

# *Faith and the Journey to Aslan's Kingdom*

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AT THE CLOSE of his autobiographical essay *Surprised by Joy*, C. S. Lewis writes:

When we are lost in the woods the sight of a signpost is a great matter. He who first sees it cries, "Look!" The whole party gathers round and stares. But when we have found the road and are passing signposts every few miles, we shall not stop and stare. They will encourage us and we shall be grateful to the authority that set them up. But we shall not stop and stare, or not much; not on this road, though their pillars are silver and their lettering of gold. We would be at Jerusalem."<sup>1</sup>

In this fallen world, as in Narnia, people get lost. Yet the invisible Creator does not wish that his creatures remain lost or that they despair utterly. He has set up signposts for those with eyes to see, and he has spoken for those with ears to hear. In Narnia as in this world, the Lord of Creation sent a Son, Aslan the Lion, clothed in Narnian flesh. Aslan participated in the suffering and joy of his Father's creation and redeemed Narnia. In a letter to an unidentified "Lady," Lewis once explained that Aslan was an "invention giving an answer to the imaginary question, 'What might Christ become like, if there really were a world like Narnia and He chose to become incarnate and die and rise again in *that* world as he actually has done in ours?'"<sup>2</sup> So it does not seem inappropriate to

examine the Narnia stories for other motifs of faith and redemption which belong to Christian experience.<sup>3</sup>

## ***Faith and Remembering: How the Journey Begins***

At the surface, *Prince Caspian*, the second of the seven Narnia Chronicles, is the story of how a great ruler of Narnia, Prince Caspian, proved himself fit to be king. On another level, *Prince Caspian* is about a struggle of a remnant of Old Narnians, the true Narnians, to continue the memory of their origins with the promise that one day Aslan, their maker and redeemer, will return to liberate Narnia and restore it to its former glory. As a youth Caspian listens attentively to his faithful Nurse and to his wise tutor, Doctor Cornelius. The Nurse and Doctor Cornelius tell Caspian about Aslan's first visit to Narnia, how the Lion had given up his own life in sacrifice, and how, after he was brought back to life, he saved Narnia from the tyranny of the evil White Witch. Subsequently, however, Narnia lost its glory, so that Caspian himself was a captive of his Uncle Miraz who had usurped the throne after the death of Caspian's mother. Certain Old Narnians remained hidden in the forests awaiting the return of Aslan who they believed would again liberate Narnia. Caspian later remembers these stories, so that when the Pevensie

children, Peter, Susan, Edmund, and Lucy are brought back to Narnia, he and they with the help of Aslan himself free Narnia.

As do the Gospels for Christians, this story told in *The Lion, the Witch and the Wardrobe* serves as a redemptive memory in Narnia's future. All "seeing" and "hearing" in faith issue from this remembering. In *Prince Caspian* the remembering commences at a train station on the children's return to school. Suddenly, they feel a pull that transports them back to Narnia. Edmund remembers. "'Look sharp!' shouted Edmund. 'All catch hands together. This is magic—I can tell by the feeling. Quick!'"<sup>4</sup> The children are carried to a wooded Narnian thicket. At first they do not recognize where they are. They are thirsty and hungry and search for water and food. This search leads the children to the ruins of Cair Paravel, the castle in which they once reigned as kings and queens of Narnia. But they do not recognize it. Soon, however, their hunger and the peculiar atmosphere of the ruins trigger memories of their past days in Narnia. And Peter exclaims, "'Have none of you guessed where we are?' 'Go on, go on,' said Lucy. 'I've felt for hours that there was a wonderful mystery hanging over this place.'... 'We are in the ruins of Cair Paravel.... Don't you remember?'... 'I do! I do!' said Lucy, and clapped her hands.'"<sup>5</sup> The children muster the courage to explore further. They find their coronation rings, jewelry, and armor. Their exclamations resemble an anaphora—a litany of joyful celebration in the midst of physical discomfort—as memories of their royal past grow vivid. "'Oh look! Our coronation rings—do you remember first wearing this?—Why, this is the little broach we all thought was lost—I say, isn't this the armour you wore in the great tournament in the Lone Islands?—Do you remember the Dwarf making that for me?—Do you remember drinking out of that horn?—Do you remember, do you remember?'"<sup>6</sup> As Chap-

ter Two closes, the children are transformed into their old Narnian selves. "There was a new tone in his [Peter's] voice, and the others all felt that he was really Peter the High King again."<sup>7</sup>

