



Mythopoeic Society

mythLORE

A Journal of J.R.R. Tolkien, C.S. Lewis,
Charles Williams, and Mythopoeic Literature

Volume 13
Number 3

Article 11

4-15-1987

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Recommended Citation

Myers, Doris T. (1987) "What Lewis Really Did to *The Time Machine* and *The First Men in the Moon*," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 13: No. 3, Article 11.

Available at: <https://dc.swosu.edu/mythlore/vol13/iss3/11>

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What Lewis Really Did to *The Time Machine* and *The First Men in the Moon*

Abstract

Contends that *Out of the Silent Planet* is a retelling of *First Men in the Moon* and *Perelandra* of *The Time Machine*, in which Lewis substitutes the triumphant values of “Old Western Man” for Wells’s science/technology and socialism.

Additional Keywords

Lewis, C.S. *Out of the Silent Planet*—Relation to *First Men in the Moon*; Lewis, C.S. *Perelandra*—Relation to *The Time Machine*; Wells, H.G. *The First Men in the Moon*—Relation to *Out of the Silent Planet*; Wells, H.G. *The Time Machine*—Relation to *Perelandra*

What Lewis Really Did

to *The Time Machine* & *The First Men in the Moon*

Doris T. Myers

In his Cambridge inaugural address, delivered in 1954, C.S. Lewis asserted that the greatest division in historical periods was not the one between the Middle Ages and the Renaissance, but the one between the present age and all previous Western culture. The present age, he said, is defined by the change in religion, science, government, and the arts. In religion, the present age is post-Christian, a state far removed from both the paganism and the Christianity which preceded it. In science what Lewis calls "the myth of universal evolutionism" and the birth of the machine has produced the assumption "that everything is provisional and soon to be superseded" (21) by something newer and better. In government rulers have been replaced by leaders. And the arts reflect the breakup of previous Western values in their complete novelty of message and technique.

Lewis went on to claim that he was a throwback, a survival, of previous Occidental culture, an Old Western Man. The opposite of Old Western Man is perhaps best named in the title of the C.P. Snow novel also published in 1954, *The New Men*. And if Lewis is the most famous spokesman of Old Western Man, certainly his counterpart among the New Men is H.G. Wells. He was educated in science rather than languages and literature; he advocated socialism as a replacement of British capitalism and hereditary aristocracy; and he applauded the birth of the machine age, making remarkable predictions of technological advancements. In his scientific fantasies he explored the implications of the new age. Lewis was fascinated by Wells' fantasies, even though he disagreed completely with Wells' world view, and it was almost inevitable that his first science fantasy should be based on a Wellsian model.

Boenig compares the relationship between Lewis' *Out of the Silent Planet* and Wells' *The First Men in the Moon* with the relationship between Chaucer's *Troilus and Creseide* and Boccaccio's *Il Filostrato* (6). It is an illuminating comparison. If, as Lewis claimed, Chaucer re-medievalized Boccaccio, Lewis also "re-Old-Westernized" Wells. In addition to borrowing many surface details from Wells (Boenig, 6-7; Hillegas, 135), Lewis used Wells' basic premise, the invention of an anti-gravity principle which would allow interplanetary travel. He also used Wells' plot outline. There is the separation of the space travelers, the killing of indigenous creatures, and finally capture. There is an audience with the planetary ruler and the ruler's horrified rejection of the earthlings because of their propensity for war and bloodshed.

The relationship between *Silent Planet* and *First Men* has long been recognized, but the comparisons have not demonstrated clearly what was involved in Lewis' recasting of Wells' story. In *First Men*, Wells raises the problem of how to balance the efficient economic functioning of a society with the happiness of individuals. Lewis' *Silent Planet* changes the story enough to answer New Man's question, but according to the values of Old Western Man. Lewis does the same

thing when he recasts *The Time Machine* as *Perelandra*, a relationship that has been less often recognized. A point-by-point analysis of the two pairs of fantasies will highlight not only the opposing world views, but also the creative genius of both men.

