$3.00

SPRING 1980 Vol. 21, No. 1

EXTRAPOLATION

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SPRING 1980 Vol. 21, No. 1

ISSN: 0014-5483

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THE LAUNCHING PAD

■ Recently I learned that J. O. Bailey, Professor Emeritus at the University of North Carolina, had died on October 30, 1979. A few of the newest members of SFRA may need to be reminded that it was J. O.'s book *Pilgrims Through Space and Time*, finally published in 1947 although originally written in 1934, for which the SFRA Pilgrim Award has been named.

J. O. was a member of the original MLA Seminar on Science Fiction in 1958 and chaired the second in 1959. He had been from the first a member of the Editorial Board of *Extrapolation*. I recall with pleasure his surprise and delight when we asked him to come to the original meeting of SFRA at Queensborough Community College (Professor Virginia Carew presiding) so that we might inaugurate the Pilgrim Award. Later when the Association met at Penn State University, Dean Arthur O. Lewis read Bailey's paper detailing how *Pilgrims* came to be written. In 1965 he edited and wrote a new introduction for Captain Adam Seaborn's *Symzonia* (1820), a facsimile reproduction issued by Scholars' Facsimiles and Reprints, Gainesville, Florida. In 1972 Greenwood Press published a new edition of *Pilgrims*. Despite these activities, he several times protested to me that he had not "kept in touch" with science fiction; yet last autumn in one of his final letters to me he asked what services, including that of a reviewer, he might perform for *Extrapolation*.

He was truly a scholar who possessed those attributes recognized by his colleagues at the University of North Carolina: "quiet, able, unselfish, responsible." With his passing goes something of that integrity and "gentilesse" which so long marked the academic profession as the modern American university system grew to its present stature during the 1930s, 1940s, 1950s, and even later.

But to recall J. O. is to become

involved in a multitude of anecdotes outside of SFRA and the field of science fiction. Several grew out of his preparation of *The Poetry of Thomas Hardy, a Handbook and Commentary* (1970). Earlier in the 1960s when he and his wife Mary were in Dorset, they invited Alice, Tommy (then five) and me to visit them. They took more than a day of their limited, valuable time to guide us through "Hardy country" and make Wessex materialize for us. I recall an incident late one afternoon. J. O. maintained that the corners of Wessex were bounded by Celtic ruins. So we drove down a meandering back road ever higher into the hills of the northeast corner of Hardy's domain (I do not recall the name of the location except that it was near the school that the daughters of Colonel A. H. N. Reade had attended). Finally, on a hillside, the clouds sitting upon us like fog, he insisted that he had reached the location; the ruins would be near. Mary did not want him to leave the car for fear that he would catch an even worse cold; Alice somehow kept me from joining him as he left us. Perhaps as much as fifteen or twenty minutes had elapsed before he returned, a veritable sunbeam. "They're there," he announced and drove us at a furious speed to dinner.

Later that year at the BM and the Enthoven I had the privilege of helping him check some notes, especially regarding actresses. In each case he was correct. A friend of his in Carolina later told me, as we looked through the *Handbook*, a volume comparable in size to Howard Lowry's *Oxford Anthology*, "You know, when J. O. says there's a cottage, a specific person, or a notable geological/geographic formation behind the imagery in a Hardy poem, he's right." One might well argue that as we enter the 1980s there remain too few scholars like J. O. Bailey.

President Joe Debolt has reminded me that the annual SFRA meeting will be held at Wagner College, Staten Island, from June 20-22. This will be the tenth anniversary meeting. Those who are interested in attending or participating in the program should write to Professor Thomas William Hamilton, Wagner College Planetarium, 631 Howard Avenue, Staten Island, N.Y. 10301.

TDC

Because of several unexpected complications that delayed the publication of the Winter issue, the deadline is being extended for the submission of manuscripts for the special issue on women writers that is being planned. The new manuscript deadline is September 1, 1980, for a special issue to appear in late 1980 or early 1981.

CBY
MTB

Fabulous Paradigm: Fantasy, Meta-Fantasy, and Peter S. Beagle's *The Last Unicorn*

R. E. FOUST

Fantasy is a rational, not an irrational activity.
J. R. R. Tolkien

■ Peter Beagle is the most neglected American fictionist of more than ordinary talent to reach creative maturity in the 1960s. While John Barth, Donald Barthelme, Robert Coover, Stanley Elkin, Bruce Jay Friedman, William H. Gass, and Thomas Pynchon have become academic mini-industries, Beagle has gone unnoticed.[1] His contemporaries have been formalist virtuosi, "black humor" parodists who have wrought impressive technical achievements while fixing the attention of a generation of critics on the hermeneutics of "exhaustion." Our best recent novelists have been faced with the important question: where does the novel go after Proust, André Gide, Thomas Mann, James Joyce, D. H. Lawrence, and William Faulkner? Barth's "literature of exhaustion" has been one popular response: one can still make novels that are about novelists making novels about the impossibility of making novels. That such "metafictions" require a sophisticated audience is obvious, and partially explains the growing gulf between our recent novelists and the bulk of society for which, ostensibly, they write.

The naïve but necessary faith in the ethical possibilities of fiction that has made the novel the major art form since the eighteenth century is lacking. The "shuffle" novel of William Burroughs, the burlesque "cartoon" novel of Barth, Barthelme, and Coover, and the "Gonzo" or "anti-novel" novels of Norman Mailer, Truman Capote, and Thomas Wolfe are usually valued because the "absurdity" of modern experience demands the mimesis of

Extrapolation, Vol. 21, No. 1
0014-5483/80/0211-0001 $00.80/0
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absurdity in fiction. Thus Richard Pearce defends the non-fiction novels of Mailer and Capote *because* they "repudiate the implicit claim of the traditional novel to integrate existing realities," and thus pose "a threat to those of us conditioned by Western literature and philosophy to believe in the integrating powers of the human mind and in the integrity of the human self."[2] It is doubtful that such "threats" are liberating experiences; it is somewhat clearer, however, that an increasingly focused attack upon the concept of humanity's ability to cope with its experience is the crux of the best contemporary literature and much contemporary criticism.

Beagle has been ignored by contemporary criticism, and Beagle is a fantasist. The two points are related. Criticism's fascination with the literature of exhaustion and its increasing uncertainty about the possibilities or the value of human and cultural integrity have blinded it to the new direction that fiction is taking out of the wasteland of the parodic and of the non-fiction novel. Beagle's imagination is of such delicacy and tempered optimism that his work has perhaps seemed thin to a criticism infatuated with the apocalyptic "death of the novel." However, fantasy has now "become so seductive a presence in contemporary letters that more and more our judgment of the literature of the recent past shifts and changes, brings forward figures from the shadows, and calls into question the imperial tradition of the novel."[3]

This essay, therefore, is based on two major assumptions. First, fantasy—a term that remains a vague signifier rather than a generic category—indicates an area of creative possibility that contemporary fiction is exploring (relatively unnoticed by criticism) as a viable alternative to "exhaustion," to the entropic interpretation of human experience that is the terminal vision of both the parodic and the anti-novel novelist. Second, this essay assumes that fantasy art has an ethical dimension lacking in other contemporary forms, and that it is not merely escapist fare for children, but, rather, that "it is worthy to be written for and read by adults."[4] Thus Beagle, "one of the youngest and most promising of contemporary American fantasists," deserves more critical attention than the two essays he has received.[5] This essay, therefore, will explore Beagle's long-ignored master fantasy, *The Last Unicorn*, using it as a paradigmatic instance of an assumed transition now in process from the "metafictions" of the sixties to the more recent imagination of the fabulous that heralds, it may be, the next evolutionary stage in the development of the novel.

The concept of the "fantasy novel" presents two theoretical problems. The first is criticism's recurrent *aporia*: what is a novel?[6] Since the novel per se is not our concern, we shall understand it to be merely an extended fictional narrative in prose. The term "fantasy," however, presents real difficulty because none of the recent theories of fantasy agree upon its exact nature or meaning.[7] J. R. R. Tolkien's venerable formula, "the making or glimpsing of Other worlds,"[8] is the origin of such definitions of fantasy as

the depiction of "a universe which has order and a set of discoverable laws, even though they are different from our own,"[9] as a "fiction which is aware of the difference between natural and supernatural but deliberately presents supernatural events,"[10] and as any fiction containing "non-rational elements that do not conform to our norms of reality and that cannot be explained by reason or science."[11] Such descriptions serve well enough to point toward the fabulous or anti-realistic element in fantasy; that is, they imply the deliberate or "made" quality that is a mark of the fantastic by virtue of its self-reflexive aesthetic demotion of verisimilitude. They are, however, too simple to be of much more than introductory usefulness.

Tzvetan Todorov's structuralistic and Eric Rabkin's formalist studies have done most to advance fantasy as a serious critical subject. Both declare the unique property of a fantasy to be an affect. For Todorov it is "hesitation," which is "the very heart of the fantastic":

> In a world which is indeed our world, the one we know, a world without devils, sylphides, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of two possible solutions: either he is the victim of an illusion . . . or else the event has indeed taken place, it is an integral part of reality—but then this reality is controlled by laws unknown to us.
>
> The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighboring genre, the uncanny or the marvelous.[12]

This very precise description is doubtless apropos to the reader's initial encounter with a fantasy text. The first sentence of Beagle's work presents the reader with such a choice: "The unicorn lived in a lilac wood, and she lived all alone."[13] One is jarred by the introduction of fabulous beasts, even as fictive protagonists, into one's everyday reality. But the hesitation passes: one chooses to suspend disbelief (or not) for the duration of the reading experience, to accept fabulous beasts as "real" (or not), and immediately the text loses the quality of fantasy and becomes marvelous or uncanny. The problem with Todorov's theory becomes apparent when it is applied to a specific text. For example, on p. 10 of Beagle's novel the unicorn encounters a poetic butterfly who introduces himself with the sentences, "I am a roving gambler. How do you do?" Having hesitated and made one's choice with the first sentence of the text, a poetic butterfly does not qualify as a fantastic event. This is of course equally true of the harpy, the black and white magicians, witches, speaking skulls, and other fabulous characters encountered later in the story. Thus, Todorov's affective criterion is a non-repeatable event that is of little use in interpreting either the nature or the techniques of extended forms.[14]

Rabkin's theory of the fantastic expands Todorov's "hesitation" somewhat, since, while his criterion of "astonishment" is also affective, it is

based upon the formalist principle that "the fantastic can exist wholly within the world of language."[15] The fantastic effect is achieved by "diametric reconfiguration," which means that "the perspectives enforcing the ground rules of the narrative world must be diametrically contradicted."[16] Formalist criticism's continued reliance on Baumgarten's "heterocosm" is apparent in Rabkin's presupposition: a text is an alternative world with implacable rules which, when reversed, elicit "astonishment." Elsewhere Rabkin has written that "The true quality of the fantastic has nothing to do with what is real"; rather, the "mark of the fantastic is the thrill of seeing the *believed* unreal become real. This is so regardless of what, in the world outside the fiction, might be real." Thus, the "direct reversal of the ground rules of the narrative world is the structure that marks the fantastic. A true fantasy uses the fantastic centrally, exhaustively."[17]

This definition presents insuperable problems, the most obvious one being that fairy tales and romances are excluded from the genre because they use "diametric opposition" instead of repeated reversals of "ground rules."[18] A related problem is Rabkin's claim that "astonishment" has nothing to do with the reader's historical experience. This leaves the non-Platonist to wonder who or what is being astonished. Finally, Rabkin's criterion, like Todorov's, denotes a non-repeatable event. With reference to Beagle's novel, one again wonders: having accepted unicorns, in what sense can it be said that a poetic butterfly, a harpy, or a speaking skull reverses the narrative ground rules?

Existing theories of fantasy are clearly inadequate. Traditional definitions of fantasy as the opposite of realism contain a basic element of truth, but these are almost tautological. On the other hand, recent, more complex theories fail for two opposite reasons. Todorov, for example, seems hostile to the idea of fantasy per se and treats it existentially as an opportunity to make a choice rather than as a generic identity. Rabkin, perhaps overly concerned that fantasy be taken seriously, creates a criterion of structural reversal that contradicts the experience of reading: while fantasy is an affect, it is in no way reliant upon the reader's extra-literary experience. In any case, both theories rely upon non-repeatable events that adequately interpret one's initial encounter with a fantasy text, but are powerless to cope with later, equally fabulous inventions. In addition, no theory (except, scantily, Tolkien's) deals with the problems of the language, mode, and temporality peculiar to fantasy texts. Most surprisingly, none features a theory of monsters.

Thus fantasy as a potential genre, a *langue*, and (*The Last Unicorn* as a specific instance) a *parole* is caught between the Scylla of a contemporary criticism fixated on the more "serious" literature of parody and burlesque and the Charybdis of a mass of critical theory that is inadequate either to

interpret or to make respectable the type of fiction that increasingly seems the novel's alternative to "exhaustion." In an effort to overcome these problems, I shall interpret *The Last Unicorn* as a repository of the features of both contemporary "metafiction" and the fantasy novel as a potential genre.

The term "metafiction" has been in popular critical use for almost a decade.[19] Larry McCaffery has recently described the chief feature of metafiction as "its direct and immediate concern with fiction-making itself. . . . it takes as its main subject writers, writing, and anything else which has to do with the way books and stories are written."[20] The metafictionist attempts to "force us to consider the book we are reading *as an artifact*, undercutting the realistic impulses of the work and turning it into a 'self-reflexive' creation in that it not only takes art as its subject but tries to be its own subject."[21] I will use the prefix "meta" to denote this same self-reflexive preoccupation with the linguistic or artificial features of fiction that is the metafictionist's primary creative concern. But the full term, "meta-fantasy," is also intended to convey a subtle difference between Beagle and other metafictionists. For, finally, Barth, Barthelme, Coover, and the other metafictionists of the 1960s use artifice for parodic purposes, to demythologize the mystique of the magical nature of literature. Beagle's meta-fantasy, on the other hand, uses devices of obvious artifice to reify the reader's always tenuous sense of the fabulous. Its artifice thus re-mythologizes the barren world of fact upon which, however, fantasy relies for its effect. It is within this complex dialectic between fact and not-fact that meta-fantasy has its being.

The theme of *The Last Unicorn* centers upon the possibility of "magic"—of wonder, heroism and beauty—in a skeptical, demythologized world, and it proceeds mythically, by multitudinous dialectical transformations, rather than structurally, by frequent "reversals of its ground rules."[22] For example, the text introduces itself in terms of two *extra*-literary "reversals": "The unicorn lived in a lilac wood, and she lived all alone. She was very old, though she did not know it. . . . Unicorns are immortal" (p. 1). Both the acceptance of unicorns and of immortality require the suspension of one's extra-textual historical experience. (At this point, Todorov's theory becomes useless since the fabulous, once accepted, ceases to produce the fantastic; to call the remaining 247 pages of text "the marvelous" merely proliferates a confusing terminology.) "Unicorns are immortal," and yet we are later told that they can be killed; they are immortal, and yet after her first encounter with the Red Bull, the unicorn says that there is "no end to his strength, and no beginning. He is older than I" (p. 124). That immortality can become mortality, that something exists that is older than an immortal being, are propositions that deny our expectation of non-contradiction. What such propositions imply is a vision of ahistorical

transformation, rather than formal reversal, as a root assumption of the text. The fantastic effect occurs whenever historical consciousness impacts with an ahistorical presupposition. The effect can be one of astonishment, but it can also be bewilderment, joy, grief, or a number of other extreme affective responses.

The narrative's temporal and spatial dimensions are "mythological." In her timeless, enchanted Eden, the unicorn overhears two hunters debating her reality, decides that she is the last remaining unicorn, and enters the realm of time ("the trail") in search of the world's lost beauty. Beauty is signified by the world's unicorns, all of whom have been driven into the sea by the blind, gigantic, fabulous Red Bull at the behest of the "capitalist" King Haggard, a world-weary sophisticate whose possessiveness and thirst for power are the "wounds" that stigmatize him as the mythological King of the Wasted Land. She immediately encounters a talkative butterfly:

> "Death takes what man would keep," said the butterfly, "and leaves what man would lose. Blow, wind, and crack your cheeks. I warm my hands before the fire of life and get four-way relief . . . Won't you come home, Bill Bailey, won't you come home, where once he could not go. Buckle down, Winsocki, go and catch a falling star. Clay lies still, but blood's a rover. . . . I love you, I love you, oh, the horror, the horror . . . Willow, willow, willow. . . . I must take the A train." (pp. 10–11)

The passage juxtaposes snatches of folk-wisdom, the poetry of W. S. Landor, Conrad's prose, bits of modern slang, jazz, and a piece of a TV commercial. Such juxtaposition of materials representing a variety of temporal conditions creates the anachronism that is the chief structural feature of the text. It is self-reflexive in that the alternation of poetry and slang draws attention to the linguistic playfulness, the artificiality, of the narrative encounter. It is also a reversal of a reversal: having reversed one's understanding of reality by accepting unicorns, a poetic butterfly is merely apropos, but the introduction of contemporary slang returns the readers to their extra-fictive reality, thus allowing them to once again adjust to the world of fantasy when the unicorn next encounters the illusionist, the black magician, Mommy Fortuna. This to-and-fro dialectical movement—acceptance of and entry into the text, transformative encounter and return to the extra-fictive historical moment—constitutes the most characteristic structural feature of Beagle's meta-fantasy.

A final example will illustrate his use of the technique, "There were a prince and a princess sitting by a stream in a wooded valley. Their seven servants had set up a scarlet canopy beneath a tree, and the royal young couple ate a box lunch to the accompaniment of lutes and theorbos. . . . The prince began to read a magazine" (p. 87). The first sentence and the medieval musical instruments require an acceptance of the fabulous that is immediately called into question by the box lunch and the

magazine. Such anachronistic devices are better thought of as oppositions than reversals, and they signal a truly fabulous world. In such a world slang does not *reverse* poetic diction, since folklore can become poetry, which can become prose, which can become slang, which can become folklore, which can become poetry again, and so on. It is a fictive world, in short, ruled by metamorphosis—the potentiality for endless transformation—in which box lunches, servants, and scarlet canopies are of equal rank in a relation of repeated dialectical tensions and resolutions. Transformational anachronism, then, is a device allowing Beagle to overcome the non-repeatable feature to which fantasies are prone: readers are repeatedly returned to their armchair worlds to re-engage the text in the active process of re-creating the fabulous world.

Commentators on metafiction have confined themselves to its use as a thematic device; as, for example, McCaffery's remark that metafictions are "about" writers engaged in the act of writing. It is ironic, considering the stress placed on language, that there has been little or no analysis of the specific languages of metafiction. In order to understand Beagle's significance, we need a rudimentary understanding of his typical use of language.

The most obvious feature of his novel is that it is purposefully, joyfully, and almost primitively poetic. It starts from the assumption of the magical properties of words, which is a key feature of all fantasy fiction. The text is a handbook of figurative devices, alliteration being the most prominent:

> "Fool, be still!" The witch's own voice was fierce with fear. "I can turn her into wind if she escapes, or into snow, or into seven notes of music." . . . the old woman glided from cage to cage, rattling locks and prodding her enchantments as a housewife squeezes melons in the market. When she came to the harpy's cage the monster made a sound as shrill as a spear, and spread the horrid glory of its wings . . . the bars of the cage began to wriggle and run like rain. . . . (p. 30)

"Schmendrick took a deep breath, spat three times, and spoke words that sounded like bells ringing under the sea. . . . They were like the noise bees might make buzzing on the moon" (p. 40). These examples, with their complex and overlapping system of *s*, *w*, *m*, *r*, and *z* sounds—further exaggerated by the onomatopoeic conclusion of the second passage—are self-reflexive at the phonological level. There is a preoccupation with sound value that the realist novelist eschews because such devices draw attention to the verbal nature of the fiction. In a fantasy, however, such self-reflexivity enhances the fiction's purpose by further estranging the reader from the historical world at a level deeper than the thematic, and, in so doing, creates a substructural reinforcement of the theme. For example, when Schmendrick, the well-intentioned but inept white magician, botches a spell, creating a ravenous but physically inchoate monster, it emits "a

foggy, globbering sound" that is onomatopoeic of its form (p. 40). Schmendrick also has a tendency to break into rhymed doublets and triplets, "We are not always what we seem and hardly ever what we dream. Still I have read, or heard it sung, that unicorns when time was young, could tell the difference 'twixt the two—the false shining and the true, the lip's laugh and the heart's rue" (p. 35). Of course the distinction between "the false shining and the true" is the theme that the story's highly charged and connotative language reinforces.

As I have already implied, the vision of a world wherein all things are potencies rather than fixed realities is a chief characteristic of fantasy. It is a vision ruled by possibility—the latent possibility of endless and repeatable transformation. Another of the language strategies that Beagle uses to exploit this concept is personification. For instance, the bars of the cage in which the unicorn has been momentarily captured being "miaowing with hunger" (p. 41), and the lock snickers and talks (p. 42). Unicorns exist, butterflies and bluejays talk, and, much later, a skull speaks, providing a clue to the true nature of time (pp. 192–200). Beagle uses anticlimax for the same purpose when, in Schmendrick's battle with Rukh, Mommy Fortuna's brutish servant, he yells, "You pile of stones, you waste, you desolation, I'll stuff you with misery till it comes out your eyes. . . . You mess with me" (p. 43). The comic juxtaposition of poetic diction with slang mingles the romance world of the text with the reader's world, forcing him back to "reality" to start the process of acceptance of the fictive world over again.

Two other language strategies are worth mentioning. One is Beagle's infrequent but quite effective use of synaesthesia combined with personification, as in the passage "King Haggard's castle was stalking in the sky, a blind black-bird that fished the valley by night. Molly could hear the breathing of its wings" (p. 109). Another is the device of connotative transference. For example, the passages "The harpy did not move, but a cloud put out the moon" (p. 31), and "the sigh of a satin gown troubled his face" (p. 154) describe two antithetical forces: ruthless power and love. In the first passage, the cloud is lent the awesome power of the harpy and is thus poetically vivified. In the second, Beagle employs one of his favored devices, the transference of an attribute to a part of the body usually associated with something else. In these passages the connotative qualities of entities are transferred to objects or parts of other entities. The great reliance on metonomy and metaphor throughout signals a created world of endless potentiality; the use of the device of transference reinforces the liberating impression that anything can become anything else that is the *modus operandi* of fantasy.

Beagle's language, then, is highly anachronistic, alliterative, synaesthetic, onomatopoeic, metaphoric, and metonymic. In short, it is

incantatory: modifiers rank equally with subjects and verbs, and become "a part of speech in a mythical grammar."[23] What it is not is denotative and realistic. Although all writing is obviously to some extent connotative, the use of narrative *for* its connotative value is a feature of fantasy, not realistic, novels.

Since, whatever else it is, fiction is essentially a temporal experience, one would expect Beagle's meta-fantasy to be especially sensitive to the issue of temporality. And it is. As we have noticed, while Beagle is similar to other American metafictionists of the last decade, he is also subtly and importantly different from them. The similarity appears in the open use of reflexivity; the difference appears in the purpose to which he puts it. In *Lost in the Funhouse* Barth lampoons Greek myth; Barthelme's only novel burlesques Snow White; and Coover similarly parodies Red Riding Hood and Hansel and Gretel. The object in each case is to "objectify," to demythologize, the story. For aesthetic purposes the writers set a vast gulf between the writer, his reader, and *the idea of story* itself. The mode employed by parody is thus irony. Beagle's narrative, however, always thrusts through numerous self-imposed difficulties to identity. The mode is thus metamorphic/metonymic, for it is essential to the creation of "imagined wonder" that the characters and events be treated as real.[24] Hence Beagle's treatment of time also serves a complex rhetorical purpose: he must both create "belief" in (or acceptance of) his timeless mythical world, while taking into account the reader's constant existential experience of time's flow outside the fictional experience. Beagle's skill has primarily been overlooked at just this point. His strategy is the impaction to two kinds of vertical, or mythic, and two kinds of horizontal, or historical, temporality. This is achieved through a device that, while apologizing for its clumsiness, I shall call "extra-(con)textuality."

We being with a reader reading. He reads not only *in* but also *from* a historical perspective as a historical entity of one kind experiencing a historical entity of another. The novel's first clause, "The unicorn lived in a lilac wood," conducts him into a timeless mythical realm which he nonetheless experiences from a historical distance. He "accepts" the gambit (or stops reading), but, given a skeptical age and the anti-realistic nature of the fiction, he is always ready to be "undeceived," to pronounce judgment and close the novel. The reader, then, is reading *about* timelessness without, however, considering it as a potential experience. Almost immediately a character asks, "Would you call this age a good one for unicorns?" (p. 4). The rhetorical question invites the reader to try at least to do just that—to make the age of the reading experience a good one for unicorns.

This is a way of declaring that fantasies are "plainly not primarily concerned with possibility, but with desirability."[25] They succeed insofar as

they awaken and maintain the timelessness of desire. But the belief begot by desire that the created world be "real" is a fragile thing at best, and obviously even more difficult to maintain in a fantasy than a realistic novel. The reader is being asked to accept as "real" the unicorn, the harpy, the Red Bull—and indeed they *are* as real as old Karamazov, as uncle Toby, Madame Bovary, Huck Finn, or Jake Barnes. However, the injection of mythic "timelessness" into the reader's extra-textual historicity is followed by the historical experience (cast now at a different level) involved in all reading: one must follow the story itself, progressively and linearly in a temporal fashion. One must turn the pages to "see" what happens next. This is a second kind of linear time. It is not the historical perspective of the reader reading; rather, it is the "historical" time of the narrative itself, and it is also the temporal perspective from which both the characters and the implied narrator understand the story. Inside *this* linear progression occur, suddenly and repeatedly, certain epiphanic encounters: the unicorn is challenged by her opposite, the harpy; later she must face, be defeated by but ultimately victorious over, her giant nemesis, the Red Bull; in her extremity of despair, she is transformed from a beautiful but immortal, to a beautiful but mortal, being. Since these bursts of transformation are the story's experiential core, it is impossible to accept the fantasy at all without them. But after each mythic transformation, the reader returns to the duality of following events *in* the story progressively and *from* the extra-textual perspective of his own historical consciousness. The fiction thus tends repeatedly to disintegrate itself and to defeat its function of creating extra-temporality, of maintaining that the clearly impossible be, in the reader's moment of desire, possible.

