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EXTRAPOLATION



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Contributors

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THE LAUNCHING PAD

Those of you who have not seen the SFRA Newsletter may not know that James Gunn was elected president of SFRA. Winner of the Pilgrim Award in 1976, he is equally distinguished as a writer of fiction and a teacher, for his summer workshop at the University of Kansas has had the backing of NEH. Mary Kenny Badami of the University of Wisconsin-Milwaukee was elected vice president. Both Elizabeth Cummins Cogell (University of Missouri-Rolla) and Robert Galbreath (University of Wisconsin-Milwaukee) were re-electedtreasurer and secretary, respectively. My congratulations and best wishes to all four officers.

The annual meeting of SFRA will be held this year in Denver. Professor Charlotte Donsky is chairperson of the Local Committee. Those of you wishing further information should write either to her (1265 South Clay, Denver 80219) or to Professor Roald Tweet (Augustana College, Rock Island, Ill. 61201), who is editor of the Newsletter. Incidentally, the Worldcon is also being held in Denver over Labor Day weekend, September 3-7. Those interested in attending DENVENTION TWO, as it is called, should write directly to Box 11545, Denver 80211. The fee for attending memberships is \$35.00; supporting for memberships. \$15.00-at least as of January 1, although the fees will probably go up from those figures. Clifford D. Simak and C. L. Moore will be co-Guests of Honor.

Since I may well be in England at the time SFRA meets, I hope to attend DENVENTION TWO. I wish the two meetings could somehow take place at the same time, because I think there needs to be a greater liaison between the academic field and the professional/fan community.

Two other meetings should be mentioned, though by the time this issue appears, the one at least will be a thing of the past. On February the University 21-22 at of California-Riverside the third annual J. Lloyd Eaton Conference was held. Professor Leslie Fiedler was announced as the kevnote speaker. March 18-21 will be the date of the Second International Conference on the Fantastic at Florida Atlantic University, Boca Raton, John Barth and Brian Aldiss head the list of speakers. Unfortunately, I will not be able to attend either conference personally because I am getting ready to go on leave for a year, beginning in June. I do hope to make the Eaton Conference next year, however, for I plan now to spend the winter in California.

The meeting at MLA in Houston went well. Professor Patrick G. Hogan, Jr. chaired a discussion of library collections; Hal Hall of Texas A & M was the principal speaker.

Incidentally, several of you have asked—and I know that others of you are interested-in the fate of the movement begun last spring to establish a permanent Discussion Section for Science Fiction at MLA. Since the Seminar first met in 1958, this procedure may need brief explanation. Quite simply, under the new structure of MLA the old seminar system has been curtailed, primarily because special interest groups, some of short duramushroomed. The tion. have establishment of a Discussion Section will mean that we need no longer petition each year to have

another "special" event. (For the past several years while I have been on the Executive Committee of the Popular Culture Group, the annual petition has not been necessary because Popular Culture has sponsored a science fiction meeting at MLA.)

In the spring and at Houston, primarily, I gathered together letters from individual members of MLA supporting the Discussion Group. Shortly after the new year I forwarded these, together with a formal request, to Ms. Janet Adams, coordinator of the MLA Divisions. The Executive Committee will act upon that request not later than May. From everything that I have been told, and from the wide support that the request has gained, I remain most hopeful. Certainly such a group will give science fiction a center to work from. Proposed members of the Executive Committee include myself (primarily because I submitted the request), Charles Elkins of Florida Atlantic University (designated as program chairman for 1982), Eric Rabkin of the University of Michigan, Patricia Warrick of the University of Wisconsin-Fox Valley, and David Samuelson of the University of California-Long Beach. As soon as the request is granted, an organizational meeting will be set up for New York in 1981 and nominations for a new member of the Committee, effective in 1983, will be arranged.

