the "Dawn Treader,"* wants to visit Bism and stay with the creatures there. Caspian did the same in a parallel story line in *Treader* when he decided he was willing to abdicate the throne in order to go to Aslan's country with Reepicheep. Aslan talks Caspian out of his actions, similar to how Rilian is talked out of his intent to abdicate the throne by Jill and her friends. However, Rilian's hesitation causes them to leave on their own journey so belatedly that they are plunged into darkness before they find the hole. This foreshadows the next chapter when Jill agrees to climb on Puddleglum's shoulders to see what they have found above a mud

wall. Since it is so dark, they have no idea if they have found the hole or it is something more dangerous. The next chapter will tell the reader this.



Chapter 15, The Disappearance of Jill

Chapter 15, The Disappearance of Jill Summary

Jill climbs up on Puddleglum and finds a hole. Jill cannot tell at first what the hole opens onto because everything is dark and disorienting. Finally, however, she realizes it is nighttime and there are snowballs flying through the air. Jill has come out in Narnia where the Dwarfs and the fauns and Dryads are dancing. Jill tries to tell this to her friends, but they cannot hear her. Then the Dwarfs pull Jill out and her friends are convinced she has been taken prisoner or injured by some enemy. In reality, she has simply been helped by Narnians celebrating the first snow with the Great Snow Dance.

Eustace decides to climb up on Puddleglum next, unaware that the Dwarfs have gotten their tools and are trying to dig them out. Eustace comes out of the hole with his sword drawn, not sure what to expect. Jill quickly explains it to him. Blankets are brought along with hot drinks from a nearby cave while they wait for the hole to be widened enough to release Puddleglum and Rilian. When Rilian steps into the moonlight with the two horses the Narnians recognize him immediately and are very happy to see him. Everyone soon moves to the caves where a late supper is served and Rilian is allowed to tell his story, realizing it was his own country the queen wanted him to rule. Jill and Eustace fall asleep.

Chapter 15, The Disappearance of Jill Analysis

Jill has found a way out and it leads them to Narnia. This goes back to the chapter where they are traveling in the darkness for such a long time. Now the reader can see why the length of time they traveled was so important. This chapter is the climactic end of the main plot, the action of bringing the lost prince back to Narnia. All tension and foreshadowing seems to have been satisfied, except the reunion of father and son. This reunion is not spoken of in this chapter but seems to be foreshadowed just the same. Rilian is back and the Narnians are glad.

Jill has followed all of Aslan's rules according to the signs and the theme of following the rules. Jill has also kept her faith in Aslan, touching on the theme of faith. This shows in Jill a bit of character growth. Jill is not the same girl who started the novel in tears under the gym. Jill is now a strong girl, brave enough to climb out of that hole alone after showing such fear of moving through a narrow crevice when she first arrived in the underland. This character growth goes along with the development of the plot, revealing another subplot that involves Jill herself and her experiences with her tormentors. Now the only foreshadowing left seems to be how Jill will handle the bullies when she returns to her own world.



Chapter 16, The Healing of Harms

Chapter 16, The Healing of Harms Summary

When Jill wakes the next morning she is in the cave and for a brief moment believes she has been returned to the underland. However, she sees the sun shining through the cave opening and remembers all that happened the night before. A faun comes and tells Jill that they have received word that the king is on his way back and that the prince has already returned to Cair Paravel. Jill and Eustace are to join him by way of centaurs, a great honor, while Puddleglum will remain in the cave until a doctor can tend to his burned foot. After breakfast, Jill and Eustace ride the centaurs to the harbor where they watch Caspian being carried off the ship on a stretcher. It seems Caspian saw Aslan and was told of his son's return. Caspian visits with Rilian for a brief moment before Caspian dies.

Jill is so saddened by Caspian's death that she wants to go home. Aslan appears and takes Jill and Eustace back to the mountain where their adventure began. In the stream lies Caspian. Aslan has Eustace prick his paw with a thorn and allows a drop of blood to fall on Caspian. In a moment Caspian is alive again, young like he was when Eustace knew him. Eustace is glad to see his old friend. Jill only wants to go home. Aslan takes the three over to the fence where Eustace and Jill first entered the mountaintop. Aslan then lies with his back to the fence and causes it to fall down. Eustace and Caspian draw their weapons and face the oncoming bullies. The bullies are instantly frightened away. When the Head Mistress sees the lion, she calls the police. When the police find no evidence of a lion, an investigation causes the reassignment of the Head Mistress and the expulsion of ten students. Young Caspian returns to Aslan's country while Rilian buries old Caspian and becomes king in his place.

Chapter 16, The Healing of Harms Analysis

Caspian's death is a blow to fans of the Narnia novels until Aslan brings him back as the young man everyone remembers him as. This is symbolic of Jesus bringing Lazarus back from the dead. Once again Aslan represents many things Christian in this novel. Aslan initiates the search that rescues Rilian and helps Jill grow into a more mature person. Aslan also aids Eustace and Jill in their fight against the bullies by showing himself in their world and allowing Caspian a few minutes there to help as well, which also touches on the theme of bullies and victims. Aslan is father and brother and God to these characters.

There is growth in Rilian as well. The growth he shows creates a man who is ready to bury his father and become king, something he may not have been ready for before his experiences with the queen. There is also growth in Eustace. Eustace has once again learned the joys of having friends and has become a good friend to a girl he only knew in passing at school. This novel, like many of the Narnia novels, has a highly Christian

theme, and also an old fashion moral. The moral in this story may be one about the benefit of friendship or perhaps the importance of blind faith, as one of the novel's themes seems to suggest.



Characters

Jill Pole

Jill Pole is a classmate of Eustace's at a school called Experiment House. This is a modern school in which the classes are co-ed and the Head Mistress allows things such as bullying because she sees them as a psychological experiment. Jill is one of the victims of the bullies and this is how the reader first sees her, hiding from the bullies. Eustace comes to see Jill and tries to cheer her up by telling her about Aslan and Narnia. Jill wants to go to Narnia and Eustace calls out to Aslan, but before they can get an answer they must run from the gym due to an approaching group of bullies.

Once they arrive in Narnia through a door in the garden, Jill is no longer the crying victim but a brave young woman who wants to prove her lack of fear of heights. In her attempt to prove her fearlessness, however, Jill causes Eustace to fall off the cliff. This is when Jill meets Aslan. Jill is alone with Aslan and does not trust him at first since he is such a big lion. However, Jill manages to control her fear long enough to listen to the task Aslan has for her. There are four signs Jill must remember and she does, repeating them over and over as Aslan has asked. However, when she arrives in Narnia, she manages to miss the very first sign within the first few minutes of her and Eustace's time here.

