

THE POLITICAL WORLDS OF BOXEN AND NARNIA: SMALL BODIES IN BIG SPACES

Sylvia Hunt

Master Lecturer, Department of English, Laurentian University

IT WAS because of “extreme manual clumsiness” (*Joy* 15), as he would have it, that Clive Staples (or “Jack”) Lewis first applied himself to writing. Unable to use “a screw, a bat, or a gun” (16), he turned to pen and paper as a way to fill in the idle hours of childhood. Consequently, in a small attic room that he claimed as his own private study, the young Lewis fashioned his first imaginary world in drawings and stories. Called Animal-Land, it began as a medieval country of anthropomorphised animals who battled cats and defended castles. Meanwhile, however, Jack’s older brother and best friend, Warren, had invented his own paracosm, a fictional version of India; in order to work together, the two brothers merged their worlds into one they now called Boxen. The result was, in some ways, a compromise. Fascinated with trains and steamships, Warren insisted on modernity. Lewis got to keep his talking animals, but they no longer wielded swords and engaged in heroic battles; instead, they argued affairs of state, made small-talk, and engaged in political intrigue against their enemies. Also noteworthy is the fact that, despite being the creations of two young boys, all the characters in *Boxen* are adults.

Given Lewis’s enduring popularity as an author, and given the increasing interest in juvenilia studies of late, it is perhaps surprising that Lewis scholars have generally ignored his early writings: only two editions of Lewis’s Boxen tales are in print, and both editors are guarded in their introductory comments.¹ The problem, according to Walter Hooper, editor of the first collection (published in 1985), is that Lewis unnaturally attempted to sound “grown up” in his juvenilia, and it is this artificial maturity which mars the stories (Introduction 7). To describe *Boxen*, Hooper uses the epithets “stodgy, prosaic, and political” (7). Elsewhere, he implies that *Boxen*, although “pleasant,” is marginal in the Lewis canon (“History” 384). A. N. Wilson follows Hooper’s lead in his 1990 biography of Lewis, for he mentions the stories only in passing, offering the judgement that they are “intensely dull” (16). To be fair, Lewis himself describes his early writing as “prosaic,” with “no poetry, even no romance, in it” (*Joy* 18).

(cc) Hunt. This article is distributed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International Licence (creativecommons.org/licenses/by-nc-nd/4.0/).

It cannot be denied that Lewis's *Boxen* stories bear little resemblance to his beloved, and romance-filled, *Chronicles of Narnia*, a fact that could account for the lack of either scholarly or authorial interest. The exciting and dangerous adventures of the protagonists in the *Narnia* stories are missing in these tales. The landscape of the paracosm is not medieval and romantic; instead, it is modern and, despite being populated with animal characters, familiar. Two stories do have distinct medieval qualities, but these are set firmly in Boxen's distant past.² Nevertheless, I would argue that, while it is true that the *Boxen* stories lack the romance of the *Narnia* tales, the political element that Hooper seems scornful of in fact remains essential to Lewis's mature writing, although it is less obvious there. As an adult, Lewis was known as many things: a medievalist, an apologist and a novelist. The theological foundation of his writing has been the focus of much commentary, and religious allegory is the usual interpretation of much of his fiction; he is not generally thought of as writing political commentary. In one recent study of Lewis's fiction, Kath Filmer argues that, "contrary to his own denials and the almost complete absence of any appreciation of them in the range of biographies and critical studies of his work now available, Lewis held very strong political views ... in accord with those held by his contemporary, George Orwell" (7). Filmer does not consider Lewis's juvenilia; however, an attentive reading of the *Boxen* stories, especially alongside both Orwell's political satire and Lewis's own later work, may lead us to join Filmer in re-evaluating Lewis's corpus, where we find that political commentary underpins much of Lewis's writing—a commentary that begins in the *Boxen* stories. If the *Boxen* stories depict political scheming and negligent leadership, the *Narnia Chronicles* describe a paracosm founded on the Greek *polis*, or the ideal state. The two worlds complement one another, and both are important to a full appreciation of Lewis's political thought.