So that there will be a meeting in (continued on page 105)

The Fantastic in Theater and Cinema

JULIUS KAGARLITSKI

■ What I am planning to say¹ I have already said in a much briefer form to another audience. That was about a year ago, in October, 1978, at the Conference on Science Fiction organized by the Estetics [*sic*] Chair of Palermo University. I have to admit that I do not feel quite at ease at such conferences: I get a feeling that everybody knows everything anyway, and my business is to say my piece as briefly as possible and to get off the podium, without insulting all these learned men with unnecessary explanations. This is what I did and, as it turned out, should not have done, because the next speaker was a semiotician who said he was disappointed that I never even mentioned semiotics in my speech. Then my distinguished friend, Professor Darko Suvin from McGill University, asked me whether I spoke about science fiction or fantasy.

This is when I realized that although we have been discussing science fiction for quite a long time, we have not yet agreed on some general things, and that before we begin discussing something specific, we have to establish our general standpoint. I am a humanities specialist, and I approach semiotics as such. I think this is the right way to treat science fiction, since to me it is, first and foremost, literature. Of course, arts and humanities can be studied by precise scientific method. Fiction and sciences investigate the same world and thus naturally have common points. But this does not mean total identity. First, arts and literature, unlike sciences, investigate not only the material but also the social world. This world lives by different laws. Thus, the objects of the study of literature and science do not completely coincide. Besides, each study has its own method. Therefore, al-

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though the humanities and sciences can aid each other and to a certain extent even interpenetrate, they do not and cannot merge. And we should not wish them to merge because if we do, our world outlook will cease to be comprehensive. This is why I think that the semiotic approach to literature can only be supplementary. When precise sciences study art, it inevitably falls into a rigid formal pattern. That is why such analysis works best with the worst literary works. They are rigid and formal from the start; they lack any live spirit; and, logically, they have nothing to lose to such analysis. If, on the other hand, we apply such analysis to real, living literature, it ceases to be a real fruit with its own flavor and aroma, and turns into a cardboard fake. Have you ever considered why elephants do not eat cottonwool? The answer, I think, is simple: they do not like it. In such analysis we resemble the elephants, and the work so analyzed would be like cottonwool.

Now, considering science fiction and fantasy: no doubt, they exist as two forms, but science fiction and fantasy both express the fantastic, something basic. This is not just my personal point of view. I am sure you are familiar with Eric S. Rabkin's book, The Fantastic in Literature (1976). The author proceeds from the concept of the fantastic which finds expression in specific historical forms. The fantastic, according to Rabkin, is linked to the mechanism of our perception of the world. A similar book, and a very talented one, has recently been prepared in our country by Professor Tatiana Chernyshova of Irkutsk University in Siberia. Chernyshova proceeds from the concept, shared by all literary theorists in our country, of two levels of artistic conventionality. Any art is conventional; it does not reflect reality like a mirror, no matter how much it claims to do so. The world is refracted in art through the method, the outlook and the individuality of the artist. But this is, so to speak, the first level of conventionality. Readers and even the author himself often fail to perceive the conventions of a realistic novel. Would you call Anna Karenina a conventional novel? And, somewhat violating the absolute truth, we call such art nonconventional.

But there exists another kind of art, in which the conventionality is perceived from the start as one of the rules of the game. The simplest example is parody, where the object of study is not life itself, but its reflection in literature. Different types of art gravitate toward different levels of conventionality. Films, for instance, have more elements of nonconventional art than the theater. The fantastic in all its manifestations, though in different degrees, belongs to conventional art. But the extent of its conventionality differs depending on circumstances, and in some cases it is connected with the genre it assumes.

And these are precepts from which I proceed in my remarks on the fantastic in the theater and films. Not a little has been written up to date about fantastic films, but practically nothing has been written about fantastic theater. Why so? Is fantastic cinema simply a fortune's darling or are there some other reasons for its neglect? I think there are. They are of two kinds—of a historical kind and of a kind that springs from its very nature. Theater unfortunately has some inborn defects which hinder its alliance with the fantastic. We'll speak about this later. Let us begin with its lucky rival—cinema.

Fantastic subject matter was among the first in the new-born cinema art and all the filmografies of fantastic films open with George Méliès' "La rêve d'un astronome ou la lune à un mèttre" shot in 1898. After that the number of fantastic films increased from year to year and progress in this respect was very stable—of course, if progress in art can be spoken of as dependent on statistics.

