

“A Far-Off Country’: Longing for Heaven in C. S. Lewis’s *The Voyage of the ‘Dawn Treader’*”

by

Michael E. Travers

## Introduction

The plots of at least three of the Narnia tales—*The Horse and His Boy*, *The Voyage of the ‘Dawn Treader,’* and *The Silver Chair*—unfold in large measure in the form of a journey. In each case, the journey is motivated, consciously or unconsciously, by a desire to see Aslan. In *The Horse and His Boy*, Shasta and his companions flee Tashbaan and travel north (notice the geographical direction and its importance for C. S. Lewis<sup>1</sup>), ultimately meeting Aslan. In *The Silver Chair*, Eustace, Jill and Puddleglum, attempting to follow Aslan’s directions, travel north (again) to find and free Prince Rilian from captivity in the Underland. In *The Voyage of the ‘Dawn Treader,’* Edmund, Lucy, King Caspian and the brave mouse Reepicheep travel toward the “utter East” and Aslan’s country. In all three stories, the narrative line takes the shape of a long journey. In all three stories, the journey gives expression to a spiritual longing that drives the characters along; for Lewis, this longing—like all longings in the end—is for heaven, ultimately even for God. As the wisdom writer says, “he [God] has put eternity into man’s heart.”<sup>2</sup> It is what we were made for as humans; we were made to long for God and ultimately to be re-united with him.

The narrative line of a journey is not a new one, of course, for it has been used in ancient and modern literature alike—though not always to express spiritual longing. In ancient Greek literature, *The Odyssey* is a journey across the Mediterranean, as is *The Aeneid*—the former a hero’s return home to Ithaca after success on the battlefield of Troy, and the latter a journey to found Rome. In Old Testament narratives, Abraham leaves Ur of the Chaldees by faith and travels to Canaan, Jacob flees Esau and finally returns home to Canaan, Joseph is sold into

slavery in Egypt and by faith he commands that his bones be carried back to Canaan, and Joshua takes the people into the Promised Land. In New Testament narratives, Peter and Paul travel the Mediterranean world to take the Gospel to the ends of the world. One might even say that Jesus Christ's condescension and glorification take on the narrative shape of a journey—leaving heaven to redeem a people unto himself and returning victoriously to sit at his Father's right hand. In the medieval classic, *The Divine Comedy*, Dante the pilgrim takes a spiritual journey, not a literal journey, down to hell, through purgatory, and up to heaven. Some of the great novels in English literature, from Joseph Conrad's *Heart of Darkness* to J.R.R. Tolkien's *The Lord of the Rings*, follow journeys over long distances to foreign countries—Africa and Mordor respectively in these two novels. These are no ordinary journeys, for in all of them the protagonists face enormous trials and are transformed along the way. These are a special kind of journey; these journeys are quests.

A quest is a teleological journey—a journey with a purpose or a goal. In a quest, the protagonist leaves home, undertakes ordeals that test him, and wins the contest or conflict.<sup>3</sup> In all quest narratives, the protagonist experiences a strong impulse to move forward in his journey toward a specific destination. For instance, Odysseus longs to be reunited with his wife Penelope; Aeneas is driven to found Rome and must desert Dido to do so; Dante the pilgrim seeks the Beatific Vision; Marlow wants to meet the fabled Kurtz; and Frodo struggles to destroy “the one ring.” Seen in this light, a quest is much like the Christian life—a pilgrimage whose destination is heaven, or the city whose designer and maker is God.<sup>4</sup> The protagonist's longing to move forward in a narrative with a Christian perspective expresses a spiritual longing for God, expressing a “stab of Joy”<sup>5</sup> that only God himself can satisfy. It is this Christian version of the quest that C. S. Lewis tells in *The Voyage of the “Dawn Treader”* and in doing so, he expresses

the longing for God that all humans experience whether or not they wish to acknowledge it as such.

