CHAPTER I

C.S. LEWIS AND SCIENCE FICTION WITH A DIFFERENCE
Tolkien defines the term 'fantasy' as embodying both the Subcreative Art in itself and a quality of strangeness and wonder in the Expression "... Fantasy (in this sense) is ... not a lower but a higher form of Art, indeed, the most nearly pure form, and so (when achieved) the most potent." An understanding of Tolkien's conception of fantasy becomes indispensable for an understanding of the genre. For, Tolkien made fantasy respectable. Since the publication of the Lord of The Rings it has been possible for British and American writers, with a serious purpose, to employ once again the genre of marvellous writing, as they had not been able to do since the growth and dominance of the realist novel.

It becomes clear that fantasies published during 1920s and 30s are frequently imbued with a profound moral purpose. They are even set in a different historical period or, more interestingly, in a complete other world. They display a concern for contemporary problems and offer a critique of contemporary society. To Dante, imaginativa or fantasia, the imaginative faculty which comprehends the art of prose fantasy,
divinely inspired, offering a dimension of creativity going beyond man's empirical experience. The *Divine Comedy* itself is perhaps the greatest poetic fantasy in European Literature. Tolkien, who first applied the phrase 'the sub-creative art' to the writing of fantasy, saw much literary creation as the natural outcome of man's own creation in the divine image.²

In a world governed by materialism and scientific rationalism, fantasy set out to explore the immaterial and the irrational. Moreover, unlike, for example, the writer of a romance in what was virtually the Christian culture of Europe, the modern writer of fantasy cannot start from a widely accepted basis of belief. The moral premises must be established within the work itself. In these works the term fantasy will be taken to mean both the sub-creative art, with its quality of strangeness and wonder, and the kind of novels which such art produces. The essential ingredient of all fantasy is 'the marvellous', which will be regarded as anything outside the normal space-time continuum of the everyday world.

The writer as sub-creator creates a complete and self-consistent 'secondary world', and if he is successful, the result is 'secondary belief' on the part of the reader: "He makes a secondary world which your mind can enter. Inside it, what he relates is "true": it accords with the laws of the world. You therefore believe it, while you are, as it were, inside."³ Our normal experience of the primary world thus
leads us to give primary belief to primary realism, while successful sub-creation induces secondary belief in the secondary realism of a secondary world.

In the sub-creative art of fantasy, Tolkien detects three faces: "The Mystical towards the Super-natural; the magical towards Nature; and the Mirror of the scorn and pity towards man." Unfortunately, by deliberately choosing to exclude two types of tale—the Beast fable and the Lilliputian story—Tolkien largely excludes the mirror of scorn and pity. For fantasy is used to mock or exhort foolish mankind, often through the use of utopias and dystopias.

Fantasy is an enrichment of life, for even if dragons exist in other world, our lives in the primary world are richer and more beautiful simply through the imagining of them. Indeed, magic is perhaps not the best term to use for this aspect of fantasy. Fantasy may be said to aspire rather to the 'elvish craft' of enchantment.

Fantasy draws much of its strength from certain 'primordial desires' for the enrichment of life: the desire to survey vast depths of space and time, the desire to behold marvellous creatures, the desire to share the speech of the animals, the desire to escape from the ancient limitations of man's primary world conditions. The third aspect of fantasy,
its mystical nature, as, Tolkien feels, is the most difficult to achieve, although when successful, it produces stories of 'power and beauty.'

