

**Chapter 1 : Game Maker's Studio: The Magic Analyst**

*The Magician and the Analyst has 6 ratings and 0 reviews: Published July 2nd by Xlibris, pages, Paperback.*

In this novel, twins Josh and Sophie find themselves suddenly transported to Paris moments after escaping Dr. John Dee in Ojai, California. Sophie, whose magic has only just been awakened, is exhausted from her efforts in helping them escape first Dr. Dee and later, Niccolo Machiavelli. The twins are finally offered a few minutes to decompress and begin thinking about all that has happened to them. Josh is worried that he cannot trust Flamel while Sophie is all too willing to accept everything that is happening around them. Dee and Machiavelli attack again, this time with Valkyries and an ancient monster, it does not seem that it matters which immortal they can trust but whether than can survive creatures that are not even supposed to exist. The Magician is an exciting second installment in the Flamel series that will leave readers begging for more. Niccolo Machiavelli is called away from an auction just seconds before finally winning the masks he has waited centuries to own. Dee, a man Machiavelli does not like, but willingly works with because they both serve the Dark Elders, wants Machiavelli to locate Nicholas Flamel and his twin companions and retain them until Dee can arrive in Paris. Machiavelli, who is the head of the Direction Generale de la Securite Etericure, or DGSE, is able to use all his resources to chase after the immortal and his companions. Flamel knows that they must find a place to rest and regain their strength. Therefore, he has Scathach sit with the twins in a diner while he goes to make a phone call to the Witch of Endor in Ojai. As they wait, Scathach and the twins come under attack by local police officials. Scathach manages to fight them off and get the twins out of the diner safely. They reunite with Flamel who tells them they are to meet a friend under the Eiffel Tower. The four split into groups of two. Germaine creates a fireworks show over the Eiffel Tower with his fire magic in order to distract Machiavelli and his police force and allow the group to escape. Flamel is eventually caught, but he uses a spell to change matter into sugar and cause ants to cover the policemen. Joan and Germain welcome Scathach and the twins in their home, giving them food and a safe place to rest. Later, Joan teaches Josh how to use a sword, specifically Clarent, the twin of Excaliber. Germain teaches Sophie how to use fire magic. Just before dawn, while everyone is sleeping, the house is attacked. Josh finds himself coming face to face with an ancient monster called Nidhogg. Nidhogg takes Scathach and leaves. Josh fights the monster using Clarent, and finds himself filled with a kind of power each time he stabs the creature. As the creature begins to die, Dee catches up to Josh and convinces him to go with Dee and Machiavelli. Flamel realize what Josh has done and goes after him, but reaches him too late. Nidhogg releases Scathach, but then she is taken into the water by a servant of Machiavelli known as Dagon. Flamel, Joan, Sophie, and Germain go after Josh, finding him the catacombs where his powers have been awakened by Mars Ultor. Mars gives Josh his memories. However, when Flamel and the others come to rescue him, Dee becomes so angry that he kills Mars. Dee and Machiavelli try one last time to take the twins from Flamel because they have finally come to realize that these twins are the twins of legend, but the twins use their powers together as one and defeat them once again. This section contains words approx.

**Chapter 2 : The Cautionary Tale Of The Magic - RealGM Articles**

*Today I finished reading "The Magician And The Analyst: The Archetype Of The Magus In Occult Spirituality And Jungian Analysis" by Robert L. Moore. It is a short book.*

Owners of the the second worst record in the league, the Magic are starting to become a cautionary tale. This setback would be a lot less depressing for Orlando fans if the team merely had one, easily identifiable flaw. Whether it was a faltering offense, a porous defense, injury misfortune or an underqualified coach, the Magic could quickly remedy the problem going forward. Unfortunately for Orlando, their offense and defense both rank among the bottom five teams in the league. As far as injuries go, the only core contributor to miss significant time has been Terrence Ross. And in head coach Frank Vogel, the Magic had the architect of two of the best defensive teams the NBA has seen this decade. The lack of defensive cohesion under Vogel has arguably been the most surprising development in central Florida. Given his success in Indiana, it was assumed that at the very least, Vogel would move this Orlando team closer to the middle of the pack when it came to stopping their opponents. Instead, the Magic have regressed this season -- dropped from 21st to 25th in defensive efficiency per NBA. Now the success of any coach obviously is linked to his personnel. As a big, lumbering center in a league trending toward mobility and versatility, Vucevic and a few other bigs -- Al Jefferson, Greg Monroe, etc -- are beginning to look like dinosaurs. The problem for Orlando or any future team that employs Vucevic is that while the big man has adapted to avoid him personally being a liability, the approach causes a ripple effect in the defensive chain. Because he has to cede space, Vucevic will basically leave mid-range or quick-stop pull-up 3s Think Lillard and Curry virtually uncontested: In fact, Orlando gives up the fourth most offensive rebounds per game and the fourth most shots in the paint, per NBA. Now before using this to reinforce the idea that a team with Vucevic is swimming upstream in order to be competent defensively, remember that Al Jefferson once anchored a Charlotte team that finished in the top The reason that happened was a good combination of scheme and personnel. That recipe is lacking the same ingredients in Orlando. What Jefferson had that this Magic roster lacks was perimeter defenders that aided their slow-footed big man in pick-and-rolls. That Hornets team started two long athletic wings Nic Batum and Michael Kidd-Gilchrist along with a supporting cast that possessed good technique and were adapt at either getting to a rearview contest -- bothering a shot while trailing behind in pick-and-rolls -- or working hard to get back in front of the ballhandler after he came off the screen. One of the main culprits is Elfrid Payton, proud owner of the worst defensive rating min: His biggest downfall is his inability or unwillingness to impact ballhandlers coming off pick-and-rolls, basically gives them a free run to get downhill at Vucevic. Getting into the ballhandler and slowing his momentum is an underappreciated aspect of pick-and-roll defense. He too posts a worse defensive rating than Vucevic. Combine that with the fact that Bismack Biyombo -- a major free agent signing two summers ago -- has been a total bust as a defensive stopper and young forward Mario Hezonja is soaking up frontcourt minutes and you have the recipe for a pretty bad defensive team. When starting there, you immediately get to Biyombo. To put that in perspective, the Kings currently sit dead last by a full point with an offensive rating of This has been a pattern now with Biyombo everywhere he goes. Unlike Biyombo, Simmons has clear tools that Vogel tries to leverage in his equal-opportunity system. But in some respects, Simmons is a dangerous player. The intensity in which he approaches games, attacking style and occasional moment of brilliance are like a siren song that can lure a coach into giving him more responsibility than is good for the team. Simmons is posting a career high usage rate of Random injury spells to other core contributors have played a part in his increased role. The Spurs ethos has always been about development. San Antonio gears their entire approach toward emphasizing spacing, ball movement and training their players to excel in a variety of actions. Houston, on the other hand, can run actions like Delay because as the ball pings around it will find one of two future Hall of Famers James Harden or Chris Paul or a very capable Eric Gordon in the process. All those players were brought in via trade or free agency -- not developed over time -- then fit into concepts like Delay and make them dangerous plays. On the other end of the spectrum is someone like Rick Carlisle who basically tweaks his playbook year to year based on the skills of his current personnel.

