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Edmund, younger brother to Peter and Susan and older brother to Lucy, starts out as—oh, how shall we put this?—a totally despicable jerk. In the beginning of The Lion, the Witch, and the Wardrobe, Edmund talks back to Susan, defies Peter, makes fun of the kindly Professor, and teases Lucy about her claim that she has traveled to another world
It's suggested that Edmund's experience at school has turned him into a bully. As Peter says to Edmund: "You've always liked being beastly to anyone smaller than yourself. We've seen that at school before now." (5.13)Some of Edmund's unpleasantness also comes from his clash with Peter, and Peter admits to Aslan that his treatment of Edmund
might contribute to his brother's attitude. When Edmund finally does make it to Narnia, he is discovered by the White Witch, who plays on his greed and selfishness. The Witch convinces Edmund that she will make him a prince and give him power and authority. Strangers With Candy Foolishly, Edmund consumes enchanted food and drink that the
Witch gives him (including two freaking pounds of Turkish delight). The combination of Edmund's own flaws and the Witch's power makes him a traitor to his brother and sisters. The narrator is careful to explain that Edmund is wicked, but not necessarily evil: You mustn't think that even now Edmund was quite so bad that he actually wanted his
brother and sisters to be turned into stone. He did want Turkish Delight and to be a Prince (and later a King) and to pay Peter out for calling him a beast. As for what the Witch would do with the others, he didn't want her to be particularly nice to them [...] but he managed to believe, or to pretend he believed, that she wouldn't do anything very bad to
them. (9.3)Lying to himself, Edmund betrays his siblings to the Witch. In this fantasy story with overtones of Biblical allegory, Edmund is like Judas—the trusted member of the inner circle who turns out to be a traitor. Of course, as soon as Edmund delivers the information that the Witch wants to hear, she takes him hostage and treats him very badly,
forcing him to march across the damp countryside without a coat, cold, wet, and hungry. Doing A 180During this journey, Edmund has a small revelation when he sees a group of animals enjoying a feast that Father Christmas gave them. The Witch, angry that her anti-Christmas spell is clearly breaking, turns them to stone: And Edmund for the first
time in this story felt sorry for someone besides himself. (11.21)Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates that he can be reformed—as the poor animals get turned into statues, Edmund's ability to feel sympathy and pity demonstrates the poor animals get turned into statues.
Edmund has a long, private conversation with Aslan. There is no need to tell you (and no one ever heard) what Aslan was saying but it was a conversation which Edmund never forgot. (13.25)After this experience, Edmund changes radically. He asks his brother and sisters to forgive him, and they do. He becomes a valuable part of Aslan's army,
attacking the Witch when everyone else is too frightened to do so and cleverly destroying her magic wand. Wounded in the battle, Edmund is healed by Lucy. Crowned King of Narnia along with his siblings, he becomes known as King Edmund is healed by Lucy. Crowned King of Narnia along with his siblings, he becomes known as King Edmund is healed by Lucy. Crowned King of Narnia along with his siblings, he becomes known as King Edmund is healed by Lucy.
of heart, not unlike a religious conversion, is the only significant character change that takes place in The Lion, the Witch is always evil. Aslan is always good. Lucy is always truthful. Peter is always brave. And Susan is always
gentle. Sure, the other children may develop a little—Peter discovers reserves of strength and Susan pushes herself beyond her normal limits—but only Edmund goes through a radical transformation. Edmund's journey from nasty traitor to wise judge is the central conceit of the book and shows Aslan's power more than any particular feat of
magic. Timeline Is The Lion, the Witch and the Wardrobe or The Magician's Nephew the first book in The Chronicles of Narnia by C. S. Lewis? Why are there multiple orders? Answers below... Publication Order The books were originally published in this order: The Lion, the Witch and the Wardrobe (1950) Prince Caspian: The Return to Narnia (1951)
The Voyage of the Dawn Treader (1952) The Silver Chair (1953) The Horse and His Boy (1954) The Magician's Nephew (1955) The Last Battle (1956) Chronological Order Sometime after the death of C. S. Lewis, British editions of the books began appearing that were numbered according to the order the stories take place: The Magician's Nephew
The Lion, the Witch and the Wardrobe The Horse and His Boy Prince Caspian: The Return to Narnia The Voyage of the Dawn Treader The Silver Chair The Last Battle The Switch to Chronological Order For many years, both orders were in print. American editions used publication order while British editions were numbered chronologically.
Chronological order became the worldwide standard after HarperCollins took over the publishing in 1994. So, which book should I read first? The Lion, the Witch and the Wardrobe, the first book to be written and published, is generally considered the best introduction to Narnia by scholars and fans alike. "Most scholars disagree with [the decision to
re-number the books] and find it the least faithful to Lewis's deepest intentions," says Dr. Paul F. Ford, author of Companion to Narnia. On the official website of C. S. Lewis, Dr. Charlie W. Starr claims that "Lewis scholars almost universally agree" that the original published order is superior. He suggests that The Lion, the Witch and the Wardrobe is
more initially captivating than The Magician's Nephew, that certain lines in Lion do not make sense when the books re-numbered chronologically? Initially, HarperCollins included this explanation in the books: The HarperCollins editions of The
Chronicles of Narnia have been re-numbered in compliance with the original wishes of the author, C. S. Lewis. In later editions, the explanation was revised to: Although The Magician's Nephew was written several years after C. S. Lewis first began The Chronicles of Narnia, he wanted it to be read as the first book in the series. HarperCollins is
happy to present these books in the order in which Professor Lewis preferred. What did C. S. Lewis actually say? In 1957, an 11-year-old boy named Lawrence Wrieg was preparing to read the Narnia books for a second time. Lawrence wondered if he should re-read them chronologically, but his mother felt he should stick with the original published
order. So, Lawrence wrote a letter to the author and received this response: "I think I agree with your mother's. The series was not planned beforehand as she thinks. When I wrote The Lion I did not know I was going to write any more. Then I wrote P. Caspian as a sequel and still didn't think there
would be any more, and when I had done The Voyage I felt quite sure it would be the last. But I found as I was wrong. So perhaps it does not matter very much in which order anyone read them." C. S. Lewis, 4/23/57 This letter is cited by readers on both sides of the controversial decision to re-number the books. Proponents see this as clear proof
Lewis wanted the books read in chronological order. Opponents point out that Lewis suggested the order "does not matter very much" in the same letter and he could have re-numbered the books himself if he really wanted to. Douglas Gresham, stepson of C.S. Lewis ("Jack"), said: "[HarperCollins] asked, 'What order do you think we ought to do them
in?' And I said, 'Well ... I actually asked Jack himself what order he preferred and thought they should be read in. And he said he thought they should be read in the order of Narnian chronology.' So I said, 'Why don't you go with what Jack himself wanted?' So, it's my fault basically—the order of Narnian chronology.' And I'm not the least bit
ashamed of it." Douglas Gresham The Movies Walden Media's Narnia movies followed the original published order: 1. The Lion, the Witch and the Wardrobe (2005) 2. Prince Caspian (2008) 3. The Voyage of the Dawn Treader (2010) is a key character in the beloved novel, The Lion, The Witch and The Wardrobe by C.S. Lewis. She is the youngest of
the Pevensie siblings and plays a significant role in the story's magical journey. Lucy's innocence, bravery, and unwavering faith make her an endearing and relatable character that captures the hearts of readers. From the moment Lucy steps into the wardrobe and enters the enchanting world of Narnia, her curiosity and open-mindedness shine