In this manner, Lewis introduces the theme of remembering at the very start of the story. This is how the symbolic journey begins. Remembrance also lies at the heart of Jewish and Christian faith and worship. These first scenes out of *Prince Caspian* constitute a kind of liturgical and eucharistic event for the Pevensie children. They experience hunger and thirst, enjoy unexpected but satisfying repasts, and finally discover the special gifts—the sword, the magic cordial, and the bow—given to them so long ago in Narnian time by Father Christmas, instruments that will assist them in freeing Narnia once again. All of these happenings are foretastes of the subsequent victory against King Miraz and his army with the feast of love and joy that breaks out all over Narnia at the end.

### ***Meals of Remembrance and Charisms of Prophecy***

The morning after the discoveries at Cair Paravel, the children rescue a dwarf named Trumpkin from two of Miraz's soldiers who are about to drown him. Trumpkin has been sent upon a reconnaissance mission by Prince Caspian who is holed up in Aslan's How, the ancient spot upon which the great Stone Table stood where Aslan was killed and was resurrected. With thanks to his rescuers, Trumpkin offers to catch fish for a breakfast. The party returns to the ancient ruins, and they cook the fish over an open fire. "Eating hot fish with no forks, and one pocketknife between five people, is a messy business...but, as it was now nine o'clock and they had been up since five, nobody minded...so much as you might have expected."<sup>8</sup> This scene is reminiscent of a breakfast that closes the third of the Chronicles, *The Voyage of the*

*Dawn Treader*, Caspian's last voyage. Caspian's ship, the "Dawn Treader," stops at the very edge of the Narnian world and the threshold of Aslan's country. One morning, Edmund, Eustace, and Lucy happen upon a fire on which fish are being cooked. A glistening white Lamb greets the children and invites them to eat. As they partake of the meal, the Lamb's "snowy white flushed into tawny gold and his size changed and he was Aslan himself."<sup>9</sup>

Both of these Narnian feasts recall a post-resurrection story in the Gospel of John: "Some time later, Jesus showed himself to his disciples again, by the Sea of Tiberias." A night of fishing went by with no catch. "Morning came, and there stood Jesus on the beach, but the disciples did not know that it was Jesus....He said 'Shoot the net to starboard, and you will make a catch.' They did so, and found they could not haul the net aboard, there were so many fish in it. Then the disciple whom Jesus loved said to Peter, 'It is the Lord'....When they came ashore, they saw a charcoal fire there, with fish laid on it, and some bread....Jesus said, 'Come and have breakfast'" (John 21: 1-12). The Narnian meals, like this story of a meal with the resurrected Christ, are occasions of remembrance and revelation that prepare disciples and sojourners for further adventure.

The feast of newly caught fish provided by Trumpkin becomes an occasion for remembering and storytelling. Trumpkin tells the story of Prince Caspian's youth and tutelage under his Nurse and Doctor Cornelius. He continues to tell about how Prince Caspian escaped from his Uncle Miraz deep in the Narnian woods and how Caspian's fall from his horse Destrier left him at the mercy of the creatures of the woods. There he was taken in and cared for by the remnant of Old Narnians, talking beasts who recognized him as their king. This is the true Narnian church in which

the charisms of seeing, hearing, and remembering have been kept alive. These Old Narnians continue to look forward to a time when the sons and daughters of Adam and Aslan himself will return to Narnia.<sup>10</sup> Trufflehunter, the solid badger, is the first to declare Caspian the true King of Narnia. For, as he says to the rest of the company, "[W]e beasts remember... that Narnia was never right except when a Son of Adam was King."<sup>11</sup> Trufflehunter's charism of remembering is complemented by the charism of prophecy which belongs to the magnificent and noble Centaur Glenstorm, "prophet and stargazer.... 'I watch the skies, Badger, for it is mine to watch, as it is yours to remember,'" exclaims Glenstorm. And so he declares: "The time is ripe.... Tarva and Alambil have met in the halls of high heaven, and on earth a Son of Adam has once more arisen to rule and name the creatures."<sup>12</sup>

