CHAPTER III

PERELANDRA: ANCIENT TRUTH IN A NEW WORLD
Perelandra or Voyage to Venus, Volume-II of the 'space trilogy' of C.S. Lewis is strikingly different from the first volume, Out of the Silent Planet. Perelandra resembles science fantasy less. It ignores scientific mythology in favour of the spiritual and presents morality as a matter of will rather than order. The early descriptions of Perelandra with its golden sky and floating islands are among the very best first impressions of another world in fantasy.

Perelandra discusses free will, feminity and masculinity, vanity, cruelty and a host of other significant issues. Each of these is woven successfully into the fabric of the action revealing a work of religious fantasy that is unparalleled in scope and poignancy. This novel is an even greatest achievement than Out of The Silent Planet. The action limited to three characters has concentrated dramatic power, and the scenery, the floating islands and seas of Venus, is of a beauty which is not easily surpassed. Lewis is here mythologising the science fiction form or putting it to new use. Here is a positive answer to the negative materialism of Out of
The Silent Planet and the biological evolutionism and the scientific materialism which the hrossa are so surely a reaction against. C.S. Lewis wrote to Griffiths indicating his preference for literature that was either purely recreational or clearly the tool for presenting some moral or religious truth.¹

From Lewis' letter to Sister Penelope, we know that he was disappointed by the reviewers of Out of The Silent Planet, because they failed to see the deeper implications of the book. In the same letter, Lewis sounds a note which captures the essence of his purpose in Perelandra: "A writer can smuggle any amount of theology into the reader's mind if he colors it romance."² Though this remark is made off hand, if highlights Lewis' view of literature as an evangelical tool.

Lewis' letter to Owen Barfield focusses on the relationship of man to death and the human temptation to accept it as an escape as opposed to the divine freedom which Christ possessed by undergoing full life and death. These are themes which trouble Ransom in his fight with Un-man. The correspondence records Lewis' progress:

I've got Ransom to Venus and through his first conversation with the 'Eve' of that world; a difficult chapter. I hadn't realized till I came to write it all the Ave-Eva business. I may have embarked in on the impossible. This woman has got to combine characteristics which the fall has put poles
apart - she's got to be in some ways like a Pagan Goddess and in other ways like the Blessed Virgin. But, if one can get even a fraction of it into words, it is worth doing.\(^3\)

Lewis speculated at the same time on the value of poetic imagination, which, for Barfield, lay in its giving new cognitive attitudes to reality. For Lewis the value lay in giving us "an enriched and corrected will, so that we returned not to know more, but to do and feel as if we knew more."\(^4\) These early speculations were to be much transformed by Lewis' spiritual development, but his basic belief in the meaning of the creative imagination as it is received by man remained essentially the same. He described this area of his work as symbolical and mythopoeic. In retrospect *Perelandra*, his favourite, shows that he brought together for the first time his aesthetic and spiritual beliefs in the work.


These distinctions tell something of Lewis. In *Perelandra*, he intended to incorporate what he had learned from *A Voyage to Arcturus*: that planetary fiction is best for spiritual adventures. It combines the philosophical fantasy of MacDonald and James Stephens with the adventure narrative of Wells and Verne. Lindsay's book is because of the power of its imaginative
conception, potentially a force bordering on the diabolical through its Manichaean philosophy. So a book conceived along similar lines but from a Christian standpoint might be a potent force for good. This, Lewis suggests in letters written after the publication of the novel *Perelandra*.

Lewis, in *Perelandra*, seems to be adhering to his theory that what is creative is not the attempt to give expression to a new truth which is impossibility but to give compelling imaginative life to one's personal perception of truth so that it may be an expression of transcendence. There is something else behind the creation of nearly all Lewis' imaginary worlds. That is simply curiosity about things which might appear beyond knowledge. The speculation in *The Problem of Pain*, "If there are other rational species rather than man existing in some other part of the actual universe, then it is not necessary to suppose that they also have fallen," is in part behind the space trilogy.

