

A close-up photograph of a lion's face, showing its eye, nose, and thick golden-brown mane. A semi-transparent white rectangular box with a thin black border is centered over the lion's face, containing the title and subtitle text.

Exploring Aslan's Country

Growing in Godliness by
Breathing Narnian Air



STUDENT'S WORKBOOK

§ Exploring Aslan's Country:
*Growing in Godliness by
Breathing Narnian Air*

A Study Guide for The Chronicles of Narnia

STUDENT'S WORKBOOK

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Exploring Aslan's Country:
Growing in Godliness by Breathing Narnian Air

A STUDY GUIDE FOR THE CHRONICLES OF NARNIA

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Exploring Aslan's Country: *Growing in Godliness by Breathing Narnian Air*

SYLLABUS

COURSE DESCRIPTION

The Chronicles of Narnia are some of the most beloved children's books of all time. But are they really just for children? Or is there more in Narnia than meets the eye? This twelve-week course will examine *The Chronicles* book by book as powerful stories designed to shape the hearts and minds of their readers. In the process, we will explore C.S. Lewis' motivation for writing *The Chronicles*, as well as probe the connections between *The Chronicles* and Lewis' other writings. From characters to plot, from symbolism to structure, we will seek to 'breathe the air' of Narnia in hopes of both contemplating and enjoying the Christ-saturated world conceived by Lewis. Our goal will be to heed the words of Aslan: "This was the very reason you were brought into Narnia, that by knowing me here for a little, you might know me better there."

LEARNING OBJECTIVES

In this course, we will seek to:

- ▷ understand the origins of *The Chronicles of Narnia*.
- ▷ wrestle with Lewis' goal for *The Chronicles*, especially in relation to his view of education and spiritual formation.
- ▷ explore the layers of meaning within each Chronicle and *The Chronicles* as a whole.
- ▷ critically examine Michael Ward's provocative thesis regarding the unity of *The Chronicles*.
- ▷ know Aslan better in Narnia, in hopes of knowing Christ better in our world.

REQUIRED BOOKS

- ▷ C.S. Lewis. *The Chronicles of Narnia*. New York: HarperCollins, 2010.
- ▷ Michael Ward. *The Narnia Code: C.S. Lewis and the Secret of the Seven Heavens*. Carol Stream, IL: Tyndale, 2010.
- ▷ Joe Rigney. *Live Like a Narnian: Christian Discipleship in Lewis' Chronicles*. Mpls, MN: Eyes & Pen Press, 2013.

RECOMMENDED RESOURCES

- ▷ Douglas Wilson. *What I Learned in Narnia*. Moscow, ID: Canon Press, 2010.
- ▷ Michael Ward. *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis*. New York, NY: Oxford University Press, 2009.
- ▷ C.S. Lewis. *The Abolition of Man*. HarperOne, 2009.
- ▷ C.S. Lewis. *The Discarded Image*. Cambridge University Press; Reprint edition 2012.
- ▷ C.S. Lewis. *The Weight of Glory and Other Addresses*. HarperOne; HarperCollins REV ed. edition (March 2001).
- ▷ C.S. Lewis. *On Stories*. HarperOne; Reissue edition (February 14, 2017).

COURSE REQUIREMENTS

A person will pass this class if they:

- ▷ Attend 10 of 12 classes.
- ▷ Complete 80% of the assigned reading.
- ▷ Complete the Exploring Aslan's Country Student Workbook.

SCHEDULE

Lesson	Date	Lesson Title
1		The Life-Shaping Power of Story
2		Narnia: Origins and Aims
3		Is There a Narnia Code?
4		The Lion, The Witch, and the Wardrobe
5		Prince Caspian
6		The Voyage of the Dawn Treader
7		The Silver Chair
8		Review
9		The Horse and His Boy
10		The Magician's Nephew
11		The Last Battle
12		Summary and Review

The Life-Shaping Power of Story

1

🔗 LESSON OVERVIEW

In this lesson, we will:

- ▷ begin to discuss whether it is right to read the Narnian stories for the sake of discipleship.
- ▷ describe what makes the Narnian stories so enjoyable to us.
- ▷ explore the ability of stories to shape and form us.

🔗 LESSON OBJECTIVES

By the end of the lesson, students will:

- ▷ introduce themselves and have opportunity to become comfortable sharing thoughts with each other and the class.
- ▷ read aloud and evaluate Peter Leithart's two articles.

🔗 ASSIGNED READING

- ▷ None.



§ QUOTATIONS ON THE POWER OF STORY

“When we are at a play, or looking at a painting or a statue, or reading a story, the imaginary work must have such an effect on us that it enlarges our own sense of reality.”¹

“As Booth points out, during the process of reading, the author through the book is promoting a particular ‘pattern of desire.’ A story encourages us to respond with a variety of emotions to characters and their situations. Readers hope that Darcy will propose to Elizabeth Bennet again, fear that the White Witch has triumphed over Aslan, and regard Kafka’s Gregor Samsa with an odd mixture of pity and laughter following his unexpected metamorphosis into a giant insect.