Neither Simmons nor Fournier rank above the 60th percentile when it comes to scoring or making plays out of pick-and-rolls or hand-offs per Synergy data and Simmons ranks in the low 30s. And when either Simmons or Fournier handle, Payton, who despite modest improvement on a low number of attempts, is one of the players spotting up on the perimeter. From that point, putting players like Payton and Simmons in more suitable roles will help the club understand their true value. This would also help set up an environment to better understand what exactly the team has in Simmons. Can he thrive playing off the ball? Or is his best role as the defacto point guard in a second unit? And by figuring out what Simmons can be, the team will also learn whether Vogel is an adaptable coach or a byproduct of his previous environment. But in this setback lies the opportunity for the team to come away with a better understanding of what they are. In order to do so, however, they need to stop repeating the mistakes from their past.

*The Magician's Nephew Questions and Answers. The Question and Answer section for The Magician's Nephew is a great resource to ask questions, find answers, and discuss the novel.*

Last time we talked, we discussed the concepts of hard magic versus soft magic and rational magic versus nebulous magic. I originally wanted to include this in a single post, but at the 4, word count I realized I had a problem! With the length of the post, you jerk! Lord of the Rings likely has the single most analyzed, adored, critiqued, and hated magic system published to date. Not sure why that is? Never, at any point, do we really understand what he is capable of. At least, not in the context of this story. And this is true for all the magic in the series: Maybe for you, you sickeningly intelligent person you. Some parts of the magic we get to see and understand specific spells, potions, and creatures, and J. Rowling does a terrific job displaying and foreshadowing the specifics before using them in the plot. In that sense, some of the system is well understood and explained making for a rather hard system. There are dozens of potions, charms, monsters, plants, and spells that appear, make an impression, and then vanish into the history of read pages. Brandon says as much in his essay, and I agree with his analysis. On the other scale, Harry Potter is one of the more nebulous systems out there. Mythcreants does a great job covering this in their post on How to Create a Rational Magic System, but allow me to summarize. Powerful wizards can create new spells and potions, but it seems entirely based on trial and error. Can Harry use Expelliarmus to disarm muggles and police officers, or will it only work for wands? Does Petrificus Totalus work on machines or magical beasts as well as on people? It is a Brandon Sanderson system after all. On the other scale, you may be shocked to find that Allomancy and Feruchemy are both! Rational Magic Systems! Once he explains the basics of the rules, we are free to analyze and think through the implications and possibilities. This means, if he chose, Wax could change his weight while soaring through the air temporarily increasing or decreasing the speed of his flight. Because both magic systems are rational, we can trust this trick to work as expected. Brandon works hard to explain his magic and applies a great deal of thought and structure to its development. Unfortunately, the powers only seem to manifest for supervillains. Each superpowered individual called Epics, has their own specific set of abilities and rules. Our main character, David Charleston, is a massive nerd that analyzes and memorizes every detail and quirk of their powers as the Reckoners hunt them down. But why is it nebulous? What powers each Epic has are unpredictable, and while each power has its own patterns and rational, the system as a whole is far less organized. Therefore, this a fairly hard system. Honestly, if Spiderman was the only one with powers, this would also be a very rational system. And then we add in other heroes and villains. Who shows up and what powers or quirks they have are totally at the discretion of the creators. The Name of the Wind Before I say anything else about the magic, this book is amazing! Patrick Rothfuss has such a beautiful and evocative writing style that some passages made my chest hurt. Rational and Hard Magic Sympathy is, without a doubt, the single most scientific magic system I have read, short of actual science fiction. From the beginning, he outlines different rules and patterns, exploring and demonstrating how they tie in with the scientific principles of the world. As for the explanation, there is a lot to explain for a system like this. But from word one, it is clear that Patrick understands everything and intends to show it to us. Regardless of what we have seen so far, this makes sympathy a very hard magic system indeed. Nebulous and Soft This is pretty easy to identify next to the rational and thoroughly explained system of sympathy. We know naming exists, but we have no real concept of what it can do or how it can work. There is no pattern for us to fall back on beyond some vague folktales delivered in the narrative. With no information and no patterns to follow, we have to wait for Patrick to tell us what it is and what it can do. There is just one more example I want to discuss. The Dresden Files Soft but Rational Magic This was a very interesting system to explore and define; I kept changing my analysis over and over again until I finally settled on the following. The magic in Dresden Files is a slightly soft magic system. Initially, I thought it sat in the middle of the spectrum next to Harry Potter. There are plenty of pieces that go unexplained, making it softer, but all the pieces necessary to the plot are thoroughly discussed and foreshadowed, making it harder. And that changes things. And not just us, the characters too. He makes it