### ***Marantha—Come, Lord Jesus!***

The early church prayed, *Marantha*, "Come, Lord Jesus!" This Biblical expression was a reminder of Christ's promise that he would return. It also was a proclamation of Jesus's presence in the eucharist. In *The Last Battle*, the large-spirited and courageous Tirian, the last king of Narnia, is captured by the Calormene enemies. He is tied to an ash tree to be humiliated and put to death. Tirian has not yet discovered the evil plot of Shift the Ape to take control of Narnia through the vicious and impious ruse of dressing up the witless donkey Puzzle as Aslan. While tied to the tree, Tirian catches sight of the impostor Aslan but cannot believe that this is the Real Aslan. In his agony on the tree as darkness falls over Narnia, Tirian remembers the sacred history of Narnia. He remembers that at the most desperate moments of Narnian history when all hope seemed lost there arrived in the land mysterious children who, with the help of Aslan,

made things right again. Tirian remembers the great kings of Narnia. He remembers Caspian's story and how "that story had all come right in the end too: for Caspian also had been helped by children."<sup>13</sup> Tirian's remembrance, his *anamnesis*, resembles a eucharistic prayer. Aslan "had come into all the...stories,...as Tirian now remembered. 'Aslan and children from another world,' thought Tirian...'Oh, if only they could now.'" Tirian in this dark night of his soul then calls out "'Aslan! Aslan! Aslan! Come and help us now.... Let *me* be killed,... I ask nothing for myself. But come and save Narnia.... Children! Children! Friends of Narnia! Quick. Come to me. Across the worlds I call to you; I Tirian, King of Narnia....'"<sup>14</sup> In a vision, Tirian sees the children. For a splendid moment he is with them. And soon they return to Narnia. Tirian's own cry *Marantha*—"Aslan, Aslan, Aslan, Come and help us!"—occasions the presence of the numinous and anticipates the fulfillment of the Narnian messianic prophecy.

The young Caspian did not know as he listened to Doctor Cornelius, fled into the forest in search of the remnant of Old Narnians, and was found by them that his faith would become a redemptive memory for the last King of Narnia. Thus belonging to the purpose of Caspian's calling is that his faith extend beyond his own living years into the memory of all believers in Aslan through all Narnian time.

### ***Dancing and the Presence of Joy***

"Now began the happiest times that Caspian had ever known,"<sup>15</sup> starts Chapter Six [of *Prince Caspian*], "The People that Lived in Hiding." This chapter closes with Caspian's joining the lively dance under the moonlight on the Dancing Lawn. In *Mere Christianity*, Lewis writes that the Christian "God is not a static thing—not even a person—but a dynamic, pulsating activity, a life, almost a king of drama. Almost, if you will not

think me too irreverent, a kind of dance." He continues, "The whole dance or drama, or pattern of this three-personal life is played out in each one of us: (or putting it the other way round) each one of us has got to enter that pattern, take his place in that dance. There is no other way to the happiness for which we were made."<sup>16</sup> The dance represents liturgical being. Lewis was clear. Dance in his fiction was a sign of the kingdom of God. He wrote in *Letters to Malcolm* that it is certainly true that the "life in Heaven bears...[no] analogy to play or dance in respect to frivolity." Yet with respect to that blessedness which "surely we must suppose...to be an end in itself, indeed The End," our play rather than our work and toil may be the best hints of what that condition is. The blessedness of the kingdom of Heaven we imagine "to be utterly spontaneous; to be complete reconciliation of boundless freedom with order—the most delicately adjusted, supple, intricate, and beautiful order.... Dance and game *are* frivolous, unimportant down here; for 'down here' is not their natural place. Here they are moments of rest from the life we are placed here to live. But in this [fallen] world everything is upside down." Lewis concludes: "Joy is the serious business of Heaven."<sup>17</sup>