But such emotions can be rightly or wrongly directed. I have frequently had the experience of rooting for the protagonist in a movie, only to realize once the thrill was over that I had been rooting for a thief to escape, a murderer to get off, a wife successfully to betray her (inevitably oafish) husband so that she can be with her (gorgeous, if raffish) true love.”²

“There are many mysteries in trying to unravel how reading shapes the self... Mimesis or imitation is one of the fundamental realities in the formation of the self. Children learn language, manners, gestures, parenting (!), and a host of other habits and passions from their parents, without either parents or children putting much conscious effort into it. And the dance of mimesis does not end with childhood: Disciples become like their masters, soldiers are molded by their commander, and college basketball players (and many flabby former players) aspire to ‘be like Mike.’ It is absurd to suggest that fictional characters, whom most readers know more intimately than they know their own parents, do not have a similar effect. Earlier critics took it for granted that literature, an imitation of life, presents

1 Excerpt from *Walking on Water: Reflections on Faith and Art* by Madeleine L’Engle, copyright © 1980, 1998, 2001 by Crosswicks, Ltd.. Used by permission of Convergent Books, an imprint of the Crown Publishing Group, a division of Penguin Random House LLC. All rights reserved.

2 Peter Leithart, “Authors, Authority, and the Humble Reader” in *The Christian Imagination*, ed. Leland Ryken (New York, NY: Shaw Books, 2002).

*models for imitation to the reader.”*³

*“In fiction, metaphor is extended to character and story, and this kind of extended metaphor shapes the reader by shaping his self-perceptions. Metaphor embraces mimesis, and we begin to ‘see ourselves as.’ We imagine ourselves embarked on a pilgrimage to the Celestial City, and start sniffing around for Vanity Fairs and Pliables. Or, we see our own courtship as a ‘taming of the shrew’ or ‘much ado about nothing.’ Or, we hear of a compassionate foreigner who cared for a man fallen among thieves, and go and do likewise. We seek meaning in life by seeking to discern a narrative shape, and the stories we read provide metaphorical models for understanding the story that God is telling us.”*⁴

*“When we read the poem, or see the play or picture or hear the music, it is as though a light were turned on inside us. We say: ‘Ah! I recognize that! That is something which I obscurely felt to be going on in and about me, but I didn’t know what it was and couldn’t express it. But now that the artist has made its image—imaged it forth—from me, I can possess and take hold of it and make it my own, and turn it into a source of knowledge and strength.”*⁵

3 Ibid.

4 Ibid.

5 Sayers, Dorothy. “Towards a Christian Aesthetic”. Originally published in *Unpopular Opinions*, London, 1946.



STUDY GUIDE

1. Why are you participating in this study of The Chronicles of Narnia? What do you hope to get out of it?
2. What questions or issues do you hope to explore in this course? Be specific.
3. The course's sub-title is "Christian Discipleship in C.S. Lewis' Chronicles." Do you think it's faithful to Lewis' intention to read the Narnian stories in order to become a more faithful Christian? Why or why not? If yes, what do you think it means for us to read the stories in order to be discipled by them?
4. If you have read the Narnian stories before, what have you enjoyed the most about them? Are there particular books, characters, scenes, or quotations that you love? Share them with the others.

Read the following short essays by Peter Leithart and discuss the questions that follow.

For Christians, the question at a certain level answers itself. We read because we are people of the book, the people of Moses, David, Nehemiah, Jeremiah, Isaiah, Matthew, Paul, and John. We read because in reading we encounter the God who is Word. Christians extend this argument easily to “edifying” reading. If we must read the Bible, then we also, it seems, have all good reason to read theology, church history, lives of the saints, devotional guides, Bunyan, always Bunyan. No one raises a protest when a Christian sits down with a serious tome (and, frankly, are tomes ever frivolous?).

It’s sometimes a different story when the question “Why read?” means “Why should we read poetry, or fiction, or drama, or screenplays?” Ask that question, and you may get, at best, a blank stare, and at worst a harangue on the dangers of imagination. The more orthodox your interlocutor, the more likely you’ll get the harangue rather than the stare.

Few Christians are self-conscious Platonists, but we are often instinctive Platonists, suspicious of imagination, fearful that fiction will distract them from the serious business of Christian living, worried about getting caught up in fictions that are no more than images of images. With so many things to pray for, so many unbelievers to evangelize, so much of the Bible still obscure and almost unintelligible – how can a Christian justify spending time with the likes of Dickens and Dostoevsky, not to mention Nabakov or Updike?

My defense of reading here and in a second essay is this: We read fiction and poetry for “pictures” and to make new “friends.”

One of the perennial debates at our family dinner table revolves around the classic scholastic question, “Is Mickey Mouse real?” I have debated this question with my children for years. The youngest of them think they know the answer: “Of course not, Daddy,” they say with a scoff. I have always argued strenuously in the

“Why Read? Part I”
by Peter Leithart

affirmative, and as my children have grown they have come to see the wisdom of my position and bowed to the weighty conclusiveness of my arguments.

At times, I approach the question by asking whether the children think that “Mickey” is his real name or a stage name, or what Mickey does on his weekends, or whether he grimly smokes cigarettes and listens to the blues while drinking whiskey and bitterly remembering the glory days (Ahh, Steamboat Willie!) in dusky bars on lonely Saturday nights.

Those whimsies distract from the real force of the question, which is trickier than it might appear. When I ask “Is Mickey Mouse real?” I am not asking whether he is a real mouse, or whether he has an existence separate from the cartoons in which he appears, whether he had a sad childhood. I’m asking whether he has the sort of reality appropriate to a cartoon character. I’m asking whether or not Mickey has an objectively real presence in the world of entertainment, cartoons, movies, lunch boxes, and Disney Store stuffed animals. To that question, the answer is obviously Yes. Mickey is as real as it gets. Fictional characters and fictional events have the same sort of objective reality as Mickey Mouse, and they can have substantial effects on what we mistakenly think of as the “real world.”

