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Iver Rogers

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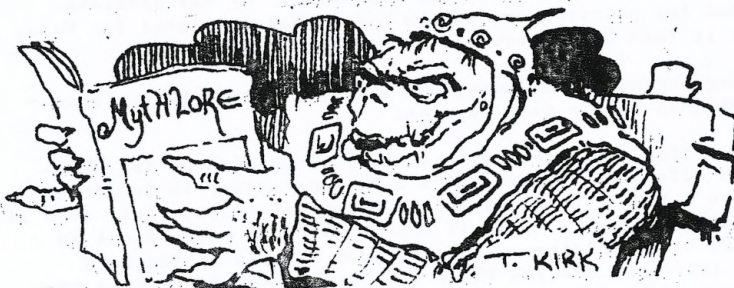
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Missives to Mythlore

Authors

Stanley Hoffman, Nan Bruade, Iver Rogers, Marty Helgesen, Patrick Strang, and Peter Kreeft



Missives to Mythlore

Stanley Hoffman, 7657 Orion ave., Van Nuys Calif 91406

My first reaction to the hope expressed in The Counsel of Elrond that MYTHLORE would be able to go offset was one of disgust. This is not the first time I have said that fanzines are more fannish when mimeced or dittoed. Offset is cold, impersonal, and commercial. I even considered cancelling my subscription. But on third thought, I relented. I finally gave up my cherished notion that MYTHLORE was a fanzine. It is not and never was. A fanzine is a communal letter-substitute, an informal, warm, personal, amateur-publication. A fanzine has a sort of "in feeling" about it (please -- not Lewis' "Inner Ring" or any thing similar)--it is like a small printed con. MYTHLORE does not even attempt this. MYTHLORE is a serious effort at a fine amateur literary journal (and, I might add, a largely successful one). It is aimed at large audiences and its articles are so written. They are scholarly and meant for more discussion than the few issues worth they would get in a fanzine lettercol. Because of this, I can accept an offset MYTHLORE. If it is not a fanzine, it should not look like one.

Now on to the journal itself. Anything discrediting jacket blurbs is most welcome. Especially Nan Braud's article which made its literate, well researched point without dragging the reader through a lot a academic mud.

The translation of part of the translator's afterword to the Japanese Hobbit was very interesting. I object to the accompanying comments by Robert Ellwood concerning the Japanese translation itself on the grounds that orientalizing The Hobbit would ruin it for Japanese readers. When I read a Japanese fairy tale in English, I don't want it to sound as if it were happening in mediaeval England. Identifying Gandalf with the Eight Immortals (and any other such orientalization) would have this same effect (in reverse) for Japanese readers.

Bernie Zuber's cartooning is great.

Thank you, Bonnie Bergstrom. ((For her art or article? - ed.))

Patrick Callahan's "Lost Page" is the type of trespassing I detest. If one is not creative enough to create one's own secondary world, one is certainly not qualified to add to the creation of another's secondary world.

Chris Barczak's poem is quite effective. My one criticism (other than the pointing out of the use of Valar, plural for Vala, singular) is that Eru is too close, too anthropomorphic.

Irving Hoggman is a dunce, and I deeply regret the unfortunate resemblance of his name to mine.

((Your line of reasoning that it would be alright for MYTHLORE to go offset because it isn't a fanzine anyway is ludicrous. First we're not sure we'll be able to print it offset, but, even if we did, what difference would it make? MYTHLORE started out as a fanzine and will continue to be one, even if some of the more scholarly articles make you think it's a literary journal (a term I'm not fond of). It's the contents and presentation that make a fanzine, Stanley, not the type of paper used or the printing process. Why should an offset fanzine automatically be considered cold and impersonal while a crudely dittoed or mimeoed fanzine is warm and "in"? The age of better reproduction has arrived and fans need no longer suffer eyestrain. Even though TRUMPET is printed and designed better than most prozines, it is still a fanzine. It would have to change the nature of its contents and its approach to the readers to become professional and commercial. WARHOON, a much-praised "fan-ish" fanzine, is mimeoed on blue paper but it looked cold and impersonal to me. Another definition of a fanzine is that it is a labor of love with no profit or financial remuneration. This is most certainly true of MYTHLORE! You did make a good point about "communal letter" and "Small printed con" however. I would like to see our readers discuss the ideas brought up in articles and in each other's letters. The best lettercols are open forums. Why do you feel our articles could not be properly discussed in "Missives"? Where else should they be discussed? ... reply by Bernie Zuber, associate editor))