Written when Lewis was between the ages of six and fourteen, the *Boxen* tales are made up of fourteen works of varying length;³ three are plays and the rest are short novels, complete with chapter headings, volume numbers, illustrations and maps. Each story fills somewhere between 100 and 200 handwritten pages in a total of twelve notebooks. Peopled with clothed animals, the stories have recognisable roots in the delightful tales of Beatrix Potter. However, unlike the childlike characters in Potter's creations, Lewis's mice, rabbits, and cats are portraits of the adults that surrounded the Lewis boys. In particular, their father can be seen as an influence in the depiction of Lord John Big (see fig. 1, for which no higher resolution was available). In a biography of his brother, Warren Lewis states that Lewis's preoccupation with politics resulted from the culture of his home life. Their father, Albert Lewis, was a solicitor whose early political ambitions never materialised. However, he remained a loyal Ulsterman who defended the rights of Protestants in Northern Ireland as he could: Albert spent his professional life as a prosecutor presiding over trivial cases in the Belfast courts and using his prodigious oratory skills to denounce Irish politics to anyone who would listen.

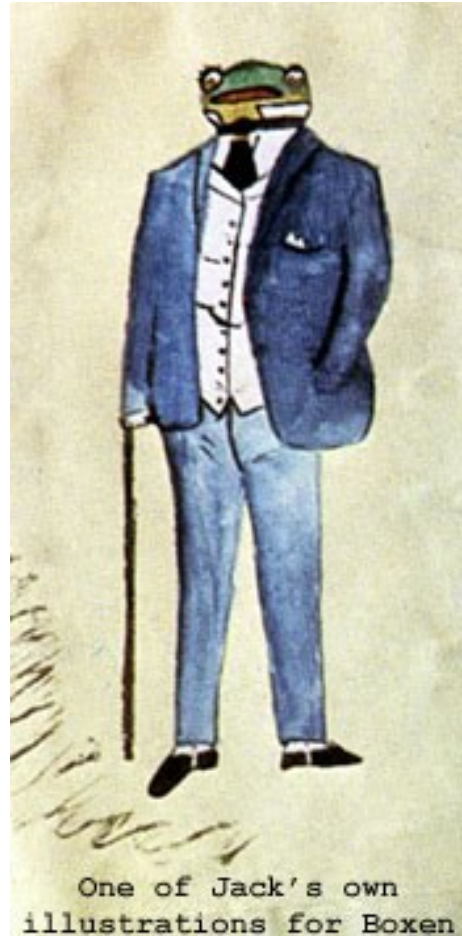


Fig. 1. Portrait of Lord John Big, pen and water colour illustration by C. S. Lewis (courtesy the C. S. Lewis Company Ltd.).

Although Warren was no longer involved in the actual writing, Lewis kept him up to date on all Boxonian events as if they were local news stories. After Warren left for school in 1905, Lewis became the primary writer, but he always kept his brother informed about the goings-on of their Boxonian subjects, with stories that conveyed the adult world at home where he still lived. For example, in 1906, Lewis wrote that “at present Boxen is slightly convulsed. The news has just reached here that King Bunny is a prisoner. The colonists (who are of course the war party) are in a bad way. ... Such are the state of affairs recently” (*Letters* 3).⁴ According to Warren, the brothers would refer to their stories throughout their lives as a form of common bond which provided a connection between the two men who had been scarred first by a sometimes “convulsive ... state of affairs” at home, and then later by war and personal failure.⁵

Perhaps surprisingly, the political manoeuvrings that make up much of the plots of the Boxen stories are more mundane than Machiavellian. In fact, a cynical reader might find the intrigues all too familiar from the contemporary political landscape.

