Charlotte Farrell, "Entry on: The Voyage of the Dawn Treader (The Chronicles of Narnia, 3) by Pauline Baynes, Clive Staples (C.S.) Lewis", peer-reviewed by Elizabeth Hale and Susan Deacy. Our Mythical Childhood Survey (Warsaw: University of Warsaw, 2022). Link: http://omc.obta.al.uw.edu.pl/myth-survey/item/1425. Entry version as of November 07, 2026.

Pauline Baynes , Clive Staples (C.S.) Lewis

The Voyage of the Dawn Treader (The Chronicles of Narnia, 3)

United Kingdom (1952)

TAGS: Ancient Slavery Minos Odysseus / Ulysses Sirens





We are still trying to obtain permission for posting the original cover.

General information	
Title of the work	The Voyage of the Dawn Treader (The Chronicles of Narnia, 3)
Country of the First Edition	United Kingdom
Country/countries of popularity	Worldwide
Original Language	English
First Edition Date	1952
First Edition Details	C. S. Lewis, *The Voyage of the Dawn Treader*. London: Geoffrey Bles, 1952, 223 pp.
ISBN	Not applicable for editio princeps
Genre	Children's novel*, Fantasy fiction
Target Audience	Children
Author of the Entry	Charlotte Farrell, University of New England, charlottefarrell@gmail.com
Peer-reviewer of the Entry	Elizabeth Hale, University of New England, ehale@une.edu.au Susan Deacy, University of Roehampton, s.deacy@roehampton.ac.uk

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Creators



Pauline Baynes , 1922 - 2008
(Illustrator)

Pauline Baynes, who illustrated many works (over 200, mostly for children), is best known for her illustration of C.S. Lewis's *Chronicles of Narnia* and J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings.* Born in Sussex, England, UK most of her first five years were spent in India due to her father's appointment to the Indian Civil Service. As a result of her mother's illness, Baynes and her sister returned to England and were placed in a convent and then sent to a boarding school in Camberley in Surrey. At the age of fifteen, she studied design at Farnham School of Art and later won a place at the Slade School of Art. When the second World War broke out both sisters joined the Women's Voluntary Service and were sent to the Camouflage Development Training Centre in Farnham Castle where they were put to work making demonstration models. Later, the sisters worked as mapmakers for the Admiralty's Hydrographic Department. Powell Perry, whose family owned a company that published picture books for children was one of their colleagues and gave Baynes her first professional commissions.

In 1948 Baynes began to develop her career by writing a book of her own, *Victoria and the Golden Bird* which was published. Her portfolio was given to J.R.R, Tolkien who was *s*eeking an illustrator for his book *Farmer Giles of Ham,* a comedy about dragons and knights. Tolkien was delighted with her work and although his *The Lord of the Rings* was too large a project for her she produced coloured maps of Tolkien's middle-earth. She also created a triptych of Tolkien's characters and locales, which became the iconic cover art for a one-volume paperback edition in 1968 and a three-volume version in 1981. In 1967 Baynes illustrated Tolkien's final piece of fiction *Smith of Wooton Major.*

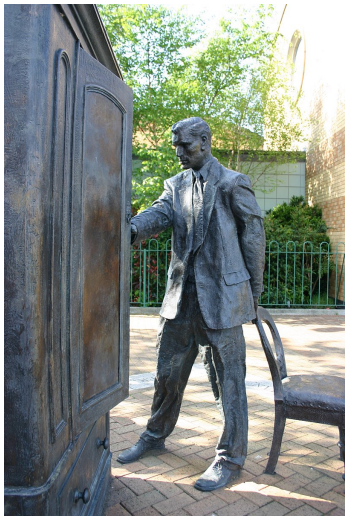
Tolkien introduced Baynes to C.S. Lewis. She signed a contract with Lewis's publisher and in 1949 sent drawings, and cover designs for *The Lion, the Witch, and the Wardrobe.*She went on to illustrate the six sequels, *Prince Caspian: The return to Narnia* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and*

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His Boy (1954), *The Magician's Nephew* (1955) and *The Last Battle* (1956).

After many love affairs, Baynes met and married Fritz Gasch, a German ex-prisoner of war. They moved to Surrey where he worked as a gardener and she continued her drawing. They were a close couple and after Fritz's sudden death in 1988 Baynes poured her energies into her work producing her most accomplished pieces. Two years after Fritz's death Baynes had a call from his daughter from his first marriage in Germany who was delighted to find the woman who had loved her father. In old age, Baynes found she had a family. Baynes worked up to her death in 2008 illustrating both the Koran and Aesop's Fables. She remains one of the twentieth century's most influential illustrators.

