

## Doctrinal Foundations

Fairies, elves, gnomes, nymphs, dryads, trolls, fauns, satyrs, merpeople, leprechauns, poltergeists, familiars, spirit-guides, yeti, Bigfoot, ET, aliens and all such denizens of the “Otherworld” have also inhabited this world since the creation of Adam and Eve. In fact, it all began with the Fall of the Angels.

The Church’s definitive work on demonology, *The Malleus Maleficarum* (1486), states against those who hold that belief in devils and witches is “altogether illusory and fanciful are plainly heretical,” for disbelief in devils is founded upon absolute infidelity,

... because the authority of Holy Scripture says that devils have power over the bodies and over the minds of men, when God allows them to exercise this power, as is plain from very many passages in the Holy Scriptures. Therefore those err who say that there is no such thing as witchcraft, but that it is purely imaginary, even although they do not believe that devils exist except in the imagination of the ignorant and vulgar, and the natural accidents which happen to a man he wrongly attributes to some supposed devil, ... But this is contrary to true faith, which teaches us that certain angels fell from heaven and are now devils, and we are bound to acknowledge that by their very nature they can do many wonderful things which we cannot do. And those who try to induce others to perform such evil wonders are called witches. And because infidelity in a person who has been baptized is technically called heresy, therefore such persons are plainly heretics. (Dover ed, pp. 2-3)

The fundamental point made here is that it is heresy to disbelieve in the Devil, or Lucifer-Satan – heresy in the baptized and, according to St. Thomas Aquinas, founded upon “absolute infidelity” or apostasy.

Created on the First Day of Creation Week, in the Empyrean Heaven, the Angels were subjected to a test of their fidelity before they could be admitted to the Beatific Vision. Once bathed in the Vision of God’s glory and beauty, they could never be tempted again. They would be forever confirmed in Grace.

Theologians do not agree as to the precise nature of the trial to which the Angels were subjected, but sound tradition has it that they were given to understand the great event of the Incarnation: that the Second Person of the Blessed Trinity would become Man, taking His Human Nature from the Immaculate Ever-Virgin Mary.

Lucifer, one of the highest Angels of the heavenly hierarchy, and those who identified with him in his pride, refused to consent that the Word of God should so humble Himself as to assume human nature from the Woman, thus twice-lowering Himself to a status below that of the angelic. These rebellious Angels refused their homage and obedience to the God-Man Who was to come to Earth in the fullness of time. Most of all, Lucifer’s pride was enraged by the exaltation of the Woman who was to be the Mother of the Incarnate God, for homage from him was required to Her also as the Queen of Heaven with Her Son. In other words, Lucifer set himself in eternal opposition to the Plan of God for Creation.

In light of the nature of his sin, it is clear that Lucifer’s followers are the great rebels and revolutionaries of history, always opposing the order established by God in the beginning and by His Church throughout history.

Lucifer has pitted himself against the natural order of society even before the Incarnation, as we see in Cain's rebellion against God's law of fraternal love by murdering his brother. Cain also rebelled against the natural agricultural way of life by building the first city and – again, against the natural law of paternity – naming it after his son. Nimrod's defiance of God's Sovereignty in building the Tower of Babel which aspired "to reach unto heaven" was undoubtedly inspired by Lucifer's lust for power over all men in a centralized human authority. Since the founding of the Church in whom our Lord invested His Divine Authority, heretics and founders of sects even before the major rebellion of Luther in the 16th century, manifested Lucifer's incessant activity against the Woman and Her Seed as God foretold in *Genesis 3:15*. Nor was Galileo free of Satanic influence when he split, with the sword of his arrogance, the mind of man from faithful adherence to the Word of Divine Revelation.

In the great trial of the Angels, it is believed that the greater number of the angelic host remained faithful to God and to His Plan for Creation. These were immediately received into the Heaven of the Blessed Trinity and confirmed in Grace. But Lucifer and his angels were cast down to the Earth and hell was created for them in its depths.

The entire Angelic Host is described by St. Paul's convert, Denis the Areopagite, as consisting of Nine tremendous Choirs grouped in three Orders: Assisting, Governing and Ministering. The first Choir is formed by the Seraphim, Cherubim and Thrones. These are the Angels who never leave the Throne of God, although God did appoint one of the Cherubim to guard the Gates of Paradise and the Tree of Life after Adam and Eve were expelled from Eden (*Gen. 3:24*). Perhaps this indicates how near to Heaven the Garden of Eden really was. According to St. Thomas, Lucifer was of the Choir of the Cherubim and these Angels are most excellent for their luminous knowledge. The Governing Angels are the Dominations, Virtues and Powers. These are delegated by God to oversee the actions of all the heavenly bodies and are appointed to assist the heads of nations and cities on Earth. Lastly, there are the Ministering Angels: Principalities, Archangels and Angels. These are appointed to guard and assist individuals on Earth. Amongst these are our Guardian Angels.

These hierarchies of the Angelic Host are important for our theology of the demons because it is believed that some Angels fell from each of the three Orders though not from each of the Nine Choirs. Some theologians believe, for example, that none of the Seraphim fell because their very nature is fiery Love, whereas Lucifer, the Cherubim, noted for his knowledge, fell more easily into pride, according to St. Thomas.

But also important for this subject is the nature of the Angels. They are pure spirits of tremendous intellect and will, far greater in power and purity than men in their rational nature. Franciscan theologian Fr. Valentine Long, in his book *The Angels in Religion and Art* (1970), says that all of them are "instant theologians." Not only that, but as soon as there existed a Universe to contemplate, the Angels were also

... instant astronomers. Our telescopes, probing its vast reaches, can only pick out the less remote stars; so that what we have learned of the cosmos remains infinitesimal compared to the magnitude of our ignorance. But we must not ascribe to the Angels our limitations. At a glance they comprehended it all. (p. 48)

And if "instant astronomers", then also "instant" physicists, "instant" biologists, and scientists generally, seeing into the very constitution of natural creatures and understanding nature's laws

in a manner inaccessible to the human mind. In fact, this can be documented, as will be described later.

All this being so, it is important to realize that when Lucifer and his rebellious legions fell from Grace, the love and sanctity that had been theirs and was to have been theirs in its fullness, was turned and transformed into implacable malice and hatred. Since they could not attack God directly, they first turned their evil intent towards their fellow Angels. The great War against Michael and the faithful Angels then began. Michael victorious, Lucifer and his legions were cast into the Hell that was then created especially for them. They now direct all their malevolence against mankind. We human beings are destined to fill the thrones left vacant and forever forfeited by the evil angels. When all those empty places have been filled by human souls, the number of the Elect will be complete and the great Angel of the Apocalypse will proclaim that Time is no more. Then will God bring about a new heavens and a new Earth.

Meanwhile, the War that began in heaven continues on Earth. It is a War between the rebellious Angels, now Devils, and the Children of Mary, the Woman of *Genesis 3:15* and *Apocalypse 12*. And that war, too, had its beginning. For theologians teach that many Angels fell from each of the Nine Choirs. Lucifer himself is believed to have been of the Cherubim, those Angels most noted for their intellectual power of knowledge. If Angels fell from each of the Nine Choirs, and if it is true, as we believe, that every Angel is a species unto himself as theologians teach, then the very number of Angels is countless and reflects, in their virtual infinity, the actual infinity of God and His perfections. Thus, those Angels that fell from the higher Choirs would be, as Devils, greater and more powerful than those that fell from the lower Choirs. And so, it is reasonable to believe that the Olympians and Titans of Greek and Roman mythology, the erotic gods of the East and the bloodthirsty heroes of Teutonic myths are those Angels, turned Demons, who fell from the higher Choirs while the fairies, satyrs, fauns and all other smaller spirits are those who fell from the lower and lowest Choirs. The countless number of Angels accounts for the innumerable forms that these demons, with God's permission, are able to assume in the corporeal world.

The *Malleus Maleficarum*, speaking of the operations of Incubi and Succubi, demons of impurity, says this:

... since some are believed to have fallen from every order, it is not unsuitable to maintain that those devils who fell from the lowest choir, and even those in that held the lowest rank, are deputed to and perform these and other abominations. (p. 29)

The lives of the Saints abound with examples of demons taking various forms to torment holy men and women, as Joan Carroll Cruz explains in her account of St. Colette (*Angels and Devils*, TAN, 1999): "The devil is an inventor of disguises, ... demons, followed by lesser devils, appeared ... in horrible forms" mostly of animals but also of "loathsome human guise". (p. 172) And again, the Saints teach us, the only sure way to tell these evil imps from our Guardian Angels and other ministering Angels of the faithful choirs, is by the love or the aversion of these creatures for the channels of Supernatural Grace, the Rosary, Holy Water, the prayers of the Church, and most of all, the Holy Sacrifice of the Mass and the Sacraments. As St. Martin of Tours said when Lucifer appeared to him as "an angel of light" (*2 Cor. 11-14*): "I will not recognize my Savior unless I see Him with His Wounds and His Cross!" St. Peter Martyr put the Devil to flight by demanding that he adore our Lord in the Blessed Sacrament; and St. Teresa of

Avila put the demons to flight repeatedly with the sprinkling of Holy Water alone!

We cannot combat the Devils by ourselves because of the three consequences of Original Sin in us: weakening of the will, darkening of the intellect and a strong inclination to evil. Against these, we need of necessity the helps that can come only by prayer and constant mortification. In addition to these, we have the powerful aid of the Sacramentals, as the Saints prove.

But because of the consequences of Original Sin in us, we are most vulnerable to the suggestions of the world, the flesh and the Devil. It is precisely towards these weaknesses of our fallen nature that the Luciferian influences are directed. An example of the deceptive promises of Satan and his cohorts has just come to hand. It is an advertisement for a book by Gary Quinn, entitled *May the Angels Be With You*. The ad quotes the author as saying;

What are Angels? ... they are messengers. They don't have opinions, they have no free will. They are completely realized beings with a single focus: to help us grow and thrive materially and spiritually. They will take any form that maximizes the effectiveness of the message. They may sometimes resemble human beings, communicate through a tune or song lyric, produce a sweet and evocative scent, whisper suggestions or instructions, or create in your mind's eye an image they know you want to see...

The reviewer goes on to say that the message is designed to help everyone, even the most cynical, to attain goals thought out of reach – a better job, a new love, greater health, an end to money worries. “Your angels,” he says, “are waiting to guide you and help you succeed.”

We recognize the demonic beneath the angelic disguise here first by doctrinal errors: all the Angels have free will, though they are now confirmed either in Grace or in evil as a direct result of the choice they made in the beginning. They are not “completely realized beings” for only God is that. The Angels, both good and bad, are still composed of potency and act, for only God is all and perfect Actuality, “completely realized” and perfect Being. Then there are the promises which contrast most clearly and strongly with our Lord’s warnings, invitations and promises in the Gospels. Our Lord does not promise us earthly health, wealth and power. Rather, He cautions us against these very worldly goods. He bids us take up our Cross of suffering in order to follow Him. May Jesus and Mary save us from the guidance of such as are described in this advertisement.

## Fairies and the Four Elements

Scholars agree that the belief in fairies originated in the superstitions of animism, which in turn go back to the ancient classification of all matter into the four elements: earth, air, fire and water, that God created in the beginning. The ancient Greek philosophers reduced all of their cosmology to the physics of the four elements. Thus Thales declared water to be the source of all the rest of the elements but Anaximander, says Simplicius, did not think it right to identify the underlying reality with any one of these limited materials; rather, he held to one unlimited material reality from whence the four elements came into being and into which they returned when they perished.

The Fathers of the Church took up this conception of material/corporeal reality as consisting of the four elements and related them directly to the account of Creation in *Genesis One*. Thus, Saint Basil says:

... although there is no mention of the elements, fire, water and air, imagine that they were all compounded together, and you will find water, air and fire in the earth.  
... (*Hexaemeron*, Homily 1)

Besides holding that the first principle and basic nature of all material things is water, Thales also held that “all things are full of gods.” This latter statement is the essence of animism. And animism is associated with the four elements from the beginning. However, it is important to make clear at once that the “spirits” connected with natural elements and forces in world mythology and folklore are really fallen angels of the lowest orders and choirs, lower, even, than those of our Guardian Angels who have traditionally been described as coming from the “lowest choirs”. Nor are these fairy-spirits of the elements, as if informing them substantially, but rather as infecting or inhabiting them accidentally, for the fallen angelic being is forever and absolutely spiritual, not material or corporeal.

Furthermore, God made all things good and very good (*Genesis 1:31*) and the natural being of every created object remains existentially good, or good as to its very being. As St. Thomas says (*ST*, I, Q 63, a 4, ad 1) the demons are not evil by nature but by choice. And their choice, being that of a totally spiritual being of pure intellect and will, embraces by its nature, eternal consequences. Thus Milton captured the irreformable fixity of Lucifer’s will when he had him proclaim, “Evil, be thou my good!” (*Paradise Lost*, IV, 108)

Brian Froud, artist-illustrator and scholar of world myth and folklore, returns to the ancient classification of spirits in his book *Good Faeries/Bad Faeries* (Simon and Schuster, 1998) when he says:

I find that the most useful way to understand the wondrous variety of faeries is to look at the four elements to which they are aligned: earth, water, fire, and air. Faeries are the physical manifestations of these basic building blocks of creation and the spiritual custodians of all natural phenomena.

Froud goes on to describe the faeries of the four elements as found in the mythology and folktales of the world.

The faeries associated with earth are the gnomes, elves, brownies, goblins, pixies, etc., diminutive creatures found in mines and quarries. Celtic tree spirits and Greek dryads also

belong to this group.

Earth faeries ... are the spiritual force of nature, reflecting its power, its moods, its cycles. Water spirits can be found in lakes, rivers, pools, springs, wells, fountains, raindrops, teardrops, and at the ocean's edge. They love especially running water, bubbling springs and waterfalls. Crossing over (or through) running water is a well-known method of entering their realm. In salt water one finds mermaids and mermen. Water horses (kelpies), water serpents, and water bulls are the magical creatures bound to the potent element of water, the fluid of life, intuition, transformation and the depths of the unconscious.

Froud combines Jungian archetypal psychology and other Neo-Gnostic-New Age concepts with the mythology of Faery, thus manifesting, in full force, the Neo-Paganism of our times. Interesting to note, also, that the demonic spirits inhabit human tears, for the magical power of human tears is a frequent theme in the literature, as witness the story of King Midas whose evil spell was broken by his tears, and many instances in the stories of Hans Christian Andersen.

Fire faeries figure prominently in folklore and mythology. The Greek Titan Prometheus and the Scandinavian god Loki are credited with stealing fire from the gods for humankind. In many societies, fire faeries are entrusted with the care of the house hearth and if neglected, the family can expect dire consequences. Hephaestus, in Roman myth Vulcan, is the craftsman god of the forge and can be traced back to the evil son of Cain, Tubalcain. The animistic interpretation is given by Froud:

The fire spirits are embodiments of the destructive and regenerative extremes to be found in nature.

Air is the element of all winged faeries, whose energies are subtle, quick, and fluid.

In Greek myth, the god Hermes is their progenitor.

There is much more, in fact, a wealth of information about the folklore and mythology of faeries in Froud's book, but it all points to one main fact: the real source of all these spiritual influences is Luciferian. Froud himself, although his book is entitled *Good Faeries/Bad Faeries*, admits that there is really no such distinction amongst them, for even those described as "good" are unpredictably mischievous. The author's illustrations also bear this out, for one can pass from the "good" part of the book to the "bad" part (significantly by turning the book repeatedly upside down!) without noticing any real difference or change in the ugliness and lasciviousness (both signatures of Satan) of the creatures' faces and forms. Froud himself quotes a 17th century author, with no word of disapproval, who claimed that the good and bad faeries were but the two sides of one coin and that "it is by one and the same malignant fiend that meddled in both, seeking sometimes to be feared, other times to be loved."

To complete the connection of fairy-land with Hell, there is the description of animism as distinctly at the root of magical belief and practice. (Lewis Spence, *Encyclopedia of Occultism*, 1920.) The literature of fairy tale and fantasy, such as the *Chronicles of Narnia*, and *Lord of the Rings*, is therefore one of Lucifer's most clever disguises for the fact that Fairy-land is Hell and Magic is Demonic Power straight from the same evil source.

## An Infinite Universe and a Plurality of Worlds: Doctrinal Considerations

Modern fantasy fiction is based on the premise that the corporeal Universe is of infinite extent and that there is intelligent life on other planets and throughout the Universe. A similar idea was held by some of the ancient philosophers, notably Anaximander, Democritus and Lucretius, but was refuted by the medieval Scholastics. It revived in the renaissance reaction against Scholasticism with Cardinal Nicholas of Cusa, Giordano Bruno, Descartes and many others who followed.

Arguments in favor of an infinite Universe and a plurality of worlds have been answered by St. Thomas Aquinas in a manner that cannot be improved upon. Therefore, it will be well to summarize them here. Such objections to the modern assumptions have never been made the subject of definitive pronouncements by the Church, and so the questions are, at least to some extent, open for discussion. However, to the Catholic mind it seems rash, to say the least, dogmatically or with any kind of certainty, as of arrogance, to set one's mind in the mainstream of modern opinion that goes against all sound Tradition of Catholic theology.

In the 17th and 18th centuries laboring under a so-called principle of plenitude with respect to creation, philosophers of nature argued that God must have created every possible kind and variety of creature since anything less would limit His power and detract from His Goodness. But St. Thomas had anticipated such opinions – indeed, some philosophers pretended to find them in Aristotle – and he pointed out that while God knows all possible things, He does not of necessity create them, for to imagine that in view of the plenitude of the Great Chain of Being God is compelled of necessity to create, even over eons of time, all possible creatures is to limit the freedom of His Will and to question His Wisdom. (See *From the Beginning*, Vol. II, pp. 142-156)

In his *Summa*, Part I, Question 7, article 2, St. Thomas considers the question “Whether Anything but God Can Be Essentially Infinite?” An Objection states: “If the essence of God is infinite, His power must also be infinite. Therefore He can produce an infinite effect, since the extent of a power is known by its effect.” St. Thomas answers with some principles that may be summarized here: (1) The infinite has no beginning, but everything outside of God is from God as from its first principle or beginning. Therefore, besides God nothing can be infinite. This principle is from Faith in the existence of God as Creator of all things from nothing (*ex nihilo*). But there are other principles based on reason. (2) Things other than God can be relatively infinite, but not absolute or actually infinite, for in this case they would be equal in essence with God. And the Universe itself, with all of its creatures, would be God. Things in matter may be virtually infinite, because matter as such is but the principle of potency or change, and things can conceivably multiply as long as time continues. Material things, therefore, can remain in potentiality to many accidental forms to a virtually infinite number. But not as to substantial form, because the substantial forms of beings are absolutely finite, that is, limited by their nature, and what is substantially finite cannot be even virtually infinite. This is a very real argument against absolute infinity, because it points out the very real limitations to the kinds and varieties of creatures that can be imagined by the mind of man. This is borne out well in the literature of fantasy. (3) The final and most metaphysically convincing argument against any actual infinity is the fact that only God is all Actuality, whereas all creatures are by definition composed of an

essence (wherein lies the principle of potentiality) and existence (the principle of actuality). Only in God are Essence and Existence identical. Only He is Who IS. But all creatures are composed of these two principles, and it is this very composition that defines us as created or made. St. Thomas says it is against the very nature of a made thing for its essence to be the same as its existence. Therefore, God, though He has infinite power, cannot make the nature of a thing He has created to be something other than that which He has created it to be, for this would involve radical contradiction in God Himself. Therefore, likewise, God cannot make something to be actually infinite when its very nature is to be finite, limited, and other than God.

These arguments admittedly depend upon knowledge of the existence and nature of God as the Transcendent Being Who alone is of infinite Power, Wisdom and Majesty. All else must be of His creation and unlike Him, finite in nature. The ancient Greek philosophers had intimations of these attributes of God and certainly grasped the existence of such a Being.

In articles 3 and 4 of this same Question, St. Thomas considers more at length the possibility of an actually infinite multitude or magnitude, but the answer always comes down to this: such quantitative multitudes may be virtually infinite, given time, but never actually infinite, for this would make them equal to God Who alone is actually infinite.

In the literature of Fantasy, we are taken outside the real world into realms of time and space that assume the universe is multi-layered and obeys no laws. In a world limited only by the human imagination – inspired, one must surmise, by the Great Liberator himself – the world of Fantasy literature is liberated, above all, from Divine Revelation. This liberation has all the hallmarks of Luciferian rebellion.

Canon George D. Smith in his two volume work, *The Teaching of the Catholic Church* (Macmillan, 1964), considering the question of other worlds, says this: “Revelation, so far as it has been made to us, concerns this world alone...” That is, Divine Revelation says nothing to us about other worlds. The Fathers and Doctors of the Church note well that Adam was given dominion over the Earth but not beyond. The heavens have been given to the governing Angels. The implications of this are, I suggest, most important, and may be stated this way: Other worlds do not exist because if they did, God would have revealed them to us, if it were His Will for us to know of them for some purpose. What we fail to find in the fantasy literature is that purpose, for Divine Revelation fully places before us the origin and end of our lives on Earth, our purpose for being here and our ultimate destiny. Therefore, as far as we are concerned, other worlds do not exist, and to entertain their possibility to the point of inventing an entire literature of such worlds, is at best distracting to Faith and at worst very harmful, especially for the young, for it gives them the impression that such other worlds are or could be real.

In his *Summa*, Part I, Question 47, article 3, St. Thomas considers this very question: “Whether There is Only One World?” Against the objections that it would be better, in view of the greatness of God, for there to be more than one world, St. Thomas’ answer may be summed up in the one word ORDER. Based on the plain implications of Scripture, as in *John 1:10*, The World was made by Him, where the world is named as one, therefore only one exists, St. Thomas goes on to consider the principle of unity which requires order, and that we observe the order of the world; therefore it has its principle in unity, wherein some things are ordered to others and all parts are ordered to the unity of the Whole.



Now it is obvious to reason that a universe with a plurality of different worlds, (as, for example, in the space trilogy of C. S. Lewis, of which more to follow) there is not a universe but a multi-verse, and laws that apply in one world do not apply in another. There would also be, then, differing codes of morality for the different worlds for the different kinds of beings inhabiting them. This reminds one of the “cultural diversity” so touted today – a confusion compounded, favored by politicians and churchmen alike as they propagate a “reconciled diversity” which is repulsive to both Reason and Faith. But this idealized world-view, this utopian dream existing only in the minds of men, is gradually overwhelming Reality and those who strive to live in conformity with the world that God created in the beginning and which He established on the firm foundation of His Will and His laws. And the literature of Fantasy is one of the primary tools of this Luciferian propaganda.

St. Thomas says that those who assert that many worlds exist are those who do NOT acknowledge any ordaining wisdom but rather believe in chance, as Democritus, who said that this world, besides an infinite number of other worlds, was made by the casual concourse of atoms. Against Democritus St Thomas quotes both Aristotle and Plato: from the unity of order in things, Aristotle (in the *Metaphysics* 12) infers the unity of God governing all; and Plato (in the *Timaeus*) from the unity of the exemplar proves the unity of the world as the thing designed. And in his Reply to the third Objection, St. Thomas states: “The world is composed of the whole of its matter. For it is not possible for there to be another Earth than this one, since every earth would naturally be carried to this central one, wherever it was.” And this not only in view of physical laws but, a fortiori, in view of the laws of the Supernatural Order initiated by the Incarnation of the Second Person of the Blessed Trinity on this Earth and this Earth alone, watered by His tears and cleansed in His Precious Blood. How can it be other than the Center of the entire Universe? The other worlds that flourish today in the literature of Fantasy could not have arisen except for a most alarming decline in supernatural Faith, Hope and Charity. C. S. Lewis is a prime example of this for his space trilogy is a philosophical defense of the multi-verse system. And he illustrates well the saying of St. Thomas, that these who believed in many other worlds fail to acknowledge the ordaining Wisdom of this Universe. For Lewis, the ordering Wisdom of his plurality of worlds is the dream of a man who has so despaired of Earth that in the end he leaves it for a nearby planet (Venus) after seeking the solution to the world’s problems NOT in the words of the Gospel and the teachings of the Church founded by Jesus Christ, but in the fantasies of pagan mythology.

All literature, traditional, conventional secular novels as well as the Fantasy literature that flourishes today along with Harlequin Romance and Murder-Mystery, is to be judged by its conformity to Reality – its verisimilitude – NOT its mere plausibility given the assumptions and speculations of modern naturalistic science and psychology which omit God and His Revelation on principle – but the Real World which of necessity includes the facts of God’s Divine Revelation, His Church and His Will for us, His creatures, given us in those indispensable Sources of Truth and Goodness and Beauty.

There is only one way, consonant with the Faith, that the multiverses of quantum physics can be true, and that is to realize that the “other worlds” are those existing in what the Scholastics term aeviternity: duration with periodic or irregular intervals of change; a mean between the changeless duration of eternity and the constant change of time; the period between change and change is an aevum, i.e., a long period or stage of existence. (*Dictionary of Scholastic*

*Philosophy*, Bruce, 1956.)

This definition of aeviternity fits the physical experiments with photons. Michael Chrichton, in his novel *Timeline* (1999) explains at length these experiments and the conclusions that physicists draw from them:

Let's just deal with one photon at a time. This has been done experimentally. You make a beam of light so weak that only one photon comes out at a time. And you can put very sensitive detectors behind the slits – so sensitive they can register a single photon hitting them ...

Now, there can't be any interference from other photons, because we are dealing with a single photon only. So, the photons come through, one at a time. The detectors record where the photons land. And after a few hours we get a result, ...

What we see is that the individual photons land only in certain places, and never others. They behave exactly the same as they do in a regular beam of light. But they are coming in one at a time. There are no other photons to interfere with them. Yet something is interfering with them, because they are making the usual interference pattern. So, what is interfering with a single photon? ... this experiment has been performed – with real photons striking real detectors. And something real interferes with them. The question is, What is it? ... it has to be other photons, ... but where are they? ... where are the interfering photons?

... single-photon interference proves that reality is much greater than just what we see in our universe. The interference is happening, but we can't see any cause for it in our universe. Therefore, the interfering photons must be in other universes. And that proves that the other universes exist. ... And they sometimes interact with our own universe. (pp. 108-109)

However, that the “other universes” could or must be inhabited by corporeal creatures like ourselves with the flora and fauna of our world or similar ones is NOT experimentally proven but rather the contrary. We need look no farther than the devastating effects of weightlessness and space travel on the astronauts to realize that the anthropic-cosmological principle is proven every minute of every day by our own minds and bodies which give evidence irrefutable that we are made for this world and this world only as long as we exist as composite beings of soul and body.

The description of the interaction of photons fits the interaction of Angels with our world:

Why is some other universe interfering with our universe? It's the nature of the multiverse ... Remember, within the multiverse, the universes are constantly splitting, which means that many other universes are very similar to ours. And it is the similar ones that interact. Each time we make a beam of light in our universe, beams of light are simultaneously made in many similar universes, and the photons from those other universes interfere with the photons in our universe ...

... The experiment has been done many times.

While it is true, according to this physical theory, that not all the universes are just like ours, some can be simultaneous with ours and some, again, can exist at an earlier time. And “since they are infinite in number, the universes exist at all earlier times.

Finally,

Entrances into and exits from the other universes are made through “wormhole” connections in quantum foam – subatomic fluctuations of space-time. (p.109)

So much for the physics of the theory of the multiverse.

There is here a possible and quite plausible explanation of how the demons were able to perform the surgical operations of Arigo, the Brazilian healer (see next section). They just work through the material elements, displacing and replacing them instantaneously. It sounds a bit glib, but remember that the angels, including the fallen ones, can “see” matter with the bare intellect, while we are limited by our senses to the outer shells, as it were.

It should be recalled, too, that we were not intended by God to know these things. They are the fruit of the Forbidden Tree. As proof of this, we need only ponder the effects of such knowledge. First of all, God did not allow it to come to light until men had rejected the guidance of the Church and Holy Scripture. Thus, the evil effects of modern science are a just punishment for Man’s infidelity and rebellion. For mankind today uses the knowledge gained by preternatural means only to further his own rebellion against God by the building of an artificial world that aspires to defy every natural law of biology and physics, from the creation of designer babies and the cannibalization of embryos for the healing of diseases to the conquest of outer space.

However, only some things are possible. First of all, the theory that human beings can be transported to a real world of the past, as in Michael Crichton’s novel, *Timeline*, raises two philosophical questions that touch on theology:

- 1) In the process of reducing a three-dimensional living being to quanta, the soul is bound to depart. The sure and certain sign of the departure of the soul is the complete disintegration of the body, for it is the soul and the soul alone – a completely spiritual formal principle and entity – that causes the parts of the body to cohere.
- 2) That the past places are physically intact is certainly impossible; but that they could be spiritually intact, as they are in the Mind of God to Whom all things are actually present – is possible only to God and subject to His power alone. Thus, He could allow some Saint or angel to operate in a past time and place. In fact, such is actually reported in the life of Blessed Padre Pio.