through. Unlike her older siblings who initially doubt her claims about Narnia's existence, Lucy remains steadfast in her belief. This unwavering faith speaks to her pure heart and ability to see beyond what others may perceive as mere fantasy. Throughout the book, Lucy demonstrates remarkable courage in various situations. When she encounters Mr
Tumnus for the first time—an encounter that sets off a chain of events—she shows empathy towards him despite his initial intention to hand her over to Jadis, also known as The White Witch. Her willingness to forgive Mr Tumnus showcases both her compassionate nature and capacity for forgiveness. Lucy's role as a peacemaker among her siblings is
another noteworthy aspect of her character. Despite experiencing doubts from Edmund regarding their journeys to Narnia, she never seeks conflict or harbors resentment towards him. Instead, she continues to act with kindness and understanding towards him while hoping he will eventually come around. Moreover, Lucy's connection with Aslan
serves as a testament to her deep spirituality and unwavering trust in good forces even amidst adversity. Aslan becomes both a mentor figure and source of strength for Lucy Pevensie embodies qualities that make her an extraordinary
character in The Lion, The Witch and The Wardrobe by C.S. Lewis.Her innocence, bravery, unwavering faith, and ability to see the good in others make her resilience and serves as a reminder that sometimes it is the smallest among us who possess the greatest courage and
wisdom., one of the main characters in The Lion, The Witch and The Wardrobe by C.S. Lewis, undergoes a significant character arc throughout the book. At the beginning of the story, Edmund experiences growth and redemption. Initially, Edmund
is introduced as a mischievous and envious character. He feels overshadowed by his older brother Peter and seeks attention and recognition. This longing for significance leads him to be easily manipulated by the White Witch. She entices him with promises of power and authority in exchange for information about his siblings' whereabouts. As the
story unfolds, we witness Edmund's transformation from a self-centered boy to a remorseful hero. After betraying his siblings to the White Witch, he realizes his mistake and is consumed with guilt. It is during this time that he encounters Mr Tumnus who reveals the true nature of the White Witch's tyranny. This encounter sparks a change within
Edmund as he begins to question his allegiance. Throughout his journey in Narnia, Edmund demonstrates acts of bravery and loyalty that ultimately redeem him in the eyes of both readers and characters within the story. He risks his life to rescue Mr Tumnus from captivity under Jadis' control and later plays an instrumental role in defeating her army
by joining forces with Aslan. The pivotal moment for Edmund comes when he confronts Jadis herself before Aslan's sacrifice on the Stone Table. Despite Jadis's attempts to intimidate him with her powers, he stands resolute against her manipulations. In this moment, it becomes evident that Edmund has grown from a naive boy seeking recognition into
a courageous individual motivated by doing what is right. By the end of The Lion, The Witch and The Wardrobe, we see how much Edmund has changed since entering Narnia through that magical wardrobe. His character arc serves as a powerful reminder that even the most flawed individuals have the capacity for redemption and personal
growth. Edmund's story teaches us about the importance of self-reflection, forgiveness, and standing up for what is right, even in the face of temptation. Edmund Pevensie's character in The Lion, The Witch and The Wardrobe exemplifies the transformative power of redemption. From his initial selfishness to his later acts of bravery and loyalty,
Edmund's journey shows us that it is never too late to change and make amends for our past mistakes. His transformation adds depth to the overall narrative of C.S. Lewis's timeless tale and leaves readers with a valuable lesson about personal growth and The
Wardrobe by C.S. Lewis. Often portrayed as the sensible and responsible one, Susan adds a unique dynamic to the story, Susan is depicted as a practical and level-headed young girl. She is known for her gentle
demeanor and caring nature towards her siblings. In Narnia, she becomes a calming presence amidst chaos. Susan's skepticism slowly giving way to curiosity and wonderment. Initially
hesitant to believe in Narnia's existence, Susan eventually embraces the magical realm wholeheartedly. Her transformation allows her to forge connections with various characters such as Mr Tummus and Mr and Mrs Beaver. Susan also possesses an inherent motherly instinct that emerges throughout the story. She acts as a nurturing figure for her
younger sibling Lucy when they first enter Narnia together. Additionally, she demonstrates her protective nature by looking out for Edmund during that Susan faces internal conflicts as well. As events unfold in Narnia, Susan grapples with doubts
regarding belief systems and allegiances. These doubts create tension within her character and contribute to her personal growth. Overall, "Character Analysis in The Lion, The Witch and The Wardrobe by C.S. Lewis" showcases Susan Pevensie's multi-faceted personality—a blend of practicality, compassion, skepticism, and burgeoning curiosity—
and how these traits intertwine with her journey in Narnia alongside her siblings. By delving into each character's intricacies, such as Susan's, the novel comes to life, capturing readers' imaginations and leaving a lasting impact. The lion the witch and the wardrobe serves as a testament to Lewis's ability to create complex and relatable characters
that resonate with readers of all ages., the eldest of the Pevensie siblings, undergoes significant growth and transformation throughout the course of The Lion, The Witch and The Wardrobe by C.S. Lewis. At first glance, Peter might come across as the typical responsible older brother figure, but his journey in Narnia reveals a deeper understanding of
leadership, bravery, and sacrifice. When we first meet Peter in the story, he is portrayed as a young teenager who takes on the role of taking care of his siblings after being evacuated from London during World War II.In Narnia, however, he transforms into a true leader. Aslan recognizes his potential for greatness and appoints him as High King,
emphasizing Peter's natural authority and determination to protect his siblings and ultimately defeat the White Witch. Throughout their adventures in Narnia, Peter faces numerous challenges that test both his physical and emotional strength. He confronts fearsome creatures such as wolves and giants while leading his siblings into battle against the
forces of evil. Despite moments of doubt or fear, Peter remains steadfast in his duty to protect those he cares about. One pivotal moment that showcases Peter's growth is when he faces Jadis alone to protect those he cares about.
mere sibling responsibility. It is through this encounter with Jadis that we see Peter fully embrace his role as a hero and leader. In addition to his physical prowess and bravery, Peter also demonstrates wisdom beyond him. Whether it is
strategizing battle plans or mediating disputes among other characters like Mr Tummus or Mr Beaver, Peter proves himself to be an insightful leader who thinks carefully before acting. Overall, Peter Pevensie's character arc in The Lion, The Witch and The Wardrobe exemplifies the growth of a young boy into a courageous and selfless
leader. Through his experiences in Narnia, he discovers his true potential and learns the importance of sacrifice for the greater good. Peter's journey stands as an inspiring example of bravery, resilience, and leadership in the face of adversity., the majestic lion in The Lion, The Witch and The Wardrobe by C.S. Lewis, is perhaps one of the most iconic
and beloved characters in children's literature. He represents power, nobility, and sacrifice throughout the story. 's character is central to the plot, and his presence brings a sense of awe and wonder to both the reader and the other characters. From his first appearance in Narnia, Aslan captivates readers with his regal demeanor. Lewis describes him
as a golden-maned lion with eyes that seem ancient yet full of kindness. 's physical presence exudes authority and magnificence, serving as a symbol of leadership and strength. His roar alone can strike fear into the hearts of even the bravest creatures. Beneath his powerful exterior lies a compassionate nature that sets him apart from other rulers.
