

# Metamorphosis: C.S. Lewis as a Reader of William Morris

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## Abstract:

This paper first studies the literary vision of C.S. Lewis's comment on William Morris's prose romance "The Well at the World's End." (1892) It especially explores how the work of Lewis's "The Voyage of the Dawn Treader" (1952) was influenced by Morris, by comparing the transformations that occur in the works of these two British authors. Next this paper tries to see how the concepts of Arcadia

and dragons in the two works are derived from classical literature, including the Bible, Virgil's eclogues and the Beowulf epic.

## Introduction

In his critical essay "On Stories" (1965), C.S. Lewis (1898-1963) expresses marvels at Morris's prose romance "The Well at the World's End." William Morris (1834-1896), known as a poet, a designer, and a figure in the British Socialist movement, completed "The Well at the World's End" (1892) in his later years. Lewis explains why Morris's imaginative writing impressed him. He writes: "the bird has escaped us. But it was at least entangled in the net for several chapters." (On Stories 19) This paper studies what Lewis meant when he wrote that phrase, by looking at the implications of each part: the bird, the net and several chapters of entanglement.

This paper uses the word "transformation" in a way similar to the Greek Word "metamorphosis," which means "the process of transformation of a thing or person into a completely different one." "Meta" in Greek denotes a change of condition, and "morphe" is form. "Meta" and "morphe" are used by the Apostle Paul in II Corinthian 3:18: "And we, who with unveiled faces all reflect the Lord's glory, are being transformed into his likeness with ever-increasing glory, which comes from the Lord, who is the Spirit." In the original Greek version of New Testament, "transformed" in this verse is "meta" and "likeness" is "morphe."

This paper explores the meaning of the quotation, based on: 1. the implications of "the bird entangled in the net", leading to the theme of metamorphosis; 2. how metamorphosis is expressed in Morris's "The Well at the World's End" (hereinafter "The Well") and in Lewis's "The Voyage of the Dawn Treader" (1952) (hereinafter "The Voyage"); and 3. literary analogies of metamorphoses used

in works of literature and visual art in association with ideas of Arcadia and dragons.

## Chapter 1. "The Bird Entangled in the Net for Several Chapters"

In "On Stories", a collection of Lewis's literary criticism, the author laments the collapse of imaginative life in 20th century England. Lewis then expresses his admiration of Morris for "The Well", because that work nearly succeeds in "catching the bird." (18) Lewis asserts that "stories" must be "series of events", by which he means they must be plotted. (17) Lewis concludes that the "the net" is actually the plot. The net is "whereby to catch something else." That "something else" is, Lewis implies, "the real theme," by which he means "something that has no sequence in it" and that is "something other than a process." He adds that the real theme is like a "state" or "quality." (17) Lewis says Morris illustrates the "quality" with only six words. He means there are six words used as the title of "The Well at the World's End." Lewis is first impressed with the powerful connotation of the title itself. After hearing the title, Lewis states that the readers are able to seize "all" after "a series of events." (18) The "all" should include what is supposed to be conveyed by the plot.

Lewis never forgets to mention that what you try to catch in the net is not perfect, claiming that the target is not infinite, but limited in time. The target is also called "an image of the truth." (19) He means there is a magical feeling created by the net, but it is doomed. The image produced by the series of events is fated to expire. To express the slowly perishing quality, Lewis selects the word "bird", probably based on the analogy of a flying creature, which is appreciated as the aesthetic object in a cage, but it easily

breaks out of it, because the cage bars are not widely spaced.(19) In conclusion, by “bird” Lewis means “the real theme” of the story. There is “no sequence in it”; it is not a process, but a state or a quality.(19)

The plot is a major component of stories, Lewis insists, and it is a component that is designed to create “the bird.” By “the bird”, he means an indescribable feeling that may remain in our mind after reading the stories. It is like a kind of supernatural experience that makes you see what is invisible, hear what is inaudible, and feel what is untouchable. Lewis must have a conviction that such a transcendental experience is the real reason for writing a story, because in “On Stories”, he says, “If the author’s plot is only a net, and usually an imperfect one, a net of time and event for catching what is not really a process at all, is life much more?” (19)