Lewis seems to be embarking on a new venture. He moves away from the more explicit science fiction and launches in *Perelandra* on a journey to another world. In this attempt, he concentrates upon the myth of innocence and temptation: the demands of human submission and obedience to divine authority; and the enlargement of human personality and soul consequent to the successful passage through trial and testing. Lewis' account,
in a tape-recorded discussion with Kingsley Amis and Brian Aldis, of how he came to write *Perelandra* roughly follows these lines. "The starting point of *... Perelandra*, was my mental picture of the floating islands. The whole of the rest of my labour in a sense consisted of building up a world in which floating islands could exist. And then of course the story about an averted fall developed. This is because having got your people to this existing country, something must happen."

*Perelandra* shows in some respects a similar structure to that of *Out of The Silent Planet*. In both the novels, a space journey, the villain Weston, strange flora and inhabitants, and a trial of wills figuring in the narrative are found. But there are many differences. The story is now narrated by an intermediary, removing Ransom and his experiences in space and time, and allowing him rather more mystery than he has yet had. "The journey is more supernatural and less scientific, and the focus of attention is not on Ransom at the center but on a drama of deep significance in which Ransom is to play an assigned role."

The theme is human freedom, choice, obedience, goodness, the will of good, and how all these harmonize in a sort of pattern. Ransom must fight the Un-man for that is Weston, the fiercely megalomaniacal scientific utopian. It is the Devil, or a devil with whom Ransom grapples. The sheer
physical grossness of the fight, described at agonizing length, 
aggravates with terrible clarity the thing that Lewis has been 
working at all through his fiction. The distinction between flesh 
and spirit, nature and supernature, history and myth, is only a 
provisional and contingent one.

The choice of Venus, symbolic seat of creation, is 
obvious. Lewis was drawn to the Venus myth early. He saw in 
the Pagan Goddess more than physical generation. By linking the 
purity of the Virgin with the spiritual creativity represented 
in the Pagan figure, Lewis arrived at a myth worth the 
engagement of his literary talents. The optimism and celebratory 
atmosphere of the concluding pages of Perelandra, the "what it 
would have been like" atmosphere which surrounds the book, 
may be a religious man's daydream. Or they may be a moral 
exemplum. Donald E. Glover says, "we might say that he 
universalizes his theme while retaining many of the features of 
his techniques seen in Out of The Silent Planet, that he is 
mythologizing the science fiction form, or putting it to new 
uses."

There is considerably more time spent in description 
and dialogue than on information. The movement of the plot is 
much slower, more studied, deliberately and inevitably moving to 
the catastrophe, eucatastrophe, to use Tolkien's term. It 
brings Ransom out as victor, resurrected and reborn,
spiritualized and made luminous as he will appear in *That Hideous Strength*.

*Perelandra* carries the action further than does *Out of The Silent Planet*. It is not simply a matter of going further into space. There is a further movement into Deep Heaven dramatically. We might say that what was encountered in an introductory sort of way in *Out of The Silent Planet* is here pressed into the service of higher drama. With the airborne Ransom, we approach the new world now unknown but not particularly meaningful as it was in *Out of The Silent Planet*. With Ransom, we experience each new sight and touch. We move at his pace, absorbing the marvel of colour and the movement of the floating world, tasting the fruit of the bubble tree, seeing the Green Lady for the first time. Lewis makes us feel the movement and see the copper, gold and green.