Wells' purpose in writing *First Men*, as stated in the preface to *Seven Famous Novels of H.G. Wells*, was "to look at mankind from a distance and burlesque the effects of specialisation" (ix). According to Williamson, Wells carried out this purpose partly in the contrast of Cavor the specialist with Bedford the generalist (116-117). Cavor the scientist lives to make discoveries about the physical universe. Bedford the entrepreneurial non-specialist lives to make money. He is interested in Cavor's discoveries primarily because he sees a commercial application. It is, of course, the interaction of these two types that has given the age of the New Men its amazing technological advances.

For both of these men, life is centered on material things. Lewis highlights this fact by explicitly relating materialism to power. Weston the scientist, his Cavor, lives to find out things about the physical universe so that man can conquer other planets, other lifeforms. Devine the promoter, Lewis' Bedford, lives to get money so that he can exercise power over other men. But Lewis adds a third space traveler -- Ransom the philologist, who introduces still a third reason for living. He lives to study language and thus the literature and life of the people who speak it. His way of relating to the universe is not the way of scientific or entrepreneurial materialism, not the way of power, but the way of imagination and empathy.

Alone and virtually defenseless on the planet, Ransom thrives because his trained ability to analyze a foreign language enables him to find a home with the hrossa. Lacking this interest in language as a key to the minds of those who speak it, Weston and Devine had completely misunderstood the viewpoint of the Oyarsa, so that they had made a completely unnecessary trip back to earth.

Weston and Devine in their lack of linguistic interest and dexterity repeat the disability of Cavor and Bedford, who are forced to fight the Selenites because they cannot communicate. When Cavor is left on the planet alone, a Selenite learns enough English to communicate with him, but he remains trapped in his own world view. His inability to empathize with alien beings leads to his death when he inadvertently reveals the human propensity for war. In contrast, Ransom learns enough of the language to have some insight into the Malacandrian view of death; his decision to tell the sorrows about humanity's violence is an informed one (*Silent Planet*, 102).

But Ransom's superior ability to thrive on an alien planet is not simply propaganda for more foreign language study. Ransom was not interested in language simply because it is useful in dealing with foreigners, but for itself. He loved language. It was his joy, "and

while he still knew that he might be facing instant death, his imagination had leaped over every fear and hope.... to follow the dazzling project of making a Malacandrian grammar" (Silent Planet, 55). Thus Lewis sets forth a non-materialistic goal in life -- not to control, but to understand, enjoy, and appreciate contact with other rational beings.

Lewis makes his point more obvious by darkening the characters of the two materialists. His Weston is a much nastier person than Wells' Cavor. Weston is bent on inter-planetary imperialism, while Cavor simply wishes to find out whether his anti-gravity substance will work. Weston ruthlessly captures first the retarded boy and then Ransom to carry them to their death; Cavor's crimes, and even the near-stripping of the atmosphere from the earth, are the result of a charming absent-mindedness. Weston scorns the Malacandrians as primitive, inferior beings; Cavor hopes to make friends with the Selenites by means of geometric diagrams (First Men, 525-526). Bedford too, for all his shallowness, cowardice, and shiftiness, is less morally reprehensible than Devine, who has cultivated his cynicism until his life has been twisted into a perpetual sneer. Weston and Devine are New Men at their worst; Ransom in his love of learning and his ability to adapt to Malacandrian culture is Old Western Man.

In addition to using Wells' characters, Lewis used the idea of a society composed of beings whose bodies are shaped according to their function in the social system. Wells created this society in order to explore specialization in its extremest form. Williamson suggests that this theme of specialization may be traced to T.H. Huxley's pronouncement that a highly evolved society inevitably means the restriction of individual freedom (114).