The duration of entanglement is restricted. As Lewis writes, “the bird has escaped us. But it was at least entangled in the net for several chapters.”(19) The bird is caught only for “several chapters”, not for all the chapters. As to the effect of the entanglement in the four volumes of “The Well”, Lewis asserts that it gradually disappears in the latter part of the book, implying that it may be impossible to retain the quality of “the bird” on earth eternally. “The bird” appeals to Lewis, and its beauty attracts him. “We saw it close and enjoyed the plumage.”(19) He claims that it is worth observing carefully, which means its appearance is beautiful enough to appreciate. Lewis finds the same pleasure from beauty in Morris’s “The Well.” However, the blessed time of cherishing its charm is terminated.

But if we try to catch “the bird” in the “net of successive moments”, Lewis suggests we have two options: either to “make meshes” that will “become fine enough to hold the bird, if there is a

doctor who can teach us how to do it” or to be “so changed that we can throw our nets away and to follow the bird to its own country.” (20) He believes each effort is worth making.(20) If we choose the first option, we can make a net that is strong enough to confine the quality of the story firmly inside the plot. If we choose the second, we can first see the beauty of the plot for a limited time, but next follow the quality created by the plot into imagination, like a bird leading you into the imagined world. Even though Lewis suggests the two options, it is certain that his way of reading is the second one. By suggesting the two options, it seems that Lewis emphasizes the value of reading “The Well” and the significance of Lewis’s way of reading books.

However, if we choose the second option, we as readers must stand a test of our determination. Before chasing the bird to its imagined country, we are supposed to be transformed so that we are prepared to make the quest for it. Lewis writes that the second quest is, to some extent, successful in stories.(20) The next chapter will explore how we can be transformed to make our quest for the escaping bird.

## Chapter 2. Metamorphosis

This chapter studies the meaning of transformation in literature, referring to how Morris and Lewis express the concept in terms of its causes, reasons, and developments. It studies how the spirit of transformation is used in Morris’s “The Well” and then in Lewis’s “The Voyage.” We will observe the process of transformation as exemplified in the adventures of Ralph, a major character in “The Well”, and in the seafaring of five major players in “The Voyage”, including Eustice, Lucy, Caspian, Reepicheep and the Dawn Treader

itself.

1) William Morris: "The Well at the World's End"

1. Ralph

In the four-volume prose romance "The Well", Ralph, the young prince of a small kingdom leaves his parents' country, Upmeads, for an adventurous life, but finally returns home after completing his mission. The story pattern is similar to that of the prodigal son in Luke 15:11-32: a son leaves his father, then repents and returns home. Ralph's life undergoes four stages of transformation: departure, quest, return and transfer. The first three stages are "the bird entangled in the net", and in the fourth stage, Ralph is the bird in the state of flying away.

The young man has a desire to be done with his comfortable and peaceful world, but he first has no idea of a destination for this quest. He comes to understand that he should go to drink at a place called the Well at the World's End. After he is convinced of this journey as his destiny, he gradually undergoes an intellectual, emotional, and spiritual transformation. The key to the success of his quest is support from three beautiful female companions and three old male fellows. The ladies are his godmother, Katharine, who has a clear idea of his future (II276, IV220); his provident sweetheart, the Lady of Abundance (IV150, IV224); and his wise and courageous wife, Ursula (IV 131-2). The men are the practical merchant Clement (II 232), the knowledgeable servant Richard (II 212) and the wise Sage of Swevenham (III 30). They each give Ralph support according to their respective spiritual gifts, but all of their guidance is integrated in making Ralph understand his mission and receive the help he needs to realize his goal.

All through his journey, Ralph keeps in mind three places: one

is the quest destination, the Well at the World's End, another is the place of departure, his home Country of Upmeads, and the third is the earthly paradise of Abundance. (II204) There are three kinds of destinations: the Well is the object of adventure, Upmeads is his mission in this world, and Abundance is a physical location in the story but described as rather an ultimate, otherworldly goal. Ralph starts as a kind of prodigal son, but the prince returns to his country as king. Between the start and the return, he has to undergo great hardship, by which he is trained and tested for his determination to go to the Well and his future role as a ruler. Ralph, through the quest for the Well, mentally transforms himself into a man and leader. Drinking from the Well at the World's End, he is filled with physical and spiritual vigor and energy. He takes advantage of this experience to live as the sovereign of his home country.