Was fantastic cinema quite original? Not at all. The way had already been paved for Méliès by Jules Verne and H. G. Wells. The best of the modern fantastic films also have narrative sources. These are "On the Beach" by Stanley Kramer (1959), "451° Fahrenheit" by François Truffaut (1966), "Solaris" by Andrey Tarkorski (1967), and some others. Of course, we have the strange case of Stanley Kubrick and Arthur Clarke, when the latter wrote his well-known novel (2001: A Space Odyssey [1966]) after his even more well-known script, but as a rule really good films based on original scripts are practically nonexistent.

But at the same time it would be an illusion to think that fantastic cinema is a follower of literature. In practice, if we speak in categories of art, it is something just the opposite. Who knew Peter George before Kubrick made his "Doctor Strangelove" (1963)? Was Anthony Burgess known well enough before Kubrick shot his "A Clockwork Orange"? It may well be that Brian Aldiss was not so paradoxical as all that when he called filmmaker Kubrick "the great science fiction writer of the age."²

The films just mentioned are mainly of the last two decades. Yes, only in the last decade has progress in quantity of fantastic films changed to progress in quality. Now fantastic cinema has a distinguished place in the cultural process. And, I should say, it has in some way a compensatory role in this process, replacing narrative science fiction. The best period of development of narrative science fiction during the last decades dates back, I think, to the forties, fifties and the beginning of the sixties. Today science fiction is in search of new ways, but the main road has not yet been found. And in this respect fantastic films play their compensatory role.

Why so?

The fantastic of the thirties and forties has accomplished a tremendous task. It helped mankind get intellectually used to the world discovered by modern physics. Readers faced a strange universe which did not resemble our everyday Newtonian universe, and whose striking novelty was akin to the novelty of coming to know a new sphere or art. The fantastic *lured* us

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with unknown possibilities. It even shed new light on things we had grown used to, and it revealed something in them which we had never been aware of before.

Today, however, this new universe is not so novel. We have grown used to it; we have grown used to space flight and are now getting used to space flights lasting many months. We have travelled together with Neil Armstrong to the moon. Short trips into space are in the past. People live and work there, they weld experimental metals in space. And this familiarity presents a considerable danger to science fiction. We now firmly believe in what we never dared to dream before. Faith, however, is by no means the province of science fiction.

From the historical point of view, the fantastic is a result of decomposition of myth. Myth was not fantastic simply because it was implicitly believed in. Hell, Purgatory and Paradise were not fantastic. They were symbols of faith. Nothing seemed more believable than things Dante spoke about in *La Divina Comedia*. The world he painted, a world no one had ever seen, was not even at the level of life; it was above it, it governed it. It was absolute.

The fairy tale is a step toward the fantastic. It appeared when old tribal pre-Christian beliefs were called into question by Christianity. The monopoly of the old myth was broken. Side-by-side with the old myth a new and more powerful one now stood. The heroes of the old myth retreated into the field of the not-quite-believable legend and became a proper part of literature. The fairy tale is a relic form of myth, and it was a relic form of myth from the first.

But the fantastic itself was born later, not when the pre-Christian myth clashed with the Christian myth, but at a time when the mythological type of thought clashed with true knowledge. The fantastic was born when free human reason began to question myth and even to ridicule it. Of course, we cannot state definitely just when this took place. It was a process, a gradual one, and not something that happened "right off the bat." As a result of the process, the fantastic developed into a genre that demands from us belief and disbelief at one and the same time. Our acceptance of it is based on this balance of belief and disbelief. When we read fantastic books we realize that they are fantastic. But at the same time, we somehow believe that they are true, provided, of course, that they are good literature.

So, the type of the fantastic born in the period between the 40s and the 60s has since won our belief so readily that it has lost certain fantastic qualities. There is nothing unexpected in it. To call the novels of this period fantastic, we must find today a somewhat new approach to them—a little bit akin to how we must approach the novels of Jules Verne and H. G. Wells. This makes the narrative fantastic want to change, and it does change. But films managed to change earlier.