The contrast between Selenite society and Malacandrian society is telling. Selenite society consists of labor and management. The laborers have specialized body forms to fit them to be herdsmen of moon calves, machinists, news announcers and so forth. The managers have bodies that are almost all head. The Selenites' whole life is determined by the kind of work they do. In contrast, the Malacandrians are classified primarily according to what they do for fun and only secondarily by their occupation. The hrossa are devoted to literature and the sport of hnakra-hunting, although they also fish and grow vegetables. The seroni are the scholars, the abstract thinkers, although they also work as herdsmen. The pfifltrigg are primarily artists and jewelry-makers, although they also manufacture some needed objects.

Each type of Malacandrian enjoys, admires, and makes fun of the differing viewpoints of the others. Their easy tolerance of each other contrasts graphically with the specialization of Wells' Selenites. As Phi-oo says, the artist "love draw. No other thing. Hate all who not draw like him. Angry. Hate all who draw like him better. Hate most people" (First Men, 600). Ransom's efforts to find out which group is dominant fails because the Malacandrians complement rather than compete with each other. And, as the pfifltrigg explains to Ransom, all of his people share the dirty work that supports artistic achievement. The toil is an integral part of the artist's understanding of his medium, and it is done for love -- obviously for the love of art, although the pfifltrigg jokes about the love of female (Silent Planet, 115-116).

Williamson explains that Wells viewed the specialization of the Selenites with fascination and horror, seeing their "selfless conformity" as the only alternative to "such selfish human disorders as greed and war" (116). Lewis' picture of the way the Malacandrians live together suggests that Old Western Man's emphasis on leisure pursuits would enable a society to have economic efficiency without destroying individualism. It would also be the answer to the pathetic sight of Selenite workers sleeping under drugs until they were needed again.

We may object that the organization of Malacandrian society is not applicable to earth, marred as it is by the operations of the Bent One. Nevertheless, Lewis believed that the New Men were wrong in regarding ceaseless struggle for existence as the very basis of life. As an Old Western Man trained in literature and myth, he regarded joy as the basis of life. He considered the grimness of materialistic evolutionary theory at variance with commonsense observation. As he remarks in a letter to Barfield,

Talking of beasts and birds, have you ever noticed this contrast: that when you read a scientific account of any animal's life you get an impression of laborious, incessant, almost rational economic activity (as if all animals were Germans), but when you study any animal you know, what at once strikes you is their cheerful fatuity, the pointlessness of nearly all they do. Say what you like, Barfield, the world is sillier and better fun than they make out.... (Letters, 217).

Silent Planet concludes with the words, "if there is to be any more space-traveling, it will have to be time-traveling as well" (160). In context, Ransom obviously means that he will search for additional information about the solar system and its angelic beings in old books. Nevertheless, it seems clear that Lewis was planning a sequel dealing in some way with the nature of time. He began The Dark Tower, based on the premise that a Wellsian time machine would be physically impossible, but that someone might build a chronoscope with which to peer into other times. In this work Ransom is a minor character. According to Green and Hooper, Lewis abandoned this novel, probably before 1939, when he began working on the university lectures which later became A Preface to Paradise Lost (166-168). Perelandra shows the results of both trains of thought. It is a retelling of the Garden of Eden story, but it is also a retelling of The Time Machine. Most critics, of course, have concentrated on the parallels with Genesis and Milton, ignoring the parallels with The Time Machine.

Just as Silent Planet changes First Men in order to reassert the viewpoint of Old Western Man, so does Perelandra transform The Time Machine in order to give an Old Western answer to the problems raised by Wells the New Man. The similarities between the two books are striking.

For example, Lewis follows Wells in his handling of narrative viewpoint. We see Wells' Time Traveler through the eyes of a good friend, who hears him explain the theory of time travel and discuss his projected journey. The friend returns to the house the next week, when the Time Traveler shows up with a lame foot and a flower picked in the future world. He then recounts his adventures. In the same way, we see Ransom through the eyes of his good friend, the fictive Lewis. Ransom invites Lewis to his home. He explains the

background to Lewis and discusses the projected journey. Lewis sees the coffin-like space capsule depart. A year later, Lewis returns to the house. Ransom emerges from his space capsule with a wounded heel and flowers from Perelandra. He then tells his story.