We cannot know for sure whether or not Achilles ever existed, but even if he did, the influence of Achilles has been entirely the influence of the fictional Achilles. That influence has been huge. It was the fictional Achilles who inspired Alexander the Great. Alexander believed he was actually descended from Achilles through his mother (and from Herakles through his father’s family), yet all his information about Achilles came from Homer’s epic, and he grew up dreaming of accomplishing deeds and winning fame like the great Homeric hero.

One of Alexander’s boyhood teachers called Alexander “Achilles.” He saw his early crusade against Persia as a second Trojan war. On the way east, he stopped at Ilium to offer sacrifices at the supposed tombs of Achilles and Ajax, while he and his bosom friend Hephaestion laid wreaths on the purported tombs of Achilles and his bosom friend Patroclus. Curtius Rufus, a first-century Roman historian, wrote that after Alexander conquered Gaza, he dragged the city’s ruler around the city as Achilles had done with the body of Hector: “straps were drawn through his ankles while he was yet alive, and horses dragged him tied to the chariot around the city, while the king gloried that he was imitating Achilles, whose descendant he claimed to be.” One of Alexander’s modern biographers, Peter Green, calls Achilles “Alexander’s hero.”

Abraham Lincoln credited Harriet Beecher Stowe with causing the Civil War, not

because people mistook Uncle Tom's Cabin for journalism but because they believed Stowe's fictionalization of slavery got to the truth of the institution. On the other hand, Mark Twain – playfully, but with the serious edge of all playfulness – once blamed Walter Scott for the Civil War, suggesting that Scott's stories of medieval chivalry filled Southern heads with ridiculous notions of honor and the glory of combat. Dickens did much to create the image we have of a home as a “haven in a heartless world,” his Christmas stories have given many pictures of what the holidays should look like, and his attacks on industrialism and the factory system had an enormous effect on real-life attitudes and probably on government policies. How many people are sad at Christmas because their Christmas is not sufficiently Dickensian?

Parables often have a very specific picture-forming function. The Bible's parables are often stories designed to unsettle and overturn the way that the hearer pictures himself, and also to offer an alternative self-image for the hearer. The Pharisees who complained about Jesus' table companions did not think of themselves as surly older brothers. But that's the picture of them in the “Prodigal Son” parable (Luke 15).

Fictional characters, fictional events, fictional places implant pictures in our heads, or present pictures to our eyes and ears. Fictions can paint pictures of worlds that attract us, and if the attraction is strong enough those pictures evoke a desire to realize that world. They might also plant pictures of worlds that repel us, and evoke a response of “Never.”

Character is shaped by what I've called “pictures,” by the models that we strive to imitate and the worlds we attempt to bring into being. But so what? Who needs pictures? Why can't we deal with reality?

“Why Read? Part II”
by Peter Leithart

In fact, we all live out of pictures, images, models, and metaphors all the time. Pictures of an ideal marriage shape our aspirations and actions, and pictures of an ideal career can inspire hard work and perseverance. Some of these pictures come from real-life acquaintances and experiences. But not all. All of us have been shaped by living role models, people we admire and seek to imitate, and knowing fictional characters and worlds adds to the store of models that we have, models to imitate and to avoid.

Character, in short, is shaped by imagination and also by the company we keep, by our associations and friends. St. Paul knew that “bad company corrupts good

morals.” Our bumpings-up against other people are not like the bumpings-up of one billiard ball against another. We can be radically changed by bumping against the right, or the wrong people.

It is a myth, and a destructive one, that each of us is a hard little atom of humanity rolling about independently of everyone and everything around us. We recognize that we are affected by people around us, but live under the delusion that those connections don’t change the real me, the me nestled within the hard outer shell of my life. This is an absurd way of thinking about life. Consider speech. Our accent and our use of language are among the most distinctive things about us. We know each other by our voices.

I have many friends in the South whose accents identify them by their region, and while living in England I learned to distinguish different accents from various shires. Yet, those Southerners who talk funny do so because their Mommas and Daddies did. The Northumberlanders who are known by their accents didn’t make up their own patterns of speech, but inherited them.

Now, fiction is a kind of keeping company with other people. Reading a novel involves making a set of friends (or enemies). In fact, we get to know fictional characters better than we know many of our closest friends. Only the most intimate of companions share their thoughts as fully as Hamlet, Emma Woodhouse, or Sidney Carton.

*We cannot be simplistic about these things. Characters in fiction are not presented to us as people come to us in the real world. In the real world, we experience and notice what Providence brings to us. But the fictional world, and fictional characters, are always filtered to us through a narrator, the author or a fictional speaker through whom the author writes. We think we’re learning a lot about Emma or Elizabeth Bennet, but of course we’re only learning what Austen chooses to show us. As Wayne Booth points out, if we were looking at Emma from another perspective than her own, if we saw her through the eyes of Harriet Smith or Mr. Elton, for example, we’d see a spoiled butt-insky who was not nearly so innocent or endearing as the character we know. Because we see things through Emma’s eyes, we have a particular angle on the whole story, and see only what the author wants us to see. Tom Stoppard has experimented with this in his absurdist version of Hamlet, *Rosencrantz and Guildenstern Are Dead*, and John Updike does something*

similar by telling the pre-history of Hamlet in his novel Gertrude and Claudius. These contemporary writers enable us to see the backside of characters whose front sides were shown in the original works.

Remembering the mediating role of author and narrator is important for Christians who object to their children reading books about unsavory characters. If the narrator directs the reader's attention to the unsavoriness of the unsavory character, then we are actually being trained in wisdom and virtue by reading the book. We're learning to taste unsavoriness when we encounter it in life.