Jill continues to miss the signs because she stops repeating them to herself and because she is so cold, tired, and hungry she no longer has the faith she needs to continue. Once dry and safe, however, Jill's faith comes back and she is able to get herself and her companions back on track. Jill is the first to recognize the final sign and, although she is doing the opposite of what she has promised her companions, Jill orders them to follow the sign. Once this is done, Jill discovers that she has completed her task and is allowed to return home. However, home is still a scary place because of the bullies who wait for her there. Aslan fixes this by allowing the bullies not only to be confronted by Caspian, but also to see his own form. This scares the bullies into kindness and creates a situation in which the Head Mistress is replaced.

Eustace Scrubb

For readers of *The Voyage of the "Dawn Treader,"* Eustace will be a familiar character. Eustace is the cousin of the Pevensie children: Peter, Edmund, Susan, and Lucy. Eustace was an unkind, selfish child until his experiences on Dragon Island in that novel. Eustace's change in behavior has continued into this novel, as the reader can see when Jill says he was once one of the bullies and now seems to be one of the victims.

Eustace begins his time in Narnia by falling from a cliff in Aslan's country. From here, Eustace lands in Narnia where he watches King Caspian board a ship bound for Aslan's



country. Eustace does not realize this is King Caspian, his friend from the other novel, because Caspian has grown old. Time moves differently in Narnia, sometimes advancing hundreds of years in one of Eustace's years. When Eustace realizes that Caspian has become old, he is very sad by the idea. Eustace agrees to help Jill on her adventure, however, because Caspian helped him a great deal in his last adventure and he wants to repay the favor. However, Eustace is just as susceptible of a loss of faith as Jill and repeatedly urges her to allow them to go to Harfang as well as missing the third sign himself despite having stood in the letter E of the message written in the ground.

Eustace is very brave in this novel, using all the battle techniques Caspian taught him, in order to help fight the Queen. When the novel began, Eustace and Jill were not friends, they were only companions. When it ends, however, Eustace has great affection for Jill. Eustace has also learned another lesson about the importance of friendship. When Eustace meets Caspian in Aslan's country and finds him once more a young man, Eustace is very happy. Eustace wants to stay with his friend, but cannot. Caspian is allowed to enter Eustace's world, however, and help him fight off the bullies who have been such a thorn for Eustace and Jill.

Puddleglum

Puddleglum is a marsh-wiggle, a creature that is something between a frog and a human. Marsh-wiggles are normally very glum creatures, always seeing the negative in everything. Puddleglum is no exception, except that he believes himself to be too optimistic for his species. Puddleglum agrees to go on this adventure for the simple fact that he believes it will teach him to be less optimistic. Puddleglum does not realize that a conversation with him is like reading a list of all the bad things that can happen in any given situation.

Puddleglum proves to be a very brave creature. Puddleglum is the first to attempt to cheer the children whenever they run into a situation that appears too difficult to handle. Puddleglum fights the Queen's enchantments in the underland by refusing to succumb to her mind-numbing agreements and refusing to forget Aslan. Puddleglum even goes so far as to stomp on the fire in order to stop her magic dust. Puddleglum may be a very pessimistic person, but he is also the bravest creature the children have to turn to during this struggle.

Prince Rilian

Prince Rilian is the only son of King Caspian and his wife, the daughter of Ramandu that the reader met at the end of the novel, *The Voyage of the "Dawn Treader."* After seeing his mother killed from the poisonous bite of a green snake, Prince Rilian swears to find the snake and kill it. However, during his quest to do so, Prince Rilian falls under the enchanting spell of the Queen of the Underland. When Prince Rilian disappears, many search parties are sent to find him and most of them never return to Narnia. King



Caspian grows old without his wife or son and with no choice of a successor for the throne.

Jill is given four signs to follow in order to find the lost prince. Jill fails to heed the first three signs. When it comes to the fourth sign, Jill is not sure if she can believe what she sees. Jill takes a leap of faith and releases the prince. The prince, it turns out, was under an enchantment spell that made him forget who he was except for one hour every night. During that hour his is forced to sit in a silver chair to strengthen the spell. When Jill and her companions release him from the chair, the prince is freed from the spell. The Queen comes home and tries to cause Jill, her companions, and the prince to fall under another enchanting spell, but Puddleglum ruins her plans by destroying the fire that holds the magic dust. The prince and Puddleglum then kill the Queen. Through the death of the Queen, all the creatures of the underland she has held hostage all these years are also freed. Prince Rilian then goes home to Narnia to rule after his father's death.

The Queen of the Underland

The Queen of the Underland is a witch not unlike the White Witch from *The Lion, the Witch, and the Wardrobe*. This Queen would like to rule Narnia and has taken Prince Rilian so that when she is ready she can put him on the throne and rule from his side. The Queen killed Prince Rilian's mother while in the shape of a snake and enchanted the prince with her beauty to get him to live at her side in the underland for more than ten years.

The Queen has enchanted the prince, but for one hour every night he is himself once more. During this one hour he is strapped to a Silver Chair in order to keep the enchantment from leaving him completely. On the night Jill and her companions find him, they are not aware of who he is until he is strapped to the chair and he begs them to help him in the name of Aslan. Jill then orders his release although she and her friends had promised each other they would not release him no matter what he says. After his release, the Queen returns. When her attempt to put all of them under her spell fails, the Queen transforms herself into a snake and tries to kill the prince. The prince and Puddleglum kill her, thus releasing not only themselves from her spell but all the creatures of the underland that she also held under her spell.

Glimfeather

Glimfeather is an owl that lives in Narnia. Glimfeather comes to Jill and Eustace's aid when they first arrive in Narnia and takes them to Trumpkin in order to find rooms at Cair Paravel. Glimfeather later comes back to retrieve the children and take them to a meeting of the owls. Jill tells Glimfeather at their first meeting what her task was -- to find the lost prince, and Glimfeather and his friends are determined to help. It is Glimfeather who tells the children that expeditions to find the lost prince are no longer allowed because too many men have not returned from these expeditions. That is why



Glimfeather insists that they not get help from Cair Paravel but go into the Wastelands of the North on their own. It is Glimfeather as well who introduces the children to Puddleglum and arranges for him to accompany them on their adventure.

Trumpkin

Most readers will remember Trumpkin from *Prince Caspian*. Trumpkin is a Red Dwarf and one of the dwarves who find Caspian during his escape from his uncle's castle. Trumpkin is also the one who volunteers to go to Cair Paravel to find out if Susan's magic horn called the Pevensie children to Narnia. Trumpkin then returns the children to Aslan's How and fights alongside King Peter and Caspian in the battle against Miraz. After all of this, Caspian makes Trumpkin his regent at Cair Paravel. Trumpkin is now an old dwarf who cannot hear very well. Trumpkin is left in charge of Cair Paravel when Caspian goes on his voyage and is the one that Glimfeather takes the children too when he finds them at the beginning of the story. Trumpkin does not play a bigger part in this novel, however, because Caspian has ruled that no one is allowed to go look for Prince Rilian again and Trumpkin will not go against Caspian's rules.