displays unwavering love for those who are loyal to him but also extends forgiveness to those who have strayed from their path. When Edmund succumbs to temptation and betrays his siblings, it is Aslan who forgives him and offers redemption through his own sacrifice. The sacrificial aspect of Aslan's character is one of the most poignant elements of
this story. In a parallel to Christian theology, Aslan willingly sacrifices himself to save Edmund from certain death at the hands of Jadis, the White Witch. This selfless act not only demonstrates Aslan's love but also serves as an allegory for Jesus Christian theology, Aslan willingly sacrifices himself to save Edmund from certain death at the hands of Jadis, the White Witch. This selfless act not only demonstrates Aslan's love but also serves as an allegory for Jesus Christian theology, Aslan willingly sacrifices himself to save Edmund from certain death at the hands of Jadis, the White Witch. This selfless act not only demonstrates Aslan's love but also serves as an allegory for Jesus Christian theology, Aslan willingly sacrifices himself to save Edmund from certain death at the hands of Jadis, the White Witch.
guides Peter, Susan, Lucy, and Edmund on their journey through Narnia with gentle guidance and profound insight into their hearts' desires. His dialogue is filled with profound statements that encourage introspection within both characters and readers alike. Aslan stands as an emblematic figure in The Lion, The Witch and The Wardrobe, embodying
power, nobility, sacrifice, and wisdom.C.S. Lewis masterfully crafts a character that captures the imagination and leaves a lasting impression on readers of all ages. 's presence in the story serves as a moral compass, teaching valuable lessons about forgiveness, redemption, and the strength found in selfless acts of love. The White Witch, also known as
Jadis, is one of the most intriguing characters in The Lion, The Witch and The Wardrobe by C.S. Lewis. She is the main antagonist and power. Jadis represents the embodiment of evil in this magical world. Her desire for
control knows no bounds as she brings eternal winter to Narnia and keeps its inhabitants under her tyrannical rule. Lewis portrays Jadis as a cunning and manipulative character, using her enchantments to deceive others into doing her bidding. Her ability to turn creatures into stone with a single touch showcases her dark magic and serves as a
constant threat throughout the story. Despite her villainous nature, Jadis possesses an underiable allure that draws readers in. Lewis masterfully weaves together her complex backstory, revealing that she was once a powerful queen from another world who brought about its ruin due to her insatiable hunger for power. This tragic past adds depth to
Jadis' character, showing that even villains have their own motivations and histories that shape who they become. Jadis' interactions with promises of power and wealth, exploiting his weaknesses for personal gain. Her manipulation tactics are chillingly
effective as she plays on Edmund's desires to turn him against his siblings. Through this encounter, Lewis illustrates how easily people can be swayed by temptation and fall into darkness. As the story progresses, Jadis' hold over Narnia begins to crumble in the face of Aslan's return. Despite her attempts to maintain control through fear and
deception, she is ultimately confronted by the true power of goodness embodied in Aslan himself. This climactic battle between good and evil showcases Jadis' desperation as she fights to maintain her rule. The White Witch is a captivating and tragic
background make her a formidable antagonist. Through her interactions with other characters and the ultimate showdown with Aslan, C.S. Lewis demonstrates the eternal struggle between good and evil in a magical world filled with wonder and danger., a faun, is one of the most endearing and memorable characters in The Lion, The Witch and The
Wardrobe by C.S. Lewis. He plays a crucial role in the story as he is the first character that Lucy encounters in the magical land of Narnia. is portrayed as gentle, kind-hearted, and full of compassion. At first glance, Mr Tummus appears to be an ordinary woodland creature with goat-like legs and a human upper body. However, it doesn't take long for
readers to realize that there is much more to him than meets the eye. Despite being under the enchantment of the White Witch, Mr Tummus exhibits immense warmth towards Lucy. He invites her into his cozy home for tea and shares stories about Narnia with her.' true loyalty shines through when he confesses to Lucy his initial intention of betraying
her to the White Witch. This moment showcases his internal struggle between doing what he knows is right or succumbing to fear and serving Jadis. His change of heart demonstrates his moral integrity and sets him apart as a character who chooses love over self-interest. Throughout the novel, Mr Tummus embodies themes of repentance and
redemption. After meeting Lucy, he experiences remorse for his earlier intentions and decides to make amends by helping her on her journey. This transformation highlights Lewis' emphasis on forgiveness and second chances. Furthermore, Mr Tummus represents a connection between humans and mythical creatures in Narnia. His unique appearance
symbolizes the merging of two worlds - human and animal - which reflects Lewis' belief in the possibility of harmony among different beings. Mr Tummus plays an integral role in Character Analysis in The Lion, The Witch and The Wardrobe by C.S. Lewis through his kindness, moral dilemma, redemption arc, symbolism, the lion the witch and the
wardrobe. His character adds depth and richness to the narrative, reminding readers of the power of compassion and the potential for change in even the most unexpected individuals. are endearing characters in The Lion, The Witch and The Wardrobe by C.S. Lewis who play a significant role in aiding the Pevensie children on their journey to defeat
the White Witch and restore peace to Narnia. Mr Beaver, a stout and practical beaver, is known for his wisdom and resourcefulness. He possesses a gentle demeanor but doesn't heaitate to speak his mind when needed. Mrs Beaver, on the other hand, is a warm-hearted and nurturing figure, always looking out for others' welfare. Mr Beaver's
character is characterized by his unwavering loyalty to Aslan and his dedication to the Pevensie children. From the moment he meets Lucy in Narnia, he offers her guidance and support in their mission against the White Witch. His practical nature is evident when he provides crucial information about Aslan's return and helps establish a plan for
defeating the witch.Mr Beaver's words carry wisdom as he offers insights into Narnian history and prophecies while teaching valuable life lessons. In contrast, Mrs Beaver brings motherly warmth and care into the story.Her loving nature shines through as she welcomes all four children into her home with open arms. She embodies compassion as she
cooks delicious meals for them, ensuring they are well-nourished during their perilous journey. Despite her nurturing personality, Mrs Beaver also possesses strong convictions which are evident when she chastises Edmund for his betrayal. Together, Mr and Mrs Beaver also possesses strong convictions which are evident when she chastises Edmund for his betrayal.