Ransom's experiences bear some resemblance to those of the Time Traveler. Both arrive at a second Eden in the midst of precipitation -- hail for the Time Traveler, warm rain for Ransom. The inhabitants of both places live on fruit and apparently have no goal beyond leisure and play. Ransom's relationship with the innocent Green Lady recalls the Time Traveler's friendship with Weena, the simple, sweet Eloi woman. Both travelers are forced to fight underground, and both recoil from the unpleasant touch of the enemy.

Both stories raise the question of what is the nature and destiny of man. As one of the New Men, Wells accepted the theory of evolution as taught by Huxley, and he deals with the question from an evolutionary point of view. Time, as an 1895 reviewer pointed out, is the "most important of the conditions of organic evolution" (Hutton, 34), so that the premise of time travel is an excellent vehicle for raising this question. The machine allows the Time Traveler, and us, to follow man's destiny to the end. Thus it is fitting that the Time Traveler should be catapulted off his machine to face a colossal statue of the sphinx, the being who posed the riddle of man to Oedipus.

As a Christian, Lewis believed that the answer to the riddle of the nature and destiny of man was to be found in his beginnings -- in original sin. Thus Ransom finds himself, during his first moments on Venus, re-enacting the birth experience. He floats in the sea water as if it were amniotic fluid, experiences a birth-like storm, naively looks at the world around him, and takes his first toddling steps.

These opening images are repeated in each book. In The Time Machine, the Time Traveler returns to the sphinx and finds his machine inside its base. The machine enables him to escape the trap set for him by the Morlocks, but it takes him to another trap -- the dead end of the final blackening and cooling of the earth. In Perelandra, the birth imagery is repeated when, after the destruction of the Unman, Ransom is carried by the underground stream through the birth canal of the cave out into the open. There, weak as a baby, he nourishes himself effortlessly as the planet itself seems to suckle him, and stays there until his ceremonial meeting with all the creatures of the planet.

As John Huntington has pointed out in The Logic of Fantasy, the structure of The Time Machine rests on the Time Traveler's different hypotheses about the future of man. In Perelandra, each of these hypotheses becomes the central point of one of Ransom's conversations with the Lady.

The Time Traveler's first hypothesis concerns evolution and man's place in the history of the universe. The Time Traveler first believes that the Eloi are feeble and childlike because some time in their past, civilization had succeeded in making life so secure that strength and intelligence were no longer needed. According to the evolutionary principle, anything unused and unneeded will wither away. The Eloi are not fierce because they do not need to fight, they are not possessive because there is plenty for everyone, and they are not lustful because the

population is relatively naive. Huntington characterizes the Time Traveler's emotions as "regret at lost keenness" but "joy at escaped hardship" (41).

Even before Ransom's first conversation with the Lady, his experiences refute the idea that ceaseless struggle for survival is the only possible source of keenness in a human being. His first day on the planet of Venus, goddess of pleasure, is devoted to learning what pleasure can be. Walking is fun, falling is fun, eating is fun, taking a shower among the bubble trees is fun. Even his loneliness and terror add "a razor-edge to all that profusion of pleasure" (p. 43). He focuses, not on survival, but on being: "To be the figure that he was in this unearthly pattern appeared sufficient" (47).

His first conversation with the Lady focuses on evolutionary ideas of the nature of time and the survival of the fittest. The Lady refutes Ransom's previously-unexamined evolutionary assumptions. She says that the furry people of Malacandra are not inferior simply because they will not survive, because "they are their own part of history and not another" (63). She also refutes Ransom's (and the Time Traveler's) view of time as "looking backward and forward along the line" (60), expressing in her own simple vocabulary the Old Western Man's distinction between chronos and chairos -- between mere linear time, the unimaginable piling up of the years needed for the operation of natural selection, and the opportune time, the moment of choice. She says, "Among times there is a time that turns a corner and everything this side of it is new" (62).