The last stage is his last transformation. Ralph moves from this world to another when he dies. Although his life is blessed by the Well, the water is not perfect enough to guarantee his immortality in this world. He passes away like a bird flying off. The place after his death is not mentioned in this story. As to Morris's silence over death, Lewis says in his criticism, "Selected Literary Essay", that in Morris "there are no conclusion", because he "escapes definition." (65) That is because Lewis thinks, as Morris has no religion of eternal life after death, he makes no reference to it. "He [Morris] neither seeks to justify them [life after death] like a Christian nor to repress them like a materialist", but Lewis thinks that Morris "simply represents the tension." (45) The tension is between Morris's entire silence on life after death and his verbosity on an earthly paradise. Morris tells us the beauty of the place thoroughly, but the place is described as a place unfamiliar and not easy to approach, that is, as a sacred place to respect in awe. The country of Abundance can be considered

as a place for temporary reflection of sanctification. That is why it exists realistically, but it is soon veiled. It is like being transformed into another world, like “the bird entangled in the net for several chapters.” It seems that the main character, Ralph, keeps a distance between his earthly life and Abundance. For Lewis, however, heaven is the most strikingly interesting theme. In the next section I examine Morris’s idea of utopia by following what Ralph thinks of as paradise, and by comparing it with Lewis’s idea of heaven.

## 2. Image of Paradise

How does Morris show Paradise in “The Well”? The pastoral landscape of Abundance is Ralph’s recurrent image of Utopia. The land of Abundance is under the direct governance of the Lady of the Wilderness. The utopian image is often recalled by Ralph during his quest for the Well. The appeal of the country of Abundance is idyllicness, euphoria and happiness. Although Ralph sees people of Abundance peacefully making hay in a meadow and harvesting crops in a field, he comes to realize that people are patiently waiting for their Lady to return to them someday, while working faithfully. They are entrusted to manage the Lady’s property while she is away. This section studies Ralph’s idea of paradise by looking at his life in the country of Abundance so as to try to catch the image of “the bird entangled in the net.”

Abundance is expressed as the perfect world of peaceful country life, as depicted for example in “The Hay Wain” (1821) by Constable (1776-1837), the British painter. That painting, in the National Gallery in London, shows a pastoral English countryside, with a hay wain, a kind of horse cart, in the water, haymakers at work across the meadow, and a cottage by the riverside. Ralph marvels at and relishes the pastoral pleasure. The perfect

composition and the world of this painting is exactly what you can see in *Abundance*: a shiny meadow, fresh water, green grass, and farmers working happily. “When he stood on the grass again, what with the bright weather and fair little land, what with the freshness of the water, and his good rest, and the hope of adventure to come, he felt as if he had never been merrier in his life-days.” (99)

*Abundance* is also expressed as a nation without slavery but with yeomen who are freeholders. The farmers are allowed to hold and cultivate a landed estate in *Abundance*. They are grateful to the Lady for bringing peace after a long battle. For them, peace and freedom mean accepting responsibility for the Lady’s nation and caring for it as a good manager until she returns. An old woman, a chamberlain of the Lady’s Castle, expresses her enthusiasm for *Abundance*, “but what shouldst thou do with it in this plain of *Abundance*, where are nought but peaceful husbandmen and frank and kind maidens?” (100)

Looking at a tapestry on the walls of the Lady’s Castle, Ralph is filled with “the sweetness of desire,” so he “could see the images no more.” (105) He is fascinated with the arras, and the work fills him with bliss. Ralph feels aesthetic pleasure from the art work. Although it is a temporary experience, during this crystallized moment, he is spiritually inspired by *Abundance*; he is filled with peace, freedom and enjoyment.