Nan Bruade, 2644 Dwight Way, Berkeley Cal. 94704

As you may or may not know, I'm a mystery-story addict as well as a fantasy fan, and I've been interested in the fact that the two interests intersect from time to time. The first occasion was a pretty bloody awful nurse-mystery novel from Ace (I think), whose publication title I forget but whose previous and far more apt title was (gah!) Nurse Alice in Love. Nurse Alice was in charge of a revoltingly fey child who gave names out of Tolkien to her dogs and to all the people around her. Ed Meskys lent me the book. Earlier this year I read a very good mystery with a newspaper background, The Gossip Truth by Jonathan Burke, which had as a cover design a montage of newspaper clippings, one of which was about Tolkien. (It mentioned the fact that his income is now taxed at 10/3 per pound.) But the most interesting and most relevant, coinciding was in Nicolas Freeling's Criminal Conversation. Freeling's Amsterdam detective, Inspector Van der Valk, is often compared to Simenon's Maigret. (Personally I can't stand Maigret but I find



Van der Valk engrossing.) In the course of the novel he gets hooked on LOTR, which he spotted on the murderer's bedside table (!), and Freeling makes some rather thoughtful comments on Tolkien and why he is read by various types of people. The most interesting part for me was his speculation on whether or not Tolkien might have Dutch ancestors, since the word "tolk" in Dutch means an interpreter, and "ien" is a Dutch diminutive. ((Tolkien is actually a Danish names. Tolkien's grandfather was born in Denmark. -ed.))

MYTHLORE II:

The artwork was marvelous as always - I'm getting fonder and fonder of Bonnie Bergstrom's work.

I do disagree with Bernie on The Last Unicorn: I did not feel that it was over written. As for the line, "answering past a sharpness in her throat," it is very accurate description of what it feels like to speak when one is on the verge of tears - certainly more accurate than the traditional "choked up."

On Gracia-Fay Ellwood's article: Northrop Frye tackles the same question in The Educated Imagination, showing that it's not necessarily an either/or, myth/science dichotomy -- there's room for both functions once one realizes that they are actually using two different languages. I recommend the book highly.

Colin Duriez's article is interesting, though his style is frequently either sufficiently awkward or sufficiently cozy-corny to be off-putting. I'll want to think about and digest what he has to say. My reflections on this and the preceding article may get into my next article, depending on which of several possible directions that eventually takes.

Fred Brenion's review: "Come to Middle Earth" reads like somebody's parody: It's hard to believe that anybody could do a thing like that in cold blood. One possible solution: send a free front-row ticket to Shelob.

Randall Kuhl's review of The Silver Trumpet is excellent; I agree with him 100% -- especially about the illustrations.

On hippies and Tolkien: if the people who showed up at the organizational meeting of the Phoenix area Tolkien Society chapter are a sample, most of the younger (i.e., high-school) and hippie-type Tolkien fans have actually read only The Hobbit. Most of them never came back after the one meeting. I don't think that they are really book-oriented.

MYTHLORE III:

The artwork: Barr's Gollum looks rather like a caricature of the traditional boy genius, the wizened and bespectacled Quiz Kid. Tim Birk's backcover is far superior to Pauline Baynes' drawing of the same scene. And I thought that Tim was the only illustrator ever to do justice to C.S.L.'s trilogy, but having seen Don Simpson's drawing on p. 28, I'll have to amend that to "one of the only two."