For example, the parrot Polonius Green constantly attempts to gain a position in the Clique, Boxen's cabinet. Like Shakespeare's character in *Hamlet*, Lewis's Polonius is an officious, impertinent meddler. As a result, he is expelled, setting off a chain of events that result in war with a neighbouring country. James Bar, the steward of Boxen's navy, is, for unknown reasons, Big's nemesis. In "The Sailor," Alexander Cottle, a young naval officer, is commissioned with reforming the navy, which includes reforming Bar. Blocked in all his reorganisational attempts, poor Cottle must then cover up his failure in a series of complicated and humorous deceptions. "The Life of Lord John Big of Bigham" details Big's rise to power, and is followed by "Littera Scripta Manet," which revolves around Bar's blackmail of Big for some suspected indiscretion. These political bumbles and tricks are timeless and realistic; we can imagine Lewis's father reading about such incidents in the newspaper, vociferously expounding on government failure to his family, and Lewis, full of ideas, retreating to his attic room and his notebooks.

Because of the tales' emphasis on affairs of state, a grasp of the governmental makeup of Boxen is imperative to understanding the tales themselves. The narrative revolves around several principal characters and their adventures in politics, society, and war. Lord John Big, the young kings Hawki and Benjamin VII, and naval steward James Bar appear in nearly all the tales. Big, a frog, holds Boxen's highest political office, namely that of the Little Master. He is speaker of the house, guardian of the kings, head of the cabinet, and Prime Minister. Boxen is a monarchy or, more specifically since Animal-Land and India are joined nations, a double monarchy; the two kings (Hawki, an Indian, and Benjamin VII, a rabbit) are the joint sovereigns who allow themselves to be dominated by Big's overbearing nature. Despite being grown man and rabbit (the reader is informed that they are 35 [*Boxen* 95]), the kings mostly act like boys, and are frequently referred to as "the boys." They think politics an "indescribable bore" (*Boxen* 112) and have to be coaxed into participating in Clique meetings. In fact, they are quite willing to give up any royal prerogative, preferring to remain in perpetual boyhood.

Content to let Big deal with all political affairs, "the boys" enjoy life and delight in annoying Big. In one instance, Big is horrified to discover the two kings returning home after a night on the town "bare-headed, & worse, each singing a music-hall song at 2 in the morning, & worse & worse each with a music hall actress!!" (*Boxen* 78). Like an angry father, Big reprimands the sulky monarchs and then sends them to bed. It would be easy to dismiss such stories as quasi-autobiographical, with Lewis and Warren transformed into the powerless kings, and Big representative of their loud, loquacious father.⁶ However, this autobiographical reading, while it may contain some truth, is too limited an interpretation of *Boxen*. After all, the kings are adults who happily choose not to exert their power.

As such, they also show a boyish love of prank. For example, in the story "The Locked Door," the vindictive Polonius Green, angered by his expulsion from the Boxonian Clique, seeks revenge against Big. Big's inveterate enemy Bar suggests that Green challenge the Little Master to a duel, but Green contemptuously dismisses the idea. Bar "was silent for some seconds and then cried 'I have it' & burst into laughter" (107). For several minutes, he is so overcome with "aching sides and streaming eyes"

at the thought of his brilliant solution that he cannot speak. Finally, he explains his plan, and the friends share “a hearty guffaw at the scheme. It was as follows: to buy (at the Little-Master’s expense) 500 golf balls, with which they would ... stuff his mattress” (108). A few pages later, Lewis depicts Lord Big lying on his bed, unable to understand why it is so hard and lumpy. After several valiant attempts to fall asleep despite the discomfort, Big decides he simply cannot stand the pain a moment longer. He takes out his pocket-knife and slits the mattress: “A second later he regretted the rash act for a deluge of golf-balls sprang out, bouncing from floor to walls and thence to the Little-Master’s person” (111). Green and Bar complete their revenge when Big receives the bill for £50 worth of golf balls. Lewis goes to great length to craft his prank, leaving the ultimate comeuppance (the £50 bill) until much later in the story. Simple lines also demonstrate great humor. In the first Animal-Land tale, “The King’s Ring,” a Harbour-Master demands that sailors “Get to work now. Paint this boat,” to which one sailor grumbles in an aside, “O go paint your nose” (25). One can imagine a child mumbling such a response to an adult’s admonishment. These humorous situations provide refreshing glimpses of the child behind the stories. However, in some cases at least, they also show the child’s ability to move from resentful mumbling to active plotting.