Still, bad company corrupts good morals here as well, even if the company is fictional, and Christian readers are right in their instinct to prevent readers, especially immature ones, from being exposed to the wrong kind of fictional company. But it also means that fictional company can extend our experience. If growing up with Southerners encourages us to speak Southern, growing up with Othello and Pip, Alyosha and Tom Sawyer will shape our speech, and our character, in enriching ways.

None of us escapes the influence of fictional pictures or fictional friends. Imagination is not something we can take or leave. Our thoughts and actions, and our character, are always guided and shaped by some form of imagination. The issue is always whether our imagination is richly or poorly stocked, whether it is shaped by nightmares or molded by dreams. The issue is whether our imaginations are stuffed with pictures drawn from the M-TV or pictures drawn from Melville, whether we make fictional friends at the cinema or meet them in Shakespeare.



DISCUSSION QUESTIONS

5. According to Leithart, what is the first reason that we should read fiction, poetry, drama, and screenplays? Do you agree with him?

6. "Fiction is a kind of keeping company with other people." What does Leithart mean by this? How would this apply to reading the Narnian stories?

7. Are there any other ways that stories shape us? Give examples, if you have them.

Narnia: Origins and Aims

2

🔗 LESSON OVERVIEW

In this lesson, we will:

- ▷ explore the origins of the Narnian Chronicles.
- ▷ differentiate between allegory and ‘supposal’.
- ▷ discuss Lewis’ critique of modern education.

🔗 LESSON OBJECTIVES

By the end of the lesson, students will:

- ▷ demonstrate the ability to distinguish between an allegory and a ‘supposal’ by identify each or providing examples of each.
- ▷ discuss the seven stages of Lewis critique of modern education as described in Joe Rigney’s article.
- ▷ recognize that we are justified in intentionally reading the Narnian stories for edification, encouragement, sanctification, and discipleship.

🔗 ASSIGNED READING

- ▷ “Learning to Breathe Narnian Air” in *Live Like a Narnian* by Joe Rigney.



§ STUDY GUIDE

Day 1



Read “Learning to Breathe Narnian Air” and answer the following questions.

1. According to Lewis, where did the idea for the Narnian Chronicles come from?

2. How does Joe Rigney suggest we view the Narnian stories? What use can we make of them? How does the shaping power of Narnia relate to the Scriptures?

Day 2



3. What is the difference between an allegory and a ‘supposal’? Why are the Narnian stories not allegories?

4. How does Lewis respond to those who think that fairy stories are unsuitable for children? Why are 'realistic' stories in some ways more fraught with danger? Have you ever experienced the sort of danger that Lewis describes?

5. What are the two types of fears that Lewis describes?

6. How does Lewis respond to those who think fairy tales are only suitable for children (and therefore, adults who read and enjoy them are being childish)?

Day 3



7. Rigney summarizes Lewis' critique of modern education in *The Abolition of Man* in seven stages. List the seven stages, along with any questions or confusions that you have about them.

8. According to Rigney, what are three key dimensions of Lewis' alternative vision of education? Note any questions or confusions you have about them.

Day 4

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9. According to Rigney, how do the Narnian stories flow out of Lewis' vision of education? What biblical analogy does Rigney use to explain the relationship between Narnia and Jesus?
10. What 'paralyzing inhibition' does Lewis describe in the closing section of the essay? Have you experienced these types of inhibitions? How does fiction help us to "steal past the watchful dragons"? Do you agree with Lewis and Rigney on this point? What dangers might be present in using fiction in this way?

Day 5

Review the past week's discussion and open the conversation to any questions that linger in the students' minds or clarifications that need to be made.



FURTHER UP AND FURTHER IN

- C.S. Lewis, "On Stories," "On Three Ways of Writing for Children," "Sometimes Fairy Stories May Say Best What's to Be Said" in *On Stories and Other Essays on Literature* (Orlando, FL: Harcourt, 1986).
- C.S. Lewis, *The Abolition of Man* (New York, NY: Simon and Schuster, 1996).

Is There a Narnia Code?

3

🔗 LESSON OVERVIEW

In this lesson, we will:

- examine Michael Ward's thesis about Lewis' aim in *The Chronicles*.
- seek to understand the basic features of medieval cosmology.
- attempt to connect each Chronicle to one of the planets of the medieval system.

🔗 LESSON OBJECTIVES

By the end of the lesson, students will:

- understand and articulate Ward's thesis about *The Chronicles*.
- be able to distinguish between what Lewis means by Enjoyment and Contemplation as well as astronomy and astrology.
- attempt to match each Narnian story with a specific medieval planet.

🔗 ASSIGNED READING

- Michael Ward, *The Narnia Code*, Chapters 1–3.



Day 1
.....

Try to answer Question 1 before reading Ward.

1. Write down seven words or phrases that capture the mood or tone of each of the Narnian Chronicles (seven words per Chronicle). In other words, when you think of each *Chronicle*, what words or phrases or emotions come to mind?
 - *The Lion, The Witch, and the Wardrobe.*
 - *Prince Caspian.*
 - *Voyage of the Dawn Treader.*
 - *The Silver Chair.*
 - *The Horse and His Boy.*
 - *The Magician's Nephew.*
 - *The Last Battle.*

Day 2

Read Chapter 1 in *The Narnia Code* and answer Questions 2–4.

2. List some of the ‘oddities’ that Ward mentions in Chapter 1. Are there other aspects of the stories that puzzle you? Are there particular plots, events, or characters that don’t seem to ‘fit’ with the Christian symbolism?
3. According to Ward, why should we look for some kind of unity amidst all of the oddities of the Narnian stories? Why is it unlikely that the stories truly are a “jumble” (as some critics allege)? Give specific reasons.
4. Why is the idea of a secret code for the Narnian stories not far-fetched? According to Ward, why would Lewis keep such a secret?