By following Ralph’s viewpoint, we are able to feel the bliss of Ultimate truth, goodness, and beauty, but at the same time, we notice a spiritual distance between Ralph and the country of *Abundance*. In the country, Ralph finds idealization of blissful life, adoration, and longing, but it is not the place for him to live a daily life. He lives not in *Abundance* but in *Upmeads*. It seems like he keeps the place as a final goal, a reflection of a real image, or a kind

of sacred place. Even the real owner of the country, the Lady of Wilderness, rarely stays in the place. It makes us imagine that the place should be separated as a holy place.

Abundance sounds like an impeccable land, but it is not a completely perfect paradise as the Well is not completely effective. In this way, there is the recurrent theme of imperfection in "The Well." Morris displays his image of Paradise in opposite ways: the best experience in this world is not eternal. He allows us to expect what is coming next. He shows us a slight light in the darkness. It is up to us to follow the light without knowing where it goes. As Lewis says, we are allowed to see the bird entangled in the net, but not eternally. One option is to follow the bird flying away, "so changed that we can throw out nets away and follow the bird to its own country." The other is "to become fine enough to hold the bird." (20) How does Lewis depict imperfection? In the next section, we will see how Lewis responds to Morris's challenge.

## 2) C.S. Lewis: "The Voyage of the Dawn Treader"

This section studies how C.S. Lewis explores the theme of transformation to see how the image of "the bird entangled in the net" is expressed in his fantasy "The Voyage." There are two missions in the adventure of the Dawn Treader: for King Caspian, it is the quest to the Eastern Seas to find the seven missing lords, who are old friends of his father; and for Reepicheep, the valiant mouse-knight to Caspian, it is to find Aslan's country at the very eastern end of the world. In the midst of the trip, transformation can be seen in all the crew, but this section studies three groups of characters: 1. the Dawn Treader, Caspian and Reepicheep; 2. Eustice; and 3. Lucy.

### 1. The Dawn Treader, Caspian and Reepicheep

Caspian, who is King of Narnia and head of the ship, gradually transforms himself when he devotes his life to saving souls. The change follows three steps: 1. redressing injustice, 2. giving up on self-satisfaction, and 3. entrusting the last part of the voyage to his smallest servant, Reepicheep. In his quest for the lost lords, Caspian witnesses spiritual loss and immorality in the Lone Islands: insincerity in Gumpas, the irascible Governor of the Lone Islands (58), and mammonism in the Calormen slave traders (65). The king fights in the cause of justice, and recovers law and order. When the Dawn Treader is stopped by shallow water from sailing further, Caspian desires not to return to Narnia, but to go to see the World's End. Reepicheep persuades King Caspian to "not please" himself, and to not break faith with his lieges as the King of Narnia.(261) King Caspian humbly accepts the mouse's advice and sends him on the mission to the far East Sea.

Even the Dawn Treader(29) is not able to go to the end of the East Sea. As the title of the story suggests, the ship is a major character. In a sense, it is certain that the ship is a leading player, but not as the perfectly transformed model but as the imperfect one. Both Caspian and the Dawn Treader are still in the process of transformation. That is why when Caspian is united with the Dawn Treader he must not relinquish his claim to the East Sea, Aslan's country but must leave the matter to Reepicheep. The small mouse looks like an imperfect hero because of his diminutive features, but it is his longtime dream to go to see Aslan's country in the East. His conviction is stronger than anyone else's. No one is more courageous and humbler than this knight. His physical smallness represents his spiritual humbleness. It is easy to think of Reepicheep as the small one who is "the greatest in the Kingdom of Heaven."(Matthew

18:3,4)

## 2. Eustice

Eustice is a cousin of Peter, Susan, Edmund and Lucy, but he thinks Narnia is a fake place, teasing the four Pevensies every time he hears them talk of the country. He prides himself on being a product of modern education. In his critical work "The Abolition of Man", Lewis criticizes composition teaching in public school in England. He says modern education lacks objective standards, because depending either on pure reason (the Head) or on pure emotion (the Belly) is not enough to acquaint us with what conduct is right and what is wrong, that is why there must be objective values to provide guidance.