Fig. 2. Boxonian politicians in the lobby of the House, pen and water colour illustration by C. S. Lewis (courtesy the C. S. Lewis Company Ltd.).

Clearly, politics is not confined to the cabinet, council or war room; society itself is a political minefield that must be navigated with care if it cannot be avoided. Lewis’s boy-kings find adult social life just as stereotypically stultifying as they find political

life, with characters playing endless rounds of whist in the evenings, attending heavy, Wagnerian-style operas, or appearing at dinner parties where they engage in polite, but boring conversation (see fig. 2). For example, in “Boxen: or Scenes from Boxonian City Life,” the kings are forced by Big to attend a party where an uncomfortable Benjamin strikes up a conversation with another young guest, Phyllis Legrange. The following is an example of the socially awkward conversations endemic to Boxonian society:

“Good evening,” said Bunny nervously. “Er—have you been to Sangaletto?”⁷
 “No”, replied Miss Legrange, “I never go to operas.”
 “I hate them,” said the rabbit, feeling it was what he should say.
 “Oh, Your Majesty! That’s very bad taste”
 Then they both laughed politely. (75)

As an adult, Lewis claimed to have hated adult parties as a child because of their inherent hypocrisy. Regularly taken to dances that were “really for adults, but to which mere school boys and schoolgirls were asked,” he writes, “It was the false position ... that tormented me; to know that one was regarded as a child and yet be forced to take part in an essentially grown-up function, to feel that all the adults present were being half-mockingly kind and pretending to treat you as what you were not” (*Joy* 43). This perception of the banality, falsity and social politics of polite society, as expressed by the adult Lewis, is also clearly evident in the youthful *Boxen* stories’ depiction of “grown-up function[s].”

Because most of the *Boxen* plots involve political scheming, it would be easy to assume that Lewis had a keen interest in the subject. Yet later in life, Lewis would reject party politics, terrified of what could happen if political dealings were left “in the hands of unscrupulous operators who do not believe in humanity itself” (A. N. Wilson 199), and this detestation of the subject began much earlier in his life. Lewis’s mother Flora died from cancer when Lewis was ten, leaving Albert grieving, alone, and uncertain about how to raise his sons on his own. Unable to see them as children and deal with them on that level, Albert often treated the boys like adults, offering little sympathy and much “lightning and thunder” in response to their youthful play (*Joy* 38). In his autobiography, Lewis implies that Albert attempted to treat the boys as equals: “the theory was that we lived together more like three brothers than like a father and two sons” (*Joy* 101). What they really wanted, however, was a father: a father who was both authoritarian and respectful of their need for freedom to do what boys like to do. Instead, they were often subjected to their father’s political conversations, in which he and his friends engaged in what Warren described as “a contest as to which could say the most insulting things about ‘this rotten Liberal government’” (*C. S. Lewis* 23). In Warren’s opinion, this “grumble and torrent of vituperation” convinced his brother that “grownup conversation and politics were one and the same thing, and that therefore he must give everything he wrote a political framework” (23). On this reading, then, Lewis wrote about politics because he believed the subject to be important, even as he detested it.