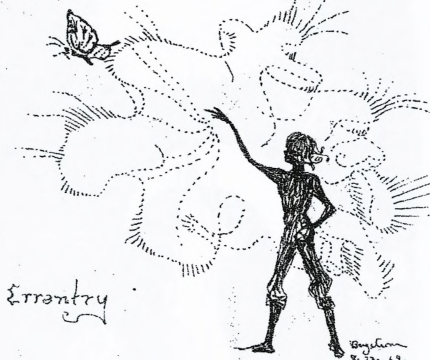
On the letters: Christopher Barczak has said precisely what I would have said (probably not so well) in answer to Pat Strang's letter in II. On Williams, Lovecraft, and "occultism": Lovecraft's affinities are with the Gothic of Poe, often rooted less in the "medieval" horror tales of Walpole and Radcliffe than in the colorful bizarceries of the "oriental tale," notably Beckford's Vathek. This would also apply to Clark Ashton Smith. Williams' interest in the occult is that of a poet. As Northrup Frye pointed out in his lectures on Literary Symbolism at UC Berkeley last quarter, the poet, like the primitive, inhabits a magical world. In the centuries since Newton, science has so demythologized nature that poets have to turn to forms of myth or the occult for creative nourishment. The Romantic poets turned to classical myth, with the added impetus of its being an essentially animistic weltanschauung: they were thus able to revitalize the nature they loved so passionately. Blake created his own para-Freudian mythology. T.S. Eliot was deeply influenced by Jessie L. Weston's Grail studies (as was Williams). Yeats was inspired by spiritualism, Irish fairy legend, and alchemy. He and Williams both belonged to the Order of the Golden Dawn, an occultist group in London, whose membership briefly included Alesteir Crowley, the self-styled "Great Beast."

I see that in his second letter, Mr. Strang remains inflexible in his opinions on Williams -- surely a rather inflexible position for someone who admits to having read only one book! The Chesterton quote he's looking for is from one of the Father Brown stories, I believe; I don't have my copy handy to check.

I enjoyed Robert Ellwood's articles very much. I've seen and admired the book's illustrations, and am glad to have perceptive comments on the text, as well as the translation from the afterword. (N.B.: Glen, you gave the art credits to the translator, not the illustrator!) ((gad! you're right.))

Your article on Cosmological Geography was up to your usual high standard of perceptive comment. As for Lewis's putting Aslan's Country in the East, that is the direction of Jerusalem, toward which European cathedrals traditionally faced. In the Old French Queste del Saint Graal, Sarras is beyond Jerusalem. I have always felt that Aslan's Country is simply on the other side of the world from the known lands, like Dante's Mount of Purgatory.

The structure you describe seems to me to be based on Dante's system, which Professor Charles Jones of



Berkeley has convinced me is derived from St. Augustine's Confessions. In the latter, Books I-V deal with Augustine's pagan life, as intellectual and Manichee, in which he is seeking the truth on his own hook; ultimately he gives up on Manichaeism and opts for Christianity, on a tentative basis. This is life in the world -- Middle Earth -- which cannot stay as it is but must progress towards Heaven or (as C.S. Lewis says passim) become Hell (or Mordor, Calormen, or P'o-L'u). Dante's Hell is a place where the damned are eternally trapped in their mortal natures -- which is precisely what damnation consists of. Books VI-IX of the Confessions recount the gradual process of his conversion, brought about by increasingly frequent illuminations by the light of Divine Truth and Grace, culminating in his acceptance of baptism. This is the realm of Purgatory, where existence is still conditioned by mortality but where we are able to have glimpses that will make us less forlorn (from Numenor the shores of the Undying Lands are sometimes visible). In Dante, the Mount of Purgatory is both physically and spiritually intermediate between Heaven and Hell. Augustine's "Paradise" (Books XI-XIII -- X was later interpolated for extraneous reasons) consists of an exposition of the first book of Genesis: he has reached a spiritual state where life and the universe become intelligible in the full light of God's Truth. It is the point at which psychologically, as physically in the Paradise, Aslan's Country, and the Undying Lands, one stands in the presense of Manifest Deity and all things are known and understood.