There was no land in sight. The sky was pure, flat gold like the background of a medieval picture. It looked very distant -- as far off as a cirrhus cloud looks from earth. The ocean was gold too, in the offing, flecked with innumerable shadows. The nearer waves, though golden where their summits caught the light, were green on their slopes: first emerald, and lower down a lustrous bottle green, deepening to blue where they passed beneath the shadow of other waves.¹⁰

We see, in *Perelandra*, a seasoned Christian, selected by a higher authority, to perform a task. Our impressions are
all developed by his vision, and we see the central battle emerge. Satan in Weston tempts Eve in the Green Lady. But Christian Ransom helps her to resist. He finally kills Satan, a symbolic if not absolute conquest. The new race experiences the knowledge of temptation, without the consequent fall. And thus the felix culpa is allowed to become part of their experience. The book means to suggest that Christian obedience and perseverance, even in the face of impossible odds, can affect the outcome of events on the highest plane.

Taken in another key, we are confronted with the more human and personal struggle of a modern Christian faced with the task of defending his faith in innocence and with submissive virtue, symbolized by the island paradise of Tor and Tinidril. It is against modern technological and scientific theorizing seen in Weston, the Un-man, the dehumanized tempter who would replace innocence with relativity. The battleground here is internal and psychological although Lewis suggests this struggle by symbols -- the heel wound, cave monsters and pool bath.

On another level, we find meaning in the imaginative creation of a new paradise, a garden of the Hesperides, the idyllic green garden of Marvell's poem, of Yeats's Byzantium, Keats' Ode to a Nightingale, of Spenser's The Faerie Queene. There are obvious literary overtones which remind us of the compelling imaginative force of gardens and of pastoral imagery
from the earliest times. For Lewis there is the additional sense of the lost world -- glimpses like John's Island through the hole in the wall. The physical descriptions which almost overwhelm the narrative before it gets well underway, indicate Lewis' delight in filling this paradisal world with the sensous and romantic attraction which drew him since childhood. Here, more fully and completely than anywhere else, we feel Lewis' commitment to sensual beauty, to the elevation of the emotions which he saw as a symptom of joy. Even the creation of Narnia, Cupid's palace and the real Narina revealed in the Last Battle do not give the vibrant portrait of a world in creation which Perelandra presents. Donald E. Glover says, "Lewis is daring more here than in any previous fictional work, stepping outside the conventions of historical allegory (The Pilgrim's Regress), science fiction (Out of the Silent Planet), and spiritual dialogue (The Screwtape Letters) to stir the deeper imagination and spark the feeling of self-transcendence."

Weston is described as a man obsessed with the idea that humanity, having now sufficiently corrupted the planet where it arose, must at all costs contrive to seed itself over a larger area. Lewis' hatred of Weston reaches a peak when it is revealed that he allowed his body to be the vehicle by which the Bent One comes to Perelendra to re-enact the temptation in the garden of Eden.
The Special Realm is Perelandra, or the Venus. The problem, persuading Tinidril is not to yield to the blandishments of the Bent Oyarsa of Thulcandra. The Bent Oyarsa, though himself bound to sublunary life, has taken control of the body and mind of Weston and thus pierces the barrier. The issue is of far vaster significance than that of Ransom's improvement in the first book, *Out of The Silent Planet*. In symbolic terms they give to a subterranean cave which is descent into Hell. They wrestle until Ransom destroys first the Bent One's human life, then its borrowed physical existence by throwing its remains into the sea of fire.

It is suggested that Ransom's distinction between the spiritual and the physical is not valid. Ransom has not been fighting the Un-man with bone and flesh from the time of Weston's arrival on Perelandra. He goes on warring with mind and soul upto the last moment when he smashes his opponent's face with a stone. The darkness around Ransom remains a terrible silence. It seems to him to become increasingly like a face; a face not without sadness that looks upon one when one tells lies. Under this pressure, Ransom begins to allow that there is a no real analogy between what is happening on perelandra and what happened in Eden. This is on the ground that between the two events Christ has been incarnated: "When Eve fell, God was not Man. He had not yet made men members
of His body: Since then He had, and through them henceforward He would save and suffer."