### **Expressions of Spiritual Longing in Lewis's Writings**

St. Augustine gives a well-known expression to this belief in the Introduction to his *Confessions*, where he writes, “For Thou [God] has made us for Thyself and our hearts are restless until they rest in thee.”<sup>6</sup> Inherent in our spiritual DNA, as it were, there is a desire that only God can satisfy. Scattered throughout Lewis’s writings in many genres and over his entire career are references to the idea that we all experience spiritual longings for God, whether or not we know it or admit it consciously. This longing (which he also calls *desire* or *joy*) is to be found in Lewis’s apologetic and philosophical writings such as *Mere Christianity* and *The Problem of Pain*; longing for God is the bedrock on which Lewis’s “spiritual autobiography,” *Surprised by Joy*, is grounded; his famous “The Weight of Glory” sermon gives voice to his spiritual longing; and it is there throughout all his fiction—the Ransom trilogy, the Narnia tales, and *Till We Have Faces*. It is fair to say that one of Lewis’s great contributions to twentieth-century Christian life is a re-appreciation of the desire and longing for God inherent in all people.

In a chapter on Hope in *Mere Christianity*, Lewis turns modern thinking on its head and states that longing for God is a normal part of human life. Most modern people are so completely grounded in the physical-temporal world, and their philosophy—consciously articulated or not—is so thoroughly a form of philosophical materialism that they think any desires for non-physical and non-temporal things are illusory at best and pathological at worst. Lewis disagrees. He writes, “a continual looking forward to the eternal world is not (as some modern people think) a form of escapism or wishful thinking, but one of the things a Christian is meant to do” (134).

Christians long for heaven and for ultimate connection with God. Even in the best parts of our lives, such a successful marriage or career, Lewis says, “there was something we grasped at, in that first moment of longing, which just fades away in the reality” (*Mere Christianity* 135). What evades us in even the best things of this world is spiritual satisfaction and peace. These, only God can provide. The Wisdom Writer reminds us, “[God] has put eternity” in our hearts (Eccl 3:11).

In his spiritual autobiography, *Surprised by Joy: The Shape of my Early Life*, Lewis demonstrates that longing for God played an important role in his conversion to Christianity. In fact, the title of the autobiography points to the central role that joy, or longing for God, played in his life. Early in his account, Lewis mentions two incidents early in his life—one when his brother brought a toy garden into the nursery and the other when he reads Beatrix Potter’s *Squirrel Nutkin*. In both instances, “an unsatisfied desire which is itself more desirable than any other satisfaction” overwhelmed him and he was left thirsting for more. It was to be many years later, when he was thirty-two years old and converted to faith in Christ, that he understood that it was not an object, but a Person, for whom he longed.<sup>7</sup> Indeed, it was the realization that throughout his life he had longed for God in Christ without realizing it that forms the subject of the climactic chapter of *Surprised by Joy*, “Checkmate.” In this chapter, Lewis confesses that he was “the most dejected and reluctant convert in all England” (228) and submits to a thoroughgoing theism that paved the way for his eventual conversion to Christianity, an account which he provides in the last chapter of the book, “The Beginning.”<sup>8</sup>

One other reference will suffice to illustrate Lewis’s lifelong longing for God, and that is his famous 1941 sermon, “The Weight of Glory.” In this sermon, Lewis reasons that, “if we are made for heaven, the desire for our proper place will be already in us”; we will long for “our own

far-off country,” though we will not recognize it as heaven until we are converted to faith in Christ (“The Weight of Glory” 28). It is not just Christians who long for God; all humans do. Here is the argument from *Mere Christianity* again: if we have a desire that this world cannot satisfy, then it is reasonable to conclude that we were made for another country—heaven. One result of longing for heaven is that we feel a “sense of exile”<sup>9</sup> in this fallen world where we now live, and this is exactly what the writer of Hebrews communicates when he writes of believers living in hope of a promise and uses the image of a pilgrimage to communicate this forward-yearning desire all believers share.<sup>10</sup> We long for our proper home—heaven—and to be there with God. “The Weight of Glory” gives exalted expression to this longing, and Lewis climaxes this part of the sermon with the words, “Apparently, then, our lifelong nostalgia, our longing to be reunited with something in the universe from which we now feel cut off...is no mere neurotic fancy, but the truest index of our situation” (36). For Lewis, spiritual longing is not an escapist wish, nor a neurosis; rather, it is the truth of the human condition in a fallen world.