clear that there is a vast universe, and a universe beyond the universe, of which we only see and understand a tiny sliver. Which makes all the difference. This is still fairly mid-line, as far as soft systems are concerned, but I think the magic of The Dresden Files is definitely on the soft side of the spectrum. While Jim makes it very clear how little we know about the world, he also establishes patterns and precedents in it as well. The magic used by the main character is consistent with itself. If we see the magic interacting with the world in a specific way, we can take that idea and run with it any number of ways. More importantly, we can trust that Jim will do or has done the same. More to the point, we see a pattern to the overall universe. Some Final, Important Notes. There are a couple things I need to make clear before I sign off for the day. The scales are a way to help you analyze other peoples magic and help you build your own, and nothing more. I hope that the variety of examples has made that clear. Well, the position from person to person may be different as well. Also, a systems position may change with time over a series. I would like to point out, however, that it is harder to have a system that is hard for the reader without it first being hard for the author. This is here to help, not to tie us down with painful restrictions. Take what works and drop the rest though I promise you I will be using it for the foreseeable future. Even cutting the topic in half, these two posts turned out waaaaaaay longer than I anticipated, but it seemed best to cover it as quickly as possible rather than stringing it out over months. Instead of igniting buildings, why not ignite creativity and share this information with someone else that loves magic systems, or at the very least, someone you want to torment with my word-things?

## Chapter 4 : Magic in Shakespeare's The Tempest

*Stage magic consists of improbable feats for which other practitioners may find explanations. The extraordinary quality of this story is the manner in which the author recounts the stages by which.*

Tarot Advice When the opportunity to use your best talents arises, your performance will seem like magic to those around you. When you have a set of plans and enact them to perfection, quickly accomplishing your goal, people will be shocked. Your accomplishments will seem ordinary to you, as if they should have happened without question, but others will look at what you do like it is a new form of magic. All of these circumstances summon forth The Magician card from the Tarot deck. This is the card of making things happen, being in control, getting what you want because you understand how to earn it and impressing everyone in the process of doing what comes natural to you. Under a golden sky and surrounded by lush, flowery vegetation, a robed man stands before us, behind a waist-high wooden table. On the table there is a sword, a cup, a pentacle laying flat as a plate and a wooden walking stick, also known as a wand. The man raises his right hand. He is holding a small white magic wand. The Magician is pictured here at the moment he is casting his spell. The magic wand in his hand is elevated as high above his head as possible and over his head the lemniscate underscores that the possibilities in all of this laying before him are infinite. The table represents bringing in our own constructs and belief systems into the natural world. We change the universe we live in with our perceptions. Cups represent emotions, wands indicate creativity, pentacles are money and issues of the material plane, while swords represent the cerebral sphere of human activity and the verbal expressions inspired within that area. The Magician has domain over these areas of your life and is casting a spell to influence them. This is the card that indicates the ultimate level of control over your life and the events in it. This magician takes responsibility for who he is and what he can do; the objects representing the four Tarot suits are there on the table, he stands alone, nothing is hidden. The magic is in his supreme confidence over ruling the things in his domain that he knows he can control. This is the card of making it happen because you practice what you preach. The Magician is the complete package. Meaning in Past, Present and Future Positions Your Tarot reading is an examination of the pattern of cards dealt from the deck. This pattern is called a Tarot spread. The pattern has positions for your past, your present and your future. Where a specific card lands changes the focus of that card to carry meaning related to that time of your life. In the past position, The Magician underscores a surge of displaying your talents and getting far in the world based on accomplishments. Perhaps you are resting comfortably on a foundation established during that time. Or you may miss the days when you could seemingly put it all together with a snap of your fingers. In the present position, this card signals the urgency of a situation of which you must seize to take advantage. In this position, The Magician indicates that your ability to be yourself and impress the right person or people can have a big impact on the direction your life takes. The Magician in the present position is a metaphor for your free will and good luck combining in a rare opportunity to move way ahead in life. When this card is in this position, take your great leap forward. In the future position, The Magician is a card of amazing potency. This is an indication of your wishes being granted because you take the time to earn everything you want. The Magician represents manifesting your desires and visions. In the future, what you want will arrive when you follow the necessary course of action. You will no longer have to dream about being it; you will have become exactly who and what you wanted to be. Card Combinations The Tarot spread is not a series of isolated cards; the presence of any card influences the others. All of the cards sing together in your reading, and it is a unique tune, harmonizing just for you. When The Magician card is accompanied in a reading by The Sun, your drive to accomplish a big goal is given a great amount of energy, but selfish tendencies and self-absorption may emerge. When The Moon card is in the same reading as The Magician, your emotional desire to get what you want blinds you to everything that you already have. You could lose it all to gain one specific goal, be it a lover or a career promotion, no matter; it will come at a great cost. The Fool is a card that complements The Magician wonderfully. Your talents come in handy when you are least concerned with getting ahead. The lack of desire creates a trust in friends and strangers alike and soon many people are helping you accomplish goals