Most metafictionists merely exaggerate the centripetal reflexivity inherent in language itself, but Beagle's meta-fantasy uses it in a unique way. Rather than calling the fabulous extra-temporal perspective into doubt, his use of reflexivity reifies the sense of wonder that is fantasy's hallmark by reinforcing the story as real *beyond* the text in which it occurs. For example, Schmendrick and the unicorn encounter Captain Cully and his motley crew of incredibly unsuccessful highwaymen. They are living in squalid parody of Robin Hood (they rob from the poor to give to the rich, etc.). In the first of the three cases of "true magic" in the story, Schmendrick calls up the shades of Robin Hood and his men, who, in their heroic beauty, drive the highwaymen "wild with loss" so that they go crashing into the night in search of the myth, which is truer, because more meaningful, than their lives. " 'Robin Hood is a myth,' Captain Cully said nervously, 'a classic example of the heroic folk-figures synthesized out of need. John Henry is another.' . . . 'Fools, fools and children! It was a lie, like all magic. There is no such person as Robin Hood.' " But the camp follower, Molly Grue, sees the point, " 'Nay, Cully, you have it backward,' she called

to him. 'There's no such person as you or me, or any of us. Robin and Marian are real, and we are the legend' " (pp. 75–76).

The implications of the temporal logistics employed here are interesting: the reader momentarily suspends one kind of historical time perspective (the extra-fictive), and enters a text at the level of mythic timelessness (the realm of unicorns); the unicorn steps onto "the trail"—into the temporality of narration—thereby establishing a second or narrative kind of sequential or historical time; this second historicity is then interrupted by an ahistorical event that *one of the characters* judges to be real *because* it is timeless and mythic. Thus, Beagle shuffles temporal sequence and utilizes self-reflexive meta-fictional strategy to declare the end of parody. Cully and his band are "merely" real (fictively) and are, thus, parodied since they are not *real* in the important, or mythic, sense (as Robin Hood, also a character in the fiction, is). Beagle's use of parody to lampoon parody is at the serivce of his vision of the permanent and changeless reality of archetype. Thus a second kind of mythic tempo is introduced: the many fabulous and epiphanic events declare the *extra-textual* reality of archetypes of true heroism and beauty as the permanent substructure of reality. I have used the ungainly term "extra-(con)textuality" to signify this four-fold system of temporal relationship. Two kinds of existential or historical time—one inside, one outside the text—impact with two kinds of mythic timelessness—one inside, one outside the text. When successful, the result is a mingling of inner and outer, textual and extra-textual, realities that creates the sense of wonder so necessary to fantasy, and that momentarily places the mythical realm within the same range of reader acceptability as the realistic.

A final example will serve to illustrate the point. Schmendrick is explaining the purpose of the novel's adventures to a doubtful Molly Grue. "Haven't you ever been in a fairy tale before?" he asks. "The hero has to make a prophecy come true, and the villain is the one who has to stop him—though in another kind of story, it's more often the other way around" (p. 108). Molly is skeptical, and wonders about the role of the unicorn. If Prince "Lír is the hero," she asks, "what is she?" "That's different," Schmendrick says, "we are in a fairy tale, and must go where it goes. But she is real. She is real" (p. 109). Later, after he has saved the unicorn from the Red Bull by transforming her into a human princess, he says to her, "You're in the story with the rest of us now, and you must go with it, whether you will or no. . . . you must follow the fairy tale to King Haggard's castle, and wherever else it chooses to take you. The story cannot end without the princess" (p. 128). At the end, when the Red Bull and Haggard have been defeated and the imprisoned unicorns released from the sea to revitalize the wasted world with beauty, the princess resumes her true form and, as the unicorn, leaves the tale for her timeless

reality. Schmendrick and Molly, better persons but still fictive characters, ride off to begin "their new journey" which takes them "out of this story and into another," endlessly repeating the marvel of their fixed and eternal fate (pp. 247–48).

What I have called "extra-(con)textuality" signifies Beagle's attempt to augment the reader's skeptical historical attention with both the linear and the mythic tempos of the narrative for the sake of extrapolating from their impacting an extra-textual sense of mythic or timeless possibility. All novels demonstrate that people are always "trying to grab hold of time"; but, whereas the realistic novel (and most metafictions) teach us the impossibility of achieving that "heart's desire," Beagle knows that "You can strike your own time, and start the count anywhere. When you understand that—then any time at all will be the right time for you" (p. 199). If the time of the realistic novel is the fictive time of probability, the time of fantasy is the mythic timelessness of desire.

Finally, any account of fantasy is incomplete that does not provide for an understanding of monsters. Considering the major role played by them in most literature, and in all fantasy, the lack of a theory of monsters is one of criticism's most obvious weaknesses. Two major propositions should suffice to indicate the function of monsters in *The Last Unicorn.*

At the simplest level, monsters—human or inhuman—are necessary as plot devices. Since fantasy texts rarely deal with involved psychological analysis, monsters are devices that produce tension by creating the conflict without which the story would lack suspense and interest. But of vastly greater importance is that monsters are, in profound ways, conservational and ethically emblematic necessities. (This is their most important function in fairy stories and perhaps in all fantasies, including, for example, *Beowulf* and *The Tempest.*) Their hideousness of form and of function—Grendel's chthonian shagginess, Dracula's wretched and thirsty immortality—emblemize, at one level, nihilistic anti-sociability, and, at another, the inchoate and deep threat of psychic disintegration and bodily death feared by all persons in one degree or another. The two threats—to society and to the individual—are of course related. The monster emblemizes the potential irrationality, the unpredictability of daily life exaggerated into a purposeful malignancy of intent. It is the implacable insatiability of the monster that calls to while repelling us: we are Jekyl, but we are also Hyde; we are benevolent and wizened Prospero, but we are also goatish and cringing Caliban—at least some of the time. The monster allows us surreptitiously to acknowledge our lesser but potent Self—the always only barely contained id; its inevitable domination by the culture hero who is our greater, daylight Self—the heroically struggling superego—signifies the renewable faith of man in the achievement and maintenance of his humanity.

It is by its gigantic anti-rationality that we know the monster, and, thus, a potent and buried part of ourselves. Enkidu's insatiable lust is but a shadow of the man, Gilgamesh, who will tame him; the Sphinx's riddle is a word, man, that reduces the gargantuan threat to rubble. Grendel's fury, Caliban's curse on language, Frankenstein's monster's self-pity, Jekyl's pride, the Red Bull's hoarding of beauty all confirm man's dual nature. *Felix culpa*: without the monster's threat, its giant shadow, we could not know, nor could we achieve, our humanity. Each time a fictive monster stalks its unsuspecting prey through a foggy city street or boggy fen, each time it springs, one part of our nature throttles the rational man in his study, the innocent child on its innocent errand. At the same time that the monster's indiscriminate act is personal, it is also, and more importantly, a socially nihilistic act. For the monster's fury is directed at society at large; it acts as if by random terror it could piecemeal topple civilization. Thus the monster, by his unambiguous opposition to reason, to *human* value, creates for his human audience a clear ethical focus. We may pity Grendel, Frankenstein's creation, or King Haggard—indeed, they are created partially as objects of pity—but, as lamentable as are their fates, they are clearly Other, clearly both alien and renegade. The values they threaten—life, property, youth, femininity, comradeship, reason—are *our* values, and in vanquishing the threat to these values, fantasy reasserts them dramatically and, in a time such as our own, in the teeth of much doubt about their reality. The clarity of the antagonism in a fantasy text should not be seen as a lack of creative imagination. Rather, it is by the unambiguity of this core encounter between Good and Evil that fantasy, unlike realism, asserts its mythic intention: it conserves by reasserting ancient social ideals of decency, order, and proscribed behavior. The dogmatism at the root of the monster image is apparent: it teaches both the contingency of life (chance strikes fatally, indiscriminately and without warning) and the desirability of effort and community values (chance is but a small part of life and can be collectively overcome).

The harpy and the unicorn. Antithetical fabulous creatures caught momentarily by Mommy Fortuna's chicanery, her "false shining" magic, her "spells of seeming." As the unicorn "is" beauty and wonder, the harpy "is" the force of hatred, power, and despair. She is beauty's underbelly, and she wishes only to destroy the unicorn. As the false magic of the witch's carnival fails, all its creatures find the power to release themselves. The terrible harpy is free now to do as she will, and the unicorn cries, "Oh, you are like me!" She rears "joyously to meet the harpy's swoop" and sees "the monster shining from her own body." "So," Beagle writes, "they circled one another like a double star, and under the shrunken sky there was nothing real but the two of them" (p. 45). The scene will be repeated during the unicorn's first encounter with the Red Bull; they cannot destroy or defeat

one another since they are antipodes of the same fabulous reality. Instead they circle each other eternally, moving "the way stars and stones move through space: forever falling, forever following, forever alone. The Red Bull would never catch the unicorn. . . ." (p. 116). The harpy is the terrific underside of the fabulous, as Grendel is, as Caliban is; and it is by their monstrous shadows that we know our culture heroes—the Christ-like unicorn, the human Beowulf, the magical Prospero. The unicorn's kinship with the harpy—it is Jekyl suddenly knowing Hyde, Red Riding Hood's sudden discovery of the Wolf—saves *The Last Unicorn* from the charge of being merely airy allegory. For if the unicorn "is" beauty, she also "is" the hideous strength of the harpy; if she "is" courage, she also "is" the Red Bull of blind fear.

Beagle's novel is an essentialist, rather than a strictly allegorical, novel in the sense that a "fiction of essence is that allegory which probes and develops metaphysical questions and ideals. It is concerned most with ethical ideas and absolutes of value."[26] An adequate theory of monsters would reveal fantasy's concern with conserving those values—love, freedom, justice, rationality—that are frequently denigrated as being merely "decent" and "relative" but which are the core concerns of *The Last Unicorn* and of fantasy literature in general.

This essay uses *The Last Unicorn* as an occasion to comment on some general features of fantasy as a fictional form of vast contemporary potential. It assumes that the "literature of exhaustion" is indeed exhausted, and that the creative fiction that is currently abused by being called "fantasy" (and thus ignored) is important and represents a viable and attractive alternative to the repeated burials of the novel that tend to fascinate contemporary criticism. It has further assumed that contemporary critical theory is as yet unable to classify any given novel as a fantasy because it lacks adequate lexical and conceptual means for so doing. It has tried to show that while Beagle's work shares the metafictional urges of the novels of its time, it uses them for clearly fabulous purposes. The use of language *for* its connotative value presupposes a refreshing faith in the "magical" ability of language to cope with reality on fictional terms; the multiform and fantastic use of temporality sides with the potency of improbable desire in the face of the reader's knowledge of probabilistic and causal relationships; and the theory of monsters which can be deduced from the narrative again upholds the act of merely being human in the teeth of the apocalypticism of our time.

It is by close attention to deep verisimilar estrangements, to the tireless creation of fictive "defamiliarizations" of language, plot, setting, character, theme, and temporality, that the fantasist makes his work meaningful. When it works, the fiction is offered as a non-competitive alternative to both the realistic and the anti-novel. Thus we are now prepared to forward

a tentative answer to the question, what is a fantasy novel? It is an extended fictional narrative in prose, paying strict attention to deep and repeated verisimilar dislocations, which attempts to deliver the reader into a fictive realm ruled over by heart's desire—by mutability and potency—for the ethical purpose of re-creating and energizing the reader's sense of culturally shared value.

There is an important reason for the central role played by magicians in most fantasies: "only to a magician is the world forever fluid, infinitely mutable and eternally new. Only he knows the secret of change, only he knows truly that all things are crouched in eagerness to become something else. . . ." (p. 138). This perhaps illusory but nonetheless enduring human hope of transformation is the essence of all fantasy art. It is neither a tragic nor strictly a comic art; rather, it is an art for which we presently have no adequate means of interpretation or appreciation. It is an art that "denies," as Tolkien said, "universal final defeat and in so far is *evangelium*, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief."[27]

The art of *The Last Unicorn* is such an art. The *evangelium* it offers, holding together fragilely the antiphonal tension between grief and joy, represents the best future hope of the novel to raise itself transformed from the ashes of its current despair.

Notes

1. Recent essays on *The Last Unicorn* are "Out of the Waste Land: Peter S. Beagle, *The Last Unicorn*," the last chapter of Raymond Olderman's *Beyond the Wasteland: The American Novel in the Nineteen-Sixties* (New Haven and London: Yale Univ. Press, 1972); and Don Perry Norford's "Reality and Illusion in Peter Beagle's *The Last Unicorn*," *Critique: Studies in Modern Fiction*, 19, No. 2, 93–104. They differ from this essay in that they read the novel allegorically and not as a "meta-fantasy."
2. "The Sixties: Fiction in Fact," *Novel: A Forum on Fiction*, 11, No. 2 (Winter 1978), 170.
3. Harriet R. Allentuch, untitled review essay in *Modern Fiction Studies*, 23, No. 2 (Summer 1977), 311.
4. J. R. R. Tolkien, "On Fairy Stories," in *The Tolkien Reader* (New York: Ballantine Books, 1966), p. 45.
5. Robert H. Boyer and Kenneth J. Zahorski, ed., *Dark Imaginings: A Collection of Gothic Fantasy* (New York: Dell, 1978), p. 17.
6. N. W. Visser raises the specter again in "The Generic Identity of the Novel," *Novel: A Forum on Fiction*, 11, No. 2 (Winter 1978), 101–14.
7. The most interesting recent theories are to be found in Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard (Cleveland and London: The Press of Case Western Reserve Univ., 1973); Jean E. Kennard, *Number and Nightmare: Forms of Fantasy in Contemporary Literature* (Hamden, Ct.: The Shoe String Press, 1975); W. R. Irwin, *The Game of the Impossible: A Rhetoric of Fantasy* (Urbana: Univ. of Illinois Press, 1976); and Eric S. Rabkin, *The Fantastic in Literature* (Princeton: Princeton Univ. Press, 1976).
8. Tolkien, p. 41.

9. L. David Allen, *Science Fiction Reader's Guide* (Lincoln, Ne.: Centennial Press, 1974), p. 8.
10. Robert Scholes and Eric S. Rabkin, *Science Fiction: History, Science, Vision* (New York: Oxford Univ. Press, 1977), p. 5.
11. Boyer and Zahorski, p. 13.
12. Todorov, p. 25.
13. *The Last Unicorn* (New York: Ballantine Books, 1968), p. 1. All references are to this edition.
14. Even less useful is Todorov's treatment of all " 'popular' literature (detective stories, serialized novels, science fiction, etc.)" as non-literature! Through an Arnoldian value judgment of huge proportions, he separates " 'popular' or 'mass' literature" from "strictly literary texts" in such a way that Beagle's novel would not be fantasy because it would not be "literature" at all. The same fate awaits *Frankenstein*, *Dracula*, *The Time Machine*, Verne's tales, all "thrillers" and science fiction, and, one assumes, all such nineteenth-century not "strictly literary texts" as the novels of Dickens (since they were serialized and popular). Todorov's concern with certain works of "high" literature—almost exclusively French, but including Kafka—and his out-of-hand dismissal of lesser works as not literary is never justified by his theory, and, indeed, renders the theory useless as a generic tool. See Todorov, p. 6.
15. Rabkin, p. 7.
16. Rabkin, p. 8.
17. Scholes and Rabkin, pp. 169–70.
18. Rabkin, pp. 37–38. Needless to say, a theory of fantasy that excludes fairy tales is inadequate.
19. William Gass seems to have been the first to use the term as an alternative to "anti-novel" in "Philosophy and the Form of Fiction," reprinted in his *Fiction and the Figures of Life* (New York: Vintage Books, 1971), p. 25. Robert Scholes analyzed and popularized the term in "Metafiction," *The Iowa Review*, 1, No. 4 (Fall 1970), 100–15.
20. "The Art of Metafiction: William Gass's *Willie Masters' Lonesome Wife*," *Critique: Studies in Modern Fiction*, 18, No. 1 (1976), 22.
21. "The Art of Metafiction," p. 23.
22. David Bidney has called " 'the law of metamorphosis' in virtue of which everything may be turned into everything" the essential principle of the mythic world-view. See "Myth, Symbolism, and Truth" in *Myth and Literature: Contemporary Theory and Practice*, ed. John B. Vickery (Lincoln: Univ. of Nebraska Press, 1966), p. 10.
23. Tolkien, p. 22.
24. Tolkien, p. 14.
25. Tolkien, p. 40.
26. Scholes, p. 104.
27. Tolkien, p. 68.

The Gothic at Absolute Zero: Poe's *Narrative of Arthur Gordon Pym*

FREDERICK S. FRANK

■ Written twenty-six years before Jules Verne's *Voyage au Centre de la Terre* (1864),[1] *The Narrative of Arthur Gordon Pym*[2] (1838) is Edgar Allan Poe's most daring and ambitious resetting of the central metaphor of all Gothic fiction: the dark, confining castle. Ignoring all of the traditional boundaries of the Gothic genre and determined to test the limits of fantasy in the vast ampitheatre of the whole earth, Poe's only novel transforms the indoor, subterranean craft of terror into the last word in aqua-Gothic vision. The globalization of the Gothic environment permits Poe's suicidal hero to grope and wander through an enlarged underworld in which the typical contraptions, architectural enigmas, cadaverous surprises, and horrific events of the castle interior now take on a hemispheric dimension.

Such a huge rescaling and restaging of the typical Gothic ordeal and equipment enabled Poe to combine the destructive, vertical movement of the Gothic, which brings the entrapped hero face to face with the ultimate horror of horrors, with the procreative, horizontal design of the fabulous quest romance, which brings the unfettered hero to a Golden West, a Grail vision, or a transfiguration. Pym's apparently fatal journey to the southernmost depths of the earth is both a descent through many circles of Gothic terror and an ascent to a reunion with the white goddess, as Poe presents an odyssey that is curiously dual in many ways. On this voyage of no return, blackness contends with whiteness, the hero is both fixed and mobile, and a series of aquafied Gothic predicaments from which no escape seems possible leads the way to Pym's visionary exit at the terminus of the narrative.[3] A long Gothic sea tunnel lined with incarceration, butchery,

Extrapolation, Vol. 21, No. 1
0014-5483/80/0211-0002 $00.50/0
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cannibalism, and spectral phenomena brings Pym to his peculiar utopia and absurd salvation. By uniting the vertical and horizontal modes of action, Poe directs the terror of *Pym* toward an unorthodox climax and in the process reduces the destructive patterns of conventional Gothicism to an absolute zero.

As an experiment in the Gothification of oceanic exploit, *Pym* belongs to a trio of tales which might be called Poe's salt-water trilogy. Besides *Pym*, it consists of the early prize-winning story and postmortem aqua-Gothic sketch, "MS. Found in a Bottle" (1831) and "A Descent into the Maelström" (1841) in which a highly imaginative submariner risks his life to gain a vision of beauty latent in the horror of the whirlpool's center.[4] These three stories redefine Poe's Gothic vision by using water terror as a vehicle for the discovery of an intrinsic transcendental world that can be reached only by violating natural limits. Suicidal behavior is equated with creative action as all three heroes choose annihilation by water only to be rescued in a bizarre reversal of Gothic fate. In each case, the myth of a primal return to an amniotic paradise enveloped in liquid layers of Gothic nightmare is made to operate in an elemental framework in which Poe has made some ingenious substitutions and extensions from earthbound Gothic models. The two maelstroms, for example, are fluidic versions of the terrible crypt, pit, cellar, or dungeon—mandatory features of the decaying castle or monastery of older Gothic literature. The overwhelming circumpolar suction which draws Pym toward the unexplored vortex at the end of the narrative can also be recognized as a whirlpool vastly expanded, while the traditional beast of the pit who waits to devour the Gothic victim is converted into a gigantic snow image who waits to usher Pym over the brink of his strange paradise. The two maelstrom explorers undergo an aquatic form of premature burial but ironically survive in one way or another while their close cousin, Arthur Gordon Pym, is last seen hovering on the brink of the great polar abyss as the narrative breaks off. Surely, Poe's thematic interests in the salt-water trilogy require the conveyance of his heroes beyond the black veil of conventional Gothicism and into a dreamworld celebrated by Pym himself as he approaches an absolute zero of consciousness as "a region of novelty and wonder" (p. 880). Gothic experiences redesigned and ironically used to promote the search for a life beyond this life, therefore, give the salt-water trilogy its unique position in the Poe canon. A plunge into spiraling blackness and a symbolic drowning, carried out in a minor key in the two whirlpool stories and presented in a major key in Pym's reckless penetration into the heart of whiteness, reverse all of the old meanings of incarceration and death with each of the three descenders going through a Gothic ordeal as the price paid for final enlightenment.

In terms of its repeated episodes of living burial, *Pym* is structured to

suggest the mysterious delights of entombment as a means of escaping the tyranny of the rational self and as a means of countering the brutal unreliability of the senses. Each of the tale's three segments contains a significant live burial episode. Each uses the stock Gothic situation of premature burial to heighten Pym's desire to pass beyond a selfish regard for his own sanity and safety, and each is designed as an exercise in the negation of identity or the abandonment of ego until the terror originally associated with such entombment gives way to his entranced acceptance of "Poe's fictional universe of negative possibility."[5] Beginning with a more or less typical incarceration in the lightless, airless afterhold of the *Grampus* with its "windings innumerable" (p. 762) and "labyrinth of lumber" (p. 784), each entombment eagerly suffered by Pym brings him nearer to that secret passage into primal nothingness that lies across the ice barrier and "beyond the veil" (p. 882). Just as the voyage becomes more symbolic as the absolute south is approached, so the distressed Gothic implications of the victim's ordeal within the pit or tomb are neutralized, and the fear and anguish of this sort of extinction are transformed into a reverent longing for the nirvana of the white abyss. Absolute zero for the Gothic is attained in Pym's final burial or absorption into the huge, white infinitude as all agony of self-consciousness ceases. G. R. Thompson has pointed out that "as Pym sails the amniotic sea toward the warm and milky cataract of water at the pole, he is reabsorbed into the great womb of the world, buried alive as it were in eternal unbeing."[6] But before Pym can enjoy the sublime self-nullification held forth in white burial in the center of the earth, he must first undergo the black horrors of the voyage. Satisfactory endurance of the trial of living entombment in its Gothic form will qualify Pym to receive the sacrament of eternal liberation from self at the close of the narrative. Pym's final log entries incidentally are dated March 21 and March 22, marking his arrival at the concave pole as the vernal equinox and the season of mystic rebirth.

The preparatory entombment in the murky afterhold of the *Grampus* has all of the intricately sinister decor of the underground found in the Gothic novel. In the initial live burial, Poe surrounds the stowaway Pym with an ersatz Gothic maze, for the ship's floorplan is a clever duplication of one of those "disgusting labyrinths" (p. 765) which restrict the bodies of the victims in the subterranean crypts of Monk Lewis, Charles R. Maturin, and the other Gothic novelists. Pym's initial live burial is an ordeal in the darkness which establishes one of the principal color-motifs for the whole novel. Unlike earlier Gothic victims who usually succumb to hysteria in the depths of the castle, Pym appears to enjoy live burial and finds his powers of imagination heightened by the confining blackness. As the color scheme of the novel moves from blackness to whiteness, Pym's quest for this particular form of self-destruction gradually intensifies into a desire to

erase time, memory, and all the heavy burdens of self-consciousness which hinder the imagination in its search for the highest beauty.

Buried alive within the lightless afterhold, Pym begins to explore the visionary opportunities inherent in the fatal experience and has his eyes opened to the ego-destroying value of such a death. The reader has already been given a preliminary image of the strange beauty to be found in such a submission to terror in Pym's watery crucifixion to the copper keel of the *Penguin* in the prolog to the *Narrative*. Here, the wild October midnight frolic of Pym and his companion, Augustus Barnard, aboard the sailboat *Ariel* reaches a climax of the destroyed self when the *Penguin* runs down the *Ariel* and Pym's body is suddenly seen in the first of many victim postures "affixed in the most singular manner to the smooth and shining bottom . . . and beating violently against it with every movement of the hull" (p. 754). This image of total self-abandonment is continued by Pym's double burial within the belly of the *Grampus*, throughout all of chapters two and three, before he is "redeemed from the jaws of the tomb" (p. 773) in the first of a series of fantastic resurrections which bear Poe's passive hero ever closer to his rendezvous with the white colossus. Enclosed by the afterhold and forced to repose in "an iron-bound box, such as is used sometimes for packing fine earthenware" (p. 760), his double entombment within this makeshift sarcophagus is the beginning of Pym's search for escape and spiritual freedom through containment and death. As the body lies in darkness awaiting some improbable summons from above which will restore it to life, the mind of Pym the dreamer delights in the free play of imagination as it begins to convert the standard Gothic predicament into that blissful release from self symbolized by the dreamer's attraction for the all-consuming whiteness at the close of the voyage.

Beginning with the living burial within the well-equipped Gothic underworld of the *Grampus*, Pym's macabre fondness for a premature interment in blackness is almost a routine nightmare for him. But following the escape from Tsalal (an anagram for "last land" or "ultima thule")[7] where Pym and his primitive guardian, the half-breed Dirk Peters, miraculously survive a manmade earthslide and wend their way through a "vast pit of black granite" (p. 870) in a repetition of Pym's *Grampus* predicament, the chromatic mood of the story shifts from a preoccupation with Gothic blackness to the opposite color as the powerful currents of the dream existence carry Pym toward that condition of self-eradication that characterizes the Gothic at absolute zero. Having several times buried Pym in blackness, Poe culminates the potential artist's dream-flight from reality by burying him in a totally white sphere which is suggestive of the tabula rasa itself. In the works of Nathaniel Hawthorne and Herman Melville, blackness and whiteness are identified with the moral or theological conditions of settings and characters. Their white jackets and white whales

or black veils and black masses pertain to a universe of good and evil. But the blackness and whiteness of Pym's universe denote a metaphysic which is utterly personal. Blackness in its varying forms throughout Pym's southerly quest is Poe's private metaphor for such Gothic fears as the dread of man-measured time, the inescapable bondage of memory which impairs the imagination, the prosaic responsibilities of manhood, and above all, the existential agony of consciousness. The soothing whiteness which dominates the last phase of the novel denotes the preference for illusion which finally transports the dreamer into an ideal condition of higher sensibility that is "Out of SPACE—out of TIME."[8] About to reenter that great natural uterus of primal nothingness that lies beyond space and time, Pym describes his condition at the end of his Gothic voyage to the absolute zero of consciousness as a "*numbness* of body and mind—a dreaminess of sensation—but this was all" (p. 881). Having endured all Gothic trials, he arrives at an insular paradise of pure imagination—a kind of supernal world consisting only of heat, radiance, and psychic energy where the self no longer counts for anything. Poe would again dream of such a poet's imaginary cosmos ten years later in *Eureka*.