Appreciating the high value Lewis placed on such an adult subject may help us interpret young Lewis's motives for trying so hard to sound grown up in his juvenile writing. Imitation is, as Christine Alexander states, "a major characteristic of youthful writing" since, in all things, "we learn by imitation" (*Child* 77). The poet Robert Browning also argues that imitation is a necessary part of an artist's development, because "Genius almost invariably begins to develop itself by imitation. ... its object is to compete with, or prove superior to, the world's already-recognised idols, at their own performances and by their own methods" (qtd. in Alexander 78–79). Since it is, then, an integral part of the creative process, a study of imitation offers insight into the mind of the child author. By studying the forms and conventions a child imitates, scholars can learn more about, for example, that child's reading habits or composition process. Scholars like Alexander argue that children, and to some extent adults, imitate the books they read until they develop confidence in their own abilities as writers. In the case of C. S. Lewis, this assumption does not really hold true: the books he loved most as a child and which he remembered fondly as an adult were by Beatrix Potter and Edith Nesbit. The *Boxen* stories show an obvious influence from Potter's stories with their anthropomorphised animals, but her rural landscape with its cottages, gardens, and woodlands is replaced by the modern, urban cities of Boxen. The urbane, scheming Boxonian inhabitants have little in common with the simple, childlike characters of Peter Rabbit, Squirrel Nutkin, and Jemima Puddle-Duck. They will return in the Narnia stories in the form of Mr. and Mrs. Beaver, Hoggstock (a hedgehog) and Reepacheep, to name only a few. In order to understand what Lewis was imitating in the *Boxen* stories, however, we need to consider not only whose books he was reading but also whose voices he was hearing.

Critics who study juvenilia wrestle with what Brent Wilson calls the "fundamental question," namely why children create art in the first place (45). One approach to this question has been to suggest, as Alexander does, that children engage in "colonizing the adult world" by giving "an account of both their own and the adult world, adopting the freedoms of the adult world within a defined discourse, and exploring a power not normally associated with childhood" (31). This colonisation of the adult world is, in my view, an important aspect of Lewis's juvenilia, which barely speak of children or childhood. Instead, the focus is solely on adults, specifically adults who are politicians. Lewis, a boy silently listening to the adult conversation in his house, whose father talked, but did not converse, was attempting to find a voice, and a place, in what he perceived to be that adult world, by partaking in the conversations he assumed to be adult. In other words, he was colonising it.

Moreover, Lewis's *Narnia* stories are very much preoccupied with "the adult world" and just as political as the *Boxen* tales. Filmer asserts that "his political consciousness ... was always active. Indeed, Lewis's politics ... pervade all his fiction" (53). *The Chronicles of Narnia* are commonly accepted as allegories of the Christian message, and certainly that is how Lewis intended that they be read. He was anxious to "steal past the watchful dragons" of a religion which had become stultified by a too-sombre approach ("Sometimes" 528), an approach which emphasised obligation in reverentially hushed voices "as if it were something medical" (527). Yet in practice, what an author reveals is often more than what he intends; in *The Chronicles of Narnia*,

Lewis's political ideals, in addition to his religious ideals, can be seen quite clearly in many of the episodes. As an adult, Lewis was not actively involved in partisan politics and took little interest in transitory policy questions. But *politics* in its fullest sense does not mean only parliamentary intrigue and debates about taxes. And in *Narnia*, Lewis has much to say about the underlying foundations of a just political order.

Specifically, I would argue that the political origins of Narnia are found in the Greek *polis*. The word *politics* comes from the word *polis*, an almost untranslatable Greek word describing a comprehensive community which combined spheres and identities we moderns tend to keep separate: religion, government, family, school, business.⁸ Political life in the *polis* asks perennial questions like "What is a good life?" and "How should we live together?" Politics is, therefore, inextricably tied to the most fundamental questions about human nature and purpose, the questions in which Lewis is deeply interested. In *The Chronicles of Narnia*, he transposes the idea of kingship out of political reality into a fictional realm whose structure and moral purity permit a righteous kingly rule. This imaginative transposition enables Lewis to encourage an appreciation of the values he considered essential to being human and to the politics that govern the human. However, as we can see in *Boxen*, Lewis considered those values (courage, moderation, wisdom and justice—the four virtues outlined by Plato in *The Republic*⁹) to be largely inaccessible to people forced to function within modern political structures. The foundational decision to set his *Chronicles* in a Narnia that is both hierarchical and medieval is itself a political point for the progress-hating Lewis (Fermer 77). A product of the turbulent Irish Home Rule conflict, the First World War (in which he was a soldier), and the Second World War, Lewis was wary of political systems which encouraged the rise of upstart statesmen. Jadis the White Witch (*The Lion, the Witch and the Wardrobe*), Miraz (*Prince Caspian*), and Shift (*The Last Battle*) are all usurpers who wrest power from rightful, hierarchical rulers, with disastrous results. Political position, Lewis repeatedly affirms, is best held in the hands of the ordained, not the usurping and unnaturally ambitious.