Eustice never dreams of himself as being a self-centered troublemaker or inadequate in communicating with others, but he is. However, such a hardhearted boy undergoes transformation. His transformation happens in three steps: two drastic ones and one gradual one. First he changes into a dragon in a cave (97), then into a boy in the water (117), and finally into a boy who undergoes a slow and gradual edification toward perfection.(124) Eustice transforms himself by first regretting being a dragon, next attempting to save himself, and finally resigning himself to Aslan.(115) He regrets three points: physical pain(98), miscommunication with other humans(98), and his disfigured giant body.(108) The miserable boy attempts to save himself by escaping the pains, first by taking off the bracelet, which is the root of pain, and next by peeling off his hard dragon skin by jumping into the well, which is not an inner transformation but a transformation on the surface. But his self-help efforts are in vain, the first one aggravating the torture(98) and the second one forcing him to keep scratching the old skin endlessly.(115) Finally

the dragon-Eustice entrusts himself to Aslan's salvation.(116)

Lewis describes how the dragon-Eustice laments over his loneliness because of his disconnection with other people. It sounds more ridiculous than scary to imagine a huge dragon crying its eyes out.(98) We feel more compassion than accusation from this sight. This is the same as what Aslan does to Eustice. The boy is saved not by making efforts to save himself but by realizing the uselessness of self-help, abandoning himself and finally leaving himself to the hands of Aslan. But his transformation is not perfect yet, because his evil nature sometimes returns.(124) It suggests that Eustice is also in the process of transformation toward completion in the future.

### 3. Lucy

Lucy, a young girl of the Pevensies, is used in "the Chronicles of Narnia" to test people's faith in Aslan and to reveal their evil thoughts such as jealousy, arrogance, and contempt. Although Lucy is the first visitor to Narnia through the wardrobe, her siblings often doubt what she claims to have experienced: her talks with a faun in Narnia in "The Lion, the Witch and the Wardrobe" (48), her sighting of Aslan on the cliff in "Prince of Caspian" (131-2), and her encounter with the invisible creatures on the Island of the Voices in "The Voyage of the Dawn Treader." (143) In the latter half of "The Voyage of the Dawn Treader", however, Lucy's hidden bitterness toward her sister, Susan, is probed and disclosed. This is how her transformation is introduced.

Lucy's transformation happens when she reads the magic book in two different ways. In the first way, Lucy reads the book silently. She reads not what the author intends to communicate through the story or what the text means; instead, she only sees what she

wants to see and feels how she wants to feel. It is as if she saw an image of herself reflected in the mirror (the text), without noticing what happens inside that mirror (text). Lewis calls such a reader one who “uses” literature without receiving anything. (An Experiment in Criticism 74) Such people are prepared to learn nothing from reading.

In real life, Lucy is jealous of her beautiful sister, Susan, but she hides her bad feelings. It is not certain whether she is aware of her real feelings, as it is not mentioned, but it is certain that she comes to realize her inferiority complex while reading the magic book. In a picture in the book, Lucy can see her likeness reflected as in a mirror. Her image in the mirror looks much more beautiful than Susan's, and what is more, in the book, Lucy can see that her sister is jealous of Lucy's beauty. This vision suggests what is a hidden and bitter feeling inside Lucy's mind.

But when she takes the second way of reading, she reads out. She looks at a page of the book more closely by checking each difficult word and reads it aloud. By reading out, Lucy undergoes a brilliant transfiguration in spirit, mind, and appearance. She is able to see what is invisible but hidden between the lines, and she is able to read what the text means. (168) That is when her inner beauty emerges. She does not notice how she looks then, but actually Lucy looks perfectly attractive, “almost as beautiful as that other Lucy in the picture.” (169) In this stage, Lucy is not able to see how she looks by herself, which means her self identity is not perfect, yet it also makes us expect the time will come when Lucy will be perfectly able to see herself as she is.

### Chapter 3. Literary Inspiration: Bible, Myth and Legend

In the previous chapter, we have seen how a slight feeling of imperfection trails behind each player's transformation, and how "the bird entrapped in the net" is expressed in "The Well" and "The Voyage." In Chapter 3, we will study the differences and similarities between Morris and Lewis in their respective ways of using and expressing the concept of Arcadia and dragons, especially in reference to an old literary story pattern and composition.