The new community of a future liberated Narnia is constituted through this liturgy of dance. There is true love and joy when the dancers move in perfect harmony. The dance, the liturgy of time and mission, takes its participants out of tiresome, deadening time into joyful, enlivening eschatological time.<sup>18</sup> They have the strength and courage to approach the holy place and make the true sacrifice of self in the struggle for the kingdom. Caspian had never enjoyed himself more than at the festivities at Dancing Lawn. And afterwards, "[n]ever had sleep been more refreshing nor food tasted more savory, and he began al-

ready to harden and his face wore a kingly look."<sup>19</sup>

The next day, Caspian gathers his army and makes his way to the place of Sacrifice itself, Aslan's How. There, stripped of all hope that on his own resources a victory against King Miraz is possible, Caspian accepts the advice of Trufflehunter. He summons supernatural help. He winds the magic Horn left in Narnia by Queen Susan when she and her brothers and sisters were returned home from Narnia the first time. It is, of course, this blast of the Horn which calls the children back into Narnia and Aslan with them.

### ***Lucy's Great Joy, Aslan's New Coming***

Prince Caspian's journeying is paralleled by that of the Pevensie children and Trumpkin from Cair Paravel to Aslan's How. Here, too, Lewis explores the meaning of faith as seeing, hearing, and remembering. As in *The Lion, the Witch and the Wardrobe*, Lucy, the youngest of the children, is the character who most displays these charisms of faith.<sup>20</sup> Lucy's special spiritual charisms are foreshadowed early in the story. The hunger and thirst of the children as they re-enter Narnia is answered by Lucy's discovery of the fresh water stream and the apple trees near the castle of Cair Paravel. And she first sights the walls of the castle ruins. When Peter challenges the children to guess where they are, Lucy says: "Go on, go on,...I've felt for hours that there was some wonderful mystery hanging over this place."<sup>21</sup>

These foreshadowings of Lucy's special role in the story take form in two remarkable and beautiful chapters: Chapter Nine, "What Lucy Saw," and Chapter Ten, "The Return of the Lion." At the start of Chapter Nine, we find the children and the dwarf Trumpkin coming ashore at evening on the mainland after having cast off in a boat that morning from the island upon which the ruins of Cair

Paravel stand. After dinner everyone falls asleep, except Lucy. Lucy's wakefulness assumes a dreamlike quality under the moon and stars which illumine the water and woods with the purest light. A night-ingale sings, and Lucy's memory is stirred. Lucy gazes up at the Narnian night sky and there is "a thrill of memory."<sup>22</sup> As her "eyes began to grow accustomed to the light," she could see the trees "nearest her more distinctly" and a "great longing for the old days when the trees could talk in Narnia came over her."<sup>23</sup>

Once the memory of the numinous is awakened, *eros* moves the soul toward its object. This is the beginning of joy. In *Surprised by Joy* Lewis says that joy breaks in upon us like a wave of "unsatisfied desire which is itself more desirable than any other satisfaction....[and] anyone who has experienced it will want it again."<sup>24</sup> At the beginning of the adventure, after Lucy and the others have quenched their thirst in the stream, Lucy remarks: "I do wish...now that we're not thirsty, we could go on feeling as not-hungry as we did when we *were* thirsty."<sup>25</sup> Lucy's hunger signifies a deeper desire for the transcendent, for Aslan, although Lucy does not know yet what the true object of her desire is.

Joy is "a desire turned not to itself but to its object. Not only that, but it owes all its character to its object,"<sup>26</sup> writes Lewis. Being awakened by joy is not the end of joy. Joy is "a road right out of the self" to its own object. This means not clinging to or "identify[ing] with any object of the senses" but journeying to that which is "sheerly objective."<sup>27</sup> But with the senses we begin. So Lucy turns to the trees she sees and says, "'O Trees, Trees, Trees... (though she had not been intending to speak at all). O Trees, wake, wake, wake. Don't you remember it? Don't you remember *me*? Dryads and Hamadryads, come out, come out, to me."<sup>28</sup> For a moment it seems that the trees will come to life. "Though there was not a breath of