The medieval world of Narnia is, then, a metaphor for the kind of political system of which Lewis approved. In *Prince Caspian*, we find Narnia a divided world, in which humans under the usurping rule of King Miraz have been "felling forests and defiling streams" (23) so that the Dryads and Naiads have "sunk into a deep sleep" (23). Lewis clearly associates such activities of the modern world, evidence of industrial progress and competition, with evil. In *The Last Battle*, modern evils are symbolised by the ape Shift and the donkey Puzzle, whose self-aggrandisement and self-deception, Lewis believed, motivate the perpetrators and mindless promoters of political causes to justify any means of implementing their aims.¹⁰ This theme is one we may recognise from George Orwell's *Animal Farm*, a book that, as Kath Filmer notes, Lewis admired (53).¹¹ In *Why I Write*, Orwell identifies four motives that are always present when writing prose. The fourth, the political motive, he defines as "the desire to push the world in a certain direction, to alter other people's idea of the kind of society that they should strive after," adding that "no book is genuinely free from political bias" (6). Although Lewis's religious beliefs, manifestly apparent in his association of political wrongs with evil, do set him apart from Orwell, both authors agree in denouncing totalitarian power, the misuse of science, the corruption of

language, and the erosion of individual rights. *The Last Battle* depicts the ruthless destruction of the natural Narnian environment and the erosion of traditional Narnian (or medieval) values in an inescapable analogy with the modern, mundane world. It is as much a political commentary as *Animal Farm*.

Although *Animal Farm* chronicles a failed revolution, *The Lion, the Witch and the Wardrobe* ends with a positive, restorative change in government. While the princes in *Boxen* are overgrown boys who grudgingly exercise what little royal prerogative is given to them by the domineering Lord Big, the children in *Narnia* are prophesied, respected, transformed, and transforming. More particularly, in *The Lion, the Witch and the Wardrobe*, the Pevensie children physically embody the four virtues of the *polis*:¹² courage (Lucy the Valiant), moderation (Susan the Gentle), wisdom (Peter the Magnificent) and justice (Edmund the Just). Thus the adult Lewis bestows political agency on his child protagonists, an agency he lacked as a child and could not bestow on his “boy” kings.

As an adult, Lewis wrote that his father “represented adult life as one of incessant drudgery under the continual threat of financial ruin” (*Joy* 25). For his part, as he recalls, his young self “took it all literally and had the gloomiest anticipation of adult life” (25). The *Boxen* stories certainly convey this preoccupation with the “gloom” that awaited all adults who became aware of their disempowerment in the larger political system. The inhabitants of *Boxen* reflect this general powerlessness: the kings who abdicate responsibility; Big who assumes it, but must always machinate in order to maintain it; Polonius Green, James Bar and many others who struggle to find a position on the political ladder by any nefarious means. The political world of *Narnia*, by contrast, reflects Lewis’s interest in the medieval world of his scholarship. It is a landscape that can include his Christian beliefs, as well as a landscape that allows for the ancient ideals of the *polis*, the ideal political state, to thrive. Yet these political ideas began to take shape in the little room at Little Lea that young Lewis claimed as his own creative place. In this liminal space between the lower regions of parental control and the no-man’s land of the attic, Jack Lewis considered the limits, responsibilities, problems, and potentialities of power. These ideas would remain with him and provide a framework for much of his later writing.

NOTES

1. The first edition was produced by Walter Hooper, the literary executor of the Lewis estate. Published in 1985, it contained only eleven of the stories. Douglas Gresham’s 2010 edition contains all of the known tales.
2. Two stories, “The King’s Ring” and “The Relief of Murray,” are set in *Boxen*’s equivalent of the Middle Ages; the former takes place in 1327, while the latter includes drawings of knights on horses.
3. According to Hooper, more stories did exist, but, after his brother’s death, Warren consigned many of Lewis’s personal writings to a bonfire. Hooper was only able to save a few of the notebooks (Hooper, “History” 368). Some Lewis scholars (Kathryn Lindskoog in particular) question this story.
4. This plotline does not exist in any of the stories.