Day 3

.....

Read Chapter 2 in *The Narnia Code* and answer Questions 5–9.

5. According to Lewis and Ward, what is the difference between Enjoyment and Contemplation? Give examples of the difference.

6. What is the central point of Lewis' "Meditation in a Toolshed" and "The Man Born Blind"? Why might this be relevant for the Narnian stories?

7. According to Ward, what is the most challenging aspect of trying to write a story "about Christ"? What does Lewis mean when he writes that God "walks everywhere incognito"?

8. What does Lewis mean by "The Kappa Element in Romance?" Describe this "kappa" element in your own words? How does it help to explain why we re-read stories (or re-watch movies)? If we already know the ending, why do we enjoy reading them again? Give an example of a story or movie that you feel this way about.

9. After reading these first two chapters, do you think that it's possible, likely, or impossible that Lewis embedded a secret layer of meaning within the Narnian stories? Explain your answer.

Day 4



Read Chapter 3 in *The Narnia Code* and answer questions 10–13.

10. List the seven planets of the medieval heavens and note which day of the week they are linked with.

11. Compare and contrast the medieval view of the heavens to our modern view of outer space. What does the older view have that our new perspective lacks?

12. According to Ward and Lewis, what did medieval man mean by “astrology?” How does it differ from modern astrology? What types of astrology were forbidden? According to Ward, what is a possible modern equivalent to the influence of the stars?

13. Lewis thought that the characters of the medieval planets have “a permanent value as spiritual symbols.” What does he mean by this?

Day 5

Read Appendix A: “The Planets” and answer Questions 14–15.

14. As you read Lewis’ poetic meditation on the medieval planets, attempt to match each planet with a corresponding Narnian story. (Attempt to match the stories on your own without consulting Ward’s chapters).
15. Write down any additional questions that you have about Ward’s overall thesis.



- ▷ C.S. Lewis, “The Heavens” in *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (Cambridge, UK: Cambridge University Press, 2007).
- ▷ C.S. Lewis, “Imagination and Thought in the Middle Ages” in *Studies in Medieval and Renaissance Literature* (Cambridge, UK: Cambridge University Press, 1998).
- ▷ Michael Ward, *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis* (New York, NY: Oxford University Press, 2008).
- ▷ Joe Rigney, “A Word to the Reader” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

The Lion, The Witch, and the Wardrobe

4

📖 LESSON OVERVIEW

In this lesson, we will:

- ▶ explore the layers of meaning in *The Lion, The Witch, and the Wardrobe*.
- ▶ examine the character and quality of Jove and how Lewis shapes it into a story.
- ▶ seek to breathe Narnian air and thus become Jovial ourselves.

📖 LESSON OBJECTIVES

By the end of the lesson, students will:

- ▶ summarize the plot and describe the characters in *The Lion*.
- ▶ identify at least three specific examples of the Jovial character in *The Lion*.
- ▶ discuss their agreement and disagreement with Ward's analysis.
- ▶ reflect on how *The Lion* can assist in becoming Jovial themselves.

📖 ASSIGNED READING

- ▶ *The Lion the Witch and the Wardrobe*.
- ▶ Ward, *The Narnia Code*, Ch. 4.

I.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading *Ward*.

Day 1 – Day 3

Enjoy reading *The Lion the Witch and the Wardrobe*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story).
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story.
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 4

After finishing the book, answer questions 4–7.

4. Review the section of “The Planets” that describes Jupiter (Jove). Note any connections between the book and the planet. (Remember, answer this question before reading *The Narnia Code*.)
5. Identify any scenes that you found particularly moving and briefly describe why they moved you. Also, note any models or examples of people or actions that are worthy of imitation (or worthy of rejection and avoidance). Be specific.
6. Note other comments, observations, or questions that you have in the space below.
7. Summarize at least three things that you are taking away from your reading of this book. This could include lessons, personal applications, new insights about God, yourself, or the world, or anything else that has influenced you from your reading.

Day 5

Read *The Narnia Code*, Chapter 4, and add any additional comments or insights to the above questions.

§ FURTHER UP AND FURTHER IN

- ▷ Joe Rigney, “Deep Magic, and Deeper” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▷ Joe Rigney, “The Witch’s War on Joy” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▷ Joe Rigney, “We Will Be Who We Are Becoming” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

Prince Caspian

5

🔗 LESSON OVERVIEW

In this lesson, we will:

- explore the layers of meaning in *Prince Caspian*.
- examine the character and quality of Mars and how Lewis shapes it into a story.
- seek to breathe Narnian air and thus become Martial ourselves.

🔗 LESSON OBJECTIVES

By the end of the lesson, students will:

- summarize the plot and describe the characters in *Prince Caspian*.
- identify at least three specific examples of the Martial character in *Prince Caspian*.
- discuss their agreement and disagreement with Ward's analysis.
- reflect on how *Prince Caspian* can assist in becoming Martial themselves.

🔗 ASSIGNED READING

- *Prince Caspian*.
- Ward, *The Narnia Code*, Ch. 5.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading Ward.

Day 1 – Day 3

Enjoy reading *Prince Caspian*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story.)
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story?
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 4

After finishing the book, answer questions 4–7.

4. Review the section of “The Planets” that describes Mars. Note any connections between the book and the planet. (Remember, answer this question before reading The Narnia Code.)
5. Identify any scenes that you found particularly moving and briefly describe why they moved you. Also, note any models or examples of people or actions that are worthy of imitation (or worthy of rejection and avoidance). Be specific.
6. Note other comments, observations, or questions that you have in the space below.
7. Summarize at least three things that you are taking away from your reading of this book. This could include lessons, personal applications, new insights about God, yourself, or the world, or anything else that has influenced you from your reading.