you never imagined pursuing. Temperance is a great card to have with The Magician, as you will selflessly work to help others reach their goals. The only problem might be that such a zest to help others leaves you not helping yourself despite an abundance of talent and connections. This is the card of possibilities occurring in your favor out in the universe. The Magician has a wand on the table before him and holds a small wand in his hand to cast his spell. The Three of Wands continues this sequence; therefore, this card combination is as good an indicator of coming success from your present project as the Tarot has to offer.

Chapter 5 : Mario and the Magician Analysis - [www.nxgvision.com](http://www.nxgvision.com)

*The Magician's Elephant - Chapters 5 and 6 Summary & Analysis Kate DiCamillo This Study Guide consists of approximately 16 pages of chapter summaries, quotes, character analysis, themes, and more - everything you need to sharpen your knowledge of The Magician's Elephant.*

In fact, there are whole industries that are geared around bad news. In evolutionary terms this is because we needed to pay attention to the bad news. Risk of harm was more important than possible benefit. Where were you when you first calculated an effect size? A bit of background to this story is Brian Caldwell, who Tanya was fortunate to be working with, handed her a book that was to change her statistical life. In reading this book Tanya could see the value of using a measurement that allowed a universal language for educators, a bit like the creation of the language of chemistry in the periodical table. It meant that we could compare between different studies across the world. So, Tanya decided that she would calculate effect sizes for the data that she had collected from the schools involved in the project. The first one Tanya calculated produced an effect size of 0. Why are effect sizes magical? They are magical as they enable communication between researchers around the world. Imagine a mathematical tool that lets everyone talk in the same language. Like the periodic table for writing chemical equations, it is globally known that Na is Sodium and NaCl is table salt. Gene Glass the creator of the effect size had come up with a useful way forward for statistics. Educational research could now be brought together. By looking at effect sizes in combination, we can begin to build up a more rigorous evidence base for education interventions. Although, synthesising effect sizes is not without criticism. In working with practitioners across Australia, Evidence for Learning team members are often asked to respond to the arguments against meta and meta-meta analysis. For the purposes of this blog we will be looking at four main arguments against meta-analysis: Simpson's paradox, range restriction, measure design and that meta-analysis is a category error. Yes, it is true that if we change the comparison group the effect size will change. So, if you change the control group then you change the overall effect size. If a study in the Toolkit involves a less robust comparison this is given a lower padlock rating to let the users know that the evidence is not as trustworthy as other approaches. In building new evidence through Evidence for Learning, four trials have been commissioned by Evidence for Learning a majority of them being randomised controlled trials to identify programs and approaches that work best at raising achievement and sharing this with educators in the most accessible way possible. Within the randomised controlled trials, control groups allow us to compare and see what happens when an intervention is introduced in order to form an effective observation. Evidence security ratings: Rating Description Very limited Quantitative evidence of impact from single studies, but with effect size data reported or calculable. Limited At least one meta-analysis or systematic review with quantitative evidence of impact on achievement or cognitive or curriculum outcome measures. Moderate Two or more rigorous meta-analyses of experimental studies of school age students with cognitive or curriculum outcome measures. Extensive Three or more meta-analyses from well-controlled experiments mainly undertaken in schools using student achievement data with some exploration of causes of any identified heterogeneity. Very extensive Consistent high quality evidence from at least five robust and recent meta-analyses where the majority of the included studies have good ecological validity and where the outcome measures include curriculum measures or standardised tests in school subject areas. Through the Learning Impact Fund, Evidence for Learning commissions and funds independent evaluations that use robust control groups through randomised controlled methodology. Randomised controlled methodology has the benefits of: The results of the first Learning Impact Fund trials are targeted for release this year. Evidence for Learning, Evidence generated from these trials will be able to be added to the Toolkit as they meet the robust requirements. Range restriction The main argument about range restriction is that by limiting the variety in the group studied you can increase the effect size. If we use more homogeneous groups. This means that range restriction impacts effect size by reducing the within-group variance and thus reduces the spread in the calculation of an effect size. That is, it reduces the denominator in the effect size calculation thus increasing

the overall effect size. Range restriction is a problem in some meta-analyses and at least partly explains why targeted interventions tend to have higher effect sizes. Narrower sampling criteria tend to reduce the standard deviation spread. This directly affects the effect size as the standard deviation is used as the divisor – the smaller the spread, the larger the effect size. So catch-up approaches might be expected to have larger effects because they include a restricted range of the population.