In Clive Cussler’s novel *Valhalla Rising* (2001), the quantum teleportation of the substance oil is made to seem quite plausible:

... it’s a fact. The oil that appears in the case is originally placed in a chamber somewhere that measures every atom and molecule. The oil is then altered to a quantum state that is sent and reconstructed in the receiving unit, down to the exact number of atoms and molecules, according to the measurements from the sending chamber. I have, of course, way oversimplified the process. What still mystifies me is how the oil can be sent through solid objects, and with the speed of light. I hope I can find the answer with time. (p. 425)

The only way that a substance could thus be sent through solid objects and with the speed of light would be for the Magician-sender to employ the aid of demons who are able so to transport objects and with the speed of light.

Cussler then addresses the problem of human teleportation:

Even if it were possible to send and receive a person thousands of miles away and then recreate his body, we wouldn't be able to teleport his mind and the data he has accumulated in a lifetime. He would step out of the receiving chamber with the brain pattern of a newborn baby. Oil, on the other hand, is made up of liquid hydrocarbons and other minerals. Compared with a human, its molecular makeup is far less complicated. (p. 425)

Quite an understatement! Besides that, Cussler, with most modern scientists, has reduced the spiritual human soul to the "mind" or brain-function, that is, to the brain's activity of nerve-impulses. They stubbornly and on principle refuse to acknowledge an unseen, undetectable spiritual principle that causes the brain's activity, etc., even though it is all but self-evident and was recognized as such by all ancient philosophers, so much so that the Church has recognized the existence and presence of the spiritual soul as a natural truth of reason, not of Faith. To fail to admit the existence and operation of the soul is but one more example of the perversity of the mind of the modern scientist.

A final thought on this subject: it is perhaps possible – something for the theologians of the future to ponder – that the Angelic composition could admit the photons – which are particles of light. St. Augustine would probably agree and develop this into a theory of the Angelic being. It would greatly enhance the theory that the Angels "interfere" with the transmission of photons and thus give evidence of their interaction with our world. It should be re-emphasized, however, that St. Thomas insists that the Angels do not inhabit "another world" – they are part and parcel of this one universe that God created in the beginning. Therefore, theology really puts an end to the theory of a multiverse.

### **Magic is demon power: Doctrinal considerations**

Magic is Lucifer's attempt to imitate the power of God to work miracles. More subtly and more dangerously, it is his attempt to imitate and thereby replace the Sacraments of the Church. St. Justin Martyr, in his First Apology, addressed to the Roman Emperor Antoninus Pius, says:

After Christ's Ascension into heaven, the devils put forward certain men who said that they themselves were gods; and they were not only not persecuted by you but even deemed worthy of honors. There was a Samaritan, Simon, a native of a village called Gitto, who in the reign of Claudius Caesar, and in our royal city of Rome, did mighty works of magic, by virtue of the art of the devils operating in him. He was considered a god, and as a god was honoured by you with a statue, which statue was erected on the river Tiber, between the two bridges, and bore this inscription, in the language of Rome: "*Simoni Deo Sancto*" (To Simon the holy god). And almost all the Samaritans, and a few even of other nations, worship him, and acknowledge him as the first god; and a woman, Helena, who went about with him at that time, and had formerly been a prostitute, they say is the first idea generated by him. ...

St. Justin is here showing Simon to have been both a magician, working by devils, and a Gnostic, for the Gnostics, besides being magicians intent upon destroying the doctrine of creation as narrated in *Genesis One*, were obsessed with generational genealogies, or adaptations of the pagan theogonies – not unlike what both C. S. Lewis and J. R. R. Tolkien do in their popular works of fiction. One wonders just how fictional the fantasies were in the minds of these authors, especially Lewis who defends both his Narnia for grown-ups, his space trilogy, and his Narnian Chronicles for children, with long philosophical disquisitions. But more of Lewis and Tolkien later. For now it is important to note that the great heresy of Gnosticism, really a false religion, besides being a huge frontal attack on the doctrine of Creation and the nature of God as Trinity, also claimed to have superior knowledge from which flowed the magical powers of their Magicians. These three tenets of the Gnostic religion are found in the Fantasy literature, most explicitly in the works of C. S. Lewis and J. R. R. Tolkien, but also in many others, as will be illustrated later.

St. Irenaeus also has much to say of Simon the Magician whom he calls "the father of all heretics" (Preface, Book III), insisting more than once that "all these heretics, taking their rise from Simon, have introduced impious and irreligious doctrines into this life" that is of the world and the Church. (Preface, Book II) St. Irenaeus explains how Simon approached St. Peter (*Acts 8:20-23*):

This Simon, then – who feigned faith, supposing that the Apostles themselves performed their cures by the art of magic, and not by the power of God; and with respect to their filling with the Holy Ghost, through the imposition of hands, those that believed in God through Him who was preached by them, namely, Christ Jesus – suspecting that even this was done by a kind of greater knowledge of magic, and offering money to the Apostles, thought he, too, might receive this power of bestowing the Holy Spirit on whomsoever he would – was addressed in these words by Peter: "Thy money perish with thee, because thou hast thought that the gift of God can be purchased with money: thou hast neither part nor lot in this matter, for thy heart is not right in the sight of God; for I perceive that thou art in the gall of bitterness and in the bond of iniquity." He, then, not putting faith in God a whit the more, set himself eagerly to contend against the Apostles, in order that he himself might seem to be a wonderful being, and applied himself with still greater zeal to the

study of the whole magic art, that he might the better bewilder and overpower multitudes of men. ... and he taught that it was himself who appeared among the Jews as the Son, but descended in Samaria as the Father, while he came to other nations in the character of the Holy Spirit. He represented himself, in a word, as being the loftiest of all powers, that is, the Being who is the Father over all, and be allowed himself to be called by whatsoever title men were pleased to address him.

Here in Simon the Magician we see, at least in germ, that attack upon the Most Blessed Trinity and Unity of God so fiercely defended by the early Fathers against these early heretics. For Simon was followed by Menander, also a Samaritan, who deceived many by his magical art and also by Marcion, a man of Pontus, who, by the aid of devils, persuaded many to believe in some other god greater than the Creator of *Genesis One*.

The entire ideology underlying all modern Fantasy literature is summed up by St. Irenaeus in these words:

These men falsify the oracles of God, and prove themselves evil interpreters of the good word of Revelation. They also overthrow the faith of many, by drawing them away, under pretence of superior knowledge, from Him Who founded and adorned the universe; as if, forsooth, they had something more excellent and sublime to reveal that God Who created the heaven and the earth, and all things that are therein. (Preface, Book I)

Today's Modernists as well as the fabricators of fantasies, subject Divine Revelation (Scripture and Tradition) to what they esteem as the higher "superior knowledge" of the human sciences. They thus label themselves Neo-Gnostics.

Another aspect of Gnosticism is its emphasis upon genealogies. As St. Irenaeus notes:

... certain men have set the truth aside, and bring in lying words and vain genealogies, which, as the Apostle says, "minister questions rather than godly edifying which is in faith," and by means of their craftily constructed plausibilities, draw away the minds of the inexperienced and take them captive. ... (Preface, I)

The genealogies of the ancient Gnostics were elaborate amplifications of the old Greek and barbarian theogonies. Today's Gnostics, the Evolutionists, radical atheists that they are, have seen fit to construct a new genealogy – that of molecule to man, emphasizing especially the progress of ape-primate to man. There is not a Fantasy tale today that fails to incorporate, in some way or another, this grand myth of evolution – a kind of perverse reversal of the ancient theogonies wherein man comes down from the gods rather than coming up from the animals. And in all of the Fantasy tales of the moderns, there is the disciple of Simon the Magician, from Merlyn of Arthurian legend to Shakespeare's Prospero, Tolkien's Gandalf and Harry Potter's Professor Dumbledore.

Finally, it would be well to emphasize the difference between the miracles worked by God through His Saints and good Angels and the magical arts of the demons working through magicians, witches, sorcerers, etc.

St. Thomas insists that real miracles are the work of God alone, that "God alone can work miracles." (*ST*, I, Q 110, a 4, ad 1) But it seems that God can delegate certain powers to the good Angels:

Some Angels are said to work miracles, either because God works miracles at their request, in the same way as holy men are said to work miracles, or because they exercise a kind of ministry in the miracles which take place; as in collecting the dust in the general resurrection, or by doing something of that kind.

The demons, like the good angels, because of their superior natural knowledge of created laws and causes, may do works that seem to us miraculous because we do not know the causes or the laws being manipulated. St. Thomas says that “These things are called miracles, not in an absolute sense, but in reference to ourselves. In this way the magicians work miracles through the demons. ...” (ST, I, Q110, a 4, ad 2)

Moses and Aaron worked their miracles by God’s power and this is why Aaron’s rod devoured those of the Pharaoh’s magicians. But when the magicians tried to produce the flies as Aaron’s rod had done, they could not and were forced to admit that the miracles of Moses and Aaron were done by the Finger of God, (*Exodus 8:19*) That is, they were real miracles worked by God whereas the enchantments of the magicians were done by demons with God’s permission.

St. Thomas explains that the enchantments of Pharaoh’s magicians were transformations which could be produced by certain natural powers that the demons could manipulate. There seem to be two classes of phenomena here: (1) those transmutations or transformations that actually occur in the physical material of the flesh, as in the operations of the Brazilian healer, Arigo, and (2) those transformations that occur primarily in the imagination/perception of the mind. The *Malleus Maleficarum* has a long article on this very subject (First Part, Question 10) of which I will give the most salient conclusions:

... the devil can deceive the human fancy so that a man really seems to be an animal. ... Therefore the devil can, by moving the inner perceptions and humours effect changes in the actions and faculties, physical, mental, and emotional, working by means of any physical organs whatsoever. ... William of Paris tells of a certain man who thought that he was turned into a wolf ... which went about devouring children; and though the devil, having possessed a wolf, was really doing this, he erroneously thought that he was prowling about in his sleep. And he was for so long thus out of his senses that he was at last found lying in the wood raving. The devil delights in such things and caused the illusion of the pagans who believed that men and old women were changed into beasts. ...

At the same time, we cannot underestimate the power of the devil over the secret workings of nature. As Fr Valentine Long says, the Devils are instant scientists, since, by their superior knowledge, they can see into the most minute processes of corporeal things. Who can fail to realize, with mounting horror, the demonic inspiration of the modern scientists who with truly diabolical irreverence, and the most brutal arrogance, probe the very genetic structure of the human cell and seek to manipulate its activities to inhuman ends. For it may well be asked: Did God ever intend for us to see into the deepest recesses of our bodies and to know how they work in order to bend their actions to human and even bestial purposes? Certainly not.

The power of the devils to effect these illusory transformations is borne out abundantly in the lives of the Saints who were tormented and tried by devils in various physical forms: as Angels of light or as horrifying animals. And we might well ask: if the good angels can take on human forms, as did the Archangel Raphael to guide the young Tobias, could not the demons, also, take on material forms in order to work their evil designs, as far as God permits?

In the Fantasy literature, magical powers are exercised by Magicians who, as St. Thomas says, work their “miracles” through the demons. And the *Malleus*, speaking of Witches, tells us even more emphatically, that effects of magic

... cannot be procured without resort to the power of the devil, and it is necessary that there should be made a contract with the devil, by which contract the witch truly and actually binds herself to be the servant of the devil and devotes herself to the devil, and this is not done in any dream or under any illusion, but she herself bodily and truly co-operates with, and conjoins herself to, the devil. For this indeed is the end of all witchcraft, whether it be the casting of spells by a look or by a formula of words or by some other charm, it is all of the devil, ... p.7

And again, also speaking of Witches and Magicians:

... that the works of witches can in some way be called miraculous, in so far as they exceed human knowledge, is clear from their very nature; for they are not done naturally. It is shown also by all the Doctors, especially St. Augustine in Book 83, where he says that by magic arts many miracles are wrought similar to those miracles which are done by the servants of God. And again in the same book he says that Magicians do miracles by private contract, good Christians by public justice, and bad Christians by the signs of public justice. And all this is explained as follows.

For there is a Divine Justice in the whole universe, just as there is a public law in the State. But the virtue of any creature has to do with the universe, as that of the private individual has to do with the State. Therefore inasmuch as good Christians work miracles by Divine Justice, they are said to work them by public justice. But the Magician, since he works through a pact entered into with the devil, is said to work by private contract for the works by means of the devil, who by his natural power can do things outside the order of created nature as known to us, through the virtue of a creature unknown to us; and it will be for us a miracle, although not actually so, since he cannot work outside the order of the whole of created nature, and through all the virtues of creatures unknown to us. For in this way only God is said to work miracles... p.38

These principles explain how such seemingly miraculous events as those exhibited by men like Edgar Cayce and Brazilian José Pedro de Freitas, known as Arigo, can take place. Both men were obviously Magicians in the technical sense, though the term was never applied to them. Gary North, in his book *Unholy Spirits* (Dominion Press, 1986) gives us in detail the story of each of these modern day Merlyns. Most important to note is that each one of them made a pact with occult powers (Gary North calls it “occult bondage”) and both men insisted they wanted to do good in the world.

Edgar Cayce (1877-1945) was born in small-town Kentucky and his story is most complex. He was a devout reader of the *Bible* (at age 13 he was on his twelfth reading of the *Bible* in its entirety) though he belonged to no particular denomination. However, he is a prime example of the Protestant principle of private interpretation, as he attempted, in later life, to reconcile his theosophical-gnostic beliefs with the Scriptures.

As a child, he claimed to see “little people” and at 13 he experienced a vision of a “lady with wings” who asked him what he wanted most (like the fairy-godmother of the Fairy Tale literature). He answered that he wanted to be of service to people. She granted his wish and thus the contract with the Satanic power was sealed. Cayce began immediately to demonstrate a



remarkable ability: always a poor student and especially an abysmal speller, even beaten by his father for his scholastic failures, he heard the lady's voice say "If you can sleep a little we can help you." (Note the pronoun "we" for these lesser devils rarely work alone). Cayce put his spelling book behind his head, dozed for a while (probably a self-induced trance, or a type of self-hypnosis) and on awaking, knew every word in the book, including the page numbers and lines. This method was repeated with every school book he had and the miracle, likewise, was repeated.

This was the beginning of his real ministry of healing. In 1900, he lost his voice. It was restored by a hypnotist but only while under hypnosis. This hypnotist, Dr. A. C. Layne, having a previous experience to go on, put Cayce into a trance and told him to diagnose his own problem:

Immediately, the fateful words came forth: "Yes, we can see the body." The voice diagnosed the problem as insufficient circulation. Layne gave a suggestion that the body cure itself. Cayce's neck grew pink, then bright red. Twenty minutes later, it became normal again. Layne told Cayce to wake up, and when he did, his voice had returned.

And what North adds here is of the utmost significance, for it highlights the fact of Cayce's dependence, a willing slavery, to the Satanic power.

This was the beginning, not only of Cayce's diagnostic ministry, but of a lifetime of trouble with his voice. His biographers seldom refer to the fact that throughout the remainder of his life – 45 years – Cayce had recurring voice failures. He was completely dependent upon his trance state and its circulation stimulation to return his waking voice to normal. No one could give a physiological reason for the loss of his voice. Those familiar with demon possession would immediately recognize the cause: occult bondage. Cayce could not abandon the physical "readings" once they had begun. He was trapped.

But he was far from being a helpless victim! He willingly and emphatically embraced the most heretical of doctrines and his influence spread these demonic lies far and wide. The first to go was his belief in the Devil as a fallen Angel and Enemy of mankind. Because of this denial, he was able to claim that any good he accomplished by healing people, must and could only be from God. But from his readings, which often told of past lives, he came to accept the evil doctrine of re-incarnation. Cayce was at least in great measure responsible for the renewed modern interest in Atlantis. North says that about 30% of the life readings (all done in his trance state) dealt with the lost continent of Atlantis. Atlantis was real; it was a colony of Cainite demon worship. But Cayce saw it as an empire of beneficent powers. (Cf. F. Crombette, CESHE, France)

North says that the doctrine of evolution is basic to Cayce's theory of reincarnation, which posits endless incarnations to achieve some ultimate but unseen and unknown final good. Every person always has another chance, for neither Heaven nor Hell are realities. The ultimate is union with the All, the pervasive divinity that constitutes a pantheistic monism. All notion of God as a Person, much less Three Divine Persons in One Divine Nature, is denied and Christ is reduced to but one of many incarnations of the divine. Some of Cayce's "readings" informed him that Judas Iscariot is still working out his salvation on earth! Every occult name and doctrine appears in these trance-communications of Edgar Cayce. A reading of North's Chapter, "Edgar Cayce: From Diagnosis to Gnosis" will convince anyone that Edgar Cayce was certainly one of the most influential and complete Magicians of all times. North puts it this way:

As a representative of occultist philosophy, he is far more personal and believable than a Madame Blavatsky, more readable than Alice Bailey and the publications of her Lucis Trust. He shares most of the central ideas of the rival gnostic-groups, but his work seems so human, and his modesty was so remarkable that the average middle-class humanist can hardly resist “the sleeping prophet”. They do not recognize the source of his revelations. ...

And the source of his revelations, of course, was Lucifer.

Even more spectacular is the case of Arigo, a Brazilian peasant who became, however, involved in Union politics. Again, the humanitarian motive is present. He was trapped by a voice and dream-visions which promised to cure him of terrible headaches. The voice identified itself as that of Dr. Adolpho Fritz, a German physician who had died in 1918. When Arigo capitulated to Dr. Fritz, promising to help him in his work, his headaches immediately ceased, beginning again only when he later temporarily agreed to discontinue the healings. But

Like Edgar Cayce, Arigo was possessed; without becoming a healer, he could not avoid the headaches and dreams, just as Cayce could not maintain his voice. Arigo was trapped.

When Arigo put up a sign outside his house that read: “In this house, we are all Catholics. Spiritism is a thing of the Devil” his headaches returned, along with daytime blackouts. He had undergone exorcism by the Church in Brazil. But he could not be cured except by the pact with “Dr. Fritz” to continue his work of healing. And the healings, which continued from 1950 to 1970, are surely the most bizarre in all of occult literature.

The first occurred while Arigo still controlled the Union, as its president. A pro-labor politician was informed that he had lung cancer that required immediate surgery and he intended to return to the U.S.A. as soon as the campaign was over. He spent that night in the same hotel with Arigo. As he lay in his bed, Arigo entered his room:

He seemed to be in a trance. He was carrying a razor. Bittencourt blacked out. When he awoke the next morning, his pajama top was slashed, there was blood on both his chest and pajama top, and there was a neat incision on his rib cage. He got up, staggered to his closet to get dressed. He was in a state of shock. He went to Arigo and told him what he had seen. Then Arigo went into a state of shock. He had no memory of such a thing.

Later, when x-rayed, the senator was told that all traces of the cancer were gone. He began to tell people what had happened to him, and the sick and wounded began streaming to the door of Arigo’s house. This continued for the next two decades.

Arigo’s usual method was to take a pocket knife or some other common, cutting instrument, jab it into the body of the sick person, usually the eye, twist it around violently, reach in and pull out the growth or whatever was the source of the trouble, seal up the flesh in a matter of seconds, without stitches, and send the patient away cured. There was no pain on the part of the patient, no fear, little bleeding – if there was, he would simply tell it to stop – and no scarring. These operations were witnessed by scores of physicians and even recorded on film. No one ever detected a single sign of fraud, manipulation or sleight-of-hand. (See *Reader’s Digest*, March 1975 for some of this documentation.)

Like Cayce, but perhaps not to such an elaborated extent as to be found in the Cayce “readings,”

Arigo, too, fell into heresy. North describes a contemporary movement in Brazil, *Kardecism*, from Alan Kardec, pseudonym of Leon Hyppolyte Denizard Revaill, a French spiritist (1803-1869), as providing a fertile environment for Arigo's operations. Kardecism embraced such doctrines as Necromancy, Reincarnation, Plurality of Inhabited Worlds; it denied any distinction between the natural and the supernatural and thus, any need for Divine Grace; instead, there are the spirit-guides to help us. And finally, it held that although Jesus Christ is the greatest of all incarnated beings, He is but one of many.

Arigo was apparently affected by these pervasive heresies, but it is said that he wished to remain in good standing with the Catholic Church. In 1966, he openly stated: "All my family is Catholic. I am a spiritist. But, I believe that all religions take people to God." By that time, says North, the Church and the civil authorities had ceased their efforts to stamp out his ministry. It certainly fell right in step with the ecumenical efforts that were initiated worldwide with the Second Vatican Council (1962-1965).

It was the 19th century French poet, Charles-Pierre Baudelaire who said: "The Devil's deepest wile is to persuade us that he does not exist." These examples of modern-day possession seem to prove that his "deepest wile" is to persuade us that he intends only our good, especially our temporal, earthly good. And this is the Deceit behind the "good" Wizards and Witches of Fantasy literature.

Edgar Cayce's diagnostic powers and visions prove that the demons can see into the body with X-ray vision and Arigo's operations prove that they can manipulate the body's systems in a manner that must be the supreme envy of physicians even with the highest technology available today. This power of the devils over matter also explains such phenomena as UFOs, abductions, all manner of transport, etc.

But there are still other aspects of angelic knowledge and power that come up in accounts of occult activity and re-appear in the Fantasy literature. These concern clairvoyance and knowledge of the future.

St. Thomas considers "Whether Angels Know the Future?" and the Objections (this is in *ST*, I, Q 57, a 3) are very persuasive. In fact, they sound contemporary. For example, some men know future events; but Angels are mightier in knowledge than men. Therefore ... And Angels are above time, in aeviternity. Therefore, the angelic mind can envision both past and future as presently evident.

St. Thomas answers these arguments first by a theological principle that to know future events is the exclusive sign of Divinity. In support he quotes *Isaiah 41:23*: "Show the things that are to come hereafter, and we shall know that ye are gods." But he goes on to say that the future can be known in two ways: (1) it can be known in its causes. Future events that proceed necessarily from their causes can be known by all. Thus, we have certain knowledge that the sun will rise tomorrow. (I would add, assuming only that if God so wills, for it is by His existential power alone that all natural laws operate.) St. Thomas continues: However, some effects proceed from their causes only in many or in most cases, that is, generally, but not necessarily and absolutely, and such contingencies as these are known only conjecturally. In this way, the doctor predicts the health or sickness of his patient.

And it is this manner of future knowledge, that is conjecturally, that exists in the Angels, but by so much more than it does in us because the Angels understand the causes of things far more perfectly and more universally than we are able to do.

(2) The second way of knowing future events belongs to God alone. For God sees all things in His eternity which, being absolutely simple, that is with no parts, is present to all time and embraces all times and places.

The next article in the *Summa* is closely related to this one. St. Thomas asks: “Whether Angels Know Secret Thoughts?” Here, too, his answer rests on Scripture: “The heart is perverse above all things, and unsearchable: Who can know it? I am the Lord, Who search the heart.” (*Jeremiah 17:9*) Therefore, Angels cannot know the secrets of hearts.

However, they are expert in reading body-language. St. Thomas quotes St. Augustine: “demons sometimes with the greatest facility, learn man’s dispositions, not only when expressed in speech, but even when conceived in thought, when the soul expresses them by certain signs in the body, although it cannot be asserted how this is done.”

In his Reply to Objection 3, St. Thomas gives us the theological principle which enables the demons to invent the past lives of people under hypnosis. Angels, St. Thomas says, can know corporeal things in the appetite and in the imagination of man and of animals. When man is concerned, the demons can know corporeal things in the imagination of man insofar as these are moved by the will and reason. In other words, demons can work on the imagination of a man when that man so wills. As we know, under hypnosis the will is completely given to the hypnotist who in such situations acts as a Medium or Magician. The novelist, Taylor Caldwell, admitted that she received the materials for her extraordinarily vivid historical fiction from such hypnotic states recalled. This is undoubtedly the source of the “past lives” of the reincarnationists.

Furthermore, it should be emphasized that the knowledge of the demons, as opposed to that of the good Angels, is limited to the things of nature. The demons are prevented by their state of mortal sin, from that knowledge which renders the good Angels supremely happy: the knowledge whereby they see God and all things in Him. For this reason, the demons expend all of their intellectual power and energy (which is tremendous) in probing the secrets of nature and revealing to mankind those things which are most likely to attack his Faith and bring him down to Hell by playing on his evil passions, especially the lust for power and money. It might be added, too, that sins of impurity are most useful to the demons for the fact that they weaken man’s will and reason, thus making him that much more vulnerable to the higher sins of pride, lust for power and greed. In fact, the *Malleus* goes so far as to state categorically that “All witchcraft comes from carnal lust, which is in women insatiable. See *Proverbs 30*. Much more could be said about this, especially in connection with the modern feminist movement.

The modern feminist movement is not at all unrelated to the subject of demonic powers. There is the very relevant question of *Genesis 6:2-4* which raises the problem of demonic intercourse with women. Can Angels copulate with human beings? First one must decide exactly who the “Sons of God” of *Genesis 6:4* were. The majority of theologians believe them to have been apostate descendants of Seth and Enos, godly sons of Adam. The sons of Cain, on the contrary, were termed “children of men.” The offspring of the impious union of the Godly with the

ungodly were “giants, mighty men of old, men of renown.” The Hebrew word is Nephilim, The note in the Haydock Bible has this:

Some copies of the Septuagint having the angels of God [instead of Sons of God] induced some of the ancients [notably St. Justin Martyr and a doubtful work of St. Clement of Alexandria] to suppose that these spiritual beings (to whom by another mistake, they attributed a sort of aerial body) had commerce with women, as the pagans derived the heroes from a mortal and a god. But this matter, which is borrowed from the [apocryphal] book of Henoch, is quite exploded.

St. Justin may well have been mistaken about the Nephilim, but I suggest he was right on track about the heroes of paganism. Speaking of these children of the demonic intercourse, he says:

... they afterwards subdued the human race to themselves, partly by magical writings, and partly by fears and the punishments they occasioned, and partly by teaching them to offer sacrifices, and incense, and libations, of which things they stood in need after they were enslaved by lustful passions; and among men they sowed murders, wars, adulteries, intemperate deeds, and all wickedness. Whence also the poets and mythologists, not knowing that it was the angels and these demons who had been begotten by them that did these thing to men, and women, and cities, and nations, which they related, ascribed them to God Himself, and to those who were accounted to be His very offspring, and to the offspring of those who were called his brothers, Neptune and Pluto, and to the children again of these their offspring. For whatever name each of the angels had given to himself and his children, by that name they called them. (*Second Apology* of Justin, ch, v)

Surely this is as good as any other account to be given of the origin of the Greek and earlier gods and goddesses.

But as to the possibility or impossibility of fallen angels having intercourse with women, St. Thomas says that while the bodies assumed by angelic spirits for purposes of communicating with human beings are real bodies, the angels cannot exercise the functions of a living body because their nature is entirely spiritual; it does not, therefore, exercise the functions of a physical body by assuming its form to its own form, for such would be impossible, as spirit and matter cannot merge into one form. But the assumed bodily form is moved accidentally by the angelic form. In *Summa* I, Question 51, article 3 and Reply to Objection 6, St Thomas quotes St. Augustine and includes his own solution to the problem:

As Augustine says (*De Civ. Dei* xv.): Many persons affirm that they have had the experience, or have heard from such as have experienced it, that the Satyrs and Fauns, whom this common folk call incubi, have often presented themselves before women, and have sought and procured intercourse with them. Hence it is folly to deny it. But God’s holy angels could not fall in such fashion before the deluge. Hence by the Sons of God are to be understood the sons of Seth, who were good; while by the daughters of men the Scripture designates those who sprang from the race of Cain. Nor is it to be wondered at that giants should be born of them; for they were not all giants, albeit there were many more before than after the deluge.

St. Thomas continues:

Still if some are occasionally begotten from demons, it is not from the seed of such demons, nor from their assumed bodies, but from the seed of men, taken for the purpose; as when the demon assumes first the form of a woman, and afterwards that

of a man; just as they take the seed of other things for other generating purposes, as Augustine says (*De Trin.* iii.), so that the person born is not the child of a demon, but of a man.

The *Malleus*, after discussing the whole subject in great detail, concludes:

... when it is said that devils cannot give life, because that flows formally from the soul, it is true; but materially life springs from the semen, and an Incubus devil can, with God's permission, accomplish this by coition. And the semen does not so much spring from him, as it is another man's semen received by him for this purpose ... For the devil is Succubus to a man, and becomes Incubus to a woman,

Now it may be asked, of whom is a child so born the son? It is clear that he is not the son of the devil, but of the man whose semen was received. But when it is urged that, just as in the works of Nature, so there is no superfluity in the works of angels, that is granted; but when it is inferred that the devil can receive and inject the semen invisibly, this also is true; but he prefers to perform this visibly as a Succubus and an Incubus, that by such filthiness he may infect body and soul of all humanity, that is, of both woman and man, there being, as it were, actual bodily contact. ...(p. 26)

Therefore we make three propositions. First, that the foulest venereal acts are performed by such devils, not for the sake of delectation, but for the pollution of the souls and bodies of those to whom they act as Succubi and Incubi. Second, that through such action complete conception and generation by women can take place, inasmuch as they can deposit human semen in the suitable place of a woman's womb where there is already a corresponding substance. In the same way they can also collect the seeds of other things for the working of other effects. Third, that in the begetting of such children only the local motion is to be attributed to devils, and not the actual begetting, which arises not from the power of the devil or of the body which he assumes, but from the virtue of him whose semen it was; wherefore the child is the son not of the devil, but of some man. (p.28. *Malleus*. Part One. Question III)

Who can fail to see, with horror, that this is precisely what is happening with the reproductive technology of in vitro fertilization, surrogate motherhood, artificial insemination, and who knows what other diabolical activities that go on in the so-called fertility clinics? Here the physicians are the medium-Magicians who perform their sorceries with the help of invisible but nonetheless real demons.