Day 5

Read *The Narnia Code*, Chapter 5, and add any additional comments or insights to the above questions.



FURTHER UP AND FURTHER IN

- ▷ Joe Rigney, “Trumpkin’s Surprising Obedience” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▷ Joe Rigney, “The Lost Art of Chivalry” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

The Voyage of the Dawn Treader

6

📖 LESSON OVERVIEW

In this lesson, we will:

- explore the layers of meaning in *The Voyage of the Dawn Treader*.
- examine the character and quality of Sol and how Lewis shapes it into a story.
- seek to breathe Narnian air and thus become Solar ourselves.

📖 LESSON OBJECTIVES

By the end of the lesson, students will:

- Summarize the plot and describe the characters in *The Voyage*.
- Identify at least three specific examples of the quality of Sol in *The Voyage*.
- Discuss their agreement and disagreement with Ward's analysis.
- Reflect on how *The Voyage* can assist in becoming Solar themselves.

📖 ASSIGNED READING

- *The Voyage of the Dawn Treader*.
- Ward, *The Narnia Code*, Ch. 6.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading Ward.

Day 1 – Day 3

Enjoy reading *The Voyage of the Dawn Treader*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story.) Be warned that this book's plot is difficult to summarize because there is no clear climax. Instead, note the movement of the voyage and trace how the stories at each island connect.
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story?
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 5

Read *The Narnia Code*, Chapter 6, and add any additional comments or insights to the above questions.

§ FURTHER UP AND FURTHER IN

- ▷ Joe Rigney, “Post Tenebras Lux (After Darkness, Light)” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▷ Joe Rigney, “The Folly of Nothing-Buttery” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▷ Joe Rigney, “Parents, Educrats, and Bureaucrat” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

The Silver Chair

7

📖 LESSON OVERVIEW

In this lesson, we will:

- ▶ explore the layers of meaning in *The Silver Chair*.
- ▶ examine the character and quality of Luna and how Lewis shapes it into a story.
- ▶ seek to breathe Narnian air and thus become Lunar ourselves.

📖 LESSON OBJECTIVES

By the end of the lesson, students will:

- ▶ summarize the plot and describe the characters in *The Silver Chair*.
- ▶ identify at least three specific examples of the Lunar character in *The Silver Chair*.
- ▶ discuss their agreement and disagreement with Ward's analysis.
- ▶ reflect on how *The Silver Chair* can assist in becoming Lunar themselves.

📖 ASSIGNED READING

- ▶ *The Silver Chair*.
- ▶ Ward, *The Narnia Code*, Ch. 7.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading Ward.

Day 1 - Day 3

Enjoy reading *The Silver Chair*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story.)
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story?
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 4

After finishing the book, answer questions 4-7.

4. Review the section of “The Planets” that describes Luna (the Moon). Note any connections between the book and the planet. (Remember, answer this question before reading *The Narnia Code*.)

5. Identify any scenes that you found particularly moving and briefly describe why they moved you. Also, note any models or examples of people or actions that are worthy of imitation (or worthy of rejection and avoidance). Be specific.

6. Note other comments, observations, or questions that you have in the space below.

7. Summarize at least three things that you are taking away from your reading of this book. This could include lessons, personal applications, new insights about God, yourself, or the world, or anything else that has influenced you from your reading.

Day 5

Read *The Narnia Code*, Chapter 7, and add any additional comments or insights to the above questions.

§ FURTHER UP AND FURTHER IN

- ▶ Joe Rigney, “Parents, Educators, and Bureaucrats” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▶ Joe Rigney, “Breaking Enchantments With Burnt Marshwiggle” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

Review

8

§ LESSON OVERVIEW

In this lesson, we will:

- review the contents of the course thus far and seek to answer any remaining questions.

§ LESSON OBJECTIVES

By the end of the lesson, students will:

- ask and discuss any lingering questions about the power of stories to disciple, Lewis' view of education, or Ward's thesis.
- review any unanswered or incomplete questions from the study guide.
- summarize the first four Chronicles read and Ward's analysis of them.

§ ASSIGNED READING

- Review your notes from previous lessons as well as the first four of *The Chronicles*.

§ OPTIONAL READING

- This week would be good time to read the articles in the Further Up and Further In recommended reading section.

The Horse and His Boy

9

🔗 LESSON OVERVIEW

In this lesson, we will:

- explore the layers of meaning in *The Horse and His Boy*.
- examine the character and quality of Mercury and how Lewis shapes it into a story.
- seek to breathe Narnian air and thus become Mercurial ourselves.

🔗 LESSON OBJECTIVES

By the end of the lesson, students will:

- summarize the plot and describe the characters in *The Horse*.
- identify at least three specific examples of the Mercurial character in *The Horse*.
- discuss their agreement and disagreement with Ward's analysis.
- reflect on how *The Horse* can assist in becoming Mercurial themselves.

🔗 ASSIGNED READING

- *The Horse and His Boy*.
- Ward, *The Narnia Code*, Ch. 8.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading Ward.

Day 1 - Day 3

Enjoy reading *The Horse and His Boy*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story.)
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story.
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 5

Read *The Narnia Code*, Chapter 8, and add any additional comments or insights to the above questions.