Lewis' refutation of evolution was not a denial of the findings of geologists and biologists about the history of the earth. In fact, he suggests that the Perelandran humans evolved physically from the subhuman sea people (102). What Lewis denied was the moral and ethical conclusions which he believed were wrongly drawn from the scientific theory of evolution. In "The Funeral of a Great Myth" Lewis summarizes the popularly-accepted evolutionary story of the universe as follows: "by some millionth, millionth chance" the right combination of conditions produced organic life. Life moves upwards and onwards, producing better and more complex forms, until it finally produces first Cave Man and then True Man. Man learns to control nature, then human nature, and finally becomes God. But then the universe runs down and all ends in nothingness (Christian Reflections, 86-88). The evolutionary myth, says Lewis, is not the logical result, but the imaginative result, of scientific discoveries; it survives because it meets our emotional needs, some of them pretty reprehensible (Christian Reflections, 82-83, 91-93). So that we will not miss the point, Lewis shows us that it was belief in this myth and surrender to the Force behind it, popularly called the Life Force, that motivated Weston to open his personality to the control of the Tempter.

One of the uses of the evolutionary notion of survival of the fittest was to explain class distinctions. Thus the Time Traveler's second hypothesis about the nature of man in 802,701 is that the 19th century class distinctions have resulted in the division of mankind into two races, with the Eloi having developed from the aristocrats and the Morlocks from the lower classes. By carrying class distinctions to their ultimate absurdity, Wells expresses the New Man's preference for socialism.

The second conversation of Ransom and the Lady

parallels the Time Traveler's second hypothesis by hinting at the proper attitude toward class distinctions. The Lady finds out that she is of higher rank than Ransom, since she is the Mother of her world while he is one of the children of his. She begins to treat him with "deliberate courtesy, even... ceremony" (67).

This scene also introduces Lewis' deep conviction that hierarchical authority rather than socialistic equality is the natural state of man. While there are no other humans for the Lady to rule, we see her exercising the skills of queenship over the animals, bleating to the dragon "almost in its own voice" (65) and taking great care to choose fairly among the fish when she and Ransom ride to the fixed land. Furthermore, it is no accident that this conversation is the one in which she learns that her happiness comes from her own decision to accept what Maleldil gives her instead of yearning for something else. His relationship to her, like hers to the animals, is rule rather than dominance.

The Time Traveler's third hypothesis, that the Eloi are cattle for the Morlocks, comes to him as he and Weena are on their way to the vast green building which turns out to be a museum. The events of this trip raise the issue of technology and man's use of technology to control the dangers about him. As Huntington points out, the Time Traveler's use of matches and fire symbolizes the role of technology in man's life. At first the Time Traveler trivializes technology, using the matches to entertain the Eloi. This allows him to avoid temporarily his need to face the truth about the Morlocks. The matches enable him to move around with some safety, both above ground and below ground. Yet Wells is honest enough to show that technology is not the final answer. The Time Traveler's matches bring him danger as well as protection. The forest fire he starts with them nearly destroys him as well as his enemies, and the campfire he builds goes out while he is asleep. When he is trying to fight off the Morlocks long enough to escape on his Time Machine, he finds that the matches won't work because they are the safety type that can be struck only on their own box (Huntington, 48-50).

The Perelandran analogue to the Time Traveler's matches is the Fixed Land, and the Green Lady's decision to go there initiates the analogous episode. The purpose of technology is to augment the natural powers of man, and the Lady wishes to go there so that she can survey the seas from a higher vantage point and thus augment her search for the King. Technology also helps to fulfill man's desire to be secure, to control the future. As the King later explains, "Why should I desire the Fixed except to make sure -- to be able on one day to command where I should be the next and what should happen to me?" (208).