### **Reepicheep’s Spiritual Longing**

In his fiction, Lewis incarnates the universal human longing for God in many characters, among them the gallant mouse, Reepicheep, in *The Voyage of the “Dawn Treader”*. Reepicheep, King Caspian and his loyal subjects are sailing east from Narnia to find the seven lords who never had returned from their journey years before. At the same time in England, Lucy and Edmund and their cousin Eustace are on vacation from school. One day, they are drawn into a painting of the “Dawn Treader,” thus joining Reepicheep and Caspian on board the ship. The Narnian journey is a quest because it involves a voyage of discovery in waters unknown to the voyagers. It is also a journey to recover seven lost Narnian lords who did not return to Narnia from a previous voyage. For Reepicheep, the gallant mouse, however, the sea journey is much

more than a search for seven lords. It is, rather, a special quest that gives his life definition, for he longs to sail beyond the sunrise and come at last, perhaps, to Aslan's country. For Reepicheep, the eastward journey is a spiritual quest. It is the fulfillment of the Dryad's prophecy spoken about him in his infancy:

Where sky and water meet,  
  
Where the waves grow sweet,  
  
Doubt not, Reepicheep,  
  
To find all you seek,  
  
There is the utter East.<sup>11</sup>

With all his being, Reepicheep longs to fulfill this prophecy. His spiritual longing transforms the passage of the "Dawn Treader" into a spiritual quest for all on board and for all who read the story. *The Voyage of the "Dawn Treader"* is the narrative of a believer's longing for God expressed in the form of a sea voyage to the "utter East."

This voyage is the ultimate purpose for which Reepicheep lives. While adult readers may smile at the foot-tall mouse with the saber in his belt and be amused by his code of chivalry, Lewis intends for readers to be moved by Reepicheep's longing for the utter East and Aslan. Lewis states in one letter, for instance, that "anyone in our world who devotes his whole life to seeking heaven will be like R[eeepicheep]." <sup>12</sup> Notice the intensity with which Lewis thinks of desiring heaven—devoting one's life to that end. Christians may not think of it all the time, but their lives are indeed purposeful, and living their lives purposefully moves them inexorably toward heaven. Reepicheep embodies this innately human desire that everyone senses; he gives it

shape in the novel. In another letter, Lewis writes that *The Voyage of the "Dawn Treader"* is about "the spiritual life (specially in Reepicheep)."<sup>13</sup> Reepicheep may be a talking animal in a children's fantasy tale, but he becomes Lewis's incarnation of the longing that all humans have for something that only God can satisfy. In his book on spiritual longing in Lewis's writings, *Into the Region of Awe*, David C. Downing writes that the prophecy spoken over Reepicheep as an infant "evokes in the mouse a kind of Sweet Desire, like the piercing pleasure the young Lewis felt on reading Longfellow's lines about Balder. If the Young Lewis heard the call of 'Northernness,' then Reepicheep might be said to be under the spell of 'Easternness.'"<sup>14</sup> Reepicheep is filled with an insatiable desire to see Aslan, and to do that he must travel to the east. Ultimately he cannot be satisfied by his chivalric ventures, nor can Eustace be satisfied by hoarding the dragon's gold, any more than the young C. S. Lewis could have been satisfied by the lure of the North in myth and literature. Adventure, wealth, and romantic stories may please for a time, but they ultimately go sour because they do not get to the ultimate object of Desire. Lewis says in *Mere Christianity*, "If I find in myself a desire which no experience in this world can satisfy, the most probable explanation is that I was made for another world" (137).<sup>15</sup> The insatiable desire that we all feel is ultimately a desire for God; He made us this way. Reepicheep's quest gives voice to this universal longing.