The legendary Merlyn, tutor of King Arthur, was said by Geoffrey of Monmouth in the 12th century, repeating what Nennius had said in the 9th, to have been the son of a Devil and a virtuous maiden. This alone, to the medieval mind, could account for his magical powers. The point is that the medieval mind, being Catholic, clearly recognized the demonic source of all magical powers, for there are only two sources or events that take place above or outside the ordinary workings of nature: the miracles worked by God through His Saints and His good Angels, and the "signs and wonders" worked by Lucifer and his Devils through mediums such as Magicians, Witches, Wizards, Sorcerers, etc. We have already named two of these Magicians in modern times, real ones, not fictional: Edgar Cayce and Arigo. There are many, many more. Those that occur in fiction, especially that of Fantasy literature, most of which is targeted at children, are representative of the diabolical reality that goes unnamed and for the most part, unbelieved.

There may be a third source for preternatural powers and events, entirely natural but quite unusual. Some people, mostly women, have a gift of clairvoyance or premonition of imminent events. Alois Wiesinger, O.C.S.O., in his book *Occult Phenomena In the Light of Theology* (Burns Oates, 1957) explains such powers as vestiges of the State of Innocence in certain gifted individuals. But all hinges on the purpose of the agent, angelic, demonic or human. And outside of an evident pact or contract with occult powers, such as are evident in the cases of Edgar Cayce and Arigo, only God can judge the ultimate source of unusual and seemingly miraculous powers.

Even as late as Sir Thomas Malory's *Morte d'Arthur* (written 1470, published 1485), Merlyn is a rather sorry figure and definitely the son of a demon. But in 1946, British novelist and scholar C. S. Lewis published the final volume of his space trilogy: *Out of the Silent Planet*, *Perelandra* and *That Hideous Strength*. He brings Merlyn back to life after fifteen-hundred years as a very earthy Druid who several times vehemently denies the demonic fatherhood that has been attributed to him over the centuries. Lewis calls him Merlinus Ambrosius, thereby indicating that his real father was King Arthur's Uncle Ambrosius. In 1968-1970, British novelist Mary Stewart published her Arthurian trilogy, *The Crystal Cave*, *The Hollow Hills* and *The Last Enchantment* wherein she makes Merlyn the main character. Here, too, he is the son of Ambrosius and his magical powers have their source in his own remarkable humanity ennobled by royalty.

All of which adds, in an incalculable way, to the Luciferian Deceit of "good" magic, of "good" Magicians and "good" Witches. The real source of magical power is more and more concealed and disguised, both in reality and in fiction, as Lucifer, by means of heretical Theosophy and Neo-Gnosticism, continues to attack the Faith of Catholics and gain more and more souls for Hell.

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### Demonic Transport

This illustration appeared on an interior title-page of *A Treasury of Verse*, first published in 1926! This was when literature for children was supposed to be pure and innocent. Well, it was in a way: it was innocent in a secular way and moral in non-denominational way, like Winnie-the-Pooh:: “Hush, hush, whisper who dares / Christopher Robin is saying his prayers!” It contained such verses as

## A TREASURY OF VERSE

### PART I FOR THE LITTLEST ONES



New York: Gosset & Dunlap: Publishers  
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“Twinkle, twinkle, little star”, George MacDonald’s “Baby”, Isaac Watts’ “How Doth the Little Busy Bee”, Eugene Field’s “Wynken, Blinken, and Nod”, Lear’s “The Owl and the Pussycat”, Blake’s “Lamb” and Carroll’s “The Walrus and the Carpenter.” A sign of what was coming could have been seen in Lewis Carroll’s vicious parody of Twinkle, Twinkle, Little Star in the Mad Hatter’s “Twinkle, Twinkle, little bat” and Alice herself rings changes on Watts with “How doth the little crocodile / Improve his shining tail...”

What is startling is to see this little Quidditch player riding her broomstick in 1926, long before J. K. Rowling was even born! I can only account for it by the fact that 19th century spiritism and especially, the 17th century revival of fairy-tale literature effectively disinfected the real meaning of such figures as the witch. It was Frank Baum of Oz Wizardry who in 1900 introduced the good Witch with his Witch of the North. She kisses Dorothy on her forehead and assures her “that no one will dare injure a person who has been kissed by the Witch of the North. ... where her lips touched the girl they left a round shining mark.” The Editor of the Annotated *Wizard of Oz* notes that this harks back to *Pilgrim’s Progress* which in turn refers to *Ezekiel 9* and *Apocalypse 13* and *14*. Dorothy’s kiss-sign is the beginning of the perversion. Harry Potter’s scar-sign is the complete perversion. The sign of the Elect is invisible because it is a mark in the soul. The signs of demonic possession are not always visible, but Lucifer outdoes P. T. Barnum in show-off-manship.

The concept of the Good Witch is a modern development dating probably to the 17th century. In older versions of *Cinderella*, for example, the magic is wrought by birds and the tears of the girl’s dead mother. In later versions, *Cinderella* is aided by a fairy god-mother who works the magic of the pumpkin-chariot, etc.

But the fact of demonic transport was and is real enough. the *Malleus* discusses the phenomenon in Part II, Question I, chapter 3:

It is shown in various ways that they can be bodily transported; and first, from the operations of other Magicians. For if they could not be transported, it would either be because God does not permit it, or because the devil cannot do this, since it is contrary to nature.

It cannot be for the first reason, for both greater and lesser things can be done by the permission of God; and greater things are very often done both to children and men, even to just men confirmed in grace.

Many think, and not without reason, that this is devil’s work. For devils are of many different kinds, and some, who fell from the lower choir of Angels, are tortured as if for smaller sins with lighter punishments as well as the punishment of damnation which they must suffer eternally. And these cannot hurt anybody, at least not seriously, but for the most part, carry out only practical jokes. And others are Incubi or Succubi, who punish men in the night, defiling them in the sin of lechery. It is not wonderful if they are given also to horse-play such as this. ... there is no doubt that there are as many different unclean spirits as there are different desires in men. For it is manifest in some of them, which the common people call Fauna, and we call Trolls, which abound in Norway, are such buffoons and jokers that they haunt certain places and roads and, without being able to do any hurt to those who pass by, are content with mocking and deluding them, and try to weary them rather than hurt them. And some of them only visit men with harmless nightmares. But others are so furious and truculent that they are not content to afflict with an atrocious

dilation the bodies of those whom they inflate, but even come rushing from on high and hasten to strike them with the most savage blows. ...

From this we can conclude, first that it must not be said that witches cannot be locally transported because God does not permit it. For if He permits it in the case of the just and innocent, and of other Magicians, how should He not in the case of those who are totally dedicated to the devil? And we say with all reverence: Did not the devil take up Our Saviour, and carry Him up to a high place, as the Gospel testifies?

Neither can the second argument of our opponents be conceded, that the devil cannot do this thing. For it has already been shown that he has so great natural power, exceeding all corporeal power, that there is no earthly power that can be compared with him; ... Indeed the natural power or virtue which is in Lucifer is so great that there is none greater among the good Angels in Heaven. For just as he excelled all the Angels in his nature, and not his nature, but only his grace, was diminished by his Fall, so that nature still remains in him, although it is darkened and bound. ... even the least Angel is incomparably superior to all human power, as can be proved in many ways. First, a spiritual is stronger than a corporeal power, and so is the power of an Angel, or even of the soul, greater than that of the body. Secondly, as to the soul; every bodily shape owes its individuality to matter, and, in the case of human beings, to the fact that a soul informs it; but immaterial forms are absolute intelligences, and therefore have an absolute and more universal power. For this reason, the soul when joined to the body cannot in this way suddenly transfer its body locally or raise it up in the air; although it could easily do so, with God's permission, if it were separate from its body. Much more, then, is this possible to an entirely immaterial spirit, such as a good or bad Angel. For a good Angel transported *Habacuc* in a moment from Judaea to Chaldaea. (*Daniel 14:32-38*) And for this reason it is concluded that those who by night are carried in their sleep over high buildings are not carried by their own souls, nor by the influence of the stars, but by some mightier power, ...

He goes on to describe the method of this demonic transport. It involves the use of an unguent made from the limbs of children who have been killed before Baptism "to the end that children should be deprived of the grace of Baptism and of salvation, ..." This unguent is then used to anoint a chair or a broomstick "whereupon they are immediately carried up into the air, either by day or by night, and either visibly or, if they wish, invisibly; for the devil can conceal a body by the interposition of some other substance, as was shown... where we spoke of the glammers and illusions caused by the devil." Also, at times, the devil "transports the witches on animals, which are not true animals but devils that form; ..."

Animals associated with the characters in magical literature are becoming more and more prominent, as witness the current very popular trilogy by Philip Pullman, an author who is rated far above J. K. Rowling in literary ability and one who may be said to emphasize the more "spiritual" side of fantasy worlds, namely, the world of high Neo-Gnosticism. He is, therefore, I suggest, far more dangerous than the Harry Potter books. But of this, more later on. What we learn here from the *Malleus* is that the devil does have the power, with God's permission, to transport his devotees through the air with or without a vehicle such as a broomstick. And again, familiar spirits, as Gary North points out, often take the forms of animals, just as the black cat is traditionally associated with witches. The animal companions in the Philip Pullman trilogy, *His Dark Materials* are openly acknowledged to be personal daemons.

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## Gnosticism: Ancient and Modern

Whether Gnosticism is a Christian heresy or an independent system of thought with origins deep in antiquity, is open to debate. In any case, some early Gnostics did claim to be Christian and in spite of that, attempted to adapt the truths of Faith to their pagan systems, especially the Greek theogonies. It was these men whom the early Fathers, especially St. Irenaeus, tackled, analyzed and thoroughly refuted.

And it is clear from St. Irenaeus and other Fathers that the main doctrinal point of hostility between Christianity and Gnosticism was the divinely revealed account of Creation *ex nihilo* and the account given in *Genesis One* with the doctrine of the Blessed Trinity. It can even be said that it is to Gnosticism more than to Arianism that we owe the precision of theological terms with which theologians now describe the doctrine of Three Divine Persons in One Substantial Unity. It was also in this context of refuting the Gnostics that the doctrine of creation *ex nihilo* was first insisted upon as a necessary part of the Christian Faith.

Hans Jonas, foremost modern scholar of Gnostic thought, writes the article “Gnosticism” in the *Encyclopedia of Philosophy* (Macmillan, 1967) and I will glean the main tenets of Gnosticism from his article and from these on Valentinus and the Manicheans.

Jonas acknowledges the syncretistic appearance of Gnostic thought but insists that there is “a highly original inner unity” distinct from all the disparate historical elements accrued in time. He says:

The powerful gnostic impulse to elaborate its basic vision into gradually constricted, quasi-rational systems of thought where everything proceeds from an absolute beginning makes gnosticism a landmark in the history of the speculative system as such; and it is the identity of that basic vision that defines what is Gnostic and alone justifies the classing of systems of such considerable diversity under one heading.

This definition fits precisely all of those great mythologies, ancient and modern, that are either corruptions, deviations from or rejections of the Divine Revelation given to Adam and the Chosen People and fulfilled in our Lord Jesus Christ and His Mother Mary. The co-existence of the myths with the Divine Revelation accounts for those striking similarities we see in all the myths. Jonas outlines the basic structure of all the myths in the context of Gnostic dualism which opposes God to the world, man to the world, and spirit to matter:

The object of Gnostic speculation is to derive these basic polarities – even the existing state of things – by way of genetic myths from the first things and through such genealogy to point the way to their eventual resolution. The myth, a conscious symbolical construction, is thus predictive by being genetic, eschatological by being explanatory. Accordingly, the typical Gnostic system starts with a doctrine of divine transcendence in its original purity, traces the genesis of the world from some primordial disruption of this blessed state, a loss of divine integrity that leads to the emergence of lower powers who become the makers and rulers of this world; then, as a crucial episode in the drama, it recounts the creation and early fate of man, in whom the further conflict becomes centered; the final theme – in fact, the implied theme throughout – is man’s salvation, which is more than man’s, since it involves the overcoming and eventual dissolving of the cosmic system and is thus the instrument of reintegration for the impaired godhead itself, the self-saving of God.

Think of Narnia, think of Tolkien's *Silmarillion*, think of Hegel's dialectic of thesis, antithesis and synthesis, and think of Darwinian and neo-Darwinian and any other type of modern evolutionism, and you will see this Gnostic system of mythology illustrated. In none of these ancient or modern gnostic systems is the true God present. The Most Blessed Trinity is unknown to the Gnostics, The "God" who is there is a god so transcendent as to be, on the one hand, for all practical purposes non-existent, and on the other, so much a part of the world as to be identical with it. This is the basic duality, the basic contradiction that the Gnostic must try to dissolve by means of his resolutions into a synthesis.

What one must keep in mind constantly, as the criteria of Truth by which to detect and then measure these gnostic systems, so prevalent today, are those truths of Faith which alone explain the dualism we all experience, with St. Paul. (*Romans 7:23* etc.). First there is the Blessed Trinity Who created the universe and all that is, in the beginning, in the Six Days of the first Week of the World, just as narrated in *Genesis One*. Then God created Adam and Eve and placed them in a Garden of Paradise and gave them a Commandment so that they could prove their love for Him. But Lucifer-Satan entered the Garden and tempted Eve; she seduced Adam, and they disobeyed the Commandment of God. This was the first, Original Sin and we live and struggle with its consequences in us. But the Gnostics do not know of this human sin as the one and only Cause of the dualism that afflicts us. And we see this radical and unaccountable failure to recognize human personal Sin as the one cause of evil in the world, in all the fantasy and romantic literature with which we are deluged today.

As Jonas points out, the Gnostic stresses the transcendence of the supreme deity to the utmost degree. So far removed is God, in fact, that there is no trace of Him to be found in, for example, the Harry Potter books or even in those more innocent-seeming books for children such as *Alice in Wonderland* and *The Wizard of Oz*. There is magic aplenty – but no God. Even the source of magic is well-disguised, for Lucifer-Satan is adept at counterfeit and disguise. And under this disguise of the Magician or the Good Witch, or even of hidden human powers, comes the Gnostic "Savior" – the "self-saving of God" as Jonas puts it. This is the identity of all the Superheroes of *Marvel Comics* and the science-fiction heroes. In fact, as Solange Hertz has pointed out, Luke Skywalker is barely disguised, as Lucifer stalks the galactic heavens. In fact, he rules the regions of outer-space for, as we note well, none of the super-heroes is earth-bound and Superman himself came from another planet.

The next quotation from Jonas will bring us even more up-to-date with the entrance of Sophia. She is obviously a parody of Eve who by some "overstepping of bounds – assertion of self-will, creative presumption, even excessive desire to know the unknowable Father – is drawn into a history of passion and error that leads her outside the blessed pleroma." From here on, in Gnostic literature, there is a predominance of the Feminine. And this is the aspect of Gnosticism that appeals so strongly to the Feminists of today.

Because the Gnostic loves to trace his ancestry back to the original Aeons or gods, there is always a love for genealogy in Gnostic literature. The prime example of this in modern fantasy literature is Tolkien's *Silmarillion*.

In place of the real drama of Creation, Temptation, Fall, Promised Incarnation and Redemption with the Saints of both *Old* and *New Testaments* as the primary figures after Jesus Christ and Mary, the Gnostics have an elaborate system of mythology. In the "absolute beginning" of

ancient Gnosticism, there was the Pleroma of Light, Life, Spirit, the Good – but this Pleroma and its emanations do not represent, either in whole or in part, the Creator, Ruler and Judge. These came later and illustrate one of the most important aspects of Gnosticism – the opposition and antipathy between the God of the *Old Testament* and the God of the *New*.

All the attributes of the original Pleroma, or Fullness, were personified in a hierarchical descent as the Aeons. They are usually highly abstract beings that nevertheless engage in sexual relationships. In one Gnostic myth, the Aeons are produced in masculine-feminine pairs: Propater-Ennoea (Father and Idea); Monogenes (Nous) and Aletheia (Truth); Logos (Mind or Word) and Zoe (physical being); Anthropos (Man) and Ecclesia (Church or Assembly). These proceed as emanated from the Pro-Arche or First Beginning, entirely impersonal and Abstract. And each pair issues in more elaborate hierarchies. Thus Logos and Zoe produce ten other Aeons while Anthropos and Ecclesia produce twelve. With the original eight, plus the succeeding ten and twelve, there are altogether thirty Aeons, “wrapped in silence and known to none but the initiated.” This is but one of the many elaborated systems of Gnostic theology. Some introduce Pythagorean figures into the pleroma: The Ogdoad, the Decad and the Duodecad. These, too, add up to the number thirty which is thus applied to the number of years that our Lord spent on earth in His hidden life. They deduce the number thirty from other Gospel events, also, such as the number of laborers sent into the vineyard. Obviously, it takes some forcing, but one can do almost anything with numbers – as modern statisticians have discovered!

The characteristic note in all these emanations and descents is a deliberate complexification, even obfuscation of the original Divine Revelation. For it is obvious that unlike traditional Catholic theology, there is not a clarification of the great truths of Salvation and Faith, but quite the opposite!

The central issue of evil is brought about by a transgression of Sophia, the female Aeon. This happens, in Gnostic chronology, long before the creation of man. (Here we may see the origin of those evil deeds done by the Greek gods.) This evil is often spoken of as “the defect”, thus pre-empting any idea of personal Sin. The modern evolutionists would term it a genetic mistake or mutation. In any case, Sophia is obviously a parody of the Biblical Eve. Hans Jonas describes her transgression as some “overstepping of bounds – assertion of self-will, creative presumption, even excessive desire to know the unknowable Father – ...” Thus she is drawn into the history of passion and error that leads her outside the blessed pleroma. Everything produced from her is marked by “the defect”. But how that “creative” presumption will please the modern Feminist, not to mention her “desire to know the unknowable” ...

Sophia is the last of the twelve Aeons produced by Anthropos and Ecclesia. She is paired with Desiderated, yet she often acts alone and is essentially the Matriarch of Gnosticism. It is this aspect that appeals so strongly to the Feminist. Gnostics of today who are thereby deliberately and knowingly choosing as their great Model, Eve and the false goddess Sophia over the true Model for all women, the ever Blessed Virgin Mary. Sophia is, in fact, a gross parody of the Holy Spirit. Hans Jonas says of her with relation to Demiurge:

Although the upper powers immediately set about healing this breach in the divine order [caused by Sophia] the downward trend set in motion by the original lapse must take its course, and the counterplay of these two trends henceforth governs the process. There ensues ... a train of ever lower hypostases descended from the erring

Sophia, episodically broken by certain archetypal salvations.

Here is the origin of the recurring heroes or saviors, the ever-recurring avatars of which the false religions make our Divine Lord Jesus Christ to be but one more in the series along with Buddha, Ghandi, etc. And now Jonas describes the Demiurge who in this Gnostic version is a far cry, indeed, from the wise and benign Logos of Plato's *Timaeus*:

Early in the descending series – and marked with all the deforming effects of the Fall whose fruit he is – appears the Demiurge, the monstrous and benighted archon (lord) of the nether powers. This wide-spread gnostic figure, telling symbol of the Gnostic hostility toward the world, is clearly a polemical caricature of the Old Testament of God, and the identity is made explicit by frequent transference to him of well-known utterances and actions of God from the Biblical text. Pride, ignorance, and malevolence of the Creator are recurring themes in gnostic tales, as are his humbling and outwitting by the higher powers bent on thwarting his designs. However, over the whole range of Gnostic mythologizing the archon's image varies, and there are milder versions in which he is more misguided than evil and thus open to correction and remorse, even to final redemption. He is always a problematical and never a venerable figure.

Here is the origin of all the Dark Lords and Dark Eldils of today's fantasy literature. And the fact that he is a symbol of the *Old Testament*. God Who is also the Creator of all things, shows clearly why the fantasy literature has an antipathy towards the *Genesis* account of creation and prefers the Gnostic genealogies and alternative universes.

St. Irenaeus devoted the entire 4th book of his *Against Heresies* to demonstrating that the God of *Genesis* is the same God of the *New Testament* that our Lord Jesus Christ called His Father. It is the most complete demonstration of the unity of the two *Testaments* in the Unity of God, the Three Divine Persons, and the Second Person of the Incarnation and Redemption, with the Holy Ghost – that one could possibly wish for. Blessed be God in His Angels and in His Saints!

As the Demiurge of Gnosticism is the Dark Lord of Fantasy literature, so are the super-heroes and Harry Potters, the Luke Skywalkers and the new King Arthurs with their Merlyns, – so are these, Lucifer disguising himself as the Savior of the world, trying to displace our Divine Lord Jesus Christ in the minds of today's men and especially, in the minds of their children. Tolkien's Hobbits with their helping Wizard, Gandalf, and his Aragorn, all battling the Dark Lord Sauron, are perfect examples of this Gnostic myth brought in to today's iconography of children's literature.

In Gnostic genealogy, the Demiurge is the Defective Product of Sophia. He is the First Archon (Chief Ruler) and with other archons decides to create terrestrial man in imitation of the perfect Primal Man in the higher orders above. These lower Archons resolve to entrap the divine substance in the lower world. This presence of a purely spiritual element, "a divine spark" in defective matter, proves to be the one saving element for psychophysical man who henceforth can be saved only by knowledge.

The process of conveying the saving knowledge to the world-imprisoned hostage of Light begins with Adam himself and runs through the history of mankind in a constant counterplay with the archontic powers. Human history is thus eschatological from the beginning.



We see here how Lucifer mingles truth with error, for human history is indeed eschatological from the beginning. Only the players are very different in nature. In the Gnostic history, the Dark Lords of the Demiurge, Who is also, remember, the Creator of mankind, is at war with human beings who are trying to preserve the “divine spark” of the upper gods within them. Here are Lord Voldemort and Harry Potter, Frodo and Sam fighting against the Dark Lord Sauron, the Dark and Light sides of the Force in Darth Vader and Luke Skywalker, and even, I believe, the Sons of Adam and Daughters of Eve in the *Chronicles of Narnia* as they battle against the evil Witches. Hans Jonas continues his analysis:

In the light of this scheme, the Scriptural account of early man, especially the Paradise story, is boldly recast with all value signs reversed. The most significant of these reversals concerns the serpent, which, as the first bringer of knowledge in defiance of the Creator’s mandate of ignorance, becomes the general symbol of the a-cosmic spiritual principle that works for the awakening of its captive kin in the world. The revelatory line thus started, and continued through the generations, ends in Christ (or may go beyond Him to further revelations of the truth). Hence the cult of the serpent in a major group of Gnostic sects, the Ophites (from the Greek *ophis*, serpent). In the same spirit of reversal, Cain, Esau, and other rejected figures of the Old Testament became to certain sects (Cainites, Carprocratians, Perates) bearers of the pneumatic heritage, forming a secret lineage of gnosis and persecuted by the world god for this reason; their opposites, such as Abel, and Jacob, his favorites, represent the unenlightened majority.

In this reversal of values we see exemplified *par excellence*, the warning of the Prophet Isaiah (5:20): “Woe to you that call evil good and good evil; that put darkness for light and light for darkness; ... bitter for sweet and sweet for bitter.” It is, indeed, the signature of Satan-Lucifer, Father of Lies and a Murderer from the beginning. We are reminded here, too, of the Muggles in Harry Potter – the “unenlightened majority” who are contrasted with the Wizard families, those of Wizard blood that conveys to them their magical powers which flow from their secret knowledge.

In the Harry Potter books, the magical powers are passed on by inheritance, thus exhibiting that Gnostic love for genealogy. As Jonas puts it,

... the Gnostic scheme called for a prophetology in succession of the Adamic revelation, for which Iranian tradition offered the idea of an eternal. Messenger who moves through history in ever new incarnations. These messengers were variously identified with names from the religious past; in the final consolidation by Mani (of the Manicheans) we find them reduced to four: Buddha, Zoraster, Jesus, Mani. The significant omission of Moses from this list requires a comment on the anti-Judaism among the Gnostics.

Jonas goes on to illustrate the hatred of the Gnostics for the God of the *Old Testament* and of the Law, a bias that the Church Fathers fully refuted in their demonstrations of the Divinity of Christ and His fulfilling of all the prophecies.

But let’s return for the moment to the symbol of the serpent in Gnostic thought. The two sides of the “Force” and the duality of the good and evil powers that occurs in all the Fantasy literature, is brought out in the symbol of the serpent as described by J. E. Cirlot in *A Dictionary of Symbols* (1962). The serpent appearing in a perfect circle, sometimes biting its tail, is also a ring, symbol of power and life, life also in the symbol of a wheel:

The connexion of the snake with the wheel is expressed in graphic form in the Gnostic symbol of the Ouroboros, or serpent biting its own tail: half of this mythic being is dark and the other half light (as in the Chinese Yang-Yin symbol), which clearly illustrates the essential ambivalence of the snake in that it pertains to both aspects of the cycle [of life and death-rebirth] (the active and the passive, the affirmative and the negative, the constructive and the destructive).

We see here that Lucifer gathers into himself both the light and the dark. He alone is the source of the Force and of its two “sides”, its two aspects – those aspects of which we hear so much today: positive and negative, etc. He has replaced good and evil with these euphemisms and thus seduces men and women into a blindness to the real nature of sin, of free will, and of the nature of God Who is supremely Personal in His relation to us.

The symbol of the snake relates also to the Eastern religions and even to the Hatha Yoga, considered by so many to be neutral as regards the Hindu religion, for it is by the exercise of the Hatha Yoga that one is to obtain ultimate spiritualization. And this kind of spiritualization can be nothing else than demonic obsession or worse yet, possession. For without the supernatural Grace of the one true God and His Sacraments, we are easy prey to the wiles of Lucifer.

The snake coiled up upon itself in the form of a ring is a symbol of inner strength – as the Ring of Power in the *Lord of the Rings* by Tolkien. Now we know that there is no overcoming the power of Lucifer-Satan without the Grace that comes only from the infinite merits of the Passion and Death of our Lord Jesus Christ. And yet, in the Tolkien stories, Frodo and Sam, Hobbits descended from the lower orders of Elfdom, succeed in destroying the evil ring by their own efforts with the help of the Magician Gandalf, descendant of Merlyn. This is at best pure Pelagianism and at worse, demonic subterfuge and counterfeit. That Frodo and Sam are adorable little creatures exhibiting manly virtues for all their miniature nature, only acknowledges the skill of Lucifer as appearing under the guise of good to seduce the minds of men and their children.

The serpent figures in all the heathen mythologies and false religions. St. Clement of Alexandria, in his Exhortation to the Heathen (ch. 2), says that the name of Eve in *Genesis*, “according to the strict interpretation of the Hebrew term, when aspirated, Hevia, signifies a female serpent.” What is the significance of this? I connect it with Sophia, who is the Satanic-Luciferian parody and counterfeit of the Holy Spirit. Obviously, the Sophia that today’s modern feminists are worshipping as a goddess, is but another of Lucifer’s disguises by which he obtains that worship which has been his ambition to obtain from the beginning when he aspired to be like unto God. It was Mani, the Babylonian founder of Manichaeism in the 3rd century A.D, who emphasized and made central to his system the dualism of good and evil, as eternal principles. The *Encyclopedia of Philosophy* says,

The chief characteristic of Mani’s system is a consistent dualism which rejects any possibility of tracing the origins of good and evil to one and the same source.

This kernel of truth is what appealed so strongly to St. Augustine before his conversion for, of course, God is not the source of any evil. But as St. Augustine also came to realize, God is the Author and Source of Free Will, in both Angels and men, and also of the Grace that is necessary to both Angels and men. But complications multiply and ramify into hopeless confusion when one does not recognize these factual truths of Faith and of Reason. And thus the system of Mani is every bit as complicated and convoluted as that of the Gnostics. For Mani,

Evil stands as a completely independent principle against Good, and redemption from the power of Evil is to be achieved by recognizing this dualism and following the appropriate rules of life.