wind, they all stirred....The nightingale stopped singing as if to listen to it. Lucy felt that at any moment she would begin to understand what the trees were trying to say. But the moment did not come. The rustling died away. The nightingale resumed its song. Even in the moonlight, the wood looked more ordinary again." At this moment Lucy experienced "a feeling (as you sometimes have when you are trying to remember a name or a date and almost get it, but it vanishes before you really do) that she had missed something: as if she had...used all the right words except one; or put in one word that was just wrong."<sup>29</sup> The word misspoken is "me." ("Don't you remember *me*?...come out to me") and the word not spoken, the thought not thought, is Aslan. Aslan must try twice more before he can put Lucy on the right road out of herself.

The following day Aslan draws nearer when the rescue party becomes lost and is in danger of not reaching Prince Caspian in time to help. The children and Trumpkin have come to a river gorge. They have been searching for the river Rush which they will follow to the Great River and the Fords of Beruna and straight to Aslan's How. The question is whether this river is the Rush, since in bygone times it did not run through a gorge. In which direction shall they go? Peter decides downstream. At this moment, Lucy exclaims, "Look! Look! Look!...The Lion....Aslan himself. Didn't you see?" Her face had changed completely and *her eyes shone*[my emphasis].<sup>30</sup> Lewis seems to recall this scene when, five years later in *Surprised by Joy*, he writes that a member of a party "lost in the woods," sees the "signpost" and exclaims, "Look! The whole party gathers round and stares."<sup>31</sup> The others, however, cannot see Aslan and are all skeptical, except Edmund, the second youngest, who betrayed Lucy in *The Lion, The Witch and the Wardrobe*, but whose character was changed by his

experiences in Narnia through the mercy of Aslan. Lucy insists that she has seen the Lion and that he wants them to go up the gorge rather than downstream. She cannot persuade Peter and the rest to change course. "So they set off to their right along the edge, downstream. And Lucy came last of the party, crying bitterly."<sup>32</sup>

The decision to go downstream contrary to the "sign" Lucy saw leads the party into danger and an ambush by one of Miraz's scouting parties. The children and the dwarf are forced to turn around and trace their steps back up the gorge. That evening after a meal of freshly killed bear and apples, when everyone was asleep, Lucy awakens "with the feeling that the voice she liked best in the world had been calling her name." Lucy tries to remember whose voice it is. "[S]he was wonderfully rested and all the aches had gone from her bones—but, because she felt so extremely happy and comfortable,"<sup>33</sup> she did not want to get up.<sup>34</sup> "[A]wake, wider than anyone usually is,"<sup>35</sup> Lucy walks among the trees. "And now there was no doubt that the trees were really moving—moving in and out through one another as if in a complicated country dance....She went fearlessly among them, dancing herself....But she was only half interested in them. She wanted to get beyond them to something else; it was from beyond them that the dear voice had called." And in the midst of this dancing, "oh, joy! For *He* was there: the huge Lion, shining white in the moonlight."<sup>36</sup> Lewis writes in *The Problem of Pain*: "[T]here is joy in the dance, but it does not exist for the sake of joy. It does not even exist for the sake of good, or of love. It is Love Himself and Good Himself, and therefore happy."<sup>37</sup>

### ***Obedience and Vision***

This scene of Aslan's appearance in the moonlit forest is an objective correlative of the Transfiguration of Jesus. The theo-

logian Samuel Terrien has described the Transfiguration this way: "The vision of the glory could not be divorced from the hearing of the voice."<sup>38</sup> What Lucy has seen the others will soon see. What Lucy has heard they will soon hear. They will see and they will hear because they too will be obedient.