5. Warren became an alcoholic later in life; Lewis periodically had to find him and place him in facilities that assisted with sobriety (A. N. Wilson 271 and elsewhere). This connection with *Boxen* seems to have helped create a link when their lives diverged personally and professionally.
6. This is one of the most common readings of *Boxen*; Hooper, in particular, stresses this reading of the stories. (See Introduction vii.)
7. *Sangalotto* is, as Lewis gives in a footnote, “a [fictional] grand opera of the heaviest type.” The young author is having fun comparing the complexities and artificiality of party conversation and opera.
8. For more information on Plato’s *polis*, see Donald Morrison.
9. See Salazar (140).
10. Shift and Napoleon (Orwell’s Pig) and Puzzle and Boxer (Orwell’s horse) are similar characters.
11. In *Of This and Other Worlds* (1982), Lewis discusses Orwell’s *Animal Farm* and *1984* in the chapter “George Orwell,” arguing that the former is the superior novel. Orwell reviewed Lewis’s *That Hideous Strength* (1945) favorably. It is interesting to note that both *That Hideous Strength* and *Animal Farm* are subtitled “fairy stories” by their authors.
12. See Morrison (3).

WORKS CITED

- Alexander, Christine, and Juliet McMaster. *The Child Writer from Austen to Woolf*. Cambridge UP, 2005.
- Hooper, Walter. “History of *Boxen*.” *Boxen: Childhood Chronicles before Narnia*, by C. S. Lewis, edited by Douglas Gresham, Collins, 2010, pp. 347–68.
- . Introduction. *Of This and Other Worlds*, by C. S. Lewis, Collins, 1984.
- Jacobs, Alan. *The Narnian: The Life and Imagination of C. S. Lewis*. Collins, 2005.
- Lewis, C. S. *Boxen: Childhood Chronicles before Narnia*. Edited by Douglas Gresham, Collins, 2010.
- . *Boxen: The Imaginary World of the Young C. S. Lewis*. Edited by Walter Hooper, Collins, 1985.
- . *The Collected Letters of C. S. Lewis*. Edited by Walter Hooper, vol. 1, Collins, 2004.
- . *The Last Battle*. Penguin, 1971.
- . *The Lion, the Witch and the Wardrobe*. Penguin, 1972.
- . *Prince Caspian*. Penguin, 1971.
- . “Sometimes Fairy Stories May Say Best What Is to Be Said.” *Essay Collection and Other Short Pieces*, Fount, 2000, pp. 526–28.
- . *Surprised by Joy*. Fount, 1978.
- Lewis, Warren. *Letters Edited with a Memoir*. G. Bles, 1966.
- Lindskoog, Kathryn Anne. Preface. *The Lion of Judah in Never-Never Land: The Theology of C. S. Lewis Expressed in His Fantasies for Children*, William B. Eerdmans, 1973, pp. 7–14.
- . *The C. S. Lewis Hoax*. Multnomah Press, 1988.
- McCurdy, Harold. *Barbara: The Unconscious Autobiography of a Child Genius*. U of North Carolina P, 1966.
- Morrison, Donald. “The Happiness of the City and the Happiness of the Individual in Plato’s *Republic*.” *Ancient Philosophy*, vol. 21, no.1, 2001, pp. 1–24.

- Orwell, George. *Animal Farm*. Penguin, 2008.
- . *Why I Write*. Penguin, 2005.
- Salazar, Pedro. "The Polis: Towards a Brave New World." *The Core Journal*, no. 24, Spring 2015, pp. 138–45.
- Wilson, A. N. C. S. *Levis: A Biography*. W. W. Norton, 1990.
- Wilson, Brent. "Little Julian's Impure Drawings: Why Children Make Art." *Studies in Art Education*, vol.17, no. 2, 1976, pp. 45–61.