It is the Lady who, lacking either pride or terror, the imagination that begets them, has the poise that Ransom is lacking in. Lewis has tried to portray this poised vision. By having begun and ended his book with material largely relating to the Lady and her concerns, Lewis has attempted a structural imitation of the vision of simultaneous centrality and superfluity which the Oyarsa celebrate.

The only thing that moves the Lady is the idea of development for the sake of her husband and the unborn race of which she is to be the Mother. In this sense alone she is tempted. But the word 'tempted' has almost merely formal significance. For she comes to look on the act of staying on the Fixed Land as a duty, as a risk, which she must take for others. This is to be a further major problem. The Un-man says to the Lady, "You are becoming your own. That is what Maleldil wants you to do. That is why He has let you be separated from the King and even, in a way, from Himself. His way of making you older is to make you make yourself older.""}

It is necessary for the Un-man to disguise himself, for the Lady cannot see that he is repellent. At one point, when Satan in Weston's body has looked out in a terrible speech to Ransom, what saves the latter is the Lady's face. "Untouched by
the evil so close to her, removed as it were ten years' journey deep within the region of her own innocence, and by that innocence at once so protected and so endangered, she looked up at the standing Death above her, puzzled indeed, but not beyond the bounds of cheerful curiosity. The consistency with which the Lady's nature and the persuasions exerted on it are knit together compels admiration.

One of Lewis' major accomplishments in presenting the tempter is his use of story telling as the central temptation. The temptation offers the lady to write a role for herself in which she becomes the tragic and noble saviour of her progeny and the world. It is a particularly appropriate motif because it places the readers' attention on the creative imagination. It indicates God-given origin and inspiration and shows the essential fradulence in its misuse by demonic will. Its use places this particular story and all fiction in the context of eternal truth, replacing it to the subordinate position, Lewis believed, it must occupy. The temptation also emphasizes the subcreation of any artist and reinforces Lewis' belief that we create nothing new but merely uncover or embellish what is eternally true.

By using the narrative temptation, Lewis places emphasis on the emptiness of Satan's fictionalizing of cosmic history and on the feebleness of his claim to power and of the fantasies of Weston. He later reveals that the stories of Hell and damnation are all true. Also, by using the temptation on
Ransom as well as on the Lady, Lewis is able to project the significant theme that it is action rather than stories which Ransom has been called to make. Unlike *A Voyage to Arcturus*, where the landscape remains an inseparable part of the spiritual experience at each point, the temptation becomes here a set-piece embedded in the midst of a space journey.

Although the lady is partly under the protection of Maleldil, this guidance is not guardianship. There are no angels ready to repel Weston, not in the garden walled. She floats on the vast Perelandrian ocean alone open to whatever the skies may send -- be it a violent storm or a spaceship sent from hell. This jolts us into an awareness of the character of Perelandrian innocence. This is done most effectively by showing us that the same image may stand for very different states, and how narrowly postlapsarian is our understanding of it. On Lewis' Venus there is no pain -- physical or mental; no possibility of evil or delusion and no bad fortune as well.

Ransom is passive to higher force in the beginning though active seeming when compared to the 'I' of Lewis. As the story progresses, he learns to act on his own among the higher forces, as *advocatus Dei* in a new Eve. He passes from a lower to a higher harmony and again experiences a two-stage ordeal, a monster fight and then further spiritual elevation. When Ransom finds that he is losing ground in the argument and
sees his adversary's poison beginning to take hold, he resolves on physical combat, willing to give his life to thwart the devil.

If the Lady disobeys, her fall will be treated as a true one requiring an enormous act of redemption and as one for which she cannot be held fully responsible. The theological scheme of Perelandra, therefore, stands in somewhat contradictory relation to the material. For this reason Lewis is forced to go back on himself and deny any final efficacy to the first, or intellectual, part of the assault on the lady. He tries to convince us that the third degree methods to which the Un-man proceeds suffice to blacken her, make her potentially culpable.