Lucy sees and hears first because her yearning for Aslan is the purest. Lucy sees his glory because her heart wants to be obedient to him even if at first her will fails and she does not follow him. Terrien says: "In biblical faith, presence eludes, but does not delude. The hearing of the name, which is obedience to the will and the decision to live now for an eternal future, becomes the proleptic vision of the glory."<sup>39</sup> Lucy asks the Lion for forgiveness and promises total obedience to him. What she fails to do the first time in the woods she will not fail to do a second time. This time she follows him. And the rest follow her even though they do not see or hear him. "[S]he fixed her eyes on Aslan. He turned and walked at a slow pace about thirty yards ahead of them. The others had only Lucy's direction to guide them, for Aslan was not only invisible to them but silent as well."<sup>40</sup> John Henry Newman says in one of his Oxford sermons: "Every act of obedience is an approach—an approach to Him who is not far off, though he seems so, but close behind the invisible screen of things which hides Him from us....You have to seek his face; obedience is the only way of seeing Him."<sup>41</sup> By obedience Peter, Susan, Edmund, and even the skeptic Trumpkin eventually catch sight of Aslan and hear his roar. And with that roar Aslan awakens all of sleeping Narnia. This seals the triumph of goodness over evil in Narnia.

### ***Judgment and Joy at the Feast***

Apart from the battle scenes and the joust between Peter and Miraz, the balance of *Prince Caspian* is musical and

liturgical. In this way Lewis makes a strong statement about the ultimate quality and *telos* of Christian faith. Faith becomes a feast of love and joy when faith remembers Christ. The Russian Orthodox theologian Alexander Schmemmann has commented that "the whole [eucharistic] liturgy is a *remembrance*...and experience of his presence."<sup>42</sup> And Eliane Tixier has observed quite correctly that in Narnia "[j]oy...is ever associated with Aslan; either with Aslan's help, or with his very presence."<sup>43</sup>

The joy that Lucy alone experiences under the Narnian moon quickly spreads to envelop all of Narnia with dancing and feasting. The whole of Narnia awakens to the roar of the Lion:

The sound, deep and throbbing at first like an organ beginning on a low note, rose and became louder, and then far louder again, till the earth and air were shaking....Down in Miraz's camp men woke, stared palely in one another's faces, and grasped their weapons. Down below that in the Great River, now at its coldest hour, the heads and shoulders of the nymphs, and the great weedy-bearded head of the River God, rose from the water....In towns and villages mothers pressed babies close to their breasts,...and men leaped up, groping for light.<sup>44</sup>

The dancing of the Old Narnians at the beginning of the story prefigures this breaking of the new and liberating into the old and enthralling at the conclusion. A great liturgical celebration of joy and liberation commences. The battle which ensues and the defeat of Miraz and his army are really quite secondary to this spiritual awakening in Narnia.

Aslan himself leads a triumphal procession of dancing and feasting through the Narnian countryside, villages, and towns. All kinds of Narnian creatures join the celebration. What threatens to become anarchy and debauchery when Silenus and Bacchus enter is transformed, instead, into a sacrament of love and joy.

Susan has got it right when she says to Lucy, "I wouldn't have felt safe with Bacchus and all the wild girls if we'd met them without Aslan."<sup>45</sup> Thus at the end of the triumphal march, Bacchus, with Aslan's bidding, refreshes and rejuvenates a dying old woman with water that turns to wine in his hands. The old woman is Caspian's beloved Nurse who had been expelled from Miraz's castle. In the presence of Aslan, Bacchus, like Melchizedek (Genesis 14:18; Hebrews 5: 6, 7: 15-16), becomes a priestly figure of the sacrament. "'Here you are Mother,'" said Bacchus, dipping a pitcher in the cottage well and handing it to her. But what was in it now was not water but the richest wine.... 'Eh, you've done something to our well,' said the old woman. 'That makes a nice change, that does.' And she jumped out of bed. 'Ride on me,' said Aslan."<sup>46</sup>

This transformation of water into wine is the last in a series of joyful and, for others, terrifying miracles, blessings, and deliverances. The return of the Lion is a source of joy and consolation for the Pevensies and the remnant of the Old Narnians. Yet for others, indeed for most human inhabitants of Narnia, Aslan's awesome presence and romp inspires not longing and joy but an awful terror and fear. "Wherever they went in the little town of Beruna it was the same. Most of the people fled; a few joined them."<sup>47</sup> Lewis draws from the New Testament vision of the Second Coming. The final judgment and consummation of all things in Matthew 24-25 and in *The Last Battle* are not at hand. The last things, however, are proleptically present whenever the church celebrates the eucharist. Aslan's feast brings judgment and fear into the hardened hearts of the unrepentant, while for the penitent and open-hearted it is an occasion of the deepest joy.