#### 1) Arcadia

Like Morris, who is a fervent reader of eclogues including the Latin epic poet Virgil(70-19B.C.) and the English poet Edmund Spenser(1552-1599), Lewis is a zealous reader of classical works, but he is also a devoted scholar who writes on Virgil in "A Preface to Paradise Lost"(1942) and on Spenser in "English Literature in the Sixteenth Century Excluding Drama"(1954). In the poems of pastoral dialogues, an ideal of Arcadia is expressed. According to Greek mythology, Arcadia is a paradise on earth – a utopia. If death were found even in Arcadia, how would people react? Nicolas Poussin (1594-1665), the French painter, addressed this in his painting "Et in Arcadia ego." That title is a Latin phrase meaning "I [Death] am also in Arcadia." In the painting, which hangs in the Louvre, three carefree young shepherds read a memorial inscription engraved on a tomb: "Et in Arcadia ego." Two shepherds are reading the inscription as the *momento mori*, while a shepherdess contemplatively observes them in a dignified posture. She looks more like a goddess than a shepherdess. The men look possessed by the message reminding of death, while she looks more like a symbol

of vigor, dignity and beauty. The woman and the two lads look as frozen as birds entrapped in a net. This can be interpreted to mean that even vigorous young souls are not immune to death.

The same pattern of medieval work is repeated. The spiritual landscape is echoed in Morris and Lewis. In "The Well", there is an old shepherd who looks for Ralph and his wife, Ursula, and comes to see them to determine whether an old tale of the Well-spring relates to Ralph.(IV, 194) The old message is a prediction about the Well-spring, a spring of eternal life. Even though Ralph and Ursula are invigorated by the Well at the World's End, in reality they are not immune to death. The imperfection of life is evident enough to make us long for its opposite, that is, the possibility of perfection.

For Reepicheep, the brave knight in "The Voyage," a dryad's song is a lullaby. The old song is a source for the spiritual and emotional development of his personality. The song goes, "Where sky and water meet, Where the waves grow sweet, Doubt not, Reepicheep, To find all you seek, There is the utter East." (22) Here is a woman who sings to a baby a song of death and hope. It is a song of death because she encourages him not to be afraid of risking his life. But it is a song of hope because her song inspires him to devote himself to the East. Her song is the guidepost of his whole life. In other words, the mouse is possessed by her enchantment, like a bird entrapped in a net. Reepicheep thirsts for Aslan's country so strongly that he cannot die without seeing it. He cannot find any other ways to satisfy himself in this world. Lewis's explanation for such a strong desire is it is to show that "I was made for another world." That is how Lewis presents his idea of paradise. He continues to say, "If none of my earthly pleasures satisfy it, that does not prove that the universe is a fraud. Probably earthly pleasures were never meant to satisfy it, but only to arouse it, to suggest

the real thing.”(Mere Christianity 137) Reepicheep’s conviction is unshakable. At the end of the voyage, the Mouse is seen to rush up “the slope” of the wave, and disappear somewhere.(266) The place is not clearly mentioned. He looks like “the bird flying away” into somewhere. The narrator of the “The Voyage” says, however, “my belief is that he came safe to Aslan’s country and is alive there to this day.” (266)

## 2) Dragons

Lewis is a fervent reader and scholar of the old English poem known as “Beowulf” (c.700-1000 AD), and Morris is a translator of the epic from its archaic English into modern English, titled “The Tale of Beowulf.”(1898) The two authors are inspired by the Anglo-Saxon literary figure of Beowulf, the hero of a Germanic tribe, and by dragons including Grendel. This section studies the dragons in the Bible and compares the dragons in “Beowulf” with those in “The Well” and “The Voyage.” Both Morris and Lewis use the dragon to express the concept of transformation in a different way from the traditional images, indeed, in their own unique ways.