Tolkien's friend and colleague, C.S. Lewis, wrote the cycle of Narnian fantasies as the vehicle of Christian mysteries. Other young writers like Ursula Le Guin and Leon Garfield have also produced mystical fantasies of great power and beauty. And indeed, the mystical nature of fantasy is the source of what Tolkien shrewdly detects as one of the most outstanding qualities of serious fantasy or traditional fairy-tale, the eucatastrophe: "The sudden joyous 'turn' ...a sudden and miraculous grace: never to be counted on to recur."\(^5\)

A popular type of fantasy set in the primary world is animal fantasy, in which animals are given anthropomorphomorphic characteristics, or occasionally humans are anthropomorphosed into animals. From such fantasy located entirely in the primary world, the move is, logically, to the next stage in abstraction beyond the normal spacetime continuum, where the primary world and other worlds are juxtaposed. The secondary world of such pairs of 'world in parallel' still maintains close contact with normal experience in the real world which is in no way directly linked with primary experience. The pure secondary world fantasy, some would argue, provides the highest expression of imaginative creation in this genre. The technical side of secondary world creation is considered first, but the
philosophical bases of the most powerful secondary world fantasies are provided by deeply felt moral and religious convictions, and frequently result in the presentation of metaphysical concepts as physical realities.

The animal fable has been used for didactic and moralistic purposes, and the tales of Aesop and La Fontaine are only the best known examples of this genre. At a more sophisticated level, the animal fable can be used to explore the whole range of human character and relationships, by examining human society from the point of view of the animals. Or animal metamorphosis may provide an enhanced vision of the primary world reality.

No other writer has produced the vast frame of reference which Tolkien created in his texts and his appendices. But the same process is to be found at work in others who have, like C.S. Lewis, Ursula Le Guin, Lloyd Claire, devised secondary worlds. The religion and beliefs of the inhabitants of the secondary world are at least implicit, and frequently become explicit and central, notably in C.S. Lewis' Narnia and Le Guin's Earthsea. When the marvellous occurs in a secondary world it may appear marvellous to the inhabitants themselves, but more often, the marvellous becomes part of the natural law of the secondary world.

Many writers of fantasy draw on traditional symbolism drawn from mythology, folk-tale and Christian.
religion, or from the nature symbolism of the Romantics. Like Lewis, Leon Garfield in the *Ghost Downstairs* uses allegory with a basis in Christian religion, ritual and tradition. Arthur Calder-Marshall also uses the Christian allegorical theme of temptation in *The Fair to Middling*. Norton Juster's *The Phantom Tollbooth* is not an allegory of temptation, but an allegory of the development of the mind.

In his lecture, 'On Fairy-Stories', J.R.R. Tolkien stresses the point that the appeal of fantasy is closely connected with man's desire to transcend his own limitations. C.S. Lewis wrote within the tradition of Christian apologetics. In *The Ghost Downstairs* Leon Garfield takes as his starting point one of the greatest post-classical legends of modern Christendom, the story of Faustus. Ursula Le Guin is both more iconoclastic and more original than either Lewis or Garfield. In *The Earthsea Trilogy* she re-evaluates the whole basis of religion, science and belief.

The reputation of C.S. Lewis depends to a large extent on his prominence as a popular Christian apologist; he has become famous as a modern-day "apostle to the skeptics". His theological writings are designed for and directed towards sceptical laymen who have been, in Lewis' opinion, unduly influenced by nineteenth century liberalism and scientism and so have left the Church and its fixed moral code for the greenest pastures of "human science" and moral relativism.
The quality of Lewis' theological works stems from his peculiar position as a modern defender of what is generally regarded as an outworn and stuffy faith. Lewis "appears in these works as a cocktail-party advocatus Christi (we presumably no longer need an advocatus diaboli) attacking sophisticated scepticism with sophisticated Christianity, and moral relativism with ethical orthodoxy. We have before us in Lewis the spectacle of a man whose prose style is appealingly contemporary, upholding with great vigor and skill concepts that presumably went out of fashion with the great enlightenment of the flapper age." What Lewis is attempting is obvious, yet he is not merely sugar-coating the bitter pill of moral orthodoxy. In these books Lewis is attempting to demonstrate, through style and method, that morality was never unpopular at all among the really clever people. In his first three novels Out of the Silent Planet, Perelandra, and That Hideous Strength Lewis creates his own myth. Science fiction provides him with a theme.

