

1. The Magician's Nephew Discussion Group

Week	Date	Reading Assignment	Chapters Discussed
Wk 1	Nov 5	Chs 1, 2, 3	1. The Wrong Door 2. Digory and His Uncle 3. The Wood Between the Worlds
Wk 2	Nov 12	Chs 4, 5, 6	4. The Bell and the Hammer 5. The Deplorable Word 6. The Beginning of Uncle Andrew's Troubles
	Nov 19	No Meeting	
Wk 3	Nov 26	Chs 7, 8, 9	7. What Happened at the Front Door 8. The Fight at the Lamp-post 9. The Founding of Narnia
Wk 4	Dec 3	Chs 10, 11, 12	10. The First Joke and Other Matters 11. Digory and His Uncle Are Both in Trouble 12. Strawberry's Adventure
Wk 5	Dec 10	Chs 13, 14, 15	13. An Unexpected Meeting 14. The Planting of the Tree 15. The End of This Story and the Beginning of All the Others
Wk 6	Dec 17		

"The Landing"

C.S. Lewis, *Poems*

<p>The ship's stride faltered with her change of course, awaking us. Suddenly I saw the land. Astern, the east was red; Budding like a flower from the pale and rippled vacancy, The island rose ahead.</p> <p>All, then, was true; such lands, in solid verity, Dapple the last sea that laps against the sky; Apple-gold, the headlands of the singing Hesperides On glass-clear water lie.</p> <p>Once before I'd seen it, but that was from Helicon, Clear and distinct in the circle of a lens, Peering on tip-toes, one-eyed, through a telescope Goddesses' country, never men's.</p> <p>Now we were landing. Bright beasts and manifold Came like old familiars, nosing at our knees; Nameless their kinds--Adam's naming of the animals Reached not those outer seas</p>	<p>Up from the shore then, benumbed with hope, we went upon Danceable lawns and under gum-sweet wood, Glancing ever up to where a green hill at the centre of The hush'd island stood.</p> <p>We climbed to the top and looked over upon limitless Waters, untravelled, further west. But the three Daughters of Hesperus were only painted images Hand-fast around a tree,</p> <p>And instead of the Dragon we found a brazen telescope That burned our eyes there, flashing in the sun. It was turned to the west. As once before on Helicon, We looked through it, one by one.</p> <p>There, once again, I beheld it, small and perilous, Distant beyond measure, in the circle of the lens --But this time, surely, the true one, the Hesperides' Country which is not men's.</p> <p>Hope died--rose again--quivered, and increased in us The strenuous longing. We re-embarked to find That genuine and utter West. Far astern and east of us The first hope sank behind.</p>
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"And this brings me to the other sense of glory—glory as brightness, splendour, luminosity. We are to shine as the sun, we are to be given the Morning Star. I think I begin to see what it means. In one way, of course, God has given us the Morning Star already: you can go and enjoy the gift on many fine mornings if you get up early enough. What more, you may ask, do we want? Ah, but we want so much more— something the books on

aesthetics take little notice of. But the poets and the mythologies know all about it. We do not want merely to see beauty, though, God knows, even that is bounty enough. We want 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. That is why we have peopled air and earth and water with gods and goddesses and nymphs and elves—that, though we cannot, yet these projections can, enjoy in themselves that beauty grace, and power of which Nature is the image. That is why the poets tell us such lovely falsehoods. They talk as if the west wind could really sweep into a human soul; but it can't. They tell us that "beauty born of murmuring sound" will pass into a human face; but it won't. Or not yet. For if we take the imagery of Scripture seriously, if we believe that God will one day give us the Morning Star and cause us to put on the splendour of the sun, then we may surmise that both the ancient myths and the modern poetry, so false as history, may be very near the truth as prophecy. At present we are on the outside of the world, the wrong side of the door. We discern the freshness and purity of morning, but they do not make us fresh and pure. We cannot mingle with the splendours we see. But all the leaves of the New Testament are rustling with the rumour that it will not always be so. Some day, God willing, we shall get in."

C.S. Lewis, "The Weight of Glory"

"I have described as a 'magician's bargain' that process whereby man surrenders object after object, and finally himself, to Nature in return for power. And I meant what I said. The fact that the scientist has succeeded where the magician failed has put such a wide contrast between them in popular thought that the real story of the birth of Science is misunderstood. You will even find people who write about the sixteenth century as if Magic were a medieval survival and Science the new thing that came in to sweep it away. Those who have studied the period know better. There was very little magic in the Middle Ages: the sixteenth and seventeenth centuries are the high noon of magic. The serious magical endeavour and the serious scientific endeavour are twins: one was sickly and died, the other strong and thrived. But they were twins. They were born of the same impulse."

C. S. Lewis, *The Abolition of Man*

Chapter One: The Wrong Door

1. Who are the first two characters we meet? What are their names? What do you know about their circumstances? What sorts of people are they?
2. What is the setting? What year is it? What is the weather like?
3. Who is Uncle Andrew? How is he described? With what does he give a ring to Polly?
4. What are the doors in the first chapter?

Chapter Two: Digory and His Uncle

1. Who is old Mrs. Lefay? How does she come to be mentioned in the story?
2. How does Uncle Andrew come to have the yellow and green rings?
3. How does Uncle Andrew describe himself in Chapter 2? How does that reasoning excuse him?
4. How does Diggory come to understand his circumstances and who he and his Uncle are in light of those stories? Do you think that Lewis is saying anything about the importance of stories?
5. What exclamation does Diggory use as he considers punching Uncle Andrew in the head?

Chapter Three: The Wood Between the Worlds

1. Where have Polly and Diggory come? How is it described? What analogy does Diggory make use of to explain what that place is?
2. What do we learn about Diggory's identity?
3. What do the children learn about the rings and the wood?
4. In traveling back from The Wood, what does Diggory see?