The scenes of the romp party portray this vividly. Miss Prizzle, the mean-spirited school teacher who taught the wrong

sort of history and not the "truest history," reprimands the innocent and wakeful Gwendolen when she looked out the window at Aslan and exclaimed, "There's a Lion!" Then suddenly, at the roar of the Lion, the classroom itself is transformed into a "forest glade," alive with verdant growth. When Miss Prizzle sees the Lion, she screams and runs with the rest of the class, "who were mostly dumpy, prim little girls with fat legs." Aslan calls out to Gwendolen, "'You'll stay with us, sweetheart?'... 'Oh, may I? Thank you, thank you,' said Gwendolen. Instantaneously, she joined hands with two Maenads, who whirled her round in a merry dance."<sup>48</sup> Further on, at a town half way to Beaversdam, the merry company comes to another school. "[A] tired looking girl was teaching Arithmetic to a number of boys who looked very like pigs." When the girl looks out the window and sees the "divine revelers singing up the street... a stab of joy went through her heart." She joins Aslan after the "pig-like" boys flee the school, "howling with fright and trampling one another to get out the door.... And it was said afterward (whether truly or not) that those particular little boys were never seen again, but that there were a lot of very fine pigs in that part of the country which had never been there before."<sup>49</sup>

Judgment is the reverse image of God's love in a fallen world. Divine joy comes only into the penitent heart. There are other characters in the Narnia stories for whom this holds true: Edmund in *The Lion, the Witch and the Wardrobe*; Eustace in *The Voyage of the Dawn Treader*; Digory in *The Magician's Nephew*; and in *Prince Caspian* Susan and Lucy, especially. In a fallen world joy is not very natural and must be distinguished from mere pleasure. Pleasure is often in our grasp but joy is not. Pleasure is not normally associated with sadness. And yet, oddly, joy is almost the same thing as grief or remorse in the penitent and forgiven person.<sup>50</sup>

## The Journey's End

Aslan's romp through the Narnian countryside that brings *Prince Caspian* to a close anticipates the very last days of Narnia, even as the struggle of true and faithful Narnians against evil for the sake of goodness continues for a long time. The journey's end still is far off. When Caspian's old Nurse first sees Aslan from her dying bed, "the bright, hairy head of the Lion staring into her face," she does not "scream or faint." Instead, she exclaims, "Oh! Aslan! I knew it was true. I've been waiting for this all my life. Have you come to take me away?" "Yes, dearest," said Aslan. "But not the long journey yet." And as he spoke, like a flush creeping along the underside of a cloud at sunrise, the color came back to her white face and her eyes grew bright as she sat up.<sup>751</sup> The journey to Aslan's feast is marked all along the way by death and rebirth, by expectation and fulfillment. The love of Aslan is the joy and rest of all Narnian hearts. His feast is of unlimited love and a joy which shall not cease.

1. C. S. Lewis, *Surprised by Joy* (New York, 1955), 238. 2. C. S. Lewis, *Letters of C. S. Lewis*, ed. W. H. Lewis (London, 1966), 283. 3. Lewis cautioned, however, that the Aslan stories are not allegory. Aslan is not the same as a "Giant Despair [who] represents Despair;" or "Cupid allegorically represent[ing] erotic love." Aslan is not a feigned physical being who stands for an immaterial reality. Rather, Aslan belongs to a myth which has become fact in "another world." C. S. Lewis, *Letters of C. S. Lewis*, ed. W. H. Lewis (London, 1966), 283. From our side of Narnia the Aslan stories are myth and fiction. From the Narnian side, which we as readers are beckoned to enter imaginatively, the Aslan stories are realistic narratives which are history-like yet also include the expected and unexpected interventions of a numinous reality the agency and appearances of which are not inhibited by the Narnian laws of nature and temporal causality. 4. C. S. Lewis, *Prince Caspian* (New York, 1970), 3. I am using the most popular editions of the *Chronicles of Narnia*, the small paperback Collier editions published by Macmillan. 5. *Ibid.*, 16-17. 6. *Ibid.*, 23. 7. *Ibid.*, 25. 8. *Ibid.*, 34. 9. C. S. Lewis, *The Voyage of the "Dawn Treader"* (New York, 1970), 215. 10. It might be even more appropriate to say