Lewis' main aim in the creation of his silent planet myth is to create and maintain a metaphor that will serve to carry in fictional form the basic tenets of Christianity and present them from a non-Christian point of view but without reference to normal Christian symbols. The main tenor of Lewis' myth is Christian orthodoxy; his vehicle is science fiction.
Fantasy, it has been argued, is not escapism but a method of approaching and evaluating the real world. Tolkien’s dictum is that fantasy, like fairy tales, is not really about marvellous beings, but about 'man in the Perilous Realm'. All serious fantasy is rooted in human experience. Indeed the fundamental purpose of serious fantasy is to comment upon the real world and to explore moral, philosophical and other dilemmas posed by it. Through fantasy, man does indeed enter the Perilous Realm, and may find there both the familiar made strange, and the strange made familiar. This is the essential quality which distinguishes fantasy from the realist novel. Tolkien asserts that fantasy "does not destroy or even insult Reason."7

The history of science fiction is also the history of humanity's changing attitudes towards space and time. The history of fiction is the story of humanity's development from a mythic way of seeing the world to a rational or empirical way of seeing it. From the time of Galileo onwards, prototypes of modern science fiction appeared, but most literary historians agree that the first work of fiction that has all the characteristics of science fiction genre was written by Mary Shelley. Her Frankenstein is often taken for a mere literary monster. Swift's Gulliver's Travels, The Utopia of Thomas More, the satires of Lucan and The Republic of Plato are sometimes included in genealogies of science fiction -- obviously to add distinction to the pedigree.
When Mary Shelley wrote *Frankenstein* science fiction had neither a name nor any recognition as a separate form of literature. This situation lasted for a century, a century of extraordinary scientific discovery and tremendous technological and social change culminating in man's first hesitant ventures toward space. During this century many of the most represented writers in America, England, and Europe tried their hand at fiction that played with the fantastic possibilities suddenly made available by new scientific ideas and technological discoveries. And in the nineteenth century, traditional worldviews were shaken as never before, inviting speculation to fill the great gaps opening in traditional wisdom.

The literary ancestry sometimes claimed for science fiction itself might better be called, in part at least, religious fantasy. Dante, Thomas More, and Milton all ventured beyond the limits of normal terrestrial experience to generate fictions, and if to venture beyond known worlds or to leave the terrestrial globe were enough to make a work science fiction, it would be reasonable and proper to call Dante's *Commedia* and Milton's *Paradise Lost* works of science fiction. Yet, of all these only More's, which is the least adventurous in its voyaging, begins to approach the territory of modern science fiction. The worlds of Dante and Milton remain separate from science fiction because they are constructed on a plan derived from religious tradition rather than scientific speculation or
imagination. They populate the cosmos neither with fantastic creatures for their own sake nor with beings of speculative significance: but with angels, devils, and other products of a specifically religious world-view, which guides the fictional creation, sets limits for it, and lends it powers of credibility for the faithful. They are religious fictions.

As science fiction reached out for more speculative territory, it entered the area formerly occupied by the religious epic. Science had shaken the historical and cosmological foundations of the Judeo-Christian religions. But it had not succeeded in providing a set of values for man beyond the experimental ethics of scientific research itself. Science fiction, in the hands of writers like Wells and Stapledon, became a place where values could be presented in a speculative way, tested, and finally advocated. Much of the impulse behind science fiction in the twenties and thirties came from the need to express and articulate whatever values might be found in science itself, and this is true not only of the work of a philosopher like Stapledon but of the more popular American or Gernsbackian kind of science fiction as well. Perhaps it was inevitable that such a development would provoke the sleeping giant of religious fantasy.

Edgar Allan Poe, though perhaps best known to us as a writer of stories designed to produce a chill of terror or
horror, also worked with two other forms of fiction that were largely his own inventions. He wrote the first fully achieved detective stories initiating a special form of fiction which is still going strong. And he perfected a certain kind of speculative tale based on scientific or philosophical ideas, which although less durable, has some very distinguished modern practitioners, such as the Argentine writer, Jorge Luis Borges. We may call this sort of tale metaphysical fiction, since it involves speculation about the nature of the universe which goes beyond the bounds of any known science. Typical of Poe's technique is a combination of science with notions that transcend science. It represents a persistent feature of contemporary science fiction. A distrust of 'ratiocination' which he dearly loved was an important part of Poe's mental equipment. A similar admiration for scientific thinking coupled with a vivid sense of its limitations is part of the equipment of many a modern writer of science fiction.