As the journey draws to a close, the narrative focuses more and more intensely on Reepicheep. While many of the crew members debate whether or not they wish to go on with the voyage at all, Reepicheep declares his intention to sail on:

My own plans are made. While I can, I sail east in the *Dawn Treader*. When she fails me, I paddle east in my coracle. When she sinks, I shall swim east with my four paws. And when I can swim no longer, if I have not reached Aslan's country, or shot over the edge

of the world in some vast cataract, I shall sink with my nose to the sunrise and Peepiceek will be head of the talking mice in Narnia. (213)

Reepicheep's desire is an overwhelming passion for him. It is this quest to the utter East to find Aslan that defines both him and the quest at large. As Lewis states in *Mere Christianity*, we were not made for this world, but for heaven and God. Lewis writes, "I must make it the main object of life to press on to that other country [heaven] and to help others to do the same."<sup>16</sup> Lewis states explicitly in his famous sermon, "The Weight of Glory," that we are "made for heaven."<sup>17</sup> Of all the characters in *The Voyage of the "Dawn Treader,"* Reepicheep feels this longing the most, though Lucy and even some of the others share in Reepicheep's desire.

As they sail closer to the east, the water surprisingly turns sweet, not salt (remember the Dryad's prophecy). A strong current takes over the ship, causing concern to some that they may be swept over the edge of the world (230). What is waiting at the bottom, they wonder fearfully? Reepicheep, however, eyes shining and clapping his paws, states that whatever it is, it will be worth anything just to have a glimpse of it (230-231). His life for a glimpse of Aslan's country! That is the way of it: for one who values God correctly, He is worth everything else. In "The Weight of Glory," Lewis agrees with the old adage "that he who has God and everything else has no more than he who has God only."<sup>18</sup> Better than the others on board the "Dawn Treader," Reepicheep understands that God (in his case, Aslan) is worth everything else there is, that He alone is the object of desire that makes life worthwhile. When they come to the shallows that stop the boat from going on, Reepicheep is described as "quivering with happiness" (244), knowing that now his longing is soon to be satisfied. We see nothing more of Reepicheep in this book, but the narrator believes "that he [Reepicheep] came safe to Aslan's country and is alive there to this day" (244). In fact, readers do meet him again, alive in the "real Narnia" in *The Last*

*Battle.*”<sup>19</sup> When asked by some Fifth Graders in Maryland about Narnia in general and about Reepicheep in particular, Lewis replied, “But of course anyone in our world who devotes his whole life to seeking Heaven will be *like* R[eeepicheep].”<sup>20</sup> One way in which Christians are like Reepicheep is that they too seek heaven and God as the purpose of their lives.

### **Spiritual Longing in Other Characters**

Reepicheep is not alone in longing for something that this world cannot satisfy. Other characters are filled with longing, some for heaven and some for evil things. There is a reverse side to longing for God; people can invert the God-given longing for the divine and turn it into sinful desires. The lust for power or wealth, illicit sexual desire, the use of alcohol and drugs to achieve a high or a low are, in one way or another, all sinful perversions of the desire God gave us for Himself. When we elevate the creation (its resources or even other human beings, as in sexual lust) into a ruling desire in our lives, we worship it rather than God. Lewis states in *The Four Loves* that even love, which is often good in itself, can become a demon. It becomes a demon when we make a god of it; in other words, when we place a love for something other than God in place of our love for God, we have made an idol.<sup>21</sup> And that is sin. There is nothing in this world that can satisfy the spiritual longing that God places in every human being and, when we try to satisfy that desire with something created, we sin. We see examples of both kinds of longing in *The Voyage of the “Dawn Treader”*—the good longings for Aslan and heaven on the one hand and the evil longings for self-gratification on the other.