Bio prepared by Beverley Beddoes-Mills, University of New England
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Belfast, statue of C. S. Lewis looking into a wardrobe. Entitled *The Searcher* by Ross Wilson. Retrieved from Wikipedia (accessed: May 4, 2022), CC BY 2.0.

Clive Staples (C.S.) Lewis , 1898 - 1963 (Author)

Clive Staples Lewis was born in 1898 in Belfast, Ireland, the younger son of Albert Lewis, a soliciter, and Florence Lewis, a graduate of the Royal University of Ireland. In the Lewis household reading and education were considered of great importance and Lewis and his older brother Warren 'Warnie' (later a historian) were avid readers. Lewis loved tales about animals and was influenced by Beatrix Potter's books which encouraged him to write and illustrate his own. After his mother's death in 1908 Lewis attended several different schools in England and Belfast. During this time, Lewis became an atheist, abandoning his Christian faith and pursuing an interest in Norse mythology. As a teenager, became fascinated by ancient Scandinavian songs and legends preserved in the Icelandic sagas. Lewis was also influenced by his father's old tutor and former headmaster of Lurgan College, William T. Kirkpatrick, who instilled in him a love of Greek literature and mythology.

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In 1917 Lewis entered Oxford and studied at University College. That year he joined the Officers' Training Corps, at the university, and was drafted into a Cadet Battalion for training. He was commissioned into the British Army as a Second Lieutenant and shipped to France where on his19th birthday he fought in the front line, in the trenches at the Somme Valley. Following an incident in April of 1918, which Lewis was wounded, and two of his colleagues were killed by a shell, he was demobilized (in December of that year). He wrote in a letter that the horror of his wartime experiences were the basis of his pessimism and continuing atheism.

In 1920, Lewis returned to his studies at Oxford University, where he studied Greek and Latin Literature, Philosophy and Ancient History, and English. He achieved Firsts in all these subjects, and went on to tutor in Philosophy at University College. In 1925 he was appointed as a Fellow and Tutor in English Literature at Magdalen College, where he worked until 1954.

At Oxford, Lewis and J.R.R Tolkien, the Anglo-Saxon scholar, and writer of *The Hobbit* and *The Lord of the Rings* were close friends. They were active in the informal Oxford literary group known as the Inklings, a group of scholars and storytellers interested in the writing of fantasy, and which included Roger Lancelyn-Green, the biographer and reteller of mythology for children.

Lewis eventually returned to Christianity due Tolkien's influence. He describes these changes in his autobiography *Surprised by Joy* which is an account of his spiritual and intellectual life through the 30s. He became known as one of the foremost British writers of Christian thought which he explored in his scholarship, and fiction. Lewis's first scholarly book was *The Allegory of Love: A Study in Medieval Tradition* (1936), an exploration of the treatment of love in Medieval and Renaissance English. Later he wrote *A Preface to Paradise Lost* (1942). Both are still cited today. He was commissioned to write *English Literature in the Sixteenth Century (Excluding Drama)*, for the Oxford History of English Literature (1954).

In 1956 he was appointed to the Chair of Medieval and Renaissance Literature, at Magdalene College, Cambridge University, where he worked until he died in 1963. In 1957, he married his friend Joy Davidson, an American divorcee, in a civil ceremony, in order to help her remain in the United Kingdom. Later, after she was diagnosed with bone cancer, their relationship developed and they had a

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Christian marriage. Davidson died in 1960 and Lewis wrote about this time of his life in *A Grief Observed* (1961) which was published under a pseudonym. His final book, *Letters to Malcolm*, was published in 1963, the same year in which he retired from his position at Cambridge. He died in November of 1963, following a period of ill health.

Lewis' writing covers many fields: he wrote important literary criticism such as *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (1964), and *The Allegory of Love* (1936). He wrote works of personal reflection and novels for adults and children. Among his novels for adults, *Till We Have Faces: A Myth Retold* (1956) recasts the story of Cupid and Psyche from the point of view of her older sister, Orual. In general terms, Lewis' best known works are the seven children's books about the fantasy world of Narnia: *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), *The Horse and His Boy* (1954), *The Magician's Nephew* (1955), and *The Last Battle* (1956). These books reveal a fantasy world and include talking animals, mythical beasts, magic, and epic action as well as children from our (real) world, and cast the main drama of the series as a battle between good and evil in the context of the world of Narnia. Aslan, a noble lion, who can be identified as an allegory for the Son of God, brings unity to Narnia (the exception is *The Horse and His Boy*, which provides the prehistory of Narnia). The Narnia books have been translated into 47 languages and sold worldwide.