As Poe has roots in Swift and the prophetic books of Blake, Verne descends from Defoe and the positivism of August Comte. Verne took the Crusoe tradition and stretched its dimensions -- around the world, inside the earth, under the sea, through the air, around the moon. As Suvin has shrewdly observed, "Verne's voyages fill in the white spots of already sketched space, but they do not reach new imaginative space." Verne's universe is on the verge of complete subjugation by a
science still in the stages of quantification and classification.

If Verne represents the physical dimension of nineteenth century science fiction with his emphasis on the conquest of local space, Poe represents a metaphysical aspect of this new literary phenomenon. Edward Bellamy represents a third dimension of social concern and commitment and a fourth dimension, time. More than anything else, the new senses of time developed in the nineteenth century and the beginning of the twentieth century have enabled -- or required -- science fiction to deal with them. Edward Bellamy's *Looking Backward* set in the year 2000, found a style, or a form of social vision, which gave it an emotional colouring that no work of pure political economy could hope to match.

Bellamy's influence on other writers is the result of an aesthetic breakthrough, a burst into new literary territory which had a profound effect on the future of literature. The tradition of utopian fictions, ideal worlds invented to illustrate political theories, is as old as Plato. But the utopian tradition until the eighteenth century had always located its ideal worlds in 'another place' -- on the moon, inside the earth, around the globe. Bellamy located his world in Boston, Massachusetts, in a time a little over a century after the date of his book's publication.
What Bellamy lacked or spurned was possessed in abundance by a host of writers who did not have his concern for social evolution. As time and space were opened for literary exploration, popular writers of adventure stories began poaching on that territory, and of these the most popular was Edgar Rice Burroughs. Like L. Frank Baum, Burroughs is a master at populating imaginary landscapes. His novel _The Princess of Mars_ was the first of a whole series of Martian novels.

As Robert Scholes and Eric S. Rabkin rightly observe, "Mary Shelley planted the flag on the new territories, but Wells explored them, settled them, and developed them." The great achievement of H.G. Wells as a science fiction writer lay in his ability to hold together so many of the facets of this kind of fiction. He was a good storyteller, always able to engage our interest in his characters' lives and generate in us a concern for their fates. And he had a gift for domesticating the fantastic and extrapolating plausibly from extraordinary situations. His sense of human society as an eco-system helped him project visions of the future.

Wells' novels _The Time Machine_, _The Island of Dr. Moreau_, _The Invisible Man_, _The War of the Worlds_, _The First Men in the Moon_, _When the Sleeper Wakes_, _The Food of the Gods_, _In the Days of the Comet_, and _The War in the Air_ opened a new era in literature. He called his novels scientific
romances. The ability of Wells to produce fantasy that
dramatized truths about human nature and the human situation
was what endeared him to Borges. Because his early fictions
approached the status of myth, Borges predicted that they would
enter into "the general memory of the species and even transcend
the fame of their creator or the extinction of the language in
which they were written."10

The brilliant Russian writer, Yevgeny Zamyatin, saw
Wells as a pioneer who had opened up new literary territory
that young men like himself would explore and develop further.
Zamyatin rightly praises Wells as "An artist of considerable
stature, a brilliant and subtle dialectician who has created
models of an extraordinarily contemporary form models of the
urban myth, of socio-scientific fantasy."11