Unlike many earlier sea rovers, such as Tobias Smollett's Roderick Random or Captain Marryat's extremely popular Mister Midshipman Easy (appearing two years before *Pym* in 1836), Poe's own Nantucket Sindbad sails not in search of fame or fortune but in search of nihilistic fantasy. Poe charts a course which takes Pym through the literal world of coarse facts and deceptive human relationships, following a route which reminds many readers of the inner voyage to the deeper regions of self made by Coleridge's Ancient Mariner. But Pym's voyage is in no sense a moral odyssey or an initiation into manhood since he is not interested in finding any identity but in losing all of his northern consciousness in the vast limbo of white at the pole. Throughout the novel the northern hemisphere is associated with the afflictions of reason and ego which detain the imagination within a Gothic prison of the senses, and the absolute south becomes *the* self-negating fantasy on the compass of Poe's imagination. If Fenimore Cooper's robust woodsmen and other rugged American heroes of the 1830s could find a new life by pushing west, Poe's polar pioneer characteristically seeks the opposite of life by sailing south through the curtain of death.

The "constant tendency to southward" (p. 848) takes Pym beyond all known landmarks such as Desolation Island and Tristan d'Acunha and over an open sea without a particle of ice. In short, Pym ventures beyond all maps and all previous explorers excelling the record of Captain James Weddell whose expedition had reached 74° 15′ south latitude in 1823.[9] The final phase of Pym's journey beyond the Gothic darkness of the Tsalal caverns is not geographic but oneiric as Pym's suicidal urge to discover the

pole of selflessness dissolves into pure dream. Approaching the South Pole all physical conditions are reversed as the Antarctic waters run tepid and hot, and the 90° bearing on maps inverts to absolute zero on Poe's personal chart of the mind. Pym finally sails on the psychic currents of the *Todestraum*, or dream of death, in which the two primal drives found in the main characters of the water trilogy, the desire to die in order to enjoy the visionary moment, are united. When beheld for the last time, Pym's position recalls the elevation of death over life and fantasy over fact heard earlier in the posthumous narrator of "MS. Found in a Bottle." The earlier sailor remarks as follows just before "going down":

> To conceive the horror of my sensations is, I presume, utterly impossible; yet a curiosity to penetrate the mysteries of these awful regions, predominates even over my despair, and will reconcile me to the most hideous aspect of death. It is evident that we are hurrying onward to some exciting knowledge—some never-to-be-imparted secret, whose attainment is destruction. Perhaps this current leads us to the southern pole itself. It must be confessed that a supposition apparently so wild has every probability in its favor.[10]

Pym's parting observation has in it the same note of euphoric satisfaction over the discovery of the connection between self-destruction and wisdom. About to descend to absolute zero, Pym reflects as follows:

> And now we rushed into the embraces of the cataract, where a chasm threw itself open to receive us. But there arose in our pathway a shrouded human figure very far larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of snow.[11]

Here at last in titanic form is the benign specter of the woman in white rising to welcome back to her bosom the distressed child after his Gothic wanderings. In the context of the *Todestraum*, the shrouded figure represents all of the original bliss of preconsciousness that motivates Pym's Gothic quest: the warmth of the womb, the eternal security of the sepulcher, the majestic vision of beauty in death, and the mind relieved of the torments of consciousness. Horror and holiness seem oddly conjoined in the deadly madonna who welcomes Pym to the last of his live burials.

As the voyage proceeds southward toward this incredible encounter with the white goddess at the rim of the abyss, Poe disposes of all links with the northern world with savage and methodic regularity. The rite of passage into sublime whiteness is thoroughly Gothic in tone and technique as Poe subjects Pym to nearly every form of grotesque experience and macabre opportunity until the dividing line between reality and Gothic nightmare is completely extinguished. Over and over, Pym is exposed to the untrustworthiness of his senses as a guide to knowledge and truth as the Gothic blackness of the deceptive world of fact bars Pym's way to the whiteness of the world of fantasy. Every Gothic incident aboard the

capsized hulk of the *Grampus* and in the hands of the Tsalal natives is designed to develop Pym's capacity for apocalyptic vision, since in every case things that should bring life bring death instead, and things that should result in hideous death prove salvational. Entombed in the dark afterhold of the *Grampus* and tormented by "fits of perverseness,"[12] Pym suddenly is aroused by "the paws of some huge and real monster . . . pressing heavily" (p. 763) upon his chest. But this Cerberus turns out to be none other than Pym's Newfoundland dog, Tiger, who has shared his master's ordeal in the pit of the floating Gothic dungeon for some forty-eight hours without so much as a single yelp or wag of the tail. Such a comic undercutting of unavoidable Gothic doom has a serious parallel in the brilliantly gruesome encounter with the Dutch brig after the mutiny and storm and the onset of starvation among the *Grampus* survivors. Here, imminent rescue turns into a Gothic spectacle of corruption as the brig turns out to be a plague-ridden, nautical morgue manned only by the dead "in the last and most loathsome state of putrefaction" (p. 809). The appalling disclosure of the dead helmsman's skeletal smile with a carrion-stained gull gorging itself on the last strands of rotten flesh is one of Poe's finest Gothic grotesques and leads directly to the next monstrous effort at survival, the sacrificial blood-feast on the body of the seaman, Parker.[13] As the brig approaches Pym and company, hope quickly changes to horror in a magnificent and fiendish demonstration of the barbarity of the senses:

> As the gull relieved [the body] of its weight, it swung around and fell partially over, so that the face was fully discovered. Never, surely, was any object so terribly full of awe! The eyes were gone and the whole flesh around the mouth, leaving the teeth utterly naked. This, then, was the smile which had cheered us on to hope! this the—but I forbear. The brig, as I have already told, passed under our stern, and made its way slowly but steadily to leeward. With her and with her terrible crew went all our gay visions of deliverance and joy. (p. 810)

The so-called reality produced by the senses, therefore, is nothing more than a pestilential hallucination. Although meretriciously "real," the world of Pym's cruise aboard the *Grampus* and the *Jane Guy* is the exact reciprocal of the true realm of vision that welcomes the dreamer at the South Pole. It is an inverted world where teeth are black, where life is death, where memory and reason are inadequate defenses against the Gothic nature of the world of "facts," and where the warm polar sea acting like one of Poe's maelstroms is a welcome channel to the higher reality which lies over the edge of such terrifying deceptions. With the delivery of Augustus Barnard's body to the sharks at the end of the *Grampus* episode, Pym knows instinctively that there can be only one strategy of survival in such a Gothic universe. The blackness of the real world must give way to the higher logic of the dream of death in which all ego is neutralized and all

horror of mortality reduced to an absolute zero. Hence, Augustus Barnard, Pym's bond with the northern world of friendship, commerce, and practicality, literally decays before Pym's eyes in mockery of the pragmatic man and stereotyped adventurer. Moving ever southward toward terra incognita, crews, captains, and companions both human and canine are jettisoned until Pym is left to the care of his savage guardian, Dirk Peters, who accompanies Pym right into the mouth of the fantastic, lactic void. Ironically, Pym seems to be repeatedly saved by his lethal impulses, while those who struggle to stay alive are slaughtered or consumed.

Although the novel is narrated by one individual, the typical last survivor of Poe's violent cosmos, it should be obvious that there are several distinct voices within the narrative, the voice of Pym the fatal dreamer being an occasional one which alternates with the voice of Pym the meticulous navigator and counterfeiting geographer with his lengthy forays into the weird botany, animal life, and anthropology of the imaginary southern climes. It is important to recognize that as the Gothic voyage approaches absolute zero it is the voice of Pym the dreamer and illusionist and not that of the phony chronicler who is speaking to us from the very threshold of a Eurekan universe of oblivion and fantasy. Having endured the "blackness of darkness" (p. 861) as well as all other Gothic travails by his willingness to die for the beauty which lies over the edge of consciousness and mortality, Pym comes home to a world other than ours as he prepares to enter his ambiguous paradise. His ontological escape is complete as Pym leaves behind all restrictive northern selves and makes his departure from the globalized Gothic castle into a lost Eden of his own premortality.

The perennial science-fiction motif of passage into a new dimension or the conquest of space and time is clearly anticipated in Pym's voyage to self-effusion. Pym's final sensations are of warmth and whiteness as his primitive spacecraft moves through the "heat of the water" (p. 880) on his milky way through a heavenly ocean which is "of a milky consistency and hue." Is Pym really on water any longer, or is he gliding through space? As he glides beyond all Gothic terror and into a world of pure imagery, the last entry in Pym's logbook is dated March 22, marking a renascence. Pym has now become the stuff that dreams are made of, and his life is rounded with the sleep of white bliss or elemental blank. Peering through the white nebulosity which Poe likens to a torn sheet or perhaps a shroud, Pym beholds "a chaos of flittering and indistinct images" (p. 882), a signal that the extraterrestrial portion of his voyage commences where the narrative suddenly breaks off. Here is a homecoming of sorts and a dream of beauty contained within the Gothic nightmare. And to reach the white center, Pym has penetrated layer upon layer of Gothic blackness. The resolution of the color dichotomy of the novel in favor of whiteness at the finale underscores

the contrastive tension between the voyage and its destination. The voyage has been violent, terrifying, and immersed in blackness—precisely the kind of fatal quest that Pym had desired upon leaving Edgartown and Nantucket. The arrival at absolute zero is placid, comforting, idyllic, and white—a dreamy assurance that self-destruction is an act in harmony with the mysterious laws of the universe of fantasy.

Thus, this early science-fiction novel of no return may be said to have an ending but not an end. In its peripheral climax, its memorable Gothic scenery, and its Einsteinian conception of an ever-expanding universe of beauty, Poe's *Narrative of Arthur Gordon Pym* ventures far beyond the antiquated apparatus of the Gothic novel and rewards its voyager with the full prospect of a brave new world. In the soul's celestial ascendancy from the false world of matter and in the self's emergence from the Gothic labyrinth of guilt, memory, and time, the older Gothic patterns are brought to an absolute zero, and the visionary gaze of the dreamer is toward the stars.

Notes

1. Verne's story, *Le Sphinx des Glaces*, was also inspired by and borrows details from Poe's *Narrative of Arthur Gordon Pym*. In *Le Sphinx*, a company of polar explorers actually finds Pym's skeleton fastened by the nails of his boots to a great rock where all of the meridians converge. See Monique Sprout, "The Influence of Poe on Jules Verne," *Revue de Littérature Comparée*, 41 (1967), 37–53.
2. After two installments of the novel had appeared abortively in the *Southern Literary Messenger* for January and February, 1837, the entire novel was published by Harper in July 1838. A convenient and accessible modern version based upon the Harper text and the 1902 Virginia Edition of Poe's complete works may be found in *The Complete Tales and Poems of Edgar Allan Poe*, intro. Hervey Allen (New York: Random House, 1938). All quotations from *Pym* and other works by Poe are taken from this edition; hereafter cited as *Complete Tales*.
3. The novel has a double ending which counterpoints the visionary, disembodied voice of Pym, the dreamer, with the matter-of-fact, scientific voice of Poe, the master hoaxer. Poe's sly appendix, however, does not detract from the mystical anticipation of pym's last words on the rim of the chasm. The antarctic climax of Pym's quest draws upon Victor Frankenstein's pursuit of the monster into the arctic wastes in Mary Shelley's *Frankenstein* (1818).
4. In "A Descent into the Maelström," three years after Pym's inward voyage, Poe took his descending explorer over the edge of the abyss and deep into a higher universe hidden within the deadly spiral. For a recent study of the special Gothic vision available to the descender who makes the downward trip to light, see Frederick S. Frank, "The Aqua-Gothic Voyage of 'A Descent into the Maelström,' " *American Transcendental Quarterly*, 29 (1976), 85–93.
5. In *Pym*, such stock Gothic situations as claustrophobic architecture and the dilemma of contracting enclosure so typical of the landlocked Poe horror story are combined with the freewheeling genre of exotic travelog to achieve a new kind of adventure tale which might be called "portable Gothic." For a discussion of *Pym*'s unusual amalgamation of forms, see Robert L. Carringer, "Circumscription of Space and the Form of Poe's *Arthur*

Gordon Pym," *Publications of the Modern Language Association*, 89 (1974), 506–16. Virtually ignored until the early 1950s, *Pym* has for the last twenty-five years become the object of vigorous critical debate and structural inquiry, much of it ambivalent or negative. Although no compendious summary of the prolific *Pym* criticism can be undertaken here, the following five studies must be mentioned for their special value in understanding the portable Gothicism and amniotic fantasy of the novel: Patrick F. Quinn, "Poe's Imaginary Voyage," *Hudson Review*, 4 (1952), 562–85; Charles O'Donnell, "From Earth to Ether: Poe's Flight into Space," *Publications of the Modern Language Association*, 77 (1962), 85–91; John H. Stroupe, "Poe's Imaginary Voyage: Pym as Hero," *Studies in Short Fiction*, 4 (1967), 315–21; Richard A. Levine, "The Downward Journey of Purgation: Notes on an Imagistic Leitmotif in *The Narrative of Arthur Gordon Pym*," *Poe Newsletter*, 2 (1969), 29–31; Grace F. Lee, "The Quest of Arthur Gordon Pym," *Southern Literary Journal*, 4 (1972), 22–33.

6. G. R. Thompson, *Poe's Fiction: Romantic Irony in the Gothic Tales* (Madison: Univ. of Wisconsin Press, 1973), p. 183. Thompson views the form of *Pym* as a parody of the *Bildungsroman*, or novel of self-growth, because the pattern of development is ironically inverted. The young hero moves from manhood backward to infancy and even to preconsciousness in the quest's gradual erasure of self-identity.
7. In the poem "Dream-Land" (*Complete Tales*, p. 967) we read: "I have reached these lands but newly/From an ultimate dim Thule—/From a wild weird clime that lieth, sublime,/Out of SPACE—out of TIME."
8. "Dream-Land," *Complete Tales*, p. 968.
9. In the early decades of the nineteenth century, the existence of an antarctican land mass was conjectural. In bringing out *Pym* in 1838, Poe was exploiting the polar mania in the United States surrounding the preparations for the famous Wilkes expedition of 1840, which established the cartographic existence of the continent. But Pym had already discovered his own south pole of the imagination some two years earlier, thereby verifying the famous theory of polar spheric concavity propounded by Captain J. C. Symmes, Jr., and defended by the explorer, Jeremiah N. Reynolds, whom Poe admired.
10. "MS. Found in a Bottle," *Complete Tales*, p. 125.
11. *Pym*, *Complete Tales*, p. 882. Poe's gigantic snow image is something of an anthropomorphic precursor to Melville's white whale whose "monumental white shroud . . . wraps all the prospect around him." Like Poe's *Pym*, Melville's pre-*Moby-Dick* travelog, *Mardi* (1849), begins as a factual journey and explodes into a fantastic voyage.
12. *Pym*, *Complete Tales*, p. 772. The surname, Pym, is an anagram for "Imp," but an imp of the morbid more than of the perverse in Pym's case.
13. It is, of course, gruesomely ironic that Parker, who suggests that one of the survivors sacrifice himself to be killed and devoured that the others might live, becomes the first victim of his own suggestion.

Sociological Factors in the Use of Science Fiction in High School

BARRY McGHAN

■ Although completely accurate figures are probably not available, it is well known among educators interested in science fiction that the incidence of science-fiction courses in high schools and colleges around the country has increased dramatically in the past five years.

Through the work of Jack Williamson and others, something is known about the content of such courses. Not too much is known, however, about the clientele of science-fiction courses, especially at the high school level. The first section of this report attempts to answer the question "Who takes high school science-fiction courses?" by describing the kind of science-fiction students found in a single high school and comparing them with non-science-fiction students in the same school. The second major section is a report on data gathered from science-fiction students at a number of midwestern high schools, and provides additional answers to the question.

Since this kind of analysis is relatively new, and little information of any kind exists, the study must be viewed as a very tentative and preliminary investigation. Because of the nature of the samples involved in the study, we cannot make any inferential claims about a larger population. Nor do we have any particular hypotheses to test for statistical significance. It will remain for other studies to plumb the nature and needs of high school science-fiction students in more specific ways.

I.

Comparisons of the Sociological Characteristics of Science Fiction and Non-Science-Fiction Students in an Urban High School

This study was undertaken in a large, midwestern, industrial city with a

Extrapolation, Vol. 21, No. 1
0014-5483/80/0211-0003 $00.75/0
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total school population of about 40,000. At the time of the study, the citywide school racial composition was about 49% black, 49% white, and 2% other. The mean reading grade level of 9th graders in January, 1974, was 7.8, about 1.7 years below norm (assuming the norm at the time of testing should be 9.5). About 39% of the high school graduates in this city go on to some kind of two- or four-year institution of higher education.

The high school in which the study was done had about 2100 students, with a racial composition of 27% black, 72% white, and 1% other.

A number of different measurements were taken for this survey. Further information about each measurement is available in the original report on which this article is based. Students were tested for reading comprehension (COMP), vocabulary (VOC), self-concept (SCA), amount of independent reading (NBR), knowledge of science fiction (SFI), and socioeconomic status (SES). They were also asked to read and analyze two science-fiction short stories: "Devil Car" by Roger Zelazny (DC), and "The Handler" by Damon Knight (TH).

The survey sample was not a true random sample of the school population, but rather a convenience sample of five 10th grade, first-semester English classes. The first-semester English curriculum is divided into three courses, each representing a different level of ability and/or achievement. The homogeneity of these groups was not judged to be exceptionally high, however, and it was thought that a fair representation of the range of abilities and interests in the student body (for this grade level) would be obtained by selecting several classes at different levels. Two upper-level classes and three middle-level classes cooperated in the project.

From a base of about 140 students, a sample of 97 (for whom complete data could be obtained) was analyzed. The racial composition of this sample was 32.3% black and 67.7% white. Males and females were nearly equally represented. The mean reading ability of this sample was found to be equivalent to a grade level (GLE) of 8.6. Since students were tested when their GLE should have been about 10.2, it follows that the mean of the sample was about 1.6 years below grade level. These 10th graders were from the same group of 9th graders tested the preceding January (for whom the mean was 1.7 years below norm). The close comparison between the reading level of these two groups offers some intuitive evidence for believing that the sample may be representative of students in general.[1]

Summary data for the sample (hereafter called "non-science-fiction students") is listed in Table A.

In order to probe the relation between reading ability and science fiction, two subsamples were constructed from the original sample: the first (G1) composed of those students who scored in the highest third on both the VOC and COMP tests; the other (G2) composed of those students who scored in the lowest third on the two tests. The construction of these groups

TABLE A
Summary of Measures of Non-Science-Fiction Students

	VOC	*COMP*	*SCA*	*DC*	*TH*	*NBR*	*SFI*	*SES*	*GPA*
Mean	25.7	36.8	29.0	5.2	2.8	1.4	2.8	7.9	2.5
Standard Deviation	7.45	10.34	4.03	1.95	1.74	.67	2.14	2.71	0.77

(N=97)

then permitted a quasi-experimental comparison of good and poor readers' ability to understand and analyze science-fiction stories. A t-test of means showed that G1 was significantly higher than G2 for both stories (see Table B).

TABLE B
Relationship Between Reading Ability and Understanding Science-Fiction Stories

Story	*Total sample*	*Good readers (G1)*	*Poor readers (G2)*	*t*	*p*
Test score for Devil Car (mean)	5.14	6.92	3.67	6.21	0.0005
Test score for The Handler (mean)	2.83	3.75	1.75	4.82	0.0005

($N_1 = N_2 = 24$)

Thus, we have the unremarkable conclusion that the skills measured by reading tests are important in reading science fiction, and that such general reading tests may be reasonably expected to "predict" some degree of success in classes where such stories are used.

The second part of this section concerns a group of 52 students out of 58 who enrolled in a second semester science-fiction course in the same school where the non-science-fiction survey was made. At the beginning of their science-fiction class, these students were measured in some of the same ways as the non-science-fiction students.

TABLE C
Summary Measures of Science-Fiction Students

	NBR	*SFI*	*SES*	*GPA*
Mean	1.80	8.14	9.71	2.97
Standard deviation	0.45	5.65	3.06	0.84

(N=49)

Of the four measures which were used with both groups, all science-fiction students' means were significantly higher than the non-science-fiction students' means. The science-fiction students read more books, knew considerably more about science fiction, and had a generally higher SES level. Furthermore, the science-fiction students' mean grade point was nearly half a grade higher than the non-science-fiction students'. These comparisons should be viewed with caution since the grade level of the science-fiction and non-science-fiction groups was different. The non-science-fiction students were all 10th graders, but few science-fiction students were underclassmen. The grade level breakdown for the science-fiction group showed that 5 were 10th graders, 23 were 11th graders, and 21 were 12th graders. Whatever differences one or two years of maturity could make in any of these measures should be considered if future studies are undertaken.

A correlation matrix (see Table D) for the science-fiction students revealed that the girls had a significantly higher grade point average (GPA) than the boys (a fairly typical finding at this age level), and came from significantly higher SES backgrounds. The only other statistically significant relationship showed that the number of books read (NBR) and GPA were positively correlated (which supports the conventional wisdom that good students like to read, and vice versa).

TABLE D
Correlation Matrix for Measures of Science-Fiction Students

SEX	*NBR*	*SFI*	*SES*	*GPA*	
1	-.14	-.11	-.29*	-.46**	SEX
	1	.22	-.18	.37**	NBR
		1	.09	.20	SFI
			1	.19	SES
				1	NBR

(- significant at .05; ** - significant at .01)*

(N=49)

TABLE E
Subgroup Breakdown of Measures of Science-Fiction Students

Sex	*Female*				*Male*			
Race	*Black*		*White*		*Black*		*White*	
SES	*low*	*high*	*low*	*high*	*low*	*high*	*low*	*high*
N=	*0*	*0*	*2*	*16*	*0*	*2*	*12*	*17*
Means								
NBR				*1.9*			*1.9*	*1.6*
SFI				*3.7*			*4.2*	*4.3*
GPA				*3.50*			*2.66*	*2.70*

The science-fiction and non-science-fiction students were also divided into categories defined by race, sex, and SES (Tables E, F). This analysis showed that the science-fiction students are almost exclusively white (two exceptions), predominantly male (almost 2 to 1), and have a predominantly higher SES (more than 2.5 to 1). One could say, based on this data, that science fiction appeals to white males at all SES levels, only to white females at higher SES levels, and to blacks not at all.

TABLE F
Subgroup Breakdown of Measures of Non-Science-Fiction Students

Sex	*Female*				*Male*			
Race	*Black*		*White*		*Black*		*White*	
SES	*low*	*high*	*low*	*high*	*low*	*high*	*low*	*high*
N=	*9*	*9*	*20*	*11*	*5*	*9*	*18*	*16*
Means								
NBR	1.3	1.4	1.4	1.7	1.4	1.4	1.3	1.4
SFI	1.3	1.1	1.0	1.6	1.1	1.3	1.5	1.9
GPA	2.6	2.6	2.4	2.9	1.9	2.8	2.2	2.6

In order to gain a better understanding of the differences between the science-fiction and non-science-fiction students, t-tests of the mean scores for number of books read, knowledge of science fiction, and grade point average were made for the three types of subgroups prevalent among the science-fiction students (Table G).

TABLE G
T-Test Comparisons of Means of Certain Subgroups of Science-Fiction and Non-Science-Fiction Students

		NBR		*SFI*		*GPA*	
		sf	*non-sf*	*sf*	*non-sf*	*sf*	*non-sf*
Female White High SES	mean	1.9	1.7	3.7	1.6	3.5	2.9
	s.d.	.33	.62	2.00	1.47	.53	.44
	n	16	11	16	11	16	11
	t	1.091 (NS)		5.69 (p=.001)		3.09(p=.01)	
Male White Low SES	mean	1.9	1.3	4.2	1.5	2.7	2.2
	s.d.	.28	.67	3.34	.75	.74	.81
	n	12	18	12	18	12	18
	t	2.93 (p=.01)		3.33 (p=.01)		1.71 (NS)	
Male White High SES	mean	1.6	1.4	4.3	1.9	2.7	2.6
	s.d.	.60	.61	3.1	1.28	.95	.66
	n	17	16	17	16	17	16
	t	.95 (NS)		2.88 (p=.01)		.35 (NS)	

As could be expected from the data in Table C, the SFI measure showed significantly higher means for the science-fiction students for each subgroup. However, the NBR measure showed a significantly higher mean for science-fiction students only in the white/male/low-SES category. This finding may indicate either that white/male/low-SES students who read more are more likely to include science fiction in that reading, or that such students who read science fiction are more likely to read in general. If the white/male/low-SES students in the non-science-fiction group who rank high on the NBR measure also rank high on the SFI measure, this would tend to support the foregoing hypotheses. In fact, a correlation between NBR and SFI was obtained for the 19 students in the white/male/low-SES category in the non-science-fiction group, and although it was not found to be significant at the .05 level, it was modestly positive (.26), and so lies in the desired direction. Also, it should be noted that (although no significant differences were found) the three subgroup categories with the highest mean SFI score (see Table F) in the non-science-fiction survey are the same groups that dominate the science-fiction sample. This suggests that those groups *are* the ones most interested in science fiction.