Sources:

Britannica (accessed: May 7, 2021),

Wikipedia (accessed: May 18, 2021).

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Additional information

Adaptations

Film: *The Chronicles of Narnia: The Voyage of the Dawn Treader*, dir. Michael Apted, Fox 2000 Pictures, Walden Media, A Film Location Company, 2010.

Video game: *The Chronicles of Narnia: The Voyage of the Dawn Treader*, Fox Digital Entertainment, 2010.

Translation

The Narnia Chronicles have been translated into 47 languages, see: here (accessed: March 31, 2022).

Sequels, Prequels and Spin-offs

There are two different orders that the books can be read: order of publication and order of narrative chronology. Both orders are listed below, with an asterisk next to the present title.

Publication Order

1. *The Lion, the Witch and the Wardrobe*;
2. *Prince Caspian*;
3. *The Voyage of the Dawn Treader*;*
4. *The Silver Chair*;
5. *The Horse and His Boy*;
6. *The Magician's Nephew*;
7. *The Last Battle*.

Chronological Order

1. *The Magician's Nephew;*
2. *The Lion, the Witch, and the Wardrobe;*
3. *The Horse and His Boy;*
4. *Prince Caspian;*
5. *The Voyage of the Dawn Treader*;*
6. *The Silver Chair;*
7. *The Last Battle.*

Summary

The Voyage of the Dawn Treader is the third book published in the

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Chronicles of Narnia by C. S. Lewis. Two of the children from the first books, Lucy and Edmund, have been sent to stay with their strange Aunt and Uncle and insufferable cousin, Eustace. Looking at a painting on one of the walls in the house, the children see a boat on a sea begin to move. They are taken inside the painting, and land aboard the Dawn Treader. On the ship, they are reunited with King Caspian, previously Prince Caspian, who has set sail on a voyage to locate the seven lost Lords that the previous King, Miraz, had banished. The lords were friends of Caspian's father, and the children join him and his sea crew – which includes the talking mouse, Reepicheep from the first books – on his altruistic, justice-seeking voyage. Eustace is bitter about the journey and becomes very seasick.

They make many stops at various islands along their journey and adventures ensue. First, they alight at the beach of Felimath where the children, Reepicheep, and Caspian are taken captive by slave merchants. Caspian is bought by one of the lords, Bern, of the seven he is seeking on his voyage. Once Caspian's identity is revealed to Bern, they assemble an army to free Reepicheep, Edmund, and Lucy, who are enslaved. Caspian meets with Govenor Gumpas, and is critical of his authorisation of slavery. Caspian fires Gumpas and makes Bern the Duke of the Lone Islands. The slave trade is then forbidden and the children and the mouse are rescued.

They set sail again and face a vicious storm for thirteen days. Eventually, mountains come in to view and they alight at another island. Eustace wanders from the boat, gets lost, and is transformed into a dragon. After this, he becomes remorseful about his bad behaviour aboard the ship. Once the ship crew and the children realise that Eustace has transformed into a dragon, and they do everything they can to help him. Aslan, the magical talking lion from the first two books in the series, appears and helps Eustace become a boy once more. Eustace is forever changed, and is much kinder.

Upon leaving Dragon Island, they face a battle with a great Sea Serpent. With Eustace's help and Reepicheep's heroic efforts, they defeat the serpent and arrive at another small island. They come across a small body of water on the island that transforms everything it touches into solid gold. They discover the body of another lord solidified inside the water. Aslan appears, reprimanding Caspian for attempting to claim possession of the island's riches, and they return to the ship somewhat bewitched.

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This time, they arrive at a 'park-like' island where they encounter invisible but loud creatures. They reveal that only a young girl can break the spell of their invisibility. She agrees to help them and ventures into the house of the magician to access the magic spell book. She successfully releases the Dufflepuds from their curse. Because the spell that Lucy breaks is to make invisible things visible, Aslan appears. The Dufflepuds also become visible, and Lucy can see that they are one-legged mushroom-like creatures that hop loudly. The magician, Coriakin, who is later revealed to have been a star, says that there were four lords that passed the island seven years earlier travelling east, which propels the crew and the children to continue their voyage eastward.

They approach a terrifying sea of darkness where all dreams – including bad ones – become real, and save a terrified Lord Rhoop from the black water. They alight at a shallow bay and discover three men covered in hair at a table serving an elaborate banquet. The men were cursed into a seven year sleep because they misused the Knife of Stone at Aslan's table. The children realise that they are, in fact, at Aslan's table, and a young woman and an old man appear. The man, like Coriakin, is a "retired star" named Ramandu. Caspian forms a romantic bond with Ramandu's daughter and vows to return to her.