The dragon in the Bible is an evil leviathan in wilderness caves or the sea. In the King James Bible, dragons are described as “unclean spirits”(Revelation 16:13), “an old serpent”(Rev. 20:1), “a leviathan”(Isaiah 27:1), living in dens(Jeremiah 9:11), being “against God”(Rev. 12:7), and “living in the Wilderness.”(Isaiah 34:13) The dragon is portrayed in a similar way in “Beowulf.” The dragons in the epic are considered evil beings in revolt against the Deity. “Beowulf” is an old English epic that comes from a Germanic legend. The only manuscript, written by hand in the 10th century, is kept in the British Museum.(History of England 30) Beowulf is a hero who defeats three dragons, including Grendel, a descendant of

Cain.(Beowulf Verse Translation Into Modern English 3) In Genesis 4, Cain murders his brother Abel out of jealousy after only Abel's offering is accepted by their father. Cain is considered to be one of many who have sinned against God, as seen in Chapter 4 of Genesis. Like Cain, the dragons in "Beowulf" are considered to be sinners against God.

In "Beowulf" there are three dragons: Grendel, Grendel's mother and the flaming dragon. The third one is a kinsman of Grendel who inhabits a jeweled cave beside the sea. (66) The dragon is depicted as a monster that lives in a cave with treasure near the water. In "The Well", the Lady of Wilderness is like the dragon in "Beowulf." The woman is rumored to be a witch and a destroyer of a peaceful kingdom.(II, 182) She has her own cave in the wilderness. Like the three dragons in "Beowulf", the Lady is also killed. She dies in front of her cave near the water like the dragon in "Beowulf", and is buried there.(II,203) William Morris, however, uses the dragon legend in a different way from "Beowulf."

The dragon is used to emphasize the mysterious nature of the Lady by describing her duality. She has a reputation not only for being evil, but also for love, eternity, and holiness. She has a cave, but it is not filled with golden treasures, but with daily commodities or supplies. The cave is in the wilderness, but not as a fiend's vault, but as "the Chamber of Love" for the couple in love: the Lady and Ralph.(198) Instead of a simple portrayal of a dragon like Grendel, we see a more complex picture of the dragon in Morris's world. She seems like an embodiment of the mysterious quality of "the bird flying away."

As Morris looks at the dragon from a double viewpoints, C.S. Lewis has a similar stance in "The Voyage." Lewis portrays the dragon in three ways: as the Dawn Treader, the Sea Serpent, and

dragon-Eustice. The ship, the Dawn Treader, has the outward appearance of a dragon, installed with a gilded dragon's neck on the forecastle and a dragon's tail at the great tiller.(28-29) The ship has "a kind of pit" like the dragon's vault in "Beowulf," but it is filled with daily necessities such as "sacks of flour", rather than treasure.(25) It is like the cave of the Lady of Wilderness in "The Well." Although the Dawn Treader has a dragon-like appearance, the sailing vessel is a heroine who bravely fights the Sea Serpent, a ferocious Grendelesque sea dragon. At a crucial moment when the monster nearly crushes the Dawn Treader, the high carved stern, the dragon tail, miraculously breaks off and the serpent releases the ship.(127) The two dragons have a similar appearance but their mission is entirely opposite. The transformed dragon is not an enemy but a comrade in arms.

We can see the transformation which is symbolically suggested when an albatross perches on the crest of the gilded dragon at the prow. (201) The albatross on the crest can be seen as evidence of the Dawn Treader transformed. First, the figure of the bird looks to Lucy like a cross. (201) Then the bird's call sounds to Lucy like the "strong sweet voice" of Aslan.(201) It recalls the Biblical scene of the Holy Spirit descending on Jesus like a dove, followed by the voice from heaven, saying "You are my Son, whom I love." (Mark 1:10-11) In response to this call, Jesus is sent to fulfill God's mission. The Dawn Treader, likewise, is called to Aslan's mission.

In "The Voyage of the Dawn Treader", there is a scene in which Eustice encounters an old dragon before being transformed into a dragon.(89) The boy has no understanding of the living creature in front of him. Lewis says he lacks such an imagination as to associate the monster with a dragon. He cannot think of the word "dragon," because he has done no imaginative reading at school.(89)

In this way, Eustice is described as a boy lacking not only delicacy but also imagination. By showing his miseducation, Lewis criticizes the harmful effects of modern education that have resulted from modernism. In his literary criticism, Lewis compares proper reading of fantasy to good furniture, claiming the timeless value of a good fairy-tale. "Certain kinds of furniture gravitated to the nursery when they became unfashionable among the adults; the fairy-tale has done the same." (An Experiment In Criticism 70)