Science-fiction and non-science-fiction students were also surveyed about their "sf connection" and views of the nature of science fiction (Table H). One possible conclusion to be drawn here is that science-fiction

students' science-fiction connection seems to be more pervasive (i.e., it includes both family and friends). Also, rank ordering the responses (omitting "other") to the question "What is science fiction all about?" shows a considerable difference in opinion about the relative worth of the themes "bug-eyed monsters" and "ecology": the non-science-fiction students rank the former second, while the science-fiction students rank it next to last; furthermore, the science-fiction students rank "ecology" second, while the non-science-fiction students rank it last.

An examination of the "other" responses to the question "What is science fiction about?" also shows differences between science-fiction and non-science-fiction students (Table I). In general, this researcher would characterize the science-fiction students' responses as considerably more enlightened in their assessment of what science fiction is.

The final comparison to be made is in the list of science-fiction authors compiled from the two groups' responses (Table J). To the command "List the names of sf authors you remember," the non-science-fiction students

TABLE H
Selected Comparisons of Science-Fiction and Non-Science-Fiction Students

	Non-sf students (N=109)	Sf students (N=52)
1. What kinds of connections do students have with other people interested in sf?		
a. Family member	21.1%	11.5%
b. Friend	17.4	17.3
c. Both	18.3	34.6
d. Neither	43.1	36.5
2. Which members of the family read sf? (Some students listed more than one family member.)	(N=109)	(N=52)
a. Father	11.9	13.5
b. Mother	7.3	11.5
c. Brother	11.9	15.4
d. Sister	12.9	13.5
e. Other	2.7	0.0
3. What do students think sf is all about? (Categories were selected by preliminary survey of another group of students. Students were allowed to select only 3 out of 6 categories.)	(N=131)	(N=52)
a. Bug-eyed monsters	64.1	19.2
b. Walking on the moon	22.9	11.5
c. Outer space	67.2	59.6
d. Ecology	3.8	32.7
e. Future Shock	48.8	28.8
f. Other	22.1	28.8

TABLE I
"Other" Responses to the Question "What Is Science Fiction About?"
(categorized by researcher using students' words)

Non-science-fiction students (N=109)	*Science-fiction (N=52) (one student per response)*
Stories that aren't true (7)	Worlds with a different frame of reference
Science stories that aren't true (3)	Human problems in another age
Weirdos and dracula (2)	All of the above
Star Trek (2)	Life and man
All of the above (2)	People's ideas on the future
Space men fighting monsters (1)	Future in general
Fairy tales, romance adventure (1)	Stories set in different environments than ours
Twilight Zone (1)	Using alternate ideas in which this world does not understand yet but could be in fact possible that it might happen
Things out of the ordinary (1)	Different worlds and new ideas of things to come and be
Impossible space ships (1)	Science in the future and the effect it has on Earth and other worlds on a fictional basis Man's preparation for the future
Life in other forms (1)	
Lots of different things (1)	
Things to do with science (1)	

TABLE J
Science-Fiction Authors Named by Students

Non-science-fiction students ($N = 109$)
# of mentions
- 14 - Verne
- 3 - Poe, Asimov
- 1 - Wells, Shelley, Roddenberry, Bradbury, Hitchcock, Tolkien, Clarke, Vincent Price, del Rey, Orwell

Science-fiction students ($N = 52$)
# of mentions
- 17 - Vonnegut
- 14 - Asimov
- 12 - Heinlein
- 9 - Wells
- 6 - Clarke, Verne, Huxley, Herbert
- 5 - Bradbury
- 3 - Anderson
- 2 - Toffler, Blish, Tolkien, Silverberg, Simak, Knight, Orwell, Zelazny
- 1 - Gerrold, Pedler, Delany, Poe, Hitchcock, Burroughs, St. John, White, Wilson

listed about .25 authors per capita, while the science-fiction students listed about 2.23 authors per capita, 9 times the non-science-fiction rate. It should be noted that it is not clear why some "authors" were listed. For example, "Bergeron" may refer to the Vonnegut story "Harrison Bergeron" which was used with a non-science-fiction class the previous semester. Also, names like Burroughs, Poe, and Vincent Price are ambiguous, debatable, or erroneous.

Conclusions for Section I

One conclusion is so obvious as to hardly need stating: reading skills (as measured by reading tests) are needed in order to understand science-fiction stories, even when those stories have easy readability.

Other conclusions are also possible. For the students in this particular school, there seem to be clear differences between the general (i.e., non-science-fiction student) and the science-fiction student.

The major differences are racial (few blacks seem interested in science fiction), socioeconomic (science fiction seems to appeal more to higher SES groups), sexual (science fiction appeals more to boys), academic (the grade point average of the science-fiction students is higher, and they read more books). Science-fiction students also have a considerably greater knowledge of science fiction, as demonstrated by their answers to the question "What is science fiction about?"[2] and by the greater number of authors named.

Many studies have demonstrated that white, middle class students receive a better public school education than other groups. Thus, it is no surprise that the mostly white and middle class science-fiction students have a better grade point average and read more than the non-science-fiction students, who as a group have a more modest SES level. The special appeal that science fiction seems to have for white, middle class students is not so easily explained. Perhaps white middle class status and the resulting educational advantages give this group a knowledge of, and orientation to, the world that produce an interest in the kinds of things science fiction is also concerned with. This possible similarity of interest is shown in the data in two ways. First, the white/high-SES subgroups of the non-science-fiction sample have the highest average SFI scores of all the subgroups. Second, the students who elected to take a science-fiction course came largely from the same subgroup. In other words, while not all white, middle class students are interested in science fiction, most of the students who are interested in science fiction come from this subgroup. The only additional factor that seems to be important is sex, since a substantial portion of lower-SES, white, male students were also found in the science-fiction class.[3] This subgroup may or may not have the same interest in science fiction that the other white students have. There are some similarities, as

can be seen in the GPA and NBR scores of the low-SES, white, male subgroup and high-SES, white, male subgroup.

One implication of these findings for high school teachers is that if one teaches in an urban school with many black and low-SES students, one may have more difficulty "selling" the value of a science-fiction class than if one teaches in a suburban school with many white, middle class students.

II.

The Sociological Characteristics of Science-Fiction Students in Twenty-Five Midwestern High Schools

This phase of the research includes responses from over 910 students. The 910 students are divided into two groups: 750 who were surveyed at the beginning of their science-fiction course, and the rest who were surveyed during or at the end of their course. In terms of race (94.3% white), sex (70.8% male), grade level (81.8% in 11th or 12th grade), and age (16.5 years), these 910 students compare closely with the science-fiction students discussed in section one. (No comparative measure of socioeconomic status was available for these schools, so such comparisons are not included here. However, 29% reported that their fathers were college graduates, as well as 21.8% of the mothers. National census figures for 1976 indicate that approximately 14.7% of the adult U.S. population are college graduates, so the parents of the science-fiction students have considerably more education than the general population.)

Race, age, sex, and socioeconomic status (SES) were examined in relation to several science-fiction variables. In general, these status characteristics cluster together, the science-fiction variables cluster together, and the two clusters are somewhat related—directly between variables in the clusters, and indirectly through the independent "number of books read." The science-fiction variables are: number of science-fiction books read, number of authors identified, family science-fiction connection, friends, science-fiction connection, interest in science-fiction writing.

Age and SES were significantly and positively related ($p = .05$) to family and friends' connection to science fiction:

higher SES ⟷ more reports of family science-fiction readers
younger students ⟷ more reports of family science-fiction readers
older students ⟷ more reports of friend science-fiction readers

Age, SES, and sex are also related to the total number of books read voluntarily, which is in turn related to the number of science-fiction books read:

girls ⟷ higher # books read
higher SES ⟷ higher # books read
younger students ⟷ higher # of books read

} higher # science-fiction books read

Also, each science-fiction variable was significantly ($p = .05$) positively correlated with at least 3 of the 4 other science-fiction measures.

As before, science-fiction students report strong family and friends' connections with other science-fiction readers (42.2% reported family members read science fiction; 64.8% reported friends do also). Also, the number of science-fiction books the students read is significantly ($p = .05$) positively correlated with the reports of relatives and friends who read science fiction. Since the second correlation was somewhat higher than the first and since the percent who reported that friends read science fiction is higher than the percent who reported that family members read it, we may tentatively conclude that the impact of friends on science-fiction interest may be greater than the impact of family.

About 58.7% of the students reported reading 4 or more books of any kind on their own a year, but only 21.6% reported reading that many science-fiction books per year. The students were about as familiar with authors' names (2.7 authors per capita) as were the science-fiction students in the first phase of the study (2.23 authors per capita). Even so, a full 35.2% of them named no authors, and only 9.6% named 5 or more.

Some of the interests students have with respect to science fiction, and their reasons for taking the course were also examined. When asked, "What is science fiction about?" the responses of the students in the 25 schools were as follows:[4]

Future shock	78.0%
Outer space	62.5%
Other	32.0%
Bug-eyed monsters	24.0%
Ecology	18.7%
Walking on the moon	9.2%

Other interests expressed by students in the large sample are listed below:

-28.7% expressed an interest in writing science fiction, and this interest was positively correlated ($p = .001$) with the number of authors they knew.
-31.3% preferred to read novels, while 52.7% preferred short stories; the remainder expressed no preference.
-when asked why they took the course, 31% said "because it sounded interesting," 16.6% said "I really like science fiction," and 9.1% (the third highest choice) said "I needed the credit and this was a better choice than the others."

Consequently, we can list mild or strong interest and expediency as the three most prevalent reasons for taking science fiction. No other category accounted for more than 7% of the students' responses. The remaining seven reasons were: "I like reading" (6.8%); other (6.3%); curiosity (6.2%); "the teacher is really good" (5.3%). We note that even though many

students reported that friends read science fiction, less than 5% said they took the course because a friend encouraged it. We also note that even though students showed relatively greater knowledge of authors' names (compared to the non-science-fiction students in section I) only about 17% said they took the course because they really like science fiction. A possible interpretation of these data is that students are acquainted with and interested in science fiction, but only about one in six has a serious interest in it.

The students were also questioned about what they expected to gain from the class:

-34.3% said "reading enjoyment"
-28% said "a better appreciation of where mankind is headed"
-19.7% said "a source of new ideas."

The remainder said they either expected nothing (5.2%), "an easy grade" (2.9%), or made other responses (9.9%).

One subject of interest in science-fiction circles for some time has been the birth order of science-fiction fans. It is believed by some that science-fiction fans tend to be first-born or only children. While this study offers no information on science-fiction fans, it does offer some information on the birth order of science-fiction students.

Overall, only 2.9% of the students were only children. In small families, slightly more than half were first-born (56.3%); in medium size families (3 to 5 children), less than one-quarter were first-born; in large families less than one in ten was first-born (8.7%). Thus, as family size increases, the proportion of first-born science-fiction students decreases, rather than remaining high regardless of family size. There seems to be no tendency for science-fiction students to be the older children in their families.

In addition to the group of students surveyed at the beginning of their science-fiction courses, another group of about 160 was surveyed toward the end of their courses. Only two science-fiction-related items showed significant differences between the early and late surveyed students: the group surveyed late in the semester reported reading more science-fiction books and were familiar with more science-fiction authors' names. Results are shown in Table K below.

TABLE K
T-Test Comparisons of Science-Fiction Students Surveyed at the Beginning or Toward the End of Their Science-Fiction Courses

	Early	*Late*	*t*	*p*
# of science-fiction books read	1.97	2.73	2.43	0.05
# of authors named	2.74	3.45	3.19	0.001

The obvious conclusion from these figures is that experiences in science-fiction classes increase students' involvement with science fiction, at least as long as they are in the class.

A breakdown of the sample by race, sex, SES, and early/late survey time shows that most of the increased reading of science fiction and awareness of authors' names occurs among male students (Table L).

TABLE L
Breakdown of Two Science-Fiction-Related Variables by Four Student Characteristics

	White							
	Male				*Female*			
	Low SES		*High SES*		*Low SES*		*High SES*	
	Early	*Late*	*Early*	*Late*	*Early*	*Late*	*Early*	*Late*
# of authors named	2.6	3.2	2.9	3.5	1.8	2.3	2.7	2.7
# of SF books read	1.8	2.4	2.0	2.3	1.9	1.6	2.0	1.9

This finding may mean that the impact of the course is greater on boys than on girls.

Conclusions for Section II

We can see that at least this much appears to be true about science-fiction students:

—As we found in section I, they are virtually all white, 2 to 1 male, and mostly 11th and 12th graders.
—They have fairly extensive science-fiction connections among family and especially friends.
—Although knowledgeable about science fiction, they are not strongly involved with it. Mild interest seems to be the leading reason for taking the course, and reading satisfaction seems to be the reward they expect.
—No particular pattern of birth order seems to exist among science-fiction students.
—Experiences in a science-fiction course increase students' involvement with science fiction while they are in the class, and the impact seems greater on boys than girls.

Notes

1. The tests used on the two sets of students were not the same. However, they are both widely used standardized tests and presumably both measure grade-level reading ability with some accuracy. Consequently, differences in mean grade-level scores are probably comparable.
2. It is especially interesting to note that the science-fiction students' responses to the "other"

category for this question contained many references to the future and to other-worldly environments, while none of the non-science-fiction students responded in this manner.

3. Here too, race is still an important factor. It is the common characteristic of the three subgroups found in the science-fiction class.
4. These categories were suggested by other students during a pilot survey.

The Year's Scholarship in Science Fiction and Fantasy: 1978

ROGER C. SCHLOBIN AND MARSHALL B. TYMN

■"The Year's Scholarship in Science Fiction and Fantasy" is an ongoing secondary bibliography created to serve the needs of the science-fiction and fantasy community. This project is the chronological continuation of Thomas D. Clareson's *Science Fiction Criticism: An Annotated Checklist* (Kent State University Press, 1972) and Marshall B. Tymn's annotated list of selected science-fiction scholarship, "A Checklist of American Critical Works on SF: 1972–1973" (*Extrapolation*, December 1975). The first installment of "The Year's Scholarship," covering 1974, appeared in *Extrapolation* in December 1976, with subsequent listings appearing annually thereafter.

The first of a series of cumulations of the annual bibliographies, *The Year's Scholarship in Science Fiction and Fantasy: 1972–1975*, was published by the Kent State University Press in 1979. This volume recognizes all previous citations, adds a significant number of new items, and is fully indexed by author and title. It is our hope that this first cumulation will continue the tradition of scholarly service established by the annual and its antecedents; future cumulations will continue to appear at regular intervals.

This year an additional section, Art and Film, has been added to the annual, bringing the total to six: General Studies, Bibliography and Reference, Collective Author Studies, Individual Author Studies and Bibliographies, Teaching and Visual Aids, and Art and Film. This new section was added to more clearly identify the growing number of publications in these fields. As in the past, cross-references to significant

Extrapolation, Vol. 21, No. 1
0014-5483/80/0211-0004 $02.30/0
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author discussions in all sections are included in the Individual Author section. Each entry is coded for easy reference and contains a descriptive annotation.

"The Year's Scholarship" continues to cover all American scholarship, selected British scholarship, and important items from major, established fanzines. It includes books, monographs, articles, Ph.D. dissertations (with citations to *Dissertation Abstracts International* inaugurated this year), published M.A. theses, reprints of major scholarship that has been out of print for a significant period, and scholarly or instructional media that are informative rather than simply illustrative. It does not include columns, book reviews (see H.W. Hall's *Science Fiction Book Review Index*, Gale Research, 1975, and its annual supplements), unpublished M.A. theses, published letters, catalogs of private collections, science-fiction and fantasy exhibition catalogs, introductions to works of fiction, or utopian studies. "The Year's Scholarship" will relieve the scholar, teacher, librarian, and fan of the arduous and sometimes frustrating search for scholarly materials and sources among the array of critical and reference works that appear each year.

We welcome the assistance of authors, editors, and publishers in furnishing materials for inclusion in future annuals and cumulations. Items should be sent to Dr. Roger C. Schlobin (802 N. Calumet, Chesterton, IN 46304) or Dr. Marshall B. Tymn (721 Cornell, Ypsilanti, MI 48197).

A. GENERAL STUDIES

A01 Abrahm, Paul M., and Stuart Kenter. "Tik-Tok and the Three Laws of Robotics." *Science-Fiction Studies*, 5: 67–80. Provides a historical framework for the establishment of robot identity in literature; examines Isaac Asimov's Three Laws of Robotics as universal guides for robotic behavior and as proof that Tik-Tok, a character in L. Frank Baum's Oz books, was a robot.

A02 Al'tov, Genrikh. "Levels of Narrative Ideas: Colors on the SF Palette." Trans. Nicholas Galichenko. Ed. Darko Suvin. *Science-Fiction Studies*, 5: 157–63. Proposes a four-level categorization of science-fiction ideas that occur in the evolution of any science-fiction theme: "ideas based on a single object, with a certain fantastic result; ideas based on several objects, which add up to a rather different fantastic result; ideas leading to similar results, but obtained without an object; and ideas based on a set of conditions that do not require these results." Examines the interstellar travel theme to demonstrate how these levels operate.

A03 Aldiss, Brian W. "The SF State." *Algol*, 15 (Winter): 43–44. Aldiss discusses the structure of science-fiction fandom with its regional and social divisions and also categorizes science-fiction writers by type.

A04 Alexander, Lloyd. "Fantasy as Images: A Literary View." *Language Arts*, 55: 440–46. Comments on some of fantasy literature's characteristics, on the mode's ability to evoke imaginative images, and fantasy's validity and influence.

A05 Alpers, Hans Joachim. "Loincloth, Double Ax, and Magic: 'Heroic Fantasy' and Related Genres." *Science-Fiction Studies*, 5: 19–32. A preliminary attempt at a taxonomy of heroic fantasy contents, using the following main groups as starting points: science fantasy, heroic fantasy with science-fiction elements, heroic fantasy with historical and realistic elements, and hardcore heroic fantasy.

A06 Anderson, Poul. "Poul Anderson Talar Om Science Fiction." *Algol*, 15 (Summer-Fall): 11–19. Anderson surveys the entire science-fiction field as he comments on the nature and criticisms of science fiction. He also discusses the criticisms of his own work that he is a fascist and a sexist.

A07 Angenot, Marc. "Science Fiction in France Before Verne." Trans. J. M. Gouanvic and Darko Suvin. *Science-Fiction Studies*, 5: 58–66. A description of the development of French science fiction in the nineteenth century before Jules Verne. Includes a checklist of French science fiction published from 1802 to 1870.

A08 Annas, Pamela J. "New Worlds, New Words: Androgyny in Feminist Science Fiction." *Science-Fiction Studies*, 5: 143–56. Contends that since the publication of Ursula K. Le Guin's *The Left Hand of Darkness* in 1969, "a number of women writers have begun to work with the concept of *androgyny*, creating alternate worlds based on an image of unity in which 'male' and 'female' elements are poised in harmony within the individual and/or society. Alternates to sex role stereotyping are central to the utopian visions of feminist writers."

A09 Arbur, Rosemarie. "Not a Genre But a Movement: Science Fiction as a Post-Romantic Movement." *Humanities Perspectives on Technology*, 7 (September): 3–6. An argument for science fiction as an important social and historical movement.

A10 Ashley, Michael, ed. *The History of the Science Fiction Magazine. Part 4: 1956–1965*. London: New English Library. The fourth in a projected five-volume series, each to examine a decade of the science-fiction magazine from 1926 to 1976. Volume four includes a sixty-page introduction and ten representative works.

A11 Atheling, William, Jr. [Pseud. of James Blish] "Probapossible Prolegomena to Ideareal History." *Foundation*, No. 13: pp. 6–12. An application of Oswald Spengler's cyclical view of history to the development of science fiction as literature. Concludes that it is unlikely

that science fiction, as it is defined by Spengler's method, will ever produce great literature.

A12 Bainbridge, William Sims, and Murray Dalziel. "The Shape of Science Fiction as Perceived by the Fans." *Science-Fiction Studies*, 5: 164–71. A preliminary quantitative analysis of the relationships perceived by readers among twenty-seven authors and several types of literature reveals that the science-fiction field can be divided into three areas: hard-science science fiction, new wave science fiction, and a cluster of types of fantasy.

A13 Banks, Michael A. "SF Prediction: Speculations or Future Fact?" *Starlog*, No. 15: pp. 60–63. An examination of some of the techniques used by science-fiction writers to achieve scientific accuracy in their works.

A14 Berger, Albert I. "Science-Fiction Critiques of the American Space Program, 1945–1958." *Science-Fiction Studies*, 5: 99–109. The divergence between various departments in space flight "predicted" by science-fiction writers during this post-World War II period and those actually taken in the "real world" indicate that science-fiction writers were distrustful of the actualities of organized science. This resulted in science fiction's use of the interplanetary voyage as a vehicle for social criticism.

A15 Brown, Charles N., ed. *Locus: The Newspaper of the Science Fiction Field. Numbers 1 to 207, 1968–1977.* 2 vols. Boston: Gregg Press. *Locus* has long been the single authoritative source of information about the science-fiction field since the publication of its first issue in 1968. This reprint edition furnishes a fascinating account of the flowering of science-fiction literature in the late 1960s and throughout the 1970s and is the source of a tremendous amount of detailed information on the growth of the genre. A subject index, intended for inclusion in this reprint volume, was never included; consequently, there is no easy access to the contents.

A16 Cameron, Eleanor. "Into Something Rich and Strange: Of Dreams, Art, and the Unconscious." *Journal of the Library of Congress*, 35: 92–107. An author of children's fantasy and supernatural fiction discusses the role of the Jungian unconscious in artistic creation with illustrations from her own creative process.

A17 Carlsen, M. M. "What Stoker Saw: An Introduction to the Literary Vampire." *Folklore Forum*, 10 (Fall 1977): 26–32. A detailed history of the vampire in literature that concludes with a valuable list of criteria for distinguishing between the literary version and its folk prototype.

A18 Christensen, John M. "New Atlantis Revisited: Science Fiction and the Victorian Tale of the Future." *Science-Fiction Studies*, 5: 243–49. The influence of Darwinian philosophy is evident in the idea of progress that permeates all modes of mid-nineteenth-century thought; the faith in endless

progress "generated a convenient fictional vehicle for expressing anxieties about an increasingly urban industrial world. . . . That vehicle was the quasi-utopian tale of the future." The essay examines several representative works for their overall pessimistic content.

A19 Clareson, Thomas D., ed. *Extrapolation: A Science Fiction Newsletter. Volumes I Through X, December 1959 to May 1969.* Boston: Gregg Press. Founded in 1959, *Extrapolation* was the first journal devoted to the serious study of science fiction. Under the editorship of Thomas D. Clareson, it has established itself as a wide-ranging publication with an international audience. Reprinted here are Volumes 1-10, which have long been out of print and unavailable even to collectors; thus, the volume provides the researcher with a valuable source document on the state of science-fiction scholarship during its formative period, 1959–69. Included are a new introduction and topic index by Clareson.

A20 Cogell, Elizabeth Cummins. "The Middle-Landscape Myth in Science Fiction." *Science-Fiction Studies*, 5: 134–42. Contends that "the myth of the apocalypse and the middle landscape, in combination, express current cultural tensions, a combination heretofore unrecognized." Examines George Stewart's *Earth Abides*, Walker Percy's *Love in the Ruins*, and Ursula K. Le Guin's *The Lathe of Heaven* within this mythic context.

A21 De Bolt, Joe. "Patterns of Science Fiction Readership Among Academics." *Extrapolation*, 19: 112–25. An empirical, sociological survey of college students and instructors at Central Michigan University to ascertain the most frequently read science-fiction authors.

A22 DeLuca, Geraldine, and Roni Natov. "The State of the Field in Contemporary Children's Fantasy: An Interview with George Woods." *The Lion and the Unicorn*, 1, No. 2 (1977): 4–16. George Woods, the children's book editor of *The New York Times Book Review*, evaluates contemporary children's fantasy and singles out the works of Randall Jarrell, Patricia Wrightson, William Steig, Natalie Babbitt, and Mollie Hunter for special attention.

A23 Dohner, Jan. "Literature of Change: Science Fiction and Women." *Top of the News*, 34: 261–65. An examination of female protagonists both in early and more recent science fiction with particular attention to the works of Andre Norton and particular stress on juvenile titles.

A24 Franklin, H. Bruce, ed. *Future Perfect: American Science Fiction of the Nineteenth Century.* Rev. ed. New York: Oxford University Press. Minor revisions of the textual commentary from the 1966 edition and adds two new sections dealing with Washington Irving and Jack London.

A25 Fredericks, S. C. "Problems of Fantasy." *Science-Fiction Studies*, 5: 33–44.

A survey of current fantasy criticism in an attempt "(1) to discover what perspectives on fantasy are common to the diverse theorists, (2) to make judgments as to what might be the most or least valuable in the various theories, and (3) to suggest what problem areas might be most productive for future research on Fantasy [*sic*]."

A26 Giblin, James Cross. "Does It Have to Be Fantasy to Be Imaginative?" *Children's Literature in Education*, 9 (Autumn): 151–55. The editor-in-chief of Clarion Books/Seabury Press comments on the function and role of imagination in children's fantasy.

A27 Helson, Ravenna. "Experiences of Authors in Writing Fantasy: Two Relationships Between Creative Process and Product." *Altered States of Consciousness*, 3, No. 3 (1977–78): 235–48. A psychological study and survey of fifty-seven fantasy authors that demonstrates that creativity is "associated with inner orientation" and that the comic and heroic modes of fantasy are created at a "higher level of ego-assertiveness."

A28 _____. "The Imaginative Process in Children's Literature: A Quantitative Approach." *Poetics*, 7: 135–53. A Jungian analysis of the relationship between authors' personalities and the type of children's fantasy that they create.

A29 Jakubowski, Maxim. "Essex House: The Rise and Fall of Speculative Erotica." *Foundation*, No. 14: pp. 50–64. After a brief introduction to sex in science fiction, Jakubowski examines the genesis, history, and influence of Essex House's pornographic publications with noteworthy emphasis on those of Philip José Farmer and Richard E. Geis.

A30 Knight, Damon. *The Futurians: The Story of the Science Fiction "Family" of the 30's That Produced Today's Top SF Writers and Editors.* New York: John Day. A history of the Futurian Society, founded in 1938 by thirteen science-fiction fans. Out of the group came seven of the most famous names in the field: Isaac Asimov, James Blish, Damon Knight, Cyril Kornbluth, Judith Merril, Frederick Pohl, and Donald A. Wollheim.