This is the subversive morality, containing the “rules of life” for both the libertine and the ascetic, that permeates all the fairy tales and fantasy literature, including science fiction and the realist genres. For, if there is no God Who created the world and man in order to show forth His own goodness and beauty and to share His eternal life with those who love and serve Him – if there is no such God, then a multitude of other scenarios will inevitably be “created”. And so, in all of today’s literature, both fiction and non-fiction, God is either rejected or entirely ignored. And the good, who possess that Gnostic “spark of divinity” stolen from heaven for them by the Archon Demiurge, must always fight against some evil, of human or natural origin, using and relying only upon their own innate goodness and strength. These scenarios are inspired by Lucifer, scenarios in which he plays both parts, of the Evil and the Good, for he is the Serpent whose one half is dark and whose other half is light – the natural light of his own nature now turned irrevocably against God and His Creation, especially mankind. And here is the motivation that drives the activity of the Super-heroes, the X-Men, Frodo and Sam, the children of Narnia, Harry Potter, etc. It is interesting to see, for example, in the medical thrillers of Dr. Robin Cook, this same pattern; the evil is incarnated in a psychopath loose in the hospital, or in a cardiac surgeon who plays fast and loose with his patients’ lives in order to enhance his reputation; there is hospital politics motivated by greed and ambition, of research scientists who experiment on unwitting patients with new drugs, and so on. The very institutions are often presented as evil, especially the legal system and the medical facilities. Dr. Cook’s heroes are the supermen of secular culture and society. They have no sexual morals, no sense of family, but they recognize the dualism of good and evil and take the good side, very self-consciously, even self-righteously. They answer to no one and are at liberty to break all laws and rules in the cause of reform. For, as Mani believed,

The whole purpose of the founding of the universe was to separate the two principles and restore the original state of affairs, rendering Evil forever harmless and preventing any future repetition of the intermingling. It is the special task of the Manichaeon, the man who has been brought to the light, to collaborate in this separation. ...

We recognize the super-heroes as “Manichean men” who have been “brought to the light” because, with no other mandate than their own inner enlightenment, they take the law into their own hands and constitute themselves reformers of society and the world. Their keen insights and beneficent exploits do not proceed from any higher authority such as God, or His Church – as the Saints were all sent on their supernatural missions from the supreme Authority. Rather, the Gnostic heroes proceed on the strength of their own “inner spark” implanted by the Demiurge and his Archons – the fire they stole from the higher orders, just as Prometheus in the Greek myth stole fire from heaven for men. No wonder this Greek Titan is a favorite with the Gnostics, for he is a figure of the Demiurge, of Lucifer himself, delegated to “create” mankind “in his own image and likeness.”

It is necessary that we view the mythologies in the light of divine Catholic Faith, as corruptions by Lucifer of the truths revealed in Scripture and Tradition. C. S. Lewis and Tolkien both saw the ancient myths as “prefiguring” Christianity rather than as blasphemous parodies and

corruptions. (See Michael D. O'Brien, *A Landscape With Dragons*. Ignatius Press, 1998, pp.141ff.) This was a crucial mistake, for both Lewis and Tolkien were very talented writers of books for children. This influence, however, is disastrous for the Faith.

And so, coasting, as it were, on the remnants of natural goodness in them by reason of their creation by a good God, the heroes and heroines of realist fiction overcome all difficulties and triumph over evil by their own efforts and talents alone, without any reference to a need for supernatural help. In the realist genres of modern fiction, the heroes and heroines have no sexual mores at all but live in adultery and fornication as if these sinful states were heavenly bliss. In the fantasy books for children, such as those of Lewis, Tolkien, Rowling, and others, the heroes are helped by Wizards and magical powers variously bestowed. In the realist fiction, no Sacramental channels of divine Grace are acknowledged as even existing, while in the children's books, wizardry and magic become substitutes that replace the Sacramental system ordained by God for His Church. Or, as in the case of the Harry Potter books, I suspect the elaborate wizardry is an evil mockery, a parody of the sacred rites instituted by Christ for His Church.

More and more, too, in the Fantasy literature, the distinction between adult and children's literature is obliterated and the ancient paganism takes over completely, as in Fred Saberhagen's *Books of the Gods* and Andre Norton's *Annals of the Witch World*. These books are a far cry, indeed, from Hawthorne's *A Wonder Book* and *Tanglewood Tales*. But, it must be admitted, he started the trend!

Gnosticism today joins with New Age mythology and the older Theosophy of Far Eastern origins, forming one system that is conveniently and, I believe, quite accurately termed "Neo-Gnosticism". Its essential characteristic is rejection of or total ignoring of the Divine Revelation of Scripture and Tradition wherein alone we learn the truth about Creation, the Fall, the Promise, the Incarnation and the Redemption. From the rejection of these crucial truths, all variety of falsehoods flow. But all are fabrications of Lucifer, and how many today are enamored with his fabulous deceptions!

Finally, there is the part played by knowledge in the Gnostic system. Because the Gnostic, by definition, seeks for truth outside Divine Revelation and the Church, his knowledge is bound to descend into the occult, thus opening the way for obsession and possession by Lucifer and his demons.

As noted earlier, the Edenic Serpent became the symbol of that knowledge the heretics sought after as a means of salvation. It is the knowledge imparted by the fruit of the Forbidden Tree. This the Gnostic seeks because he views the God of *Genesis* as an unjust tyrant. The Gnostic thus seeks for knowledge in a spirit of disobedient defiance, justifying himself as a victim of unjust restrictions. There can be no bounds, therefore, to his search. We see this so clearly in the "technological mandate" of modern science and in the scientists' insistence that their discoveries and experiments will continue no matter what regulations may be imposed. It is the Serpent triumphant!

Furthermore, and we see this, too, in the attitude of modern scientists, there is no other salvation to be acknowledged or sought after than that which must come through Science. Science alone will eventually be able to cure all diseases and manufacture perfect human beings – so we are promised! This is the most unadulterated Gnosticism.

Hans Jonas describes the Gnostic's conception of revelation and salvation. Since God is ultimately unknowable, a revelation is needed to enlighten the ignorance in which man was created. This, of course, is an erroneous assumption, for Adam and Eve were created in a State of Perfection with infused knowledge of both the natural and the supernatural orders. They had more natural knowledge of the universe than the most informed scientist today, for this infused knowledge was one of the preternatural gifts proper to the exalted state of Innocence. But the Gnostic rejects these truths of Faith. Jonas says that the revelation of the Gnostic is a "call" and this "call" is already a part of his salvation:

Its bringer is a messenger from the world of Light who penetrates the barriers of the spheres, outwits the archons, awakens the spirit from its earthly slumber, and imparts to it the saving knowledge from without.

Thus the children of Narnia are transported to another world where they are awakened by Aslan to their mission; Sam and Frodo are awakened to their mission by Gandalf; and Harry Potter becomes aware of his magical powers in the Hogwarts School of Witchcraft and Wizardry. From these initial revelations these Gnostic heroes go on to become "saviors" of the world. Jonas continues:

The mission of this transcendent savior begins even before the creation of the world, since the fall of the divine element preceded creation, and the archetypal redemption indeed takes place in the pre-cosmic stage.

The Gnostic myth requires worlds before worlds and this is exactly what is provided in most of today's Fantasy literature, most notably in Tolkien's *Silmarillion*, of which more later. There are also intimations of other and much older worlds in Lewis, L'Engle, and many others. But crucial here is the idea of the "messenger" or "savior" who himself becomes in need of salvation. This accounts for the admission of many avatars on the part of supposed Christian writers like Madeleine L'Engle and of the innumerable Super-heroes of the comics and wizard-heroes of the fantasies. Also, notably, it accounts for the emphasized vulnerability of Harry Potter. He wears glasses! He is also a rather frail boy – reminiscent of those old advertisements for Ovaltine!

Jonas goes on to point out that it is the incompleteness and defective nature of the original restoration by Sophia or of Mani's Primal Man,

...that leads to the genesis of the world and the protraction of the saving process throughout its history. The fact that in the discharge of his task the eternal messenger must himself assume the lot of incarnation and cosmic exile, and the further fact that, at least in the Iranian variety of the myth, he is in a sense identical with those he calls the once lost parts of his divine self – give rise to the moving idea of the "saved savior" (salvator salvandus)

This is, on the concrete, practical level, the expression of Hegel's Absolute realizing Itself through the actualizations of history. As Jonas points out,

The knowledge revealed by the messengers, for short, "knowledge of God," comprises the whole content of the Gnostic myth, with everything it has to teach about God, man, and world.

It remains to show the all-important intrinsic relation of this Gnostic knowledge with magic. Jonas does not tell us much about this aspect of Gnosticism. He only mentions that "the knowledge of the way" that leads out of the world and back into the Pleroma or "All", comprises

“sacramental and magical preparations ... and the secret names and formulae” that facilitate the soul’s reunion with the “divine substance”.

We know from St. Irenaeus that Simon the Magician tried to buy from the Apostles the power of working miracles and dispensing the Grace of the Sacraments. Refused this power, he contracted with Lucifer-Satan to fabricate his own “sacramental” system in the rites of magic, wizardry, sorcery and witchcraft. The rites of Satanism and the Black Mass survive to this day, one might even say thrive to this day, in mockery and blasphemous attempts to replace the divine rites of the Church. Some have pointed out in the fourth book of the Harry Potter series, one of these blasphemous parodies of the Holy Sacrifice of the Mass as Lord Voldemort resumes a normal shape at the expense of bloody rites, some of which blood is Harry’s – Harry, the saved and saving “savior” of Gnosticism. And I know of no other modern fantasy that contains so much of a complete demonology as the Harry Potter books, unless it be that earlier satire on all things medieval and sacred, *The Once and Future King*, by Terence H. White. Which latter work highlights the importance of the Arthurian legends and especially the role of the Wizard Merlyn – a prototype of Gandalf and Professor Dumbledore – in all of the fantasy literature.

## Summary

The main tenets of Gnosticism as found illustrated in today's fiction, especial]y in fantasy and science fiction, are as follows:

- 1) The rejection, ignoring, or most often the re-making of the Creation as narrated in *Genesis*. This is the impulse behind the great variety of "other worlds" and the elaborate mythologies.
- 2) The division of all creation into independent light and dark forces with no acknowledgement of the true God as the Creator of both Angels and men. That God tested both Angels and men in grace with free-will and that some of the Angels, under the leadership of Lucifer, and the first man and woman, Adam and Eve, chose to disobey God and thus fell from His friendship choosing to live independently of Him and His Grace – these are the central truths ignored, rejected or distorted by modern literature. The re-creations thus have no true idea of the nature of good and of evil, and therefore, recognize no Original or subsequent personal sin as the real source of evil in the world.
- 3) The heroes of the world, as opposed to the unenlightened "Muggles", are messengers and saviors, agents of societal reform, but basically a-moral and acting independently of and often in defiance of the established orders. They are avatars of Christ, of the Demiurge-Logos of Gnosticism, who is not God but the defective product (e.g., Achilles with his crippled heel) of the goddess Sophia. Thus the heroes often have their "flaws" or weaknesses, as Harry Potter has his weak eyes.
- 4) The gnosis or knowledge possessed by the enlightened heroes or by their helpers, the Magicians, is intrinsically linked with magical or super-human powers which they employ in the service of mankind with no promise of eternal reward in the Christian sense, but of Nirvana, union with the All of the universe, or endless reincarnations, or even, as in the realist-secular fiction, simply of oblivion. In the more Masonic versions of Gnosticism, the enlightenment of the heroes is the "divine spark" placed in all men, by which they must come to an awareness – consciousness-raising – of themselves and the world and how to reform it in the image of Man, so as to form the Universal Brotherhood of Humanity in which men will take control of their own evolution which has now, in nature, reached a dead-end.

Gary North (*Unholy Spirits*, pp. 85-86) describes this "most ancient of man's heresies: to be as God:

Man still controls his own destiny, ultimately merging with the cosmos in a new evolution. It is this goal that unites Chaldean astrologers, Hindu mystics, the paranormal scientists, the evolutionary philosophers and scientists, and the magicians: to be as God, by means of evolutionary leaps. Above all, it demands the exercise of power. Man is a part of a closed universe; there is no higher court of appeal. ...

Gary North continues with his description of "New Age Evolution":

The theme which unites Darwinian scientific humanists, occultists, New Age mystics, and virtually all other contemporary anti-Christian movements, is the doctrine of evolution, and more specifically, the doctrine of man, the director of evolutionary processes. ... "This is Supernature, and man sits at the center of its web, tugging at the strands that interest him, following some through to useful

conclusions and snapping others in his impatience. Man is the spearhead of evolution, vital, creative, and immensely talented, but still young enough to wreak havoc in the first flush of enthusiasm. Hopefully, this period of awkward adolescence is coming to an end as he begins to realize that he cannot possibly survive alone, that the web of Supernature is supported by the combined strength of a vast number of individually fragile fragments, that life on earth is united into what amounts to a single superorganism, and that this in turn is only part of the cosmic community.

North is quoting here Lyall Watson's book *Supernature* (1973) which is representative of the Neo-Gnostic, New Age mysticism combining science and "religion". North concludes with his own summary of this Neo-Gnosticism:

In short, "ye shall be as God." Man is the director of cosmic evolution, yet autonomous from God. He is a cooperator in the creation, yet not higher than the creation. The cosmos is one, but it is also autonomous. The impersonal forces of evolution have anointed man as king of creation, but these forces, being autonomous, therefore give man his license of autonomy from God. This is pure humanism, and it is also pure satanism. It is the common gospel of twentieth-century philosophy.

The key and uniting concept of all modern thought is that of autonomy – of freedom, of independence, of self-sufficiency, of community, but community that is autonomous in its independence from God, especially from the God of the Bible and of the Catholic Church.

And so, amid such a welter of heresies and errors, it is necessary to keep firmly in mind those truths of Faith which are being attacked in one way or another but always, by modern thought, consistently undermined in the name of autonomy and independence. These main Truths of Faith may be summarized in this way:

- 1) Creation *ex nihilo* in Six Literal Days, of the immeasurably immense but one finite universe, with the Earth established immovable at its Center, around which the heavens revolve. A plurality of other worlds is implicitly denied by Holy Scripture and explicitly by the Church's Tradition with all the Fathers and Doctors.
- 2) Creation was accomplished by the Most Blessed Trinity, Father, Son and Holy Ghost. Three Divine Persons in One Divine Substantial Unity of Nature. This against the Gnostic monotheism with the Logos-Demiurge as a minor god who creates the world by reason of his own deficiencies.
- 3) On the First Day of Creation Week, God created innumerable Angels and tested their loyalty and obedience to His Plan for Creation. Lucifer and his followers refused to accept God's Plan and after a great War with Michael and the faithful Angels, was cast down into Hell, then created for them, in the midst of the newly created Earth. The Angels, both good and evil, are part of this one universe created by God in the beginning. They do not inhabit "other worlds" or another universe. They are creatures of our world, though they are superior to mankind by the nature of their greater spiritual being that admits of no corporeality.
- 4) Lucifer-Satan tempted Eve in the Garden of Paradise and Eve seduced Adam, the Father of the human race. The Fall of our First Parents shortly after their creation, prompted God to issue punishments and then His Promise of Redemption (*Genesis 3*) foreshadowing the Woman-Mary and Her Seed in eternal enmities with Lucifer-Satan and his seed. The personal nature of the Fall.



of Man, introducing sickness and death into the world, must be emphasized against the humanist and Tolkiensian view that the consequences of Original Sin are defined merely as “the human condition”.

5) Just as the Most Blessed Trinity as the Creator of *Genesis* opposes the false Pleroma and super-transcendent god of Gnosticism, so does the Incarnation of the Second Person of the Blessed Trinity in the Immaculate Womb of the Ever-Virgin Mary directly oppose the Gnostic idea of the defective Demiurge-Logos-creator and his progenitor, the erring Sophia.

6) The Life, Passion, Death, Resurrection and Ascension of our lord Jesus Christ with the establishment of His Church on St. Peter and the Apostles, constitutes the Body of Christ on Earth as the only means of salvation for mankind. This includes the Supernatural Order of Divine Grace of which the Sacraments are the primary channels. The absolute necessity on the part of man for the aid of God’s Grace is a truth of Faith and of Experience that is totally obliterated in modern literature.

7) “It is given to men once to die and after that the Judgment.” (*Hebrews 9:27*) Such is the teaching of the Church, of all Scripture and Tradition. Sickness and death are direct punishments for the personal Original Sin of our First Parents, Adam and Eve. It is heresy to substitute “the human condition” for this very personal offense against Almighty God and His Will. And so, after death, the soul must appear before God to be judged worthy of Heaven, Hell, or Purgatory, depending upon the soul’s conformity with God’s Will during life on Earth and at the moment of death. Such is the Particular Judgment of each soul which will be ratified and confirmed in the General Judgment at the End of Time. The doctrine of reincarnation is philosophical nonsense in view of the nature of the soul and its union with the body. It is also opposed to the Truths of Faith.

In addition to these doctrinal bases of the Faith, there is the Social Teaching of the Church which is being undermined by the modern view of filial relations. The normal, natural character of child-adult relationship is one of submission and dependence. But as early as Charlotte Bronte’s *Jane Eyre* (1845) there is acceptance and even approval of defiance on the part of a child in the face of rightful though oppressive authority.

This trend blossoms today in the predominant emphasis upon human independence and autonomy. Contempt and even hatred for all lawful authority is widely exhibited in children’s literature. Lewis Carroll’s Alice (1865) is a peevish little prude who does not hesitate to talk back to and correct her elders on any and every occasion. But then, Carroll has made the adults in his story totally unworthy of respect and scandalously provocative!

The rise of child heroes and heroines to save the adult world from ruin is peculiar to modern times. Tolkien’s Hobbits are parent-less little people, perpetual children as are the child Kings and Queens of Narnia. The real heroes of the Harry Potter books are the youngsters, and this trend is carried to its logical *albeit* blasphemous conclusion in the child-Eve Lyra and her Will in Philip Pullman’s trilogy, *His Dark Materials*.

Along with this exaltation of the child-hero is that of the rational animal, as in Brian Jacques’ Badger, *Lord Brocktree* series.

As parents today know only too well, there is indeed a diabolical conspiracy to destroy the God-

created and ordained hierarchy of parent-child relations, exemplified throughout society and most fundamentally in the family with its Father as Authority and Head, the Mother as domestic Heart and Hearth, and children as the fruit of their loving union. The Fourth Commandment is the Biblical bed-rock of all societal harmony. And this is sanctified in the Mystical Body of Christ, in the Supernatural Order of Divine Grace willed by God to come to mankind through the Sacramental System and discipline of Holy Mother Church.

### C. S. Lewis (1898-1963)

“All the gods of the pagans are devils!” declares the Psalmist (95:5) and all the Fathers and Doctors of the Church accept this as divine revelation and explicate accordingly. But if there is one among modern authors who contradicts and utterly rejects this inspired word of God, it is C. S. Lewis. His acceptance of pagan mythology is the key to the Neo-Gnostic philosophy that pervades the space trilogy, *Out of the Silent Planet*, *Perelandra*, and *That Hideous Strength* (1944-1946).

The main character is a philologist, an English University Don, Dr. Elwin Ransom, who is at first an unwilling victim, drugged and taken with two criminal scientists in a space ship to Mars (Malacandra). The three return but Ransom is a changed man due to the events that transpired on the red planet. He relates his story to an academic colleague who is the first person narrator of the trilogy. This first person narrator, who we may reasonably assume is Lewis, speaking in his own character, is really only a convenience for introducing the take-offs and landings of the space ship. He explains himself in a preface to *That Hideous Strength*. Aside from that, he appears only once in a truly significant way at the end of chapter 1 of *Perelandra* and in his words are elements of the total trilogy that warrant quoting in context. Ransom is about to be sealed into a coffin-like box for his trip to Venus or Perelandra. In the passages just before this final one, the narrator is absorbed into the mind of Ransom, and so it is throughout the trilogy except for this one exclamation wherein Lewis gives us, as it were, either a clue or a warning; take your pick says he:

Then, like a noise from a different world, came the opening of the door and the sound of boots on the door-mat, and I saw, silhouetted against the greyness of the night in the open doorway, a figure which I recognised as Ransom. The speaking which was not a voice came again out of the rod of light, and Ransom, instead of moving, stood still and answered it. Both speeches were in a strange polysyllabic language which I had not heard before. I make no attempt to excuse the feelings which awoke in me when I heard the unhuman sound addressing my friend and my friend answering it in the unhuman language. They are, in fact, inexcusable; but if you think they are improbable at such a juncture, I must tell you plainly that you have read neither history nor your own heart to much effect. They were feelings of resentment, horror, and jealousy. It was in my mind to shout out, “Leave your familiar alone, you damned magician, and attend to me.”

What I actually said was, “Oh, Ransom. thank God you’ve come.”

There is no other such intrusion in the whole of the Trilogy, and this one is in direct response to Ransom’s narration of what happened to him on Malacandra and his imminent departure for Perelandra.

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## Familiar Spirits

St. Irenaeus in the 2nd century, speaking of the sect that grew up around Simon Magus “from whom all sorts of heresies derive their origin” identifies those who use “incantations... Love-potions, too, and charms, as well as those beings who are called Paredri (*familiars*) and Oniopompi (*dream-senders*) and whatever other curious arts can be had recourse to, are eagerly pressed into their service.” (*Ad. Her.* I, ch. 23) Of another early Gnostic, Marsus, a “perfect adept in magical impostures,” St. Irenaeus says: “It appears probable enough that this same man possesses a demon as his familiar spirit, by means of which he seems to prophesy...” (ch. 13) And speaking of the doctrines of Carpocrates, yet another early Gnostic, and his followers,

They practice also magical arts and incantations; philters, also, and love-potions; and have recourse to familiar spirits, dream-senders, and other abominations, declaring that they possess power to rule over, even now, the princes and formers of this world; and not only them, but also all things that are in it. These men, even as the Gentiles, have been sent forth by Satan to bring dishonour upon the Church, so that in one way or another, men hearing the things which they speak, and imagining that we all are such as they, may turn away their ears from the preaching of the truth; ...(*Ad Her.* I, ch. 25)

From this last quotation from St. Irenaeus, especially, we see that the magical arts of the Gnostics are not at all unrelated to politics, but quite the contrary!

Fr. Malachi Martin in his book *Hostage to the Devil* (1976, new ed. with new Preface, 1992; Qual. Paperback Bk Club edition 2000) tells in great detail, in the chapter entitled “Uncle Ponto and the Mushroom-Souper”, the characteristics of the familiar spirit, both of those who possess it and are possessed by it. Essentially, it seems that familiar spirits are inferior demons who can only act beneath the action of a higher demon. Fr. Martin says:

“Familiars” seem to have only a small quantum of factual knowledge and very little power of foresight or anticipation. They appear to be bound by cast-iron rules and to be in strict dependence on a “higher” intelligence about which they talk frequently and to which Ponto, for example, had to have recourse at every crisis.

The “familiar” gives the impression of a weak mirror reflection, so to speak, of a greater one. So great seems this dependence of the “familiar” that it never directly engages the exorcist. (p. 301)

Such a description really does not fit any of the eldila in Lewis’ space trilogy though he gives the impression that everyone on Malacandra may speak with an eldil. Thus, Ransom says to Hyoi, his friend on the planet Mars,

“As we came out to-day I passed a child who said she was talking to an eldil, but I could see nothing.”

“One can see by looking at your eyes, Hman, that they are different from ours. But eldila are hard to see. They are not like us. Light goes through them. You must be looking in the right place and the right time; and that is not likely to come about unless the eldil wishes to be seen. Sometimes you can mistake them for a sunbeam or even a moving of the leaves; but when you look again you see that it was an eldil and that it is gone. But whether your eyes can ever see them I do not know. The seroni would know that.” (p. 77)

The seroni are higher creatures than the hrossa with whom Ransom first communicates on

Malacandra. Because his eldila are really so different from the “familiar” encountered by exorcists, it is only worth noting that Lewis saw fit to have this narrator express the thought when he encountered Ransom in conversation with an eldil. It is also worth noting that this day of ours when Neo-Gnosticism flourishes, is no stranger to the familiar spirit of the Gnostic magicians. Gary North in his book *Unholy Spirits* tells the story of psychic Peter Hurkos. Identifying the contents of a box, he asks: How does Hurkos do it? He answers:

“I tell only what I see and hear, what the voice tells me.” What voice? “The voice that came back with my other mind. His ‘other mind’ came with the blow on his head. It has never left. At other times, he sees pictures along with, or in place of, the mysterious voice. The voice and psychic pictures: ... the Yaqui sorcerer uses ‘familiar’ – animals associated with demonic power, ... in the same way that Western witches have traditionally been linked to special animals. But in Hurkos’ case, there are no animals involved – only the voice and the visions. Nevertheless, the basic goal in both psychic phenomena and occult divination is the same: access to secret knowledge. In other words, the basic urge is gnostic: salvation through knowledge, especially secret knowledge.” (p. 183)

This secret knowledge is what C. S. Lewis’ hero, Dr. Ransom, is seeking on Malacandra and Perelandra (Mars and Venus). Rather than finding it in the secret and hidden workings of nature, like the scientists of NASA, Lewis finds his secret knowledge in the myths of ancient Greece and Rome. Both NASA scientists and Lewis have this in common: they have despaired of Earth and its natural resources as well as its basic goodness as the creation of God. And so they seek to colonize planets beyond Earth.

The familiar spirit can also be a “spirit guide” as in the case of psychologist Elizabeth Kübler-Ross who openly admitted at a Conference that she consulted her “spirit guide” in all matters of import for secret knowledge. So also is Dr. Elwin Ransom guided by the eldila in his various quests. From the guidance of these higher spirits, Ransom receives knowledge not available to anyone else.

Familiars appear even in a story like “The Elves and the Shoemaker” by the Brothers Grimm. An impoverished shoemaker is greatly helped by two little naked men who come at night to finish up work that he has left out for morning. Because the work that they do is enchanted, the shoemaker receives much more money for the shoes made by the elves than for those he has made. The shoemaker’s wife is curious about the work being done at night while she and her husband sleep, and so, one night, she hides behind the curtains and observes what happens. She sees the little men who are naked and cold, and so she makes them clothes. When the little men see the clothes they are excessively delighted. They put them on and sing this song:

“Now we’ re boys so fit and neat,  
Why cobble more for other’s feet?”

They dance about in their delight and out the door, never more to return. But the shoemaker fares well as long as he lives and has good luck in all his undertakings. Thus it is indicated that the enchantment lingers throughout his life in wealth – the Devil’s constant promise of temporal riches and welfare. But the song of the elves indicates that they are really slaves to some higher power and NOT “good angels” doing charity for the poor. The clothes they delight in are symbolic of the freedom from the enchantment that kept them in nakedness. J .K. Rowling’s House-Elves are like these elves of the fairy-tale. Dobby and Winky are loyal and devoted slaves of their respective masters, but Dobby wants to be free and when set free, tries to be happy in his

new clothes. Winky, however, does not want to be free because she is slavishly loyal to her wicked master, Bart Crouch. Rowling uses the elves to illustrate a favorite theme: egalitarianism. Hermione, the main female of the Harry Potter stories, starts up her “House-Elf Liberation Front” for the purpose of freeing all the House-elves but finds that major problems arise not only when wages must be paid but also when loyal slaves like Winky do not want to be freed. These problems are not yet resolved in *The Goblet of Fire*, the fourth Harry Potter book. And Rowling may not be able to resolve them because she is here attacking a law of nature – the law of hierarchy that even angels and demons must obey, for it is built into the very structure of creation.

Another example of the familiar spirit in Harry Potter is that of the goblins who run Gringotts, the Wizard’s Bank. The inscription over the doors to the Bank says:

Enter, stranger, but take heed  
Of what awaits the sin of greed,  
For those who take, but do not earn,  
Must pay most dearly in their turn.  
So if you seek beneath our floors  
A treasure that was never yours,  
Thief, you have been warned, beware  
Of finding more than treasure there.

Is this a lesson for children not to be greedy? Hardly: It is Harry’s initiation into the world of high finance, for he has inherited a fortune kept and managed for him by Professor Dumbledore. And he must learn to use wisely what is portioned out to him, just as children today are instructed in money matters from their earliest years. Money is power, they learn, and Money furthermore, is the supreme power. In fact, Money, they come to see, is God! Children today, like Harry Potter, cannot understand the Gospel wherein our Lord cautions that it is easier for a camel to go through the eye of a needle than for a rich man to enter the Kingdom of Heaven. Nor can the Wizard world of Harry Potter even allow entrance to the Gospel message of poverty, chastity and obedience to God and Church, for it is another world altogether, as much other and alien as the worlds of Mars and Venus in Lewis’ space trilogy.

The above inscription over the doors of the Gringott’s bank most probably is intended as a slap at the British Monarchy and Royalty in general, which is hereditary and entirely supported by the people – a situation against which Rowling and her egalitarian heroine, Hermione, are in more or less open rebellion – in true Gnostic fashion.

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### Dr. Elwin Ransom: Damned Magician or Christ-Figure and Savior?

Michael D. O'Brien, Canadian Catholic author, in his book *A Landscape with Dragons* (Ignatius Press, 1998), highly recommends everything written by C. S. Lewis with only a few minor cautions which he terms ambiguities. I would term them major confusions. But he cites the following passage from *Perelandra* as giving us the essence of the character of Dr. Ransom. In response to his colleague's amazement, Ransom replies:

"I know!" said he with one of his singularly disarming smiles. "You are feeling the absurdity of it. Dr. Elwin Ransom setting out single-handed to combat powers and principalities. You may even be wondering if I've got megalomania."

"I didn't say that quite," said I.

"Oh but I think you did. At any rate that is what I have been feeling myself since the thing was sprung on me. But when you come to think of it, is it any odder than what all of us have to do every day? When the bible used that very expression about fighting principalities and powers and depraved hypersomatic beings at great heights... it meant that quite ordinary people were to do the fighting."