King Caspian

King Caspian is the same Caspian from the novels *Prince Caspian* and *The Voyage of the "Dawn Treader."* Caspian is an old man now and he has decided to sail to Aslan's country to ask Aslan whom he should leave his throne to since his only child, Prince Rilian, has been missing for ten years. Caspian is so old that Eustace does not know him when he sees him. While Caspian is sailing east he is visited by Aslan and told that Eustace and Jill are looking for his son and he should return to Cair Paravel. Caspian returns immediately and dies moments after seeing his son. When Eustace and Jill ask Aslan to go home, Aslan takes them to Aslan's country where they find Caspian in the stream. With a drop of Aslan's blood, Caspian becomes young again and is alive once more. Caspian returns to Eustace's world with him for a few minutes in order to scare away the bullies.

Aslan

Aslan has a small role in this novel. Aslan is present at the beginning of the novel when he gives Jill the four signs by which she will be able to find Prince Rilian. Jill is greatly afraid of Aslan when she first meets him but Aslan assures her that he is not interested in eating her. Then Aslan blows her to Narnia with his breath. Aslan does not appear again until the end of the novel when he not only brings Caspian back to life, but he returns Jill and Eustace to their world while allowing his form to be seen in order to create a situation in which there is great change at the school Eustace and Jill attend. Once more, Aslan takes on a God-like role in this novel, giving tasks to be completed on faith and breathing life into a person who has died.



The Bullies: Adela Pennyfather, Spotty Sorner, and Edith Winterblott

One of the themes of this novel revolves around bullies. The bullies in Jill's life are students who attend her school. When the novel begins, Jill is crying in the gym because of the unkindness of these bullies. They make fun of her and victimize her because she is so much smaller than them and therefore an easy victim. These characters do not have a very large part in the novel; in fact, they are not given names until the end of the novel. However, they are important because of the theme of bullies within the novel. They are also important because this novel is the only one in which Aslan allows his form to be seen in Eustace and Jill's world. Aslan does this in order to create a situation in which great changes happen at the school and the bullies are too afraid to hurt Jill and Eustace anymore.



Objects/Places

Experiment House

Experiment House is the school that both Eustace and Jill attend. It is a modern facility in which the head mistress allows bullying of the students to continue.

The Door in the Garden

There is a door in the garden at Experiment House that is normally locked to keep the children from leaving school grounds during school hours. However, when Eustace tries the door it opens into Narnia.

The Cliff

When Jill and Eustace find themselves in Narnia, they are actually in Aslan's country, and are standing on a great mountain on the edge of a cliff. Jill accidentally causes Eustace to fall of the cliff when she pretends to be brave and unafraid.

The Four Signs

Aslan gives Jill four signs she must follow when she goes to search for the lost prince. The first is that Eustace must speak to an old friend. The second is that Jill must travel to the north and to the ruined city of the giants. Third, Jill will find writing on a stone in the city and she must do what the writing says. Finally, Jill will know the prince because he will ask her to do something in the name of Aslan.

Cair Paravel

Cair Paravel is the castle and surrounding village in which the King of Narnia lives.

Caspian's Ship

When Eustace and Jill arrive at Cair Paravel, they find Caspian sailing away on a ship.

The Wild Wastelands of the North

The wild wastelands of the north is a place inhabited by giants that Jill, Eustace, and Puddleglum must cross in order to reach the ruined city, one of the signs Jill must follow to find the prince.



The Giant's Bridge

In their travels in the North, Jill, Eustace, and Puddleglum come across a bridge that appears to have been built by giants. It is on this bridge that they meet the Queen of the Underland for the first time although they do not know it is she.

The House of Harfang

The house of Harfang is the home of gentle giants that the Queen directs Jill, Eustace, and Puddleglum to go to. It is here where they see the ruined ancient city and its message.

The Ruined City

The ruined city is a giant's home that is in ruins. When the children look down on it from Harfang they see the message "Under Me."

The Dark Castle

In the underland the children are taken to a city in which stands a dark castle. It is here that the children meet the prince.

The Silver Chair

The Silver Chair is a chair to which the prince is strapped every night for an hour while his enchantment is weak in order to bring him back under the control of the spell. The prince breaks the chair after Jill and her companions release him.

The Snow Dance

The snow dance is a celebration in Narnia of the first snow. It is during this dance that Jill pokes her head out of the hole and is able to get herself, Eustace, the prince, and Puddleglum rescued.



Setting

The adventure in *The Silver Chair* begins in Asian's Country, to the east of the Eastern Sea, journeys through the magnificent Cair Paravel, the palace of the monarchs of Narnia, across marshes and blasted cold rocky mountains to the north, through the lands of giants, and then underground through the empire of the Green Witch. In Asian's Country, Jill shows her contempt for Eustace's fear of heights and nearly kills him by sending him plunging off a cliff.

However, he does not hit the ground, but floats away instead. Most assuredly a victim of the Experiment House's beloved bullies, Jill nonetheless can be a victimizer herself, and in Asian's Country, she begins her growth toward spiritual maturity.

In search of a drink, Jill wanders through a woodland, only to find a stream that is guarded by a menacing Lion. "If you are thirsty, you may drink," the Lion says to her, but she is afraid. "If you are thirsty, come and drink," he says, and she carefully approaches the stream. In this passage, Lewis echoes John 7:37, which says, "In the last day, that great day of the feast, Jesus stood and cried, saying, If any man thirst, let him come unto me, and drink." (All biblical quotations are taken from the 1611 King James Version of the Bible.) The Lion tells Jill, "There is no other stream." By this, he means not only is there no other stream to drink from but that there is no other spiritually refreshing stream because her drinking from the stream represents her receiving the Holy Spirit, which can only come from God and no other source. It is an allusion to Revelation 22:1, which says, "And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb." When Jill drinks she is very refreshed. The Lion is Asian, and his offering Jill a drink is another example of his offering someone a second chance, as he offered Edmund in *The Lion, the Witch and the Wardrobe*, Rabadash in *The Horse and His Boy*, and Eustace in *The Voyage of the "Dawn Treader."* Jill has, through her desire to show her superiority, almost killed Eustace, but Asian offers her a drink nonetheless.

He also gives Jill a series of signs that she must follow, but she bungles them almost immediately. This should not be taken as a sign of her inferiority to Asian's other chosen children; after all, Lucy, the closest of all to Asian and akin to an Old Testament prophet, fails to follow a sign from Asian in *Prince Caspian*. Jill and Eustace spend a brief time in Cair Paravel, guests of the regent Trumpkin, a Dwarf who is in charge while Caspian the Navigator is away. The food is amazing, the rooms sumptuous, and the baths refreshing, but Trumpkin would imprison both children if he knew they planned to search for Rilian because Caspian has forbidden such searches.

The Parliament of Owls offers some comedy, as the birds hoot at one another in a ruined tower while deciding what to do to help Jill and Eustace on their mission. They take the children north to the marshes of the Marsh-wiggles. It is an odd place, with square plots of ground surrounded by water. On each plot is a wigwam in which a Marsh-wiggle lives. The Marsh-wiggles spend much of their time fishing and



contemplating the seriousness of life. It falls to a dour Marsh-wiggle named Puddleglum to trek north through giant country with the children in search of signs from Asian.