A31 Kobil, Daniel T. "The Elusive Appeal of the Fantastic." *Mythlore*, 4 (June 1977): 17–19. A psychological explanation for the power of fantasy based on J.R.R. Tolkien's "On Fairy-Stories" and Robert E. Ornstein's *The Psychology of Consciousness.*

A32 Kuznets, Lois R. "Games of Dark: Psychofantasy in Children's Literature." *The Lion & the Unicorn*, 1, No. 2 (1977): 17–24. Explores children's psychofantasy—i.e., not fantasy as such, but literature that uses fantasy as a device within the "realistic problem novel"—with particular stress on Georgess McHargue's *Stoneflight* and William Mayne's *A Game of Dark.*

A33 Mulderig, Gerald P. "Alice and Wonderland: Subversive Elements in the World of Victorian Children's Fiction." *Journal of Popular Culture*, 11: 320–29. Places Lewis Carroll's Alice books within the tradition of Victorian children's fiction through comparisons to numerous writers and evaluates Carroll's impact on the entire tradition, which includes many references to children's fantasy.

A34 Mullen, R.D., and Darko Suvin, eds. *Science-Fiction Studies: Selected Articles on Science Fiction 1976–1977*. Second Series. Boston: Gregg Press. *Science-Fiction Studies*, established in 1973 by editors R.D. Mullen and Darko Suvin, has since become an important international journal that emphasizes theoretical studies of science fiction and fantasy. This reprint anthology brings together thirty-eight of the best essays from the journal published during 1976–77. Together with an earlier volume, *Science-Fiction Studies: Selected Articles on Science Fiction 1973–1975* (Gregg Press, 1976), this volume gives the reader access to a substantial selection of articles published in *Science-Fiction Studies* since its inception.

A35 Nardo, Anna K. "Fantasy Literature and Play: An Approach to Reader Response." *The Centennial Review*, 22: 201–13. A theoretical examination of the major role of "play" in reader response to fantasy literature with application to C. S. Lewis' *The Silver Chair*, J. R. R. Tolkien's Lord of the Rings Trilogy, and John Gardner's *Grendel*.

A36 Neuleib, Janice. "*Of Other Worlds:* Worldly Wisdom As It Grows in Science Fiction." *Extrapolation*, 19: 108–11. Using C. S. Lewis' essay "On Science Fiction" as a base, Neuleib examines the new mythology of science fiction and a variety of other topics—including wisdom, aesthetics, maturation, and self-realization—to demonstrate the human value of the literature.

A37 Nicholls, Peter, and Charles Barren, eds. *Foundation: The Review of Science Fiction. Numbers 1 to 8, March 1972 to March 1975*. Boston: Gregg Press. *Foundation*, the most important British critical journal on science fiction and fantasy, is noted for its scholarly reviews of new books and for its series on the craft of science fiction. The first eight numbers have been reprinted, along with a comprehensive historical introduction and an index.

A38 Parish, Margaret. "Science Fiction." *English Journal*, 67: 117–19. An essay evaluating and discussing the best of the science-fiction paperbacks with brief stress on a variety of authors.

A39 Parker, Helen Nethercutt. "Biological Themes in Modern Science Fiction." Ph.D. dissertation, Duke University, 1977. *DAI*, 38: 7347A. The major biological themes of evolution, genetics, manipulative biology, and

comparative or exobiology are examined within the major concerns of change and adaptation. Stresses the works of Aldous Huxley, Frank Herbert, Stanley Weinbaum, Isaac Asimov, Ursula K. Le Guin, and John Brunner.

A40 Platzner, Robert L. "The Mystification of Outer Space: Pseudo-Mysticism and Science Fiction." *Studia Mystica* (California State University), 1, No. 3: 44–51 [not seen].

A41 Reichardt, Jasia. *Robots: Fact, Fiction, and Prediction.* London: Thames and Hudson; New York: Viking [paper]. A pictorial survey of the development of robots in Western culture.

A42 Riley, Dick, ed. *Critical Encounters: Writers and Themes in Science Fiction.* New York: Frederick Ungar. The keynote volume in Ungar's new "Recognitions" series, which will give serious attention to the literary achievements of well-known science-fiction authors. Also available in paperback. Contents: "Asimov's Robots" by Jean Fiedler and Jim Mele; "The Invasion Stories of Ray Bradbury" by Wayne L. Johnson; "From Concept to Fable: The Evolution of Frank Herbert's *Dune*" by Timothy O'Reilly; "Androgynes in Outer Space" by Barbara J. Bucknall; "Sisters, Daughters, and Aliens" by Catherine Podojil; "The Appeal of *Childhood's End*" by Lucy Menger; "A World of Difference: Samuel Delany's *The Einstein Intersection*" by George A. von Glahn; "An Ideal of Three: The Art of Theodore Sturgeon" by Regina Sackmary; and "*Stranger* in the Sixties: Model or Mirror?" by David M. Samuelson.

A43 Rothfork, John. "Science Fiction as a Religious Guide to the New Age." *Kansas Quarterly*, 10 (Fall): 57–66. Briefly mentioning numerous authors' works and utilizing Joseph Campbell's list of the functions of mythology, Rothfork explores the necessity for science fiction to pursue the metaphysical parameters for post-technological man.

A44 Rottensteiner, Franz. *The Fantasy Book: An Illustrated History from Dracula to Tolkien.* London: Thames and Hudson; New York: Collier-Macmillan [paper]. An attempt to trace the origins and major themes of fantasy and horror literature. Superficial, but informative nonetheless. This is the first popular survey of fantasy and horror to appear.

A45 Russ, Joanna. "SF and Technology as Mystification." *Science-Fiction Studies*, 5: 250–60. Notes an increase in talk about technology in academic circles. Russ calls this "cognitive addiction. That is, such talk (like much in academia) purports to satisfy certain cognitive cravings which spring from issues central to all of us in our own lives, but it does not do so."

A46 Schweitzer, Darrell. "An Interview with David G. Hartwell." *Science Fiction Review*, 7 (February): 22–27. Hartwell, a science-fiction editor, discusses the current state of science-fiction publishing and marketing.

A47 _____. "An Interview with George Scithers." *Science Fiction Review*, 7 (May): 11–13. Scithers, the associate editor of *Isaac Asimov's SF Magazine*, discusses what it takes to publish a science-fiction story and comments on science fiction as a business.

A48 _____. "Keeper of the Flame: A Different View of Hugo Gernsback." *Algol*, 15 (Winter): 23–27. A survey and examination of the early history of science fiction, with mention of many authors and editors, that concludes that Hugo Gernsback was a negative force, not a positive one as many believe, on the growth and development of the genre.

A49 Stableford, Brian M. "Science Fiction and the Image of the Future." *Foundation*, No. 14: pp. 26–34. An examination of the changing nature of the visions of destiny and prophecy in the last hundred years and of the role of science fiction in its transformations in the last fifty years. Makes particular references to Hugo Gernsback's *Ralph 124C41+* and to *Astounding Stories* when it was edited by John Campbell, as well as passing references to numerous other works and authors.

A50 Stott, Jon C. "Midsummer Night's Dream: Fantasy and Self-Realization in Children's Fiction." *The Lion & the Unicorn*, 1, No. 1 (1977): 25–39. A survey of the departure-and-return-journey motif in children's fantasy with a major section on Madeleine L'Engle's *A Wrinkle in Time*.

A51 Sullivan, Charles Williams, III. "The Influence of Celtic Myth and Legend on Modern Imaginative Fiction." Ph.D. dissertation, University of Oregon, 1976. *DAI*, 37 (1977): 5979A–80A. A tracing of the paths of transmission of Celtic mythology to the modern era and an analysis of its role and nature in modern fantasy with special attention to the works of Evangeline Walton, Kenneth Morris, and Lloyd Alexander.

A52 Sullivan, Jack. *Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood*. Athens: Ohio University Press. Based on an enormous body of short fiction, this book is a serious exploration of ghost and horror stories as prototypes of modern absurdist fiction.

A53 Tucker, Frank H. "Patterns of German Science Fiction." *Extrapolation*, 19: 149–55. A survey of German science-fiction readership with a historical overview of German science-fiction authors and films, which concludes that there are numerous parallels between the origins and developments of German and American science fiction.

A54 Walker, Jeanne Murray. "Science Fiction: A Commentary on Itself as Lies." *Modern Language Studies*, 8, No. 3: 29–37 [not seen].

A55 Warrick, Patricia Scott. "The Cybernetic Imagination in Science Fiction." Ph.D. dissertation, University of Wisconsin-Milwaukee, 1977. *DAI*, 40 (1979): 253A. Examines the dystopian and utopian nature of cybernetics in

science fiction from 1930 to 1975 with particular attention to the works of Isaac Asimov, Arthur C. Clarke, and Kurt Vonnegut, Jr., among the two hundred short stories and novels that are mentioned.

A56 Williams, Raymond. "Utopia and Science Fiction." *Science-Fiction Studies*, 5: 203–14. A discussion of some relationships between utopian fiction and science fiction. Considers three late-nineteenth-century utopian works: Bulwer-Lytton's *The Coming Race* (1871), Edward Bellamy's *Looking Backward* (1888), and William Morris' *News from Nowhere* (1890), and two works of science fiction: Aldous Huxley's *Brave New World* (1932) and Ursula K. Le Guin's *The Dispossessed* (1974).

A57 Wymer, Thomas L., et al. *Intersections: The Elements of Fiction in Science Fiction*. Bowling Green, OH: Bowling Green University Popular Press [paper]. Designed as a supplementary text for an introduction to literature courses built around science fiction, the book is divided into chapters that explain and illustrate fundamental literary elements—such as plot, characterization, setting, point of view, theme, and tone—in terms of how they function in literature generally and how they are adapted to science fiction specifically.

B. BIBLIOGRAPHY AND REFERENCE

B01 Bennett, Carl. "Ballantine Books: A Checklist of Science Fiction, Fantasy, & Weird Fiction." *Science-Fiction Collector*, No. 6: pp. 3–47. A listing of Ballantine titles published from 1953 to 1976. Includes an author index.

B02 Bleiler, E. F. *The Checklist of Science-Fiction and Supernatural Fiction*. Glen Rock, NJ: Firebell Books. The revised edition of Bleiler's pioneer checklist, published in 1948, that listed approximately 5,300 prose titles published in the English language from Walpole's *The Castle of Otranto* (1764) to works published in 1947. In the new edition Bleiler cites first-edition information for nearly all titles, excludes some 600 marginal titles that were in the original, adds more than 1,150 additional titles overlooked during the initial compilation, and extends the coverage one more year through 1948. A feature new to this edition is a subject code of more than 90 different categories that indicates the content of 95% of the titles listed. The standard checklist for the period 1800–1948, when the publication of fantastic literature was scattered and erratic.

B03 Christopher, Joe R., comp. "An Inklings Bibliography (5)." *Mythlore*, 4 (June 1977): 40–46. Christopher's ongoing (see B04 and B05 below), well-annotated bibliography of studies about J. R. R. Tolkien, C. S. Lewis, Charles Williams, and the other Inklings. Includes numerous citations from fanzines.

B04 _____. "An Inklings Bibliography (6)." *Mythlore*, 5 (May): 40–46.

B05 _____. "An Inklings Bibliography (7)." *Mythlore*, 5 (Autumn): 43–46.

B06 Contento, William. *Index to Science Fiction Anthologies and Collections.* Boston: G. K. Hall. A comprehensive listing of English-language science-fiction anthologies and story collections through June 1977. Organized by author (including data on pseudonyms), by story title, and by book title with full contents noted. Now the standard reference work for science-fiction stories published in books. Indexes 12,000 different stories by 2,500 authors contained in over 1,900 anthologies and collections. Supersedes Walter A. Cole's *A Checklist of Science-Fiction Anthologies* (1964) and Frederick Siemon's *Science Fiction Story Index: 1950–1968* (1971).

B07 Day, Bradford M. *Bibliography of Adventure: Mundy, Burroughs, Rohmer, Haggard.* Rev. ed. New York: Arno Press. The checklists of Talbot Mundy, Edgar Rice Burroughs, Sax Rohmer, and H. Rider Haggard are reprinted, not revised as the publisher states, from their earlier versions published privately by Day in 1964. The information contained in this work has been mostly superseded by current bibliographic efforts.

B08 Elleman, Barbara. "Time Fantasy." *Booklist*, 74: 1558–60. A checklist of time travel and alternate world fiction with an emphasis on children's and juvenile titles.

B09 Elrick, George S. *Science Fiction Handbook for Readers and Writers.* Chicago: Chicago Review Press. The bulk of this work consists of over 1,000 terms common to the vocabulary of science fiction, mostly scientific terms. The compiler attempts to furnish the reader with additional information about the field, such as organizations and bibliographies, but the data is so poorly researched as to be nearly worthless. For the neophyte only.

B10 Franson, Donald, and Howard DeVore. *A History of the Hugo, Nebula and International Fantasy Awards.* [Rev. ed.] Dearborn Heights, MI: Misfit Press [paper]. This enlarged and updated edition of a work first published in 1971 provides information on the standard awards in the field. This new edition covers the Hugos through 1978 and the Nebulas through 1977 as well as providing a new introduction. Both the winners and the nominees in all categories are recorded, along with notes and historical commentary. Much of this information is not available elsewhere. Thankfully, this edition includes an index to authors and various other items, although not to titles.

B11 Hall, H. W. *SFBRI: Science Fiction Book Review Index. Vol. 8, 1977.* Bryan, TX: Privately Printed [paper]. Annual index to science-fiction and fantasy book reviews appearing in the commercial science-fiction magazines, selected fanzines, and general and library-oriented magazines. Covers reviews of both fiction and nonfiction.

B12 Holdstock, Robert, ed. *Encyclopedia of Science Fiction.* New York: Mayflower. Eleven essays by science-fiction critics and writers covering a wide range of themes and motifs, with additional chapters on visual science fiction, art and artists, and the "New Wave." A compact catalog section, which includes collectors' items, cults, magazines, film titles, and awards, concludes the volume.

B13 Lester, Colin, ed. *The International Science Fiction Yearbook.* London: Pierrot; New York: Quick Fox [paper]. An all-purpose reference handbook containing comprehensive international listings of magazines, organizations, awards, conventions, films, conferences and workshops, anthologies, and much more. Although the book has a fannish tone and some of the information collected is sketchy, it is nonetheless an invaluable resource book. The editor indicates that it will be updated annually.

B14 Locke, George. *Science Fiction First Editions: A Select Bibliography and Notes for the Collector.* London: Ferret Fantasy [paper]. An examination of the first edition points of about 200 titles from *Anatomy of Wonder.* In addition, Locke provides notes on a number of topics of interest to the collector.

B15 New England Science Fiction Association. *The N.E.S.F.A. Index: Science Fiction Magazines and Original Anthologies 1977.* Cambridge, MA: NESFA Press [paper]. Published annually by the New England Science Fiction Association, this index covers all English-language professional science-fiction magazines and all available anthologies published in the English language. Arranged by magazine/book title, story title, and author. Codes designate type or genre. The standard index to the science-fiction magazines.

B16 "New Science Fiction Books." *Library Journal,* 103: 1245–46, 48, 50, 52–53. A list of science fiction and fantasy, both primary and secondary, published in 1978. Very selective.

B17 Newman, John, and Kathleen Joyce Kruger. "Imaginary War Fiction in Colorado State University Libraries: A Bibliography." *Bulletin of Bibliography and Magazine Notes,* 35: 157–68, 71. A nonannotated bibliography of primarily novels that focus on future warfare and that are part of the Imaginary War Collection at Colorado State University.

B18 Roberts, Peter. *British Fanzine Bibliography. Part One: 1936-1950.* United Kingdom: Privately Printed [paper]. An issue-by-issue record of British fanzine publications for the period 1936–50, arranged alphabetically by title. Not a comprehensive listing, but all major titles are cited.

B19 ———. *British Fanzine Bibliography. Part Two: 1951–1960.* United Kingdom: Privately Printed [paper]. Continues the coverage of B18 above through 1960.

B20 _____. *Guide to Current Fanzines.* 5th ed. United Kingdom: Privately Printed [paper]. General commentary on types of fanzines followed by a selected, annotated listing of about 160 current titles arranged by country.

B21 Schatzberg, Walter, ed. "Relations of Literature and Science: A Bibliography of Scholarship, 1974–1975." *Clio*, 6 (1976): 71–88. The annual bibliography of the Modern Language Association's division on literature and science. Includes some science-fiction and utopia studies with occasional annotations.

B22 _____. "Relations of Literature and Science: A Bibliography of Scholarship, 1975–1976." *Clio*, 7 (1977): 135–55. See B21 above.

B23 _____. "Relations of Literature and Science: A Bibliography of Scholarship, 1976–1977." *Clio*, 8: 97–116. See B21 and B22 above.

B24 Schlobin, Roger C. "An Annotated Bibliography of Fantasy Fiction." *CEA Critic*, 40 (January): 37–42. An annotated bibliography of adult fantasy. Covers series, novels, collections, and anthologies and cites all titles by first edition and available reprints suitable for library use.

B25 _____, and Marshall B. Tymn. "The Year's Scholarship in Science Fiction and Fantasy: [1975]." *Extrapolation*, 19: 156–91. The annual, annotated bibliography of science-fiction and fantasy scholarship. Covers all American, selected British, and selected fanzine criticism. Divided into four sections: general, bibliography and reference, teaching and visual aids, and authors. See the introduction to this installment for further details.

B26 Suvin, Darko. "On What Is and Is Not an SF Narration: With a List of 101 Victorian Books That Should Be Excluded from SF Bibliographies." *Science-Fiction Studies*, 5: 45–57. Defines several categories of literature that cannot be regarded as science fiction: nonfiction (on science and pseudoscience), nonrealistic mode (moral allegory, satire, etc.), naturalistic fiction with minor science-fiction elements, supernatural fantasy, and the lost-race tale. Titles from these catagories are often found in science-fiction bibliographies listing works from the nineteenth and early twentieth centuries. The appended bibliography includes works published from 1851 to 1900.

B27 Tuck, Donald. *The Encyclopedia of Science Fiction and Fantasy Through 1968.* Vol. II: *Who's Who, M-Z.* Chicago: Advent. The long-awaited second volume of a projected three-volume set. Volume two concludes the author biographies and checklists and contains a title index to volumes one and two.

B28 Tymn, Marshall B. "An Annotated Bibliography of Critical Studies and Reference Works on Fantasy." *CEA Critic*, 40 (January): 43–47. An

annotated bibliography of recently published critical studies and reference works that bear directly upon or relate to fantasy literature.

B29 _____, et al. *Index to Stories in Thematic Anthologies of Science Fiction.* Boston: G. K. Hall. The index identifies stories contained in 181 thematic anthologies of science fiction. Anthology titles, with full contents, are listed in chronological order within fifty subject categories. Each title is numerically coded for easy access and keyed to the author and title indexes. Introduction by James Gunn.

B30 _____. *Recent Critical Studies on Fantasy Literature: An Annotated Checklist.* Council of Planning Librarians Exchange Bibliography 1522. Monticello, IL: Council of Planning Librarians [paper]. An expanded version of the bibliography that appeared in the special fantasy issue of the *CEA Critic* (see B28 above).

B31 Waggoner, Diana. *The Hills of Faraway: A Guide to Fantasy.* New York: Atheneum. A discussion and categorization of fantasy types followed by a partially annotated bibliography of 1,000 fiction and nonfiction titles, stressing children's and juvenile fantasy. Not for the serious scholar, but a good introduction to fantasy for those unfamiliar with it.

B32 Wells, Stuart W., III. *The Science Fiction and Heroic Fantasy Index.* Duluth, MN: Purple Unicorn. A checklist of approximately 5,000 titles by some 1,000 authors published in hardcover and paperback in the United States from 1945 through mid-1978. Does not include weird, horror, and occult works. Includes sections on award winners and series plus an author cross-index and coauthor index. Indispensable for the period 1969–78.

B33 Zantovska-Murry, Irena, and Darko Suvin. "A Bibliography of General Bibliographies of SF Literature." *Science-Fiction Studies*, 5: 271–86. An annotated listing of bibliographies, indexes, and checklists of primary and secondary material concerning science-fiction literature in books, periodicals, and dissertations up to and including 1975. Useful principally for its European citations.

C. COLLECTIVE AUTHOR STUDIES

C01 Bradbrook, B. R. "Chesterton and Karel Čapek: A Study in Personal and Literary Relationship." *The Chesterton Review*, 4: 89–103. A biographical and critical study of the relationship between G. K. Chesterton and Karel Čapek, which stresses their correspondence and Chesterton's influence on Čapek.

C02 Carpenter, Humphrey. *The Inklings: C. S. Lewis, J. R. R. Tolkien, Charles Williams, and Their Friends.* London: Allen & Unwin. Carpenter, author

of *Tolkien: A Biography*, has written the first collective biography of these remarkable friends and scholars, the Inklings. Attempts to show how the ideas and interests of the group contrasted sharply with the general intellectual and literary spirit of the 1920s and the 1930s. The focus is on C. S. Lewis, to whom the Inklings owed their existence as a group.

C03 Chapman, Ed. "Images of the Numinous in T. H. White and C. S. Lewis." *Mythlore*, 4 (June): 3–10. A wide-ranging and well-documented examination of the vital and human character of myth and the numinous in the canons of T. H. White and C. S. Lewis.

C04 Erlich, Richard D. "Odysseus in Gray Flannel: The Heroic Journey in Two Dystopias by Pohl and Kornbluth." *Par Rapport*, 1: 126–37 [not seen].

C05 Estren, Mark James. "Horrors Within and Without: A Psychoanalytic Study of Edgar Allen Poe and Howard Phillips Lovecraft." Ph.D. dissertation, State University of New York at Buffalo. *DAI*, 39: 1565A. A Freudian and Jungian examination of major works by H. P. Lovecraft, Edgar Allen Poe, Mary Shelley, and Bram Stoker, which attempts to explain the nature of horror in fiction and which concludes that Shelley's *Frankenstein* is not horror although the other authors' works are.

C06 Fries, Maureen. "The Rationalization of the Arthurian Matter in T. H. White and Mary Stewart." *Philological Quarterly*, 56 (1977): 258–65. A comparison and contrast of the use of the Matter of Britain, with its deep irrationality and humanity, in T. H. White's *The Once and Future King* and Mary Stewart's *The Crystal Cave* and *The Hollow Hills.*

C07 Nelson, Marie. "Non-Human Speech in the Fantasy of C. S. Lewis, J. R. R. Tolkien, and Richard Adams." *Mythlore*, 5 (May): 37–39. A discussion of animal and nonhuman speech inventions in Richard Adams' *Watership Down*, C. S. Lewis' Narnia Chronicles, and J. R. R. Tolkien's Lord of the Rings Trilogy.

C08 Walker, Paul. *Speaking of Science Fiction: The Paul Walker Interviews.* Oradell, NJ: Luna Publications. A collection of thirty-one interviews with the foremost science-fiction and fantasy writers of our time, reprinted from the pages of *Luna Monthly*, *The Alien Critic*, *Moebius Trip*, and *S. F. Echo*. Included are: R. A. Lafferty, Ursula K. Le Guin, Philip José Farmer, Clifford D. Simak, Fritz Leiber, Roger Zelazny, James Schmitz, Keith Laumer, Poul Anderson, Isaac Asimov, Frederick Pohl, Horace L. Gold, Damon Knight, Terry Carr, John W. Campbell, Michael Moorcock, James Blish, Joanna Russ, Anne McCaffrey, Andre Norton, Zenna Henderson, Robert Silverberg, Harlan Ellison, Alfred Bester, John Brunner, Robert Bloch, Wilson Tucker, Edmond Hamilton, Leigh Brackett, Jack Williamson, and Brian W. Aldiss.

D. INDIVIDUAL AUTHOR STUDIES AND BIBLIOGRAPHIES

with author cross-references to sections A, B, C, E, and F.

FORREST J. ACKERMAN

D01 Zimmerman, Howard. "Forrest J. Ackerman: The World's Greatest Science Fiction Fan." *Starlog*, No. 13: pp. 48–53. An interview with the most influential fan the genre has ever known.

RICHARD ADAMS (See also C07)

D02 Chapman, Edgar L. "The Shaman as Hero and Spiritual Leader: Richard Adams' Mythmaking in *Watership Down* and *Shardik*." *Mythlore*, 5 (Autumn): 7–11. A well-documented examination of mythopoesis in Adams' two novels, of the major themes of spiritual suffering and divine revelation, and of the character of the spiritual leader or shaman.

BRIAN W. ALDISS (See A03, C08, D13)

LLOYD ALEXANDER (See also A04, A51, E06)

D03 Jacobs, James Swenson. "Lloyd Alexander: A Critical Biography." Ph.D. dissertation, University of Georgia. *DAI*, 39: 3559A. A biography with an assessment of Alexander's literary reputation and perception of the world, which includes an examination of his literary views and aesthetics, especially his definition of fantasy and his distinctions between fantasy for children or adults.

POUL ANDERSON (See also A06, C08)

D04 Elliott, Elton T. "An Interview with Poul Anderson." *Science Fiction Review*, 7 (May): 32–37. Anderson comments on his early career, life, sources of ideas, themes, and characters.

D05 Miesel, Sandra. *Against Time's Arrow: The High Crusade of Poul Anderson*. San Bernardino, CA: Borgo Press [paper]. Covers Anderson's entire science-fiction and fantasy career, from the publication of his first professional story "Tomorrow's Children" (1947) to his novel, *The Avatar* (1978), but omits three of his Hugo Award-winning short stories: "No Truce With Kings," "The Longest Voyage," and "The Sharing of Flesh."

ISAAC ASIMOV (See also A01, A30, A39, A42, A55, C08, E18, E21)

D06 Wilson, Raymond J. "Asimov's Mystery Story Structure." *Extrapolation*, 19: 101–07. An analysis of Isaac Asimov's mystery-story structure in the Foundation Trilogy and "Liar" that reveals the nature of Asimov's theme of the role of the individual within historical processes.