As Ransom comes to reflect, but for a miracle, the Lady's resistance was bound to be weakened in the end. The Un-man needs no sleep and continues its promptings while Ransom is resting. And the Lady forcing herself to stay awake, is weaker in perception and powers of resistance. The Un-man's tactics change to those of propaganda and emotional bullying. This renders the Lady's will incapable. The Un-man is taking her over. With this it would be impossible to say that disobedience by the Lady was in any real sense her act, or that she could really be held to have willed it out of her own nature.
Ransom emerges through marvels to enjoy a helpless Edenic period of recuperation and then receives his rewards. He is allowed to see the Oyersu of Malacandra and Perelandra. He receives the thanks of Tor and Tinidril. Finally his spirit participates for a year in the Great Dance, that ultimate expression of perfect cosmic harmony and praise of Maleldil. All the resolved anti-theses which characterize the innocence of Perelandra are subsumed in the vision of the Great Dance with which the book ends. This Dance -- which is also called the Great Game -- suggesting equally order and delight -- is the divine rhythm of the universe to which all creatures, civilizations, planets and angles move. In the Dance, apparent lack of pattern is essential to the realization of pattern.

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 at 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 sceptred love.\(^\text{15}\)

Kathryn Hume rightly observes: "The epiphanic vision here is as full as that of Spenser or Dante, and slightly more assimilable than theirs to the modern reader, quite an accomplishment for Lewis."\(^\text{16}\)
Lewis makes the Lady Ransom's unexpected tutor. Ransom is throughout a lapsed mortal, more pitiable than the Lady or the periodically freed Weston. In Ransom, the possible nobility of a man called into cosmic affair is seen. Ransom's confusion in the face of Weston's demonic reasoning move us in a way the Lady's and Weston's dialogue cannot. Ransom is helpless in responding to the casuistry of Weston's arguments. His despair in the face of the Lady's inevitable fall and his joy in realizing that all he can do is his best are also striking.

At one point in the story, as Ransom is returning by night on the back of a fish to the island of the primally innocent Lady of the planet, he is filled with homesickness. This surprises him because his stay so far has been brief and the landscapes of Venus are alien to him. "Or were they? The cord of longing which drew him to the invisible isle seemed to him at that moment to have been fastened long, long before his coming to Perelandra, long before the earliest times that memory could recover in his childhood, before his birth, before the birth of man himself, before the origin of time." C.N. Manlove points out, Lewis "stresses throughout the book how difficult it is for Ransom to convey his expression to the fictional Lewis who in turn relays them to us, and this device goes some way towards 'taking us out of ourselves' into a realization of how sheerly different they are from our economy."
The particular choice of floating islands to accomplish this reversal of our presuppositions has a number of possible explanations. Of these the foremost is perhaps that their movement and shape are directed entirely by the ocean. Thus they are a near perfect emblem of that endless delighted self-resignation which is at the heart of the Lady's innocence. Rolled towards her by Maleldil, life to the Lady is a series of waves, huge and small, which it is her willing joy to meet. Further no one island or place is particularly hers. Because to have a home and possessions would be to establish a selfhood in opposition to Maleldil. Freely wandering the ocean, she asks Ransom what is home.

The third central character is Weston. Without him, there is no temptation. Weston splashes down while Ransom and the Lady discuss the possibilities of the fixed lands. Weston is possessed at the climax of his discourse on spiritual force. The violent fight which ends in Weston's death follows the longest debate of the book. It is followed by the longest exposition on the nature of celestial order. Lewis put both the views of his own philosophy and of the American science fiction into the mind of Weston. At one point Weston is described in this way. "He was a man obsessed with the idea which is at this moment circulating all over our planet in obscure works of 'scientification', in little Interplanetary Societies and Rocketry Clubs, and between the covers of monstrous magazines, ignored or
mocked by the intellectuals, but ready, if ever the power is put into its hands, to open a new chapter of misery for the universe."¹⁹

The reader may watch an organic unfolding in this narrative. Ransom's progress is not so much from incident to incident as from lesser capacity to greater, towards fuller, deeper, clearer awareness of what is happening. We move from the curious to the frightening to the beautiful to the ravaging and terrifying and finally to the utterly serene and ecstatic. The temptation is the main concern of the novel. Since the whole drama turns upon the question as to how one might imagine a situation analogous to one's own world's Fall, the difference being that this time the Fall is averted.