They hike through Ettinsmoor, home of stupid and destructive giants, enduring cold weather that worsens the farther north they go. An enormous and very ancient bridge spans a chasm between Ettinsmoor and the unexplored northern lands. After crossing it, the travelers meet a woman in green and a silent knight dressed entirely in black armor, and she tells them that the civilized Harfang giants live to the north and would give them lodging. This sets the children to relentless bickering because they are tormented by thoughts of warm rooms and juicy steaks while they must endure snow storms and bitter cold. During one very fierce storm, they climb some huge steps and then trek across a great plateau. Only later do they learn that they have walked through the ruins of an ancient city of giants.

To the north of the plateau is Harfang, a walled city of giants. The giants are very hospitable, even charming. They also intend to cook and eat the children. To escape, the children race to the ruined city, crawl into a hole, and slide down a long slope into darkness. There, Jill, Eustace, and Puddleglum are found by a sad-looking bunch who call themselves Earthmen, meaning that they live underground. There is a wondrous underground world of caves and caverns, including one populated by large rubbery plants and sleeping creatures of many kinds who will not awake until the end of the world. There is even a gigantic man, Father Time, sleeping in a cavern; he will be awakened by Asian in *The Last Battle*.

Across a great underground sea, far to the south of where the travelers entered the Underworld, is a shadowy city, the capital.

In it, sad Earthmen bustle about, talking rarely and then only in low voices. The city rises up a hillside, and high up amid the many buildings is the queen's palace and possibly the doom of the adventurers.



Social Sensitivity

Happiness and unhappiness. Having and not having. These are aspects of the human condition, with people often concerned about finding happiness and having what they want to have. For Jill, Eustace, and Puddleglum, these yearnings confuse their mission, obscuring what they should do from what they should not do. When Jill drinks from Asian's stream, she has a taste of something that transcends happiness, fulfilling a need greater than thirst and hunger. Yet, in spite of this tangible tie to Asian, she strays from his commandments, falling along with Eustace into a desperate desire to be taken care of, to have good food and physical comfort. It seems reasonable that anyone would want to be well fed and, in "The Chronicles of Narnia," a sign of prosperity is an abundance and wide variety of good food and drink, but there is more to happiness than physical comfort.

Jill, Eustace, and Puddleglum are nothing near to happy when they discover their comforts in Harfang are based on cruelty and murder. Comfortable, cared for, and well fed, they learn that the venison they are fed comes from a Talking Stag. There is a very clear distinction for Narnians between Talking Animals and dumb animals.

The latter may be eaten without worry, but Talking Animals of any kind are protected by Asian's commandment in *The Magician's Nephew*; they are equal to humans and all intelligent beings. Hunting one and killing it for food is murder. This fact draws the contrast between having what one wants and happiness, because in Harfang the adventurers seem to have all they want, yet they become unhappy. This contrasts with the happiness found at the end of *The Silver Chair* when Jill discovers an ordinary room and a simple breakfast bring her joy because she has fulfilled Asian's commission.



Literary Qualities

The structure of *The Silver Chair* resembles that of *The Voyage of the "Dawn Treader"* in that the narrative involves the main characters traveling from place to place, having an adventure in each place, much as the voyagers in *The Voyage of the "Dawn Treader"* sail from island to island. Also like *The Voyage of the "Dawn Treader,"* the narrative of *The Silver Chair* is a spiritual journey. It is Jill's spiritual journey, as she learns to find her courage, to care for others, and to understand that there are high moral values for her to aspire to.

When Jill drinks from Asian's stream, she begins her spiritual growth. The process of her growth is complex, with setbacks, and it is unified by the idea of signs. "But, first, remember, remember, remember the signs," Asian tells Jill. In this, Lewis is probably drawing on two passages from Deuteronomy: And these words, which I command thee this day, shall be in thine heart: And thou shalt teach them diligently unto thy children, and shalt talk of them when thou sittest in thine house, and when thou walkest by the way, and when thou liest down, and when thou risest up./And thou shalt bind them for a sign upon thine hand, and they shall be as frontlets between thine eyes.(Deuteronomy 6:6-8) Therefore shall ye lay up these my words in your heart and in your soul, and bind them for a sign upon your hand, that they may be as frontlets between your eyes. (Deuteronomy 11:18) These are commandments and are to be taken with high seriousness, and although she bungles the first sign, Jill tries to be serious about them, reciting them to herself before she sleeps every night. She binds "them for a sign upon thine hand."

It is the Green Witch who disrupts Jill's faithfulness because the Witch is a satanic figure. Like Satan, she appears in an idyllic place, the garden with a fountain, and she takes the form of a serpent. After murdering the Queen, she tempts Prince Rilian, appearing before him near the fountain in the form of a beautiful woman dressed in green. When she finds Jill and the others trekking northward, she makes their journey more difficult by giving them reason for discontent. The contemplative Puddleglum, more mature and wise than Jill and Eustace, sets aside her words as foolish distractions, but all Jill and Eustace can think about is how they could be comfortable, warm, and well fed, and Jill forgets to bind the signs to herself. This very nearly leads to her doom, but the sight of the words "UNDER ME," carved into the ruins of the ancient city of giants and seen from Harfang, seems to help her recover her sense of duty to Asian.



Themes

Following the Rules

In this novel a major theme with regard to the characters of Jill, Eustace, and Puddleglum is following the rules. Jill is given a list of signs she must follow in order to find the lost prince of Narnia. However, Jill and her companions manage to miss three of the four signs and nearly miss the fourth. The first sign comes just as Jill is landing in Narnia after having been blown there by Aslan's breath. The sign is for Eustace to speak to an old friend. Eustace is irritated with Jill for causing him to fall off the cliff and does not see an old friend he would like to talk to. It is not until later that Eustace realizes he watched King Caspian board a ship and he did nothing to speak to him. Caspian has gotten old and Eustace did not recognize him.

The second sign Jill and her companions miss is when they arrive at the ancient ruined city. Jill falls into one of the letters from the message she is supposed to find there for sign three and does not know this is what she has done. When Jill sees the city from Harfang, she does realize what it is, but now it is too late. Jill sees the message as well, which is sign three, but does not know how to obey it. "Under me" is a bit vague for Jill and her companions. They actually do manage to get under the city, but by accident. When the final sign appears, when a person asks them to do something in the name of Aslan, Jill almost refuses because the person asking for her help is supposed to be a knight in the grips of an enchantment that might turn him into a serpent. Jill finally does follow the rules, however, and releases this man. The man turns out to be the lost prince himself, Prince Rilian. Due to the fact that Jill finally listened to the rules, she is finally rewarded in her accomplishment of completing her task. Jill has found the prince that Aslan sent her to find and she has returned to Narnia its rightful heir.