NATALIE BABBITT (See also A22, E06)

D07 DeLuca, Geraldine. "Extensions of Nature: The Fantasies of Natalie Babbitt." *The Lion & the Unicorn*, 1, No. 2 (1977): 47–70. A survey of Natalie Babbitt's children's fantasies: *The Search for Delicious, Goody Hall, Kneeknock Rise, Tuck Everlasting*, and *The Eyes of the Amaryllis.*

H. E. BATES

D08 Vannatta, Dennis Paul. "An Introduction to the Short Fiction of H. E. Bates." Ph.D. dissertation, University of Missouri-Columbia. *DAI*, 39 (1979): 4964A. A chronological examination of the short fiction of H. E. Bates stressing major themes and stylistic methods. Includes primary and secondary bibliographies.

L. FRANK BAUM (See A01, F03)

WILLIAM BECKFORD

D09 Giddey, Ernest. "Byron and Beckford." *Byron Journal*, 6: 38–47. Examines the relationship between Byron and Beckford while providing biographical material on Beckford and analysis of his best-known work, *Vathek.*

D10 Graham, Kenneth W. "Implications of the Grotesque: Beckford's *Vathek* and the Boundaries of Fictional Reality." *Tennessee Studies in Literature*, 23: 61–74. Beckford's *Vathek* achieves a noteworthy blending of the contrasting elements of fantasy, reality, and the grotesque through its plot, style, structure, and aesthetic perspective.

GREGORY BENFORD

D11 Benford, Gregory. "The Time-Worn Path: Building SF." *Algol*, 15 (Summer-Fall): 31–32. Benford explains the agonizing process of revision that went into converting *The Stars in Shroud* (magazine title: *Deeper Than the Darkness*) from its magazine version to its book version.

D12 Samuelson, David N. "From Aliens to Alienation: Gregory Benford's Variations on a Theme." *Foundation*, No. 14: pp. 5–19. A full discussion of Benford's creation of aliens and alien settings and his theme of alienation in most of his writings.

ALFRED BESTER (See C08)

JAMES BLISH (See also A11, A30, C08)

D13 Aldiss, Brian. "James Blish: The Mathematics of Behavior." *Foundation*, No. 13: pp. 43–50. Within the context of Oswald Spengler's cyclical view of

history, Aldiss identifies the denial of eternal truths, the necessity for change, and characters' inability to rise above determinism in James Blish's writing.

D14 Stableford, Brian. "The Science Fiction of James Blish." *Foundation*, No. 13: pp. 12–42. In this very thorough reading of Blish's science fiction and fantasy, Stableford concludes that Blish's writing is distinguished by its effort and craftsmanship, not by native brilliance, and by its credibility and attention to detail.

ROBERT BLOCH (See A08)

JORGE LUIS BORGES (See D134)

LUCY MAUD BOSTON (See E06)

BEN BOVA

D15 Elliott, Elton T. "An Interview with Ben Bova." *Science Fiction Review*, 7 (September-October): 8–18. Bova discusses his editorship of and plans for *Analog*; his involvement in *The Star Lost*, a defunct television series; and the current and future states of science fiction in literature and the visual media.

ELIZABETH BOWEN

D16 Berger, Josephine M. "Elizabeth Bowen's Concept of the Short Story: The Androgenous Mind in Literature." Ph.D. dissertation, St. John's University, 1977. *DAI*, 38: 4174A. The roles of androgeny, male and female norms, the validity of the female experience, and artistic vision in Bowen's often fantastic and horrific short stories are discussed.

LEIGH BRACKETT (See C08)

RAY BRADBURY (See also A42, E15, E18)

D17 Barnish, Valerie. *Notes on Ray Bradbury's Science Fiction.* London: Methuen [paper]. A guide to Ray Bradbury's major stories and novels, plays, and verse. A useful introduction for those unfamiliar with his work.

D18 Elliot, Jeff. "The Bradbury Chronicles." *Future*, No. 5: pp. 22–26. An interview in which Bradbury discusses his science-fiction activities in the 1970s.

MARION ZIMMER BRADLEY

D19 Bradley, Marion Zimmer. "My Trip Through Science Fiction." *Algol*, 15

(Winter): 10–20. In this autobiographical piece, Bradley discusses her early turbulent career as a writer, her strong response to Ursula K. Le Guin's science fiction, and the genesis and nature of her own writing, particularly her Darkover series.

JOHN BRUNNER (See also A39, C08)

D20 Goldman, Stephen H. "John Brunner's Dystopias: Heroic Man in Unheroic Society." *Science-Fiction Studies*, 5: 260–70. Examines Brunner's *Age of Miracles* for clues to the author's use of the image of dystopia. A discussion of *Stand on Zanzibar*, *The Sheep Look Up*, and *The Shockwave Rider* follows, in which the problem of man's responsibilities for himself and his race is discussed.

ALGIS BUDRYS

D21 Budrys, Algis. "On Being a Bit of a Legend." *Science Fiction Review*, 7 (February): 69–71. Budrys comments on the critical reactions to his work and on his creative process.

D22 Gorman, Ed. "An Interview with Algis Budrys." *Science Fiction Review*, 7 (February): 62–68. Budrys discusses his career as author and critic and his views on the current state of science fiction and fantasy.

ANTHONY BURGESS

D23 Bly, James Ingolf. "Structure and Theme in Burgess' *Honey for the Bears*, *A Clockwork Orange*, and *Tremor of Intent*." Ph.D. dissertation, University of Northern Colorado. *DAI*, 39 (1979): 4954A. Draws a number of artistic and structural conclusions from the binary form of *Honey for the Bears*, the ternary pattern of *A Clockwork Orange*, and the sonata form of *Tremor of Intent*.

D24 Holte, Carlton Thomas. "Taming the Rock: Myth, Model, and Metaphor in the Novels of Anthony Burgess." Ph.D. dissertation, University of California-Davis, 1977. *DAI*, 38: 6143A. A scrutiny of Burgess' plots and characters reveals an unsuspected coherency unified by his use of his own persona and by the search for a meaningful involvement with the contemporary world.

D25 Mathews, Richard. *The Clockwork Universe of Anthony Burgess*. San Bernardino, CA: Borgo Press [paper]. Discusses all of Burgess' work, from his first novel, *Beard's Roman Women*, paying particular attention to the major novels of the 1960s: *The Eve of St. Venus*, *M/F*, *One Hand Clapping*, and *A Clockwork Orange*.

D26 Petrix, Esther. "Linguistics, Mechanics, and Metaphysics: Anthony

Burgess's *A Clockwork Orange* (1962)." In *Old Lines, New Faces: Essays in the Contemporary British Novel, 1960–1970.* Ed. Robert K. Morris. Rutherford, NJ: Farleigh Dickenson University Press, 1976: pp. 38–52. An overview of Burgess' literary career followed by a thorough examination of *A Clockwork Orange* that stresses Burgess' prophetic and social vision.

D27 Rabinovitz, Rubin. "Mechanism Vs. Organism: Anthony Burgess' *A Clockwork Orange.*" *Modern Fiction Studies*, 24: 538–41. A justification of the value of the longer British edition of *A Clockwork Orange* over the shorter American edition and a general examination of the major aspects of the novel.

D28 Roth, Ellen Shamis. "The Rhetoric of First-Person Point of View in the Novel and Film Forms: A Study of Anthony Burgess' *A Clockwork Orange* and Henry James' *A Turn of the Screw* and Their Film Adaptations." Ph.D. dissertation, New York University. *DAI*, 39 (1979): 4558A. A comparison of the unique demands the novel and film versions of *A Clockwork Orange* and *A Turn of the Screw* make on the first-person narrative and the shifts in meaning and audience response that occur in the change in medium from novel to film.

D29 Steffan, Nancy Lynn. "Burgess' World of Words." Ph. D. dissertation, Brandeis University, 1977. *DAI*, 38 (1977): 2718A–82A. A literary biography of Burgess followed by a discussion of the structure, language, themes, and aesthetics of *The Long Day Wanes*, *A Clockwork Orange*, *Enderby*, *Tremor of Intent*, *M/F*, and *Napolean Symphony.*

EDGAR RICE BURROUGHS (See B07)

OLIVER BUTTERWORTH (See E06)

JAMES BRANCH CABELL

D30 Spencer, Paul. "Jurgen and the Ghost." *Kalki*, 7: 129–33. A comparison of the texts of "An Amateur Ghost" (Cabell's first published short story) and *Jurgen*, which demonstrates how Cabell utilized the short story in the novel.

ELEANOR CAMERON (See A16, E07)

JOHN W. CAMPBELL (See A49, C08)

KAREL ČAPEK (See C01)

TERRY CARR (See C08)

LEWIS CARROLL (See also A33, D69, F28)

D31 Guiliano, Edward Frank. "Popular and Critical Responses to Lewis Carroll: A Comprehensive Survey of Publications Since 1960." Ph.D. dissertation, State University of New York at Stony Brook. *DAI*, 39: 1586A-87A. An analysis of Carroll studies and their changing nature in the 1960s and 1970s plus an annotated bibliography of Carrolliana since 1960.

D32 Morton, Lionel. "Memory in the Alice Books." *Nineteenth-Century Fiction*, 33: 285–308. An examination of the theme of memory and its impact in the poetry of the two Alice books with consideration of the early drafts of both novels and additional commentary on the themes of time and logic.

A. BERTRAM CHANDLER

D33 Chandler, A. Bertram. "Around the World in 23,741 Days." *Algol*, 15 (Spring): 21–30. Chandler relates his life and career.

C. J. CHERRYH

D34 Burnick, Gale. "An Interview with C. J. Cherryh." *Science Fiction Review*, 7 (November-December): 14–18. C. J. Cherryh discusses her early career as an author; the science-fiction or fantasy nature of her novels, especially *Gate of Ivrel* and *Well of Shiuan*; her creative process; her life in general; and her future plans.

G. K. CHESTERTON (See also C01, D67)

D35 Coates, John. "Symbol and Structure in *The Flying Inn*." *The Chesterton Review*, 4: 246–59. Sees the basis of the structure and symbolism of *The Flying Inn* in two main themes: loss of good through loss of individuality and the need for acceptance and proper suffering.

D36 Derus, David L. "The Chesterton Style: Patterns and Paradox." *The Chesterton Review*, 4: 45–64. A rhetorical analysis of the varied aspects of Chesterton's discursive prose.

D37 Sullivan, John. "Chesterton Bibliography Continued." *The Chesterton Review*, 4: 269–84. The final installment in Sullivan's addendum to his *Chesterton: A Bibliography* (1958).

JOHN CHRISTOPHER (See E07)

CATHERINE ANTHONY CLARK

D38 Kealy, J. Kieran. "Flame-Lighter Woman: Catherine Anthony Clark's Fantasies." *Canadian Literature*, Autumn: pp. 32–42. An explication of how Clark uses Indian mythology to create fantasies outside of the normal

traditions of the fantasy mode in her novels: *The Golden Pine Cone*, *The Sun Horse*, *The One-Winged Dragon*, *The Silver Man*, *The Diamond Feather*, and *The Hunter and the Medicine Man.*

ARTHUR C. CLARKE (See also A42, A55, D66, E07, E18)

D39 Davidson, Mark, and Nirmali Ponnamperuma. "A Look Forward to Encountering New Neighbors." *Science Digest*, February: pp. 8–11. An interview with Clarke in which he postulates the values of science fiction: it encourages people to become scientists, increases the general public interest in science, and serves mankind's general health. Also includes brief biographical and bibliographical information and Clarke's views on extraterrestrial life and the value of artificial satellites.

D40 Houston, David. "Arthur C. Clarke: At a Turning Point in Paradise." *Future*, No. 2: pp. 20–26. An interview in which Clarke discusses his own future as a science-fiction writer, present trends in science fiction, and mankind's future in space.

D41 Slusser, George Edgar. *The Space Odysseys of Arthur C. Clarke.* San Bernardino, CA: Borgo Press [paper]. A survey of Clarke's work from his beginning efforts in the 1930s to his novel, *Imperial Earth*, published in 1976.

LESTER DEL REY (See E07)

SAMUEL R. DELANY (See also A42, D46)

D42 Fox, Robert Elliot. "The Mirrors of Caliban: A Study of the Fiction of LeRoi Jones (Imamu Amiri Baraka), Ishmael Reed and Samuel R. Delany." Ph.D. dissertation, State University of New York at Buffalo, 1976. *DAI*, 37 (1977): 5121A. An examination of Delany's place within a reassessment of the black literary aesthetic and its dichotomies.

D43 Weedman, Jane. "Delany's *Babel-17*: The Powers of Language." *Extrapolation*, 19: 132–37. A demonstration of the importance of language in Samuel R. Delany's *Babel-17* and a consideration of the importance of the novel in the development of literary science fiction.

GORDON R. DICKSON

D44 McMurray, Clifford. "An Interview with Gordon R. Dickson." *Science Fiction Review*, 7 (July): 6–12. Dickson explains the research that goes into his fiction, his development as a writer, the nature of science-fiction readers, the development and future of science fiction, his new multivolume series, and the in-progress sequel to *The Dragon and the George*: "The Dragon Knight."

D45 Miesel, Sandra. "*Algol* Interview: Gordon R. Dickson." *Algol*, 15 (Spring): 33–38. Dickson discusses his ongoing, multivolume Childe Cycle and the nature of his fiction while providing various biographical details.

THOMAS M. DISCH

D46 Delany, Samuel R. *The American Shore: Meditations on a Tale of Science Fiction by Thomas M. Disch.* Elizabethtown, NY: Dragon Press. A book-length study of Disch's story, "Angouleme," that forms part of a sequence of *334* (1972), Disch's powerful, pessimistic slices of a dark future in New York City built around the residents of 334 East 11th Street, which is part of a government housing project. Delany's highly theoretical analysis of the semantic context of "Angouleme" is not intended for the occasional reader of science fiction, but for the serious student who is widely read in the genre and who is intimately acquainted with Disch's work.

EDWARD EAGER (See E06)

IVAN EFREMOV

D47 Grebens, G. V. *Ivan Efremov's Theory of Soviet Science Fiction.* New York: Vantage Press. An analysis of the specific principles of Efremov's theoretical and artistic writing, especially in its use of scientific and technological material. Efremov was the leading writer of Soviet science fiction from the 1950s into the 1970s, and his works contributed to the foundation of modern science fiction in that country. This study focuses on Efremov as a social realist and on his theory of character creation. Includes a selected bibliography of primary and secondary materials.

HARLAN ELLISON (See also C08, D66)

D48 Porter, Andrew, ed. *The Book of Ellison.* New York: Algol Press. Published in celebration of Harlan Ellison's appearance as guest of honor at the 1978 World Science Fiction Conference in Phoenix. Contains tributes by colleagues, commentary by Ellison, and a checklist of nonfiction works by Ellison. Also issued in paperback.

SYLVIA LOUISE ENGDAHL (See E07)

PHILIP JOSÉ FARMER (See A29, C08)

ALAN DEAN FOSTER

D49 Cassutt, Michael. "Alan Dean Foster: SF's Hottest Young Writer." *Starlog*, No. 16: pp. 22–24, 74. The author of ten *Star Trek Log* books and a *Star Wars* sequel novel, *Splinter of the Mind's Eye*, talks about his career.

JOHN GARDNER (See A35)

ALAN GARNER

D50 Berman, Ruth. "Who's Lleu?" *Mythlore*, 4 (June 1977): 20–21. An exploration of Alan Garner's use of material from the Welsh *Mabinogion* in *The Owl Service.*

RICHARD E. GEIS (See A29)

HUGO GERNSBACK (See A48, A49)

HORACE L. GOLD (See C08)

WILLIAM GOLDING

D51 Alterman, Peter. "Aliens in Golding's *The Inheritors.*" *Science-Fiction Studies*, 5: 3–10. An examination of William Golding's adaptation of the science-fiction alien creature in his 1955 novel.

JAMES GUNN (See B29)

NEIL M. GUNN

D52 Carter, Courtney Morton. "Prophet of Delight: The Novels of Neil M. Gunn." Ph.D. dissertation, University of Virginia, 1977. *DAI*, 37: 5454A. A survey of all of Neil M. Gunn's major novels, stressing the tension between "delight" and "disintegration" and the universal optimism of his fantasies.

H. RIDER HAGGARD (See also B07)

D53 Ellis, Peter Berresford. *H. Rider Haggard: A Voice from the Infinite.* London: Routledge & Kegan Paul. This new biography examines the life and career of H. Rider Haggard as a writer and reveals other and little known aspects of his career. Haggard is set against his contemporaries, and his close friendships with Andrew Lang and Rudyard Kipling are examined in detail. Also considered is the widespread influence that Haggard has had on subsequent generations of writers.

D54 Etherington, Norman A. "Rider Haggard, Imperialism, and the Layered Personality." *Victorian Studies*, 22: 71–87. Defending Haggard's novels from the charge that they are imperialistic propaganda, this is a psychological study of the novels' journeys into self and the unconscious, which includes mentions of the influence of Sigmund Freud and C. G. Jung on Haggard's fiction.

D55 Mullen, R. D. "The Books of H. Rider Haggard: A Chronological Survey." *Science-Fiction Studies*, 5: 287–91. Lists Haggard's titles in chronological order of publication with content annotations.

JOE HALDEMAN

D56 Haldeman, Joe. "Great SF About Artichokes & Other Story Ideas." *Algol*, 15 (Summer-Fall): 21–22. Haldeman discusses the sources of his ideas and the future of scientific illusion in science fiction.

D57 March, Eric. "Joe Haldeman and the SF Alternative." *Starlog*, No. 17: pp. 45–47. The author of *The Forever War* talks about writing, the message of science fiction, and alternate worlds.

EDMOND HAMILTON (See C08)

CHARLES L. HARNESS

D58 Hills, Norman L. "Charles L. Harness: The Flowering of Melodrama." *Extrapolation*, 19: 141–48. A survey of Harness' career and the dominant themes, structures, and styles present in his *The Paradox Men*, *The Rose*, and *The Ring of Ritornel.*

NATHANIEL HAWTHORNE

D59 Stoehr, Taylor. *Hawthorne's Mad Scientists: Pseudoscience and Social Science in Nineteenth-Century Life and Letters.* Hamden, CT: Archon Books. Combining social science, biography, and literary criticism, Stoehr shows how the modern figure of the "mad scientist" took shape as Hawthorne's artistic response to what he regarded as a fatal invasion of the spirit by materialism and technology.

LAFCADIO HEARN

D60 Lazar, Margaret Ann McAdow. "The Art of Lafcadio Hearn: A Study of His Literary Development." Ph.D. dissertation, Texas Christian University, 1977. *DAI*, 38: 2791A. An overview of Lafcadio Hearn's fiction with particular emphasis on his debts to life on the levee in Cincinnati, the Creole culture of New Orleans and Martinique, and the culture of Japan. Includes a major discussion of *Fantastics and Other Fancies.*

ROBERT A. HEINLEIN (See also A42)

D61 Olander, Joseph D., and Martin Harry Greenberg, eds. *Robert A. Heinlein.* Writers of the 21st Century. New York: Taplinger. The third volume in the Writers of the 21st Century Series. Contains nine essays on

the works of the most influential writer of the Campbell era and a comprehensive bibliography. Contents: "Youth Against Space: Heinlein's Juveniles Revisited" by Jack Williamson; "Frontiers of the Future: Heinlein's Future History Stories" by David N. Samuelson; "The Human as Machine Analog: The Big Daddy of Interchangable Parts in the Fiction of Robert A. Heinlein" by Alice Carol Caar; "Omnipotent Cannibals in *Stranger in a Strange Land*" by Robert Plank; "Variation on a Theme: Human Sexuality in the Work of Robert A. Heinlein" by Ronald Sarti; "The Evolution of Politics and the Politics of Evolution: Social Darwinism in Heinlein's Fiction" by Philip E. Smith II; "Major Political and Social Elements in Heinlein's Fiction" by Frank H. Tucker; "The Returns of Lazarus Long" by Russell Letson; "Robert Heinlein: Folklorist of Outer Space" by Ivor A. Rogers; and "Selected Bibliography."

D62 Rabkin, Eric S. "Science Fiction Power Fantasy: Heinlein's *The Puppet Masters*." *English Record*, 29 (Winter): 6–8. A survey of *The Puppet Masters* that stresses the relationship between power and knowledge in the novel.

ZENNA HENDERSON (See C08)

FRANK HERBERT (See A39, A42)

E.T.A. HOFFMANN (See D87)

ROBERT E. HOWARD

D63 Schweitzer, Darrell. *Conan's World and Robert E. Howard*. San Bernardino, CA: Borgo Press [paper]. Outlines all of Conan's career from his early beginnings as a mercenary to the epic battles that result in his conquest of Aquilonia.

ALDOUS HUXLEY (See also A39, A56)

D64 Kumar, Prem. "Aldous Huxley's Voyage of Discovery into Otherness: A Study of His Later Novels." Ph.D. dissertation, Washington State University. *DAI*, 39: 2955A–56A. An exploration of the shift from Huxley's detached "Pyrrhonic aesthetic" in his early novels to a moral and regenerative one in his later novels (*After Many a Summer Dies the Swan* to *Island*).

WASHINGTON IRVING (See A24)

RANDALL JARRELL (See A22)

NORTON JUSTER (See E06)

ALEXANDER KAZANTSEV

D65 Kazantsev, Alexander. "Men of the Future." *Contemporary Review*, 233 (October): 203–04. Kazantsev comments on his science fiction, including *The Burning Island* and *The Arctic Bridge*, and the nature of Soviet science fiction.

KEN KESEY

D66 Gallagher, Edward J. "From Clenched Hands to Clenched Fists: Kesey and Science Fiction." *Lex et Scientia*, 13 (1977): 46–50. An examination of Ken Kesey's *One Flew Over the Cuckoo's Nest* within the context of science-fiction's theme of modern man being turned into an emotionless machine. Cites numerous examples of science-fiction literature and film with particular attention to the works of Harlan Ellison and Arthur C. Clarke.

DANIEL KEYES (See E15)

STEPHEN KING (See F21)

CHARLES KINGSLEY

D67 Baker, Richard, John J. Connolly, and Ronald Zudeck. "Notes on Chesterton's Notre Dame Lectures on Victorian Literature." *The Chesterton Review*, 4: 115–43, 285–301. Contains G. K. Chesterton's views on Charles Kingsley's *The Water Babies* and Kingsley's relationship to his Victorian contemporaries.

D68 Barry, James D. "Charles Kingsley." In *Victorian Fiction: A Second Guide to Research*. Ed. George H. Ford. New York: Modern Language Association of America: pp. 219–22. A bibliographic essay surveying Kingsley scholarship from 1962 to 1974.

DAMON KNIGHT (See A30, C08)

CYRIL KORNBLUTH (See A30, C04)

MADELEINE L'ENGLE (See also A50, E07, E10)

D69 Jones, Kellie Frances Corlew. "A Pentaperceptual Analysis of Social and Philosophical Commentary in *A Wrinkle in Time* by Madeleine L'Engle." Ph.D. dissertation, University of Mississippi, 1977. *DAI*, 38: 7325A. An exploration of the absolute goodness and idealism in *A Wrinkle in Time* that is achieved through the use of allegory, fairy tale, quotations and maxims, allusions to Lewis Carroll's Alice books, and role models.

R. A. LAFFERTY (See C08)

ANDREW LANG (See D53)

KEITH LAUMER (See C08)

URSULA K. LE GUIN (See also A08, A20, A39, A56, C08, D19)

D70 Bittner, James W. "Persuading Us to Rejoice and Teaching Us How to Praise: Le Guin's *Orsinian Tales*." *Science-Fiction Studies*, 5: 215–42. A discussion of the relationships between *Orsinian Tales* and the rest of Le Guin's fiction. Examines "*An die Musik*," Le Guin's first published story, for the questions it raises "about the relationship between art and politics—questions fundamental . . . to any serious discussion of Le Guin's later works."

D71 Haselkorn, Mark P. "An Interview with Ursula K. Le Guin." *Science Fiction Review*, 7 (May): 72–74. Le Guin discusses feminism in her fiction and her intellectual stance.

D72 Urbanowicz, Victor. "Personal and Political in *The Dispossessed*." *Science-Fiction Studies*, 5: 110–18. *The Dispossessed* is an anarchist novel that reveals Le Guin's broad and sympathetic understanding of anarchist theory.

FRITZ LEIBER (See also C08)

D73 Purviance, Jim. "*Algol* Interview: Fritz Leiber." *Algol*, 15 (Summer-Fall): 23–28. Fritz Leiber explains the genesis of his Fafhrd and Grey Mouser series and discusses his career, other novels, and life.

MURRAY LEINSTER (See D76, E21)

STANISLAW LEM (See F22)

C. S. LEWIS (See also A35, A36, B03, B04, B05, C02, C03, C07, E06)

D74 Bailey, Mark. "The Honour and Glory of a Mouse: Reepicheep of Narnia." *Mythlore*, 5 (Autumn): 35–36, 46. Reepicheep, the leader of the Talking Mice, embodies the themes and spirit of Lewis' Narnia Chronicles.

D75 Carter, Margaret L. "A Note on Moral Concepts in Lewis' Fiction." *Mythlore*, 5 (May): 35. A brief analysis of evil in Lewis' fiction.

D76 Christopher, Joe R. "Touring *The Dark Tower*." *CSL: The Bulletin of the New York C. S. Lewis Society*, 9 (April): 9–13. A survey of the possible sources of the journey motif in *The Dark Tower* in time travel and alternate world science fiction, notably in Murray Leinster's "Sidewise in Time" and David Lindsay's *A Voyage to Arcturus*.

D77 Gough, John. "C S [*sic*] Lewis and the Problem of David Holbrook." *Children's Literature in Education*, 8 (Summer 1977): 51–62. A response to David Holbrook's "The Problem of C S [*sic*] Lewis" (*Children's Literature in Education*, 1973), which attacks Holbrook's psychoanalytical approach and which contends that Lewis' Narnia Chronicles are clearly related to the outer, not the inner, life.

D78 Hodges, Richard. "Notes on Lewis's *The Dark Tower*." *CSL: The Bulletin of the New York C. S. Lewis Society*, 9 (April): 1–8. An examination of Lewis' unfinished *The Dark Tower* and its place among Lewis' other writings. Originally presented at the 1977 meeting of the Science Fiction Research Association.