**Measure design** The key argument about measure design is that the choice of the measurement of the impact can increase or decrease effect size. The measure we use to determine the impact of an approach can influence the effect size. There is an increased chance of finding a difference if a test is closely tied to the change in approach. We like to think of this as proximal being closer to the activity and distal being further away from or removed measures. We always try to use outcomes in the Toolkit which predict wider educational success such as reading comprehension or a standardised test of mathematics. This is a tough test for an approach, where you might first want to know does it work as intended e. A proximal measure, closely aligned to the approach will tend to show higher effects, such as knowledge of letter sounds as opposed to reading comprehension which is more distal, but a better overall predictor of educational success. Another example of a proximal measure might be a number test related to what was taught, as opposed to a standardised test of mathematics. In terms of the Toolkit there are two things to consider the impact on a specific strand and the impact on any comparisons between strands. Range restriction or measure design and other factors which seem to be related to effect size, like student age or sample size may well be influencing the overall estimate. Though this may be misleading in terms of the typical effect, the estimate will apply to similar populations e. The Toolkit methodology is applied consistently between strands – we cannot, for example, choose to only look at standardised tests for homework and only look at proximal measures for mastery learning. Therefore, we think that taken all together it is still useful to use meta-analysis to help inform decisions in education both for the profession and to inform policy.

**Category error** The last argument we will address here is that of category error. The argument being raised is that because effect sizes can be changed by altering the comparison groups, using range restriction and different measures they should not be combined in a meta-analysis and when they are it forms a category error. The key argument is that using meta-analysis thus effect sizes in education is like determining the age of a cat by measuring its weight Lovell, In combining effect sizes, we are trying to collect together the best available evidence for what has been effective in changing educational outcomes. Even accepting some limitations of meta-analyses or meta-meta they provide a very useful introduction into a body or areas of research knowledge to give a busy practitioner a starting point or way into a complex topic. They do not treat it like the last word on the topic but they can treat it as the first word and summary on where the weight of evidence lies.

**Conclusion** That brings us back to the question, so where were you when you calculated your first effect size? Maybe your first time is still coming. The room was a buzz of excitement. Are effect sizes all we need to make decisions in education? No, they are just a useful starting point. The classroom is full of rich data, both small and big data that is helpful to the teacher to determine if their change is having the desired impact. This is exciting and the beginning of an evidence adventure, part of which will include the magic of effect sizes both to inform decisions based in evidence and for practitioners to gather their practice-based evidence. She is responsible for the product development, community leadership and strategy of the Toolkit. Jonathan manages the EEF evaluation reports, and supports the development of the Toolkit.

*Transforming Education through The Arts. London and New York: The Learning Impact Fund. A synthesis of over meta-analysis relating to achievement. What works best in education: The politics of collaborative expertise. Open ideas at Pearson, Pearson, London. A guide to running randomised controlled trials for educational researchers. Education Reading Room Podcast: Adrian Simpson critiquing the meta-analysis. The Elephant in the Brain: Hidden Motives in Everyday Life. The misdirection of public policy: Comparing and combining standardised effect sizes. Journal of Education Policy, 32 4 , Bridging the Gap in School Achievement through the Arts:*

**Chapter 6 : The Magician and the Analyst by Robert L. Moore**

*The Magician Summary & Study Guide Michael Scott (Irish author) This Study Guide consists of approximately 27 pages of chapter summaries, quotes, character analysis, themes, and more - everything you need to sharpen your knowledge of The Magician.*

The Lion, the Witch and the Allegory: In the Narnia Chronicles, Lewis typifies the Biblical character of Jesus Christ as the character of Aslan the lion, retelling certain events in the life of Jesus to children in a this new context in a way that is easy for them to understand; most importantly, however, children can both relate to and enjoy the fantasy of Narnia. It describes the creation of the land of Narnia, and how humans came to be associated with this other world. As they enter a lightless Narnia at the beginning of its creation, Lewis uses the children to describe their surroundings: Lewis draws on the Biblical creation story, but does not attempt to directly parallel the story of Genesis. In Genesis, after creating the heavens and earth, the first thing he does is to create light: It is not, in fact, until the second day that God creates dry land Gen 1: Lewis continues to draw from Biblical creation images as he describes the introduction of light into Narnia. The singing stars are the first things to the children see in Narnia, and Lewis again uses the character of Digory to establish a connection between the text and a youthful reader: Genesis, on the other hand, automatically appeals to adult sensibilities when describing the stars, relating them to such "grown-up" concerns as the calendar: The singing stars image that Lewis draws from here is located in Job Comparing these two passages, it is evident that Lewis chose to convey his creation story using the Biblical images that are not only easier for children to understand, but also easier for children to appreciate and enjoy. Another device Lewis uses in the Narnia Chronicles is the personification of animals. Narnia is a land of talking animals, and as children usually find the concept of animals and magical creatures more interesting than that of a historical reality of long ago i. In Genesis, God creates animals that inhabit land on the fifth day: The interesting choice of words in this verse may well have been the inspiration for Lewis to write his creative description of the creation of animals in Narnia, where the animals are literally produced by the land, out of the ground: They were of very different sizes some no bigger than mole-hills, some as big as wheel-barrows, two the size of cottages. And the humps move and swelled until they burst, and the crumbled earth poured out of them, and from each hump there came out an animal. This image of life-giving breath directly correlates to a passage in Genesis: Since animals have taken, at least to some extent, the role of man in the creation story, the human characters of Polly and Digory and their team must obviously assume a slightly different role in the creation. At this point, Lewis introduces the concept of evil entering Narnia, and the concept of the introduction of sin into a new world. Lewis has cleverly associated Digory with the Biblical Adam in two ways. The obvious connection is that Digory is a male human being, and therefore a "son of Adam". But the the deeper connection that Lewis implies is that just as Adam first brought sin into the world in Genesis, Digory is charged with bringing the first evil into the new world of Narnia. Lewis also draws a correlation between Adam and Uncle Andrew: The apostle Paul describes Adam as one who brought death into the world: Uncle Andrew, while he does not bring death into Narnia, does bring the concept of death with him. Upon seeing Aslan, his first reaction is to kill: If only I were a younger man and had a gun --" Lewis, , p. This image of a gun-wielding Uncle Andrew is seen again and again in the narrative: Lewis is able to affiliate humans not only with evil, but with the race of Adam: The way in which he achieves this is also very important: Children are likely to be more upset at the death of an animal than that of a man who lived long ago; a man they never knew. In this way, children might sympathize more easily with the proposed death of a Christ-like lion than that of a historical Jesus a theme explored later in this essay. The analysis of evil entering Narnia would not be near complete, of course, without examining the character of Queen Jadis known in The Lion, The Witch and the Wardrobe as the White Witch. Like Uncle Andrew, the Witch is antagonistic towards Aslan. She too wishes to destroy the lion, and attempts to kill him with an iron bar: Later Aslan makes it clear that she is the evil that has entered Narnia: The allegory of the Witch is still unclear, though. In the creation story in Genesis, two elements of evil can be found. The second element, however, is not of human origin, but is rather the character of the serpent Gen 3.