Since the King and Queen are forbidden to live on the Fixed Land, it might seem that Lewis is forbidding technology. This impression is heightened by the arrival of Weston, who brings the technology of primus-stove, collapsible boat, tent, and canned foods. Furthermore, during the temptations Weston the Unman argues that technology came about because of the Fall of Adam and Eve. Yet at the end of the book we find that the Fixed Land is no longer forbidden and that the King is planning to build a great meeting house, to construct dwellings, and to know the planet so well that it will be possible to open the cloud cover so that his descendants can look up into the heavens.

This seeming contradiction is important to the whole scope of the story. To Lewis, the question of what can be accomplished by technology is subsequent to the question of moral choice; it is not until the moral question is settled that the King is free to pursue science and technology. Just as Lewis changed the thrust of *Silent Planet* by adding a philologist to the two original characters of *First Men*, so he changes the thrust of *Perelandra* by adding to *The Time Machine* a prolonged struggle in which the Lady answers the question about the nature and destiny of humanity by choosing one set of values over another.

Although Lewis believed that the literature and culture of Old Western Man formed a less hostile environment to rational moral choice than the materialism and empiricism of the New Men, he denied that literature or humanistic studies alone could lead to a clear set of moral values. Thus the Unman begins his temptation of the Lady by introducing the concept of poetry: "things that have never happened and places that never were: beautiful words, well put together" (104). He uses poetry and history to corrupt her imagination -- to build up in her mind the image of herself as a noble queen of tragedy, "The picture of the tall, slender form, unbowed though the world's weight rested upon its shoulders" (126).

The values that the Lady chooses are to reject this corruption of her imagination, to accept the hierarchical structure that makes her always "younger" than her husband the King, and to reject all forms of egoism and self-centeredness. Ransom's physical struggle with the Unman ratifies her choice, and his mental struggle before the fight asserts the importance of choice against the evolutionary myth of a Life Force operating inexorably. Ransom realizes that "either something or nothing must depend on individual choices. And if something, who could set bounds to it?" (142).

Ransom also rejects the attempts of the Unman to corrupt his imagination by speaking to him of death with the voice and personality of Weston; he rejects "The Empirical Bogey" of "mere bigness and loneliness," (165) and finds that the underground world is "for something," (183), though not for man. His victory over the Unman is followed by his rebirth from the depths of the planet.

Ransom's victory leads to the ceremonial investiture of Venus' first man and woman with a new kind of dominion over their world. It expresses pictorially Lewis' final answer to the riddle of the nature and destiny of man. It takes place in a mountain valley shaped like a cup, red with delicate flowers, a valley in which the Lady and her husband glow like emeralds. It is analogous to Wells' picture of the end of time: the harsh red of the aging sun, the green of slime, the last clawed creatures, and finally blackness, silence, and bitter cold.

Lewis' scene exalts man as "the resolution of discords, the bridge/ of the/ chasm in creation, the keystone of the whole arch" (207). Against the popular evolutionary concept of ceaseless competitive struggle Lewis places the Old Western tradition of the Great Chain of Being, with its concomitant ideas of hierarchy and obedience. He shows that a world in which each species has its own place is not static and dull, but an opportunity for exhilarating progress. As the Lady says of the animals, "We make them older every day. Is that not what it is to be a beast?" (65).