Following two centuries of increasing materialism and
determinism, the scientific pendulum began to swing the other
way, and literature to move with it. As science fiction reached
out for more speculative territory, it entered the area formerly
occupied by the religious epic. This is why Olaf Stapledon's
Star Maker, for the instance, seems both so like and unlike the
works of Dante and Milton. It should not be surprising that this
invasion of religious space by science fiction should provoke a
new religious fiction to arise and contest the field with the
growing body of science-fictional works. This is a literary
event, of course, but it is also an enactment of a larger cultural
event.
C.S. Lewis has been a great champion of the humble story in literature. He has admitted his own delight in fairy tales and other fantastic kinds of literature, including science fiction, and invited those who take pleasure in the delights of fiction for their own sake to come out of their closets and admit that they read for pleasure. Yet as a student of that era when the greatest extremes in fantastic story-telling and didactic seriousness often co-existed in the same work, as in Spenser's The Faerie Queene, he also knew how fantasy might function as a vehicle for serious fantasy. In a letter to Roger Lancelyn Green, Lewis says, "I liked the whole interplanetary idea as mythology and simply wished to conquer for my own (Christian) point of view what has hitherto been used by the opposite side."

Behind Lewis' imagination and his longings is what was for him a primal desire, an imaginative impulse as old as the human race working under the special conditions of our own time, namely the wish to visit strange regions in search of such beauty, awe, or terror as the actual world does not supply. The quest is not merely for remoteness: distance is only a necessary precondition of mystery and otherness. Lewis says of Lindsay's A Voyage to Arcturus, which he considered the "real father of my planet books" thus: "His romance is a region of the spirit. He is the first writer to discover what 'other planets' are really good for in fiction. No merely
physical strangeness or merely spatial distance will realize that idea of otherness which is what we are always trying to grasp in a story about voyaging through space ... To construct plausible and other moving 'other world' you must draw on the only real 'other world' we know, that of the spirit.'

In his space trilogy a delight in fantastic imagining for its own sake is quite apparent, especially in his beautiful descriptions of the unfallen world of Perelandra. But his serious philosophical purpose is also very clear. He has provoked into writing these books -- provoked by the two developments in science fiction. The work of Olaf Stapledon and the pulpy, Gernsbackian science fiction that was developing in America in the thirties. Lewis admired Stapledon's invention but not his philosophy, and he derided the attitude he discerned behind much of the American science fiction he encountered. "The challenge that Lewis mounted was not simply a challenge to Gernsback & Co. It was a challenge to science itself, and the modern technological culture based upon science, to produce an ethic worth living and dying for." 

Lewis' attack on Gernsbackian human-racism is made from his Christian perspective. But the attack paved the way for later criticism of the same position made from within science, without the benefit of theology. The ecology movement that developed in America in the sixties takes a view very similar to Lewis,' and finds its support not in scripture but
in works of scientific speculation like Gregory Bateson's *Steps to an Ecology of Mind*. This viewpoint is articulated within the field of science fiction by a writer, for example, like Ursula Le Guin who is in many respects a lineal descendant of C.S. Lewis, though she works from an ecological rather than a theological position.

Stapledon's position, his emphasis on the growth of Spirit, was regarded by Lewis as more dangerous and no less abhorrent than the attitude of the "Little Interplanetary Societies." Stapledon's terrible creator, the Star Maker, who combines in one being the qualities that Christianity divides into God and Satan, seemed to Lewis utterly blasphemous. Lewis put a version of Stapledon's philosophy into the mouth of the odious Professor Weston:

To spread spirituality, not to spread the human race, is my mission. This sets the coping-stone on my career. I worked first for myself; then for science; then for humanity; but now at last for Spirit itself -- I might say, borrowing language which will be more familiar to you, the Holy Spirit ... What then? Why, spirit-mind-freedom-spontaneity-that's what I'm talking about. That is the goal towards which the whole cosmic process is moving. The final disengagement of that freedom, that spirituality, is the work to which I dedicate my own life and the life of humanity. The goal, Ransom, the goal: think of it; Pure spirit: the final vortex of self-thinking, self-originating activity.¹⁵
Science, speculating ever more boldly about the origin of the universe and the descent of man, inevitably drew theology into contention with it. But even more important, from Lewis' point of view, was the attempt to establish sciences of human behaviour -- for human behaviour is the point at which matter and spirit meet. Behaviourism is the real enemy of religion in the twentieth century. In Lewis' view the application of behaviourist theory to human conduct is despicable because it involves scientists who lack values themselves but manipulate the values of others.