Simply put, the evil side of longing is sin. All sin puts something ahead of God and, often, that object is the self. Pride, greed, lust, jealousy, and covetousness are all expressions of longing for God gone wrong, for they all put self, in one form or another, ahead of God. At

bottom, they are all idolatries. Eustace Scrubb is the first example of a character in the book whose spiritual longings for God have been twisted and “bent” (to use a term Lewis employs in *Perelandra*) into selfish desires. Lewis’s opening sentence in *The Voyage of the “Dawn Treader”* hints in a humorous manner at something of Eustace’s character. “There was a boy called Eustace Clarence Scrubb,” the novel begins, “and he almost deserved it” (3). Eustace is an odious little brat when the story begins. He dislikes his cousins, he likes to bully everyone, and he is a coward (3-4). When the children are drawn into the painting and splash into a Narnian ocean, Eustace does not care about anybody else; he simply wants to be taken care of first. He is imperious, ordering that he be put ashore at the nearest British consulate (as if he could in Narnia!) and sulks by himself, writing his hateful journal, which Alan Jacobs describes as something close to “a rock-solid narrative of superiority and paranoia.”<sup>22</sup> The sinful concentration of all one’s attention on self ultimately demeans and diminishes the self; Lewis wrote *The Great Divorce* in part to dramatize this truth.

As events in the novel unfold and Eustace is slow to learn his lesson, he finally is turned into a dragon jealously guarding his gold hoard. When we remember that this is a children’s story, this turn of events strikes us as quite fitting, for, in it, Eustace’s internal character is given an external and visible manifestation. Much like the “ghosts” in *The Great Divorce* who are too obsessed with themselves to appreciate the offers of forgiveness and heaven, Eustace has twisted everything good in life into selfishness and, as a result, is turned into a jealous dragon. Becoming a dragon is the appropriate expression of his greed, for, as a dragon hoards his gold selfishly, so Eustace behaved selfishly in every way. In the end, however, Eustace finds the gold hoard unsatisfying, and, to his own surprise, realizes that he is lonely and actually misses the others’ voices (92). In the end, Aslan “un-dragons” him—an event recognized as a “conversion” for

Eustace, for, from that time forward, he is a changed boy.<sup>23</sup> This incident demonstrates how wrong longings—in this case, egotism and covetousness—can transform a person and, then in turn, how receiving Aslan’s grace can convert him again into pleasant person.

Several incidents during the journey give expression to spiritual longings which have gone bad. The pool that Midas-like turns everything that it touches into pure gold is one example of longing. In this case, the longing is turned into greed and avarice. The travelers have a narrow escape, and it is Edmund who first realizes the truth and prevents the others from disaster (126-127). The immediate aftermath of Edmund’s warning, however, demonstrates the evil nature of greed and covetousness. Caspian calls the island, “Goldwater Island,” swears everyone to secrecy, and plans to return to profit from the gold. When Edmund challenges him, a sword-fight almost breaks out—clear evidence of the insidious nature of spiritual longings for God gone wrong and how they sap the moral fiber of everyone involved. Reepicheep has it right, for he calls the pool, “Deathwater,” and they leave immediately (129).

Lucy’s book is another incident which evokes spiritual longings, some healthy, some sinful. When Lucy is sent to find The Magician’s Book and read the spell to make the invisible Dufflepuds visible again, she finds herself tempted in two ways. Both temptations try to turn her longing for Aslan and good into sinful desires for self-gratification and evil. First, she reads of an “infallible spell to make beautiful her that uttereth it beyond the lot of mortals” (153).