Bullies versus Victims

Another theme of this novel is bullies versus victims. In the beginning of the novel, Jill is crying in the gym because some of the students at her modern school, Experiment House, have been teasing her. Jill is smaller and weaker than most of the other students her age; therefore, she is a prime target for their ruthless teasing. To add to the problem, the head mistress at Experiment House finds bullies an interesting study in psychology and therefore does nothing to stop it. Jill is tormented on a daily basis and there seems to be no relief from the unhappiness except a trip to Narnia.

When Jill and Eustace arrive in Narnia they encounter two separate examples of bullying there as well. First are the giants. The giants appear to be kind and generous people when Jill and her companions arrive at the house at Harfang. These giants are reported to be gentle giants, and they indeed do treat the children and Puddleglum with kindness and generosity. The children are bathed and feed as well as given all the toys they could possibly play with. Puddleglum as well is given a warm place to sleep and



several generous meals. However, Jill discovers that the giant's kindness is a cover for the fact that they intend to eat the children and Puddleglum. This is a type of bullying in that the giants appear to be friends to the children but are really an enemy that intends to do the worst thing possible to their new friends. Bullies often behave in this sort of manner in order to gain the trust of their victims before crushing them.

The second example of bullying comes when Jill and her companions land in the underland. Here the Queen has cast an enchantment spell over all the underland creatures, causing them to follow her orders without question. Even the prince has been enchanted to the point that he has no idea who he is or that he belongs in the world above ground. When the Queen dies and the spell is broken, the earth breaks open in order to allow the creatures to return deeper into the earth to their true homes. The Queen was the bully in this example, creating a situation in which the creatures and the prince were forced to agree with everything she said without the right to use their own free will. The Queen is stopped when the prince and Puddleglum kill her. The bullies from the beginning of the novel are taken care of in a similar fashion when Aslan allows Caspian to return to Eustace and Jill's world for a brief time, long enough to charge the bullies with his sword. Aslan himself is visible in Eustace and Jill's world for a short time as well, creating a situation in which the head mistress calls out the police, resulting in an investigation that gets her removed from the school. Therefore, just like the theme of good versus evil, Aslan has aided the victims into victory over the bullies.

Faith

Another theme in this novel is faith. Jill does not know whom Aslan is when she first arrives in Narnia, although she has heard Eustace tell her stories of him. However, moments after arriving in Narnia, Jill must have faith that Eustace will not die when he falls from a cliff because Aslan has caught him with his breath. Jill must have faith that Aslan will not eat her when she goes to the stream to drink water. Jill must have faith that Aslan will blow her safely to Narnia, as well. Jill, finally, must have faith in Aslan's signs that she will be able to find the prince if she follows them.

This is a lot of faith for a person who has never been in Narnia and does not know much about it. Jill accepts most of it at face value, although she is very afraid of Aslan when she first sees him. Jill attempts to take the signs seriously, repeating them over and over again as Aslan told her to do. However, when her physical comfort becomes less than adequate, when she is too cold and too hungry, Jill stops repeating the signs and begins to forget them. This unfortunate occurrence is what causes Jill to lead her companions to the home of the gentle giants. Jill believes they will find warmth and comfort there, not caring that it is not part of the signs and therefore not a place they should be visiting. Jill and her companions are almost eaten for their loss of faith. Fortunately, Jill sees the signs she missed the day before and she and her companions are able to devise a plan that enables them to get back on track, although almost completely by mistake. This renewal of faith also enables Jill to recognize the final sign when she sees it and save the prince from an enchantment the Queen has placed on him.



Themes/Characters

Jill Pole is the main character of *The Silver Chair*. She is one of Lewis's most puzzling yet most realistic characters, a person made up of the contradictions of good and bad that are typical of the human condition.

This makes her adventure in *The Silver Chair* a passionate account of a person's climb out of darkness into enlightenment, out of sadness into joy. At first, she seems to be a victim, someone in need of aid against a gang of bullies and a school administration that encourages the beating up of children.

Yet, when she is in Asian's Country, her thoughts are focused on showing up Eustace, who is afraid of heights, and while showing off, she sends him plummeting over the edge of a cliff.

At that moment, it is hard to tell whether she is a sympathetic or unsympathetic character. The answer, revealed through her adventures, is that she is both. Like many people, she has aspects of personality that are best kept to herself, but like most people, she has strengths that, when encouraged, make her admirable. This is part of her characterization's significance in *The Silver Chair*: people have within them the capacity to do great deeds in the service of good. It is Lewis's view that good people must fight evil, even in small ways, so the driving away of the bullies at Experiment House at the end of *The Silver Chair* is important, just as rescuing Rilian from an enemy of Asian is important.

Jill is accompanied on her adventure by Eustace Scrubb, a schoolmate who was introduced to "The Chronicles of Narnia" in *The Voyage of the "Dawn Treader,"* in which he began as a servant of evil and ended as a pilgrim striving to find Asian. It is he who befriends Jill while she hides from a gang that wants to beat her up just for the sake of hurting her, and it is he who suggests calling out to Asian for help. The air of Narnia's world has the effect on him that it has on any Earth child returning to Narnia, making him physically more like he was at the end of his adventure in *The Voyage of the "Dawn Treader,"* stronger, more agile, skilled with a sword.

Although Eustace consciously tries to live the life Asian would want him to, he has not shaken off all of what his miserable upbringing has made him into. He still is sarcastic and prone to bickering. Thus, his adventures in *The Silver Chair* are a continuation of the spiritual growth begun in *The Voyage of the "Dawn Treader."* Eustace learns how to better work with people than before, how to endure prolonged hardship, and how to motivate himself without outside influence.

Jill and Eustace are accompanied by the Marsh-wiggle Puddleglum on their journey north as well as on their journey in the Underworld. He has long legs but a small torso, a long, sad face, and hair that is flat rather than round. Like other Marsh-wiggles, he is committed to the serious contemplation of life, although other Marsh-wiggles consider him too gay and cheerful. It is hard to tell whether he is supposed to be parent or



companion to the children; perhaps he is both. He tries to persuade them to stop bickering and focus on their task.

However, he treats them as equals and consults with them as he might consult with adults. The children's ideas about how to escape Harfang are accepted by him as sound advice from proven adventurers.

His grand moment in *The Silver Chair* is when he defies the magic of the Queen of Underworld, the Green Witch. When she weaves her seductive magic around Rilian, Jill, Eustace, and Puddleglum, he debates with her, denying her flawed logic. She speaks the words of atheism, telling him that there is no Asian, that, in fact, there is no world other than the one in which he finds himself. There is not even a sun. Her words paint a picture of a world that has no meaning but that which she chooses to give it; it is no wonder the Earthmen are so sad.

Yet, in the midst of confusion in which the Witch's argues against the existence of any world but hers, Puddleglum says, "Suppose we have only dreamed, or made up, all those things—trees and grass and sun and moon and stars and Asian himself.