companionship should be like during challenging times. Their love and devotion extend beyond themselves as they selflessly aid the Pevensie children in their pursuit of justice and freedom. Mr and Mrs Beaver make their mark as indispensable characters in The Lion, The Witch and The Wardrobe. From their wisdom and practicality to their
unwavering loyalty and nurturing nature, they play crucial roles in guiding the Pevensie children on their epic journey. Their presence not only provides comfort but also serves as a reminder of the importance of steadfastness, compassion, and the power of unity in the face of adversity., also known as Digory Kirke, is a fascinating character in The
Lion, The Witch and The Wardrobe by C.S. Lewis. He plays a significant role in the story as the one who initially introduces the Pevensie children to the magical world of Narnia. Although appearing only briefly in the book, Professor Kirke leaves a lasting impression on both the characters and readers alike. At first glance, Professor Kirke may come
across as an eccentric old man with his disheveled appearance and absent-minded demeanor. However, beneath that outward appearance lies wisdom and insight that few can match. As an expert in ancient history and mythology, he possesses knowledge about Narnia that proves invaluable to the children throughout their journey. One of Professor
Kirke's most notable qualities is his ability to recognize and encourage in others. When Lucy first shares her remarkable adventure through the wardrobe with her siblings, they dismiss her claims as mere imagination. Yet it is Professor Kirke who validates Lucy's experience by sharing his own encounter with a similar magical land during his
youth. His belief in Lucy's story serves as a catalyst for the other children to embark on their own adventure into Narnia. Another aspect of Professor Kirke's character worth exploring is his unwavering faith in the existence of something greater than himself. Despite living in a world where logic and reason often prevail over faith, he maintains an open
mind towards supernatural phenomena. This inherent belief ultimately leads him to become an important ally for Aslan and serves as a reminder that there are forces beyond human comprehension at work in Narnia. Furthermore, Professor Kirke demonstrates profound empathy towards the Pevensie children as they navigate through their incredible
journey. Recognizing their struggles after returning from Narnia, he provides them with much-needed solace and reassurance by assuring them that what they experienced was real and meaningful. In many ways, Professor Kirke embodies the archetype of the wise old mentor figure. His role in The Lion, The Witch and The Wardrobe goes beyond that
of a mere catalyst for the children's adventure. Through his guidance and understanding, he becomes an integral part of their growth and development as individuals. Professor Kirke's character analysis in The Lion, The Witch and development as individuals. Professor Kirke's character analysis in The Lion, The Witch and development as individuals.
the extraordinary, empathy, and mentorship make him an essential figure in the story. Despite his limited appearances throughout the book, Professor Kirke leaves a lasting impression on both the characters and readers alike as a symbol of guidance and enlightenment amidst fantastical circumstances. When delving into the intricate world of The
Lion, The Witch and The Wardrobe by C.S. Lewis, it is impossible to ignore the presence of the enigmatic character known as Ginarrbrik, the Dwarf. This cunning and treacherous creature plays a significant role in the narrative, serving as a loyal servant to Jadis, the White Witch. Let us explore this complex character and his motivations that
contribute to the overall development of the story. Ginarrbrik stands out among the myriad of characters in this enchanting tale due to his distinctive physical appearance. As described by Lewis, he is a dwarf with a twisted and grotesque form. His gnarled limbs and malevolent gaze make him instantly recognizable, even amidst the mystical
surroundings of Narnia. This physicality serves as a perfect reflection of his inner nature - twisted and corrupted by years of serving evil. While Ginarrbrik may not be at the forefront throughout much of The Lion, The Witch and Tight-hand man
he is entrusted with important tasks such as capturing Edmund Pevensie when he first stumbles upon Narnia through the wardrobe. It is through the story's conflict. One aspect that distinguishes Ginarrbrik from other characters is his
unwavering loyalty towards Jadis. Despite her tyrannical rule over Narnia and her cruel treatment towards others (including him), he remains steadfast in his commitment to serve her. This blind loyalty speaks volumes about Ginarrbrik's own sense of self-worth - or lack thereof - as he willingly carries out reprehensible acts for someone who shows
him little regard. However, there are moments when Ginarrbrik's facade of loyalty begins to crack, revealing glimpses of the conflicted individual beneath. When Aslan offers to sacrifice himself in Edmund's place, Ginarrbrik witnesses a display of true selflessness and power that shakes him to his core. In this moment, we catch a fleeting glimpse of
doubt and perhaps even regret in his eyes, as he witnesses the stark contrast between Jadis' cruelty and Aslan's sacrificial love. In the end, as the climactic battle takes place and Narnia is on the brink of liberation from Jadis' icy grip, Ginarrbrik meets a fitting demise. His treachery catches up with him when he attempts to attack Peter Pevensie from
behind, only to be swiftly dispatched by one of Aslan's loyal followers. This final act serves as a poignant reminder that even characters consumed by darkness can meet their comeuppance in the face of righteousness. Ginarrbrik, though not one of the central protagonists or heroes in The Lion, The Witch and The Wardrobe, is an integral part of this
timeless tale. Through his physicality, actions, unwavering loyalty (albeit misplaced), and ultimate downfall, he adds depth and complexity to an already rich tapestry woven by C.S. Lewis. The Witch and The Wardrobe by C.S. Lewis offers a captivating exploration of the various characters that inhabit the enchanting land of Narnia. Through
their unique personalities, motivations, and growth throughout the story, we are able to witness a rich tapestry of emotions and themes. From the youngest Pevensie sibling, Lucy, who embodies innocence and unwavering faith in her encounters with the magical world beyond the wardrobe; to Edmund, grappling with his inner demons before
redeeming himself through bravery and loyalty; each character brings their own unique contribution to the narrative. Susan Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practicality as she navigates the challenges faced in Narnia while Peter Pevensie showcases maturity and practical practi
within the story, symbolizes sacrifice, forgiveness, and ultimate triumph over evil. The White Witch (Jadis) stands as a formidable antagonist whose icy demeanor highlights her malevolence. Her manipulative tactics and desire for power serve as an important foil to the goodness embodied by our heroes. Secondary characters such as Mr Tumnus, Mr
and Mrs Beaver, Professor Kirke, and even Ginarrbrik (the Dwarf) add depth to this magical world by providing support or presenting obstacles on our protagonists' journeys. Overall, The Lion, The Witch and The Wardrobe reminds us of themes such as self-discovery, redemption through bravery and sacrifice for others. It serves as a powerful
allegory that transcends age barriers while imparting valuable life lessons about love conquering all. With its vivid descriptions of Narnia's landscapes intertwined with its relatable characters facing both internal struggles and external conflicts against evil forces - this timeless tale instills hope while igniting our own sense of adventure. So let us step
through that magical wardrobe once more; embracing bravery in uncertainties knowing that good will always triumph over evil, and the Wardrobe, the Lion, and the Wardrobe, and at the age of ten, he is the
character who develops the most throughout the story. In Voyage of the Dawn Treader, how old are Lucy and Edmund? Susan travels to America with Mr. and Mrs. Pevensie, while Peter studies with Professor Digory Kirke, Lucy (aged 11), Edmund, and their cousin Eustace are drawn into Narnia by a magical painting in The Voyage of the Dawn
Treader. Edmund's age in The Lion, Witch, and Wardrobe is he? Prior Story. Edmund was born in Finchley, England in 1930 (according to the film series), and when he appears in The Lion, Witch, and Wardrobe, he is 14 years old. In The Voyage of the Dawn Treader, how old is Edmund? Edmund appears to be around 12 or 13 years old when
they return in the book, but he appears to be between 15 and 17 years old in the film. In Narnia, how old are the children? Peter is 13, Susan is 12, Edmund is 9, or 10, and Lucy is about 18 or 9. Edmund Pevensie, how did he die? He succumbs to the fatal wounds he
sustained during the duel with his brother shortly after. Edmund's and Skandar Keynes' birthdays were in early September, respectively. In the Dawn Treader, how old is Lucy? Professor Digory Kirke, Lucy (age 11), Edmund, and their cousin Eustace are drawn into Narnia by a magical painting in The Voyage of the Dawn Treader, Mrs. Pevensie to
America, and Peter studies with Professor Digory Kirke. How old are the children of the Narnia Prince Caspian? Peter and Susan are at different ages in Prince Caspian (14 and 13). Edmund is 12 years old at the time, and Lucy is only 10 years old at the time.
