

6. The Horse and His Boy Discussion Group

Week	Date	Reading Assignment	Chapters Discussed
Wk 1	Sept 10	Chs 1, 2	1. How Shasta Set Out on His Travels 2. A Wayside Adventure
Wk 2	Sept 17	Chs 3, 4, 5	3. At the Gates of Tashbaan 4. Shasta Falls in with the Narnians 5. Prince Corin
Wk 3	Sept 24	Chs 6, 7, 8	6. Shasta Among the Tombs 7. Aravis in Tashbaan 8. In the House of the Tisroc
Wk 4	Oct 1	Chs 9, 10	9. Across the Desert 10. The Hermit of the Southern March
Wk 5	Oct 8	11, 12, 13	11. The Unwelcome Fellow Traveler 12. Shasta in Narnia 13. The Fight at Anvard
Wk 6	Oct 15	Chs 14, 15	14. How Bree Became a Wiser Horse 15. Rabadash the Ridiculous

...Next beyond her
 MERCURY marches; --madcap rover,
 Patron of pilfrers. 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 gather them--gay bellweather
 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 sense, in subtle pattern,
 Words in wedlock, and wedding also
 Of thing with thought.

from C.S. Lewis' poem, "The Planets"

"If you look into your patient's mind when he is praying, you will not find that. If you examine the object to which he is attending, you will find that it is a composite object containing many quite ridiculous ingredients. There will be images derived from pictures of the Enemy as He appeared during the discreditable episode known as the Incarnation: there will be vaguer-perhaps quite savage and puerile-images associated with the other two Persons. There will even be some of his own reverence (and of bodily sensations accompanying it) objectified and attributed to the object revered. I have known cases where what the patient called his "God" was actually located-up and to the left at the corner of the bedroom ceiling, or inside his own head, or in a crucifix on the wall. But whatever the nature of the composite object, you must keep him praying to it-to the thing that he has made, not to the Person who has made him. You may even encourage him to attach great importance to the correction and improvement of his composite object, and to keeping it steadily before his imagination during

the whole prayer. For if he ever comes to make the distinction, if ever he consciously directs his prayers "Not to what I think thou art but to what thou knowest thyself to be", our situation is, for the moment, desperate. Once all his thoughts and images have been flung aside or, if retained, retained with a full recognition of their merely subjective nature, and the man trusts himself to the completely real, external, invisible Presence, there with him in the room and never knowable by him as he is known by it-why, then it is that the incalculable may occur. In avoiding this situation-this real nakedness of the soul in prayer-you will be helped by the fact that the humans themselves do not desire it as much as they suppose. There's such a thing as getting more than they bargained for!what 'Mercurial' means."

C. S. Lewis, *The Screwtape Letters*

Chapter Fourteen: How Bree Became a Wiser Horse

1. Why does Bree not want to leave for Narnia?
2. How would you describe Bree's understanding of Aslan?
3. How does Hwin respond to Aslan? How does Bree respond?
4. What do we learn about Aravis' wounds? When she inquires further, what does Aslan say to her? Why so?
5. How are Shasta/Cor and Bree different with respect to their self-understanding?
6. Who arrives at the Hermitage? How is that meeting described?

Chapter Fifteen: Rabadash the Ridiculous

1. What becomes of Rabadash? How is this ironic?
2. How is Cor/Shasta *educated*? What does he learn about himself, the law, and his duty?
3. How have each of the characters changed? Shasta, Bree, Hwin, Aravis?

from "A Note on Jane Austen"

The other untragic element in her mind is its cheerful moderation. She could almost have said with Johnson, 'Nothing is too little for so little a creature as man.' If she envisages few great sacrifices, she also envisages no grandiose schemes of joy. She has, or at least all her favourite characters have, a hearty relish for what would now be regarded as very modest pleasures. A ball, a dinner party, books, conversation, a drive to see a great house ten miles away, a holiday as far as Derbyshire—these, with affection (that is essential) and good manners, are happiness. She is no Utopian."

C. S. Lewis, *Selected Literary Essays*