Suppose we have. Then all I can say is that, in that case, the made-up things seem a good deal more important than the real ones." These words of defiance stand for a world in which good and evil matter, defying a world like that of the Green Witch where nothing is moral and nothing particularly matters.

Puddleglum steps one of his feet into a fire because "There is nothing like a good shock of pain for dissolving certain kinds of magic." Shocked out of the Witch's charming magic, he is able to help the others come to their senses, and the Queen of Underworld reveals her true self. She is a satanic figure. Like Satan, she corrupted a garden and took the form of a serpent, and like Satan she is God's enemy. Having used lies and magic to have her way, building a kingdom of slaves—the Earthmen—and captivating Rilian, she has also committed murder, having killed Rilian's mother. When her foolish arguments fail her, she turns into a green serpent and attacks Rilian and the adventurers. Killing those who dispute her is easier than refuting their arguments.

In *The Silver Chair*, Asian is determined that Jill and Eustace learn from experience, giving them signs for guidance but insisting they fulfill their quest on their own.

This does not mean that he abandons them; he gives Jill a dream, while she sleeps in Harfang, that will help her remember one of the signs and will strike her when she looks out a window and sees the words from the dream: "UNDER ME." He shows his presence in other ways. For instance, after Rilian slays the serpent, he finds his shield and it is changed. "Look friend. . . .

An hour ago it [the shield] was black and without device; and now, this.' The shield had turned bright as silver, and on it, redder than blood or cherries, was the figure of the Lion." This is a reference to Romans 13:12, which says, "The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armour of light." With the help of Puddleglum, the darkness of the Witch's magic has been cast



off, and the Lion on the shield represents Asian, just as the Lion on High King Peter's shield in *The Lion, the Witch and the Wardrobe* represented Asian. It is a sign of Asian's presence, as Rilian notes: "This signifies that Asian will be our good lord, whether he means us to live or die." Rilian's observation stems from Romans 14:8, which declares, "For whether we live, we live unto the Lord; and whether we die, we die unto the Lord: whether we live therefore, or die, we are the Lord's."

Thus, Asian has been present all through the adventure. He was even aware of the fact that Jill and Eustace were in at Experiment House before their adventure began. He says to Jill, "You would not have called to me unless I had been calling to you." This is an allusion to "These shall make war with the Lamb, and the Lamb shall overcome them: for he is Lord of lords, and King of kings: and they that are with him are called, and chosen, and faithful," from Revelation 17:14.

In the context of *The Silver Chair*, it means that Asian had planned on giving Jill and Eustace the mission of rescuing Rilian. To take the matter a bit deeper, it also suggests that he not only intended to rescue Rilian but to help Jill find his stream and to help Eustace and her mature by overcoming hardships.

Style

Point of View

The point of view of the novel is third person. The narration takes place through the eyes of the children, mostly Jill, although it does occasionally move to other characters within the plot. The narrator, however, is clearly the writer, C.S. Lewis. Lewis often inserts himself into the story by making mention of things in the first person point of view. The entire story is told as though Lewis learned it from Jill and the other characters and is now relating it to his readers.

This style of narration gives the novel a sense of intimacy. This intimacy stems from the feel that Lewis is telling the story to a favorite niece or nephew as if in secrecy. Lewis makes the story believable by occasionally making comments on the narration, such as explaining the back story of Experiment House or by suggesting that the witnesses of a certain scene did not see the whole event or such and therefore could not tell him so he cannot tell his readers. This narration is unique to this series of novels and makes the fantasy aspect of the novels easier to believe due to the lack of explanation on Lewis's part. Lewis does not try to explain how the unique creatures of Narnia came to be, and does not try to explain magic. In Lewis's story, it just is. This again adds to the overall feel of the book and increases the intimacy of the relationship between writer and reader.

Setting

There are several settings within this novel, beginning with Experiment House. Experiment House is a co-ed school in which the children are not taught about the Bible and where bullying is an everyday occurrence. The narrator speaks of Experiment House as though it is an unhappy place in which to attend school, underscoring this idea by the fact that the main character is crying in the opening scene because of the bullying she has suffered. It is because of this girl's unhappiness that Eustace befriends her and attempts to take her to Narnia where the creatures may be magical but they are much friendlier.

Another setting of the novel is Aslan's country. This consists of, in this novel, a very tall mountain. The reader of this novel may recall the search for Aslan's country in the novel, *The Voyage of the "Dawn Treader."* Here Jill accidentally causes Eustace to fall off a cliff and is left to face Aslan on her own. At first afraid, Jill quickly learns to trust Aslan and allows him to blow her to Narnia as he did for Eustace. This setting is ideally natural with lots of streams and grass and all the wonderful things that make being out of doors exciting. When the pair moves on the Cair Paravel, here the nature is comparably beautiful. Nature is always a big theme in these novels and this novel is not to be left out.



The overall feel of the novel changes with the next two settings. The first of these is the Wild Wastelands of the North. This again is an outdoor, natural setting. However, it is a barren setting with an unkind landscape. The further the characters move across this barren land, the more unwelcoming the land becomes. It is this land that takes the children into snowstorms and to the home of what they believe to be gentle giants, where they are on the menu. The second of these final settings is the underland. The underland is under the earth's surface and is a dark, unpleasant place. The children and Puddleglum are led through numerous caverns that are lit by small, grey lamps or by the natural phosphorescence of vegetation. This place is also full of unhappy creatures that work as slaves for the Queen of the Underland. This setting sets a mood of sadness and gloom for the novel where the plot turns to a moment of danger for the children. Therefore, this setting is very important to give a feel to the novel and to foreshadow danger for the main characters.

Language and Meaning

The language of the novel is clear English that is not difficult for the reader to understand. There are times when the writer uses terms that are unfamiliar to the reader, such as Marsh-wiggle, which is the name of Puddleglum's species, or Harfang, the name of the giant's castle. These terms, though unfamiliar to the reader, are explained within the text or placed in the exposition in such a way that the reader has no trouble understanding its meaning.

Lewis's uses clear English in the dialogue that takes place between Jill and Eustace, the same English a child might have used if living in London during the 1950s as the children supposedly do. However, when there is dialogue with or between the creatures of Narnia, the dialogue tends to be stiffer, more proper. Lewis uses this technique not only to create a situation in which the creature speaking is instantly known as a Narnian, but to set the characters of the Narnia world apart from those of the reader's own world. This technique, though occasionally stiff and difficult to read at times, does not distract from the overall sense of the novel. It does, in fact, add to the realism that Lewis has tried to create around his fantasy world of Narnia.

Structure

This novel is divided into sixteen chapters, each one differing in length but each essentially brief. Each chapter is entitled with some action or object that is important to the text of the chapter it names. This style of naming each chapter adds to the anticipation of the novel as the names often address some event within the chapter that serves to foreshadow that chapter and to keep the reader's interest.