D79 Howard, Thomas. "The 'Moral Mythology' of C. S. Lewis." *Modern Age*, 22: 384–92. Discusses Lewis' techniques for making the Judaeo-Graeco-Christian tradition meaningful to the modern reader in the Narnia Chronicles and the Space Trilogy.

D80 Stahl, John T. "The Nature and Function of Myth in the Christian Thought of C. S. Lewis." *Christian Scholar's Review*, 7: 330–36. Drawing heavily on Lewis' *An Experiment in Criticism* and *The Allegory of Love*, Stahl explores the author's conception of myth and its relation to his fiction, theology, and philosophy.

D81 Ward, Samuel Keith. "C. S. Lewis and the Nature-Grace Aesthetic." Ph.D. dissertation, University of Pittsburgh, 1977. *DAI*, 39: 301A. An examination of the conflict between faith and logic and of the Christian tradition in Lewis' varied canon.

ASTRID LINDGREN (See E06)

DAVID LINDSAY (See D76)

JACK LONDON (See A24)

H. P. LOVECRAFT (See also C05)

D82 St. Armand, Barton Levi. *The Roots of Horror in the Fiction of H. P. Lovecraft*. Elizabethtown, NY: Dragon Press. The first book-length study in English of the greatest writer of supernatural horror fiction of the twentieth century.

D83 Schweitzer, Darrell. *The Dream Quest of H. P. Lovecraft*. San Bernardino, CA: Borgo Press [paper]. A survey of Lovecraft's development as a writer of supernatural fiction.

ANNE McCAFFREY (See also C08)

D84 Naha, Ed. "Living with the Dragons: Anne McCaffrey." *Future*, No. 6: pp. 22–23, 74. In this interview with the author of the popular Dragonrider novels, McCaffrey reviews her career in science fiction.

GEORGE MacDONALD

D85 Faben, Aline Sidny. "Folklore in the Fantasies and Romances of George MacDonald." Ph.D. dissertation, State University of New York at Buffalo. *DAI*, 39: 294A. An examination of MacDonald's major themes and the derivation of his mythopoetic content from Scottish and literary folklore.

GEORGESS McHARGUE (See A32)

WILLIAM MAYNE (See A32)

GEORGE MEREDITH

D86 Badley, Linda Cornett. "The Tailor-Artist: George Meredith and the Parodic Mode." Ph.D. dissertation, University of Louisville, 1977. *DAI*, 39: 869A. Sees George Meredith as the link between Romantic poetry and contemporary "parody-novels" and defines parody as a mode rather than a genre in Meredith's novels, including his fantasy, *The Shaving of Shagpat*.

D87 Meade, Ethel Freda. "Fantasy and Fiction in Meredith's Novels." Ph.D. dissertation, University of Toronto, 1977. *DAI*, 39 (1979): 4280A. George Meredith's *The Shaving of Shagpat*, *The Adventures of Harry Richmond*, *Rhoda Fleming*, and *The Amazing Marriage* are examined within the fictional and fantastic modes and are compared to the fantasies of E. T. A. Hoffmann.

JUDITH MERRIL (See A20)

A. MERRITT (See E16)

MICHAEL MOORCOCK (See also C08)

D88 Allen, Paul C. "Of Swords and Sorcery: 5." *Fantasy Crossroads*, No. 13: pp. 31–40. The best of the bibliographic attempts to clean up the confusion surrounding Michael Moorcock's various sword-and-sorcery series, novels, and short stories.

D89 Butler, Ted. "*Algol* Interview: Michael Moorcock." *Algol*, 15 (Winter): 29–32. Moorcock comments on the film version of his Jerry Cornelius series, *The Last Days of Man on Earth*; the genesis and nature of his interrelated heroic-fantasy series; various influences on his fiction; his tenure as editor of *New Worlds*; and his conflicts with commercial editors.

D90 Callow, A. J. *The Chronicles of Moorcock: [A Bibliography]*. United Kingdom: Privately Printed [paper]. A flawed attempt to unravel Moorcock's heroic-fantasy series. Arranged by series and/or theme with brief annotations and listings of first and subsequent British and American editions. Also includes Moorcock's pseudonymous works, collaborators, edited anthologies, and related art work.

C. L. MOORE (See E21)

KENNETH MORRIS (See A51)

WILLIAM MORRIS (See also A56)

D91 Bradley, Ian. *William Morris and His World*. London: Thames & Hudson; New York: Charles Scribner's Sons. An illustrated biography and literary study of William Morris that sets him and his work within the major social, political, and intellectual movements of his time. Includes a chronology, selected primary checklist, and an index.

D92 Hasty, Mara. "How the Isle of Ransom Reflects an Actual Icelandic Setting." *Mythlore*, 5 (Autumn): 24. Explicates the use of actual places in Iceland and on the Isle of Ransom as settings in Morris' *The Glittering Plain*.

D93 Hollow, John, ed. *The After-Summer Seed: Reconsiderations of William Morris's* The Story of Sigurd the Volsung. New York and London: William Morris Society. An anthology of essays first presented at the 1976 annual meeting of the Modern Language Association that reevaluate Morris' *The Story of Sigurd the Volsung*: "The Craft of Revision: Morris' *The Story of Sigurd the Volsung*" by Stuart Blersch; "The Victorian Skald: Old Icelandic and the Evolution of William Morris' *Sigurd the Volsung*" by Anthony Ugolnik; "Iceland and William Morris: In Search of the Whole" by Emily Meredith; " 'The Lovers of Gudrun,' *Sigurd the Volsung*, and *The House of the Wolfings*: Three Chapters in a Tale of the Individual and the Tribe" by Dennis Balch; and "Morrissaga: *Sigurd the Volsung*" by Hentley S. Spatt.

D94 Mathews, Richard. *Worlds Beyond the World: The Fantastic Vision of William Morris*. San Bernardino, CA: Borgo Press [paper]. Covers all of Morris' fantasies from his earliest work, represented in *Golden Wings and Other Stories*, to his magnum opus, *The Well at the World's End*.

TALBOT MUNDY (See B07)

LARRY NIVEN (See also E21)

D95 Elliot, Jeffrey. "An Interview with Larry Niven." *Science Fiction Review*, 7

(July): 24–27. Niven explains his development as a writer, his style, the heralded imagination in his works, and his creative objectives.

D96 _____. "Larry Niven: Soothsayer of Known Space." *Future*, No. 3: pp. 30–33. An interview in which Niven reviews his own career and the current state of the art.

WILLIAM F. NOLAN

D97 Houston, David. "An Interview with *The Logan Man*." *Future*, No. 4: pp. 20–25. William F. Nolan reviews his career as one of the highest-paid writers in the science-fiction field.

ANDRE NORTON (See A23, C08, E07)

MARY NORTON (See E06)

A. E. NOURSE (See E07)

ROBERT C. O'BRIEN (See E07)

GEORGE ORWELL (See also E15)

D98 Zehr, David Morgan. "George Orwell: The Novelist's Dilemma." Ph.D. dissertation, Indiana University, 1977. *DAI*, 38: 4821A. An exploration of how Orwell resolved the conflict of being a political writer on one hand and a novelist on the other. Concludes that Orwell resolved it by committing himself to fiction.

ALEXEI PANSHIN

D99 Panshin, Alexei. "The Profession of Science Fiction: XIV: Why I No Longer Pretend to Write Science Fiction." *Foundation*, No. 14: pp. 20–25. In this autobiographical apostasy, Panshin explains his departure from old, scientific science fiction and his anticipation of a less restrictive, newer form of the genre that will move beyond science fiction's present materialism.

TEODOR PARNICKI

D100 Jamroziak, Wojcieck. "The Historical SF of Teodor Parnicki." *Science-Fiction Studies*, 5: 130–33. A discussion of the Polish novelist's concept of the historical science-fiction novel. Maintains that the notion of historical science fiction should be introduced into the theory and history of science fiction.

MERVYN PEAKE (See also F28)

D101 Bristow-Smith, Laurence. "*Mr Pye*, or the Evangelist and the Dead Whale." *The Mervyn Peake Review*, No. 7: pp. 19–24. An exploration of the nature of the protagonist and symbolism in Mervyn Peake's *Mr Pye.*

D102 Hunt, Bruce. "Gormenghast: Psychology of the *Bildungsroman.*" *The Mervyn Peake Review*, No. 6: pp. 10–17. A psychological study of the mythic and quest elements in the development and growth of Titus, the protagonist of the Gormenghast Trilogy.

D103 McKenzie, P. "Mervyn Peake: Sketch for an Overview." *The Mervyn Peake Review*, No. 6: pp. 4–9. A panoramic view of the thematic and structural unity of the Gormenghast Trilogy.

D104 Waterhouse, Ingrid. "Mr [*sic*] Peake, *Mr Pye*, and the Paradox of Good and Evil." *The Mervyn Peake Review*, No. 7: pp. 10–17. An analysis and appreciation of Peake's *Mr Pye* with particular attention to the novel's psychomachia.

WALKER PERCY (See A20)

EDGAR ALLEN POE (See C05)

FREDERICK POHL (See also A30, C04, C08)

D105 Naha, Ed. "View from a Distant Star: Fred Pohl's Science Fiction World." *Future*, No. 1: pp. 26–30. An interview in which the noted author and editor looks at the world of science fiction: past, present, and future.

D106 Pohl, Frederick. *The Way the Future Was: A Memoir.* New York: Del Rey. A delightful and absorbing account of Pohl's remarkable career as fan, writer, editor, anthologist, literary agent, author, and prime mover in the science-fiction field.

CHRISTOPHER PRIEST

D107 Priest, Christopher. "The Profession of Science Fiction: XIII: Overture and Beginners." *Foundation*, No. 13: pp. 51–56. Priest explains his creative process and stresses his own individuality as a writer first and a science-fiction writer second in this autobiographical essay.

SAX ROHMER (See B07)

JOANNA RUSS (See A45, C08)

JAMES SCHMITZ (See C08)

GEORGE SELDEN (See E06)

MAURICE SENDAK

D108 May, J. P. "Sendak's American Hero." *Journal of Popular Culture*, 12:30–35. An examination of Sendak's fantastic and horrific children's fantasy with an evaluation of the truth and vision of Sendak's perception of children's needs, which differs significantly from the social norm.

BOB SHAW

D109 Covell, Ian. "An Interview with Bob Shaw." *Science Fiction Review*, 7 (February): 8–12. Shaw discusses the influences on his writing; his career; the nature and purpose of his ideas, plots, and themes; and the characterization of the male-female relationship in his fiction.

MARY SHELLEY (See also C05, E08, E16)

D110 Baum, Joan. "The Lessons of *Frankstein* [*sic*]." *Rendevous*, 12, No. 2: 5–8. An attempt to analyze Mary Shelley's attitudes toward Victor Frankenstein with additional considerations of the character within the intellectual and social milieu of his creation.

D111 Brooks, Peter. "Godlike Science/Unhallowed Arts: Language and Monstrosity in *Frankenstein*." *New Literary History*, 9: 591–605. A linguistic analysis of the horrific order of symbolic language in *Frankenstein*.

D112 Crouch, Laura E. "Davy's *A Discourse, Introductory to a Course of Lectures on Chemistry*: A Possible Scientific Source of *Frankenstein*." *Keats-Shelley Journal*, 27: 35–44. An extensive accounting of Mary Shelley's possible borrowings from a scientific work by Humphrey Davy.

D113 Dunn, Jane. *Moon in Eclipse: A Life of Mary Shelley*. New York: St. Martin's. A full and complete biography of Mary Shelley's reclusive life, which includes discussions of all of her writing.

D114 Gilbert, Sandra M. "Horror's Twins: Mary Shelley's Monstrous Eve." *Feminist Studies*, 4, No. 2: 48–73. An extensive reading of *Frankenstein* as a feminized version of John Milton's *Paradise Lost*, proposing that Mary Shelley rewrote Milton's "male culture myth" . . . "to clarify its deeper meaning to herself."

D115 Ketterer, David. "Mary Shelley and Science Fiction: A Select Bibliography Selectively Annotated." *Science-Fiction Studies*, 5: 172–78. A listing of secondary sources on Shelley in general, on *Frankenstein*, *The Last Man*, and "Roger Dodsworth."

D116 Thur, Robert. "Longing for Union: The *Doppleganger* in *Wuthering*

Heights and *Frankenstein*." Ph.D. dissertation, California School of Professional Psychology, 1976. *DAI*, 37 (1977): 4172B. A psychoanalytic study of the dopplegänger, and its application as an indication of the failure of integration in *Frankenstein* (as opposed to its indication of success in *Wuthering Heights*).

ROBERT SILVERBERG (See C08)

CLIFFORD D. SIMAK (See C08)

ISAAC BASHEVIS SINGER

D117 Hernández, Frances. "Isaac Bashevis Singer and the Supernatural." *CEA Critic*, 40 (January): 28–32. An exploration of Isaac Bashevis Singer's use of Polish folklore, selected portions of the supernatural, and reincarnation in his tales.

CLARK ASHTON SMITH

D118 Sidney-Fryer, Donald, et al. *Emperor of Dreams: A Clark Ashton Smith Bibliography*. West Kingston, RI: Donald M. Grant. A record of all known verse and prose of the poet Clark Ashton Smith, whether published or unpublished. The format of the volume is that of a descriptive bibliography rather than a conventional checklist, with the various categories being too numerous to list here. Other valuable additions to the volume include library holdings of Smith's manuscripts, a critical bibliography, extensive biographical data, a study of Smith's techniques as a writer, and a series of letters from literary friends and acquaintances. This should remain the standard work on Smith for years to come.

BRIAN M. STABLEFORD (See A49, D14)

WILLIAM STEIG (See A22)

ROBERT LOUIS STEVENSON (See E08)

GEORGE STEWART (See A20)

MARY STEWART (See also C06)

D119 Reaves, Monetha Roberta. "The Popular Fiction Tradition and the Novels of Mary Stewart." Ph.D. dissertation, Middle Tennessee State University. *DAI*, 39: 1556A–57A. An examination of the relationship between Stewart's novels and both popular culture and literary tradition with an emphasis on *The Crystal Cave* and *The Hollow Hills*.

BRAM STOKER (See A17, C05, E08)

THEODORE STURGEON (See A41)

J. R. R. TOLKIEN (See also A31, A35, B03, B04, B05, C02, C07, E15, F32)

D120 Becker, Alida, ed. *The Tolkien Scrapbook*. Philadelphia: Running Press. Includes folklore, songs, poems, and recipes of Middle-Earth, a collection of articles about Tolkien and his works, a biography, a reading list, and a directory of national and international Tolkien and fantasy societies and publications. Available in paperback.

D121 Foster, Robert. *The Complete Guide to Middle-Earth: From* The Hobbit *to* The Silmarillion. New York: Del Rey. Originally published as *A Guide to Middle-Earth* (Mirage Press, 1971), this essential reference tool is a concordance to the Lord of the Rings Trilogy, containing a glossary of all the proper names that appear therein, as well as in *The Silmarillion*, *The Hobbit*, *The Adventures of Tom Bombadil*, and *The Road Goes Ever On*.

D122 Grotta, Daniel. *The Biography of J. R. R. Tolkien: Architect of Middle Earth*. 2nd ed. Philadelphia: Running Press. A revision of *J. R. R. Tolkien: Architect of Middle Earth* (Running Press, 1976), which adds material on *The Silmarillion*. Available in paperback.

D123 Hammond, Wayne G. "Addenda to 'J. R. R. Tolkien: A Bibliography.'" *Bulletin of Bibliography and Magazine Notes*, 34 (1977): 119–27. An addendum to Christopher's Tolkien bibliography that appeared in *The Bulletin of Bibliography* in 1970.

D124 Lynch, James. "The Literary Banquet and the Eucharistic Feast: Tradition in Tolkien." *Mythlore*, 5 (Autumn): 13–14. An exploration of the mythic and ritualistic content of the pattern of feasts in the Lord of the Rings Trilogy.

D125 Mahon, Robert Lee. "Elegiac Elements in *The Lord of the Rings*." *CEA Critic*, 40 (January): 33–36. A study of the tripartite impact of the elegiac perspectives in Tolkien's Trilogy: historic, social, and human or individual.

D126 Mathews, Richard. *Lightning from a Clear Sky: Tolkien, the Trilogy, and* The Silmarillion. San Bernardino, CA: Borgo Press [paper]. Examines the entire span of Tolkien's fiction from his early work, *The Hobbit* (1937), to the last posthumous collection of his work, *The Silmarillion*, edited by Christopher Tolkien from his father's papers.

D127 Reynolds, William. "Poetry as Metaphor in *The Lord of the Rings*." *Mythlore*, 4 (June 1977): 12–16. An in-depth analysis of the three poems in Tolkien's Trilogy and their contribution to Tolkien's major theme of "eucatastrophe."

D128 Rosenberg, Jerome. "The Humanity of Sam Gamgee." *Mythlore*, 5 (March): 10–11. A character analysis of Sam Gamgee and a discussion of the importance of his commonplace nature in Tolkien's Trilogy.

D129 Russell, Mariann. " 'The Northern Literature' and the Ring Trilogy." *Mythlore*, 5 (Autumn): 41–42. A discussion of the influence of Northern European mythology on the formation of Tolkien's mythology in the Lord of the Rings Trilogy.

D130 Walker, Stephen. "The *War of the Rings* Treelogy: An Elegy for Lost Innocence and Wonder." *Mythlore*, 5 (May): 3–5. An explication of the importance of trees in Tolkien's Trilogy.

WILSON TUCKER (See A08)

JACK VANCE

D131 Levack, J H [*sic*], and Tim Underwood. *Fantasms: A Bibliography of the Literature of Jack Vance.* San Francisco: Underwood/Miller. A complete listing of the English-language writings of Jack Vance. Included are his science fiction, fantasy, and mystery publications; a complete printing history of those publications; and a list of all English-language periodical, anthology, and collection appearances of Vance's short fiction through early 1978. Available in paperback.

JULES VERNE (See also E07, E16, F19)

D132 Costello, Peter. *Jules Verne: Inventor of Science Fiction.* London: Hodder and Stoughton; New York: Scribner's. This highly readable account of Verne's life includes details not enlarged upon in Jean Jules-Verne's *Jules Verne: A Biography* (Taplinger, 1976). The work also contains numerous plot summaries that are of use to the researcher not fully acquainted with Verne's writings, especially those that have not been translated into English. [*Choice*]

KURT VONNEGUT, JR. (See also A55)

D133 Gerson, Steven Mare. "Paradise Sought: Adamic Imagery in Selected Novels by Saul Bellow and Kurt Vonnegut, Jr." Ph.D. dissertation, Texas Tech University, 1977. *DAI*, 39: 205A. Compares the novels of Bellow to those of Vonnegut in their Adam-like protagonists, Adamic imagery, and Edenic visions.

EVANGELINE WALTON (See A51)

STANLEY WEINBAUM (See A39)

H. G. WELLS (See also E08, E16, E20)

D134 Haining, Peter. *The H. G. Wells Scrapbook: Articles, Essays, Anecdotes, Illustrations, Photographs and Memorabilia about the Prophetic Genius of the Twentieth Century.* London: New English Library. An extraordinary compilation of diverse and sometimes rare memorabilia, reflecting Wells's life in relation to his works of science fiction and the incredible range of his reputation. Includes a denunciation of Wells that appeared in *The Times* of 1896, a posthumous tribute from Jorge Luis Borges, an account of Orson Wells's famous 1938 broadcast of *The War of the Worlds*, selections from Wells's autobiographical writings, a critical survey of films based on Wellsian themes and novels, and several rare pieces of fantasy and prophecy. Illustrated.

D135 Niederland, William G. "The Birth of H. G. Wells' *Time Machine*." *American Imago*, 35: 106–12. A brief discussion of the themes, influences, and inventions that are present in Wells's *The Time Machine*.

D136 Scheick, William J. "The Fourth Dimension in Wells's Novels of the 1920's." *Criticism*, 20: 167–90. A well-documented essay demonstrating Wells's use of time and space to demonstrate the themes of evolution and change in *Tono-Bungay, Men Like Gods, The Dream, Christina Alberta's Father, The World of William Clissold, The Picture of a Lady,* and *Mr. Blettsworthy on Rampole Island.*

E. B. WHITE (See E06)

T. H. WHITE (See also C03, C06, F32)

D137 Sprague, Kurth. "From a Troubled Heart: T. H. White & Women in *The Once and Future King*." Ph.D. dissertation, University of Texas at Austin. *DAI*, 39: 2302A. Using unpublished material from the Humanities Research Center at the University of Texas at Austin and examining White's negative relationship with his mother, this study demonstrates White's difficulties with his female characters and his unusual success with the character of Guenever.

CHARLES W. S. WILLIAMS (See also B03, B04, B05, C02)

D138 Haykin, Michael. "A Note on Charles Williams' *The Place of the Lion*." *Mythlore*, 5 (Autumn): 37–38. A source study and explanation of the character Anthony's mention of St. Ignatius in Williams' *The Place of the Lion*.

JACK WILLIAMSON (See also C08, D61)

D139 Williamson, Jack. "Me and My Humanoids." *New Mexico Humanities*

Review, 1 (January): 37–42. In this autobiographical reflection, Williamson explores his intentions in writing "With Folded Hands" and *The Humanoids*.

DONALD A. WOLLHEIM (See A30)

PATRICIA WRIGHTSON (See A22)

ROGER ZELAZNY (See C08)

E. TEACHING AND VISUAL AIDS

E01 Bingham, Jane M., with Grayce Scholt. "Enchantment Revisited: Or Why Teach Fantasy?" *CEA Critic*, 40 (January): 11–15. A plea for the discussion of fantasy as serious literature rather than as "only" literature for children.

E02 Burke, Michael C. "Free-Fall Sex and Golden Eggs." *Science Teacher*, 45 (March): 33–34. A brief essay discussing teaching science fiction with a physics orientation in the high school with passing references to several appropriate films.

E03 Cooper, B. Lee. "Beyond Flash Gordon and 'Star Wars': Science Fiction and History Instruction." *Social Education*, 42: 392–97. A class outline for teaching legitimate back-to-basics history and historiography through science fiction. Includes six themes for student projects with recommended readings and a brief list of teaching resources.

E04 Dominquez, Ivo, Jr. "A High School Reading Club Writes a Novel." *Journal of Reading*, 21: 698–700. A report of a Newark, Delaware, high school's writing club's creation of a science-fiction novel.

E05 Dumbleton, Duane D. "Science Fiction and Cultural Understanding." *Trends in Social Education*, 24 (February 1977): 14–19. The use of science fiction to teach cultural understanding on the elementary, secondary, and college levels. Includes a very selective bibliography of appropriate materials.

E06 *Getting Hooked on Fantasy* [filmstrip-cassette]. White Plains, NY: Guidance Associates, 1976. An introduction to fantasy through the works of ten writers of children's fantasy (listed in order of treatment): Norton Juster's *The Phantom Tollbooth*; C. S. Lewis' *The Lion, the Witch and the Wardrobe*; Lucy Maud Boston's *Treasure of Green Knowe*; Astrid Lindgren's *Pippi Longstocking*; Elwyn Brooks White's *Charlotte's Web*; George Selden's *The Genie of Sutton Place*; Edward Eager's *Half Magic*; Oliver Butterworth's *The Enormous Egg*; Mary Norton's *The Borrowers*; Natalie Babbitt's *The Search for Delicious*; and Lloyd Alexander's *The Book of Three*.

E07 *Getting Hooked on Science Fiction* [filmstrip-cassette]. White Plains, NY: Guidance Associates, 1976. An introduction to some of the basic themes of science fiction and fantasy through the works of ten writers (listed in order of treatment): Eleanor Cameron's *The Wonderful Flight to the Mushroom Planet*; John Christopher's *The White Mountains*; Arthur C. Clarke's *Dolphin Island*; Lester del Rey's *The Runaway Robot*; Sylvia Louise Engdahl's *Enchantress from the Stars*; Jules Verne's *Twenty Thousand Leagues Under the Sea*; A. E. Nourse's *Star Surgeon*; Andre Norton's *Moon of Three Rings*; Madeleine L'Engle's *A Wrinkle in Time*; and Robert O'Brien's *Mrs. Frisby and the Rats of NIMH.*

E08 *I Couldn't Put It Down: Hooked on Reading—Collection Three* [slide-cassette]. White Plains, NY: Center for Humanities, 1976. Four classic stories of suspense are presented in a comic-style format, permitting the use of carefully selected vocabulary to advance the plotlines. Each story is stopped at a critical moment, motivating the students to read the works. Works treated are Mary Shelley's *Frankenstein*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Bram Stoker's *Dracula*, and H. G. Wells's *The Invisible Man.*

E09 Kirman, Joseph H. "Teaching About Science, Technology and Society." *History and Social Science Teacher*, 13 (February 1977): 54–56. Uses science fiction to explain the effects of science and technology on human affairs. Includes recommendations for various approaches and methods.

E10 L'Engle, Madeleine. "What is Real?" *Language Arts*, 55: 447–51. A positive evaluation of the value of fantasy and "pretend" in literature and life for children.

E11 Landers, Clifford E. "Science Fiction in the Political Science Classroom: A Comment." *Teaching Political Science*, 4 (1977): 475–80. The use of science fiction to introduce the theories of political science.

E12 Marks, Gary H. "Teaching Biology with Science Fiction." *American Biology Teacher*, 40: 275–79. A well-developed plan for the use of science fiction in the high school biology curriculum with a list of activities for students, a valuable bibliography of suggested science-fiction readings arranged by biological category, and a table that interrelates science-fiction themes, biological background, and social values and issues.

E13 Mobley, Jane. "Fantasy in the College Classroom." *CEA Critic*, 40 (January): 2–6. Suggests an approach to the teaching of fantasy literature on the college level that stresses fantasy as a key to understanding social insight and responsibility, basic human needs, human behavior, and artistic creation.

E14 Rabkin, Eric S. "Fantasy Literature: Gut with a Backbone." *CEA Critic*, 40

(January): 6–11. Suggestions for making the college fantasy literature course more challenging, if still enjoyable, with mention of numerous possible course topics and readings.