Magically, in the book, she sees herself more beautiful than her sister Susan and decides, stubbornly and sinfully, that she will speak the spell and become that beautiful girl. Immediately before she speaks, however, Aslan appears in the book, growling his displeasure, and she turns the page at once, thus avoiding the temptation (153-155). The temptation here is that her longing for Aslan is turned into pride in her own beauty; Lucy is vain. It is only Aslan—acting

graciously—that averts the disaster. The second temptation follows immediately, and this time Lucy falls. Here, she succumbs to the temptation to know what others think about her; to her hurt, she learns that two school friends do not like her as much as they say (155-156); she is perhaps a sadder but wiser young girl as a result of this spell. In the end, however, all is well, for the next spell is “for the refreshment of the spirit” (155). Here, now, is longing that is not sinful. “That is the loveliest story I’ve ever read or ever shall read in my whole life,” she says. “Oh, I wish I could have gone on reading it for ten years” (156-157). David Downing writes that this spell “creates in [Lucy] the same kind of *Sehnsucht* that Reepicheep felt about the Utter East.”<sup>24</sup> What Downing is saying is that Lucy’s longing here is a good spiritual desire. All good spiritual desires point beyond this life to the next, even to God himself. It is this desire that makes the refreshing spell good for Lucy. The effect of this spell is salutary in a practical way as well, for in the next pages of the book Lucy finds the spell which turns the Dufflepuds visible again. Lucy is thoroughly human, subject to temptation and even falling into sin, but she is also redeemable by the grace given her by Aslan as just the right moment. It is in Lucy’s longing that Aslan corrects her and it is in her longing that he satisfies her soul.

A final incident during the quest which demonstrates how wrong longings can become is the Dark Island where Dreams come true. The island is a black hole where everyone experiences their worst nightmares—not daydreams, Lord Rhoop tells them, but nightmares (183). Apart from the obvious fear that nightmares create, those who succumb to the island’s influence never leave. That is, the Dark Island where Dreams come true paralyzes those on a quest; Lord Rhoop is trapped until he is rescued by the “Dawn Treader.” If others, like Reepicheep for instance, who are on a quest for the “utter East” and Aslan’s country, were to succumb to the influence of this island, they would never complete their quest. Their longings would be forever poisoned and

directed inward toward self in an unhealthy manner, rather than outward to Aslan and others. It takes a dramatic act of grace with the appearance of an albatross (remember Coleridge's poem, *The Rime of the Ancient Mariner*) to rescue them from the Darkness. Lucy is convinced that the albatross is really Aslan coming to their rescue, for she hears his voice and smells "a delicious smell breathed in her face" when the albatross speaks to her (187). This incident is intended to remind the reader that longings can go in two directions—good and evil—and that the evil longings paralyze and even replace the good longings, to the detriment of all concerned.

### **Longings Anticipated**

As the quest draws to a close, the spiritual longings increase dramatically, as does the anticipation of something wonderful about to happen. The last three chapters are filled with glorious longings and joys for all the travelers. As they approach the "utter East" of the world, it seems that every one of their senses is enhanced. There see new constellations every night, and the voyagers believe that their sense of sight is improved for they can look at brighter and brighter lights (190, 230). They smell fragrances they have never before experienced (191). After Lord Ramandu and his daughter sing, they hear voices in the air "which took up the same song that the Lady and her Father were singing" (205). They taste the water, now fresh and not salt, and "it is sweet. That's real water, that," they exclaim (228-229). Everything is preternaturally alive—all intense and glorious. We should not be surprised to see *The Voyage of the "Dawn Treader"* end this way, for Lewis ends other novels similarly. At the end of *Perelandra*, for instance, Lewis presents an enhanced nature in the form of a "Great Dance"; and again at the end of *The Last Battle*, he presents a picture of "the real Narnia." These are both scenes in which nature is preternaturally keen and more beautiful than ever. In Lewis's fiction, it is the ordinary world as the characters know it that is enhanced and improved, and this is a reflection of his

understanding of Christian teaching. In Lewis's view, this is the way nature was meant to be prior to the fall and will be again after the redemption of nature in the end times.<sup>25</sup> This is the proper goal of the longings in the human soul; ultimately, they point toward heaven and God. *The Voyage of the "Dawn Treader"* incarnates these longings for the reader in the form of the voyage to the "utter East" that becomes a quest for Aslan's Country and for Aslan himself, reflecting for the Christian reader the longing for God in Jesus Christ.

---

<sup>1</sup> C. S. Lewis, *Surprised by Joy: The Shape of My Early Life* (San Diego: Harcourt Brace, nd), 73.