This brief excerpt does not begin to give us the whole story about Ransom and his "Mission". He has returned from Malacandra where he received a severe wound in his heel. It's significance is never explained but we are given to believe it is significant, as it seems to be the cause of his semi-invalid condition in the last book of the trilogy. But in this conversation just before his embarking for Perelandra, Ransom explains his going out again in more exalted terms. "Here on earth," he says, "the War is clearer: ... the two sides, ... have begun to appear much more clearly, much less mixed, here on Earth, in our own human affairs – to show in something a little more like their true colours." But he must go to Perelandra because "The black archon – our own bent Oyarsa – is meditating some sort of attack on Perelandra." And here Lewis' cosmological theology becomes quite imaginative and obscure. While Satan-Lucifer (the "black archon") and "our own bent Oyarsa" is at large in the Solar System, he cannot get to Perelandra (Venus) in his own person, "in his own photosome, or whatever we should call it. As you know, he was driven back within these bounds centuries before any human life existed on our planet. If he ventured to show himself outside the Moon's orbit he'd be driven back again – by main force. That would be a different kind of war. You or I could contribute no more to it than a flea could contribute to the defence of Moscow. No. He must be attempting *Perelandra* in some different way." And as it turns out, Ransom has been ordered to go there. And by whom? From someone "much higher up" than the angel of earth, or our Oyarsa. Ransom is to be transported there alone and has not even been told what to do once he is there.

The point is that he has been chosen, above all others on Earth, to carry out this tremendous task of somehow preventing a Fall on Perelandra similar to that which took place on earth, for Perelandra is a parallel Garden of Eden with a Queen-Eve and a King-Adam though they are not so named. They live in a paradisaal land and go quite naked with no shame or self-consciousness. And so is Ransom while there quite naked as if he, too, were in the State of Innocence.

The main point we gather from all Lewis' works is that the Incarnation, as THE EVENT of all time, is as lost, especially in the space trilogy and the Narnia books, as the Cumaen prophecy is in Virgil's *Eclogues*. It is true that Aslan is ever-present in the Narnian Chronicles but as a Lion alone, he does not give anything like an adequate symbolism of the theological Order of the

Incarnation which must, as in Reality, involve the Ever-Virgin Mary of *Genesis 3:15* and *Apocalypse 12*. In the space trilogy, especially, then, the Incarnation as involving the Second Person of the Blessed Trinity and His Mother on this unique Earth, is simply overwhelmed by the mythology and Lewis' psychological-philosophical analyses and speculations. In much the same way Aslan and his real significance is quite over-whelmed by the resurrected figures of pagan mythology in the Narnian books. If the Incarnation were as important in Lewis' world-view as it should be and as it is in the Catholic-Christian Reality, then Ransom would never have journeyed to Mars and Venus nor been sent there by Malaldil (Christ/God) and especially, he would never have returned to Perelandra (Venus) after defeating the forces of evil on Earth in *That Hideous Strength*. This is the same anti-Catholic view of Earth that was presented in the popular novel of 1959, *A Canticle for Leibowitz* by Walter Miller. In this latter novel, the monks, representing the Church, leave Earth for some unknown planet. The author says, "It isn't hope for Earth, but hope for the soul and substance of Man somewhere." The author argues that not to go would be presumption, and remaining would only allow the corruption of Earth to happen once again. This is a view of things that is essentially Pelagian, centered on Man and his own unaided efforts. Even when they claim to believe in the need for God's grace, these novelists act contrary to that felt need. Ransom's return to Perelandra is the same. Then the King and Queen, a parallel Adam and Eve, resist temptation and do not fall – thus putting before the Earth-man a vision of how it can be – Ransom, in effect, by electing to return to Perelandra, turns his back on the Fact of the Incarnation and on Christ, our Redeemer. He explicitly prefers the un-real world that never needed our Lord's Precious Blood and so, never really knew Him. The Scotist view that God would have become Man even had Man not fallen, is nowhere even hinted at in Lewis' work. So, in a word, Ransom despairs of our fallen world – something our Divine Lord has never done and never will do, for we have His promise to be with His Church until the end of time.

And this is another great error and evil in Lewis' work. There is no Church in his view of Reality. Therefore, his "sub-creation" fails the test of all good fiction: verisimilitude. Catholics who can accept Lewis' fictions as good and true, even in part, are accepting essentially not only a fiction but a falsehood and fail to realize that the Church our Lord founded is an absolutely essential component of Reality. It would be even worse than omitting the Jewish people from the times before Christ; they carried the original revelation during pagan times and preserved the Adamic truths until all came to be fulfilled by our Lord when He founded His Church, into which the Synagogue dissolved and became transformed.

At times Ransom is a mere spectator and listener before the happenings around him; at other times, all depends upon him and his fidelity to his mission, all the while this mission remaining ambiguous, for Ransom has no other mandate than what he says has been given him. This is the quintessential Protestant heresy – that each man is his own Pope and his own interpreter of the word of God. Lewis becomes far too enthralled with his own "sub-creation" and too weakly convinced of certain ineluctable truths of Divine Revelation to give us a real Christian story.

In his role as the ethereal Director in the final volume of the space trilogy, Dr. Ransom takes on all the attributes of the one true Church – at the same time retaining his implicit identity as the wounded hero of Greek myth, the fallen hero Achilles with the wounded heel. At the same time he is Pope, bishop and laity all in one. He is supreme on Earth, and even the demonic power of the resurrected Merlyn is subject to him, for Ransom is also King Arthur-Pendragon!

Yet in the end he abandons Earth for Perelandra-Venus, the unfallen kingdom, leaving the now converted couple, Mark and Jane, to discover what marriage is all about. And that, it seems, is the summation of the Christian life on earth.

If I wished to mount a defense of Lewis' theology, I would concentrate on the great Dance and/or Song of the eldila in the last chapter of *Perelandra*. It consists of 20 parts, all ending with "Blessed be He!" This "He" is Maleldil, the God-figure of the trilogy. The sayings of the eldila are in answer to Ransom's earnest questioning of Tor, the King of Perelandra.. He says:

I am full of doubts and ignorance, ... In our world those who know Maleldil at all believe that His coming down to us and being a man is the central happening of all that happens.

I interrupt to ask why, if he believes this, Ransom is full of doubts and ignorance? And how can anyone take it from him? For he says,

If you take that from me, Father, whither will you lead me? Surely not to the enemy's talk which thrusts my world and my race into a remote corner and gives me a universe, with no centre at all, but millions of worlds that lead nowhere or (what is worse) to more and more worlds for ever, and comes over me with numbers and empty spaces and repetitions and asks me to bow down before bigness. Or do you make your world the centre? But I am troubled. What of the people on Malacandra? Would they also think that their world was the centre? I do not even see how your world can rightly be called yours. You were made yesterday and it is from of old. The most of it is water where you cannot live. And what of the things beneath its crust? And of the great spaces with no world at all? Is the enemy easily answered when He says that all is without plan or meaning? As soon as we think we see one, it melts away into nothing, or into some other plan that we never dreamed of, and what was the centre becomes the rim, till we doubt if any shape or plan or pattern was ever more than a trick of our own eyes, cheated with hope, or tired with too much looking. To what is all driving? What is the morning you speak of? What is it the beginning of?

And so Ransom raises all the objections of Modern Science to the Faith of believers in traditional Christianity. And the answer that Lewis, I assume, intends for us to receive is that given in the 20-part Song of the Eldila. The King, Tor, answers Ransom, "I know little of it as yet. Let the eldila speak."

I will give what seem to me the essential ideas of this great Answer. It is called "the great Game" or "the Great Dance," consisting, nonetheless, of long speeches which follow one another although they are said, by the narrator, to "all take place at the same time – like the parts of a music which all five of them had entered as instruments or like a wind blowing through five trees that stand together on a hilltop." The eldila begin:

... The Great Dance does not wait to be perfect until the peoples of the Low Worlds are gathered into it. We speak not of when it will begin. It has begun from before always. There was no time when we did not rejoice before His face as now. The dance which we dance is at the centre and for the dance all things were made. Blessed be He!

There is great ambiguity here, for some might interpret the words to mean that the eldila are eternal, along with God. On the other hand, the eldila speak of time – "there was no time when

we did not rejoice before His face as now” – and so they can be interpreted as temporal beings.

The second song goes on:

Never did He make two things the same; never did He utter one word twice. After earths, not better earths but beasts; after beasts, not better beasts, but spirits. After a falling, not a recovery but a new creation. Out of the new creation, not a third but the mode of change itself is changed for ever. Blessed be He!

This is mystical but I must take exception to the plurality of worlds implied in “After earths...” And indeed, the very content of the space trilogy is that of a plurality of worlds and the problems raised by this fictional fact is what the sayings of the eldila are about. The third saying is a mystical-poetic rendering of the hierarchy of being:

It is loaded with justice as a tree bows down with fruit. All is righteousness and there is no equality. Not as when stones lie side by side, but as when stones support and are supported in an arch, such is His order; rule and obedience, begetting and bearing, heat glancing down, life growing up. Blessed be He!

It is much abbreviated, but then, that is what poetry does. In the 4th saying, there is a touch of pantheism:

... He dwells (all of Him dwells) within the seed of the smallest flower and is not cramped: Deep Heaven is inside Him who is inside the seed and does not distend Him. Blessed be He!

This would have been a place for Lewis or his eldila to extol the Motherhood, the divine Maternity of the ever blessed Virgin Mary. But I find no mention of Her in his books, nor any intimation that he sensed Her necessity for the Incarnation as God brought about that Event. In the 5th saying, there is an exaltation of the Blessed Trinity, along with echoes of Zeno of Elia, Origen and the one who must be his favorite, Cardinal Nicholas of Cusa whose main idea pervades all the remaining parts. Cusa had said that the center of the world is everywhere and its circumference nowhere because both center and circumference are God Who is everywhere and nowhere. Lewis’ eldila continue:

The edge of each nature borders on that whereof it contains no shadow or similitude. Of many points one line; of many lines one shape; of many shapes one solid body; of many senses and thoughts one person; of three persons, Himself. As is the circle to the sphere, so are the ancient worlds that needed no redemption to that world wherein He was born and died. As is a point to a line, so is that world to the far-off fruits of its redeeming. Blessed be He!

Nicholas of Cusa also believed in a heliocentric universe, or rather, that our Earth is revolving around one of many suns and that there are an infinite number of worlds. So also believed Giordano Bruno who ended denying the divinity of Christ. Lewis, it seems, believes in the Blessed Trinity and in Christ as the Second Person of that Trinity, though I have never found it explicitly stated. He speaks of the Incarnation and in Narnia, Aslan is the Son of the great Emperor-God. The eldila continue in the Cusan mode:

Yet the circle is not less round than the sphere, and the sphere is the home and fatherland of circles. Infinite multitudes of circles lie enclosed in every sphere, and if they spoke they would say, For us were the spheres created. Let no mouth open to gainsay them. Blessed be He!

The infinity of other worlds seems established by this time in the great canticle. Now comes the question of redemption and how it relates to those other worlds:

The peoples of the ancient worlds, who never sinned, for whom He never came down, are the peoples for whose sake the Low Worlds were made. For though the healing that was wounded and the straightening what was bent is a new dimension of glory; yet the straight was not made that it might be bent nor the whole that it might be wounded. The ancient peoples are at the centre. Blessed is He!

I think here we have the entire basis of Tolkien's Hobbit-world of Middle-Earth: these "low Worlds" of the ancients were made for that race or those races who never sinned. This would be the entire world of "Faerie" or the "Otherworld" which Catholic Tradition would see as the domain of demons but which, in the theology of Lewis and Tolkien, becomes the domain of races of intelligent creatures who have never fallen. Still, they are all put to a great Test, as are Tor and Tinidril, the King and Queen of Perelandra, and as are Frodo and his Hobbit companions and all their entourage in the *Lord of the Rings*. Some fall and repent, as does Boromir in *The Two Towers*, while others triumph, as does the Arthurian figure Aragorn, with his resurrected Merlyn figure, the Wizard Gandalf.

These facts are never made explicit, especially not in Tolkien. And so, we may well ask: Just how good or beneficial for the soul-salvation of children, to immerse them in worlds that have not experienced and do not really need the graces of the Incarnation and Redemption? That, I think, is the crucial question we must ask of the Fantasy-makers and those who are devoted to their stories.

In the next parts, I find the reference to "Dust" particularly ominous in view of the currently immensely popular trilogy by Philip Pullman. The eldila continue:

All which is not itself the Great Dance, was made in order that He might come down into it. In the Fallen World He prepared for Himself a body and was united with the Dust and made it glorious for ever. This is the end and final cause of all creating, and the sin whereby it came is called Fortunate and the world where this was enacted is the centre of worlds. Blessed be He!

This is perhaps the most orthodox passage in all of Lewis' fiction. And would that he had built his narratives upon such sound foundations instead of allowing the key-crucial ideas to be lost in the plethora of revived pagan creatures and neo-gnostic speculations, such as the infinite universe, the infinity of other worlds wherein the center is everywhere and the circumference nowhere. The eldila continue to sing of the Fallen World:

The Tree was planted in that world but the fruit has ripened in this. The fountain that sprang with mingled blood and life in the Dark World, flows here with life only.  
...

The worlds, Paradisal and Fallen, I find confused here and from here on with semi- or quasi-mystical ramblings:

... This is the Morning Star which He promised to those who conquer; this is the centre of worlds. ... Though men or angels rule them, the worlds are for themselves. ... Times without number I have circled Arbol while you were not alive, and those times were not desert. Their own voice was in them, not merely a dreaming of the day when you should awake.

This seems an explicit statement that worlds were alive and flourishing towards perfection long before mankind came to be on Earth.

They also were at the centre. Be comforted, small immortals. You are not the voice that all things utter, nor is there eternal silence in the places where you cannot come. ...

This, too, seems an explicit denial that Earth and mankind are unique in God's creation.

That Dust itself which is scattered so rare in Heaven, whereof all worlds, and the bodies that are not worlds, are made, is at the centre.

It is the Dust which is at the center! Perhaps it was for Philip Pullman to define the precise nature of this Dust! For Lewis it may be in a Christian context, the image and likeness of God, but for Pullman, it is original sin and the Neo-Gnostic spark of Divinity that resides in every creature or entity. As the eldila continue to praise it:

... It waits not till created eyes have seen it or hands handled it to be in itself a strength and splendour of Maledil. Only the least part has served, or ever shall, a beast, a man, or a god. But always, and beyond all distances, before they came and after they are gone and where they never come, it is what it is and utters the heart of the Holy One with its own voice. It is farthest from Him of all things, for it has no life, nor sense, nor reason; it is nearest to Him of all things for without intervening soul, as sparks fly out of fire, He utters in each grain of it the unmixed image of His energy. Each grain, if it spoke, would say, I am at the centre; for me all things were made. Let no mouth open to gainsay it. Blessed be He!

Both Riddle and Pantheistic blasphemy! A radically perfect introduction of the young, inexperienced mind to the unspeakable heresies of Neo-Gnosticism, of the New Age heresies, of ancient Monism and modern Humanism. And here is more Cusan paradox:

Where Maledil is, there is the centre. He is in every place. Not some of Him on one place and some in another, but in each place the whole Maledil, even in the smallness beyond thought. There is no way out of the centre save into the Bent Will which casts itself into the Nowhere. Blessed be He!

And the "Bent Will which casts itself into the Nowhere" is, of course, Lucifer-Satan-Devil. But is Lucifer's place really Nowhere? Not according to traditional Catholic theology, for according to Catholic Theology, Hell is a place and its fire is eternally real. To call this Nowhere is to equate it with annihilation. And this is heresy. And with the concluding parts, the great humanism of Neo-Gnosticism comes to the fore:

Each thing was made for Him. He is the centre. Because we are with Him, each of us is at the centre. It is not as in a city of the Darkened World where they say that each must live for all. In His city all things are made for each. When He died in the Wounded World He died not for men, but for each man. If each man had been the only man made, He would have done no less. Each thing, from the single grain of Dust to the strongest eldil, is the end and the final cause of all creation and the mirror in which the beam of His brightness comes to rest and so returns to Him. Blessed be He!

It may be largely a matter of emphasis, but it is worth noting that Lewis seems to make the final cause of creation to reside in the creation itself. Now this is not true. In Question 44, article 4 of his *Summa*, St. Thomas asks: "Whether God is the Final Cause of All Things?" and his answer is

unequivocally yes. He quotes *Proverbs* 26, verse 4: The Lord has made all things for Himself. In summation, he says: “It does not belong to the First Agent, who is agent only, to act for the acquisition of some end; He intends only to communicate His perfection, which is His goodness; while every creature intends to acquire its own perfection, which is the likeness of the divine perfection and goodness. Therefore the divine goodness is the end of all things.” And in the reply to the third objection, “nothing is good and desirable except forasmuch as it participates in the likeness to God.” Therefore, it is God alone Who is the efficient, the exemplar and the final cause of all things. And Fr. Garrigou-Lagrange, in his book on *The Trinity and God the Creator*, cites the words of Vatican Council I:

The only and true God by His goodness and omnipotent power, not for the sake of acquiring or increasing His own happiness, but to manifest His perfection through the gifts which He bestows on creatures, by a most free counsel, established creatures. (*Denz.*, No. 1783)

The meaning of this definition, continues Fr. Garrigou-Lagrange, is that God created not because of some finite end, or because of His external glory, such as that clear knowledge of God which the blessed have in heaven. This clear knowledge of God is itself ordered to God as the ultimate end. Thus we read in the Scriptures: “The Lord hath made all things for Himself.” (*Prov. 16:4*)

Now to say, as Lewis has his eldila saying, that God created creatures for the sake of the creatures themselves, even though He acknowledges that each creature reflects back “the beam of His brightness”, – is to place the final cause and ultimate end in the wrong place. It is not in creatures but in God Himself. And it is this emphasis upon the creatures rather than on God that permeates all of Lewis’ fiction. We see it most emphatically in the Narnia books, where the celebration of all creaturehood, for its own sake first, and then finally, not so much for but in God, is most prominent.

This emphasis along with the preoccupation, not entirely rational, upon the center which is everywhere and in every creature, characterizes the remaining parts of the eldila’s long song. In the end, the eldila waver back and forth between the emphasis upon creation of all things for God and creation of all things for each individual creature. Here are the passages:

In the plan of the Great Dance plans without number interlock, and each movement becomes in its season the breaking into flower of the whole design to which all else had been directed. Thus each is equally the centre and none are there by being equals, but some by giving place and some by receiving it, the small things by their smallness and the great by their greatness, and all the patterns linked and looped together by the unions of a kneeling with a sceptered love. Blessed be He!

Following the Cusan way of thinking, Lewis’ eldila replace the medieval grasp of Reality as hierarchically ordered with a circular “Dance” pattern, which is entirely mental and idealistic, in the manner of Kantian idealism, that is, existing only in the mind. For Reality is, according to the normal mind’s apprehension, a hierarchy proceeding either from top to bottom or from bottom to top in a graded procession. To convert this Reality into a circular pattern wherein each being is the center, requires a supreme effort of the mind and one that denies the truth of what is observed and known in favor of what the mind fabricates. And so the sayings continue:

He has immeasurable use for each thing that is made; that His love and splendour may flow forth like a strong river which has need of a great water-course and fills

alike the deep pools and the little crannies, that are filled equally and remain unequal; and when it has filled them brim full it flows over and makes new channels. We also have need beyond measure of all that He has made. Love me, my brothers, for I am infinitely necessary to you and for your delight I was made. Blessed be He!

As the songs progress, the hierarchy becomes more and more invisible and the revealed truth that God does, indeed, favor some creatures over others is emphatically denied:

He has no need at all of anything that is made. An eldil is not more needful to Him than a grain of the Dust: a peopled world no more needful than a world that is empty: but all needless alike, and what all add to Him is nothing. We also have no need of anything that is made. Love me, my brothers, for I am infinitely superfluous, and your love shall be like His, born neither of your need nor of my deserving, but a plain bounty. Blessed be He!

Exploiting the truth that God truly has no need of His creatures, the eldila go beyond the limits of truth and reduce everything to love. An important truth overlooked is, for example, that a grain of dust could not perform the tasks that God has assigned to His Angels; therefore, it is not true to emphasize the superfluity of all things. Given Creation and what God has established by means of it. He does, in a sense, have need of His Angels for certain tasks such as keeping the celestial bodies in their proper motions and of man, for propagating human beings destined for Heaven.

All things are by Him and for Him. He utters Himself also for His own delight and sees that He is good. He is His own begotten and what proceeds from Him is Himself. Blessed be He!

One could not confuse the Persons of the Most Blessed Trinity more finely and deliberately than Lewis has done here, even though in a previous part of the eldila's song, he has proclaimed "of many senses and thoughts one person; of three persons, Himself." In the light of this later passage, the earlier one takes on the ambiguity and even confusion of the latter. Judging from other passages in Lewis' works, his idea of the Blessed Trinity is probably more Sabellian than orthodox.

All that is made seems planless to the darkened mind, because there are more plans than it looked for. In these seas there are islands where the hairs of the turf are so fine and so closely woven together that unless a man looked long at them he would see neither hairs nor weaving at all, but only the same and the flat. So with the Great Dance. Set your eyes on one movement and it will lead you through all patterns and it will seem to you the master movement. But the seeming will be true. Let no mouth open to gainsay it. There seems no plan because it is all plan: there seems no centre because it is all centre. Blessed be He!

Yet this seeming also is the end and final cause for which He spreads out Time so long and Heaven so deep; lest if we never met the dark, and the road that leads nowhither, and the question to which no answer is imaginable, we should have in our minds no likeness of the Abyss of the Father, into which if a creature drop down his thoughts for ever he shall hear no echo return to him. Blessed be He!

Then, to Ransom, the sounds of the eldila's speech become right and the universe is explained, or revealed as a panorama in four dimensions. This, of course, opens the door to all possible time warps and parallel worlds with which science-fiction abounds.



## Evolution and C. S. Lewis

While still in space on his way to Malacandra (Mars) with the two scientists who have kidnapped him, Ransom reflects on the nature of the vast regions through which they are passing. First he notices that the heat and the light known to Earth have taken on a new quality. Also, his headache was gone, “he felt vigilant, courageous and magnanimous as he had seldom felt on Earth.”

... he felt his mind and body daily rubbed and scoured and filled with new vitality. Weston, in one of his brief, reluctant answers, admitted a scientific basis for these sensations: they were receiving, he said, many rays that never penetrated the terrestrial atmosphere.

But Ransom, as time wore on, became aware of another and more spiritual cause for his progressive lightening and exultation of heart. A nightmare, long engendered in the modern mind by the mythology that follows in the wake of science, was falling off him. He had read of “Space”: at the back of his thinking for years had lurked the dismal fancy of the black, cold vacuity, the utter deadness, which was supposed to separate the worlds. He had not known how much it affected him till now – now that the very name “Space” seemed a blasphemous libel for this empyrean ocean of radiance in which they swam. He could not call it “dead”; he felt life pouring into him from it every moment. How indeed should it be otherwise, since out of this ocean the worlds and all their life had come? He had thought it barren: he saw now that it was the womb of worlds, whose blazing and innumerable offspring looked down nightly even upon the earth with so many eyes – and here, with how many more? No: Space was the wrong name. Older thinkers had been wiser when they named it simply the heavens – the heavens which declared the glory – the

“happy climes that ly  
When day never shuts his eye  
Up in the broad fields of the sky.”

He quoted Milton’s words to himself lovingly, at this time and often. ( p. 34)

First of all, it must be noted that the experience of the astronauts traveling in space is totally the opposite of what Ransom experienced. That much is certain. It is also certain that space is not “the womb of worlds” because theology tells us with the certitude of Faith that God alone brought all things from nothing, not from space. But Lewis’ fantasy here is not unlike those of the 17th century philosophers who, taking their cue from Copernicus-Galileo, imagined, as did the Frenchman Bernard de Bovier Fontenelle, a plurality of inhabited worlds spun out of the sun. And that with these worlds came also “all their life” is a stunning proof that without the Grand Heresy of heliocentrism, initiated by Galileo, there could have been no heresy of Evolution. The reason is plain: both require the discarding of the evidences and proofs of Divine Revelation – the very facts revealed by God Himself as to How and When and Why He created all things from nothing together, in their whole substance, in the beginning, with only one, unique Place, called Earth, whereon life was created in all its forms, in the space-time of the First Six Days of the world, the first week of the world, this one, unique World destined to be the one, unique Place of the Incarnation and Redemption of all the men on Earth and nowhere else. For if there had been other creations on other worlds, then it would be as Lewis imagines – a Grand Plan and Dance of – NOT a universe but a multi-verse. That such is NOT the case is plain for those who heed God’s

word and work.

As for the heavens that God created along with Earth on the First Day of Creation Week, – there is an intimacy and even a necessity of relation between “the heavens and the Earth” that Lewis seems quite to overlook and of which he seems totally unaware. In Scripture, “heaven and earth” go together in a manner that cannot be dismissed.

The word “heaven” in Scripture has many meanings but it always means a place that is related to Earth by being up above. Then there is the highest heaven of all, the light inaccessible (2 *Tim.* 6:16) of which St. Paul speaks. This is the heaven of God Himself, the Presence of the Most Blessed Trinity. Then there is the heaven of the blessed who enjoy eternal bliss, the elect, who are now confirmed in Grace. There is that empyrean heaven wherein St. Thomas says the Angels were created; the highest of the corporeal heavens. Again, St. Thomas says “The earth stands in relation to the heaven as the center of a circle to its circumference. But as one center may have many circumferences, so, though there be but one earth, there may be many heavens.” (*ST*, I, Q 68, a 4, ad 1)

St. Thomas here establishes two principles: (1) Earth is the center of creation, and (2) there may be many heavenly bodies revolving along many pathways, thus producing many circumferences around the Earth, and these may be referred to as “heavens”. Thus the Moon revolves around Earth in a lunar heaven; the sun in a fiery heaven, and so for the other planets and stars. Likewise, the divisions or layers of Earth’s atmosphere are “heavens” of a corporeal nature. And all of these relate most necessarily and intrinsically to the Earth as to their center and *raison d’être*. In sum, Heaven is the Throne of God and the Earth is His footstool (*Matt.* 5:34-35); *Isaiah* 66:1; etc. as in the *Psalms*). This indicates a necessary relationship of Earth to God, the Creator, and of Man the servant-creature to God the Creator. Our Lord’s Coming elevated this unique relationship to the supernatural order but did not change its intimacy or necessity – rather increased while elevating it.

There is also the royal kingship of Adam which prefigures our Lord’s temporal and eternal sovereignty (*Genesis* 1:26). This unique typology is unaccountably corrupted, not to say destroyed, by a multi-verse with other inhabited worlds.

Thus, in Lewis’ cosmos, everything becomes relative and the stage is set for the disruption even of the relation of man to God in the order of the Incarnation. In fact, the more one reads of Lewis, the more one realizes that Maladil and Aslan are mere devices, like the *deus ex machina* of Greek drama. Life on other planets may go on as ever and Narnia may continue with its creatures, eating, drinking and playing all the time, even without Maledil and Aslan, really, because the very essence of the relationship is extremely permissive at best and ruptured at worst. In a relative cosmos, relative as to both space and time, everything becomes fluid and manipulatable, not to say permissible, as in all science fiction.

Once on Malacandra, Ransom learns that “three distinct species had reached rationality” and not one of these kinds of beings resembles the human in form, though they have language. Ransom, being a philologist, soon masters the language of the hrossa.

So far, the evolutionary view of creation is implicit, as in the term “had reached rationality”, as if a stretch of time had occurred during which beings evolved towards reason. However, in an

earlier dialogue with Lewis (the narrator) about Malacandra, Ransom says that the birth of that planet is probably not “further back than a date which would fall within our Cambrian period.” And as to how he is to reach Perelandra from Earth, Ransom, speaking of the Oyarsa, says “a creature who has kept a planet in its orbit for several billions of years will be able to manage a packing-case!”

These references to the time-scale of evolutionary geology seem to indicate that Ransom-Lewis accepts the entire evolutionary world-view package. At least, there is not any attempt to question or deny it. For this reason, there is in Lewis’ cosmology, a curious and insoluble contradiction. It is well hidden, it is blended into the larger cosmology of relativity wherein there is no center and no circumference because God is without either center or circumference. This attempts to blend the circular-relative motion with a linear, evolutionary progression. The result is simply ambiguity and logical impossibility. But Lewis’ talent for language succeeds largely in covering over these irreconcilables with a rhetoric that is also poetic.

Later on, interpreting the speech of the scientist Weston, who is definitely an evolutionist, to Oyarsa, the guardian spirit of Malecandra, Ransom struggles to translate accurately:

“Life is greater than any system of morality; her claims are absolute. It is not by tribal taboos and copy-book maxims that she has pursued her relentless march from the amoeba to man and from man to civilization.”

“He says,” began Ransom, “that living creatures are stronger than the question whether an act is bent or good – no, that cannot be right – he says it is better to be alive and bent than to be dead – no – he says, he says – I cannot say what he says, Oyarsa, in your language. But he goes on to say that the only good thing is that there should be very many creatures alive. He says there were many other animals before the first men and the later ones were better than the earlier ones; but he says the animals were not born because of what is said to the young about bent and good action by their elders. And he says these animals did not feel any pity.”, ...