This marks a move away from the theme of creation, and a step towards the theme of temptation in the Narnia Chronicles. The theme of temptation is present in both the Bible and the Narnia Chronicles, and Lewis often models his presentations of temptation after stories and characters from the Bible. A good example of this phenomenon is that of Chapter 13 Lewis, , which is a retelling of the story of the tree of knowledge. This chapter involves Digory retrieving a silver apple from a garden for Aslan; the similarities between this setting and the tree of knowledge in the garden of Eden Gen are obvious. The role of the Witch, however, evolves from being a symbol of evil to being compared with the serpent in Genesis 3. The Witch makes several efforts to tempt Digory to eat the apple: "It is the apple of youth Eat it, Boy, eat it," Lewis, , p. This role of temptress is analogous to the role of the serpent when it speaks to Eve Gen 3: Lewis has also put Digory in the role of Adam and Eve. In this retelling of the Garden of Eden story, however, Lewis has Digory make the righteous decision of not eating the apple, but returning to Aslan instead. By having the Witch eat the apple instead Lewis, , p. By manipulating the story of the fall of man in this way, Lewis has simplified and contained the forces of good and evil into single characters, making the distinction easier for his children readers understand. Digory is not the only character to be tempted in Narnia. Uncle Andrew is tempted throughout the narrative by his greed; his lust for money and power. He is forever scheming and dreaming of ways to capitalize on the discovery of Narnia: "I shall be a millionaire. The cabby, however, has a kind of reverent awe of Aslan and the land of Narnia, and voices his disgust in Andrew for not being able to appreciate the miracle of the creation of Narnia: "Just as Lazarus received the kingdom of heaven, the cabby becomes the first king of Narnia Lewis, , p. Perhaps the best example of surrendering to temptation can be found in the second book of the Narnia Chronicles the first Chronicle, however, for Lewis to write: *The Lion, The Witch and the Wardrobe*. The character of Edmund struggles with temptation throughout his time in Narnia, and like Digory, his temptress is the White Witch. Keeping the former distinction in mind, an examination of New Testament teaching concerning temptation proves useful. James illustrates some key Christian teachings concerning trials and temptation: "He [God] chose to give us birth through the word of truth, that we might be a kind of firstfruits of all he created. When writing about a good Christian facing temptation, James places emphasis on the righteousness of a man in humble position. He also places importance of the concept of the "word of truth" in humanity. The character of Edmund adheres to neither of these principles. The White Witch offers him enchanted Turkish Delights. The description of his gluttonous and decadent behaviour is very clear: "Their destiny is destruction, their god is their stomach, and their glory is in their shame. Their mind is on earthly things. Edmund continues to fill his mind with earthly desires by also succumbing to the temptation of improving his humble position see James 1: This temptation of power is very like the story of Jesus being tempted by Satan in the desert. Satan, like the Witch, tempts Jesus with power in exchange for service: In addition to succumbing to these various temptations, Edmund also agrees not to reveal his knowledge of the Witch to his siblings Lewis, , p. Lewis masterfully intertwines these Biblical themes of temptation into the character of Edmund. Edmund betrays his siblings and the Beavers by going to seek the White Witch in Chapter 8 Lewis, . All he could think about were his earthly desires and wants: And in the end, of course, Edmund is forgiven for his betrayal; an event which involves the most important allegorical theme in the Narnia Chronicles: In , Lewis was asked to explain the Aslan-Christ parallel to some fifth graders in Maryland. Lewis, however, has specifically evaded allegorizing Jesus not forgiving Judas Mark Aslan forgiveness of Edmund is expressed by his rescue of Edmund from the White Witch Lewis, , p. You know that every traitor belongs to me as my lawful prey and that for every treachery I have a right to kill. These events set up the narrative of the execution of Aslan. The former account is incredibly similar in imagery to that of the death of Jesus in the Bible. Lucy and Susan, two of the four child protagonists in the novel, follow Aslan to his execution: Jesus too had followers not unlike the children: In the Gospel of Luke, the women who had followed Jesus went to his tomb: They found the stone rolled away from the tomb, but when they entered, they did not find the body of the Lord Jesus. In the early morning they return to find the Stone Table broken in two and the resurrected Aslan standing before them Lewis, , p. The image is even more allusive to the breaking of the tablets containing the Commandments in the book of Exodus. Lewis, then, has retold the story of the death and resurrection of Jesus in the context of Aslan and Narnia. There is, to an extent, use of lion imagery in the