The ethical issue as it is drawn by Lewis comes down to whether or not human beings are capable of finding values to replace those of the religions they have seemed so ready to discard. His view is that they have not, and will not, because humans are fallen, incapable of reasoning their way to any ultimate, Truth, Beauty, or Goodness. For the most part scientists have been quite ready to admit that there is no science of values. But science fiction has provided a matrix in which the values implicit in science may be brought into contact with models of human behaviour. So, Lewis feels, man must turn back to God, and specifically to the teachings of Christ as preserved in the Christian religion.

From the point of view of his own cosmic myth, Lewis expounds the doctrine of the Fall of Man. The theological problem, as Lewis sees it, centers upon the validity of that
interpretation that sees the Fall as fortunate. Weston himself introduces the doctrine, and Ransom must answer: "Whatever you do, He will make good of it. But not the good, He had prepared for you if you had obeyed Him. That is lost forever. The first King and first Mother of our world did the forbidden thing; and He brought good of it in the end. But what they did was not good; and what they lost we have not seen." 

Science the most articulate alternative to Christian ethics have been Utilitarian or Marxist formulations, which judge present human actions in terms of future material benefits, a fiction which extrapolates from the present to explore the possible results of contemporary decisions becomes a cultural necessity. Bellamy, Wells and others understood this and accepted the challenge. Lewis then entered the ethical debate both with philosophical books like The Abolition of Man, The Problem of Pain, and Miracles -- and with his space trilogy.

C.S. Lewis' works of science fiction or anti-science fiction are there to challenge his opponents both as entertainment and as vehicles for ethical speculation and debate. Give the special strength and popularity of Lewis' work, it is not surprising that it has had an important influence on the field of science fiction as a whole. Lewis himself had drawn upon David Lindsay's remarkable Voyage to Arcturus as well as upon Milton, Spenser and a host of other writers of the Renaissance.
and Middle Ages for inspiration in constructing his extraterrestrial worlds.

A number of later writers have learned from Lewis and followed his example in combining Christian casuistry with science fiction. Among these, two have been notably successful. James Blish has written a uniquely Christian work of science fiction *A Case of Conscience*. And Walter Miller in the late fifties published what is probably the finest work of religious science fiction *A Canticle for Leibowitz*.

For Lewis, science fiction offered a relaxation from his true vocations of literary scholarship and theological ethics. Even so, he set his mark upon the field through his influence upon followers inside and outside his church, and through the challenge he offered science and science fiction to produce an ethic that might contend, upon a footing of equality, with his own Christian faith.

From More's *Utopia* through Wells' *Men Like Gods* and B.F. Skinner's *Walden Two*, a distressing limitation is apparent. These books depict confidently the shape of things to come; but they often offer the reader shadows of men rather than the complex human beings, charged with both hope and perversity, whom one knows from direct experience.
Thus, the difficult task of the writer of utopian fiction is to achieve a double faithfulness. He must be faithful to the kind of knowledge he has of his fellow men and to his vision of a future time. One cannot say that the novels of Wells and Skinner achieve this double faithfulness. In these books, precise knowledge of man seems to be sacrificed to hopes for mankind. Such a sacrifice does not take place in the novels of Orwell, C.S. Lewis and Aldous Huxley. All three of them cherish a view of man that sees him hampered by limitations that are an essential part of his nature.