Weston interrupts with his vehement conviction that Life “presses forward to that interplanetary leap which will, perhaps, place her for ever beyond the reach of death.”

The point is that Ransom-Lewis never provides an answer of any sort to these claims of the evolutionist. In fact, later, during the actual temptation of the parallel Eve (Queen Tinidril) on Perelandra, Ransom himself has doubts of his own:

On which side, after all, did the temptation lie? Progress passed before his eyes in a great momentary vision: cities, armies, tall ships, and libraries and fame, and the grandeur of poetry pouring like a fountain out of the labours and ambitions of men. Who could be certain that Creative Evolution was not the deepest truth? ...”

When questioned by Queen Tinidril (Eve in parallel), Ransom is brought to the only doctrine of which he seems to have any real certitude and that is the *Felix peccatum Adae* – that God always brings good out of evil. For all we know, Lewis was taken in by Bergeon’s creative evolution that works by means of the elan vital.

Still on Perelandra, Ransom is forced to traverse the planet and in the course of this perilous journey, he encounters many creatures: “... a forest made for dwarfs, ... tiny mammals. There were many mountain mice, exquisite scale models of those he had seen on the Forbidden Island,

each about the size of a bumble bee. There were little miracles of grace which looked more like horses than anything he had yet seen on this world, though they resembled proto-hippos rather than his modern representative.”

Again, Ransom makes no objection to this reference, in his mind, of the allusion to the evolutionary view of how horses evolved.

Back on earth, in *That Hideous Strength*, the evil scientist Frost is explaining to Mark how they have managed to construct and keep alive the head of the guillotined criminal, Alcasan: “The change, you will see, is far greater than that which turned the sub-man into the man. It is more comparable to the first appearance of organic life.” Again, as to be expected from the equally darkened mind of Mark, there is no rebuttal. Of course, the narrator could have intervened here, but he does not.

More explicit and more indicative of Lewis’ own view is that of Dimble, one of the friends of Ransom aligned with him against the evil scientists. In the course of a conversation with his wife, he says:

... Perhaps the whole time-process means just that and nothing else. But it’s not only in questions of moral choice. Everything is getting more itself and more different from everything else all the time. Evolution means species getting less and less like one another. Minds get more and more spiritual, matter more and more material. Even in literature, poetry and prose draw further and further apart.

This, I think, could well be taken for Lewis’ own view. And there is, of course, much that could be said against it. Since he shies away from the spiritual and Scriptural evidence against evolution, one must take him where he seems to be standing: on the “spiritual”. History should have told him that “minds” do not necessarily get “more and more spiritual” – And a brief look at contemporary literature (in the year 2001) is enough to destroy forever the myth that poetry and prose get further and further apart. For today, there is nothing that can truly be called poetry. What passes for poetry is only the most banal prose chopped up into short phrases and hardly sentences. The most banal images and the most ordinary sentiments – these pass for poetry! Both “poetry” and “prose” sink to the lowest levels of vulgarity together.

In the last analysis, Lewis’ cosmology is Cusan, even Brunonian, and therefore relative enough to accommodate, easily, a Bergsonian evolutionism. His real case against the evil scientists is environmental and political. He is still in reaction against the industrial revolution and against the decadence of the monarchy. His ideal may be summed up in these final words of Ransom, Ransom the Director, the ethereal Man, the returned King Arthur. Speaking of Venus-Perelandra, he says:

She comes more near the Earth than she was wont to – to make Earth sane. Perelandra is all about us and Man is no longer isolated. We are now as we ought to be – between the angels who are our elder brothers (the eldila) and the beasts who are our jesters, servants and playfellows.

Perelandra is the symbol of Love – the kinds of love that Lewis describes in his book *The Four Loves*. And the beasts referred to here all come alive in the Narnia chronicles.

In the end, though, Lewis is the Protestant *par excellence* – the world, reality, is as he wishes it to be, his own subjective experience, justified by incorporation of many other world-views, none

of them Catholic, and all of them pagan in the last analysis. His eldila (angels) speak a great song that is discordant rather than harmonious because the universe is not the one created by God but a multi-verse, a pluri-verse in which each world is forced to say the same thing, that same thing being the references to Christ, the Incarnation, and the Fall and Redemption. The result is more like a kaleidoscope than a beautiful picture – though no one can deny Lewis' genius for putting thoughts into words.

This cosmology would certainly please Cardinal Nicholas of Cusa, Giordano Bruno and perhaps even the great early Father, Origen, at least in certain aspects. And his utter failure to rebuttal evolutionists would certainly please the theistic evolutionists of today, both Catholic and non-Catholic, while his cosmology would be equally pleasing to theosophists and New Agers. All this, in my view, makes Lewis a Neo-Gnostic. It is the very essence of Gnosticism to reject the traditional *Genesis* account of Creation and go off to construct or re-construct the world by means of other, alternate, parallel, and as is the case of modern technology, a completely artificial world. There is thus put into the place of the natural world as divinely revealed, a mythology that cannot be reconciled with traditional Christianity. It is this attack on Creation and the attempt to substitute for the real, the un-real world of mythology that characterizes the Neo-Gnostic. Because he rejects Divine Revelation, he is reduced to finding salvation in his own technical knowledge. And this he raises to the level of the supra-normal – at least, with Lucifer's help, he is attempting to do just this.

Nor is Lewis' shy acceptance of evolution unrelated to his views of mythology. As he ramblingly explores the planet Perelandra, he encounters many strange creatures, especially in the seas:

... strange bursting star shells and writhing streaks of a bluish-green luminosity appeared. ... A whole world of phosphorescent creatures seemed to be at play not far from the surface – coiling eels and darting things in complete armour, ... And mixed with all this riot of sea-centaurs and sea-dragons he saw yet stranger forms: fishes, if fishes they were, whose forward part was so nearly human in shape that when he first caught sight of them he thought he had fallen into a dream ... But it was no dream. There – and there again – ... veritable mermen or mermaids ...

Ransom speculates on the nature of these creatures, noting the expression on their faces to be rather more, than less human, but lacking human expression.

Yet the faces were not idiotic; they were not even brutal parodies of humanity like those of our terrestrial apes. They were more like human faces asleep, or faces in which humanity slept while some other life, neither bestial nor diabolic, but merely elvish, out of our orbit, was irrelevantly awake. He remembered his old suspicion that what was myth in one world might always be fact in some other. He wondered also whether the King and Queen of Perelandra, though doubtless the first human pair of this planet, might on the physical side have a marine ancestry. And if so, what then of the man-like things before men in our own world? Must they in truth have been the wistful brutalities whose pictures we see in popular books on evolution? Or were the old myths truer than the modern myths? Had there in truth been a time when satyrs danced in the Italian woods? ... (pp. 243-244)

As we know from the *Chronicles of Narnia*, Lewis opts for the mythological on other worlds rather than the gradual evolutionism in our world as modern science myth. As he says later on in *Perelandra*,

The whole distinction between things accidental and things designed, like the distinction between fact and myth, was purely terrestrial. The pattern is so large that within the little frame of earthly experience there appear pieces of it between which we can see no connection, and other pieces between which we can. Hence we rightly, for our use, distinguish the accidental from the essential. But step outside that frame and the distinction drops down into the void, fluttering useless wings. He had been forced out of the frame, caught up into the larger pattern. He knew now why the old philosophers had said that there is no such thing as chance or fortune beyond the Moon, before his Mother had borne him, before his ancestors had been called Ransoms, before ransom had been the name for a payment that delivers, before the world was made, all these things had so stood together in eternity that the very significance of the pattern at this point lay in their coming together in just this fashion. And he bowed his head and groaned and repined against his fate – to be still a man and yet to be forced up into the metaphysical world, to enact what philosophy only thinks. (p. 281)

Here in this paragraph lies the key to Lewis' mythology – it only holds as fact in another world, in a parallel universe or on a parallel planet – but there it is fact, as it is fact in Narnia and on Perelandra. And this mythology, moreover, is inextricably tied into Lewis' theology of temptation and redemption. Because not only is the mythology of the other world more real or at least, just as real as the evolutionary myth that dominates minds on earth, but also, and this is very important – so also is the temptation and the absence of Fall or confirmation in innocence of the Edenic pair on Perelandra. That they do NOT fall is very significant, too, and gives us a very clear idea of Lewis' disdain, almost hatred for Earth with its history of Temptation and Fall. It runs like a tiny thread of contempt through all his works of fiction: Earth is somehow less important, less estimable than the other worlds that have preserved, in his myth, their innocence. And thus, the myths of the Greeks and Romans, and all their poetic figures, take on this same innocence and splendor in Narnia and Earth, as the place of the Incarnation almost fades away and loses whatever merit it might have, in comparison with the glory that is Narnia and Perelandra. This alone justifies Ransom's return to Perelandra and his abandonment of all real hope for the Earth. Far, far indeed, is such a view from that of Holy Scripture, from that of God Himself Who chose, of all imaginary planets and worlds, the Earth alone for His Footstool in closest proximity to His Throne in Heaven.

### Lewis and Mythology: A Closer Look

Tradition teaches that God revealed to Adam many particulars concerning the Incarnation, Redemption and Last Things. While some of this revealed information might have been committed to writing and surely, most of it was transmitted orally, it is also believed on good evidences that Adam in company with his son Seth and grandson Enoch assigned the great figures of history to the constellations of the stars in the sky, beginning with Virgo and ending with Leo and the Judgment. This is the true origin of the Zodiac. (see Vol. II of this writer's *From the Beginning*)

In the course of time, however, and due to the interference of Lucifer and men willing to depart from the divine traditions, these great figures of the drama of our Redemption were corrupted and demonized. They were, in fact, made into gods and goddesses because Lucifer is ever seeking a way to attract attention to himself and away from God, even when he himself must labor under various disguises. This is the history behind the Psalmist's cry that all the gods of the pagans are devils (95:5).

St. Justin Martyr in his First Apology (ch. 54) points out that those who have handed down the myths which the poets have made, have no proof of their belief that the gods and goddesses of their myths are truly divine. Rather, he proposes to demonstrate that these myths have been uttered by the influence of the evil demons in order "to deceive and lead astray the human race." For, he holds, those who fabricated the myths heard the proclamations of the Prophets of God and then distorted and moulded these truths to fit their own purposes which were inspired by Lucifer. Earlier, in chapter 21, he has highlighted the irony in holding up the gods and goddesses as role models for youth when these same deities are notorious for their evil deeds:

But far be such a thought concerning the gods from every well-conditioned soul, as to believe that Jupiter himself, the governor and creator of all things, was both a parricide and the son of a parricide, and that being overcome by the love of base and shameful pleasures, he came in to Ganymede and those many women whom he violated and that his sons did likewise.

But, St. Justin insists, it was wicked devils who perpetrated these things.

In the last battle of *That Hideous Strength*: Merlin, who, among other magical arts, transforms himself into a Basque priest, kills the maimed and suffering animals with "an instantaneous motion of the powers that were in him, swift and painless as the mild shafts of Artemis." But Edith Hamilton in her *Mythology*, like St. Justin, points out the "startling contradictions" so common in mythology. For it was this same Artemis/Diana that Lewis incorporates into his fiction, who kept the Greek Fleet from sailing to Troy until the Greeks had sacrificed to her the maiden Iphigenia. The maiden is rescued by the goddess but only to be made a priestess in a cult devoted to consecrating and delivering more sacrificial victims for the insatiable goddess.

In Lewis' fictions, including and especially *Narnia*, these contradictions in the original myths are never brought to light. They are always and consistently covered over with the poetic aura of their humanity and their halo of naturalness. In this ambience of innocence they are raised from the dregs of paganism and celebrated in the Fairyland of Narnia.

We must ask both of Merlyn's powers and of the pagan deities in Lewis: What is the source of

their power and apparent beauty? It can only be from God or from the Devil, the Supernatural Light of Divine Grace, such as we see in our Lord and in the Saints and their miracles, or it is the darkness of evil and the preternatural powers of the fallen angelic nature. Lewis, however, would have us believe that there is a “good magic”, a magic of “Deep heaven” – a “supernatural” power that has nothing to do with the Divine Order established by Christ to house His Presence on Earth. We must ask the same questions of the *eldila* of Perelandra: Are you from God or from Lucifer? I tend more and more to believe that Lewis’ *eldila* and all his other un-natural creatures, are “angels of light” fabricated and invented by Lucifer himself, as creatures of his own Luciferian light. The creatures of Lewis’ mythology would sanctify all the gods and goddesses of the ancient pagans in direct contradiction to the soundest and most sacred traditions of Christianity. All this in order, as St. Justin says, to lead astray the souls of men and of their children.

There is yet another and more sinister dimension to mythology. When the authors of the *Malleus Maleficarum* said that “all witchcraft comes from carnal lust, which in women is insatiable” (Part I, q. 6) (p.47), they were going to the very root of the magical arts which permeate all mythologies: a lust for power expressed in carnal lust but often sublimated into the more aggressive male lust for domination, as in rape. Is it Adam punishing Eve for eating of the fruit against God’s Will and without asking him, her husband? In any case, this violence of lust, both carnal and dominating, is brought out most clearly by St. Clement of Alexandria in his chapter on “The Absurdity and Impiety of the Heathen Mysteries” (Exhortation to the Heathen, ch. 2). Here we see also that cannibalism, common amongst the pagan gods and goddesses, is a form of carnal lust. And is not this same cannibalism revived among us today in the practice of organ donation and transplantation?

Explore not then too curiously the shrines of impiety, or the mouths of caverns full of monstrosity, or the Thesprotian caldron, or the Cirrhaean tripod, or the Dodonian copper. The Gerandryon, once regarded sacred in the midst of desert sands, and the oracle there gone to decay with the oak itself, consigned to the region of antiquated fables.

He mentions fountains, too, and all the springs of divination, which, in his time, due to the prevalence of Christianity, are now all dead. Could he have foreseen that they would all be revived in a literature that threatens to give rise to practice and probably already has, in our Last Days? He speaks of ventriloquists and

... the secret shrines of the Egyptians and the necromancies of the Etruscans ... Goats, too, have been confederates of this art of soothsaying, trained to divination; and crows taught by men to give oracular responses to men.

All these occult arts, St. Clement consigns to oblivion. Would that it were so today! He continues:

The bacchanals hold their orgies in honour of the frenzied Dionysius, celebrating their sacred frenzy by the eating of raw flesh, and go through the distribution of the parts of butchered victims, crowned with snakes, shrieking out the name of that Eva by whom error came into the world. The symbol of the Bacchic orgies is a consecrated serpent. Moreover, according to the strict interpretation of the Hebrew term, the name Hevia, aspirated, signifies a female serpent.

In the second book of the Chronicles of Narnia, *The Lion, the Witch, and the Wardrobe*, the



children of Narnia, namely Lucy, first, are introduced to these most impure creatures of Greek and Roman myth. Lucy is befriended by the Faun, Mr. Tumnus, who regales Lucy with stories of his forest-friends:

He had wonderful tales to tell of life in the forest. He told about midnight dances and how the Nymphs who lived in the wells and the Dryads who lived in the trees came out to dance with the Fauns, about long hunting parties after the milk-white stag who could give you wishes if you caught him, about feasting and treasure-seeking with the wild Red Dwarfs in deep mines and caverns far beneath the forest floor, and about summer when the woods were green and old Silenus on his fat donkey would come to visit them, and sometimes Bacchus himself, and then the streams would run with wine instead of water and the whole forest would give itself up to jollification for weeks on end.

Many such feasts of jollification occur in the chronicles. But it is well to remember that Silenus is one of the lesser gods of the earth with his father Pan and his brother Hermes. He is said to have been pictured riding on an ass because he was usually too drunk to walk. The Fauns were the Roman satyrs and were held to be the ugliest of the gods. They were goat-men and lived in the wildest places of the earth. The goat, too, is associated with lechery. Pan himself was part animal with a goat's horns and hoofs instead of feet. Edith Hamilton says he was always in love with one nymph or another, but always rejected because of his ugliness. It is such creatures as these that C. S. Lewis would have us believe were created by God – by Aslan – in the beginning of Narnia. Rather, it is as St. Clement of Alexandria says of those who invented the myths:

These I would instance as the prime authors of evil, the parents of impious fables and of deadly superstition, who sowed in human life the seed of evil and ruin – the mysteries.

Furthermore, of Aphrodite/Venus who is the grand Symbol of Love and innocent Life in Perelandra. St. Clement says:

There is then the foam-born and Cyprus-born, the darling of Cinyras, -- I mean Aphrodite, lover of the virilia, because sprung from them, even from those of Uranus, that were cut off – those lustful members, that, after being cut off, offered violence to the waves. Of members so lewd a worldly fruit – Aphrodite – is born. In the rites which celebrate this enjoyment of the sea, as a symbol of her birth a lump of salt and the phallus are handed to those who are initiated into the art of uncleanness. And those initiated bring a piece of money to her, as a courtesan's paramours do to her.

And this is the goddess that Lewis would have us believe is a model of Womanly Virtue! But he defends his view of the myths in a long communication with Maleldil, or the Oyarsa of Venus or with a bevy of “hypersomatic” creatures on Perelandra with which he conversed (are they familiar spirits?). Ransom reflects:

... With deep wonder he thought to himself, “My eyes have seen Mars and Venus. I have seen Ares and Aphrodite.” He asked them how they were known to the old poets of Tellus. When and from whom had the children of Adam learned that Ares was a man of war and that Aphrodite rose from the sea foam? Earth has been besieged, an enemy-occupied territory, once before history began. The gods had no commerce there. How then did we know of them? It comes, they told him, a long way round and through many stages. There is an environment of minds as well as of space. The universe is one – a spider-web wherein each mind lives along every line, a

vast whispering gallery where (save for the direct action of Maleldil) though no news travels unchanged yet no secret can be rigorously kept. In the mind of the fallen Archon under whom our planet groans, the memory of Deep Heaven and of the gods with whom he once consorted is still alive. Nay, in the very matter of our world, the traces of the celestial commonwealth are not quite lost. Memory passes through the womb and hovers in the air. The Muse is a real thing. A faint breath, as Virgil says, reaches even the late generations. Our mythology is based on a more solid reality than we dream: but it is also at an almost infinite distance from that base. And when they told him this, Ransom at last understood why mythology was what it was – gleams of celestial strength and beauty falling on a jungle of filth and imbecility. His cheeks burned on behalf of our race when he looked on the true Mars and Venus and remembered the follies that have been talked of them on Earth. (pp. 328-329)

For Ransom, then, and for Lewis, the myths are corruptions – not of the real persons of history, as the Promised Redeemer and the Woman of *Genesis 3:15* – but of angelic beings in their original roles. “The Muse is a real thing. ... “Our mythology is based on a more solid reality than we dream: ...” And so, when in Narnia all the mythological beings of ancient lore are brought to life in complete purity and innocence – the satyrs, the fauns, the nymphs and dryads of the trees – all these are meant to be represented as they were in the original creation – in the Creation that is represented in the first book of the Chronicles of Narnia, and where, also, Aslan chooses some of the animals to whom he gives the gift of speech, the talking beasts. This is what C. S. Lewis believes the original creation was until “the fallen Archon” – Lucifer – corrupted it and, it seems, constituted it on Earth.

This is subtle but it is a subtle Gnosticism that insists, as the Gnostics ever have, upon re-arranging and re-making the Creation as it is described for us in *Genesis*. For, what Lewis has done in all of his fantasy fiction, is to bring about a “sub-creation” (the term is Tolkien’s) in which two planets, Mars (masculine Malecandra) and Venus (feminine Perelandra) are inhabited by mythological creatures who have never fallen from a state of purely natural innocence and purity that is, nevertheless, unrelated, at least in any clear or explicit manner, to any preventing or confirming supernatural grace or gift. This is theologically impossible! But it is rather typical of the Protestant mind which seems unable to accept the reality of the supernatural order distinct from the natural – a supernatural order abundantly exhibited in the lives of our Lord, of His Immaculate Mother, and in the lives of the Saints canonized by the Church.

Then he places the flora, fauna and human life on these two planets in stark contrast with life on Earth, blaming all on the Dark Archon of which Ransom is the lightsome opposite, especially, as the ethereal Director of *That Hideous Strength*. And I, for one, find it most likely that the “force” opposing the Dark Archontic Witches of Narnia is Aslan himself, especially since his Christ-likeness is an animal rather than a human form. Aslan, as Lion even as Son of the great emperor, has no Mother! At least, no human mother. How, then, can he realistically or believably symbolize the Incarnate Word of God?

That the creatures of the myths represent beings created by God (Maleldil) in a state of innocence but which the Bent and Broken Archon represented on Earth as ugly and wicked beings, while all the time they still exist on other more fortunate planets – this is a very subtle, seductive, but ultimately un-real theory. It is far from the teachings of Tradition in the Fathers and Doctors of the Church. It is also far from the plain meaning of *Genesis*. For the newly created Adam and Eve that Lucifer, in the form of the Serpent, tempted to disobey God.

According to Scripture, all of God's and all of Lucifer-Satan's attentions are concentrated on Earth. Mars and Venus, as the warlike Man and the beautiful Woman, are inventions of men inspired by Lucifer to lead souls astray. It distracts us mightily from the main business of life which is to mortify the inclinations to sin that are the consequences of the Fall of our first parents. Lewis would have us escape into an unreal world of innocence in outer space – as Ransom actually does. But this is a shameful abandonment of all that our Divine Lord instructed us to do on this Earth. The Church is mandated to preach the Gospel to all nations, and the Gospel is the truth which alone can save. St Clement of Alexandria represents the true teaching of Christ when he says, of the myths of the heathens,

These are the slippery and hurtful deviations from the truth which draw man down from heaven, and cast him into the abyss. I wish to show thoroughly what like these gods of yours are, that now at length you may abandon your delusion, and speed your flight back to heaven. (Exhortation to the Heathen, ch. 2)

Lovers and devotees of the fiction of C. S. Lewis may object that he fully recognizes the evils of Gnosticism, for he refers to the "Dark Archon" and the evil scientists in *That Hideous Strength* that reveal themselves as anti-Christian Gnostics when they begin the ritual chant,

Ouroborindra! Ouroborindra! Ouroborindra ba-ba-hee!

But Lewis' great and tragic mistake was first, to "create" a multiverse in which the Gnostics could play out their part; and secondly, and most importantly, to enter into that world as one of the enlightened saviors, which is what Ransom clearly is, as are also the children of Narnia, and even Aslan himself, who is their grand Magician.

The men of the Middle Ages, of Christendom, knew the truth about the classical myths and in their literature, which is well represented by *The Golden Legend*, Lucifer appears as his own real evil self and is confronted and cast out by the power of God in His Saints.

But with the Renaissance everything changed! Early in the 14th century, Dante mingled, in a manner insensitive to the difference between pagan naturalism and the life of supernatural grace, the figures from mythology and reality. Thus, Cerberus guards one of the circles of Hell and he and Virgil must cross the mythological River Styx to descend to the 5th circle. In the deepest pit of the Inferno, Lucifer champs with his teeth the traitors Brutus and Cassius along with Judas Iscariot as if the sins of these three were of equal iniquity!

In 16th century England, Edmund Spenser speaks of the pagan goddesses Euphrosyne, Aglaia and Thalia as if they were personifications of the grace of God instead of demonic influence!

These three on men all gracious gifts bestow  
Which deck the body or adorn the mind...  
(Bulfinch p. 8)

Milton, in the 17th century, augmented the pagan influence a hundred-fold. Even while recounting the story of Creation, he admits the presence of pagan deities

... Universal Pan,  
Knit with the Graces and the Hours in dance,  
Led on the eternal spring ...

And of Eve's abode,

... In shadier bower,  
More sacred or sequestered though but feigned,  
Pan or Sylvanus never slept nor nymph  
Nor Faunus haunted.

(Bulfinch, p. 174)

By the 19th century, Wordsworth could exclaim:

... Great God, I'd rather be  
A Pagan suckled in a creed outword,  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea,  
And hear old Triton blow his wreathed horn.

(Bulfinch, p. 175)

At the same time, some of these same poets, Milton for example, and later, E. B. Browning, would celebrate the death of Pan. Bulfinch comments that the death of the gods was

...founded on an early Christian tradition that when the heavenly host told the shepherds at Bethlehem of the birth of Christ, a deep groan, heard through all the isles of Greece, told that the great Pan was dead, and that all the royalty of Olympus was dethroned. (p. 175)



Aslan returns and Old Narnia comes to life. ... lovely tall wood-gods and wood-goddesses all bowing to the Lion; ... The woods come to life... All the trees of the world appeared to be rushing toward Aslan, But as they drew nearer they looked less like trees, and when the whole crowd, bowing and curtsying and waving thin long arms to Aslan, were all around Lucy, she saw that it was a crowd of human shapes. Pale birch-girls were tossing their heads, willow-women pushed back their hair from their brooding faces to gaze on Aslan, the queenly beeches stood still and adored him; shaggy oak-men, lean and melancholy elms, shock-headed hollies (dark themselves, but their wives all bright with berries), gay rowans, all bowed and rose again, shouting Aslan! Aslan! in their various husky or creaking or wavelike voices.

The crowd and the dance around Aslan grew so thick and rapid that Lucy was confused. She never saw where certain other people came from who were soon capering about among the trees. One was a youth, dressed only in a fawn-skin, with vine-leaves wreathed in his curly hair. His face would have been almost too pretty for a boy's, if it had not looked so extremely wild. ... He seemed to have a great many names – Bromios, Bessareus, and the Ram were three of them. There were a lot of girls with him, as wild as he was. What made it more complicated was that the man on the donkey, who was old and enormously fat, began calling out at once, "Refreshments! Refreshments!" and falling off his donkey and being bundled on to it again by the others, ... And all the time ... more and more vine leaves, not only leaves but vines, climbing up everything, running up the legs of the tree people and circling round their necks, grapes, after that it was mostly grapes, overhead and underfoot and all around, nodding between the ears of the donkey ... Then everyone began eating, and you have never tasted such grapes. One saw sticky and stained fingers everywhere, and though mouths were full, the laughter never ceased

The boy with the wild face is Bacchus and the old one on the donkey is Silenus "Don't you remember Mr. Tumnus telling us about them long ago?" Susan says. "I wouldn't have felt safe with Bacchus and all his wild girls if we'd met them without Aslan," I should think not," said Lucy. (from *Prince Caspian*, c.1950)

But those celebrating, the death of Pan and all the other pagan gods and goddesses were not listened to and their Truth did not triumph then. For paganism is victorious today in order that the Scripture might be fulfilled; that there must come a great but gradual falling away from the Truth to bring about the ascendancy of the Son of Perdition, the Man of sin, the Antichrist, whose coming is according to the working of Satan, in all power, and signs, and lying wonders ... in all seduction of iniquity to them that perish; because they receive not the love of the Truth, that they might be saved. Therefore, God shall send them the operation of error, and they will believe all the lies that Satan can invent and live according to them. (2 *Thessalonians* 2)

The American businessman, Thomas Bulfinch (1796-1867), compiled and published his *The Age of Fable* and *The Age of Chivalry with the Legends of Charlemagne* from 1855 to 1863. These two volumes have become classic references for allusions of the English poets to the ancient myths. But Bulfinch admitted that he was at pains to eliminate from his books “all that was offensive to pure taste and good morals” and Robert Graves, who writes the Forward to the 1968 Doubleday edition, reiterates this caution emphasizing that Bulfinch was most careful “to tone down the brutally frank original details of some myths...”

Of course, the Renaissance had really done this for him, but he continued and augmented the illusion. The Renaissance mind saw the ancient myths through the poetically colored lenses of their humanistic philosophy which had left the rigorous and robust Faith of the Middle Ages far behind. Therefore, by the high Renaissance years, in the 16th century, the gods and goddesses of the ancient myths were more prominent in politics and the arts than the Creator and His Saints. And today, in our times of greatest apostasy, these same ancient deities rise in all their ancient barbarism, unrestrained by any laws of Church or State. One need think only of those most cruel mutants, the X-Men and the Planet of the Apes to realize how far our age is progressing in its duplication even surpassing that degradation of the most ancient gods and goddesses.

And so, it is inexcusable that C. S. Lewis, that learned and most genteel scholar of English and World literature, should continue the illusion of the Renaissance and hold as a truth that the pagan gods and goddesses were really innocent beings from another and purer world.

The theories and scientific “facts” put forward today in our learned journals, in our newspapers and popular magazines, in our literature and other media, especially Movies and Television, must be constantly measured and evaluated against the criteria of Faith:

- 1) Creation *ex nihilo*, in the beginning, in Six literal Days, of the incomprehensibly immense but finite universe, with the Earth its immovable Center, around which the heavens revolve;
- 2) Creation by the Most Blessed Trinity, Father, Son and Holy Ghost, Three Divine Persons in One Divine Nature;
- 3) Creation and Fall of innumerable Angels on the First Day of Creation; their trial and the Fall of Lucifer and his followers for which God created Hell in the midst of the Earth;
- 4) Lucifer-Satan tempts Eve who seduces Adam. The Fall of our First Parents, God’s curses and His Promise of Redemption with the eternal enmities of *Genesis 3:15*;
- 5) The Incarnation of the second Person of the Blessed Trinity in the Womb of the Immaculate Virgin Mary;

6) The Redemption and Resurrection of Christ with the establishment of His Church, founded on Peter and the Apostles, as the Body of Christ in this world and the only means of Salvation for mankind.