that these Old Narnians "remember the future." This may seem odd syntactically, but is nevertheless true of Christian remembrance. As Geoffrey Wainwright points out, the liturgies of the early church mention the second advent [of Christ] in their anamnesis as something to be "remembered." This is connected syntactically with the remembrance of the Lord's Supper. "But later liturgies often balked at the idea of 'remembering' an event that had not yet taken place and changed the syntactical construction so that another verb, such as 'looking for' became used in connection with the second advent." *Eucharist and Eschatology* (New York, 1981), 63. 11. Lewis, *Prince Caspian*, 65. 12. *Ibid.*, 74. 13. C. S. Lewis, *The Last Battle* (New York, 1970), 40. 14. *Ibid.*, 41-42. 15. Lewis, *Prince Caspian*, 68. 16. C. S. Lewis, *Mere Christianity* (New York, 1960), 152, 153. 17. C. S. Lewis, *Letters to Malcolm* (New York, 1964), 92-93. 18. In *The Problem of Pain*, Lewis wrote: "All pains and pleasures we have known on earth are early initiations in the movements of that dance; but the dance is strictly incomparable with the sufferings of this present time. [And yet] as we draw nearer to its uncreated rhythm, pain and pleasure sink out of sight." *The Problem of Pain* (New York, 1962), 153. 19. Lewis, *Prince Caspian*, 79. 20. In Christian hagiography, St. Lucy is the saint for those afflicted in the eyes—this because her eyes were so beautiful. The nobleman who pursued her for marriage loved her eyes so much that she tore them out, saying, "Now let me live to God." She was martyred because her lover suspected her of faith in Christ. The Lucy of our story sees, hears and remembers for the other children. Her faith in Aslan awakens theirs so that they are able to make a safe and successful passage to Prince Caspian. See E. Cobham Brewer, *Dictionary of Phrase and Fable*, 17th ed., rev. (Philadelphia, n.d.), 530. 21. *Prince Caspian*, pp. 16-17. 22. *Ibid.* 23. *Ibid.*, 112. 24. Lewis, *Surprised*, 17-18. 25. Lewis, *Prince Caspian*, 8. 26. Lewis, *Surprised*, 220. 27. *Ibid.*, 221. 28. Lewis, *Prince Caspian*, 112. 29. *Ibid.*, 113. 30. *Ibid.*, 121. 31. Lewis, *Surprised*, 238. 32. Lewis, *Prince Caspian*, 124. 33. *Ibid.*, 132-133. 34. "The real labour is to remember, to attend. In fact, to come awake. Still more to remain awake." Lewis, *Letters to Malcolm*, 75. 35. Lewis, *Prince Caspian*, 135. 36. *Ibid.*, 134, 135. 37. Lewis, *Problem of Pain*, 153. 38. Samuel Terrien, *The Elusive Presence* (San Francisco, 1978), 426. 39. *Ibid.*, 276. 40. Lewis, *Prince Caspian*, 143. 41. John Henry Newman, *Miscellanies: From the Oxford Sermons and Other Writings* (London, 1870), 323 (from the sermon, "Watching"). 42. Alexander Schmemmann, *The Eucharist* (Crestwood. N.Y., 1988), 199. 43. Elaine Tixier, "Imagination Baptized, or 'Holiness' in the *Chronicles of Narnia*," in *The Longing for a Form*, ed. Peter J. Schakel (Kent, Ohio, 1977), 153. 44. Lewis, *Prince Caspian*, 150-151. 45. *Ibid.*, 154. 46. *Ibid.*, 198. 47. *Ibid.*, 195. 48. *Ibid.*, 194-195. 49. *Ibid.*, 196. 50. Lewis, *Surprised*, 18. 51. Lewis, *Prince Caspian*, 197.