I agree with Bonnie all the way on Sword and Sorcery vs. Heroic Fantasy. I would put it this way: HF has a dimension of myth in that it tries to explain, or to come to grips with, The Way Things Are. In S&S, The Way Things Are is a donee -- heroes are heroic -- there is no attempt to come to grips with the nature of heroism. (N.B.: In the best of the Conan Stories, Conan the Conqueror, this attempt is made; Conan comes to realize that the behavior appropriate to a barbarian adventurer is very different from what is required by the responsibilities of kingship.) Characterization per se is not a determining factor: L. Sprague de Camp's heroes are acutely realized psychologically but his stories still seem to me to fall on the S&S side of the line.

Here's a sidelight on Beowulf: A few years ago, while ciphering through a bound volume of Essays in Criticism (I think), I came across a poem by (I believe) Philip Larkin, which had for epigraph a quote from Tolkien on Beowulf, to the effect that great poetry of this sort was no longer being written. The burden of the poem was that Beowulf is not poetry about human life but merely philology, because there is no sex in it. An issue or two later in the volume, I found the following devastating reply by C.S. Lewis, which I quote verbatim and in toto:

Why is to fight, if such our fate,
Less "human" than to copulate,
When Gib the cat, I'll take my oath,
Gets higher marks than you for both?

Concluding word: your editorial is both eloquent and true-- what more can I say? You've said it all!



Ivor Rogers, Univ of Wisconsin-Green Bay 32
1567 Deckner ave., Green Bay, Wisc. 54302

((after a few choice comments on "The Rape of The Hobbit" article in Mythlore 2, Ivor continues))

Let me tell you about the "Authorized" version. It comes from Dramatic Pub. Co. with a statement on the front cover that this version has been approved by JRRT. Let us hope that this means his agents have approved it, because, if JRRT has actually approved it, my opinion of his not very great value judgments in theatre, become even lower than possible. He has little or no concept of theatre past the Christmas pantomime and 19th Century realism, but this play is impossible. My fiancée saw a production in vivo, while I have seen it only in libre, but a rotten egg by any binding would be as awful. The "Authorized" version, among its many economies, eliminates Bard; Smaug is killed by Thorin!! (Bilbo in the play presented in GB) with a special sword (Grcrist??) brought in on a pillow by the Elf Queen (!!Elf Queen!!!). The style is a horrendous mixture of the original JRRT whimsy, awkward phrases, and American "Simplified" speech (not as bad as the Black Speech, but close). In the GB production Gollum appeared in a foam rubber mask of The Creature from the Black Lagoon. Considering that the riddle game (although shortened) is the main scene left in the play, this is pretty funny unconscious humor -- if you have to laugh at mass murder scenes.



Worst and worst is the fact that this "Authorized" version is selling like hotcakes in the midwest among the Children's Theatre groups. Remember, there are probably only 2 million people in the US who have read the trilogy or the Hobbit, and none of them have anything to do with Children's Theatre. Write anguished letters of protest to Dramatic Publishing, JRRT, God? I tried for years to get some decent stage adaptations out, I adapted the first one in 1959, and have spent ten years trying to get rights, but Tolkien's agents evidently wanted to work only through recognized hacks. That's the way the footlights burn, Baby.