Against the bitterness and jealousy of the New Men in their struggle to establish socialism, Lewis

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eight-part serial on Home Service Sunday evenings [BBC Radio]. It has struck me with renewed force... what an important part awareness of landscape plays in the original—a landscape that is watchful, wide and more than a little menacing." The story becomes a succession of events, Gandalf is misconceived, and the music sometimes has an effect of empty sonority.] B 719

Walters, Raymond, Jr. "Say it with Paperbacks". New York Times Book Review, 4 Dec. 1966, p. 60. [A brief account of Ballantine's success with the boxed set of LOTR which "sold more than 50,000 copies with a few months." The list of "Paperback Best Sellers" (p. 60) shows LOTR as No. 1.] B 500

Weir, Arthur R. "J.R.R. Tolkien—A brief Survey, and a Comparison". Eldritch Dream Quest I:1 (Nov. 1960), 7-17. Reprinted in I Palantir No. 4 (Aug. 1966), pp. 21-26. [After touching on the implications of Tolkien's linguistic studies, he reviews his publications, beginning with A Middle English Vocabulary (1922) and including The Pearl—A Verse Translation (1946) which has not yet been published. He then swiftly compares and contrasts Tolkien with Lewis, Williams, Lovecraft and Merritt. He concludes with the observation about LOTR that "there is no where in it any mention of any religion at all! Even more remarkable, there is nowhere any quotation from any religious work..." (p. 16) Even common metaphors from the Bible like "clear as crystal" and "a broken reed" are absent. "... this curious 'spiritual disinfection' is in itself no mean literary feat!" (p. 17)]

Weiss, Malcolm. "For a Summertime Adventure: Visit

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protrays Perelandra as a world where inferiority is not shameful and superiority not something to be seized. Each being rejoices in submitting to others and serving them with gifts. The angelic guardian of the planet joyfully turns it over to the young humans and receives it again as their gift. Tor the King receives the rulership of his world by the gift of Ransom and the Queen, who won it for him by their sufferings at the hands of the Unman. The magnificent singing beast receives life from the female of another species, submitting to her until it is weaned.

Only when these issues are resolved, according to Lewis, can there be a place for scientific knowledge and technology. The matches fail the Time Traveler as often as they help him because his use of technology is not governed by a consistent set of values. Furthermore, his questions about the nature and destiny of man remain unanswered. His Time Machine allows him to escape the trap set for him inside the sphinx, but it takes him to another trap -- the dead end of the final blackening and cooling of the earth. On his second excursion into time he disappears, leaving the narrator to stare into a future "still black and blank... lit at a few casual places by the memory of his story."

What Lewis really did to Wells' brilliant fantasies, then, was to re-assert the world view of Old Western Man. It is a world view characterized by a sense of fun derived from seeking empathy and appreciation rather than domination; by a sense of security derived from believing that mankind has its own place between animals and angels in the Great Chain of Being; and finally, by a sense of joy derived from perceiving that the universe is "sillier and better fun than they make out."

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Wollheim, Donald O. "The Ace Tolkien". Lighthouse No. 13 (Aug. 1965), pp. 16-18. [He realized in 1954 that Houghton Mifflin had failed to secure U.S. Copyright to LOTR. When they later refused to discuss paperback rights, Ace decided to go ahead with an edition. Because the paperback business is highly competitive, secrecy (in the absence of copyright arrangement) was the only sensible course. The charge of "piracy" is unfounded.] B 428

"You Asked Us". The Canadian Magazine, 6 March 1971, p. 20. [In answer to Conrad Boyce's question about the progress of The Silmarillion, the question and answer column quotes the recent reply of Allen & Unwin; Tolkien "is a slow and meticulous writer, so nobody can prophesy when we shall be handed the final typescript."] B 831

Zielinski, Mary. "The Hobbit Habit". Milwaukee Sentinel, 17 Dec. 1966, Part I, pp. 9, 15. [A well written popular article on Tolkien, with special reference to the Marquette University Library exhibition of Tolkien MSS (including illustrations of 2 pages from the unpublished "Mr. Bliss" MS.) and to the Tolkien society organized by Ivor Rogers at the University of Wisconsin. Also a quote from Deborah Webster, one of the six who met at Dick Plotz' instigation by a fountain in New York and began the Tolkien Society of America.] B 510

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