All the while there is the pressure of wondering what Weston may be up to. The drama builds more organically. The last half of the book becomes an elaborate debate almost wholly internalized, until Ransom acts. Later chapters reveal perhaps better than any section of Lewis' fiction the effect of what he called his expository fault. The action lags as we begin the Lady's education by Weston. And even though Lewis indicates that much time has passed in debate, what remains is more than what most readers want. There are drastic touches such as the splendid clothing of Weston and Lady and the first vision in the mirror bringing fear with it.
Lewis is against feminism. In *Perelandra* he strikes against the Women's Liberation Movement and the equal rights of women along with men. He feels that the Lady is responsible for the fall. It is clear in this novel that the views of St. Paul on the relations between men and women are adopted by Lewis. As Milton put it:

> Not equal, as their sex not equal seem 'd,
> For contemplation he and valor form 'd,
> For softness shee and sweet attractive Grace,
> Hee for God only, shee for God in him.\(^{20}\)

Since *Perelandra* is Lewis' retelling of the tale of Eve and Adam, it is only natural that it should follow Milton closely. And it does, except that in this new context, Satan is delected and paradise retained. But in all other respects the story is Miltonic. The devil once again avoids the male, because of what Milton called his "higher intellectual." And this reincarnation of Satan woos the new Eve, in whom the accents of feminism are apparent. If, we read this equation backwards, feminism is the preaching of the devil. This is the message that is conveyed by Lewis in *Perelandra* and *That Hideous Strength*. This message is not overt but covert.

*Perelandra*, the most fantastic of Lewis' books, is the one in which his creative imagination has most scope. Lewis himself liked it more than anything else that he wrote. Roger Lancelyn Green, close friend of Lewis, recalls a walk with
Lewis round 'Addison's Walk' in Magdalen College grounds in the middle of an idyllic summer night bright with stars — "Brightest of all shone a superb planet: "Perelandra!" said Lewis with such a passionate longing in his voice that he seemed for a moment to be Ransom himself looking back with infinite desire to an actual memory."21

Lewis has admitted his delight in fairy tales and other fantastic kinds of literature, including science fiction. Lewis knew how fantasy might function as a vehicle for serious thought. A delight in fantastic imagining for its own sake is apparent in his descriptions of the beautiful unfallen world of Perelandra. But his serious philosophical purpose is also very clear.

If we look at the various creative impulses that went into Lewis' fantasies, we will see how they all come together in Perelandra: "Lewis, the self-confessed dinosaur"22 disliked modernity and its goods and in particular, the glorification of technology, the social ideal of equality and the liberation of present day theology. He turned, like his friend Tolkien, towards medieval cultural values. Donald E. Glover rightly says, "Perelandra is Lewis' adventure into Deeper Heaven, an imaginative leap of greater scope than any other he attempted, and his accomplishment should be judged in terms of the magnitude and daring of that leap."23 Among Lewis' motives, the
predominant one appears to be the creative one, to write a novel creating a new world in which an ancient truth could take on new life. The full force of his creative talent was focused on Perelandra.

Lewis' fantasy Perelandra is also distinctive in that there is a continuum of consciousness in the journeys of his characters from one order of reality to another. Though Ransom is transported by the celestial coffin to Venus, he does not die out of the consciousness of his previous life on earth. As a result, he constantly compares Perelandra to our own world. We are given the sense of a mind trying to assimilate alien data to its own terrestrial categories.

