

# **THE CONFLICT: THAT HIDEOUS STRENGTH, PART 2**

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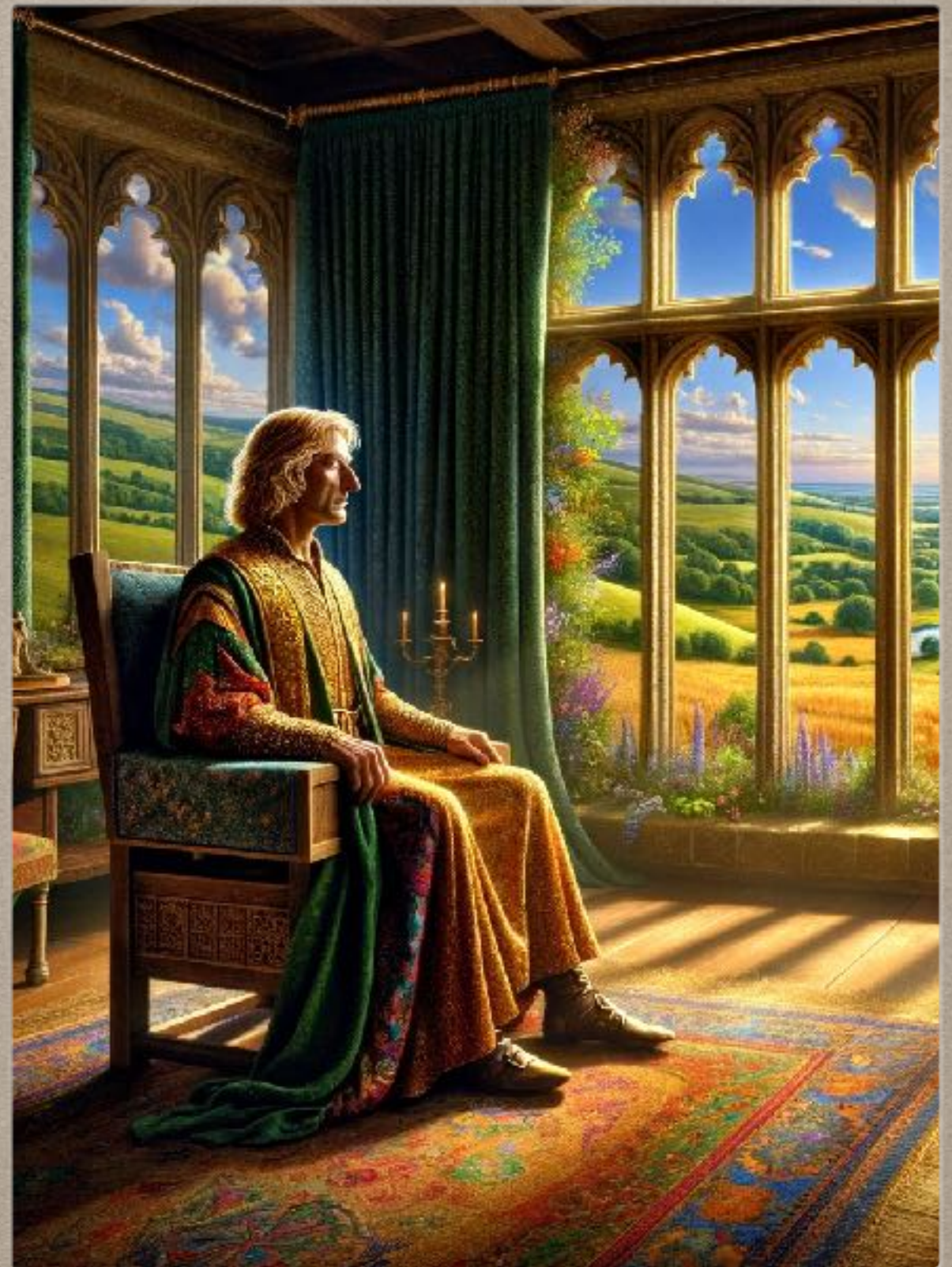
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# PART 2A: CONFLICT

## THE DRUID AND THE PENDRAGON

DALL•E 3: A majestic scene featuring the Fisher-King from C. S. Lewis's 'That Hideous Strength'. The Fisher-King, portrayed as a wise, serene, young, and ageless figure, is seated in a sunlit room. The large windows of the room frame a lush pastoral landscape with vibrant green fields, rolling hills, and a clear blue sky. Inside, the room is adorned with medieval-style decor, including tapestries and ornate furniture. The Fisher-King is dressed in colorful golden medieval attire, symbolizing nobility and calm authority. The entire scene radiates a magical and serene atmosphere, blending the indoors and outdoors in a harmonious way.



## The Pendragon





Monty Python: Search for the Holy Grail



# THREE QUESTIONS FROM MERLIN

- "Who is called Sulva?" 270, 793 (bottom, read)
- "Where is the ring of Arthur the King? What Lord has such a treasure in his house?" 271, 794
- "Who shall be Pendragon in the time when Saturn descends from his sphere? In what world did he learn war?" 271, 794
- Merlin acknowledges the Pendragon's rightful place as the successor to Arthur.

page numbers are first from the handout, and then from the Kindle book.



# WAKING OF MACPHEE

- The company sent to Merlin's repose returns bedraggled to St. Anne's: Denniston, Jane, and Dimble. 273, 795
- The house has, like MacPhee been put to sleep by Merlin. 274, 797
- Dimble, MacPhee, Jane, and Denniston observe the Fisher-King, and Merlin dressed in th elegant garb of Logres.



"The man who had been dug up out of the earth  
and the man who had been in outer space . . .  
and now, the moment they met, here were the  
two of them, run together like two drops of  
quicksilver."

*-THS 275, 798*





# THE PENDRAGON AND MERLIN



# JANE'S PLACE IN THIS

- Merlin: "For, Sir, it was the purpose of God that she and her lord should between them have begotten a child by whom the enemies should have been put out of Logres for a thousand years." 275-6, 798
- "She is but lately married," said Ransom. "The child may yet be born." 276, 798



# DIMBLE'S TAKE ON IT

- "Good is always getting better and bad is always getting worse: the possibilities of even apparent neutrality are always diminishing." 281, 806
- "But about Merlin. What it comes to, as far as I can make out, is this. There were still possibilities for a man of that age which there aren't for a man of ours. The Earth itself was more like an animal in those days. And mental processes were much more like physical actions. And there were—well, Neutrals, knocking about." 281, 806



# DIMBLE'S TAKE ON IT

- "Even in St. Paul one gets glimpses of a population that won't exactly fit into our two columns of angels and devils." 282, 808
- "Though you could still use that sort of life in the universe innocently, you couldn't do it safely." 282, 808



"The things weren't bad in themselves, but they were already bad for us. They sort of withered the man who dealt with them. Not on purpose. They couldn't help doing it. *Merlinus is withered. He's quite pious and humble and all that, but something has been taken out of him. That quietness of his is just a little deadly, like the quiet of a gutted building. It's the result of having laid his mind open to something that broadens the environment just a bit too much.* Like polygamy. It wasn't wrong for Abraham, but one can't help feeling that even he lost something by it."

-THS 282, 808



# THE DRUID AND THE PENDRAGON

- “The distance between the two men was increasing every moment. Merlin was like something that ought not to be indoors. Bathed and anointed though he was, a sense of mold, gravel, wet leaves, weedy water, hung about him.”  
285, 811





Draw a picture of these literary images: He listened continually to a murmur of evasive sounds: rustling of mice and stoats, thumping progression of frogs, the small shock of falling hazel nuts, creaking of branches, runnels trickling, the very growing of grass. The bear had closed its eyes. The whole room was growing heavy with a sort of floating anæsthesia.



# THE DRUID AND THE PENDRAGON

- "No," said the Director in a still louder voice, "that cannot be done any longer. The soul has gone out of the wood and water." 285, 812-13

Genesis 11:1-8



# THE DRUID AND THE PENDRAGON

- "No," said the Director. "I forbid you to speak of it. If it were possible, it would be unlawful. Whatever of spirit may still linger in the earth has withdrawn fifteen hundred years further away from us since your time. You shall not speak a word to it. You shall not lift your little finger to call it up. I command you. It is in this age utterly unlawful. . . . *It never was very lawful, even in your day.*" 286, 813



# THE DRUID AND THE PENDRAGON

- "Remember, when we first knew that you would be awaked, we thought you would be on the side of the enemy. And because Our Lord does all things for each, one of the purposes of your reawakening was that your own soul should be saved." 286, 813
- "Merlin sank back into his chair like a man unstrung." 286, 813



# THE SEVENTH LAW

- "Has not our Fair Lord made it a law for Himself that He will not send down the Powers to mend or mar in this Earth until the end of all things? Or is this the end that is even now coming to pass?" 287, 815
- Weston broke the Seventh Law by going to Mars and Venus. So the great powers are permitted to react.
- "And so the wicked man had brought about, even as Judas brought about, the thing he least intended."  
287, 815



"Greater spirits than Malacandra and Perelandra will descend this time. We are in God's hands. It may unmake us both. There is no promise that either you or I will save our lives or our reason. I do not know how we can dare to look upon their faces; but I know we cannot dare to look upon God's if we refuse this enterprise."

*-THS Ch 13, p. 289, 817*



# MERLIN, THE HIGH COUNCIL OF LOGRES, MAKES APPEALS

- The Saxon King, priests and bishops, Christian Prince of Neustria or Ireland or Benwick, the Emperor, . . .
- If all this West part of the world is apostate, might it not be lawful, in our great need, to look farther . . . beyond Christendom? 290, 818



**"Should we not find some even among the heathen who are not wholly corrupt? There were tales in my day of some such: men who knew not the articles of our most holy Faith, but who worshipped God as they could and acknowledged the Law of Nature. Sir, I believe it would be lawful to seek help even there."**

*-Merlin in THS Ch 13, pp. 290, 818-19*



# RANSOM REPLIES

- "The poison was brewed in these West lands but it has spat itself everywhere by now. However far you went you would find the machines, the crowded cities, the empty thrones, the false writings, the barren beds: men maddened with false promises and soured with true miseries, worshipping the iron works of their own hands, cut off from Earth their mother and from the Father in Heaven." 290, 819-20



# RANSOM REPLIES

- "The Hideous Strength holds all this Earth in its fist to squeeze as it wishes." 290, 819
- "Their own strength has betrayed them. They have gone to the gods who would not have come to them, and pulled down Deep Heaven on their heads. Therefore, they will die." 290, 819



# PART 2B: THE CONFLICT

## THE SARACEN'S HEAD

DALL•E 3: A surreal, macabre artwork in a dimly lit, futuristic laboratory setting. Featuring a mechanical pedestal with a realistic, life-size mannequin head designed to evoke a sense of human deterioration. The head faces the viewer, with the top part artistically represented to resemble an opened section, revealing intricate, fleshy, brain-like structures made of synthetic materials. These structures expand outwards, artistically mimicking organic brain matter. The head is connected to the laboratory environment by a network of various tubes, wires, and metal support structures, creating a hauntingly eerie scene. The scene is carefully crafted to include elements that suggest human anatomy while ensuring that all components are unmistakably artificial, emphasizing the horrific, yet fictional nature of the artwork.



Saracen's Head



# THE IRONIC SWAP

- Meanwhile, on the night Merlin found his way to St. Anne's, the NICE had thought the beggar, from whom Merlin acquired clothing, was Merlin himself.
- The NICE then prepared to ask "Merlin" questions to aid their cause.
- They concerned themselves with the problem of whether to initiate Studdock and Straik to help manage this, or get outside help.



**FINIS**