E15 *Reading Motivation Units* [filmstrip-cassette]. Wilton, CT: Current Affairs. A series of fifty reading motivation units prepared from best-selling curriculum books and their authors. Titles have been carefully chosen by a panel of educators and represent the works of many different publishers. All categories of students are considered: gifted, reluctant, college-bound, and special education. Each title comes with a hardcover edition of the work, a teacher's discussion guide, and student evaluation tools. Science-fiction works offered in the series are *Dandelion Wine*, *Fahrenheit 451*, and *The Martian Chronicles* by Ray Bradbury; *Flowers for Algernon* by Daniel Keyes; *1984* by George Orwell; and *The Hobbit* by J. R. R. Tolkien.

E16 *Science Fiction* [filmstrip-cassette]. Chicago: Society for Visual Education, 1977. Classic stories have been adapted into a controlled vocabulary form for slow readers. Designed as a self-contained reading improvement unit. The program consists of the following stories: "The People of the Pit" by A. Merritt, "The Mortal Immortal" by Mary Shelley, "Off on a Comet" by Jules Verne, and "The Time Machine" by H. G. Wells.

E17 *Science Fiction and Fantasy* [filmstrip-cassette]. Pleasantville, NY: Educational Audio Visual, 1976. This program examines the growth of science fiction within the context of the Industrial Revolution, the cult it created, and its recent acceptance as serious literature. The best of the introductory filmstrip programs.

E18 *Science Fiction Film Series*. Santa Monica, CA: BFA Educational Media. BFA has produced a science-fiction film series consisting of four twenty-minute films adapted from actual stories. The series was produced by Bernard Wilets, a leading educational filmmaker. Carefully structured guides help develop lively classroom discussions. Films thus far produced are *All the Troubles of the World* by Isaac Asimov, *Rescue Party* by Arthur C. Clarke, and *The Veldt* and *Zero Hour* by Ray Bradbury.

E19 "Science-Fiction Library." *Instructor*, 87 (April): 116–18, 20. A brief list of fiction, films, cassettes, recordings, and filmstrips accompanied by a short list of suppliers.

E20 *Space Wars* [filmstrip-cassette]. Chicago: Society for Visual Education. A multimedia module combining high-interest, low-vocabulary reading materials with motivational filmstrips, creative writing exercises, skill exercises, and a variety of stimulating visual and cassette story-builders. The program is a highly flexible and extensive resource for developing reading and writing skills at the junior and senior high school levels. The focus for much of the program is on H. G. Wells's *The War of the Worlds*, which has been adapted for use here.

E21 *Tales of Time and Space* [filmstrip-cassette]. Stamford, CT: Educational Dimensions Group. Examines four types of science-fiction stories for their emphasis on the human consequences of science and technology: "Nightfall" by Isaac Asimov, "First Contact" by Murray Leinster, "Vintage Season" by C. L. Moore, and "Neutron Star" by Larry Niven.

E22 Tymn, Marshall B. *A Basic Reference Shelf for Science Fiction Teachers.* Council of Planning Librarians Exchange Bibliography 1523. Monticello, IL: Council of Planning Librarians [paper]. An expanded version of a bibliography that appeared in the *Arizona English Bulletin* (April 1977). Lists essential critical studies and reference works for science-fiction teachers.

E23 Zjawin, Dorothy. "Close Encounters of the Classroom Kind: How to Use Science Fiction in All Subject Areas." *Instructor*, 87 (April): 54–57. A justification for using science fiction with elementary school children and a discussion of the use of science fiction to stimulate learning in a variety of elementary school subjects: language arts, science, social studies, art, and mathematics.

F. ART AND FILM

F01 Ball, Jimmy Lloyd. "Exotic, Historical, Escapist, 'Sword and Sorcery' Motion Pictures in America." Ph.D. dissertation, University of California-Los Angeles, 1977. *DAI*, 38: 3773A–74A. A definition of the sword and sorcery film with its characteristics of escapism and optimism with particular stress on *Arabian Nights* (1942) and *Sudan* (1945) and nine other representative films.

F02 Clarens, Carlos. "Sci Fi Hits the Big Time." *Film Comment*, 14 (March): 49–53. An examination of *Star Wars* within the context of science-fiction literature and cinema to measure its impact on the popular conceptions of science fiction.

F03 Collins, Robert G. "*Star Wars*: The Pastiche of Myth and the Yearning for a Past Future." *Journal of Popular Culture*, 11 (Summer 1977): 1–10. An examination of the parallels between *Star Wars* and the literary tradition of Arthurian romance and epic, the Oz stories of L. Frank Baum, and the elements of popular culture.

F04 De la Ree, Gerry. "Virgil Finlay: Master of Fantasy." *Starlog*, No. 14: pp. 28–33. A look at the work of the master of pen-and-ink fantasy.

F05 Ebel, Henry. "Psychohistory in the Cinema: I. The New technology: *Star Wars*, *Close Encounters*, and the Crisis of Pseudo-Rationality." *Journal of Psychohistory*, 5: 487–508. Ebel sees recent science-fiction films as an indication of the recent shift in social conceptions of fantasy.

F06 Frank, Alan. *Sci-Fi Now: 10 Exciting Years of Science Fiction from* 2001 *to* Star Wars *and Beyond.* London: Octopus Books. An account of the last ten years of screen science fiction, with some commentary on science fiction in television.

F07 Geis, Richard E. "An Interview with Stephen Fabian." *Science Fiction Review*, 7 (September-October): 24–28. Fabian discusses his art, his current activities, his affection for "erotic" subject matter, and the nature of science fiction and fantasy art.

F08 Glut, Donald F. *Classic Movie Monsters.* Metuchen, NJ: Scarecrow Press. Covers nine of the greatest monsters of the movies: the Wolf Man, Dr. Jekyll (and Mr. Hyde), the Invisible Man, the Mummy, the Hunchback of Notre Dame, the Phantom of the Opera, the Creature from the Black Lagoon, King Kong, and Godzilla. Devoting a chapter to each, Glut tells the complete history as it occurs in legend, literature, theatre, motion pictures, TV, radio, records, and comic books.

F09 Henning, Clara Maria. " 'Star Wars' & 'Close Encounters.' " *Theology Today*, 35 (July): 202–09. A Christian examination of *Star Wars* and *Close Encounters of the Third Kind* and of the issues of extraterrestrial life and visits to Earth.

F10 Holton, Scott, and Ed Naha. "The Shape of *Things to Come.*" *Future*, No. 2: pp. 30–33. A look back at one of the most influential science-fiction films ever produced.

F11 Houston, David. "Chesley Bonestell: Conqueror of Space." *Starlog*, No. 12: pp. 64–67. A 90th-birthday tribute to the world's greatest space artist.

F12 _____. "Chesley Bonestell: Space Painter: The Master at 90." *Future*, No. 1: pp. 66–75. America's master space artist shares his thoughts and his art.

F13 _____. "Man of Light & Vision: Ralph McQuarrie." *Starlog*, No. 17: pp. 36–41, 70. An interview with the famous artist who first became known through his work on the *Star Wars* film.

F14 Jones, Preston Neal. "The Ghost of Hans J. Salter." *Cinefantastique*, 7 (Summer): 10–24. The man who brought harmony to the House of Frankenstein talks about his work scoring the classic Universal horror films of the 1940s and provides a fascinating insight into the assembly-line methods used to produce those fondly remembered monster movies.

F15 Landrum, Larry N. "Science Fiction Film Criticism in the Seventies: A Selected Bibliography." *Journal of Popular Film*, 6: 287–89. A brief, selected, nonannotated bibliography of science-fiction film criticism in books and articles. Current to 1977.

F16 Lucas, George. "On *Star Wars*." *Science Fiction Review*, 7 (February): 16. Lucas briefly discusses the genesis of the idea to produce *Star Wars*.

F17 Mandrell, Paul. "Making *Star Wars*." *Cinefantastique*, 6 (Spring): 8–31. Twenty-three interviews with the actors, technicians, and artists who tell the behind-the-scenes story of the making of *Star Wars*.

F18 Naha, Ed. "The Fantastic Art of Boris Vallejo." *Future*, No. 3: pp. 66–75. A portfolio/interview with a master of adventure and fantasy illustration.

F19 _____. "The Films of Jules Verne." *Future*, No. 3: pp. 34–39. A review of the history of Verne screen adaptations, beginning with the French production of *20,000 Leagues Under the Sea* in 1907.

F20 _____. "*Twilight Zone*: Rod Serling's Dream." *Starlog*, No. 15: pp. 34–51. A look at the most important science-fiction series ever televised and the creative genius who made it work. Includes a complete episode guide.

F21 Perakos, Peter S. "Stephen King on *Carrie, The Shining*, etc." *Cinefantastique*, 8 (Winter): 12–15. An interview with Stephen King, who comments on the filming of *Carrie*, Stanley Kubrick's *The Shining*, and movie plans for *Salem's Lot, Night Shift*, and King's newest novel, *The Stand*.

F22 Purcell, James M. "Tarkovsky's Film *Solaris* (1972): A Freudian Slip?" *Extrapolation*, 19: 126–31. An analysis of the Soviet film version of Stanislaw Lem's *Solaris* with attention to the modification of the novel for the screen through a Freudian reorientation.

F23 Pym, John. "The Middle American Sky." *Sight & Sound*, 47 (Spring): 99–100. An evaluation of the quality of society's escapism in *Jaws, Close Encounters of the Third Kind,* and *Star Wars*.

F24 Sackett, Susan. "The Making of Star Trek II—A Conversation with Gene Roddenberry." *Starlog*, No. 12: pp. 24–29. Producer Gene Roddenberry reveals the world of *Star Trek*: past, present, and future.

F25 Shaheen, Jack G., ed. *Nuclear War Films*. Carbondale: Southern Illinois University Press. The first book-length critical examination of nuclear war motion pictures—feature films, documentaries, and educational short films—produced between 1946 and 1975 by American, French, British, and Japanese filmmakers. Twenty-five essays provide a comprehensive view of thirty-two films. Illustrated. [contents not listed—eds.]

F26 Shay, Don. "*Close Encounters* Extraterrestrials." *Cinefantastique*, 7 (Fall): 4–19. The story behind the creative genius of the film's extraterrestrial concepts, including interviews with alien-creators Carlo Rambaldi, Tom Burman, Bob Baker, and others.

F27 ———. "Steven Spielberg on *Close Encounters.*" *Cinefantastique*, 7 (Fall): 20–29. The director answers some thorny questions about his film; discusses its origins, production design, special effects, and alien makeup; and reveals plans for a sequel.

F28 Sibley, Brian. "Through a Darkling Glass: An Appreciation of Mervyn Peake's Illustrations to Alice." *The Mervyn Peake Review*, No. 6: pp. 25–29; No. 7: pp. 26–29. A survey of Mervyn Peake's ability to capture the wonders of Lewis Carroll's Alice books with their ambiguous combination of innocence and darkness. The second part of the article, entitled "Pictures and Conversations: More About the Alice Illustrations," includes a list of the alterations Peake made in the illustrations from the Zephyr edition (1946) to the Wingate edition (1954).

F29 Stewart, Garrett. "Close Encounters of the Fourth Kind." *Sight & Sound*, 47 (Summer): 167–74. An examination of the place of *Close Encounters of the Third Kind* in the historical development of the science-fiction film.

F30 Tuch, Ronald. "Themes and Structures in the Cinema of Fritz Lang." Ph.D. dissertation, New York University, 1977. *DAI*, 39: 5764A. An examination of the four major themes in Fritz Lang's films: power, fate, alienation, and violence.

F31 Villard, Robert, and Dan Scapperotti. "*Close Encounters of the Third Kind.*" *Cinefantastique*, 6 (Spring): 32–39. Interviews with director Steven Spielberg and special effects' supervisor Douglas Trumbull reveal the facts behind the production of the film.

F32 Wood, Denis. "Growing Up Among the Stars." *Literature/Film Quarterly*, 6: 327–41. Comparisons and contrasts among *Star Wars*; J.R.R. Tolkien's Lord of the Rings Trilogy, *The Hobbit*, and *The Silmarillion*; and T. H. White's *The Once and Future King* and *The Book of Merlyn* on the bases of their settings, narrative structures, and magical elements. Concludes that all are primarily about maturation and growth.

BOOKS

Reginald's *Science Fiction and Fantasy Literature*

Hardly has one had time to begin a close reading and assessment of Salem Press's *Survey of Science Fiction Literature* (five volumes of approximately 2,000-word essays on an assortment of titles) and Peter Nicholls' *Encyclopedia* before Robert Reginald's two-volume *Science Fiction and Fantasy Literature: A Checklist 1700–1974 with Contemporary Science Fiction Authors II*, published by Gale Book Tower, arrives upon the scene. Each individual will have his favorite, particularly between the Nicholls and the Reginald volumes, and this decision will rest in part upon what one wants the volume to cover. For example, so far as dates are concerned, Reginald may be regarded as somewhat the weaker because he and his staff (six individuals are named) have arbitrarily selected a cutoff date of 1974 for the "Author Index," whereas Nicholls (and a named staff of four) have included later titles. On the other hand, Reginald gives much more complete bibliographic data. An interesting case in point that I have taken special note of is that Reginald includes fewer pseudonyms for Robert Silverberg (on whose bibliography I am working) but gives bibliographic data for those pseudononymous entries, while Nicholls includes more names but does not give solid data to back each of them up.

But enough of such comparisons; they can be insidious. Reginald has produced an excellent work which, even in the second volume devoted primarily to biographical entries, maintains an objectivity. The titles in his "Author's Index" are listed chronologically; there is a "Title Index," as one would expect. In addition, his first volume includes a helpful "Series Index"; an "Award Index," made more useful because he includes an alphabetical listing of the names of those who have received awards with

appropriate information about them; and finally, in volume one, an "Ace and Belmont Doubles Index" that may, for most, be more of a curiosity than a helpful tool, although I know bibliographers who will argue that point.

The second volume is devoted primarily to the biographies of selected writers. In it he has given the types of information that one finds in most scholarly biographical encyclopedias: personal, career, education, memberships. For writers he has added the interesting trivia of the date and nature of their first professional sales; in addition, in a great number of cases he lets the individual speak for himself. What is lacking is any evaluation of the works themselves, a point enthusiasts of such volumes as Nicholls' will seize upon. Nevertheless, the objectivity is refreshing (and often gives insight that might not otherwise be gained). As might be expected, although he has a good representation of British writers, Reginald's emphasis is American. In terms of objective data his work seems the most complete and helpful yet published, if one seeks the basic information about book publication and authors. Thus, at least in early impression, it must be regarded as a sound companion to Nicholls' more diverse, evaluative work. It is certainly a volume that any individual or library pretending to be a center for scholarship in the field must obtain.

Brief Mention

A Reader's Guide to Science Fiction: A Comprehensive and Fascinating Source-Book for Every Reader of Science Fiction, by Baird Searles, Martin Last, Beth Meacham, and Michael Franklin. Avon, 1979. $2.95 paper.

All four authors have been associated with the Science Fiction Book Shop in New York City, which from its beginnings has remained one of the most important outlets of science fiction in the country. In this volume they have the advantages of a "Foreword" by Samuel R. Delany and a mass-market publisher so that their venture is assured of success. Within 266 pages, they have given sketches of the careers and major works of some 200 writers. The emphasis throughout seems to be upon plot, although it would be incorrect to describe the entries as plot summaries. Unfortunately, too often critical appraisals are kept to a minimum. In addition, the volume provides a guide to important series of books by individual writers, lists the award winners (though omitting the nominees that one finds in the Franson-DeVore volume), and concludes with a brief "painless guide to the history of science fiction." As an introductory guide to the mass audience, it merits attention and will be, as noted, successful because its authors know the field, particularly as it has developed in the American magazines and the current generation of writ-

ers. In short, within the scope of what it attempts, this guide has integrity and may well enlarge the science-fiction audience, but it is far from comprehensive.

Science Fiction: An Illustrated History, by Sam J. Lundwall. Grosset and Dunlap, 1979 (c. 1977). $15.95 cloth; $7.95 paper.

The value of Lundwall's latest title is in the information it provides about European science fiction. In giving the book this emphasis, however, he plays down English-language science fiction to the point that the book loses much of its value as a comprehensive reference work. The pictures of covers, movie stills, and authors are pleasant to look at and would be even more so had not so many "illustrated" histories already been presented to the audience. At times one feels that Lundwall wishes that science fiction were somehow a European (Continental) monopoly. His work does have value, but it over-corrects the emphasis that previous writers have given to American and British science fiction.

Ursula K. Le Guin, Joseph D. Olander and Martin Harry Greenberg, eds. Taplinger, 1979. Writers of the 21st Century Series. $10.95 cloth; $5.95 paper.

This is the latest item in the editors' Writers of the 21st Century Series, joining collections devoted to Asimov, Clarke, Bradbury, and Heinlein. Because so much has been written about Le Guin recently, perhaps the most refreshing aspect of the present volume is that, with the exception of Thomas J. Remington (whose "The Other Side of Suffering: Touch as Theme and Metaphor in Le Guin's Science Fiction Novels" provides a noteworthy contribution to the nine essays), the other eight writers bring fresh perspectives to their topic. (At least none of them is listed in the brief bibliography of articles devoted to Le Guin.) Interestingly enough, however, all of them have come from academic (English department) backgrounds, and all are experienced critics within the field. The result is a well-balanced volume which is, as noted, valuable for its fresh treatments of themes and strategies in Le Guin's work that have been dwelt upon before.

Barlowe's Guide to Extraterrestrials, by Wayne Douglas Barlowe and Ian Summers. Workman Publishing Company, 1979. $7.95.

Among the many art books related to science fiction and fantasy published within the last several years, this book is both the most fun and the most frustrating. Most fun because Barlowe, a highly accomplished artist, has painted more than one hundred interpretations of the extraterrestrials created by such science-fiction writers as Hal Clement, Ursula K. Le Guin, Gordon R. Dickson, Larry Niven, and Jack Williamson in their fiction. Frustrating in that

by doing so he forces the reader to visualize what one had been free to imagine. His skill overcomes the limitations that are imposed. Equally delightful are the descriptions by Ian Summers, which concentrate upon such matters as "Physical Characteristics," "Habitat," "Culture," and "Reproduction." The book was a selection of the Literary Guild and the Science Fiction Book Club in the late autumn.

The Black Book of Clark Ashton Smith. Arkham House Publishers (Sauk City, Wi.), 1979. $6.00.

With a short "Foreword" by Marvin R. Hiemstra and "A Note on the Text" by Donald Sidney-Fryer (the latter dated March 1962), the publication of this brief paperback volume (144 pp) brings together hitherto unpublished materials from Smith's working notebook (1929–61) with a variety of passages, finished poems, and "published epigrams and pensées" long unavailable to the scholar because of their places of original publication such as *The Acolyte*, *The Auburn* (Placer County, California) *Journal*, and earlier volumes of *Weird Tales* or collections issued by Arkham House (the last involving the completed poems only). While the final work is somewhat fragmentary in effect, portions of it remind one of Scott Fitzgerald's *The Crackup* insofar as they suggest the way in which Smith worked with new materials and ideas. Certainly the volume has value in the insight it gives into one of the most important members of the Lovecraft group. Included are two previously published memoirs.

CDN SF & S, by John Robert Colombo et al. Hounslow Press (Toronto), 1979. $4.95.

The value of this bibliography is that it provides "descriptions and annotations of some six hundred books and constitutes the first listing of Canadian science fiction and fantasy in book form both English and French ever attempted." The compilers make no claim for completeness but hope that the volume may serve as a starting point for a better knowledge and understanding of the contributions Canadian writers have made to both fields. One notices that although in earlier years Canadian writers had to turn to British and American publishers, in the past decade or so especially, Canadian publishers have discovered science fiction and fantasy. Not only have the compilers included French-language science fiction, but they have also given separate listings for "Children's Literature" and "Non-Fiction"—the latter category including poetry, plays, collections, and criticism.

The World of Science Fiction: 1926–1976: The History of a Subculture, by Lester Del Rey. Garland Publishing, 1979. $15.00.

Just as the year ended, Lester's long-awaited history of science fiction was finally published. No

"brief mention" could do it justice; it will be the lead review in the next issue of *Extrapolation*. But this announcement will at least let you know that it is available.

Giants. Henry N. Abrams, Peacock Press/Bantam Books, 1979. $17.50.

One must assume that the highly successful Abrams Artbooks series relating to fantasy—*Faeries* and *Gnomes*—has been completed by this third volume. Julek Heller, Carolyn Scrace, and Juan Wijngaard are the illustrators, and the text is by Sarah Teale. The book has been "devised by" David Larkin, the editor and designer of *Faeries*. In itself it is charming, and at times (perhaps especially in its black-and-white sketches) reaches a high point of humor and imagination. It is certainly a book to be possessed by those who enjoy fantasy and folklore. The problem with it lies in one's expectations; it suffers *only* because it is the third in a series and thus does not have the fresh impact that the earlier titles did.

Frankenstein's Creation: The Book, The Monster, and Human Reality, by David Ketterer. English Literary Studies, University of Victoria, B.C., 1979. ELS Monograph Series No. 16. $3.75.

One of the four titles in the 1979 Monograph Series to be published by the University of Victoria in 1979, Ketterer's study of *Frankenstein* is his most orthodox and—perhaps—his most persuasive book. In his "Preface" he states that he disagrees with James Rieger, who in 1974 published the Bobbs-Merrill edition of the novel, basing his editing upon the 1818 edition and arguing that it provides the "superior version" of the novel. Ketterer undertakes to show that the 1831 edition issued by Colburn and Bentley is, indeed, the "preferable" text. To support his contention, he has examined and compared the manuscript fragments forming a portion of the Lord Abinger collection of Shelley and Godwin materials at the Bodleian Library, as well as the 1818 and 1831 editions. Although his attention to the text is foremost, he does make a number of provocative suggestions regarding a possible "new interpretation" of the novel.

The Literature of Fantasy: A Comprehensive, Annotated Bibliography of Modern Fantasy Fiction, by Roger C. Schlobin. Garland Publishers, 1979. $30.00.

At a time when the reviewer is inundated with a plethora of bibliographic listings and checklists, Schlobin's fine study of fantasy comes as a welcome relief. The book is divided into two parts: novels and collections (arranged alphabetically by author) and anthologies (arranged by editors). Not the least of the book's strong points is the introduction by Schlobin, probably the finest piece of writing I have seen from him and

certainly one of the most succinct and direct (and least meta-critical) discussions of how deeply fantasy is inbred into the human imagination. Before the appropriate indexes, Schlobin includes 1,249 titles, the earliest dating from the late nineteenth century. The novels are annotated, and stories in the collections and anthologies are listed. Pseudonyms are also included. Of recent bibliographies this is one that scholars and libraries should have because it brings together so much material from diverse sources. (Perhaps the sources have not been assembled previously because of the interest in science fiction rather than fantasy and the attempt to separate the two fields. In that latter regard it is pleasing to find how many writers have written both fantasy and science fiction.)

Roger Zelazny, by Carl B. Yoke. Starmont House, 1979. Starmont Reader's Guide 2. $3.95.

This is the second in the monograph series published by FAX and edited by Roger C. Schlobin. Although it follows an established format, it seems more successful than the earlier title, perhaps because Yoke is a personal friend of Zelazny and thus has more than a purely academic interest in the topic. A second reason for its high quality may come from its seeming to be more of one piece rather than a series of previously published selections put together to fill out the monograph length. However that may be, Yoke provides a "Canon and Chronology" and an appropriate "Introduction." But he concentrates his efforts for studies (each averaging ten pages) of "A Rose for Ecclesiastes"; *This Immortal*; *The Doors of His Face, The Lamps of His Mouth*; *The Dream Master*; *Lord of Light*; "Home Is the Hangman"; and "The Amber Novels." Brief attention is given to some of the other short stories and novels. Both the selective, annotated primary and secondary bibliographies are more than adequate. Although the work is necessarily brief, Yoke has provided what is thus far the single most penetrating and comprehensive study of one of America's finest science-fiction writers. Orders should be placed directly with Starmont House, Box E, West Linn, Oregon 97068.

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Subscription rates: $10.00 per year individual, $15.00 per year institutional: add $2.00 per year for foreign. Single copy, $3.00.

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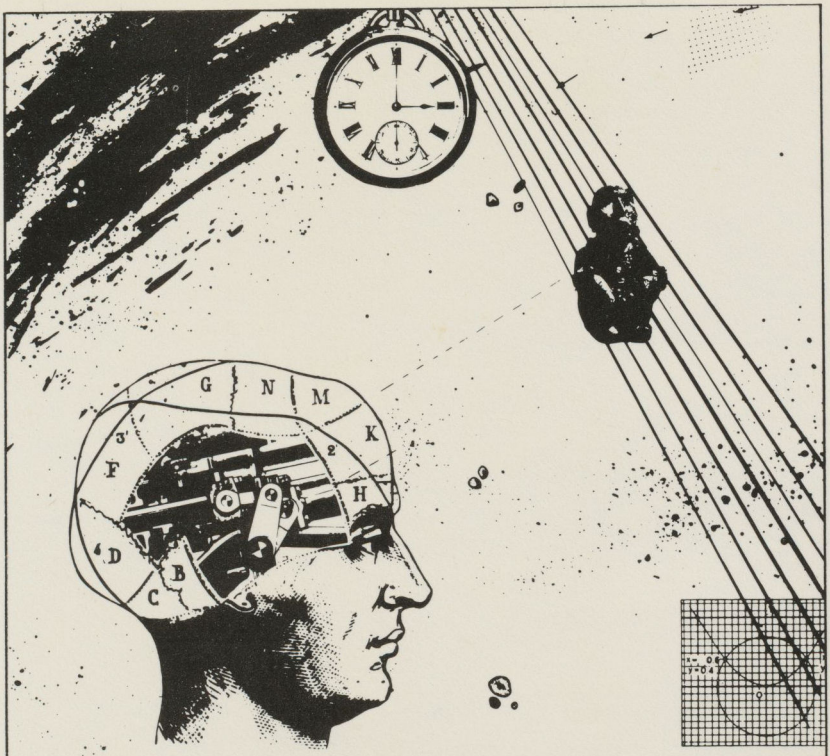

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