The fiction of C. S. Lewis deviates from these Truths of Divine Revelation in many ways. For example, he may wish that the wicked Angels had not fallen but wishing will never make it so. His world of innocent pagan deities is therefore most deceitfully un-real.

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### Narnia: A Closer Look

In *The Magician's Nephew*, the first book in the Chronicles of Narnia, three topics or themes are set which prove important for all the following books.

The first is *Magic*. Uncle Andrew is definitely an unpleasant character. He is conceited and cowardly. But the magical dust he has inherited in the box from Atlantis – the Atlantean box – is simply magical, and Uncle Andrew's lack of manly valor and gallantry does not affect it. Digory and Polly use it and they are the children of the first book and the grown ups, Professor Kirke and Aunt Polly, of the remaining books.

On the other hand, this magic dust that Uncle Andrew shares with Digory and Polly is different from the magic that emanates from Aslan. The Witch, Queen Jadis, feels it as "different from hers and stronger. She hated it. ..." (p. 111) But magic is magic, though there be degrees of it. When Polly disappears as a result of touching one of the magic rings made from the dust, Digory says to Uncle Andrew:

I didn't believe in Magic till today. I see now it's real. Well if it is, I suppose all the old fairy tales are more or less true. And you're simply a wicked, cruel magician like the ones in the stories. Well, I've never read a story in which people of that sort weren't paid out in the end, and I bet you will be. And serve you right. (pp. 27-28)

But Uncle Andrew and the Witch Queen Jadis are with the children in the Wood before the great Fight at the Lamp Post. And there Polly observes that there is "in Uncle Andrew's face" the look that all wicked Magicians have, the "Mark" which Jadis had said she could not find in Digory's face. ... "Pooh!" thought Digory to himself. "Him a Magician! Not much, Now she's the real thing!" (p. 75)

So Digory sees a difference between Uncle Andrew and the Witch Jadis. Yet the two are like each other and at the end of the adventure, Uncle Andrew becomes "a nicer and less selfish old man" but still admires the Witch as "a dam fine woman, sir, a dam fine woman." (pp. 199-202)

So we have a wicked Magician in Uncle Andrew and a good Magician in Aslan. But magic is magic and retains its power no matter who is using it. And so, in the real world, in Reality as opposed to the unreality of the fantasies, Lucifer alone is the source of the magic used by Uncle Andrew, by the Witch Queen Jadis, and by Aslan when he "creates" Narnia. If it were not so, the author would be obliged to tell us the difference between the power of Lucifer and the power of God. But he never does, and children receive the impression that there is a good magic and a bad magic. This is the thesis of C. S. Lewis in the Narnia books. But it is a tragic error. And Lewis could only make such an assumption as a Protestant with no grasp of the Supernatural Order of Divine Grace instituted by Christ for His Church primarily in the Sacraments. If this distinction is not made between demonic magic and the Supernatural Order of Grace, then the way is wide open for all manner of superstition. And is this not exactly what we see happening today in so many false apparitions, in New Age practices such as the use of crystals, hand-holding, personal vibrations, Hindu meditation, and so on, all leading to demonic obsession and eventually, possession?

The difference between Gnostic New-Age, demonic magic and the miracles of God worked through His Saints in the Supernatural Order of Divine Grace – this absolute difference must at

all costs be made clear to children. And the best place for them to learn it is in the Lives of the Saints. A good example is *The Golden Legend*, newly available.

The second theme is that of Creation and many other worlds. Before the children are transported to Narnia and witness the creation or founding of that world, Uncle Andrew tells them about the Atlantean dust:

... that every grain had once been in another world – I don't mean another planet, you know, they're part of our world and you could get to them if you went far enough

It's worth noting that in his Space Trilogy, while the existence of other worlds is admitted, Ransom only visits Mars and Venus. But Uncle Andrew continues to assert that there are really other worlds with "another Nature – another universe – somewhere you would never reach even if you traveled through the space of this universe forever and ever – a world that could be reached only by Magic!"

And yet, Ransom does encounter other natures on Mars and Venus, creatures unlike any on Earth. "His brain reeled at the thought of the true population of the universe, the three-dimensional infinitude of their territory; and the unchronicled aeons of their past; ..." (*Out of the Silent Planet*, p. 146)

In Narnia, he graduates into other universes, places not reached by space-ships but only by Magic. This must be the line where science-fiction passes into fantasy.

When Digory finally agrees to follow Polly by using the magic rings made by Uncle Andrew, and after the Fight at the Lamp Post when they all land in another world, it is discovered to be "a sort of in-between place." It is a wood with many pools. By plunging into one of the pools, they find themselves in an empty place, an empty world. It is "a Nothing." And it is in this "Nothing" that Digory, Polly, Uncle Andrew and the Witch Jadis all witness Aslan bringing forth Narnia.

The place is not really empty, not really a "Nothing" because there is a place, *albeit* empty of plants and animals. Aslan first appears as a Voice joined by other voices, "more than you could possibly count." Then "all at once, the blackness overhead was blazing with stars." But Digory was sure it was the First Voice, the deep one, which had made the stars appear and made them sing."

The sky begins to lighten and the Voice of Aslan rose until the air was shaking with it. "And just as it swelled into the mightiest and most glorious sound it had yet produced, the sun arose." The children had seen another sun rise over the ruined city of Charn, but it looked to be an older sun. This one rising over Narnia looked to be younger. So, there are even now, in Narnia, other suns and supposedly, other worlds. What the children and the Cabby witness here in Narnia is not the creation of everything, but only of one world, the magical world of Narnia.

In the light of the sun, the land becomes visible and they see a green valley with rocks and water but no trees. At this point, Aslan appears in his true form:

It was a Lion. Huge, shaggy, and bright, it stood facing the rising sun. Its mouth was wide open in song and it was about a hundred yards away...

As the Lion paces and sings, the trees appear, then flowers and grasses. Finally, the earth bubbles

with lumps and from these emerge all variety of animals, insects and showers of birds.

When all the creatures have appeared, Aslan chooses some of them and commands them: "Speak. Be walking trees. Be talking beasts. Be divine waters." then,

Out of the trees wild people stepped forth, gods and goddesses of the wood; with them came Fauns and Satyrs and Dwarfs. Out of the river rose the river god with his Naiad daughters. And all these and all the beasts and birds in their different voices, low or high or thick or clear, replied:

"Hail, Aslan. We hear and obey. We are awake. We love. We think. We speak. We know..."

And Aslan replies:

"Creatures, I give you yourselves, ... I give to you forever this land of Narnia. I give you the woods, the fruits, the rivers. I give you the stars and I give you myself. The Dumb Beasts whom I have not chosen are yours also. Treat them gently and cherish them but do not go back to their ways lest you cease to be Talking Beasts. For out of them you were taken and unto them you can return. Do not so."

"No, Aslan, we won't, we won't, said everyone..."

In this account, there is no attempt to adhere to or even to allegorize the account of Creation in *Genesis*. This is not an account of the Creation but only of one separate little world that is, nevertheless, saying something about the Real world that God created in the beginning, as revealed in *Genesis*.

This story is saying, obviously, that Aslan is doing something more, something better, something more pleasing, something that God really should have done but did not, more's the pity! And so, Aslan re-creates the pagan deities and establishes them in a State of Innocence. He even compares them, by his choice of words, with the real Adam who was taken from the dust of the earth and must return to it, by reason of his Fall from God's Friendship. The talking beasts are warned of this danger.

Then comes the Narnian version of the Fall. Aslan addresses Digory:

"Son of Adam," said the Lion. "There is an evil Witch abroad in my new land of Narnia. Tell these good Beasts how she came here," ...

"I brought her, Aslan," he answered. ... "I wanted to get her out of my own world back into her own. I thought I was taking her back to her own place."

"How came she to be in your world, Son of Adam?"

"By – Magic, ... It was my Uncle ..."

And Digory tells the whole story of the rings, and Uncle Andrew. He tells how he struck the bell in Charn and thereby awakened the Witch. The inscription at the bell was a warning of danger, but Digory could not resist it. Polly had warned him about it but Digory could not resist striking the bell despite her fears.

We see the little twists made in the original story of the Fall. It is really just the opposite of the real Temptation in Eden where Lucifer is Satan the Snake and tempts Eve first. After his confession, Digory is addressed again by Aslan who says:

You see, friends, that before the new, clean world I gave you is seven hours old, a

force of evil has already entered it, waked and brought hither by this son of Adam. ... Be not cast down, said Aslan, still speaking to the beasts. Evil will come of that evil, but it is still a long way off, and I will see to it that the worst falls upon myself. In the meantime, let us take such order that for many hundred years yet this shall be a merry land in a merry world. And as Adam's race has done the harm, Adam's race shall help to heal it. (p. 148)

This sets the stage for all that follows, for the children who come into Narnia from the real world, are always given a quest to fulfill and some evil to overcome, always with the help of Aslan and his magic.

But what of Aslan? Is he really a Symbol, an allegory, a metaphor for Christ? Most critics seem to think so. In *The Lion, the Witch and the Wardrobe*, the children Peter, Susan, Edmund and Lucy are being sheltered and fed by the Beavers who tell them about Aslan.

"He's the King. He's the Lord of the whole wood.... He'll settle the White Queen... It is he, not you, that will save Mr. Tumnus..."

"Is he a man?" asks Lucy.

"Certainly not. I tell you he is the King of the wood and the son of the Great Emperor-Beyond-the-Sea. Don't you know who is the King of the Beasts? Aslan is a Lion – the Lion, the Great Lion."

"Ooh!", said Susan. "I'd thought he was a man. Is he quite safe?..." (p. 79)

Here, if any allegory or even symbolism was intended, it surely breaks down. For, while our Lord is traditionally symbolized as the Great Lion of Judah (*Genesis 49* and *Apoc.5:5-6*), referring to His descent through David from the Tribe of Judah (*Matt. 1:2* and *Luke 3:33*), it certainly destroys the very essence of the symbol to deny His Humanity. And indeed, Aslan's animality is emphasized throughout the books. For this reason, I seriously doubt that Lewis intended Aslan to be a symbol of Christ in any real sense. Such a meaning could not be sustained by an animal, even the great golden Lion, Son of the Emperor-Beyond-the-Sea.

Lewis was in reaction against the Puritan tradition of Victorian England and also, strongly, to the effects of the Industrial Revolution. We see it in his frequent remarks about trees and in his celebration of the natural world of paganism. He revels in the sensuality of his creatures. There is nothing so luxuriously sensual as the feasts of food and drink in Narnia. And there is also his love of the Monarchy and its real symbolism of Courtesy, Gallantry, Chivalry, and Courtly Honor. There is no hint that he relates the Monarchies of the High King Peter and Susan and Lucy and Edmund to the Kingship of Christ and His Sovereignty over all men.

In *The Horse and His Boy* there is a statement on Kingship that I think can be taken as Lewis' thought on this subject. King Lune is speaking to the twins Cor and Corin. Cor, the boy of the title, does not want to be King. But the King tells him why he must be:

"... Art Corin's elder by full twenty minutes. And he's better, too, let's hope, though that's no great mastery..."

"But, Father, couldn't you make whichever you like to be the next King?"

"No. The king's under the law, for it's the law makes him a king. Hast no more power to start away from thy crown than any sentry from his post. ... This is what it means to be a king: to be first in every desperate attack and last in every desperate retreat, and when there's hunger in the land (as must be now and then in bad years) to wear finer clothes and laugh louder over a scantier meal than any

man in your land.”

This is the outward appearance of Kingship without its inner reality which relates intrinsically to the Kingship of Christ. The King represents Christ in the temporal order under the Pope who is His Vicar universally. But over the centuries and especially, since the Middle Ages, the reality of Kingship has lost its inner meaning but retained its pomp and circumstance and much of its humanitarian aspect, as we see in the Britain of today.

Lewis celebrates the Kingship of Bulfinch’s *Age of Chivalry* but has lost and perhaps never knew the Kingship of *Quas primas*.

I conclude that Aslan is simply the Gnostic hero on the side of light against the Dark Lords and Witches of the Demiurge; a Super-hero in animal guise with a resemblance to a Gnostic but not a real Christ.

Some may object by recalling Aslan’s “redemption” of Narnia recounted in *The Lion, the Witch and the Wardrobe*. Edmund had betrayed the others by joining the White Witch whose spell has kept Narnia in winter with no Christmas feast for a long time. Aslan makes a bargain with the Witch: he will sacrifice his own life for that of Edmund. In this context, too, Aslan points out that while the “Deep Magic” of the Witch goes back to the dawn of time, his own “Deep Magic” goes back “before Time dawned.”

At a great Stone Table in a clearing, Aslan is bound, all four feet, and muzzled, and then mocked, before being killed. Afterwards, the two girls, Susan and Lucy, grieve over the dead body of the great Lion. But many little mice come and gnaw away the ropes that bind Aslan and the Stone Table is broken into pieces by a great crack. But Aslan disappears. Then in the early morning, he appears to the two children and tells them to get on his back. He goes swiftly to the Witch’s house. And there a great battle takes place between Aslan and the Witch who is killed. After the battle, Aslan crowns Peter and Edmund Kings of Narnia and Susan and Lucy its Queens. He says: “Once a King or Queen of Narnia, always a King or Queen. Bear it well, Sons of Adam! Bear it well, Daughters of Eve!” And amid all the rejoicings, Aslan himself quietly slips away.

All this is quite obviously intended as an allegory of Christ’s Death and Resurrection. But the most appropriate symbol for our Lord’s Passion and Death is that of the Sacrificial Lamb. So here the allegory breaks down completely. Christ conquered Satan and Death on the Cross, not by an open and actively vicious battle, as the Lion and the Witch are described as fighting, but by the obedience of His infinite suffering on the Cross. “As a Lamb He was led to the Slaughter...” (*Isaiah 53:7*) Our Lord’s intrinsic relation to His Father is not present in Aslan’s relationship with the great Emperor-Beyond-the-Sea, a relationship which is quite remote at best.

The allegory also breaks down in Edmund’s individuality, for the redemption was necessary for all men of all times; but singling out Edmund and his falling into the temptation of the White Witch, implies that the other children, who remained faithful, were not in need of Aslan’s Sacrifice. But then, this is consistent with those other worlds that did not fall, in the Space Trilogy, where the creatures of Mars and Venus are somewhat like the children of Narnia. In the last analysis, read on a purely human level, as an act of merely human sacrifice and heroism, plus lots of magic, the story may be said to hold up. But not otherwise.

The White Witch is but one in a series of witches in the Chronicles, and she, especially being female and of an order so familiar in demonology, is a poor representative, indeed, for Lucifer-Satan. Milton did it better!

Finally, Aslan, being an animal, even the animal that is the King of the Beasts and of royal significance, is still not an adequate symbol for Christ. For we are not saved by God's assuming animal nature but by His taking on Himself our human nature. In no other way could He substitute for us. And so, we see the necessity for His Mother. Mary Immaculate cannot be separated from Her Son. She is necessary by the very Fact and Order of the Incarnation willed by God.

When it comes to the Truths of Faith, verisimilitude must be rigorously faithful to Reality. Our Lord's parables are the examples to be followed.

The closest Lewis comes to this kind of verisimilitude is in the indicated Sources of the "Deep Magic" – the Witch's and Aslan's. Aslan's "Deep Magic" is eternal whereas that of the Witch is only temporal. The fault here, I suggest, is to use the same term – "Deep Magic" or just "Magic" – for both God's power and Lucifer's power. This too easily slips into the Manichaeism dualism of two gods, one good and one evil, or into the Gnostic dualism of two forces of the same Archon. I think in the case of Lewis and his fantasies, it is the Manichaean dualism of two gods: Aslan-Savior and the Serpent in his various Witch disguises. The Emperor-Beyond-the-Sea is too remote to count as the true God. Looked at in this way, the story is freed from the necessity for verisimilitude, for the two kinds of Magic operate each in its own realm. But make no mistake about it, this is not Christian. The "verisimilitude" here is related to what is basically un-real, not Reality.

In fact, no fantasy can attain the verisimilitude necessary for good fiction, because all fantasy constructs an un-real world to begin with.

Good Catholic fiction has been written in the past. Two outstanding examples come to mind: the works of Enid Dinnis (1872.-1942), especially her book *The Anchorhold* and the works of Fr. Owen Francis Dudley (1882-1947), especially his novel *Pageant of Life*. Many others could be cited whose authors exemplify how the truths of Faith can be embodied in the lives of imaginary individuals paralleling the lives of those real people, the Saints.

There is one last theme in Lewis' fiction that is really the basis and justification for his fantasies. It is the well-known Platonic distinction between appearance and reality, or as Lewis puts it, the shadow and the real. In *The Last Battle*, after Aslan has performed what amounts to an allegory of the Last Judgment, and actually all the characters present have been killed in a train wreck, the Digory of the first book, now Lord Digory, explains to the children why they cannot return to Narnia.

Listen, Peter. When Aslan said you could never go back to Narnia, he meant the Narnia you were thinking of. But that was not the real Narnia. That had a beginning and an end. It was only a shadow or a copy of the real Narnia which has always been here and always will be here: just as our own world, England and all, is only a shadow or copy of something in Aslan's real world.

With these words, Digory-Lewis has expanded his fantasy world to include the entire cosmos, for Narnia, with its beginning and end, is no longer only one little fairy-tale-fantasy world, but

the entire creation which, in Lewis' Platonic mind, is but a shadow of the real world that is the mind of God. In other words, there is an implicit denial, or dis-taste for the real-material-physical world created by God in the beginning, with a preference for the ideal that really exists only in the mind of man and thus, also, in the mind of God. But Lord Digory continues:

"You need not mourn over Narnia, Lucy. All of the old Narnia that mattered, all the dear creatures, have been drawn into the real Narnia through the Door. And of course it is different; as different as a real thing is from a shadow or as waking life is from a dream."

His voice stirred everyone like a trumpet as he spoke these words; but when he added under his breath, "It's all in Plato, all in Plato: bless me, what do they teach them at these schools!" the older ones laughed. It was so exactly like the sort of thing they had heard him say so long ago in that other world where his beard was gray instead of golden. He knew why they were laughing and joined in the laugh himself. But very quickly they all became grave again: for, as you know, there is a kind of happiness and wonder that makes you serious. It is too good to waste on jokes.

It is as hard to explain how this sunlit land was different from the old Narnia as it would be to tell you how the fruits of that country taste. Perhaps you will get some idea of it if you think like this. You may have been in a room in which there was a window that looked out on a lovely bay or the sea or a green valley that wound away among mountains. And in the wall of that room opposite to the window there may have been a looking-glass. And as you turned away from the window you suddenly caught sight of that sea or that valley, all over again, in the looking-glass. And the sea in the mirror, or the valley in the mirror, were in one sense just the same as the real ones, yet at the same time they were somehow different – deeper, more wonderful, more like the places in a story you have never heard but very much wanted to know. The difference between the old Narnia and the new Narnia was like that. The new one was a deeper country; every rock and flower and blade of grass looked as if it meant more. I can't describe it any better than that: if you ever get there you will know what I mean.

Digory speaks all this in the vestibule, as it were, of the Heaven toward which they all run, towards Aslan's own country, which is the reality of which all else is but shadow.

And in the very end, there is one redeeming note: Aslan "as he spoke to them no longer looked to them like a lion; ..." It is not said what He looked like, but only not "like a Lion" any longer. And Lewis tells us in this final paragraph exactly what he intended his stories to be:

... the things that began to happen after that were so great and beautiful that I cannot write them. And for us this is the end of all the stories, and we can most truly say that they all lived happily ever after. But for them it was only the beginning of the real story. All their life in this world and all their adventures in Narnia had only been the cover and the title page: now at last they were beginning Chapter One of the Great Story which no one on earth has read: which goes on forever: in which every chapter is better than the one before.

So ends the last book in the Chronicles of Narnia. And in these last pages Lewis has given us his entire philosophy and theology of life. It is quite purely Platonic. And this is the character that distinguishes his work most clearly from that of his Catholic friend, J. R. R. Tolkien.

The Platonism of Lewis, the lively merriment of his tone, the half-allegorical nature of the meaning, his use of adjectives, all these qualities give the style of C. S. Lewis, especially in the

Chronicles of Narnia, a lightness that distinguishes it from the style of Tolkien which by contrast, is heavy with nouns and verbals that evoke earthly atmosphere and place. One could even say that whereas Lewis is Platonic, Tolkien is Aristotelian.

For mere literary value, no other writers can exceed Lewis and Tolkien. Both are masters of the rhythms and imagery of the English language. But in this case, literary beauty is not Truth, and the beauties of pagan mythologies, of their figures and exploits, depart radically from the Truths of Faith revealed to us in Scripture and Tradition.

And because they both are such geniuses when it comes to story-telling and captivating us with the beauties of language, Lewis and Tolkien present a real temptation to the Catholic child and to any child that is destined for Heaven.



### J. R. R. Tolkien (1892-1973)

A legitimate question arises at this point: Why fantasy?

All story-telling is related to Reality in one way or another: Our Lord's parables teach us valuable, indeed, most necessary lessons about our natural life on earth in relation to His supernatural life of Grace to aid us Heavenward; the Good Samaritan, the Ten Virgins, the Prodigal Son, Lazarus and Dives, the man who built his house on sand, the man who came to the feast without the proper wedding-garment, and so on.

Aesop's Fables and the Uncle Remus tales of Joel Chandler Harris teach us pointed lessons about human cunning, stupidity and common sense. Science fiction predicts what is possible given the present state of scientific knowledge and technology. Realistic novels do the same in imaginative but truly human situations.

Fantasy, however, loses contact with Reality, especially the Reality of this world and proceeds to invent other parallel or alternate universes where the un-real predominates.

I can think of only one reason for the popularity of fantasy literature in our time. The reason is this: the Truths of Faith have become so boring or so abstract as to fall into disbelief. The Truths of Faith are no longer real to the modern mind. And so, other more exciting worlds are invented as a means of escape from the real which no longer appeals to the jaded minds of moderns. What is really more exciting and urgent than the fact that we can easily lose our immortal souls by sin in this world and suffer Hell for all eternity? And yet, the modern mind is not moved by this great and inescapable truth!

How is it that even Catholics do not see the insult offered to Almighty God when other, fanciful versions of Creation are constructed, as if the one He has given us in His Revelation is somehow unworthy of Him?

Early in the 19th century, the English Cardinal Nicholas Patrick Wiseman (1802-1865) claimed that some of the early Fathers of the Church, namely St. Justin Martyr, Origen and St. Clement of Alexandria, taught the existence of other worlds and long ages of time before Adam. There is no basis for this theory in St. Justin; there is some in Origen who was deeply influenced by neo-Platonism; and there is some basis in a dubious or lost work of St. Clement of Alexandria. That there are or were other worlds inhabited by men is against the necessary pre-supposition of the dogma of Original Sin and the unity of the human race in one human pair. (*Ott*, p. 96, see also this writer's Wiseman Paper.)

In the 9th century, *Photius*, the Greek statesman and ecclesiastic, who was also very learned and ended as a heretic and schismatic, claimed that St. Clement of Alexandria was "carried away by strange and impious notions" such as "the eternity of matter ... and of many worlds before Adam ..." Because of these opinions, Photius considered the work in which they appeared, the *Hypotyposesis*, to be spurious. (*Quasten*, II, p. 17) This work is also said to have taught that the Son was a mere creature, that the Logos became man only in appearance, and the Greek doctrine of metempsychosis (reincarnation). These latter ideas regarding the Son of God were common amongst the Gnostics and the Docetists, whereas the existence of other worlds was common amongst the ancient Greek philosophers and was also taught by the Roman poet, Lucretius.

Now we see these same ancient heresies revived by the foremost makers of fantasy! C. S. Lewis revives the myths of other worlds along with the gods and goddesses of Greek myth, whereas Tolkien revives the myth of ages before Adam, an opinion known in the 19th century as the Gap or Restitution theory, as indicating a gap of many ages between verses 1 and 2 of *Genesis*. This latter was based on the false assumptions of the rising geological sciences, and the implications of these assumptions are quite clear in Tolkien's early book, the *Silmarillion*,

In the *Silmarillion*, Tolkien, in true Gnostic fashion, has constructed, detail by detail, a totally different version of the Creation than that given us in *Genesis*. The ancient Gnostics, refuted at great length by St. Irenaeus, did the same thing when they adapted the old Greek theogonies to the Christian doctrine of Creation. Tolkien has adapted the Revealed doctrine of Creation to the long-ages-geology. Not only that, he, like Lewis, is determined to canonize the gods and goddesses of the ancient myths, making them to be originally angels rather than what they really are: corruptions of the primordial revelation, the inventions of men inspired by Lucifer, (see *From the Beginning*, Vol. II.)

## Tolkien's Alternative Creation

The *Silmarillion* begins this way:

There was Eru, the One, who in Arda is called Ilúvatar; and he made first the Ainur, the Holy Ones, that were the offspring of his thought, and they were with him before aught else was made.

That opening passage is so Gnostic it would have pleased Valentinus himself. Especially Gnostic is the phrase “were the offspring of his thought”. For the Gnostic stresses above all else, Thought and the Self, the One. For there is never in Tolkien even a hint that God is triune – the very point of doctrine that the early Fathers, especially St. Irenaeus, labored so long and arduously to demonstrate to the Gnostics for their refutation. And the term “offspring” connotes emanation – another major Gnostic tenet.

It is necessary to recall the profound simplicity and clarity of the inspired text of *Genesis*:

In the beginning God created heaven and earth.  
And the earth was void and empty, and darkness was upon the face  
of the deep;  
And the Spirit of God moved over the waters.  
And God said: Be light made. And Light was made.

The Fathers and Doctors of the Church have inferred, from other texts of Holy Scripture, that God created the Angels on the First Day of Creation. But just who these “Holy Ones” of Tolkien are only becomes clear by the end of this first chapter, which is entitled “Ainulindale”: The Music of the Ainur,” Ainulindale, according to Tolkien’s own Glossary of names, is a word meaning “The Great Music” or “The Great Song.” And the Ainur are “the Holy Ones, singular Ainu, the first beings created by Ilúvatar – the order of the Valar and Maiar, made before Ea or the material universe,”

Already, a degree of complexity, mainly by reason of the difficult names, is introduced into Tolkien’s “alternative creation” that sets it far apart from *Genesis* and places it squarely in the Gnostic tradition.

One is tempted to think of *Job* 38:7 where God speaks to Job from the Whirlwind asking him where he, Job, was when “the morning stars praised Me together, and all the sons of God made a joyful melody.” Catholic theology attributes these beings to the Angels created on the First Day of Creation Week. And perhaps Tolkien was thinking of that verse from Scripture when he composed his own creation account. He may even have been thinking of the great Song of the Eldila in Lewis’ *Perelandra*. At any rate, Tolkien’s God Ilúvatar propounds to the Ainur “themes” of music and they sing before him, at first each one alone, then a few together, and finally, they are given a “mighty theme” that they perform with “deeper understanding” and with “increased unison and harmony.” The God Ilúvatar also kindles these beings with “the Flame Imperishable” which implies the entire doctrine of Grace with respect to the Angels but is not aided or clarified at all in Tolkien’s poetic account:

Never since have the Ainur made any music like to this music, though it has been said that a greater still shall be made before Ilúvatar by the choirs of the Ainur and the Children of Ilúvatar after the end of days. Then the themes of Ilúvatar shall be played aright, and take Being in the moment of their utterance, for all shall then understand fully his intent in their part, and each shall know the comprehension of

each, and Ilúvatar shall give to their thoughts the secret fire, being well pleased.

There are hints here that evil enters somewhere and somehow and that in the end all shall be put to rights – very reminiscent of Origenism. Also, there is no hint here nor in what follows that Tolkien's God has any idea of the Incarnation. His text becomes more Gnostic as it proceeds. And there is really no use trying to make Tolkien's alternative creation accord in any way with the divine Revelation of *Genesis* where God created by His Word, for He spoke, He commanded, and it was done, creatures sprang into existence from Nothingness. Tolkien's account is thoroughly heretical and Fantasy is no excuse for heresy!

For a “great while” there were no flaws in the music. But as the theme progressed,

...it came into the heart of Melkor to interweave matters of his own imagining that were not in accord with the theme of Ilúvatar; for he sought therein to increase the power and glory of the part assigned to himself. To Melkor among the Ainur had been given the greatest gifts of power and knowledge, and he had a share in all the gifts of his brethren. He had gone often alone into the void places seeking the Imperishable Flame; for desire grew hot within him to bring into Being things of his own, and it seemed to him that Ilúvatar took no thought for the Void, and he was impatient of its emptiness. Yet he found not the Fire, for it is with Ilúvatar, but being alone he had begun to conceive thoughts of his own unlike those of his brethren.

As soon as he enters the story, Melkor is a mythic being both like and unlike the Lucifer of Scripture and Tradition. In Tolkien's account, there is no test, no trial of the Angels' loyalty, love and obedience. Rather, Melkor is rebellious against Ilúvatar from within himself, with no external provocation other than the Void in Creation and his coveting of the Imperishable Flame that belongs to Ilúvatar alone. Melkor aspires to create. Gradually, other of the Ainur “began to attune their music to his” and the discord of Melkor spread ever wider.