The vitality of pure spirit expresses itself to human senses as weight. This weightiness is picked up and insisted on again and again in Perelandra. It grows enormously. For, on Venus, there are no eldila except only the Oyarsa, and the spirit which talks to Ransom is Deity itself. The sense of being in some one's presence does not disappear when Ransom is alone. At such times, the very air seemed too crowded to breathe. But when he yielded to the pressure there was no burden to be born. "It became not a load but a medium, a sort of splendour as of eatable, drinkable, breathable gold, which fed and carried you and not only poured into you but out from you as well. Taken the wrong way, it made terrestrial life seem, by comparison, a Vacuum."24
Ransom accepts that He would save Perelandra not through Himself, but through Himself in Ransom. In this sense, Ransom is Christ. The darkness tells him that its name is also Ransom. On this occasion, the act of mercy to mankind is to be accomplished before, and not after, a fall. During his interview with Maleldil Ransom tries to compare the situation in Eden to that on Perelandra. He is led to recognize that nothing was a copy or a model of anything else. And that "This chapter, this page, this very sentence, in the cosmic story was utterly and eternally itself: no other passage that had occured or ever would occur could be substituted for it."  

In the unfallen world of Perelandra, image and reality, myth and fact join in a vision of what we have lost. Myth is the story of an event. Fact is the event itself. The two are for Lewis, in world, separated at the Fall. No subsequent myth has ever come true on earth save one, the Gospel story of Christ's Incarnation, life, death and resurrection. "Here and here only in all time the myth must have become fact; the word, flesh; God, Man."  

Lewis believed that what was myth in one world might always be fact in some other. In the same way, there may on earth be the realities of myths made on other planets. In Perelandra, however, Lewis has gone further. He has not only illustrated the occasional realization of myths made on earth; but
has attempted to portray, in the whole of his story of the Averted Fall on Venus, the fusion of myth and fact in one place and time. As protector of the Lady, Ransom is Christ's representative. The Un-man, her assailant is the vessel of Satan. When Ransom first arrives on Perelandra he has a sensation not of following an adventure, but of enacting a myth. Later he realizes that whatever happened here would be of such a nature that earthmen would call it mythological.

When Ransom talks about truth, myth and fact, he means that hitherto men have distinguished myths as fictions both from a hidden meaning and from any basis in actuality. Thus the separation of these three elements but one extension the self-divided state under which man has suffered because of his fall. And Ransom goes on to realize that it is this which will make man view any physical struggle he has with the Un-man as mythology in the derogatory sense. They would see it, as he himself is tempted to do, as quite separate from spiritual and intellectual mode in which he has opposed the Un-man so far. But what Ransom is being asked to do is to set aside the dualistic thinking native to him as fallen man.

On Mars Ransom finds, in one of the seroni the original of the cyclops, a giant in a cave and a shepherd; and on Venus, the Garden of Hesperides. He comes to realize that the distinction between fact and myth is purely terrestrial.
This is the consequence not only of the Fall, which divided Man from God, and image from truth, but also of Man's confinement to one planet. Lewis points to the need for the larger cosmic vision: "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."27

*Perelandra*, is less of a Utopian fantasy but there are a few touches suggestive of Wells. The alien vegetation on the floating islands perhaps owes something in its lushness to Wells' lunar vegetation. Weston arrives again in Bedford and Cavor's sphere. And certain limits of the rational insect life inside the Perelandrian mountain echo Wells' selenites. But as Hillegas rightly observes, "Chiefly *Perelandra* is a theological fantasy, in which Ransom, transported to Perelandra by the Oyarsa, defeats the Un-man who, having possessed the body of Weston, is trying to tempt Tinidril, the Eve of Perelandra into disobedience of God's command. Man on Perelandra thus does not fall."28


8. Ibid., p. 95.


13. Ibid., p. 104.


15. Ibid., p. 201.


25. Ibid., p. 133.


27. Ibid., p. 135.