The criticism of an existing commonwealth may, of course, take the form of direct satire, as for example in Erewhon, or may be exemplary, as in News From Nowhere. A work of this nature may or may not also be a piece of science fiction as that genre, or sub-genre, is defined by Kingsley Amis: "Science fiction is that class of prose narrative treating of a situation that could not arise in the world we know, but which is hypothesised on the basis of some innovation in science or technology, or pseudo-science or pseudo-technology."18

While the majority of Mr. Amis' numerous examples are adventurous stories, he does include utopian works and, clearly Brave New World is an emphatic science fiction under this definition. Taking account of the main sub-categories we should call Brave New World satirical utopian or dystopian science fiction. The two most famous anti-utopias, at least in the
English speaking world, are *Brave New World* and *Nineteen Eighty-Four*, works which, though they are each unique, are also strangely similar. Gorman Beauchamp comments on the dystopian novels of Aldous Huxley: "... the dystopian imagination posits as its minatory image of the future an advanced totalitarian state dependent upon a massive technological apparatus -- in short, a technotopia."¹⁷

Both Huxley and George Orwell seem to represent a development, not only from *We* but also from *The Machine Stops*, and in this respect they seem to define in a rough way, one early and the other late, a second wave in the anti-utopian reaction. Perhaps the best way to describe the difference between the first and second wave -- an admittedly subtle and elusive difference -- is to say that with the second wave the anti-utopia moves another step away from the mythic toward the satiric, a movement roughly parallel to the shift in Wells' writings from *The Time Machine* to *When the Sleeper wakes*. At the same time these anti-utopias are still Wellsian science fiction, but essentially hostile to the Wellsian vision of utopia.

Many years after writing *Brave New World*, Huxley told an interviewer for the 'Paris Review' that his famous book had 'started out as a parody of H.G. Wells' *Men Like Gods*, but gradually it got out of hand and turned into something quite different from what I'd originally intended."¹⁹ Though it
became a 'Pyrhonic aesthete's' rejection of the modern world, it remained -- sometimes consciously, at other times unconsciously—a parody of the Wellsian vision.

In *The Machine Stops*, *We*, *Brave New World* and *Nineteen Eighty-Four* we observe an anti-utopia which, though differing in numerous features, is much the same each time it has appeared. In C.S. Lewis' *trilogy* -- *Out of the Silent Planet*, *Perelandra*, *That Hideous Strength* -- anti-utopia assumes a new and different appearance. One reason for this change is, of course, that instead of being a reaction to utopia from a 'disillusioned left', Lewis' *trilogy* is an attack from a conservative, Christian right.

At the same time, C.S. Lewis' *trilogy* is a kind of *Paradise Lost* employed to teach Christian doctrine to a sophisticated but unsuspecting twentieth century, and thus, more than any other anti-utopia, it generates an enveloping myth. If in *Brave New World* and *Nineteen Eighty-Four* we saw Wellsian science fiction moving further from myth to satire, in Lewis' *trilogy*, we find it returning very much to myth again. Yet the *trilogy*, though anti-wellsian, owes as heavy a debt to Wells as any of the anti-utopias, a debt which is especially because of Lewis' strong and genuine interest in science fiction, including the pulp variety.
Lewis' anti-wellsianism in the trilogy is deeper, much more complicated and more extensive than is evident even in the caricature drawn in Horace Jules in That Hideous Strength. This anti-Wellsianism is, of course, congruent with his attack on the secularism and scientific materialism that he sees as the greatest enemy of Christianity in the twentieth century. The inception of the trilogy contains an anti-utopian attack using the myth of space travel is explained in a passage from a letter written by Lewis and quoted by Roger Lancelyn Green: "What immediately spurred me to write ... was Olaf Stapledon's Last and First Men and an essay in J.B.S. Haldane's Possible Worlds, both of which seemed to take the idea of such (Space) travel seriously and to have the desperately immoral outlook which I try to pillory in Weston."  

With his reputation as a prominent Christian apologist who would direct his attention against those unduly influenced by nineteenth century scientism and liberalism, Lewis attempted through his writing in his space trilogy to woo mankind away from the laboratories and the secular reform movements. Lewis in these novels, which combine the tracts of science fiction and utopian fiction, shows himself to be a propagandist for 'the cause of Christian orthodoxy and its morality.

2. Ibid., p. 50.

3. Ibid., p. 36.

4. Ibid., p. 28.

5. Ibid., p. 60.


16. Ibid., p. 125.