In the encounter between Eustice and the dragon, Lewis presents the boy who cannot imagine that a flame would come from the dragon's nostril(90) nor that there would be treasure in the dragon's cave.(93) Lewis states the reason for his ignorance as his lack of reading the right books.(89) "Eustice had read only the wrong books. They had a lot to say about exports and imports and governments and drains but they were weak on dragons." (92)

What is more, Lewis shows us a new side to dragons. Through Eustice's transformation into a dragon, a dragon is used to portray the evil nature of the boy. He is just like a Grendel in the 20th century. But unlike the fierce Grendel, dragon-Eustice feels lonely, weeping, repenting his past evil self until he finally experiences another transformation. He converts to the new Eustice who has an appearance similar to the former Eustice, a malicious boy, but whose mind is spiritually refreshed by Aslan. This second transformation sounds as if Grendel were re-created in a completely new image. In reality the boy is not yet completely restored. He is still moving toward perfection, because he "began to be a different boy. He has relapses. There were still many days when he could be very tiresome. But most of Those I shall not notice. The cure had begun." (120)

## Conclusion

C.S. Lewis sees the perfection of beauty in his reading of Morris's "The Well." Lewis beautifully expresses the supreme splendor of another world in his phrase the "bird entangled in the net for several chapters." Its beauty is temporary. It stays for a short time. To allow us a short glance at the fragile beauty, "to be transformed", Lewis suggests, is compulsory. In this paper, we have studied several cases of transformation by looking at how beauty is shown in Morris's romance prose "The Well", and how Morris's beauty is expressed by Lewis in "The Voyage of the Dawn Treader." Through spiritual, moral and emotional challenges, Ralph, the Dawn Treader, Eustice and Lucy change themselves by repenting their own egoistic behavior, abandoning their own old selves, and accepting the process of edification toward true perfection. That is how they show, through their transformation, something invisible, imperfect, soon to be disappearing but something of supreme beauty.

For both Morris and Lewis, Arcadia and "Beowulf" are sources of literary enthrallment and inspiration. We have seen how they develop into stories the ideas derived from Arcadia and "Beowulf." In both works, transformation is just a process toward a perfect morphe. We are temporarily under the magic, but the spell is the result of transformation, not the result of our intention or effort.

According to II Corinthian 3:18, our transformation goes into the "morphe" of the Lord, or his likeness. His morphe is caught in this world like "the bird in the net for several chapters." (On Stories 19) He comes to Earth by taking the form of a human. He makes his dwelling in this world only for 33 years, and ascends into Heaven

like a bird flying away. His incarnation must be the embodiment of “the bird”, which Lewis realizes in his reading of “The Well.” What Lewis desires is, he says, not only “to see beauty” but also “something else which can hardly be put into words - to be united with the beauty we see, to pass into it, to receive it into ourselves, to bathe in it, to become part of it.” (The Weight of Glory 42)

If we are transformed into His morphe, the image of the Lord, we can have hope for heaven. We can be the bird flying away into Heaven. Lewis calls the hope for heaven “joy” or “Sehnsucht.” (Surprised by Joy 6) That is why by using a coined word “Lewisian”, Bruce Edwards concludes, saying “it is easy to trace in Morris’s fantasies the Lewisian concept of Sehnsucht, that bittersweet longing for the transcendent in a temporal world.” (Reading with the Classics with C.S. Lewis, 336)

This sense of longing for another world is, for Lewis, unsatisfied in this world, but that is what Lewis wants at all cost and that must be what Lewis finds in “The Well.” It is because, as Lindskoog says, “few adult converts have started out with less interest in the afterlife than C.S. Lewis.” (81) In his letters to his childhood friend Arthur Greeves in Belfast, Lewis often mentions the pleasure of the re-reading of “The Well”, saying “it has completely ravished me.” (Stand Together 87) Lewis expresses his respect for Morris in this Lewisian witticism: “There are many writers greater than Morris. You can go on from him to all sorts of subtleties, delicacies, and sublimities which he lacks. But you hardly go behind him.” (Selected Literary Essays 231)

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