Eustace and Jill are 16 in their final Narnian adventure. In Narnia, how old are the characters? Fortunately, Caspian grows three years older in comparison to Edmund and Lucy's one year, so if the next film is released two years later, Edmund will be 17 (rather than 12), Lucy will be 14 (10), and Caspian will be 29 (16). In Narnia, how old is Edmond's
Edmund was born in Finchley, England in 1930 (according to the film series), and when he appears in The Lion, the Witch, and the Wardrobe, he is 14 years old. Is Edmund buried in Narnia? Except for Susan, Edmund takes everyone into Aslan's country with him. He, like his brother and younger sister, is killed in a train accident and transferred to
Aslan's country, where they will all live for the rest of their lives. In The Lion, the Witch, and the Wardrobe film, how old are the pevensies? Peter is 13, Susan is 12, Edmund is 10, and Lucy is 8 at the time of The Lion, the Witch, and the Wardrobe?
Edmund Pevensie, the third-oldest Pevensie child, is a brat who has appeared in The Lion, The Witch, and The Wardrobe for the majority of his life. Edmund is irritable and cruel, and he enjoys teasing Lucy, his sister. He acts as a traitor against his siblings due to his desire for the enchanted Turkish Delight. How old are the characters in Prince
Caspian's Narnia? Also, how old are Prince Caspian will be 29 (16). In Prince Caspian will be 29 (16). In Prince Caspian, how old are the characters? Also, how old are Prince Caspian will be 29 (16). In Prince Caspian, how old are the characters? Also, how old are the characters?
are Prince Caspian's characters? Fortunately, Caspian grows three years older in comparison to Edmund and Lucy's one year, so if the next film is released two years later, Edmund will be 17 (rather than 12), Lucy will be 14 (10), and Caspian will be 29 (16). 03- Clive Staples Lewis (1898-1963), known to his friends as "Jack," published the seven
Chronicles of Narnia books between 1950 and 1956. He served as tutor in English Language and Literature at Oxford University for 29 years and wrote over 30 books. Other famous works include The Space Trilogy, The Screwtape Letters, Mere Christianity, and The Problem of Pain. View a timeline of Lewis's life. Inspiration for Narnia The image of
a faun carrying an umbrella and parcels in a snowy wood came to C. S. Lewis when he was sixteen years old. Decades later, it became the creative starting point for The Lion, the Witch and the Wardrobe. The story did not have any clear direction until the invention of Aslan. Lewis had been having dreams about lions at the time. [1] Christian
Influence in The Chronicles There was nothing Christian about the initial inspiration for Narnia, Lewis wrote. [2] He maintained that Aslan the Lion is not allegory at all, explaining that the character is an invention that explores the question of what Christ might be like in other worlds if they actually do exist. [3] Lewis was an atheist before
converting to Christianity at the age of thirty-two. All his life, he was haunted by an "inconsolable longing" he called joy [4]. Later, he famously reasoned that if he had a desire that nothing on Earth could satisfy, that indicated he was made for another world. [5] Not for Children Only The Chronicles of Narnia were not written exclusively for children
Lewis wrote that there was no point in reading a book as a child if it was not worth reading as an adult. [2] "I was therefore writing what I thought they would not like or understand; not in the sense of writing what I intended to be below adult attention." [2] The notion that fantasy stories mislead children
about the nature of the real world was rejected by Lewis. He believed that stories that seemed realistic on the Wardrobe To Lucy Barfield: The daughter of Owen Barfield, a member of the Inklings (an informal literary group that
included C. S. Lewis, J. R. R. Tolkien and Charles Williams). Prince Caspian: The Return to Narnia To Mary Clare Havard: The daughter of the Dawn Treader To Jeffrey Barfield: The adopted son of Owen and Maud Barfield. Jeffrey was sent to the Barfields
during World War II because of the air raids. The Silver Chair To Nicholas Hardie: The son of Colin Hardie, an Inklings member. The Horse and His Boy To David and Douglas Gresham: The sons of Joy Davidman, who Lewis eventually married. Douglas would go on to have a key role at the C.S. Lewis Company and co-produce the movie adaptations.
The Magician's Nephew To the Kilmers: A large family that often wrote to Lewis about the Narnia books. The Last Battle did not include a dedication. More information about the dedications Other Fiction by Lewis Popular Non-Fiction by Lewis Biographies Adaptations Shadowlands (1993) Starring Anthony Hopkins as C.S. Lewis Trailer | DVD The
Most Reluctant Convert (2017) Starring Max McLean as C.S. Lewis Trailer | Review | DVD/Stream References: 1. It All Began With a Picture, 1960. 2. Sometimes Fairy Stories May Say Best What's to Be Said, 1956. 3. Letter to Mrs. Hook, 12/29/58. 4. Surprised by Joy, 1955. 5. Mere Christianity, 1952. 6. On Three Ways of Writing for Children, 1952.
Most of the main characters in The Chronicles of Narnia have their birth-years listed in C.S. Lewis's timeline of Narnia history, but a few require some careful reading to determine. The Lion, the Witch and the Wardrobe: 13 - 28 Susan Pevensie: 13 - 27 Edmund Pevensie: 10 - 25 [a] Lucy Pevensie: 8 - 23 [a] Digory Kirke: 52
Prince Caspian: 1941 Peter Pevensie: 14 Susan Pevensie: 15 [a] Lucy Pevensie: 16 [a] Lucy Pevensie: 16 [a] Lucy Pevensie: 16 [a] Lucy Pevensie: 17 [a] Lucy Pevensie: 18 [a] Lucy Pevensie: 18 [a] Lucy Pevensie: 19 [a] Lucy Pevensie: 10 [a] Luc
Boy Shasta/Cor and Corin: 14 [b] Aravis: Approx 13 [c] Peter Pevensie: 27 Susan Pevensie: 24 Lucy Pevensie: 24 Lucy Pevensie: 25 Edmund Pevensie: 26 Edmund Pevensie: 26 Edmund Pevensie: 27 Susan Pevensie: 27 Susan Pevensie: 28 Edmund Pevensie: 28 Edmund Pevensie: 29 Edmund Pevensie: 20 Edmund Pevensie: 21 Edmund Pevensie: 20 Edmund Pevensie: 20 Edmund Pevensie: 21 Edmund Pevensie: 22 Edmund Pevensie: 23 Edmund Pevensie: 24 Edmund Pevensie: 26 Edmund Pevensie: 27 Edmund Pevensie: 28 Edmund Pevensie: 29 Edmund Pevensie: 29 Edmund Pevensie: 29 Edmund Pevensie: 20 Edmund Pevensie: 20
19 [a] Lucy Pevensie: 17 [a] Digory Kirke: 61 Polly Plummer: 60 [a] Lewis's timeline lists the birth-years of Edmund and Lucy as 1930 and 1932, but The Lion, the With and the Wardrobe says "there was really only a year's difference" between them (ch. 4). It is possible that Edmund was born in late 1930 and then Lucy was born in early 1932. Since
we don't know which months each story takes place, we have chosen to keep the math simple for consistency. [b] Arsheesh says he discovered Shasta as an infant in the same year that the White Witch's winter ended (ch. 8). Lewis's timeline sets The
Horse and His Boy 14 years after The Lion, the Witch and the Wardrobe. Therefore, Cor and Corin are 14 years old. [c] Shasta tells Aravis: "You're not grown up, I don't believe you're any older than I am. I don't believe you're as old." (ch. 3) [d] Andrew says: "There's no knowing how long I might live if I settled here. And that's a big consideration
when a fellow has turned sixty." (ch. 9) Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially.
appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the license as the original. No
additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The
license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Topics Character Roles (Protagonist...) Character Roles (Protagonist and the restory that there
is a magical gateway in the wardrobe to a country called Narnia. Edmund follows Lucy into the wardrobe and finds himself in Narnia is imaginary. He returns to Narnia with all three of his siblings. Edmund discovers that Mr. Tumnus has
been arrested. Edmund and his siblings meet Mr. Beaver and travel to his dam. He betrays his brother and sisters to the White Witch but is rescued by Aslan's followers. Edmund has a private talk with Aslan which changes
him forever.Edmund and Peter lead the battle against the Witch's army. He behaves very bravely in the battle and destroys the Witch's magic wand. Edmund the Just. Edmund returns home through the wardrobe. 1950 children's novel by C. S
Lewis For the film adaptation of the novel, see The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (disambiguation), see The Lion, the Witch and the Wardrobe First edition dustjacketAuthorC. S. LewisIllustratorPauline BaynesCover artistPauline
BaynesLanguageEnglishSeriesThe Chronicles of NarniaGenreChildren's fantasy, Christian literatureSet inNarniaPublisherGeoffrey BlesPublication date16 October 1950Publication placeUnited KingdomMedia typePrint (hardcover and paperback), e-bookPages172 pp (first edition)[1]OCLC7207376LC ClassPZ8.L48 Li[2]Followed byPrince
Caspian TextThe Lion, the Witch and the Wardrobe online The Lion, the Witch and the Wardrobe is a portal fantasy novel written by British author C. S. Lewis, published by Geoffrey Bles in 1950. It is the first published by Geoffrey Bles in 1950. It is the first published and best known of seven novels in The Chronicles of Narnia (1950–1956). Among all the author's books, it is also the most widely
held in libraries.[3] It was the first of The Chronicles of Narnia to be written and published, but is marked as volume two in recent editions.[1][2] Most of the novel is set in
Narnia, a land of talking animals and mythical creatures that is ruled by the evil White Witch. In the frame story, four English children are relocated to a large, old country house following a wartime evacuation. The youngest, Lucy, visits Narnia three times via the magic of a wardrobe in a spare room. Lucy's three siblings are with her on her third
visit to Narnia. In Narnia, the siblings seem fit to fulfil an old prophecy and find themselves adventuring to save Narnia and their own lives. The lion Aslan gives his life to save one of the children; he later rises from the dead, vanquishes the White Witch, and crowns the children Kings and Queens of Narnia. Lewis wrote the book for (and dedicated it
to) his goddaughter, Lucy Barfield. She was the daughter of Owen Barfield, Lewis's friend, teacher, adviser and trustee.[4] In 2003, The Lion, the Witch and the Wardrobe was ranked ninth on the BBC's The Big Read poll.[5] Time magazine included the novel in its list of the 100 Best Young-Adult Books of All Time,[6] as well as its list of the 100 best
English-language novels published since 1923.[7] Peter, Susan, Edmund and Lucy Pevensie are evacuated from London in 1940, to escape the Blitz, and sent to live with Professor Digory Kirke at a large house in the English countryside. While exploring the house, Lucy enters a wardrobe and discovers the magical world of Narnia. Here, she meets the
faun named Tumnus, whom she addresses as "Mr Tumnus". Tumnus invites her to his cave for tea and admits that he had intended to report Lucy to the White Witch, the false ruler of Narnia who has kept the land in perpetual winter, but he repents and guides her back home. Although Lucy's siblings initially disbelieve her story of Narnia, Edmund
follows her into the wardrobe, finds himself in a separate area of Narnia and meets the White Witch, who calls herself the Queen of Narnia. The Witch plies Edmund with Turkish delight and persuades him to bring his siblings to her with the promise of being made a prince. Edmund reunites with Lucy and they return home. However, Edmund denies
Narnia's existence to Peter and Susan after learning of the White Witch's identity from Lucy. Soon afterwards, all four children enter Narnia together, but find that Tumnus has been arrested for treason. The children enter Narnia together, but find that Tumnus has been arrested for treason. The children enter Narnia together, but find that Tumnus has been arrested for treason. The children enter Narnia together, but find that Tumnus has been arrested for treason.
two Daughters of Eve" sit on the four thrones of Cair Paravel, and that Narnia's true ruler - a great lion named Aslan - is returning after several years of absence, and will go to the Stone Table. Edmund reports Aslan's
return to the White Witch, who begins her movement towards the Stone Table with Edmund in tow, and orders the execution of Edmund in tow, and lead the children to meet Aslan at the Stone Table. On the way they meet Father Christmas, who had been kept out of Narnization and lead the children to meet Aslan at the Stone Table with Edmund in tow, and orders the execution of Edmund in tow, and order the execution of Edmund in tow
by the Witch's magic, and he leaves the group with magical gifts, including weapons. Meanwhile, the White Witch and her party realise that the snow is melting, and they have to abandon the sledge. The children and the Beavers reach the Stone Table and meet Aslan and his army. The White Witch's wolf captain Maugrim approaches the camp and
attacks Susan, but is killed by Peter. The White Witch arrives and parleys with Aslan, invoking the "Deep Magic from the Dawn of Time" which gives her the witch has renounced her claim on Edmund's life. Aslan and his followers then
move the encampment into the nearby forest. That evening, Susan and Lucy secretly follow Aslan to the Stone Table. They watch from a distance as the Witch puts Aslan to death, as they had agreed in their pact to spare Edmund. The next morning, Aslan is resurrected by the "Deeper Magic from before the Dawn of Time", which has the power to
reverse death if a willing victim takes the place of a traitor. Aslan takes the girls to the Witch's castle and revives the Narnian army prevails, and Aslan kills the Witch. The Pevensie children are then crowned kings and queens of Narnia at Cair
Paravel. After a long and happy reign, the Pevensies, now adults, go on a hunt for the White Stag who is said to grant the wishes of those who catch it. The four arrive at the lamp-post marking Narnia's entrance and, having forgotten about it, unintentionally pass through the wardrobe and return to England; they are children again, with no time
having passed since their departure. They tell the story to the Professor, who believes them and reassures the children that they will return to Narnia one day when they least expect it. Lucy is the youngest of four siblings. In some respects, she is the primary character of the story. She is the first to discover the land of Narnia, which she enters
inadvertently when she steps into a wardrobe while exploring the Professor's house. When Lucy tells her three siblings about Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her. In Narnia, they do not believe her: Peter and Susan think she is just playing a game, while Edmund persistently ridicules her.