When Caspian asks Ramandu how to break the enchantment of the three sleeping lords, he says they must sail to the World's End and leave someone behind. Reepicheep valiantly volunteers to and they set sail for the Edge of the World. They pass through beautiful waters where Lucy sees Sea People beneath the surface. They discover that the water is sweet and when they drink it, they feel as if they are filled with light. The Dawn Treader approaches a sea of white lilies releasing an alluring smell.

They come across a 30ft high suspended rainbow-colored wave and see mountains ahead. When Caspian threatens to accompany Reepicheep to the World's End, Aslan appears and says that Caspian is to return to Narnia, and that only the children and Reepicheep are to go forward. Reepicheep aboard his small coracle sails into the wave, reaching the End of the Earth. The children wade through the "endless carpet of lilies" (183) until they come across a white lamb that invites them to feast on fish. The lamb reveals that they can access Aslan's world through a door in their own world, and suddenly the lamb transforms into Aslan. Aslan reveals that Lucy and Edmund will never return to Narnia, after which Caspian and his men safely

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return to Narnia via Ramandu's island, and the children return to their Aunt Alberta's with (a now less intolerable) Eustace.

Analysis

Of the first three books in the *Narnia Chronicles* (in order of publication), *The Voyage of the Dawn Treader* draws the most correlation with Homeric Epic, particularly *The Odyssey*. Louis Markos writes that *The Chronicles* are "infused" by the "pervasive magic of *The Odyssey*" (27). Certainly, the book abounds with qualities of the Epic genre, particularly its themes of rescue, quest, and adventure.

Like the previous books in the *Chronicles*, mythological elements operate intertextually in *The Voyage of the Dawn Treader*, often with a moralistic imperative. For one, Edmund makes a direct connection between Ulysses – the Latin version of Odysseus who was the Greek hero of Homer's Epic poem the *Odyssey* – and Caspian's defiant behaviour when he insists on travelling to the World's End. When Reepicheep threatens to disarm and bind the King until he comes to his senses, Edmund comments: "Like they did with Ulysses when he wanted to go near the Sirens" (182). Caspian's threat to behave in a way that others deem immoral is analogised through Edmund's intertextual reference to Ulysses.

Distinct allusion to the myth of King Midas occurs when The Dawn Treader alights at an island where they discover a body of water that turns anything it touches into solid gold. The use of this myth operates as moral allegory: the greed that the golden waters of the island inspires in Caspian – like King Midas' own greed in Greek and Roman legend – are deplored by Aslan.

Some scholars contend that the book operates as a useful pedagogical tool for teaching good values to school-aged children (Damayanti, Julita, and Mukhrizal, 2018), while others see Christianity's seven deadly sins as the book's ethical framework (Martin, 2016). It has been noted that the book abounds with Christian iconography (Khoddam, 2001), particularly the 'heavenly' Aslan's country that the children endeavor to reach on their quest. As the ship approaches the World's End, everything becomes awash with bright, white light, and the purity of Aslan's realm is further embodied through the healing waters that make even the oldest sailors aboard youthfully restored. The moralistic aspects of the book are tethered to Lewis's engagement

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	with classical mythology. The author communicates to child readers a Christian religious interpretation of the book's mythological aspects.
Classical, Mythological, Traditional Motifs, Characters, and Concepts	Ancient Slavery Minos Odysseus / Ulysses Sirens
Other Motifs, Figures, and Concepts Relevant for Children and Youth Culture	Adventure Adversity Animals Child, children Christianity Coming of age Conflict Friendship Ghosts Good vs evil Heroism Humanity Intertextuality Journeys Knowledge Magic Morality Religious beliefs Romance Scepticism Siblings Supernatural creatures (non-classical) Talking animals Transformation Travel Treasure-hunting
Further Reading	Damayanti, Indah, Julita Panisia, and Mukhrizal, "An Analysis of Childhood Good Values in C.S. Lewis's Novel The Voyage of the Dawn Treader", *Journal of English Education and Teaching* 2.3 (2018): 98–108 (accessed: March 31, 2022). Khoddam, Salwa. "'Where Sky and Water Meet': Christian Iconography in C. S. Lewis's *The Voyage of the Dawn Treader*", *Mythlore* 23.2 (2001): 36–52. Martin, Thomas L., "Seven for Seven: *The Voyage of the 'Dawn Treader'* and the Literary Tradition", *Mythlore* 34.2 (2016): 47–68.

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