Marty Helgesen, 11 Lawrence ave., Malverne, New York 11365

I think the book Pat Strang is looking for is The Everlasting Man. I've read it and while I saw no reference to a tower being evil, there are frequent mentions of evil for its own sake. There is something which is more than a tree on p. 267. If this isn't the book he has in mind, and if no one else comes up with the right one, he might find it by checking An Index to G.K. Chesterton by Joseph W. Sprug (Washington, Catholic University Press of America Pr. 1966)



I was surprised by Pat's remark about the "Christianity and water" attitude of the Narnia books. The phrase "Christianity-and- water" comes from Lewis' Mere Christianity. "It is ... the view which simply says there is a good God in Heaven and everything is all right - leaving out all the difficult and terrible doctrines about sin and hell and the devil, and the redemption." Lewis says this position, like atheism, is too simple. "Both these are boy's philosophies." The Christianity allegorically presented in the Narnia books is hardly

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the "Christianity-and-water" kind. To mention just one example from the first book, The Lion The Witch and The Wardrobe, Aslan's death on the Stone Table, in place of Edmund, is an allegory of Christ's redemptive death on the Cross for the sins of mankind. The "difficult and terrible doctrines," instead of being left out, form a central part of the book, as they do of real life.

Nan Braude: The Stone Table is more than a symbol for the Cross, although I don't know if it was intentional because I don't know what position within Anglicanism Lewis took on the nature of the Mass. However, to a Catholic the Mass is the extension of Calvary in time. The Sacrifice of the Cross is re-enacted on the stone table of the altar.

Ruth Berman: The creatures who join in the killing of Aslan include Orknies.

Patrick Strang, PO Box 567, Balboa, Calif. 92661

The articles and the artwork were, as usual, marvellous, but what really impressed -- or rather, pleased me about the last issue of Mythlore was the sense of humor of Bernie Zuber. His cartoons were really funny, and I for one would like to see more of them.

The offset drawing of Ransom riding on a Sorn's shoulder must have cost a mint. I'll admit that though I saw this at Funcon I just now figured it out, while thinking about this letter. But it fits, it really does. Which seems to be an apt description of all your artwork. Even if it surprises at first, it seems right.

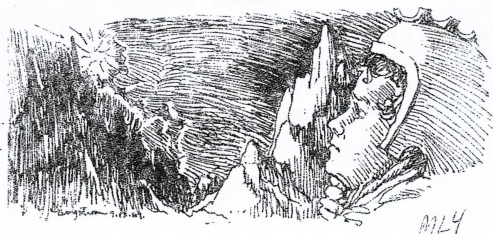
I notice in the lettercol that Prof. Chad Walsh seemed most struck by the joy in the articles. I can only agree with him and hope this continues; dry and dustiness would be a tragedy, but even in this last issue many of the articles seem a teeny bit too technical, or scholarly.

Well, I could go on picking nits and finding fault or good, but all in all my reaction to Mythlore was - as usual - delight. Now if it all was done in offse... but that's probably too fantastic. A most attractively laid out 'zine.

More than that, it acts as a breath of fresh air. As you know from my scurrilous attack on the NARNIA books, I'm something of a cynic. Sometimes, especially after listening to some of the orcish doublethink that spouts from TV and radio, I can get pretty down-in-the-mouth about the fate of the world in general, and about me in particular. We all seem to be living in Mordor. Then comes Mythlore AND I CAN BREATHE AGAIN! (Cough! cough!)

So keep up the good work, even if you are just whistling in the dark.

((Whistling in the dark? Sometimes it is necessary to "whistle" when you are in a dark place.))





The topic of discussion for the branches of the Mythopoeic Society for the month of July 1969 was a Comparison of "Leaf by Niggle" by Tolkien and The Great Divorce by Lewis. One of the things brought out was the use of high mountains as a symbol.

((The following are excerpts from two letters I received from Peter Kreeft, author of a new pamphlet on C.S. Lewis published by Eerdmans this year for 95¢. I recommend this highly, especially to those of you who are not that familiar with Lewis as a total man. Professor Kreeft does an amazingly good job of presenting Lewis in all his facets in only 48 pages! After reading his work, I sent him a letter along with some of the Mythopoeic Society bulletins and a copy of Mythlore separately. The first letter was received before he got Mythlore.-- ed.))

Peter Kreeft, 44 Davis ave., West Newton, Mass. 02165.