has a bad relationship with his brother and sisters. Edmund is known to be a liar, and often harasses Lucy. Lured by the White Witch's promise of power and an unlimited supply of magical treats, Edmund the Just. Susan is the second-oldest
sibling. She does not believe in Narnia until she actually goes there. She and Lucy accompany Aslan on the journey to the Stone Table, where he allows the Witch to take his life in place of Edmund's. Tending to Aslan's carcass, she removes a muzzle from him to restore his dignity and oversees a horde of mice who gnaw away his bonds. She then
 snares the joy of his resurrection and the endeavour to bring reinforcements to a critical pattle. Susan is crowned Queen Susan the Gentle. Peter is the eldest sibling. He judiciously settles also dispelieves Lucy's stories about Narnia until he sees it for
himself. He is hailed as a hero for the slaying of Maugrim and for his command in the battle to overthrow the White Witch. He is crowned High King of Narnia and dubbed King Peter the Magnificent. Aslan, a lion, is the rightful King of Narnia and other magic countries. He sacrifices himself to save Edmund, but is resurrected in time to aid the
denizens of Narnia and the Pevensie children against the White Witch and her minions. As the "son of the Emperor-beyond-the-Sea" (an allusion to God the Father), Aslan is the all-powerful creator of Narnia. Lewis revealed that he wrote Aslan as a portrait, although not an allegorical portrait, of Christ.[8] The White Witch is the land's self-proclaimed
queen and the primary antagonist of the story. Her reign in Narnia has made winter persist for a hundred years with no end in sight. When provoked, she turns creatures to stone with her wand. She fears the fulfilment of a prophecy that "two sons of Adam and two daughters of Eve" (meaning two male humans and two female humans) will supplant
her. She is usually referred to as "the White Witch", or just "the Witch", or just "the Witch". Her actual name, Jadis, appears once in the notice left on Tumnus's door after his arrest. Lewis later wrote a prequel to include her back story and account for her presence in the Narnian world. The Professor is a kindly old gentleman who takes the children in when they are
evacuated from London. He is the first to believe that Lucy did indeed visit a land called Narnia, he assures them that they will return one day. The book hints that he knows more of Narnia than he lets on (hints expanded upon in later books of
the series). Tumnus, a faun, is the first individual Lucy (who calls him "Mr Tumnus") meets in Narnia. Tumnus befriends Lucy, despite the White Witch's standing order to turn in any human he finds. He initially plans to obey the order but, after getting to like Lucy, he cannot bear to alert the Witch's forces. He instead escorts her back towards the
safety of her own country. His good deed is later given away to the Witch by Edmund. The witch orders Tumnus arrested and turns him to stone, but he is later restored to life by Aslan. Mr and Mrs Beaver, two beavers, are friends of Tumnus. They play host to Peter, Susan and Lucy and lead them to Aslan. Lewis described the origin of The Lion, the
Witch and the Wardrobe in an essay titled "It All Began with a Picture":[9] The Lion all began with a picture of a Faun carrying an umbrella and parcels in a snowy wood. This picture had been in my mind since I was about 16. Then one day, when I was about 40, I said to myself: 'Let's try to make a story about it.' At the beginning of the Second World
War, many British children were evacuated from London and other cities to the countryside to escape bombing attacks by Nazi Germany. On 2 September 1939, three schoolgirls, Margaret, Mary and Katherine, [10][11] came to live at The Kilns in Risinghurst, Lewis's home 3 mi (4.8 km) east of Oxford city centre. Lewis later suggested that the
experience gave him a new appreciation of children, and in late September[12] he began a children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children, and in late September[12] he began a children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann, Martin, Rose and Peter. But it is most about four children whose names were Ann and Peter. But it is most about four children whose names were Ann and Peter. But it is most about four children whose names were an annual children whose names were an annual chi
because of Air Raids, and because Father, who was in the Army, had gone off to the War and Mother was doing some kind of relation of Mother's who was a very old professor who lived all by himself in the country.[13] How much more of the story Lewis then wrote is uncertain. Roger Lancelyn Green
thinks that he might even have completed it. In September 1947, Lewis wrote in a letter about stories for children: "I have tried one myself, but it was, by the unanimous verdict of my friends, so bad that I destroyed it." [14] The plot element of entering a new world through the back of a wardrobe had certainly entered Lewis's mind by 1946, when he
used it to describe his first encounter with really good poetry: I did not in the least feel that I was getting in more quantity or better quality a pleasure I had already known. It was more as if a cupboard which one had hitherto valued as a place for hanging coats proved one day, when you opened the door, to lead to the garden of the Hesperides ...[15]
In August 1948, during a visit by an American writer, Chad Walsh, Lewis talked vaguely about completing a children's book he had begun "in the tradition of E. Nesbit".[16] After this conversation, not much happened until the beginning of the next year. Then everything changed. In his essay "It All Began With a Picture", Lewis continues: "At first I
had very little idea how the story would go. But then suddenly Aslan came bounding into it. I think I had been having a good many dreams of lions about that time. Apart from that, I don't know where the Lion came from or why he came stories in after
him."[17] The major ideas of the book echo lines Lewis had written 14 years earlier in his alliterative poem "The Planets": ... Of wrath ended And woes mended, of winter passed And guilt forgiven, and good fortune JOVE is master; and of jocund revel, Laughter of ladies. The lion-hearted ... are Jove's children.[18] This resonance is a central component
of the case, promoted chiefly by Oxford University scholar Michael Ward, for the seven Chronicles having been modelled upon the seven classical astrological planets, The Lion, the Witch and the Wardrobe being based on Jupiter.[19] On 10 March 1949, Roger Lancelyn Green dined with Lewis at Magdalen College. After the meal, Lewis read two
chapters from his new children's story to Green. Lewis asked Green's opinion of the tale, and Green said that he thought it was good. The manuscript of The Lion, the Witch and the Wardrobe was complete by the end of May.[20] When on 16 October 1950 Geoffrey Bles in London published the first
edition, three new "chronicles", Prince Caspian, The Voyage of the Dawn Treader, and The Horse and His Boy, had also been completed. Lewis's publisher, Geoffrey Bles, allowed him to choose the illustrator for the novel and the Narnia series. Lewis chose Pauline Baynes, possibly on J. R. R. Tolkien's recommendation. In December 1949, Bles showed
Lewis the first drawings for the novel, and Lewis sent Baynes a note congratulating her, particularly on the level of detail. Lewis's appreciation of the illustrations is evident in a letter he wrote to Baynes after The Last Battle won the Carnegie Medal for best children's book of 1956: "is it not rather 'our' medal? I'm sure the illustrations were taken into
account, as well as the text".[21] Lewis very much enjoyed writing The Lion, the Witch and the Wardrobe and embarked on the sequel Prince Caspian soon after finishing the initial book. The Lion, the Witch and the Wardrobe had few readers during 1949 and
was not published until late 1950, so his initial enthusiasm did not stem from favourable reception by the public. [22] While Lewis is known today on the strength of the Narnia stories as a highly successful children's writer, the initial critical response was muted. At the time, children's stories being realistic was fashionable; fantasy and fairy tales were
seen as indulgent, appropriate only for very young readers and potentially harmful to older children, even hindering their ability to relate to everyday life. Some reviewers considered that the many violent incidents might frighten
children.[23] Lewis's publisher, Geoffrey Bles, feared that the Narnia tales would not sell, and might damage Lewis's reputation and affect sales of his other books. Nevertheless, the novel and its successors were highly popular with young readers, and Lewis's publisher was soon eager to release further Narnia stories.[24] A 2004 U.S. study found
that The Lion was a common read-aloud book for seventh graders in schools in San Diego County, California.[25] In 2005, it was included in Time's unranked list of the U.S. National Education Association listed it as one of its "Teachers' Top 100 Books
for Children".[27] In 2012, it was ranked number five among all-time children's novels in a survey published by School Library Journal, a monthly with a primarily U.S. readership.[28] A 2012 survey by the University of Worcester determined that it was the second most common book that UK adults had read as children, after Alice's Adventures in
Wonderland. (Adults, perhaps limited to parents, ranked Alice and The Lion fifth and sixth as books the next generation should read during their lifetimes.)[29] TIME included the novel in its "All-TIME 100 Novels" (best English-language novels from 1923 to 2005).[26] In 2003, the novel was listed at number 9 on the
BBC's survey The Big Read. [30] It has also been published in 47 foreign languages. [31] The matter of the reading order of the Narnia series, in the context of the Vardrobe) to the later-adopted, now pervasive chronology-of-events order (beginning with
The Magician's Nephew)—has been a matter of extensive discussion for many years.[32] The Lion... was originally published as the first book in the Chronicles, and most reprintings of the novels reflected that order, until departure with the Collins "Fontana Lions" edition in 1980.[32]:42 Change, however, had begun earlier—the listing of the books in
the English Puffins editions as early as 1974 presented a list as a suggested reading order that placed Magician's, was formalised. [32]: 42 Walter Hooper, for one, was pleased with this, stating that the books could now be read in the order
that Lewis himself "said they should".[33] When HarperCollins presented its uniform, worldwide edition of the Series in 1994, it also used this sequence, going so far as to state that its "editions of the Chronicles ... have been numbered in compliance with the original wishes of the author, C.S. Lewis."[32]:42-43 In a work of literary criticism,
Imagination and the Arts in C. S. Lewis, scholar Peter J. Schakel calls into question the clarity and simplicity of these conclusions, citing a variety of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that include Lewis, scholar Peter J. Schakel calls into question the clarity and simplicity of these conclusions, citing a variety of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that include Lewis, scholar Peter J. Schakel calls into question the clarity and simplicity of these conclusions, citing a variety of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct viewing order, pieces of evidence that opposes a singular view of a correct view of a correc
of the correct sequence of reading the novels; he held to reading The Magician's... first, while his mother thought The Lion... should be read first. Lewis wrote back, stating support for the younger Krieg's views, but called rigid conclusions into question, stating: "I think I agree with your order ... [but] perhaps it does not matter very much in which
order anyone reads them."[32]: 42-43 "I think I agree with your order for reading the books more than with your mother's. The series was not planned beforehand as she thinks. When I wrote P. Caspian as a sequel and still didn't think there would be any more, and when I had done
The Voyage, I felt quite sure it would be the last, but I found I was wrong. So perhaps it does not matter very much in which they were published." —C. S. Lewis to Laurence Krieg, an American fan[34][page needed] Schakel's writings go on to
pointedly question the revised order in literary-critical analyses that recognise the view of Hooper, documents such as the Krieg letter, as well as the commercial inclinations behind the creation of later editions of works in a unique order, but nevertheless argue strenuously with regard to the change in the "imaginative reading experience" in the later
revised arrangement, the key difference being that, in the original publication order, the land of Narnia is carefully introduced in The Lion... (e.g., the children hearing the term and having to have it explained), whereas The Magician's... has Narnia mentioned on the first page, without explanation; a similar disconnection is noted with regard to how
the central character Aslan is experienced in the two reading orders.[32]:46-48 Schakel argues the matter through repeated further examples (e.g., the appearances of the lamp-post, the delineation of the characters of the White Witch and Jadis), concluding that "the 'new' arrangement may well be less desirable that the original".[32]:49,44 Writer
Paul Ford likewise cites several scholars who have weighed in against the decision of HarperCollins to present the books in the order of their internal chronology, [35] and continues, "most scholars disagree with this decision and find it the least faithful to Lewis's deepest intentions". [36] Critically, the reissue of the Puffin series in England, which was
proceeding at the time of Lewis's death in 1963 (with three volumes, beginning with The Lion..., already out, and the remaining four due soon) maintained the original order, with contemporary comments ascribed to Lewis—made to Kaye Webb, the editor of that imprint—suggesting he intended "to re-edit the books ... [to] connect the things that
didn't tie up".[32]:44[37] Regardless, as at January 2022, the publication order placing The Lion, the Witch and the Wardrobe second in the series continues—in accord with Walter Hooper's perception of Lewis's intent, whether intended with or without further series changes—so that it remains the production design for the series as it is distributed
worldwide.[32][38] Lewis wrote, "The Narnian books are not as much allegory as supposed to undergo there?"[39] The main story is an allegory of Christ's crucifixion:[40][41] Aslan sacrifices himself for Edmund,
a traitor who may deserve death, in the same way that Christians believe Jesus sacrificed himself for sinners. Aslan is killed on the Stone Table, symbolising Mosaic Law, which breaks when he is resurrected, symbolising the replacement of the strict justice of Old Testament law with redeeming grace and forgiveness granted on the basis of
substitutionary atonement, according to Christian theology.[42] The character of the Professor is based on W. T. Kirkpatrick, who tutored a 16-year-old Lewis much about thinking and communicating clearly, skills that would be invaluable to him later.[43] Narnia is caught in endless winter
that has lasted a century when the children first enter. Norse tradition mythologises a "great winter", known as the Fimbulwinter, said to precede Ragnarök. The trapping of Edmund by the White Witch is reminiscent of the seduction and imprisonment of Kai by the Snow Queen in Hans Christian Andersen's novella of that name. [44] Several parallels
are seen between the White Witch and the immortal white queen, Ayesha, of H. Rider Haggard's She, a novel greatly admired by Lewis. [45] Edith Nesbit's short story "The Aunt and Amabel" includes the motif of a girl entering a wardrobe to gain access to a magical place. [46] The freeing of Aslan's body from the Stone Table is reminiscent of a scene
from Edgar Allan Poe's story "The Pit and the Pendulum", in which a prisoner is freed when rats gnaw through his bonds.[47] In a later book, Prince Caspian, as reward for their actions, mice gained the same intelligence and speech as other Narnian animals.[48] One of the most significant themes seen in C. S. Lewis's The Lion, The Witch and The
Wardrobe is Christianity, [49] Various aspects of characters and events in the novel reflect biblical ideas from Christianity, The lion Aslan is one of the clearest examples, as his death is very similar to that of Jesus Christ. While many readers made this connection, Lewis denied that the themes of Christianity were intentional, saying that his writing
began by picturing images of characters, and the rest just came about through the writing process. [50] While Lewis denied intentionally making the story a strictly Christian theological novel, he did admit that it could help young children accept Christianity into their lives when they were older. [51] After the children enter the world of Narnia through
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the wardrobe, Edmund finds himself in trouble under the service of the White Witch, as she tempts him with Turkish delight. When Edmund is threatened with death, Aslan offers to sacrifice himself as an atonement for the boy's betrayal. Aslan is shaved of his fur, and stabbed on an altar of stone. This is similar to how Jesus was publicly beaten, humiliated and crucified. After his sacrifice, Aslan comes back to life, and he continues to help the children save Narnia, but only to save

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