FURTHER UP AND FURTHER IN

- ▶ Joe Rigney, “Shasta’s Hard Lesson” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▶ Joe Rigney, “A Society of Self Regard” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▶ Joe Rigney, “The Heart of the Laughing King” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▶ Joe Rigney, “Tell Me Your Sorrows” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

The Magician's Nephew

10

🔗 LESSON OVERVIEW

In this lesson, we will:

- ▶ explore the layers of meaning in *The Magician's Nephew*.
- ▶ examine the character and quality of Venus and how Lewis shapes it into a story.
- ▶ seek to breathe Narnian air and thus become Mercurial ourselves.

🔗 LESSON OBJECTIVES

By the end of the lesson, students will:

- ▶ summarize the plot and describe the characters in *The Magician's Nephew*.
- ▶ identify at least three specific examples of the Venereal character in *The Magician's Nephew*.
- ▶ discuss their agreement and disagreement with Ward's analysis.
- ▶ reflect on how *The Magician's Nephew* can assist in becoming Venereal themselves.

🔗 ASSIGNED READING

- ▶ *The Magician's Nephew*.
- ▶ Ward, *The Narnia Code*, Ch. 9.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading Ward.

Day 1 – Day 3

Enjoy reading *The Magician's Nephew*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story.)
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story?
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 4

After finishing the book, answer questions 4–7.

4. Review the section of “The Planets” that describes Venus. Note any connections between the book and the planet. (Remember, answer this question before reading *The Narnia Code*.)
5. Identify any scenes that you found particularly moving and briefly describe why they moved you. Also, note any models or examples of people or actions that are worthy of imitation (or worthy of rejection and avoidance). Be specific.
6. Note other comments, observations, or questions that you have in the space below.
7. Summarize at least three things that you are taking away from your reading of this book. This could include lessons, personal applications, new insights about God, yourself, or the world, or anything else that has influenced you from your reading.

Day 5

Read *The Narnia Code*, Chapter 9, and add any additional comments or insights to the above questions.



FURTHER UP AND FURTHER IN

- ▷ Joe Rigney, “A High and Lonely Destiny” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

The Last Battle

11

📖 LESSON OVERVIEW

In this lesson, we will:

- explore the layers of meaning in *The Last Battle*.
- examine the character and quality of Saturn and how Lewis shapes it into a story.
- seek to breathe Narnian air and thus become Mercurial ourselves.

📖 LESSON OBJECTIVES:

By the end of the lesson, students will:

- summarize the plot and describe the characters in The Last Battle.
- identify at least three specific examples of the Saturnine character in The Last Battle.
- discuss their agreement and disagreement with Ward's analysis.
- reflect on how The Last Battle can assist in becoming Saturnine themselves.

📖 ASSIGNED READING

- *The Last Battle*.
- Ward, *The Narnia Code*, Ch. 10.



STUDY GUIDE

The first goal of your reading is to immerse yourself in the books. Breathe Narnian air. Don't think mainly about analyzing the books. *Enjoy* them. And then, every now and again, come up for air, and try to answer the following questions. Try to answer all of the questions on your own *before* reading Ward.

Day 1 – Day 3

Enjoy reading *The Last Battle*.

1. In 1–2 sentences, describe the basic plot of the book, as well as any major sub-plots. (The plot is the main 'movement' of the book or what the story is about, whereas sub-plots are mini-narratives that are significant but not the central part of the story.)
2. How is Aslan depicted in the story? Note any distinctive characteristics that he displays in this particular story?
3. Note how the main characters are portrayed (both heroes and villains). Identify any major transformations that occur among the characters, including how they began and how they finished.

Day 4

After finishing the book, answer questions 4–7.

4. Review the section of “The Planets” that describes Saturn. Note any connections between the book and the planet. (Remember, answer this question before reading The Narnia Code.)

5. Identify any scenes that you found particularly moving and briefly describe why they moved you. Also, note any models or examples of people or actions that are worthy of imitation (or worthy of rejection and avoidance). Be specific.

6. Note other comments, observations, or questions that you have in the space below.

7. Summarize at least three things that you are taking away from your reading of this book. This could include lessons, personal applications, new insights about God, yourself, or the world, or anything else that has influenced you from your reading.

Day 5

Read *The Narnia Code*, Chapter 10, and add any additional comments or insights to the above questions.



FURTHER UP AND FURTHER IN

- ▷ Joe Rigney, “Tirian’s Trials and Tragedy” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

Summary and Review

12

🔗 LESSON OVERVIEW

In this lesson, we will:

- ▷ reflect on the books, the course, and the lesson.
- ▷ seek to answer remaining questions.
- ▷ solidify the lessons and impact of the books in our lives.

🔗 LESSON OBJECTIVES:

By the end of the lesson, students will:

- ▷ evaluate Ward's thesis as a whole, specifically how the planetary symbols and qualities aid one's view of Christ.
- ▷ discuss how the Narnian stories disciple those who learn to breathe Narnian air.
- ▷ state at least one way the stories have shaped them through the course.

🔗 ASSIGNED READING

- ▷ Ward, *The Narnia Code*, Ch. 11–12.



§ STUDY GUIDE

1. How does Lewis' use of the planetary symbols and qualities help to fill out what it means for the stories to be "about Christ?"
2. How is Aslan distinctly portrayed in each book? Use Ward's summaries, or your own.
3. How is what Lewis has done in Narnia similar to what God has done in creation?
4. After taking this course, which is your favorite Narnian chronicle and why?

5. What are the main applications that you are taking with you after reading through the stories and discussing them?

FURTHER UP AND FURTHER IN

- ▷ Joe Rigney, “Epilogue” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.
- ▷ Joe Rigney, “Appendix: A Short Q&A with the Author” in *Live Like A Narnian: Christian Discipleship in C.S. Lewis’ Chronicles*.