I am looking forward to receiving Mythlore. Tim Kirk and Bergstrom have both caught the right spirit in their art work on your posters you enclosed. I think you make me jealous for the first time of Southern California (Is there any other reason to be jealous of Southern California? At least Boston is almost half way to Oxford, and not merely geographically. But such insults are unbecoming to the domicile of a benefactor. I just remember being strongly impressed by Los Angeles as the least mythopoeic city I ever saw. But if C.S. can come out of Belfast....

By the way, whoever organized your July discussion is on the ball. There is indeed a common structure, a common "joy" element, and even a common "moral" to "Leaf by Niggle" and The Great Divorce. I have never seen it recognized before ((Thank you. Here, as in my Cosmology article in Mythlore III, I arrived at the awareness of the metaphysical structure through a basically a sub-conscious assimilative and intuitive process rather than an intellectually analytical process. I'm afraid, not having been an English Major, I don't have the background or knowledge of formal techniques of literary criticism. - ed.))

I live in Tolkien's world almost as much as in Lewis'. Of course, stylistically and literarily nothing, not even the trilogy of Lewis -- not even Narnia! -- approaches LOTR (I wonder whether The Silmarillion will?). But I have not made the effort to get past Williams' style sufficiently to feel as one with him. I agree with his essays and I mythically love and believe his worlds (especially the Platonism of The Place of The Lion) but the style conceals rather than reveals the man. It's not merely a bad style -- that I could take (George MacDonald, e.g.): it's often an opaque style, a heavy, even a literal style, unsuited, I think, to

myth either in essay or in fiction. But of course. But of course you are right in dealing with the three together. Are there any Chestertonians among you? Of course The Man Who was Thursday belongs in your class, but if essays can be mythic, Orthodoxy is one and The Everlasting Man another. ("Mythic" here means something more general but also, I think, much more important than it usually does. cf. Tolkien's idea in "On Fairy Stories" that Christianity is the myth come true).



I wonder about something which I will never find an answer to except through an organization like yours, a concentration of many Lewis people in one group. Lewis, like Tolkien, would insist on a very close connection between his Christianity and his mythic fiction (a connection not, of course, "moralistic" or allegorical but more intrinsic). Yet it is possible to appreciate a myth without believing in it. Now Lewis believes not only in traditional, "mere" Christianity but also in the Christian element in his myth (angels, devils, heaven, hell, etc.) What I wonder about is (1) how many Lewis-likers also believe these things, and (2) does it make a difference in their appreciation of their aesthetic value? I am puzzled because on the one hand I think I appreciate Norse mythology more and better than a Norseman would precisely because I don't believe Odin, Thor & Co. "really" exist - I can detach myself from the practicalities of placating them and survey the beauty of the structure as a whole; but on the other hand if I were not to believe in the Christian mythic element, as I do, I'm sure my aesthetic appreciation of Lewis' treatment of them would suffer very significantly. To find out why, I'd like to know others' (a) religions; and (b) aesthetic reactions to Lewis, and the relation between them. Could you Enlighten me at all?

((Well, firstly, The Mythopoeic Society is a literary group. No sectarian questions are asked of the members. We have Christians, Jews, Agnostics and what have you in the Society. I don't feel qualified to speak for other members. I do think Lewis' fiction is great as fiction alone, and be appreciated on that level alone, but to me to understand the spiritual meaning behind his stories makes them the infinitely rich and eternally delightful creations they are.))



I was gratified - too formal a word - overjoyed - no, slightly (but only slightly) too strong - tickled pink (see to what depths the demand for accurate wording can drag you?) to receive Mythlore (my main feeling was that of so many of you letter writers - gads, there are dozens of us! I'm not alone! it's a conspiracy (Veni, Creator Spiritus!))