<sup>2</sup> Ecc 3:11 (ESV). Compare Lewis's comments in *The Problem of Pain* (San Francisco: HarperCollins, 2001), 149-150; *Mere Christianity* (San Francisco: HarperCollins, 2001), 134, 136-137; and *Surprised by Joy*, 220-227.

<sup>3</sup> Leland Ryken, *Windows to the World: Literature in Christian Perspective* (Grand Rapids: Zondervan, 1985), 43.

<sup>4</sup> Heb 11:10.

<sup>5</sup> *Surprised by Joy*, 78.

<sup>6</sup> St. Augustine. *Confessions*. 2<sup>nd</sup> ed. Edited by Michael P. Foley, Translated by F. J. Sheed, Introduction by Peter Brown (Indianapolis: Hackett Publishing Co.), 3.

<sup>7</sup> C. S. Lewis, *Surprised by Joy*, 221.

<sup>8</sup> *Ibid.*, 237.

<sup>9</sup> C. S. Lewis, "The Weight of Glory," in *The Weight of Glory and Other Addresses*. Edited by Walter Hooper (New York: Simon and Schuster), 29.

<sup>10</sup> Heb 11:10; 13:14.

<sup>11</sup> C. S. Lewis, *The Voyage of the "Dawn Treader"* (New York: HarperCollins, 1994), 21. All other references to this text are noted parenthetically in the text of the article.

<sup>12</sup> C. S. Lewis, *Letters to Children*. Edited by Lyle W. Dorsett and Marjorie Lamp Mead (New York: Simon and Schuster, 1995), 45.

<sup>13</sup> C. S. Lewis, *The Collected Letters of C. S. Lewis: Narnia, Cambridge, and Joy*, Vol 3, 1950-1963. Edited by Walter Hooper (San Francisco: HarperCollins, 2007), 1245.

<sup>14</sup> David C. Downing, *Into the Regions of Awe: Mysticism in C. S. Lewis* (Downers Grove, InterVarsity Press), 137.

<sup>15</sup> C. S. Lewis, *Mere Christianity*, 136-137.

<sup>16</sup> *Ibid.*, 137.

<sup>17</sup> C. S. Lewis, "The Weight of Glory," 28.

---

<sup>18</sup> *Ibid.*, 31.

<sup>19</sup> C. S. Lewis. *The Last Battle* (New York: HarperCollins, 1994), 203; Cf. *Letters to Children*, 45.

<sup>20</sup> C. S. Lewis *Letters to Children*, 45.

<sup>21</sup> C. S. Lewis, *The Four Loves* (San Diego: Harcourt, Inc., rp), 6, 22.

<sup>22</sup> Alan Jacobs, *The Narnian: The Life and Imagination of C. S. Lewis* (New York: HarperCollins, 2005), 134.

<sup>23</sup> See also Wayne E. Martindale, *Beyond the Shadowlands: C. S. Lewis on Heaven and Hell*, Foreword by Walter Hooper (Wheaton, IL: Crossway Books, 2005), 106-108; Will Vaus, *The Hidden Story of Narnia: A Book-by-Book Guide to Spiritual Themes* (Cheshire, CT: Winged Lion Press, forthcoming 2010), 72-73 in manuscript.

<sup>24</sup> Downing, *Into the Regions of Awe*, 138.

<sup>25</sup> See, for instance, two chapters in *Miracles, a Preliminary Study* (New York: Simon and Schuster, 1996) : (1) “The Grand Miracle,” where he alludes to Romans 8:18-23 and writes of a “re-making” of the whole of the natural order (159-161); and even more fully in (2) “Miracles of the New Creation,” where he insists that Christ’s post-resurrection existence involves not a non-corporeal existence, but a whole “new Nature in general.” “The old field of space, time, matter, and the senses,” he writes, “is to be weeded, dug, and sown for a new crop. We may be tired of that old field: God is not.” (196-197).