Bible: Most important is the reference of lions in the Book of Revelation, referring we assume to Christ: For instance, perhaps he assumed that children might better sympathize with the death of an animal than the death of a historical figure. Lewis uses a similar technique in using "Deep Magic" to explain the miraculous events that take place, like the resurrection: There, shining in the sunrise, larger than they had seen him before, shaking his mane for it had apparently grown again , stood Aslan himself.

### Chapter 7 : Into the Wardrobe - a C. S. Lewis website | Essays & Articles

*Using magic rings to travel to other worlds, two children accidentally bring a haughty sorceress-queen to London and, in an attempt to transport her back to her world, end up witnessing the creation of Narnia and embarking on a quest for its creator, the lion Aslan.*

The Magic Analyst is a powerful and visually-rich card database for the Magic: The Gathering collectible card game. This software proved useful for my own card discovery and deck creation, but I only shared it with friends and family. At the start of the new millenium, I took a sabbatical from work and used some of that time to completely rewrite the Magic Analyst database with an eye toward wide public distribution. That proved a big hit with fans who had purchased the Magic Encyclopedia, but were disappointed when Wizards stopped providing updates for it. In , I made another significant round of updates to the software to provide more extensive support for managing decks and valuing inventory. The fan mail, at least, was rather gratifying. Unfortunately, the project never generated much money, so in I was obliged to take a real job, and I stopped producing updates for it after Ninth Edition. Now, 12 years later, Magic is still going strong, and my kids are avidly playing Magic and taking an interest in deck creation. Though some online resources crucial to the old Analyst have disappeared e. This new Magic Analyst may someday make it to production. In the meantime, there are more quality Magic resources online than ever before, including several databases of Magic cards that follow in the spirit of the original Magic Analyst. Includes all cards from Alpha through Judgment, with updates through Ninth Edition! Searchable via a powerful combination of designated fields and "fuzzy" card text matches. Robust card inventorying capabilities that make it easy to catalog and appraise your entire collection. Able to import current prices and rulings, both freely available online. Construct your own decks, import Wizards and Apprentice decks, and export new decks. No clunky third-party UI to bog your computer down. Entirely FREE -- we just ask for donations if you like it. Download the Magic Analyst now for free! Check out the latest Analyst Updates. Interactive updates require Internet Explorer v5. If you want to see actual card images as opposed to proxies, you can either scan your own cards or purchase the Magic Interactive Encyclopedia from Wizards of the Coast. Second-hand copies can be found on eBay. Changes last made on: Wed, Oct 3, [Click here for contact information.](#) The Gathering" is a registered trademark of Wizards of the Coast, Inc.

Chapter 8 : Mario and the Magician Summary - [www.nxgvision.com](http://www.nxgvision.com)

*Malamud falls back to the old stand-by of third-person omniscient to tell us his tale. He moves us effortlessly wherever we need to go, and doesn't feel bound by the perspective of one single perso.*

The burning of witches and the publication of many books on the subject, including one even by James I, bears witness to its place in public thought. Consequently the very full use of it in *The Tempest* would have a much greater effect on the audience than can be felt today. William Shakespeare There were two different types of it, a maleficent one represented by witches and wizards, who sold their souls to the devil in popular belief and who were governed by him to work evil on victims. The other was beneficent, derived from studies in the occult and used generally for discovery of new forces and investigation the occult and used generally for discovery of new forces and investigation into the laws of physics and other scientific research. Examples of both types are in the play, where they form a contrast, that of the witch Sycorax, very sketchily developed, and that of Prospero, very fully developed. Sycorax was allied with the devil, who gave her power over the air with its invisibility and swiftness of motion, but her evil work resulted in her banishment and death. Prospero invoked only his own mental intelligence to win greater powers. Before he was sufficiently learned his lack of wisdom indirectly led to banishment, but afterwards he had full control over the air and greater prowess. He used them only for good, his own restoration to the throne, the welfare of his daughter, the repentance of Alonso, and punishment for the disobedient. The attributes of magic used by Prospero are the robe, the wand, and his books on the subject. He never appears invisible himself, but he repeatedly puts on or off his magic robe, according to whether he has work to do as a magician or an ordinary man. Little mention is made of his wand; he disarms Ferdinand in Act I, Sc. II, and will bury it "fathoms deep" when he adjures magic at the close of the play. His books are his chief power, and these he buries deeper "than did over plummet sound". His robe represents his dominion over mortals, his wand the instrument of power, and the books of his supernatural knowledge. The spirits summoned by Ariel may be classified as those of fire, air, earth, and water. Fire is evoked in lightning and the forms taken by Ariel in flames on the poles and rigging of the ship, and the will-o-the-wisps used to torment Caliban. Water spirits appear in the Naiads and elves of the brooks and streams who are in attendance in the masque of Act IV to "bestow upon the eyes of this young couple some vanity of mine art", said by Prospero to Ariel, Act IV, Sc. The spirits of the air are of the highest type and include Ariel and the divinities he summons, Ceres, Iris, Juno, and the nymphs. They thunder, Music, Noises, sounds, and sweet airs with which the island abounds, says Caliban. The spirits of earth are the goblins, the dogs and hounds used to plague Caliban and his associates. Another type of the magic used by Prospero, either by himself or with the aid of Ariel, is in materialistic performances, more spectacular than most of the others, such as the production and disappearance of the banquet, the line of glittering garments, the arrival and dance of the Reapers, and the magic circle in which the courtiers were held charmed. *The Tempest* Study Center.