First, apologies. I suspected, with little justification except my own past association with Tolkien people, especiall at Boston College, ((Peter is Associate Professor of Philosophy at Boston College)) that you and most of the Mythlore people were sharers in only 1/3 of Lewis - the fantasy - without the other 2/3, the reason and, most importantly, the Christianity. (You are only the 2nd person I know who takes all 3/3 of Lewis!) That was a n unjustifiably hasty semi-assumption behind my questions (which I'd still be interested in quantitative answers to) about how many take 1/3, 2/3, or 3/3 and what qualitative difference it makes.

You are right to pick out "Joy" as the necessary and sufficient mental equipment for appreciating Lewis. This is why he turns most readers either wholly off

or wholly on. And exactly the things in him which turn some on so totally (e.g. the "Heaven" chapter of The Problem of Pain turns others off just as completely. As for myself I can't even begin to say in words what such passages as these or "The Weight of Glory" does to me. So I won't try. The Last Battle, e.g. tells me exactly what it must be like at the end of the world.

I wonder sometimes why the New Testament doesn't fish for our souls by presenting such attractive heaven-bait. Maybe because taste is too subjective and historically relative; maybe because we have to love God for His own sake first, not for what He can give us. At any rate, I do not agree that Lewis' romantic mysticism stems from St. Paul ((one of my theories -ed.)). Neither does Lewis (cf. "Is Theology Poetry?" in Screwtape Proposes a Toast and Other Essays). He thinks the expression of the Gospel in prosaic, non-romantic terms is a consequence of The Incarnation and its distinction from all pagan myths. Myth 'empties itself,' as Christ emptied Himself, of its appearance of divinity and lowered itself to the world of fact.

I used to be disturbed by the un-aesthetic, apparently un-imaginative mentality of the New Testament. But Lewis helped here too: if you try to grasp after the vision of Joy, it dissolves. But bank its fire with the unlikely fuel of dogma and ethics, and it will blaze forth of itself. Want heaven and we get neither it nor God; 'want' God (not to possess, of course, but to be possessed) and we get heaven thrown in. God is like love and Heaven like sex, perhaps.

Do you find Eddison "unreadable?" I find his three other novels positively distasteful, but The Worm Ouroboros very satisfying if read in a lisure enough mood to relish it. (Lewis feels the same way.)



I am interested in finding out what difference the reader's religious convictions makes to the appreciation of the mythic element in C.S. Lewis. Are Lewis' faith and his imagination inseparable or separable? If separable, how are they different in separation from what they are in union? In what way can one be profoundly moved by Lewis' myth if he does not believe there is any objective referent to it (i.e. Heaven)?

Your article on Cosmological Geography was most interesting and illuminating. I have often wondered why, if the mythic 'truth' of such a geography is what I think it is, the 'real' (i.e. less real, empirical) world was not made to show it better. If I were God, I would have made earth more like Narnia! But presumably His aesthetic powers are better even than Lewis' -- contrary to appearances (or are all those contrary appearances mankind's own devising?) Does 'free will gone bad' explain all aspects of the problem of evil? Different people have different trials of faith; one of my hardest is the ugliness of the world, even the meaninglessness of the world. I sympathize with Sartre

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sometimes (by the way, the comparison between atheistic existentialism and the Norse attitude is profound, you may tell Rand Kuhl) and with Bertrand Russell (Why didn't you give us a little more evidence, God?") One is forced to look deeper for reasons. Perhaps the joy in Norse mythology is deeper for being bitter; perhaps the joy simply in being on the right side, the joy that coexists with despair of winning, is higher for being unmixed with hope of world success. Lewis found something like that true of his own experience in Surprised by Joy. But if God will "bait" us with promises of immortality and Heaven, why won't He stop to make earth a more clearly heaven-pointing sign? Or is the trouble wholly in us and our inability to read the sign? It must be -- Till We Have Faces -- but how?

Your editorial on Joy said much, but of course so much more could and should be said (but words fail so). Therefore your technique of just arranging and quoting the four paragraphs from LOTR was very effective. There is a final, timeless perfection to them - something totally satisfying. The Winds of heaven blow closer to earth than we think.