The plot of the novel is simple, restricted to only one main plot line. The plot is for Jill and Eustace to find the prince and save him. Along the way the children fall prey to some giants who want to eat them for dinner and the trickery of a witch with quite similar tactics as had the White Witch of *the Lion, the Witch, and the Wardrobe*. Through the



novel, the main characters, especially Jill, learn how to be a kinder person and grow within the course of his or her adventures. Old friends make appearances in the novel for those readers who have read other novels within the series. One of these friends is Aslan who makes an appearance in all of the Chronicle of Narnia novels. The other is King Caspian, who had a major role in both *Prince Caspian* and *The Voyage of the "Dawn Treader."* The events within this novel are told in a linear fashion and there are very few, if any, flashbacks. All back-stories are told within dialogue or exposition through the narrator and are handled without long interruptions in the narration of the story.



Quotes

"This is not to be a school story, so I shall say as little as possible about Jill's school, which is not a pleasant subject." Chap. 1, Behind the Gym, p. 549

"Jill couldn't help thinking the creature at her side was blowing it away. So she turned and looked at the creature. It was a lion." Chap. 1, Behind the Gym, p. 554

"The lion answered this only by a look and a very low growl. And as Jill gazed at its motionless bulk, she realized that she might as well have asked the whole mountain to move aside for her convenience." Chap. 2, Jill is Given a Task, p. 557

"Here the Dwarf put his mouth close to the Owl's head and, no doubt, intended to whisper: but, like other deaf people, he wasn't a very good judge of his own voice, and both children heard him say, 'See that they're properly washed.'" Chap. 3, The Sailing of the King, p. 567

"It's 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."

Chap. 4, A Parliament of Owls, p. 571

"So they kept on, pretending not to have seen the giants. It was like walking past the gate of a house where there is a fierce dog, only far worse."

Chap. 6, The Wild Wastelands of the North, p. 586

"In order to understand what followed, you must keep on remembering how little they could see." Chap. 7, The Hill of the Strange Trenches, p. 593

"A door opened, letting out a delicious glow of firelight, and the Porter appeared. Jill bit her lips for fear she should scream." Chap. 7, The Hill of the Strange Trenches, p. 597

"Jill's room was about the size of a church, and would have been rather grim if it had not had a roaring fire on the hearth and a very thick crimson carpet on the floor."

Chap. 8, The House of Harfang, p. 601

"Long, long afterwards, without the slightest warning, an utterly strange voice spoke. They knew at once that it was not the one voice in the whole world for which each had secretly been hoping: the voice of Aslan." Chap. 9, How They Discovered Something Worth Knowing, p. 613

"The Narnians, who had not even noticed the little hole in the hillside, were of course very surprised, and looked about in several wrong directions before they found out where the voice was coming from." Chap. 15, the Disappearance of Jill, p. 651



"The opening into the hillside was left open, and often in hot summer days the Narnians go in there with ships and lanterns and down to the water and sail to and fro, singing, on the cool, dark underground sea, telling each other stories of the cities that lie fathoms deep below. If ever you have the luck to go to Narnia, do not forget to have a look at those caves."

Chap. 16, The Healing of Harms, p. 663

C.S. Lewis, *The Silver Chair*, 1953. *The Chronicles of Narnia*. New York: HarperCollins, 2001. 543-664.



Adaptations

Lewis said that his publisher chose the order in which his Narnia books were published, and when asked in what order they should be read, if possible, he provided this

sequence: The Magician's Nephew

The Lion, the Witch and the Wardrobe

The Horse and His Boy

The Silver Chair

Prince Caspian

The Voyage of the "Dawn Treader"

The Silver Chair

The Last Battle

Each novel can stand on its own, without being read in any particular order, but the sequence Lewis preferred is chronological, from the beginning of Narnia's world to its ending.

The Magician's Nephew was written after The Lion, the Witch and the Wardrobe, so Lewis had the task of making his account of the beginning of Narnia's world match the events that would later occur in The Lion, the Witch and the Wardrobe. The Magician's Nephew provides explanations for the origins of the mysterious lamp post in the woods, the White Witch, the wide variety of talking animals, and the introduction of evil into Narnia's young world. The Professor in The Lion, the Witch and the Wardrobe is presented as the boy Digory.

In the period between the events in The Magician's Nephew and The Lion, the Witch and the Wardrobe, the kingdom of Archenland, south of Narnia, is established by the younger son of King Frank and Queen Helen, and the kingdom of Calormen is established by people from Archenland. One hundred years before the beginning of The Lion, the Witch and the Wardrobe, the White Witch takes over Narnia and declares herself its queen.

When the Pevensie children show up, they fulfill a prophecy that the witch would be overthrown by two sons of Adam and two daughters of Eve—that is, two boys and two girls from Earth. It is in The Lion, the Witch and the Wardrobe that Aslan makes his great sacrifice, surrendering his life for that of the traitor Edmund, and his resurrection makes death run backwards, meaning eternal life is possible for all who live in Narnia's world.

Prince Caspian is the beginning of the "Prince Caspian" trilogy within "The Chronicles of Narnia." In the novel, Caspian, who will be known as Caspian the Navigator, is introduced. Caspian is the tenth in a line of Telmarine kings; the people from Telmar, southwest of Narnia, had conquered Narnia and had so oppressed the Old Narnians that they disappeared from view. The Telmarines came to Narnia from the South Pacific of Earth. In Prince Caspian, the usurper Miraz has murdered Caspian's father and



claimed the crown of Narnia for himself, but the Old Narnians and the Pevensie children help defeat Miraz and place Caspian on the throne, with Asian's blessing.

The miserable boy Eustace is introduced in *The Voyage of the "Dawn Treader."* He is a plague on Lucy and Edmund Pevensie, as well as everybody on the Dawn Treader until he learns that he is a monster by actually transforming into one and thereby learns the importance of friendship. King Caspian swore an oath to Asian that he would seek out the seven faithful lords who had been banished to the east by Miraz, and he voyages across the sea looking for them, eventually sailing all the way to the End of the World and the Last Wave, beyond which are the cliffs of Asian's Country. It is for this feat that he becomes known as Caspian the Navigator or sometimes Caspian Seafarer, rather than just Caspian X. *The Last Battle* has been both a sad and happy book for generations of readers. It is sad because it is the last of Lewis's "The Chronicles of Narnia." It is happy because all the favorite characters of the series are reunited in Asian's Country in perfect health, and they discover a universe of adventures without end, all with the blessing of Asian's Father the Emperor-beyond-Sea. In *The Last Battle*, Lewis draws on Isaiah, Revelations, and letters by Paul and Peter to portray a cataclysmic battle between good and evil in which Narnia is overthrown by traitors and Calormenes, and its subjects are enslaved and murdered. When all seems lost, with even the evildoers afraid of what they have done, the demon Tash takes his lawful prey and then is banished to his own realm, and Asian begins the process whereby not only Narnia's world but the entire universe of Narnia's world dies. Yet, within Asian's Country, everything good about Narnia is preserved, better, brighter, more joyous than before, and no one is ever afraid, and miracles abound.