The Planets



Appendix A

Lady LUNA, in light canoe,
By friths and shallows of fretted cloudland
Cruises monthly; with chrism of dews
And drench of dream, a drizzling glamour,
Enchants us—the cheat! changing sometime
A mind to madness, melancholy pale,
Bleached with gazing on her blank count'nance
Orb'd and ageless. In earth's bosom
The shower of her rays, sharp-feathered light
Reaching downward, ripens silver,
Forming and fashioning female brightness,
—Metal maidenlike. Her moist circle
Is nearest earth. Next beyond her
MERCURY marches;—madcap rover,
Patron of pilf'rers. Pert quicksilver
His gaze begets, goblin mineral,
Merry multitude of meeting selves,
Same but sundered. From the soul's darkness,
With wreathed wand, words he marshals,
Guides and gathers them--gay bellwether
Of flocking fancies. His flint has struck
The spark of speech from spirit's tinder,
Lord of language! He leads forever
The spangle and splendour, sport that mingles
Sound with senses, in subtle pattern,
Words in wedlock, and wedding also
Of thing with thought. In the third region
VENUS voyages...but my voice falters;
Rude rime-making wrongs her beauty,

Whose breasts and brow, and her breath's sweetness
Bewitch the worlds. Wide-spread the reign
Of her secret sceptre, in the sea's caverns,
In grass growing, and grain bursting,
Flower unfolding, and flesh longing,
And shower falling sharp in April.
The metal copper in the mine reddens
With muffled brightness, like muted gold,
By her fingers form'd. Far beyond her
The heaven's highway hums and trembles,
Drums and dindles, to the driv'n thunder
Of SOL's chariot, whose sword of light
Hurts and humbles; beheld only
Of eagle's eye. When his arrow glances
Through mortal mind, mists are parted
And mild as morning the mellow wisdom
Breathes o'er the breast, broadening eastward
Clear and cloudless. In a clos'd garden
(Unbound her burden) his beams foster
Soul in secret, where the soil puts forth
Paradisal palm, and pure fountains
Turn and re-temper, touching coolly
The uncomely common to cordial gold;
Whose ore also, in earth's matrix,
Is print and pressure of his proud signet
On the wax of the world. He is the worshipp'd male,
The earth's husband, all-beholding,
Arch-chemic eye. But other country
Dark with discord dins beyond him,
With noise of nakers, neighing of horses,
Hammering of harness. A haughty god
MARS mercenary, makes there his camp
And flies his flag; flaunts laughingly
The graceless beauty, grey-eyed and keen,
—Blond insolence—of his blithe visage
Which is hard and happy. He hews the act,
The indifferent deed with dint of his mallet

And his chisel of choice; achievement comes not
Unhelped by him;—hired gladiator
Of evil and good. All's one to Mars,
The wrong righted, rescued meekness,
Or trouble in trenches, with trees splintered
And birds banished, banks fill'd with gold
And the liar made lord. Like handiwork
He offers to all — earns his wages
And whistles the while. White-feathered dread
Mars has mastered. His metal's iron
That was hammered through hands into holy cross,
Cruel carpentry. He is cold and strong,
Necessity's son. Soft breathes the air
Mild, and meadowy, as we mount further
Where rippled radiance rolls about us
Moved with music—measureless the waves'
Joy and jubilee. It is JOVE's orbit,
Filled and festal, faster turning
With arc ampler. From the Isles of Tin
Tyrian traders, in trouble steering
Came with his cargoes; the Cornish treasure
That his ray ripens. 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,
The myriad-minded, men like the gods,
Helps and heroes, helms of nations
Just and gentle, are Jove's children,
Work his wonders. On his white forehead
Calm and kingly, no care darkens
Nor wrath wrinkles: but righteous power
And leisure and largess their loose splendours
Have wrapped around him—a rich mantle
Of ease and empire. Up far beyond
Goes SATURN silent in the seventh region,
The skirts of the sky. Scant grows the light,

Sickly, uncertain (the Sun's finger
Daunted with darkness). Distance hurts us,
And the vault severe of vast silence;
Where fancy fails us, and fair language,
And love leaves us, and light fails us
And Mars fails us, and the mirth of Jove
Is as tin tinkling. In tattered garment,
Weak with winters, he walks forever
A weary way, wide round the heav'n,
Stoop'd and stumbling, with staff groping,
The lord of lead. He is the last planet
Old and ugly. His eye fathers
Pale pestilence, pain of envy,
Remorse and murder. Melancholy drink
(For bane or blessing) of bitter wisdom
He pours out for his people, a perilous draught
That the lip loves not. We leave all things
To reach the rim of the round welkin,
Heaven's heritage, high and lonely.

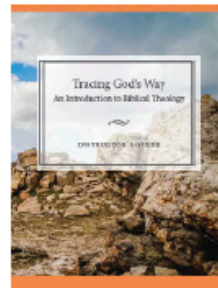
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Exploring Aslan's Country

Growing in Godliness by Breathing Narnian Air

The Chronicles of Narnia are some of the most beloved children's books of all time. But are they really just for children? Or is there more in Narnia than meets the eye? This twelve-week course will examine the *Chronicles* book by book as powerful stories designed to shape the hearts and minds of their readers. In the process, we will explore C.S. Lewis' motivation for writing *The Chronicles*, as well as probe the connections between *The Chronicles* and Lewis' other writings. From characters to plot, from symbolism to structure, we will seek to 'breathe the air' of Narnia in hopes of both contemplating and enjoying the Christ-saturated world conceived by Lewis. Our goal will be to heed the words of Aslan: "This was the very reason you were brought into Narnia, that by knowing me here for a little, you might know me better there."

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