It is typical of the Gnostic to reduce everything to subjective Thought and Passion, to deny any given external criterion or command arising solely from God's Will and Supreme Authority. And so, Melkor's evil subjectivity spreads and produces around the very throne of Ilúvatar “a raging storm, as of dark waters that made war one upon another in an endless wrath that would not be assuaged.”

Melkor is very like the Manichean god of evil who was created evil from the beginning. This, of course, is heresy.

Amidst the turmoil, Ilúvatar raised his left hand and introduced “a new theme” but the discord of Melkor contended with it and the uproar was so great that many of the Ainur sang no more.

Again, Ilúvatar rose and lifted his right hand and a third theme grew unlike the others. It was at first soft and sweet but took on a power and profundity. These two musics, of Ilúvatar and of Melkor, were utterly at variance and at length, Ilúvatar, with a severity of countenance terrible to behold, raised both hands and the Music ceased.

What Ilúvatar says at this moment is important to remember, for it seems to be contradicted as “the Holy Ones” later proceed to do what only the Creator can do:

Then Ilúvatar spoke, and he said: “Mighty are the Ainur, and mightiest among them is Melkor; but that he may know, and all the Ainur, that I am Ilúvatar, those things that ye have sung, I will show them forth, that ye may see what ye have done. And

thou, Melkor, shalt see that no theme may be played that hath not its uttermost source in me, nor can any alter the music in my despite. For he that attempteth this shall prove but mine instrument in the devising of things more wonderful, which he himself hath not imagined.

What is at stake here is God's power of creating. St. Thomas insists that only God can create and that creatures cannot even be the instruments of His creative power. "It is impossible for any creature to create, either by its own power, or instrumentally – that is, ministerially." (*ST*, I, Q 45, a 5)

But Tolkien's Ainur, as we shall see, were responsible for all that went into adorning the earth after the first two Days of Creation-Week. This is typical Gnosticism – to modify, "correct", improve upon and change the Creation as given us in Divine Revelation of *Genesis*. In ancient Gnosticism, this was done by the Aeons and Archons of neo-Platonism; in modern times, it is done by natural means operating over ages and ages of geological time.

Ilúvatar takes all the Ainur into the Void and says to them:

And he showed to them a vision, giving to them sight where before was only hearing; and they saw a new World made visible before them, and it was globed amid the Void, and it was sustained therein, but was not of it. And as they looked and wondered this World began to unfold its history, and it seemed to them that it lived and grew. And when the Ainur had gazed for a while and were silent, Ilúvatar said again: "Behold your Music! This is your minstrelsy; and each of you shall find contained therein, amid the design that I set before you, all those things which it may seem that he himself devised or added. And thou, Melkor, wilt discover all the secret thoughts of thy mind, and wilt perceive that they are but a part of the whole and tributary to its glory."

And reinforcing this all-important point of Ilúvatar's power, the author says of the Ainur that while few things are unseen by them, yet some things there are that they cannot see

... for to none but himself has Ilúvatar revealed all that he has in store, and in every age there come forth things that are new and have no foretelling, for they do not proceed from the past.

And of the Children of Ilúvatar, who are Elves and Men, the author insists that "none of the Ainur had part in their making."

But a little further on in the narration, speaking of the Children of Ilúvatar, there is this:

And amid all the splendours of the World, its vast halls and spaces, and its wheeling fires, Ilúvatar chose a place for their habitation in the Deeps of Time and in the midst of the innumerable stars. And this habitation might seem a little thing to those who consider only the majesty of the Ainur, and not their terrible sharpness; as who should take the whole field of Arda (Earth) for the foundation of a pillar and so raise it until the cone of its summit were more bitter than a needle; or who consider only the immeasurable vastness of the World, which still the Ainur are shaping, and not the minute precision to which they shape all things therein.

When the Ainur behold the habitation in a vision "and had seen the Children of Ilúvatar arise therein, then many of the most mighty among them bent all their thought and their desire towards

that place. And of these Melkor was the chief,... but he desired rather to subdue to his will both Elves and Men, ...”

It is said that “the turmoil of the heat and the cold” had “come to pass” through Melkor. This implies certain extremes of weather that Tradition teaches did not afflict Adam and Eve, before the Fall, in the Garden of Paradise.

But Tolkien’s account is evolutionary and knows nothing of an Original State of Justice and Innocence in our First Parents.

And so, Ilúvatar has emanated the world and the Void and shown it all to the Ainur as the habitation of Elves and Men. But before they arise, certain of the Ainur appropriate to themselves by reason of their own nature (which turns out to be quite physical) certain parts of the world. Thus, according to the Eldar, or “People of the Stars” – of all the matters of which the Earth was made – wind and air, iron, stone, silver, gold and many substances – “of all these the Ainur most greatly praised water, for “in water there was yet the echo of the Music of the Ainur, more than in any substance else that is in this Earth...”

“Now to water that Ainu whom the Elves call Ulmo turned his thought.”

Another Ainu, Manwë, turned his thought to the airs and winds. Still another, Aulë, thought of the fabric of the Earth, and his “delight and pride was in the deed of making and in the thing made ... passing ever on to some new work.”

Ulmo and Manwë find a deep affinity, and so “Manwë and Ulmo” (air and water) “have from the beginning been allied, and in all things have served most faithfully the purpose of Ilúvatar.” (p. 9) It is only the action of Melkor that causes extremes of temperature and the turbulence of storms.

The Ainur, then, see the Creation “and some have said that the vision ceased ere the fulfillment of the Dominion of Men and the fading of the Firstborn;...” that is, the fading away of the Elves. Are there intimations of human evolution here?

When the Music celebrating the Creation is over, all the Valar, that is, the great Ainur who entered Earth at the beginning of Time, these Valar “have not seen as with sight the Later Ages or the ending of the World.”

The following paragraph could be seen as the basis for all animistic beliefs that are also “at the root of magical belief and practice.” (Spence, p. 26) Animism is prominent today in the newly revived religions of Native American tribes. Tolkien says:

Thus it came to pass that of the Ainur some above are still with Ilúvatar beyond the confines of the World; but others, and among them many of the greatest and most fair, took the leave of Ilúvatar and descended into it. But this condition Ilúvatar made, for it is the necessity of their love, that their powers should thence forward be contained and bounded in the world, to be within it forever, until it is complete, so that they are its life and it is theirs. And therefore they are named the Valar, the Power of the World. (p.10)

Next there is put forth that most Gnostic of themes – that the Archons, especially the Demiurge, are makers of the world, not as Plato’s Divine Craftsman who makes according to the eternal

exemplar in the mind of God, but rather according to what is already made and therefore, according to Gnostic theology, imperfect. and defective – against the Catholic doctrine that God created all things good and very good, and it was only by means of Lucifer – Satan’s temptation and the Fall of Adam and Eve, our First Parents, that sickness and death, and ignorance and concupiscence and inclinations to evil came into the world. As Tolkien has it, these three “archons” come into a world as yet unshaped, and they set to work; and Melkor, too, is there from the beginning, as the chief Archon, according to Gnostic theology, but somewhat subordinate in Tolkien:

But when the Valar entered into Ea they were at first astounded and at a loss, for it was as if naught was yet made which they had seen in vision, and all was but on point to begin and yet unshaped, and it was dark. For the Great Music had been but the growth and flowering of thought in the Timeless Halls, and the Valar perceived that the world had been but foreshadowed and foresung, and they must achieve it. So began their great labours in wastes unmeasured and unexplored, and in ages uncounted and forgotten, until in the Deeps of Time and in the midst of the vast halls of Ea there came to be that hour and that place where was made the habitation of the Children of Ilúvatar. And in this work the chief part was taken by Manwe and Aulë and Ulmo; but Melkor too was there from the first, and he meddled in all that was done, turning it if he might to his own desires and purposes; and he kindled great fires. When therefore Earth was yet young and full of flame, Melkor coveted it, and he said to the other Valar: “This shall be my own kingdom; and I name it unto myself!”

When those, like the Gnostics, wish to re-construct the making of the universe, they must of necessity reject the Creation as revealed in *Genesis*, especially the Six Days of Creation Week. And so, in true Gnostic fashion, Tolkien ignores the Six Days of *Genesis* and assumes, instead, both the theories of the Renaissance wherein the earth is originally cast off from the sun, and that of the long geological ages that took over the minds of all by the 19th century.

The next incident in Tolkien’s Creation is a strife between the three Archons and Melkor: “and for that time Melkor withdrew and departed to other regions and did there what he would; but he did not put the desire or the Kingdom of Arda from his heart.”

And so, while Melkor goes off to sulk and plan, the other Archons begin to shape and hue. Now Tolkien tries to have it both ways, for his Valar shape the world “after that manner which they had beheld in the Vision of Ilúvatar...” but also “their shape comes of their knowledge of the visible World, rather than of the World itself...” In Plato’s *Timaeus*, the Demiurge or Logos makes the world solely by gazing at the eternal pattern or exemplar and rejects the created forms as full of defects. The Gnostic’s Craftsman rejects the eternal pattern and chooses only the material and defective. Tolkien tries to have his makers do both.

Next occurs what seems to be a more major war. As Melkor sees the Earth becoming as a garden for the Children of Ilúvatar, he becomes in form ever more dark and terrible. He descended upon Arda in power and majesty greater than any of the other Valar:

Thus began the first battle of the Valar with Melkor for the dominion of Arda; and of those tumults the Elves know but little. For what has here been declared is come from the Valar themselves, with whom the Eldar spoke in the land of Valinor, and by whom they were instructed; but little would the Valar ever tell of the wars before the coming of the Elves. Yet it is told among the Eldar that the Valar endeavoured

ever, in despite of Melkor, to rule the Earth and to prepare it for the coming of the Firstborn; and they built lands and Melkor destroyed them; valleys they delved and Melkor raised them up; mountains they carved and Melkor threw them down; seas they hollowed and Melkor spilled them; and naught might have peace or come to lasting growth, for as surely as the Valar began a labour so would Melkor undo it or corrupt it. And yet their labour was not all in vain; and though nowhere and in no work was their will and purpose wholly fulfilled, and all things were in hue and shape other than the Valar had at first intended, slowly nonetheless the Earth was fashioned and made firm. And thus was the habitation of the Children of Ilúvatar established at the last in the Deeps of Time and amidst the innumerable stars. (pp. 12-13)

This is a Gnostic mythic version of the explanations of the earth's formation so popular in the 18th and 19th centuries, whether in the wholly naturalistic version or that of the Gapists or Restitutionists, such as Cardinal Wiseman. (See this writer's Wiseman Paper.)

Also, so far is it from any kind of adaptation of the Great War in Heaven between Michael and Lucifer-Satan, that the geological explanations force themselves to the fore as being the working and shaping of the Archons rather than the merely natural forces over time. As St. Irenaeus says, according to the Gnostic heretic Basilides, "Those angels who occupy the lowest heaven, that, namely, which is visible to us, formed all the things which are in the world, and made allotments among themselves of the earth and of those nations which are upon it." (*Ad Haer.* I, ch. 24)

And so, according to Tolkien and his Gnostic predecessors, the Great War in Heaven was not a rebellion against the divine revelation of the Incarnation but rather a de-construction of the true account in order to re-construct a version more acceptable to the modern mind as it incorporates the long ages of geological time and resurrects the heroes of pagan myth. The Great War in Heaven becomes but a territorial strife on the newly-forming Earth.

In the next Section, entitled the *Valaquenta*, we find that the great Valar, seven in number, each has a Queen consort. But Melkor is no longer counted among the Valar "and his name is not spoken upon Earth."

That the Valar have feminine partners destroys, at once, all resemblance to the Angels of Catholic Theology and Tradition and places them squarely amongst the Gnostic Archons and heroic figures of pagan mythology.

The seven main lords of Tolkien's universe are Manwë, who corresponds roughly to the Greek-Roman Uranus and Aolus; Ulmo, who corresponds quite closely to Poseidon/Neptune; Aulë, the great Craftsman of Earth and Gaia. These three represent the original four elements of the creation, made much of in Greek and Roman mythology as well as in the Christian exegesis of the Six Days. The remaining Lords are Mandos and Lorien, brothers, who are masters of spirits; they are also called Namó and Irmo. Namó is the Keeper of the House of the Dead as Pluto in the Greco-Roman, and Irmo is the master of visions and dreams. Orome [Mars] is the Great Warrior "and even in the face of Melkor he laughed in battles before the Elves were born." Tulkas, the Valiant, is Tolkien's Mercury.

These Lords with their spouses and further elaborations, form the Gnostic genealogies of Tolkien's fantasies that out-do the genealogies of the ancient Gnostics. For Tolkien's genealogies emphasize more the ages and aeons of the "Deeps of Time", thereby accommodating



modern evolutionary theories, whereas the ancient Gnostic genealogies stressed the hierarchical nature of the Archons and Aeons, these latter being almost timeless in their abstraction.

Here is the origin of Sauron who figures prominently in *The Lord of the Rings*:

Dreadful among these spirits were the Valaraukar, the scourges of fire that in Middle-earth were called the Balrogs, demons of terror.

Among those of his servants that have names, the greatest was that spirit whom the Eldar called Sauron, or Gorthaur the Cruel. In his beginning he was of the Maiar (spirits of lesser degree than the Valar) of Aulë, and he remained mighty in the lore of that people. In all the deeds of Melkor the Morgoth upon Arda, in his vast works and in the deceits of his cunning, Sauron had a part, and was only less evil than his master in that for long he served another and not himself. But in after years he rose like a shadow of Morgoth and a ghost of his malice, and walked behind him on the same ruinous path down into the Void. (pp. 25-26)

There is no Hell in Tolkien's fantasies: there are only the fires on Earth produced by Melkor, and the Void – the final extermination of all evil, as in Origen? Probably.

In the next Section, entitled *Quenta Silmarillion*, the spouse of Aule, Yavanna (compare with the Greco-Roman Ceres/Demeter) planted the seeds “that she had long devised” and her prayers to Aulë brought forth two lamps, one in the north of Middle-earth and one in the south “so that all was lost as it were in a changeless day.” Then the seeds that she had sown began to sprout and to burgeon and there arose all the plants” and “beasts came forth and dwelt in the grassy plains...”

So here are lesser beings adorning the earth with plants and animals, works that in Reality, Divine Revelation tells us, belong to God alone. Tolkien, however, is a master of the Gnostic heresy of alternative Creations.

After this great work, Manwë ordained a great feast for all the Valar, since Aulë and Tulkas were “weary after their labour”.

Meanwhile, Melkor now “grown dark as the Night of the Void,” came into Middle-earth from over the Walls of the Night with a host of spirits. They began “delving and building of a vast fortress, deep under Earth... named Utumno.” (Compare with Milton's Pandemonium) From thence, the blight of Melkor's evil and hatred flowed out and the Springtide of Arda was marred. Green things fell sick and rotted, rivers were choked with slime, beasts became monsters of horn and ivory dyed the earth with blood...

Tolkien thus separates in an absolute manner sickness and death and the other consequences of Original Sin from the personal sin of Adam and Eve and allows God's good creation to be corrupted solely by an evil god. This is purest Gnosticism. So deep is this evil caused by Melkor that “the shape of Arda and the symmetry of its waters and its lands was marred in that time, so that the first designs of the Valar were never again restored.” (p. 31)

Again, this implies a theory like that of the Gapists who place untold catastrophes in the Earth between *Genesis One*, 1 and 2.

Next in Tolkien's epic, the Valar build the city Valmar of many bells. In this garden-city, on a green mound, there is the Ring of Doom and also therein are Two Trees. One tree is masculine with dark green leaves and the other is feminine, with young green leaves. From the elder of the

trees, the Valar counted the ages of their reign. Each day contained twelve hours with the waxing and waning of the blossoming of the trees. “Thus began the Days of the Bliss of Valinor; and thus began also the count of Time.”

But there are “ages” after this, for

... as the ages drew on to the hour appointed by Ilúvatar for the coming of the Firstborn, Middle-earth lay in a twilight beneath the stars that Varda (the spouse of Manwë) had wrought in the ages forgotten of her labours in Ea. And in the Darkness Melkor dwelt, and still often walked abroad, in many shapes of power and fear, and he wielded cold and fire, from the tops of the mountains to the deep furnaces that are beneath them; and whatsoever was cruel or violent or deadly in those days is laid to his charge. (p.34)

There always seems to be more of Melkor than of the other more beneficent gods in Tolkien’s epic, and this manifests a strong Manichean strain in his work.

Meanwhile, Aulë, the Craftsman, and his Spouse Yavanna, continue to make and shape things that grow and bear fruit. And Aulë is also named as the friend of the Noldor who are the most skilled of the Elves. “The Noldor also it was who first achieved the making of gems and the fairest of all gems were the Silmarils, and they are lost.

The Vanyar are the most beloved of the Elves, and from Manwë they received song and poetry, “for poetry is the delight of Manwë, and the song of words is his music,”

So the Elves came before Man, and in today’s climate of evolutionary thought, they could be taken for “primitive” men.

This Section concludes with a comparison of the Elves and Men:

Now all is said concerning the manner of the Earth and its rulers in the beginning of days, and ere the world became such as the Children of Ilúvatar have known it. For Elves and men are the Children of Ilúvatar; and since they understood not fully that theme by which the Children entered into the Music, none of the Ainur dared to add anything to their fashion.

The passage I have underlined can easily be taken to refer to the absence in Holy Scripture of any hint of the long ages of evolutionary time during which “the Children of Ilúvatar entered into the Music” – that is into the “fabric” of the Thought of Ilúvatar.

For which reason the Valar are to these kindreds rather their elders and their chieftains than their masters; and if ever in their dealings with Elves and Men the Ainur have endeavoured to force them when they would not be guided, seldom has this turned to good, howsoever good the intent. The dealings of the Ainur have indeed been mostly with the Elves, for Ilúvatar made them more like in nature to the Ainur, though less in might and stature; whereas to Men he gave strange gifts.

This passage stating that the Ainur had dealings mostly with the Elves, could well refer to the fact that animism predominated amongst “primitive” peoples, savage tribes and degenerate humans. Then Tolkien relates the appearance of Man:

For it is said that after the departure of the Valar, there was silence, and for an age Ilúvatar sat alone in thought. Then he spoke and said: “Behold I love the Earth, which shall be a mansion for the Quendi and the Atani! But the Quendi shall be the

fairest of all earthly creatures, and they shall have and shall conceive and bring forth more beauty than all my Children; and they shall have the greater bliss in this world. But to the Atani I will give a new gift." Therefore he willed that the hearts of Men should seek beyond the world and should find no rest therein; but they should have a virtue to shape their life, amid the powers and chances of the world, beyond the Music of the Ainur, which is as fate to all things else; and of their operation everything should be, in form and deed, completed, and the world fulfilled unto the last and smallest.

And so it seems that only Men will have the power to overcome or to change "the music of the Ainur" which is Fate and necessity.

But Ilúvatar knew that Men, being set amid the turmoils of the powers of the world, would stray often, and would not use their gifts in harmony; and he said: "These too in their time shall find that all that they do redounds at the end only to the glory of my work." Yet the Elves believe that Men are often a grief to Manwë, who know most of the mind of Ilúvatar; for it seems to the Elves that Men resemble Melkor most of all the Ainur, although he has ever feared and hated them, even those that served him.

This belief of the Elves, however, is reflected in all the fantasy, and it evokes a profoundly pessimistic view of Earth and mankind. And this view would be justified if one looked only at human nature unaided by Divine Revelation, by Divine Grace, and by the glorious history of the Church and Her Saints. Such is the view of Tolkien, the "Catholic" and of all his co-workers in the field of devastation called fantasy literature -- "poetry and song" serve Lucifer and not God, in this domain. For totally obscured and obliterated is the ultimate Victory over Lucifer and Sin by Jesus Christ and His holy Mother at the End of Time. When it comes to the truths of Scripture and Tradition, Tolkien seems wholly ignorant. This is because he has filled this space with the modern sciences of evolutionary geology and anthropology, using the figures of pagan myth as their representatives. I term this kind of philosophy, the Neo-Gnosticism of modern science.

This section concludes with some statements that indicate Tolkien's view of Death and its origins::

It is one with this gift of freedom that the children of Men dwell only a short space in the world alive, and are not bound to it, and depart soon whither the Elves know not. Whereas the Elves remain until the end of days, and their love of the Earth and all the world is more single and more poignant therefore, and as the years lengthen ever more sorrowful. For the Elves die not till the world dies, unless they are slain or waste in grief (and to both these seeming deaths they are subject); neither does age subdue their strength, unless one grow weary of ten thousand centuries and dying they are gathered to the halls of Mandos in Valinor, whence they may in time return.

But the sons of Men die indeed, and leave the world; wherefore they are called the Guests, or the Strangers. Death is their fate, the gift of Ilúvatar, which as Time wears even the Powers shall envy. But Melkor cast his shadow upon it, and confounded it with darkness and brought forth evil out of good, and fear out of hope. Yet of old the Valar declared to the Elves in Valinor that Men shall join in the Second Music of the Ainur; whereas Ilúvatar has not revealed what he purposes for the Elves after the World's end, and Melkor has not discovered it. (p. 39)

The Elves most nearly resemble the spirits of the natural world, the gods and goddesses of animism – all things are alive with "gods" or spirits, as Thales believed. And so, they only die

when the World ends, unless slain or “waste in grief.”

But what of Men? It would seem, from Tolkien’s words, that Death was originally a gift but that Melkor cast his shadow over it and brought “evil out of good, and fear out of hope.” This is terrible heresy! Death is solely the punishment for Sin and ultimately a test of our Faith and Hope and Charity. But Tolkien makes it a merely natural event that the evil god Melkor has poisoned with evil and fear. Such a view of Death is not tolerable for the Christian.

But the making of sub-creations is not over yet. Aulë, the Maker god, Tolkien’s Craftsman and Demiurge, was unwilling to wait for the fulfillment of the decrees of Ilúvatar and made, in his impatience, creatures to his own liking – the Dwarves. But he worked in secret for fear of the displeasure of the other Valar: “he made first the Seven Fathers of the Dwarves in a hall under the mountains in Middle-earth.”

But Ilúvatar was displeased; he calls Aulë to task; Aulë repents and begins to destroy the Dwarves but is prevented by Ilúvatar who compromises with Aule, decreeing that the Dwarves must sleep in darkness under stone until “the Firstborn have awakened upon Earth;...” Ilúvatar will then himself awaken the Dwarves but they shall be Aule’s children “and often strife shall arise between thine and mine, the children of my adoption and the children of my choice.”

When Aulë told his spouse, Yavanna, all that had happened, she replied:

... thou hast received not only forgiveness but bounty. Yet because thou hidest this thought from me until its achievement, thy children will have little love for the things of my love. They will love first the things made by their own hands, as doth their father. They will delve in the earth, and the things that grow and live upon the earth they will not heed. Many a tree shall feel the bite of their iron without pity.

Aulë responds that this shall be true also of the Children of Ilúvatar. Even so, Ilúvatar (Eru) will still give them dominion and they shall use all that they find in Arda (Earth) though they use it badly, without the purpose of Eru and without respect or gratitude. (p. 43)

Here again is that deeply pessimistic attitude towards mankind – and of course, it would be the only one for those who have no Faith or Hope in the Absolute dominion of Jesus Christ and His Mother and of Their Redemption.

All this presages nothing but battles and warfare in the future, and so it happens. As *Time Magazine* described the work of Tolkien:

Majestic! ... readers of *The Hobbit* and *The Lord of the Rings* ... will find in *The Silmarillion* a cosmology to call their own ... medieval romances, fierce fairy tales, and fiercer wars that ring with heraldic fury ... it overwhelms the reader.” (quoted on the back cover of the paperback edition)

It is cause only for all Neo-Pagans to rejoice! But certainly for all Catholics to weep in shame that one of their own brought forth such a monster of literary achievement.

However, many Neo-Catholic scholars while agreeing with my description of Tolkien’s cosmogony in its accommodation of both modern evolutionary theory and ancient paganism, still do not recognize the heterodoxy, not to say the Gnostic heresy that results. Joseph Pearce in his book, *Tolkien: Man and Myth* (Ignatius Press, 1998) says this of the *Silmarillion*:

Tolkien then states that “amid all the splendours of the World, its vast halls and wheeling fires” Ilúvatar chose a place for the habitation of his Children “in the Deepes of Time and in the midst of the innumerable stars.” Thus, in a feat of ingenious invention, or sub-creation, Tolkien not only distinguishes the Men and Elves as being made directly “in the image of God,” essentially different from the rest of Creation, but at the same time accommodates the theory of evolution. The evolution of the cosmos was simply the unfolding of the Music of the Ainur within which the One places his Children in a habitation prepared for them. The enormity of the concept, and its apparent paradox, was addressed by Tolkien in words of poignant mysticism: “this habitation might seem a little thing to those who consider only the majesty of the Ainur, and not their terrible sharpness.” In a similar feat of ingenuity, Tolkien explains that the Valar, the angelic powers given the responsibility of shaping the cosmos, have often been called “gods” by Men. In this way he manages to accommodate paganism as well as evolution within his mythology, making both subsist within Christian orthodoxy. (pp. 90-91)

There could hardly be a clearer statement of the root differences between traditional Catholic theology and that of the Neo-Christian! Elsewhere, the *Silmarillion* is described as the Elves’ version of *Genesis*. If the Elves represent “primitive man” and his monotheism, then this accounts for the one-ness with no hint of the Trinitarian God in Ilúvatar, the One.

Pearce quotes Jesuit Father James V. Schall; echoing the views of another Jesuit, Fr. Robert Murray, a friend of Tolkien:

I have never read anything quite so beautiful as the first page of *The Silmarillion* ... the prose was appropriately scriptural.

Another close friend of Tolkien admitted,

I am rather fond of *The Silmarillion*,... the idea that God allows the archangels to take part in the Creation ... It strikes me that his picture of the archangels is surprisingly like small children with their father,... All of this is the background to *The Lord of the Rings* as having been created by the archangels, the Valar, under the direction of the One.

It does not seem to disturb in the least these so-called Christian scholars that Tolkien’s “Archangels” are quite physical beings, even having cohorts or spouses exactly in the manner of the old Gnostic pairs of Archons. Nor does it occur to them to object to the fact that Tolkien’s archons are delegated by Ilúvatar to make and shape the creation whereas Catholic theology insists quite emphatically that God alone can create and do the works of distinguishing and adorning described in *Genesis One*. (See this writer’s *From the Beginning*, Vol. I)

As pointed out earlier, a major error committed and elaborated by both C. S. Lewis and Tolkien and serving as a kind of foundation for their mythologies, is that of assuming that the ancient gods and goddesses of paganism represent an original polytheism, a pantheon of deities invented by mankind as a kind of preparation for the divine Revelation of Scripture; whereas the truth is just the opposite: an original primordial Revelation was given to Adam in which the main facts of the Incarnation and Redemption were outlined and preserved by the Chosen People. The mythologies of ancient peoples, who all received this original Revelation from their most ancient ancestors, the sons of Noe, represent rather corrupted vestiges of the primordial revelation, in turn elaborated upon and further degraded by the inventions of men under the inspiration of Lucifer. (See this writer’s *From the Beginning*, Vol. II and the Wiseman Paper)

In more than one accolade gathered in Pearce's book in praise of Tolkien's work, his cosmogony is described as "a totally orthodox understanding of the Fall and Redemption of Man" yet Pearce quotes another admirer as asserting that "though Tolkien makes never so much as a glancing reference to Jesus Christ in a single-paragraph of all *The Lord of the Rings*' thick volumes, His face is glimpsed on virtually every page." (p. 82)

I cannot share the "glimpse" that this critic finds in the epic of the Hobbits, for while it is noteworthy that Tolkien never makes so much as a glancing reference to our Lord Jesus Christ, it certainly does not follow that His presence is to be glimpsed on any page. This enthusiastic admirer is reading his Christianity into the epic and in doing so, mistakes the obviously shining and exemplary natural virtues of the heroes for the supernatural virtues of Faith, Hope and Charity which are manifestations of holiness.

The admirers of Tolkien are trying to make Saints of the Hobbit-heroes whereas they are but secular heroes really no better than the basically decent heroes of the novels of someone like Clive Cussler. Gnostic heroes all, however, saving the world and reforming it by means of their natural efforts alone and without any acknowledgement of the absolute necessity for divine grace and most of all, for Divine Faith, Hope and Charity.

The world today has plenty of the Pelagian heroes and heroines who are out to build a better world on any and every "spirituality" that appeals to human sentiment. But the world will not be saved by them.

It was C. S. Lewis who prophesied that if *The Lord of the Rings* succeeded in selling and profiting economically, "it would inaugurate a new age," (p. 79) And somewhere else, Tolkien has been hailed as the "father of modern fantasy literature" This is a most dubious honor! It is certainly true that C. S. Lewis with his space trilogy and his *Chronicles of Narnia* must share the honor with Tolkien's epics in siring the genre of fantasy fiction, giving due credit to Jules Verne (1828-1905) for fathering the genre of science fiction. However, when we look at the kinds of works that have issued from these sources in recent years, we may well be dismayed and even alarmed.



**September 8, 2001**

Feast of our Lady. (Her Nativity)

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