**Chapter 9 : The Magician Summary & Study Guide**

*The magic in Dresden Files is a slightly soft magic system. Initially, I thought it sat in the middle of the spectrum next to Harry Potter. There are plenty of pieces that go unexplained, making it softer, but all the pieces necessary to the plot are thoroughly discussed and foreshadowed, making it harder.*

He was The Alchemyst of the title. Machiavelli is plotting to capture the twins and Flamel with the missing pages of the Codex " or Book of Abraham the Mage " before Dee can arrive in France from San Francisco. The twins seek out a friend and student to Nicholas, Comte de Saint-Germain, who teaches Sophie to use the elemental magic of Fire. Josh is given the legendary stone sword Clarent, twin blade of Excalibur, by Nicholas. Clarent is an ancient Fire Elemental sword. Josh, Joan, and Scathach encounter three Disir, more commonly referred to as Valkyries. The Disir are ancient enemies of Scathach and bring along the soul-devouring Nidhogg, a ferocious monster once trapped in the roots of Yggdrasil " the world tree. The monster was freed after Dee destroyed Yggdrasil and attacks Scathach but fails to slay her. Instead, it captures Scathach in its claws, but flees with Scathach when the ancient sword Clarent, wielded by Josh, wounds it. After a lengthy battle, Sophie manages to freeze the two in an iceberg. They chase after Nidhogg. Machiavelli then allows Dagon to chase Nidhogg and kill Scathach if the beast fails to do so. The monster escapes through the streets of Paris, leaving a trail of destruction in its wake. One of the trio of Disir, as well as Josh who is still trying to save Scathach follow. They arrive on the banks of the Seine and, with the help of Dee, Josh manages to stall the Disir and escape. He then leaves with Dee and Machiavelli. She explores Alcatraz and finds ancient monsters in cells. She gets attacked by the Morrigan because Dee has authorized her to be killed. Underground, Perenelle meets Areop-Enap, the spider elder. Together, the two incapacitate the Morrigan and her thousands of crows that accompanied her. Sophie, Joan, and Nicholas are talking to Scathach when Dagon erupts out of the river and drags her back in with him. When Sophie, Josh, and the rest escape from the catacombs, Dee and Machiavelli have set a trap, making the gargoyles and statues of Paris come to life and attack. Flamel and the twins escape via a train and head for London. Perenelle is still stuck on Alcatraz and fears recapture. He is the head of the French secret service and is described as infinitely more cunning and dangerous than Dee. His aura is grayish-white and smells like snakes. Saint-Germain is a master of the Magic of Fire and taught that magic to Sophie. He is a well known rock star. His aura is red and smells of burnt leaves. He is married to the immortal, Joan of Arc, in this series. Very good friends with Scathach after being saved from near-death at her "execution". Joan became immortal after receiving a blood transfusion from the vampire Scathach. Joan was tutored in fighting by Scathach. He is now its guardian and helped Perenelle escape her prison cell by slamming cell doors and other noises, distracting the Sphinx , which is able to absorb magical auras thus keeping Perenelle weak. Dagon " A fish-like creature from before the Elders. The rest of his race were destroyed by Scathach. Mars Ultor " Mars the Avenger. Lives in the catacombs of Paris. Awakened Josh and gives him a gift. Josh is unaware of what it is. His aura, which is red-violet, was solidified by the Witch of Endor and is now like a stone coating. This Elder was different. Now he knew what Dee had meant when he said that this was the Elder remembered by humankind. A giant monster with a ravenous hunger for flesh. It then leaves a swathe of damage through Paris as it runs amok, until it plunges into the Seine whilst trying to escape attacks from Josh using the magical sword, Clarent. Disir " aka the Valkyries , the Shieldmaidens, the Choosers of the Dead. The Disir are a trio of immortal warrior women sent to hunt after Flamel and his group. They make a deal with Machiavelli that they may claim and kill Scathach who is their mortal enemy if they can catch her while Machiavelli and Dee continue their hunt for Nicholas Flamel, the last pages of the Codex and the twins. Special editions and cover variations[ edit ] On 5 August in the UK The Magician was re-released featuring a new style cover. The alternative cover, for the UK edition. It consists of three books. Audio book[ edit ] The Magician is available as an unabridged audiobook. The audiobook ISBN numbers are: