Aliens in your bedroom?

A startling new book on UFOs and their ‘evolution connection’ looks set to open many eyes ...

by Mike Matthews

Uh huh. I can see it now. Rolling eyes and a smirk on your face.

That is how I responded, too, as I slouched in my seat, waiting to hear [CMI’s] Gary Bates speak on aliens. Little green men. Yeah, right.

I had a lot to learn. Since hearing UFO researcher Gary Bates—and devouring his just-released book Alien Intrusion: UFOs and the Evolution Connection—I will never again watch science reports about Mars, read science fiction, or watch space films with the same eyes.

When I first heard about Gary’s UFO research, I wondered, ‘What do sci-fi and aliens have to do with creation/evolution and the authority of God’s Word?’ As I discovered, there is an undeniable connection.

Not just cranks and hoaxers

What are UFOs? Many people are dismissive or have already made up their minds on the subject without looking deeper. You may have heard all sorts of different explanations, but Gary’s book provides eye-opening research that forces the reader to rethink his assumptions—a bit like evolution.

‘UFOlogy’ is not just fun and games, or hoaxes and pranks. Science fiction is a megabucks business. For example, the search for extraterrestrial intelligence (SETI) has become an international obsession. Their scientific search of the skies costs millions of dollars. At the same time, millions of impressionable young people are flocking to theatres and dream of life on other planets.

There are more reported sightings of UFOs now than ever before. The ‘epidemic’ sometimes reaches the front page, with tragedies like the Heaven’s Gate suicide-murders (all fully explained in Gary’s book). Yet the press—and many Christians—typically dismiss the subject out of hand.

‘The idea that “aliens are with us” has become increasingly mainstream’, Gary tells audiences. ‘Just ask a few teenagers. Several of them are likely to tell you that they believe aliens “are a fact”? and they may have been humankind’s original...
The face on Mars

UFO author Richard Hoagland created a media frenzy when he popularized the idea of a lost Martian civilization, based largely on the photo at right. This image of the Martian surface by the 1976 Voyager probe seemed to show what looks like a face.

First contact

The story gets personal. ‘As a young non-Christian, my own love of science fiction and “alien worlds”? shaped my view of my place in the universe because I desired them to be true’, Gary recalls. Gary still loves science fiction—that fact is obvious in his book, which shares his deep insights into many of the genre’s greatest films and books. But since Gary’s life-changing realization that God’s Word is true from the first verse, he has gotten new insight into the work of scientists, authors and ‘UFO abductees’ who believe in alien life.

Their evolutionary worldviews are not incidental. I was amazed, for example, to learn about the virulent atheism and evolutionary beliefs of H.G. Wells, Isaac Asimov and Arthur C. Clarke, which influenced their science fiction writings.

The evolution connection

‘Once you look into it, evolution is the central tenet, whether you look at science fiction, SETI or the Rover missions to Mars’, Gary observes. ‘Belief in an ancient cosmos billions of years old has preconditioned people to expect alien visitations. It is thought that if life evolved on Earth, surely other civilizations would have evolved on distant planets far earlier than ours and, thus, would be more technologically advanced.’

Gary says star travel is impossible, according to known laws of physics. But he observes some interesting parallels between popular media portrayals of aliens and subsequent UFO sightings and reports of alien visitations. For example:

‘Prior to Close Encounters of the Third Kind [1977] reports of alleged aliens with long thin necks were non-existent. After the film, they became common. Before the film, the eyes were human-like with a pupil and iris with white surrounds. Afterwards, they were black, slanted and much larger—an image that endures today.’

(Excerpt from Alien Intrusion, chapter 1, ‘The Invasion is Underway’.)

Gary’s book gives intriguing additional evidence of how UFOs, which were reported even in ancient times, seem to have manifested to reflect either current technology or that which was very shortly to come.

Increasingly, [our ministry] receives questions
face. Efforts by NASA to assure critics that this was merely a fortuitous play of light on a mesa (hill) were met with disdain by 'true believers'. More recent probes with far superior photographic equipment focused on the area (images above) confirmed that this geologic feature had no artificial origin.

The first ‘classic’ abduction case involved American couple Barney and Betty Hill. They could not account for a missing period of two hours when driving home in their car one evening in 1961 after sighting a UFO. Later, under hypnosis, the Hills individually recounted the same terrifying experiences with strange beings who performed grotesque ‘medical-like’ examinations on them. Barney died in 1969 and his wife in October, 2004.

The things that he discovered surprised even Gary. He shows how belief in evolution has opened the door to ‘alien’ visitations. Surprising, I know. But the evidence is hard to escape. Reports of sightings and abductions sometimes defy natural explanation, and they have surprising similarities, despite separation by oceans, and ignorance of other witnesses’ reports. Those who report sightings and abductions are changed people. ‘Real or otherwise, “abductees”? and their perception of the world are forever altered. Many develop a strange interest in the occult and supernatural.’

Gary already knew that the modern UFO movement had a quasi-religious side and even served as a substitute religion that consciously displaced Christianity and biblical authority. But only after he was deep in research did he uncover reports from well-established researchers that linked stories of abductions and ancient demonology.

‘There is an enormous spiritual battle going on,’ he tells audiences, ‘and it is more widespread than most people realize. The whole phenomenon, and our complacency about it, has become deeply worrying to me. After all, how would you witness to someone who told you that a little grey alien visited them in the middle of the night? If you tell them they are being deceived, then watch out! ... It is very difficult to reach these people.’

Even self-proclaimed Christians have been swept into a UFO worldview. ‘On one occasion,’ Gary says, ‘I was giving a talk, and at the end a young married woman spent over twenty minutes quoting sections of the Bible better than most Christians I know, but each time it had a UFO interpretation. As she explained it, aliens were our creators and had been visiting us for millennia, overseeing our evolution and the Christian religion. She spoke openly about visitations and stated that she had met Jesus. (This is very common among abductees.) Every time I identified an inconsistency in her interpretation, she brushed it off. Her state was the closest thing that I could imagine to being brainwashed.’

The most disturbing chapter in Gary’s book details stories of ‘alien abductions—close encounters of the fourth kind’. Popular reports fail to relay the ugly truth experienced by the majority of these victims, yet the nature of such events reveals the
Chariots of the Gods, which claimed that ancient artifacts were evidence of alien visitations to a primitive earth, was an international best-seller. Author Erich von Däniken (above) made the transition from the science fiction market into the mainstream, selling over 65 million books. This made him one of the biggest-selling authors of all time. He claimed that Bible events such as the parting of the Red Sea and the destruction of Sodom and Gomorrah were ‘UFO-mediated’ miracles by way of advanced technology. After some solid rebuttals were published (including creationist Clifford Wilson’s Crash Go the Chariots), demonstrating his claims to be without substance, von Däniken went into retreat. He is not highly regarded by the serious UFO community and is often dismissed as a populist UFO hoaxer.

Nonetheless, due to the resurgent interest in ‘all things alien’, he has resurfaced and used his wealth to build a massive ET museum complex in Interlaken, Switzerland as shown in the pictures from his website (below). This is estimated to have cost US$76 million—yet another gauge of the worldwide interest in the UFO phenomenon.

Though it covers some heavy truths, I found Alien Intrusion a really interesting book to read. Like a good mystery, it digs deeply into many famous (and not-so-famous) sightings and stories of abductions around the world, as well as government efforts to investigate UFOs (or cover them up). I always wanted to know the real story behind Project Blue Book, Area 51 and the ‘Men in Black’, crop circles and the ‘holy grail’ of UFOlogy—the Roswell Incident and the associated Alien Autopsy ‘documentary’—all addressed in this book.

Due to Gary’s work, I now feel that I have a comprehensive understanding of one of the most influential and confusing—yet intriguing—movements of our day. The study of UFOs offers a wealth of broader lessons about human nature, life and the supernatural.

Yet I found it even more thrilling to examine how, in yet another arena, the Bible proves its ability to solve the great mysteries of our day and be ‘a discerner of the thoughts and intents of the heart’ (Hebrews 4:12). Gary shows how the Sword of Scripture cuts to the heart of the matter and gives the only satisfying answer to real-world problems. Our personal problems—even if they seem other-worldly—boil down to the same practical problem of our submission to God and His Word.

Gary’s book is unlike anything [CMI] has ever produced. I believe it is very timely. For the curious Christian reader, it is loaded with valuable insights. Have you ever wondered, ‘Does the Bible mention ETs? Did God create aliens? Did Ezekiel see a UFO?’ This book thoroughly answers these and other questions. For instance, his coverage of the controversial ‘sons of God’ passage in Genesis 6 is one of the most comprehensive I have ever seen. This passage has been widely used by Erich von Däniken (of The Chariots of the Gods fame) and others to promote ‘ancient astronaut’ theories.

It is important for Christians to have these answers. Yet the author also has non-Christians in his sights, intriguing them on a ‘non-threatening’ popular topic. By the time they get to the end of the book, the powerful arguments lead them patiently but inexorably to one conclusion: God is the real master of the universe.
I think Gary has a winner here. Head-on, he helps to uncover one of the greatest deceptions in mankind’s history, in Satan’s battle for souls. We should keep him—and the message of this milestone book—in prayer.

### UFO snippets

- There are about 150 reported sightings worldwide every day.
- 90–95% of all UFO sightings have been readily explained as natural or man-made phenomena, such as the planet Venus or mistaken satellites.
- UFOs have been seen on commercial and military radar screens—even by a US President (Jimmy Carter in 1969).
- They are said to change shape and merge into one another.
- They appear to defy the laws of physics by travelling thousands of miles per hour, and change directions without slowing down.
- Some polls suggest that up to 20 million Americans have seen a UFO and four million claim to actually have been abducted by aliens.
- Science fiction is the most popular entertainment genre of today, accounting for about 70% plus of all movie box office receipts at any one time.
- UFO ‘experiences’ are often generational; that is, spanning several generations of family members.
- The UFO cults are some of the fastest-growing religious movements in the world (the Raelians, for example).

(Available in [Russian](https://creationministries.com/article/2022#))
Evolution and science fiction - Part 1

by Graham Leo

It would be hard indeed to be a Western citizen in 1982 and not have had some acquaintance with Science Fiction (S.F. or Sci-Fi to the initiate)—even if it be only an occasional viewing of ‘Flash Gordon’ or ‘Dr. Who’ or a short story in ‘Reader’s Digest’. To define S F is an almost impossible task, but as a general rule S F involves at least one of the following concepts:

- Man becoming a superman or an immortal being or something new in a huge evolutionary process.\(a\)
- Salvation - whereby we are given the only course for humanity to follow if we wish to survive as a race or a species.\(b\)
- The end of the human race.\(c\)
- Man in a futuristic gimmicky space-age world, facing problems common to our own.\(d\)
- Man’s Past—an investigation of the origins of life and/or a consideration of the implications of evolutionary processes.\(e\)

All of the above are essentially religious themes. The way in which they are treated by any author, Sci Fi or otherwise, will depend upon the religion of that author.

SINCE MOST SCIENCE FICTION WRITERS ARE EVOLUTIONISTS OR ATHEISTS OR BOTH, THE GREAT MAJORITY OF SCIENCE FICTION IS EXTREMELY EVOLUTIONARY IN CHARACTER.

‘A prim Darwinian sound’ (The Kraken Wakes)

‘... given two intelligent species with differing requirements on one planet, it is inevitable that, sooner or later, one will exterminate the other.’\(f\)

This is the type of conflict at the base of ‘Arena’, a short story recently popularised in ‘Reader’s Digest’ (April 1982). A struggle to the death is played out by a representative from each of two opposing groups. Each group has massive strength—all the forces of Earth and a ‘mighty fleet’ of ‘outsiders’, and the drama was organised by the unseen ‘Personality’. This unseen ‘Judge’ states as it addresses the Man:

‘I am the end of the evolution of a race, fused into a single entity, eternal—an entity such as your primitive race might become. So might the race you call the Outsiders.

So I intervene in the battle to come, the battle between fleets so evenly matched that destruction of both races will result. I shall destroy one fleet without loss to the other. One civilization shall survive!'\(g\) In other novels we see that the conflict is stated in borrowed religious tones heaped upon their enemies:

‘In the name of the Galactic Spirit and his prophet, Hari Sheldon, and of his interpreters, the holy men of the Foundation, I curse this ship.’\(i\)

Sometimes the conversation is pure humanism, but with a sharp perception of the irony of man’s ideas of such God substitutes as ‘Mother Nature’. States one Sci Fi scribe:

‘It is because Nature is ruthless, hideous, and cruel beyond belief that it was necessary to invent civilization. There is
no conception more fallacious than the sense of rosiness implied by 'Mother Nature'. Each species must strive to survive, and that it will do, by every means in its power, however foul.’ (i)

Occasionally the evolutionary concept shows up in terms of life from outer space, such as the Kraken.(j)

Whatever type of evolution is used as a basis for S F writing, there is always the belief that morals, ethics and values must be decided by those involved in the conflict. There are no real standards to go by. You must make them up as you go. It is this type of thing which is supposed to provide the human interest necessary for the book to be regarded as 'good' literature. In the book 'The Midwich Cuckoos', Zellaby attempts to convince the Vicar that the actions of the interloping 'children' are justifiable—not because their actions are morally good, but because they lie outside the realm of traditional human morality (i.e. Christian morality). Zellaby says:

'What these incidents really make clear, my dear fellow, is that the laws evolved by one particular species, for the convenience of that species, are, by their nature, concerned only with the capacities of the species- against a species with different capacities they simply become inapplicable.’ (k)

His implication is clear. Laws, ethics and moral codes are just as subject to evolutionary processes as is physical life. The Vicar responds:

'I don’t know, Zellaby .. I simply don’t know ... I’m in a morass. ’

The Vicar’s reply is a clear picture of a confused church in an evolutionary age.

MOST SCIENCE FICTION FOLLOWS THE PRAGMATIST SCHOOL OF PHILOSOPHY-EVERYTHING IS SUPPOSED TO BE IN A STATE OF CHANGE-EVOLVING. WHEN CHANGE IS ALL YOU CAN BE SURE OF, THEN NOTHING WILL ENDURE FOREVER. (1)

Neither religion nor society nor morals - nothing. Only the things we experience are allowed to be called real. It is this firm commitment to change in an essentially physical world that produces the sense of amorality; Man is seen as no better than any other animal. One set of morals is no worse than another. One author puts it this way in his story:

'The Universe sees no distinction between the multitude of creatures and elements which comprise it. All are equal. None is favoured. The universe, equipped with nothing but the materials and the power of creation, continues to create: something of this, something of that. It cannot control what it creates and it cannot, it seems, be controlled by its creations (though a few might deceive themselves otherwise). Those who curse the workings of the universe curse that which is deaf. Those who strike out at those workings fight that which in inviolate. Those who shake their fists, shake their fists at blind stars.(m)

This is the amorality of evolutionary thought which breeds amorality in man.

'The Stresses in the shell before it buckles under’

It is this acceptance of man’s helplessness in an impersonal world which breeds the pervading sense of futility so prevalent in much S F literature. Arthur C. Clarke’s ‘Earth light’ dwells on how useless life is, and the slim grasp on life which man has in a huge and mechanical universe.

"It was a heart-freezing thought. At any moment, as likely as not, somewhere in the universe a whole solar system, with strangely peopled worlds and civilizations, was being tossed carelessly into a cosmic furnace. Life was a fragile and delicate phenomenon, poised on the razor's edge between cold and heat."(n)

In such cases as this, the writer becomes more than a mere story teller; he becomes a philosopher. He is no longer merely entertaining his audience, but teaching them, giving them a way of thinking and of viewing the world.
Nevil Shute displays a similar sense of nihilism (futility of existence) in his novel 'On the Beach', in which the few remaining survivors of a nuclear holocaust await the inexorable, unavoidable radioactive cloud to overwhelm them. Any vestiges of hope in a religion or in God are demolished also, leaving the characters totally dependent upon themselves. In one scene the survivors:

'... walked around the gallery set aside for the forty paintings in the exhibition, the girl interested the naval officer frankly uncomprehending ... They paused before the prize winner, the sorrowing Christ on a background of the destruction of a great city. "I think that one's got something,â€? she said. "For once I believe that I'd agree with the Judges.â€?

He said, "I hate it like hellâ€?.

"What don’t you like about it?â€?

He stared at it. "Everything. To me it’s just phoney. No pilot in his senses would be flying as low as that with thermo-nuclear bombs going off all round. He’d get burned up.â€?

She said, "It’s got good composition and good colouring.â€? "Oh, sure,â€? he replied, "but the subject’s phoney.â€?

The Characters were dependent only on themselves. But their independence fails totally to provide any real salvation. Their only recourse is to suicide, which they manage to do clinically and painlessly.

The mother said duly, "Peter told me I might have to murder Jennifer.â€? A tear formed and trickled down her cheek .. Finally they went together to the bottom and looked at the red boxes in the cabinet. "I’ve heard something about all this,â€? she said seriously. "I never knew that it had got so far ... â€? One craziness was piled on to another.(p)

IT IS IN THIS TOTAL REJECTION OF OPTIMISM, THAT SCIENCE FICTION DISPLAYS ITS REAL NATURE. SUCH PESSIMISM IS THE ONLY POSSIBLE RESULT OF A PHILOSOPHY BUILT ON EVOLUTION.

The final part of this article will consider the role of God in Science Fiction.

References

(a) Many of Michael Moorcock's books or Robert Heinlen’s 'Stranger in a Strange Land'.
(b) Asimov's 'Foundation' trilogy is, in part, in this tradition.
(c) In 'Childhood End' by A.C. Mark, man is seen to be an actor playing a minor role in a cosmic tragi-comedy.
(d) Clarke's 'Earthlight' trilogy and Walter M. Miller's 'A Canticle for Leibowitz'.
(g) F. Brown, 'Arena' in rhe Reader's Digest. April, 1982. p.43.
(j) The Kraken for John Wyndham have extra-terrestrial origins and the inhabitants of earth undergo an 'Interplanetary invasion'.
(k) J. Wyndham, op.cit. p.l57.
(l) Readers who are of a philosophic turn of mind might like to consider the implications of the statement 'change is the only absolute'. The inconsistency ought to be apparent!
(m) M. Moorcock, 'The Knight of the Swords'. Pan, London. 1964, p.91.
(n) Moorcock, op.cit. p.9.
(p) Shute, op.cit. p.177.

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Evolution and science fiction - Part 2

The role of God

by Graham Leo

‘... immortality won’t be given us by supernatural means. We’ll have to make it ourselves and do so by physical means, by science ... We will then provide immortality, which will give us time for developing our psychic evolution towards the ideal ... without immortality there is no meaning in life.’¹

Most science fiction literature has as its centre evolutionary humanism. Such science fiction has abandoned a belief in eternal life via Jesus Christ, but has not been able to abandon the thought that life is a mere 60–70 years on earth, and then—nothing. It is equally abhorrent to man that as a species he should never become more significant than he now is. Science Fiction authors envision a variety of means whereby man may yet rise to new greatness. For Nevil Shute, in his novel On the Beach, it is reason, the printed word, and mass education that provides the means:

‘I mean, if a couple of hundred million people all decide that their national honour requires them to drop cobalt bombs upon their neighbour, well, there’s not much that you or I can do about it. The only possible hope would have been to educate them out of their silliness.’ ‘But how could you have done that, Peter? I mean, they’d all left school.’ ‘Newspapers,’ he said. ‘You could have done something with newspapers. Something might have been done with newspapers if we’d been wise enough.’²

Asimov

Popular scientist and writer, the late Isaac Asimov, believed that science may yet hold the key to the preservation and gradual improvement of the race. In his ‘Foundation’ series he wrote:

Q. You quibble, Dr. Sheldon. Can the overall history of the human race be changed?
A. Yes.
Q. Easily?
A. No. With great difficulty.³

His character, Dr. Han Sheldon, gains prophetic stature in the following conversation as science becomes elevated to a formal religion by which men plan to rebuild and preserve their universe:

‘That danger is coming. Any fool can tell a crisis when it arrives. The real service to the State is to detect it in embryo. Look, Manila, we’re proceeding along a planned history. We know that Han Sheldon worked out the historical probabilities of the future. We know that some day we’re to rebuild the Galactic Empire. We know that it will take a thousand years or thereabouts. And we know that in that interval we will face definite crises.’ ⁴

Arthur C. Clarke

‘Professor Molton smiled as he watched them racing towards their bright, untroubled future—the future he had helped to make. Never again, as far ahead as imagination could roam, would the human race be divided against itself.’

Similarly, Science Fiction pundit Arthur C. Clarke foresees a time when traditional religion will become quite obsolete.

‘Though it has always been obvious to any rational mind that all the world’s religious writings could not be true,
the shock was nevertheless profound. Most of them were noble and inspiring—but that was not enough. Within a few days, all mankind’s multitudinous messiahs had lost their divinity. Beneath the fierce and passionless light of truth, faiths that had sustained millions for twice a thousand years vanished like morning dew. Humanity had lost its ancient gods: now it was old enough to have no need for new ones.\textsuperscript{5}

In his books, Clarke enables this to be achieved by the Overlords, mysterious visitors from outer space who take over world government. The takeover is not by force, but yet it is by power. Men submit to the Overlords fairly willingly, because they see too clearly the alternative—instant destruction. With this new one world government, men across the globe find themselves able to live in harmony with their fellow-man. Although this ‘paradise’ is achieved with the help of the Extra Terrestrial Overlords, and not by man on his own, the result is presented as a form of Utopia, a new heaven on earth in which ...

‘Crime had practically vanished. It had become both unnecessary and impossible. When no-one lacks anything, there is no point in stealing. Moreover, all potential criminals knew that there could be no escape from the surveillance of the Overlords. In the early days of their rule, the Overlords had intervened so effectively on behalf of law and order that the lesson had never been forgotten. Crimes of passion, though not quite extinct, were almost unheard of. Now that so many of its psychological problems had been removed, humanity was far saner and less irrational.\textsuperscript{6}

This utopic end point is similar to a goals envisaged by Clarke in the first of the Earthlight series where ...

‘Professor Molton smiled as he watched them racing towards their bright, untroubled future—the future he had helped to make. Never again, as far ahead as imagination could roam, would the human race be divided against itself.'\textsuperscript{7}

Yet this heaven on earth inevitably proves to be totally unstable, as is seen in ‘Childhood’s End’, and many other books. Authors, it seems, are painfully aware that their dreams for mankind are inevitably subject to destruction. Man, it seems, cannot expect that the future will be anything but troubled and difficult. But rarely is the blame for this ever laid on man. Science Fiction writers generally do as most people do when confronted with such a problem—in true evolutionist fashion, they blame the environment, or they blame God, Fate, or Mother Nature or some other force or person who is never really defined. This is the great philosophical dilemma of evolutionary Science Fiction writers. On the one hand they accept blind, mechanistic, purposeless evolution, and yet on the other, they clutch at a belief in ideals, values and personalized forces, all of which are totally inconsistent with such a philosophy.

Conclusion

The majority of Science Fiction is both a rejection of the God who is the Creator/Redeemer, and a desperate quest for a purpose, a meaning, and a way out of a seemingly endless and hopeless universe in which belief in impersonal evolution is offered as a basis for and as part of the ‘only hope’ package deal salvation for mankind.

Such writers seem to want, not an Either/Or choice of world views, but a Both/And system in which Both and And are mutually exclusive. If the universe is mechanistic, there cannot be a God. If Nature is impersonal, random, and evolutionary, then it cannot be ‘Mother’ Nature, nor can it be involved in some immensely broad, ‘wider-than-our-solar-system’ plan or scheme to achieve a purpose and goal. Most Science Fiction authors reject a God who is personal enough to take men to task; neither will they accept the reality of a blind and accidental universe. Their irrational solution is to create worlds for themselves where men have become twilight gods.

Many Science Fiction writers regard God as some malevolent force. Wyndham’s book The Kraken Wakes does just this when we read:

‘I should be tempted to think that God proposed to teach me a lesson. That He was saying: ‘H’m. You think'}
you're so clever. Little gods yourselves with all your atom-splitting and microbe-conquering. You think you rule the world, and possibly heaven, too. Very well, you conceited little mites, there's a lot about life and nature that you don't know. I'll just show you one or two new things and see how your conceit stands up to them. I have had to do it before'.

A similar view is given in ‘The Midwich Cuckoos’:

'It is, for instance, disquieting for a good rationalist, such as myself, to find himself wondering whether perhaps there is not some Outside Power arranging things here. When I look around the world, it does sometimes seem to hold a suggestion of a rather disorderly testing-ground. The sort of place where someone might let loose a new strain now and then, and see how it will make out in our rough and tumble. Fascinating for an inventor to watch his creations acquitting themselves, don't you think? To discover whether this time he has produced a successful tearer-to-pieces and, too, to observe the progress of the earlier models, and see which one of them have proved really competent at making life a form of hell for others …'

Just how seriously readers are intended to take these views is perhaps debatable, but it certainly seems that Wyndham does not use them as arguments against a belief in God. His real purpose, it seems to me, is to suggest that whoever or whatever is in control of the universe is malevolent and machiavellian in character—a God who is simply not worthy of man. It is this basic philosophy which has given rise to one of the most totally depressing and pessimistic views on the nature of the universe—that given in the final pages of ‘Children’s End’. The last man on earth is portrayed as he watches and describes the final destruction of Earth and recounts his own last seconds, via a radio transmitter to the Overlord, Karellen, who himself is merely a pawn in the hand of the Overmind—the ultimate Mentor and Sustainer of the entire universe. The absolute amorality of all existence, the total absence of emotion, the paradoxical love/hate/fear/reverence for the Overmind—all of this is part of Karellen’s life as an historical recorder, a larger-than-life laboratory assistant, in the service of someone/something he cannot define. This is the final travesty of man’s opinion of God:

'Six thousand million kilometres beyond the orbit of Pluto, Karellen sat before a suddenly darkened screen. The record was complete, the mission ended: he was homeward bound for the world he had left so long ago. The weight of centuries was upon him and a sadness that no logic could dispel. He did not mourn for Man; his sorrow was for his own race, forever barred from greatness by forces it could not overcome … yet Karellen knew, they would hold fast till the end: they would await without despair whatever destiny was theirs. They would serve the Overmind because they had no choice …'

Many Science Fiction writers' judgement of man upon God is that He is not worthy of human consideration and thus He is either ignored, or grossly misrepresented, so that man becomes the hero of the piece, albeit the tragic hero. Our Science Fiction age has not been guilty of being unable to find God—but of deliberately losing Him.

Evolutionist authors in their pride both refuse to and cannot conceive of the grace of the God who sees earth as the centre of His creation, and redeemed man as the chief end of His purpose in creation. Wyndham wrote in his book, ‘The Midwich Cuckoos’:

‘But, as I understand it, your God is a universal God; He is God on all suns and all planets. Surely, then, He must have universal form? Would it not be a staggering vanity to imagine that He can manifest Himself only in the form that is appropriate to this particular, not very important planet?’

The majority of Science Fiction is both a rejection of the God who is the Creator/Redeemer, and a desperate quest for a purpose, a meaning, an end, a way out of a seemingly endless and hopeless universe in which belief in impersonal evolution is offered as a basis for and as part of the ‘only hope’ package deal salvation for mankind.

The Apostle Paul wrote about such ideas nearly 2000 years ago when he said:
'For even though they knew God, they did not honor Him as God, or give thanks; but they became futile in their speculations, and their foolish heart was darkened. Professing to be wise, they became fools, and exchanged the glory of the incorruptible God for an image in the form of corruptible man and of birds and four footed animals and crawling creatures ... And just as they did not see fit to acknowledge God any longer, God gave them over to a depraved mind, to do those things which are not proper.'

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12. Romans 1:21,22,23,28 (NASB).

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Forgotten history

Mike Gascoigne

Before the time of Darwin and Huxley, most history books used to begin with an introduction about the Creation of the world, the Flood, and the three sons of Noah. For example, John of Fordun in his Chronicle of the Scottish Nation records, ‘The sons of Noah shared the world among themselves, after the Flood, in the following manner:- Shem, with his descendants, took possession of Asia, Japheth, of Europe, and Ham, of Africa.’ These history books might contain a few lines about Greek mythology, if it was thought to have a historical basis, and then they would continue with the early migrations and the detailed history up to their own time. In modern history books, the introductory paragraphs have all been replaced with a few generalizations about the stone age, bronze age and iron age, with no mention of the names of actual people. Yet the people do exist, and the history of their deeds comes from a wide variety of sources. One of the major challenges facing the creationist movement today is to recover our early history that has been lost and forgotten because of the false science of evolution. This article covers just a few of the issues, but is intended to open up a much wider debate.

While working my way through a variety of creationist publications, mostly giving a scientific viewpoint, there was one book that particularly caught my interest. It was Bill Cooper’s After the Flood.1 This book gives the creationist argument, not from science, but from history, and traces a number of the nations of the world, back to the Flood, using historical records.

If Creation was only about 6,000 years ago, and the Flood was only about 4,300 years ago, it makes sense that it should be possible to find references to most of the major events during that whole period, even though some of the records have been destroyed by the ravages of time. In that case, why do we put so much emphasis on the use of science to tell us about Creation and the Flood? If we want to know about the past, surely the best place to look is the accumulation of records that have been left behind by our ancestors, so that alongside Creation Science, we should also be studying Creation History.2

History and mythology

One of the problems with the study of ancient history is that the further back you go in time the more mythological it becomes. Kings appear with supernatural powers, able to call upon the gods to assist them instantly during the heat of battle. Aeneas, who fled from Troy and set up his new kingdom in Italy, could always rely on the assistance of Aphrodite (Venus) because she was his mother. His ancestor Dardanus, the founder of Troy, was the son of Zeus and Electra, but he was not a deathless god. He was a man, revered as a god-like figure. The Greeks and Romans did not always distinguish between gods and men, and this becomes confusing to the modern scientific mind that expects to see a difference.

Another problem is the multiple interpretations that can be derived from some of the events, as the mythology appears to have been drawn from a variety of sources. For example, the Titans were sons of Ouranos (Heaven) and Gaia (Earth), but they were at war against the other gods and were cast down to Tartarus. This could possibly be the Greek interpretation of the fall of the rebellious angels, described in 2 Peter 2:4 and Jude 6. John Fleming2 considers them to be the Nephilim, the children of the ‘sons of God’ and ‘daughters of men’, according to Genesis 6:1–4. However, the generations of the Greek gods (and their Babylonian prototypes) can also be interpreted as a family of ordinary humans, so that Ouranos represents Noah, and Kronus represents his son Ham, a suggestion made by Isaac Preston Cory4 in his Introduction to the Ancient Fragments. Note that the later version by Richmond Hodges5 misses out Cory’s Introduction.

This confusing array of allegories denies us the luxury of a single answer to everything, but for those who wish to study the subject, the effort is worthwhile.

Euhemerism

Euhemerus was a Greek mythographer who lived at the court of Cassander, king of Macedonia, from about 301 to 297 BC. He believed that there was a historical basis for the Greek mythology, and the gods were just deified men. The Greek pagans considered him to be an atheist, and they hated him, but the later Christians liked him because they could use his ideas to oppose paganism. From his name we get the term ‘Euhemerism’, the practice of relating mythology to real historical events.

A fragment of his work is quoted by Diodorus Siculus, then re-quoted by Eusebius, as follows:6

‘In a subsequent part of his work, he relates that the first king was Ouranos, a man renowned for justice and benevolence, and well conversant with the motion of the stars; and, that he was the first who honoured the heavenly Gods with sacrifices, upon which account he was called Ouranos (Heaven). He had two sons by his wife Hestia, (Vesta),7 who were called Pan and Kronus; and daughters Rhea and Demetra. And Kronus reigned after Ouranos; and he married Rhea, and had by her Zeus, and Hera, and Poseidon. And when Zeus succeeded to the kingdom of Kronus he married...”
Hera, and Demetra, and Themis, by whom he had children; by the first, the Curetes; and Persephone, (Prosperine), by the second, and Athena, (Minerva), by the third.’

The striking thing about this account is the way that Euhemerus strips the Greek gods of all their deity. None of them are gods in his opinion, not even Zeus. Ouranos is a king who offers sacrifices to the gods, so he cannot be a god himself. If we take the suggestion of Cory, that Ouranos is Noah, then these could be the sacrifices that he made when he came out of the Ark.

Also the ‘Curetes’ cannot be gods, even though they are the children of Zeus and Hera. According to Richmond Hodges,8 they are the priests of Jupiter on the island of Crete, and of the goddess Cybele (Rhea).

Survivors of the Flood

The Babylonian history has a great deal in common with the Bible, especially the description of the Flood. It tells us how Xisuthrus, the Babylonian Noah, was warned of the Flood by Kronus (a god on this occasion, not a man). He built a boat and took on board his family and friends and all species of animals. The Flood came upon the Earth, and when it had subsided he sent out birds on three successive occasions. When the last flight of birds failed to return, he opened the Ark and discovered it had landed on the side of a mountain. Then, accompanied by his wife, daughter and the boatman, he built an altar and offered sacrifices to the gods. All four of them were translated to the gods for their piety, while the others who remained in the boat were left behind, to re-populate the Earth. This story is told by Berosus,9 the Babylonian (Chaldean) priest who went to Asia Minor during the early 3rd century BC. It is similar to the Biblical account in substance but not in all the details.

The most important difference is the translation of Noah to the gods, when the Bible tells us that he lived on the Earth for another 350 years.

Moving on to the Tower of Babel, we have the following Chaldean fragment from Alexander Polyhistor during the first century BC.

‘The Sibyl says, that when all men formerly spoke the same language, some among them undertook to erect a large and lofty tower, in order to climb into heaven. But God, (or the gods), sending forth a whirlwind, frustrated their design and gave to each tribe a particular language of its own, which (confusion of tongues) is the reason that the name of that city is called Babylon.

After the Flood, Titan and Prometheus lived, and Titan undertook a war against Kronus.’10

This passage identifies Titan and Prometheus as survivors of the Flood. The ‘war against Kronus’ could be a re-statement of the purpose of the Tower of Babel, to make an assault upon the gods who had sent the Flood. However, it could just as easily be a war between the survivors themselves, as part of the ‘confusion of tongues’.

In the Greek mythology, the word ‘Titan’ is a collective term for some of the sons of Ouranos and Gaia, while the Babylonians refer to a specific person called ‘Titan’. The Greek ‘Kronus’ is one of the Titans, so he is the brother of the Babylonian ‘Titan’, making him a third survivor of the Flood. At this point we have the obvious suggestion that Titan, Prometheus and Kronus represent the three sons of Noah, but who represents whom?

Prometheus appears in the Greek mythology as the son of Iapetus, one of the Titan sons of Ouranos and Gaia. He is best known from Prometheus Bound, the Greek tragedy by Aeschylus.11 His father Iapetus is obviously the Biblical Japheth, so the Babylonian Prometheus can also be associ-
ated with Japheth, either as his son or as Japheth himself.
Kronus is identified in the Egyptian king lists of Manetho, as a demi-god with the title of ‘Saturn’, and he has a son and successor called Osiris. However, the very ancient author Sanchoniathon, who lived before the Trojan war, describes how he gave some allegorised histories to a group of priests, and at the same time he describes Osiris (Isiris) as an ordinary man. He tells us how the priests passed on his histories, as follows:

‘ … and they, perceiving the rage for these allegories increase, delivered them to their successors, and to foreigners: of whom one was Isiris, the inventor of the three letters, the brother of Chna, who is called the first Phoenician.’

Chna can be identified as the Phoenician Caanan, therefore his brother Osiris must be the Egyptian Mizraim, and their father Kronus must be Ham.
This leaves only Titan to be accounted for, so he must be Shem. This is a surprising result, considering that the Titans are sometimes thought of as evil and associated with the devil. But if we can strip the gods of their deity, as Euhemerus suggests, we can also strip the Titans of their demonology. In that case, the Babylonian Titan is the monotheistic Shem, at war against the paganism of Ham.
There is a correspondence between the Egyptian, Greek and Roman mythologies, so that the same gods appear with different names. The Egyptians and Greeks both have a god called Kronus, but the Romans call him Saturn. The Egyptian Osiris is the same as the Greek Zeus and the Roman Jupiter. In that case, if Osiris is Mizraim, then Zeus is also Mizraim. So here we have the mighty Zeus, father of gods and men, with his thunderbolt in his hand, but stripped of all his deity just as Euhemerus would have wanted him.

From Noah to Dardanus

Taking into account all of the above, plus a few other relationships that are found in the Greek mythology, we have the genealogy from Noah to Dardanus, the founder of Troy, and his son and successor Ericthoneus (Figure 1).

Titan (Shem) is omitted from the genealogy (Figure 1) because he does not appear as an individual in the Greek mythology, and in any case he does not contribute to the descent of the Trojan kings. However, there are two other children, a son called Oceanus (one of the Titans) and a daughter called Tethys. In that case, there is the suggestion that Noah and his wife had additional children, born after the Flood. While none of these are mentioned in the Bible, their existence is entirely feasible. The commandment to multiply and fill the Earth, in Genesis 9:1, was given to the whole family, not just to Shem, Ham and Japheth. If Noah and his wife were capable of producing children, they would surely have done so. The descendants of Shem, Ham and Japheth are given in Genesis 10, but in verse 32 it says ‘by these were the nations divided in the earth after the flood’. In other words, this is a list of kings and their successors, not necessarily a complete list of descendants. Of course, the notion of additional children, born after the Flood, is a negation of the Babylonian idea that Noah and his wife were translated to the gods.

From Dardanus to the Welsh kings

The line of Trojan kings begins with Dardanus and ends with Priam, when the city was destroyed. From these kings descended Aeneas, who fled from the burning city of Troy and set up his new kingdom in Italy. All this is well documented by the Greeks and Romans, most notably the poets Homer and Virgil.

The history continues with the British Chronicle attributed to Tysilio. Brutus the great-grandson of Aeneas came to an island called Albion, to the north of Gaul, and he called it Britain. A long list of British (Welsh) kings descended from him, giving a continuous line of descent from Noah.

Problems with the histories

The most difficult section of this continuous history is the genealogy from Noah to Dardanus, as a number of different texts have to be brought together to identify the characters as real people. There is also a problem with the
timescale. The Flood was during the 24th century BC, according to Biblical chronology, but the reign of Dardanus was in the 15th century BC, so we have nine centuries from the Flood to Dardanus. Even with the great longevity of the early patriarchs, it is difficult to see how nine centuries can elapse between Noah and his great-grandson Dardanus.

The best approach to this type of problem is to accept it the way it is. We are dealing with embellished mythologies, based on an imperfect memory of actual events, and there are no exact solutions. If we try to make improvements, we might find ourselves making the same mistakes as a certain Annius of Viterbo.

**False histories**

Annius was a Dominican Friar living in the town of Viterbo about 100 km north of Rome. In 1498 he published a set of fragments attributed to Berosus and Manetho, and the text and translation have been made available by Asher. He describes a much more elaborate history, from Noah to Dardanus, inserting a number of additional generations.

According to this history, Noah went to Italy and ruled the country for a while. Osiris had a son called Hercules who married a Scythian lady called Araxa, and they had a son called Tuscus who became king of Italy. Hercules also married a Celtic princess called Galatheus and they had a son called Galateus who became king of France (Celtica).

I will not relate the whole story here, as it is available on my web site, but it is important for any serious student of early history to understand it.

Annius of Viterbo never produced the source documents on which his histories are based, and it is widely believed that he made it all up. His alleged fragments of Berosus and Manetho are called ‘pseudo-Berosus’ and ‘pseudo-Manetho’. Nevertheless, his work had considerable influence on Renaissance literature, and has to be recognised where it occurs. Anything that resembles the work of Annius has to be proved from other sources, or else discarded.

**The Greek Flood stories**

Setting aside the work of Annius and returning to something more reliable, we find that there are at least three Flood stories, according to the Greeks.

- The flood of Atlantis, allegedly about 9,000 years before the time of Plato (C.427–C.347 BC), related in his *Dialogues* with Timaeus and Critias. The story comes originally from an Egyptian priest who claims there was a great island in the Atlantic Ocean, called Atlantis, but it disappeared into the sea in a single day. It is called the ‘great deluge of all’, and is very probably an Egyptian account of Noah’s Flood.

- The flood of Ogygus, which wiped out Attica in 1764 BC and made it into a wasteland for 200 years. Ogygus was king of Thebes in Boeotia, at the time when Phoroneus was king of Argos.

- The flood of Deucalion, king of Thessaly, in 1503 BC. This flood was sent by Zeus, because of the impiety of the human race. Deucalion was warned about it by his father Prometheus (who we have already mentioned), so he got into a chest with his wife Pyrrha. They floated for nine days and nights, and then the rain stopped and they landed on Mount Parnassus, in Phocis. When the waters subsided, Deucalion and Pyrrha worshipped the Corycian Nymphs, who lived in the mountain, and Themis who kept the oracles. The animals were completely wiped out, but they were spontaneously regenerated from the Earth (where have we heard that before?). Deucalion and Pyrrha created new men and women by throwing stones behind them, then they began to have children in the usual way. They had a number of sons who became kings, including Hellen, the patriarch of the Hellenes (Greeks). This story contains a number of features that resemble Noah’s Flood, although it was only local and there are stories of other people who survived it by climbing mountains.

Possibly the Greeks remembered Noah’s Flood, and they included a few of the features, somewhat distorted, in their story of the flood of Deucalion.

**Ten kings before the Flood**

Having already made the generalisation that history becomes more and more mythical as you go back in time, we now have a pleasant surprise. Among the surviving fragments of Berosus we have a list of ten kings who lived before the Flood and who correspond to the ten Biblical patriarchs from Adam to Noah (Table 1).

This is presented as a purely historical king list, without any of the problems of the Greek mythology, although their longevity is exaggerated. The total period of all their reigns adds up to 432,000 years, compared with the Biblical period of 1,656 years from Creation to the Flood. The timescales differ greatly, but the Biblical and Babylonian accounts agree in principle, that people had long lifetimes before the Flood.

**Table 1. Ten kings before the Flood.**

<table>
<thead>
<tr>
<th>Bible</th>
<th>Berosus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam</td>
<td>Alaparus</td>
</tr>
<tr>
<td>Seth</td>
<td>Alorus</td>
</tr>
<tr>
<td>Enos</td>
<td>Amelon</td>
</tr>
<tr>
<td>Cainan</td>
<td>Ammenon</td>
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<tr>
<td>Mahalaleel</td>
<td>Megalarus</td>
</tr>
<tr>
<td>Jared</td>
<td>Daonius</td>
</tr>
<tr>
<td>Enoch</td>
<td>Euedoreschus</td>
</tr>
<tr>
<td>Methuselah</td>
<td>Amempsinus</td>
</tr>
<tr>
<td>Lamech</td>
<td>Otiartes</td>
</tr>
<tr>
<td>Noah</td>
<td>Xisithrus</td>
</tr>
</tbody>
</table>
Conclusion

This article is just a brief summary of ancient histories that have been forgotten through neglect, or deliberately discarded for reasons that creationists will consider to be obvious. There is a lot more that could be said, and the histories will be covered in much more detail in my forthcoming book.25

For the most part, the ancient world appears to have remembered its history by the perpetuation of myths rather than straightforward narrative. Myths are much more interesting, easier to remember, and more enduring over long periods of time. However, the real stories behind the myths are difficult to recover if they ever become forgotten, and we need the wisdom of ancient authors who can tell us something about them. The most valuable of these are Sanchoniathon, Berosus and Euhemerus, and their surviving works are available in Cory’s Ancient Fragments.4.5

References

2. The question is about science in general, not just Creation Science. For example, suppose a forensic scientist finds a fingerprint on a lamp post and concludes, ‘A horrible murder must have happened here’. Obviously his conclusion is nonsense. First you have to know that there has been a murder, then you can use forensic science to fill in the details and find out who dunnit. It’s the same with Creation Science. First you need some historical evidence (mostly from the Bible), then you can use science to support it.
7. This Hestia must be an alternative name for Gaia, and should not be confused with Hestia, first of the Olympians, the daughter of Kronus and Rhea.
10. Hodges, Ref. 5, p. 75.
15. Homer, The Iliad and The Odyssey, both from Penguin Classics.
17. The Chronicle of the Kings of Britain, translated by Peter Roberts in 1811 from the Welsh copy attributed to Tysilio. Facsimile reprint by Llanerch Press. See also The Chronicle of the Early Britons, translated by Bill Cooper from the Jesus College MS LXI, <www.write-on.co.uk/history/chronicle_of_the_early_britons.htm>, April 2002.
22. The dates of the floods of Ogygus and Deucalion are respectively given by Blair and Eusebius, according to The Wall Chart of World History.

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Science fiction: a Biblical perspective

David J. Laughlin

Interest in science fiction has grown dramatically in recent decades. While science fiction has predicted many beneficial technologies, the genre is permeated with unreason, humanism, occultism, New Age philosophy and Eastern mysticism. Furthermore, science fiction is firmly rooted in Darwinism and presents a distorted view of reality.

Science fiction is more popular than ever. Of the ten all-time top-grossing movies as of 1998, six are of the science fiction genre. This does not include the recently released _Star Wars: The Phantom Menace_ which broke the record for the fastest box-office gross, earning $300 million in just four weeks. The original _Star Wars_ trilogy, even before the special editions were made, grossed $1.3 billion worldwide at the box office, and over $4.5 billion in merchandise sales. The impact of the _Star Trek_ phenomenon is also impressive. The original television show inspired three spin-offs, including _Star Trek: The Next Generation_ which aired for seven seasons and became the highest-rated syndicated show in the history of television. And the number of science fiction book titles has increased from less than 1,000 in the early 1970s to 2,000 in the mid-1990s. One third of these are hardbacks. Renowned director Steven Spielberg remarks: ‘Sci-fi has supplanted the Western as the most popular genre of the 20th century.’

Defining science fiction is not as easy as recognizing its popularity. Although the genre’s origin goes further back, the term ‘science fiction’ was coined in the late 1920s and usually involves fantasy situations (time travel, outer space exploration with alien encounters, etc.) sustained by an atmosphere of scientific credibility.

Predicting useful technologies

Probably the greatest appeal of science fiction is the technological wonders that it presupposes. Predicting beneficial technologies is certainly a positive aspect of the genre, as it has inspired scientific research which has brought many dreams into reality. Inventor and science fiction pioneer Hugo Gemsback (1884–1967), ‘passionately believed to the end in “true prophetic science fiction” and that it should “forecast the wonders of man’s progress to come”’. In his first novel, written in 1911, Gemsback prophesied many technologies which have since come true: solar energy, plastics, tape recorders, liquid fertilizers, microfilm and television to name a few. Appropriate, therefore, is the motto for his _Wonder Stories: The Magazine of Prophetic Fiction_. Other existing technologies predicted by science fiction writers of the past include submarines, airplanes, satellites, spaceships and nuclear energy. The application of scientific knowledge to produce practical technologies and to develop the Earth’s resources for mankind’s benefit is, of course, in line with Genesis 1:28.

Unrealism

Regrettably, however, too much of science fiction depicts phenomena or technologies that could never exist. Franz Rottensteiner acknowledges that ‘the “science” of science fiction is often indistinguishable from magic ’. For example, animals becoming half-human (or vice versa), contradicts everything scientists know about the limits of genetic variation. The creation of mass/energy from nothing, or its annihilation (e.g. by a mere laser blast), violates the First Law of Thermodynamics, one of the best proven laws of science. And the notion that dead matter can transform itself into a living organism (spontaneous generation) has never been observed and flatly contradicts the Laws of Biogenesis (that life always comes from life).

Because of this unscientific element, the setting for a story is usually far from mainstream society, where verification of imagined phenomena is either difficult or impossible. Kyle notes that many writers ‘locate their stories in far-away locales conveniently removed from reality, where no-one can disprove or discredit what they imagine there’.

Much of early (19th century) science fiction takes place in what was, at that time, relatively unexplored regions of the Earth—the poles, under the sea, inside the Earth, etc. However, when these regions became more familiar to science, settings for science fiction were often relocated from the Earth to other celestial bodies—especially the Earth’s moon and Mars. But science eventually revealed the truth about these worlds. The manned missions to the Moon, as well as the unmanned probes to the planets of our Solar System, showed that life does not or could not exist on these bodies, forcing the locales to be changed again—this time to other star systems. How many science fiction stories are there that portray life on the Moon which were written after the Apollo program? Or the number of tales which depict intelligent civilizations on Mars that were written after the Viking probes beamed their results back to Earth? Writer Hal Clement understands the problem:

‘The fact is, I like to lay the scenarios of my stories on non-Earthly planets of my own devising. We know too much about the planets of our own solar system to let me use them very freely for this purpose, so I have to set up elsewhere. This forces me to assume faster-than-light travel for many of the stories.’
Clement introduces here one of science fiction’s most common violations in the laws of physics—exceeding the speed of light. This is the ‘granddaddy of them all’ according to novelist Norman Spinrad.\textsuperscript{13} Spaceships hop from one star system to another in what appears to be a matter of hours or days. This violation, as far-fetched as it is, is nevertheless necessary for intergalactic exploration, because if a spacecraft were limited to travelling at light speed (as fast as that is) it would take tens of thousands of years just to exit our Milky Way, let alone journey to a neighbouring galaxy. Spinrad complains that this light velocity limitation is ‘a pain in the neck to science fiction writers. The literary necessity for faster-than-light travel is all too obvious. Without it, we could have no stories of galactic empires, not much anthropological science fiction, few pictures of alien cultures or \textit{outré} planets, a dearth of first-contact stories—in short, science fiction writers would be pretty much confined to our own solar system … . Thus hyperspace. Or overdrive. Or whatever it takes to get our literary spaceships from star to star in literally usable time.’\textsuperscript{14}

Using an unreality to justify (or ‘as a basis for’) other fanciful notions is misleading, especially when it is done in the guise of science. Whether it is intergalactic travel, or creating half-human monsters in a laboratory, the uninformed can be led to believe that the realization of such ideas is just a matter of a future technological breakthrough. When concepts are built from unrealities, the end result is an elaborate system of fabrication that is as sturdy as a house built on sand (Matthew 7:26–27). What value can such a system offer the real world? How edifying can a scheme of impossibilities be, however impressive or clever its presentation? In a \textit{Wonder Stories} editorial, Gemsback writes:

‘Many modern science fiction authors … do not hesitate to throw scientific plausibility overboard and embark upon a policy of what I might call scientific magic, in other words, science that is neither plausible, nor possible. Indeed, it overlaps the fairytale and often goes the fairytale one better.

… I have gone to this length to preach a sermon in the hope that misguided authors will see the light and hereafter stick to science as it is known, or as it may reasonably develop in the future.’\textsuperscript{15}

Paul, as he draws his letter to the Philippians to a close, exhorts: ‘Finally, brethren, whatever is true … let your minds dwell on these things’ (Philippians 4:8, NASB).

Not only are the laws of physics broken, but in science fiction movies, television shows and paintings, outer space is usually portrayed in an unrealistically attractive manner. The landscapes of celestial bodies, for example, almost always have a more romantic or inviting appearance than knowledge of our own solar system will warrant. Often shown are mountains with pointed peaks that tower majestically behind a foreground of mysterious craters, crevices and caves. This is the way the Earth’s moon was conceived until the space program replaced such imaginative ideas with reality. Apollo 16 moonwalker Charlie Duke recalls: ‘None of the surface looked like the terrain depicted in science fiction movies of jagged peaks or precipitous cliffs. Instead the hills and mountains were all smooth and rolled gently toward the horizon.’\textsuperscript{16}

Also unrealistic are stars which can be seen in settings that normally would wash out their appearance—for example, in a black sky as viewed from a brightly lit lunar surface, or surrounding a planet or moon as it is observed close-up from space. Admittedly, a star-filled sky is more appealing than an empty one. But in reality, the bright albedo of a celestial object prevents surrounding stars from being seen, as astronauts\textsuperscript{17} and photos of our solar system testify.

Even sound effects in television shows and movies can be misleading. For example, outer space is a vacuum in which sound does not travel. Yet we hear explosions in space, starships thundering over our heads and small spacecraft as they whiz past, complete with the Doppler shift in sound.

Furthermore, science fiction has a tendency to depict outer space as an easily habitable environment. Practically every planet visited can sustain human life. However, there is little solid evidence that planets exist at all outside our solar system, let alone possess the right conditions for life to exist. Mars is the most Earth-like planet we know of, yet it is a deadly environment—over 95\% of its atmosphere is composed of carbon dioxide with very little ozone to shield the Sun’s ultraviolet light, and its temperatures can be as low as -87\degree C and as high as 244\degree C.

Why, then, does science fiction continue to depict outer space in such an alluring, but unrealistic fashion? First, as Kyle observes, through the ages man has always ‘enjoyed the thrill of unreality. He wasn’t necessarily concerned with practicality, his psyche merely demanded this kind of entertainment ….’\textsuperscript{18} In a sin-cursed world filled with pressures and anxieties, we want to escape; get away from it all. ‘Readers yearn: “Take us far away from today—take us far away from earth!” and the writers happily comply.’\textsuperscript{19} Spielberg adds, ‘The public has an appetite for anything about imagination, anything that is as far away from reality as is creatively possible.’\textsuperscript{20}

Second, because of mankind’s rejection of God (1 Corinthians 1:18), he has not found genuine meaning or peace in this world. So, he searches elsewhere to fulfil these needs. Maybe, he reasons, outer space has something to offer that cannot be found here. Perhaps the grass is greener on the other side of the galaxy. Consequently, man exalts the heavens. He makes outer space to be far more friendly than it really is. Unfortunately, this results in a misdirected placement of hope. The extravagant and expensive efforts to search for intelligent life in space is an example of this.
The Scriptures condemn such glorification of the heavens (Deuteronomy 4:19; Isaiah 47:13–14; Jeremiah 8:1–2).

All of us, at times, feel like getting away, escaping. In Psalm 55:6–8, David, in response to the pressures from his enemies, cries out:

‘O that I had wings like a dove! I would fly away and be at rest. Behold, I would wander far away, I would lodge in the wilderness. I would hasten to my place of refuge From the stormy wind and tempest.’

David did not, however, look to the stars for help. In verse 16 of the same Psalm, he declares: ‘As for me, I shall call upon God, And the Lord will save me.’

Those who try to escape to unreality, or who place their hope in whatever they imagine may be in another world, will be in for a big disappointment. Solomon, the wisest man who ever lived, wrote in Proverbs 28:19: ‘He who tills his land will have plenty of food, But he who follows empty pursuits will have poverty in plenty.’

The word translated ‘empty’ comes from the Hebrew req and refers to that which is ethically empty, idle, worthless, vain, or unprofitable. The New International Version renders the second line: ‘But the one who chases fantasies will have his fill of poverty’. This verse, in context, apparently refers to get-rich-quick schemes. However, a more general application could be made, namely that the one who lives and functions within the realm of Biblical reality will accomplish much, while the one who runs after myths and fantasies will have his fill of spiritual poverty. Man will not find peace until he places his faith in the Prince of Peace (John 14:27; Romans 5:1).

To the glory of man

There are those, however, who believe that salvation and peace cannot be attained from God as mentioned above, but only through man. In Humanist Manifesto II, Paul Kurtz asserts: ‘No deity will save us; we must save ourselves.’

Man believes he can accomplish this through technology. There is certainly no shortage of it in science fiction. In fact, futuristic gadgetry is one of the main attractions, whether it is a hand-held tricorder that can distinguish humans from androids, or a magnificent starship capable of whizzing across the expanse of space to new worlds. So impressive are the achievements, that many are tempted to go along with Arthur C. Clarke’s boyhood vision of ‘science as saviour of mankind and of mankind as a race of potential gods destined for the stars’.

Perhaps the most presumptuous technology in science fiction is the one which is made in the image of man—the robot. Today’s industrial ‘robots’, which are often nothing more than extended, computerized arms, are not to be compared with the mechanical marvels of fantasy. The science fiction version usually has a complete, human-like encasement, with locomotion abilities that enable it to go practically anywhere. More significantly, it is conscious of itself and has a will of its own. Some models can even express emotion.

The word ‘robot’ comes from the Czechoslovakian robota which means ‘forced labor’. It was coined in 1920 by the Czech dramatist, Karel Capek, when he used the term to describe the entities featured in his masterpiece play R.U.R. (Rossum’s Universal Robots). In the play, the inventor of these automatons hopes to ‘make the existence of God an irrelevant question and prove that Man—with the aid of science—is truly the master of his world’.

Although the inventor in the play is eccentric, it is interesting that in science fiction stories following R.U.R., mankind’s motive for creating robots does not seem to change much. Kerry O’Quinn, in his preface to Robots, expresses his enthusiasm over this deification of man in science fiction through robot technology:

‘So while the creators of science and technology have given us actual robots that improve the upward climb of the human race, the creators of science-fiction drama show us that we are almost God-like in our conquest of the Earth—and of all we survey! To those movie and television artists who have given us this rare and exalted view of ourselves, this book is dedicated.’

It is not surprising that Clarke views science fiction as ‘the literature of the gods’.

As mentioned, predicting plausible scientific breakthroughs is beneficial and desirable. But the humanistic glorification of human technology to the exclusion of God is a return to the Tower of Babel mentality. Thankfully, the
Bible brings us back to reality and warns:

‘Do not trust in princes,
In mortal man, in whom there is no salvation.
His spirit departs, he returns to the earth;
In that very day his thoughts perish.
How blessed is he whose help is in the God of Jacob,
Whose hope is in the Lord his God;
Who made heaven and earth,
The sea and all that is in them’ (Psalm 146:3–6).

No God means no absolutes

The exaltation of man in science fiction through his achievements gives the impression that God is redundant and that faith in Him is obsolete. Also contributing to this reasoning is the promotion of evolutionary philosophy. Naturally, with God eliminated, His laws become meaningless and a new system of ethics will prevail. Science fiction has always been a very effective medium for promoting humanistic values.

One of the most powerful examples is seen in an episode of *Star Trek: The Next Generation* called ‘The Outcast’, written by supervising producer Jeri Taylor. In the story, Commander Riker of the *Enterprise* falls in love with an alien named Soren, a member of the J’naïi race. Long ago, the J’naïi were male and female, but evolved into their present genderless state. They now reproduce by artificial means and consider those few among the J’naïi who have strong inclinations of gender to be throwbacks to their primitive past. Therefore, expressing feelings of gender is forbidden. Soren is among those who have gender, so when her intolerant superiors learn of her affair with Riker, they administer the dreaded psychotechic therapy which brings her back to ‘normal’. Although the story is an allegory, it draws an obvious parallel with today’s conflict between ‘bigoted’ Christian fundamentalists and ‘persecuted’ homosexuals.

Mark A. Altman, regular contributor to *Cinefantastique*, comments: ‘Taylor’s script is a stunning reminder of how ineffective the science fiction genre can be in providing allegorical explorations of political and social concerns.’

Virtually any issue can be treated this way in science fiction. Other cleverly written, anti-Christian allegories from both *Star Trek: The Next Generation* and *Star Trek: Voyager*, warn of the ‘dangers’ of moral absolutes, expose the ‘myth’ of Satan, show how illogical it is to believe there is a heaven, and promote ‘death with dignity’. Novelist Katherine MacLean explains in her instructions to science fiction writers:

‘Writer, think of a drastic plot. Write in as villain the most far-out alien horror of a creature you can conceive, then build for him his logical ancestry, his sources, his training, his needs and morality in the shape of his world around him until irresistibly you and the reader agree with his logic and you can see no other way to be right and moral than his way. Then you and your readers turn and look back at humans on Earth. Back on Earth you will see a very strange and weird flat-eyed monster.’

Occultism, New Age-ism and Eastern mysticism

The promotion of humanism, however, does not mean that all supernaturalism is excluded from science fiction—just Christ-honouring supernaturalism. The occult and Eastern religious thought, on the other hand, open many doors to the eerie and bizarre. Writer and lecturer, Reginald Bretnorr explains:

‘If we accept the existence of telepathy and all other “wild talents”, limitless fictional opportunities open up before us, in interpersonal relations first and foremost, in our possible relations with other beings and cultures, in the relationship of God and man (or gods and men), in how we view the past and future (or futures), in how we see ourselves.’

Spinrad also encourages this kind of mystical exploration:

‘Just as science fiction writers of the 1950s added the “soft sciences” of psychology, sociology, anthropology and economics to their spheres of interest, the science fiction writers of today should be looking into psychopharmacology, Eastern and Western systems of consciousness alteration, media analysis, perceptual psychology, systems analysis, the social and internal psychology of lifestyles and, if you will, psychedelia.’

Dr C. Fred Dickason of the Moody Bible Institute points out:

‘The term occult derives from the Latin *occultus*, a form of the verb *occumere*, to cover up, hide. It means hidden, secret, dark, mysterious, concealed. It is used to describe phenomena which transcend or seem to transcend man’s senses or realm of natural experience.’

The popular *Star Wars* trilogy is a prime example in which much of the occult and Eastern mysticism can be seen. By using the ‘Force’, one is able to see the future (similar to occult divination). One can also jump higher, dodge laser blasts and perform other supernormal feats. And those who are ‘strong with the Force’ are able to super-naturally move inanimate objects (psychokinesis). Writer and director George Lucas sums up the applications of the Force: ‘If you use it well, you can see the future and the past. You can sort of read minds and you can levitate and use that whole nether world of psychic energy.’

Also occultic are the metaphysical phenomena such as the after-death appearances of Obi-Wan Kenobi. All the above phenomena are somehow made possible by using the Force—a universal, impersonal energy field which surrounds, permeates and binds all things. Thus, the religion of Star Wars might be described as Western occultism with an Eastern pantheistic twist. Philip H. Loehhaas, an authority on religions and cults, comments:

‘The entertainment industry must be seen as a primary vehicle for promoting occult New Age views. Films are powerful instruments for influencing mil-
lions of minds. The Star Wars trilogy was only the first among many films to make statements about a pantheistic “Force” that represents deity, intuitive communication with “the other side” and “ascended masters” that form a hierarchy for bringing humanity into the New Age.\(^\text{33}\)

*Star Trek* entertainment is also saturated with the occult as can be seen with the telepathic abilities of Spock, Tuvok and other Vulcans, and Counselor Troi to name a few. Telepathy involves the communication of two minds by means other than the five senses.

In no uncertain terms, the Bible condemns all forms of the occult:

‘There shall not be found among you anyone who makes his son or his daughter pass through the fire, one who uses divination, one who practices witchcraft, or one who interprets omens, or a soothsayer, or one who casts a spell, or a medium, or a spiritist, or one who calls up the dead. For whoever does these things is detestable to the Lord’ (Deuteronomy 18:10–12a).

Those who turn to mediums and spiritists do not seek assistance from God (Isaiah 8:19), but play the harlot (Leviticus 20:6) and become defiled (Leviticus 19:31).

It is easy to shrug our shoulders to this aspect of science fiction. After all, these strange wonders occur ‘in a galaxy far, far away’, or ‘where no man has gone before’. What is the harm, many may reason, as long as these things happen at a great distance? Also contributing to this attitude of indifference is that the words the Bible uses with regard to the occult are rarely used in science fiction, but are exchanged for modern, ‘scientific’ terms. This is deceptive and can even mislead Christians. Dave Hunt and T.A. McMahon warn:

‘What the secular world calls “mind power” many Christians confuse for “faith”. Likewise, the impersonal “Force” that occultists also refer to as Universal Mind or Nature is naively accepted by large numbers of both Christians and non-Christians as just another way of referring to God, when in fact it is a substitute for Him. Consequently, what often passes for “the power of the spirit” in the church can scarcely be distinguished from the alleged “mind powers” of psychics. Parapsychologists have been conducting scientific experiments with psychics for years and the idea of “psychic power” is gaining credibility.

… These New Age techniques are not new at all, however, but are the same old sorcery under new labels. Many modern practitioners, including leading Christians, seem unaware of the true nature of the dangerous mind-game they are playing. Sorcery called by any other name is still sorcery and it is everywhere in today’s space-age society; seeking to hide its true identity behind scientific or psychological terminology and success/motivation and self-development labels.’\(^\text{32}\)

Johanna Michaelsen, once deep into the occult before being delivered, also warns: ‘The occult is not a passing fad. It is here and will continue to grow and spread like a mass of suffocating jungle vines until the promised return of Jesus Christ.’\(^\text{33}\)

**Roots in evolution**

Since many enthusiasts cannot agree on a definition of science fiction, it is not surprising that opinions also vary as to its origin. There are those who maintain that the genre began toward the end of the 19\(^{\text{th}}\) century with the novels of Jules Verne (1828–1905) and H.G. Wells (1866–1946).\(^\text{34}\) Some make a case for the works of Edgar Allan Poe (1809–1849).\(^\text{35}\) Others, however, go further back and pinpoint modern science fiction’s birth to Mary Shelly’s historic novel written in 1818: ‘Inspired by a dream, she wrote *Frankenstein: Or, The Modern Prometheus*, about a doctor obsessed with creating life. The Gothic tale was one of the first works to explore science’s destructive side and, as such, marked the birth of sci-fi as we know it.’\(^\text{36}\) That the monster ‘was created by science, or at least pseudo-science, rather than by any pacts with the devil, or by magic’\(^\text{37}\) also contributes to the placement of the story into the science fiction genre. The events and persons surrounding the composition of this tale reveal more and are worth mentioning.

William Godwin (1756–1836) was an English political socialist philosopher and novelist who was very influential on young writers of his time.\(^\text{38}\) Shortly after serving for several years as ‘a minister of a dissenting religious sect’, he became an atheist.\(^\text{38}\) He resented all forms of external restrictions and laws imposed on individuals, whether by another person or by government. His beliefs were similar to those of Erasmus Darwin. ‘Although Godwin and Darwin never met, they had connections and sympathies in common and were pilloried together as atheistical writers …’.\(^\text{39}\)

In 1797, Goodwin married Mary Wollstonecraft (1759–1797) author of the first modern feminist work, *A Vindication of the Rights of Woman*. However, only ten days after giving birth to their only child, named Mary Shelly (1797–1851), Mary Wollstonecraft died of puerperal fever.

In May of 1814, when Mary was sixteen, she met the poet Percy Bysshe Shelly (1792–1822), a friend of her father. Shelly was one of the most influential leaders of the romantic movement. He co-authored a pamphlet *The Necessity of Atheism* with a fellow student at the University of Oxford before his expulsion. Aldiss describes him as ‘a poet of science, a rebel, an atheist, an ardent lover of freedom and the west wind. No wonder he admired [Erasmus] Darwin, in whom these qualities were strong.’\(^\text{39}\)

Two months after Shelly and Mary met, they left England while Shelly was separated from, but still married to,
his first wife (she would commit suicide in December of 1816 at which time Shelly and Mary would get married).

During their stay in Switzerland, Mary began to write *Frankenstein*. Her dream which initiated the story was, according to Mary, inspired by late-night discussions with Shelly and other friends, including Lord Byron (1788–1824), the English romantic poet whose writings reflect his own life of promiscuity, purposelessness and theological unorthodoxy. Their conversations dwelled on vampires and the supernatural, ‘and Byron and Shelly also discussed Darwin, his thoughts and his experiments’.

*Frankenstein* was completed in 1818 and tells the story of Victor Frankenstein, a scientist who fashions an artificial man partly by using pieces of corpses, then brings it to life, but eventually loses his own life while searching for the renegade monster. Aldiss describes him as ‘a modern, consciously rejecting ancient fustian booklore in favor of modern science, kicking out father figures. His creation of life shows him further usurping paternal power, invading what was previously God’s province.’ The reasoning goes that if God does not exist and thus has nothing to do with Creation, then man could take on this role.

‘The concept of *Frankenstein* rests on the quasi-evolutionary idea that God is remote or absent from creation: man is therefore free to create his own sub-life; this was in accord with Erasmus Darwin’s statement that evolution, once it had begun, continued to progress by its own inherent activity and so without divine intervention. We can see that Erasmus Darwin thus stands as father figure over the first real science fiction novel.’

Whether or not this is indeed the origin of science fiction proper, one fact is certain: evolution has permeated the genre from its beginning, giving writers the basis for humanistic themes and for imagining all sorts of strange phenomena. Kyle observes: ‘Charles Darwin, grandson of the mighty Erasmus Darwin, was upsetting the world with his evolutionary theories, greatly affecting thoughtful [i.e. science fiction] writers.’

Significantly, Rottensteiner’s chronology of historically important literary works of science fiction lists only five stories written from 1817 (which includes Shelly’s *Frankenstein*) to 1859, the year Charles Darwin’s *Origin of Species* was published. Following the publication of Darwin’s book, however, the same timespan of 42 years (1859–1901) produced no less than 26 important science fiction works.

Six of the novels listed were written by H.G. Wells, a political philosopher and sociologist who opposed Christianity:

‘None of [Wells’] contemporaries did more to encourage revolt against Christian tenets and accepted codes of behaviour, especially as regards sex, in which, both in his books and in his personal life, he was a persistent advocate of an almost complete freedom.’

Wells studied under Thomas H. Huxley (Charles Darwin’s ‘Bulldog’) and throughout his life was a firm believer and promoter of evolutionary philosophy. He was also a Fabian socialist for a time. Regarding his views on the implications of evolution, he wrote:

‘If all the animals and man had been evolved in this ascendant manner, then there had been no first parents, no Eden and no Fall. And if there had been no Fall, then the entire historical fabric of Christianity, the story of the first sin and the reason for an atonement, upon which the current teaching based Christian emotion and morality, collapsed like a house of cards.’

His writings naturally reflect his philosophy. In his classic *The Time Machine*, for example, the time traveller journeys to the year AD 802,701, the setting in which man has evolved into two species—the passive, child-like Eloi and the monstrous, ape-like Morlocks. Marxist themes can be seen in the division of the ruling and working classes of these races. After his encounter with this civilization, the time traveller advances further into the future to a time when the Earth stops rotating. In this era, he witnesses strange crab-like creatures and a winged oddity that resembles a giant butterfly. Travelling still further into the future, he arrives 30 million years from the time when he began. Here he is so horrified by the deathly calm of the cooling Earth, that he races back to his own time.

*The Time Machine* was one of the early works of science fiction which depicts the evolution of different life forms on Earth. But evolutionary philosophy also provides the basis for the existence and evolution of life in other worlds. Since life evolved here on Earth, it is reasoned it must have evolved elsewhere because the universe is so large. Perhaps there are millions or even billions of planets upon which life exists. In science fiction, the diversity of these life-forms is only limited to one’s imagination where often the characteristics of human, animal and plant life are exaggerated or deformed to create bizarre creatures. This has resulted in one-eyed giants; slimy, bubble creatures; long-armed creepizoids with suction cups for fingertips; half-man, half-animal mutants; and 5-m-tall horrors with four arms, white tusks and eyes positioned on antennae.

Of course, oddities like these have never been observed on Earth and never will be. Mutations, which are supposed to account for major evolutionary changes, are nothing more than random alterations or departures from a programmed genetic code. Such random rearrangements result in a loss of DNA information which is the opposite of what macroevolution requires—the addition of genetic information. Neither will natural selection account for such strange creatures since it is simply a conservation process in nature which weeds out the harmful/disorderly effects of mutations, thus preserving a created kind.

At any rate, some civilizations of these creatures are ‘primitive’, while others are highly advanced with the means of invading the Earth. With the dazzling special
effects in today’s entertainment, surrounded by an atmosphere of scientific and philosophical sophistication, alien life becomes more believable. Even Christians who reject evolution can be tempted to jump on the sci-fi bandwagon by reasoning that God could have created life in other worlds. After all, why would He go to all the trouble to create billions of galaxies with billions of stars in each galaxy if the Earth was to be the only place on which He would create life? John C. Whitcomb responds: ‘In answer to this question, it must be recognized, first of all, that it required no more exertion of energy for God to create a trillion galaxies than to create one planet. “Do you not know? Have you not heard? The Everlasting God, the Lord, the Creator of the ends of the earth, does not become weary or tired. His understanding is inscrutable. He gives strength to the weary and to him who lacks might He increases power” (Isaiah 40:28–29)’. 50

Humanistic reasoning suggests that if God created life only on Earth, then our vast universe is a ‘waste of space’ (as promoted in the anti-Christian movie Contact). However, God does not need to fill the heavens with extraterrestrial life to be glorified. The Psalmist writes: ‘The heavens are telling of the glory of God; and their expanse is declaring the work of His hands’ (Psalm 19:1).

The tremendous variety, complexity and incomprehensible distances of celestial objects, including planets, nebulae, stars and galaxies, proclaim God’s glory as they show His invisible attributes of eternal power and divine nature (Romans 1:20). This does not depend on the presence of extraterrestrials. We need not imagine alien life forms or other unconfirmed fantasies to be in awe of God’s creation. Jules Verne, who generally wrote within the sphere of plausible inventions and discoveries, said: ‘Reality provides us with facts so romantic that imagination itself could add nothing to them.’ 51 Similarly, when astronaut John Glenn was asked just before his historic flight aboard the space shuttle: ‘Do you watch sci-fi shows, like The X-Files?’ he responded, ‘I don’t need to get into the made-up stuff. The real thing is thrilling enough’. 52

Conclusion

Although science fiction has predicted a number of useful technologies, the genre is permeated with unreality, humanism, occultism, New Age philosophy, Eastern mysticism and evolutionism which are of no value in the real world and are condemned in the Scriptures. It is because science fiction has its roots in evolution that the false belief systems mentioned have emerged and thrive in the genre.

A high percentage of scientists have been inspired toward their profession by reading science fiction during their youth. 53 Unfortunately, they are also influenced by its evolutionary worldview. Regarding the importance and relevance of one’s foundational beliefs, Dr Henry M. Morris comments:

‘It does make a tremendous difference what men believe about their origin and the sad history of the Christian church of the past 150 years ought to be sufficient proof of this fact. The evolutionary-uniformitarian cosmology is far more than a mere biological or geological hypothesis. It is a complete world-view, a philosophy of life and meaning. One cannot really believe in an evolutionary history of the world without also believing in an evolutionary future of the world. His philosophy of origins will inevitably determine sooner or later what he believes concerning his destiny and even what he believes about the meaning and purpose of his life and actions right now in the present world.’ 54

Let us commit ourselves to the Lord and to the foundations which He established in His Word. May we build our worldview upon those foundations and apply them to every sphere of life.

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