Topics for Discussion

1. How should Jill record Asian's signs so that she will remember them?
2. Why does the meeting with the woman in green and the black knight set Jill and Eustace to bickering with each other?
3. Compare Rilian's response to the possibility of adventuring in Bism to his father's behavior when at the Last Wave in The Voyage of the "Dawn Treader."

What would be Lewis's purpose in having Rilian respond to Bism as Caspian responds to Asian's Country? Why would there be differences?

4. Why would Asian not show his face to the bullies of Experiment House?
5. Why do we readers have a good idea about who the woman in green is long before Jill, Eustace, and Puddleglum do?
6. Why is Puddleglum the one who manages to resist the Green Witch's seductive magic in the chamber of the silver chair?
7. How good a companion is Puddleglum? Is he good to have on an adventure?
8. Why do Jill, Eustace, and Puddleglum not realize the young man with the odd face is Prince Rilian?
9. Why do Jill, Eustace, and Puddleglum hesitate to do as Rilian asks, even after they hear Asian's last sign?
10. What is the point of the Great Snow Dance?



Essay Topics

Discuss the signs. Why do you think Jill has so much trouble following the signs? Does she really miss the second and third signs? Do you think Jill would have seen the third sign if she had not gone to Harfang House?

Discuss faith. What does it mean to do something on faith? Why do you think Jill so quickly trusts Aslan and agrees to his task? Why does Jill lose faith when she gets cold and hungry? Why does Puddleglum not lose faith?

Discuss bullies. Have you ever had trouble with bullies? Why do you think there are bullies in school? Why do you think the Head Mistress refused to punish the bullies? Do you think Jill would have continued to have trouble with the bullies if Aslan had not scared them away the way he did?

Discuss the Queen of the Underland. Why did she place all the creatures of the underland under an enchanting spell? Why did the spell break when she died? Do you think she was related in some way to the White Witch? Why did she want to rule Narnia when there are so many other countries she could rule?

Discuss Prince Rilian. Do you think he is to blame at all for being placed under the enchantment of the Queen? Do you think he should be allowed to rule Narnia? Was Rilian a victim? Why do you think he fell under the Queen's spell? Do you think he should have known the Queen was the same serpent who killed his mother?

Discuss Aslan. Why does he have the power to send people on these adventures? How does Aslan make people travel between worlds? Why does Aslan not age?

Discuss the point of view of the novel. Is it confusing to the reader when the writer puts himself into the narration? Does it make it more intimate to have the narrator make comments or is it distracting? How would the novel be different if written from the point of view of Jill? Eustace? Puddleglum? Aslan?



Ideas for Reports and Papers

1. How much has Caspian yielded his own desires to duty in Prince Caspian, The Voyage of the "Dawn Treader," and The Silver Chair? How much has he suffered? Is the ending of The Silver Chair a satisfying reward for his life?
2. What strengths does Jill bring to her adventure? What weaknesses does she bring? Why would Asian choose her to search for Rilian?
3. What adventures would Rilian have had if he had gone with Golg into Bism?
4. Climbing out of the hole into Narnia is almost a rebirth for Jill. How has her adventure changed her?
5. How do their experiences in The Silver Chair prepare Jill and Eustace for what they must endure and do in The Last Battle?
6. There are inviting scenes for drawings and paintings in The Silver Chair such as Caspian the Navigator sailing from Cair Paravel, the Parliament of Owls, Marshwiggles territory, the giant stone bridge, the ruined city, Harfang, the cavern of sleeping creatures, the boat of Earthmen rowing across a dark sea, the capital of Underworld, and the Great Snow Dance.

Draw or paint one of these, trying to bring Lewis's descriptions to life in your picture.

7. What are the sources for the idea among educators that disciplining bullies would repress their personalities or do them other psychological harm? How prevalent is this view today?
8. What are the ways Asian manifests himself in The Silver Chair? What does each manifestation mean?
9. Why is Puddleglum part of the adventure in The Silver Chair? What does he contribute to the novel?
10. Are Lewis's references to the Bible intrusive in The Silver Chair? Do they help enrich the plot?



Further Study

Beetz, Kirk H. Exploring C. S. Lewis' "The Chronicles of Narnia." Osprey, FL: Beacham Publishing, 2001. This book is intended for general audiences and covers Lewis's life and career and provides extensive details about the characters and themes in "The Chronicles of Narnia," along with original maps for all the settings and in-depth chapter-by-chapter analyses of each novel in the chronicles, as well as explanations of the biblical sources for some of the events in the novels.

Bingham, Derek. C. S. Lewis: The Storyteller.

Tain, Ross-shire, Scotland: Christian Focus, 1999. An engagingly written fictionalized version of Lewis's life, intended for young readers.

Coren, Michael. The Man Who Created Narnia: The Story of C. S. Lewis. Grand Rapids: William B. Eerdmans, 1994. This is a well-illustrated and well-rounded account of Lewis's life, intended for young readers.

Ford, Paul F. Companion to Narnia. 4th ed.

New York: HarperCollins, 1994. A reference book for "The Chronicles of Narnia" geared towards adults rather than young adults. It is an alphabetical listing of characters and themes, with some sharp, insightful explanations of major issues.

Gormley, Beatrice. C. S. Lewis: Christian and Storyteller. Grand Rapids: Eerdmans, 1998.

In this spiritual biography of Lewis, Gormley traces his development as a Christian writer. It is best suited for teenaged readers.

Gresham, Douglas. The Narnia Cookbook: Foods from C. S. Lewis's "The Chronicles of Narnia." New York: HarperCollins, 1998.

Gresham provides recipes for preparing foods mentioned in "The Chronicles of Narnia." Children should have adult supervision when they prepare the dishes.

Lewis, C. S. C. S. Lewis Letters to Children.

Edited by Lyle W. Dorsett and Marjorie Lamp Mead. New York: Macmillan, 1985.

Lewis had an extensive correspondence with children, who wrote to him from all over the world. He made a point of replying to every letter he received, although near the end of his life he needed his older brother Warnie's help. This book is a selection from his many letters written to young readers. He is charming, and he gives serious answers to serious questions.

Sibley, Brian. The Land of Narnia. New York: Harper Trophy (HarperCollins), 1989.



Sibley finds the beginnings of Narnia in Lewis's childhood fantasies and includes some early drawings of "Animal-Land."

It is well suited to young readers.

Swift, Catherine. *C. S. Lewis*. Minneapolis: Bethany House, 1989. This is an inspirational book that uses Lewis's spiritual journey as an example of how people can discover Christ in their lives.

Wellman, Sam. *C. S. Lewis: Author of "Mere Christianity."* Uhrichsville, OH: Barbour, 1996. This thoughtful book for young readers tells how Lewis tried to show how all Christians are united by faith.

Wilson, A. N. *C. S. Lewis: A Biography*. London: Collins, 1990. In this biography, Wilson sorts through the legend to uncover the real C. S. Lewis, explaining much of Lewis's private life as well as his public career.



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