Of no small importance here is the portrayal of man. The science-fiction narrative literature, the science-fiction novel, for instance, badly lacks consistency in one respect. It has been declaring for some time that man is the most important thing in the universe, but at the same time it does not portray him well enough. It is cinema that is doing so instead.

There are many explanations as to why it is so difficult for the fantastic to portray man well. I think the most convincing is the following: while facing an alien world the protagonist of the fantastic represents mankind as a whole; his personal features are pushed to the background, and his abstract human nature assumes primary importance. This definitely evokes the tradition of the Enlightenment literature of the eighteenth century, when the rationalist fantastic was vigorously taking shape. The Enlightenment was more interested in human nature in general than in the spiritual world of an individual. The latter became the object of study by the Romantics who came later. We should add that the contemporary fantastic has often taken lessons from the Romantics. Thus, for instance, Lem's "Solaris" is, I think, a Romantic creation.

But films did not have to overcome the burdens of a harsh Enlightenment past since they simply had no such past. They were born in a different time, at the turn of the twentieth century when various neo-Romantic trends were in full swing, and because of this films acquired traditions that were different from those of the narrative fantastic. These films strive to see man in his unique individuality. I think it is not accidental that the neo-Romantic piece *Dr. Jekyll and Mr. Hyde*, by Robert Louis Stevenson, has been filmed more than any other book. From 1908 to 1968 it was filmed about twenty times; that is, every three years saw a new film version of the story. We should also remember that since the blow-up technique was discovered and mastered, films have acquired a brilliant technical way of closely studying man.

There is, I think, another reason why fantastic films have certain advantages over the narrative fantastic. As the proverb goes, it is better to see once than to hear a thousand times. We have heard much about the strange world discovered by modern physics and partly mastered by modern technology. We have grown used to it and we believe in it. But when we see it, it is still a discovery. After all, nothing can compare to the effect of one's presence. For example, on August 10, 1979, Russian television showed a film called "The Voice of Earth," a special show for Russian cosmonauts. It was organized by the Psychological Support group for cosmonauts Yuri Romanenko and Georgi Grechko, who had been in space for several months. Each time they had a day off, popular performers came to the television studio during the period of contact with the spacecraft. They not only performed but also talked to the cosmonauts. They told them about themselves, asked questions. Later it was all made into a film. This turned out to be a fascinating and very human experience. One of the performers, Alice Freundlikh even cried. Yes, she had long been aware that almost four hundred kilometers above Earth, at the speed of eight kilometers per second, a spaceship was circling with cosmonauts aboard. But now she herself was seeing them, she herself was talking to them!

Films possess a tremendous advantage. Cinema is a visual art form.

But theater is a visual art form, too. Why then did the narrative fantastic pass the baton to science-fiction films and not to the theater? Why is it so difficult to marry science fiction to theater? Strange as it may seem, the reason for this lies not in the forms' difference, but in their similarity. Like the fantastic proper, theater demands our belief and disbelief. It is a very conditional kind of art and at the same time it, more than many other kinds of less conditional art, calls forth our genuine emotions. Here we have to recall an important discovery in the field of theater theory made by Stendhal, who in his book Racine and Shakespeare (1823) spoke about "the moment of complete illusion." As you know, says Stendhal, every theater-goer perfectly understands that in reality he is not present at the unfolding of true events: he knows that he is in the theater and that it is the theater he is enjoying. In fact, he often finds himself enjoying things when, were it all happening in real life, he would feel disgusted and obliged, perhaps, to interfere. But if so, whence comes that feeling of its all being true, which we get when we are watching a good performance?

This feeling, says Stendhal, derives from a specific psychological phenomenon called "the moment of complete illusion," a moment when our belief is absolute. True, these moments are infinitely short. They may last a half or a quarter of a second. But the impression they make on us does not vanish with them; it lasts for a much longer period, sometimes from one moment of complete illusion to another. We can compare this process with that which we witness in the cinema, where every shot is actually a still, while a series of them creates an illusion of movement because the human eve retains an image a little longer than it really lasts. So, to return to the theater-goer, he also retains the feeling that sprang in him at the moment of complete illusion. Superimposed on the feeling he has-that what is happening on the stage is only conditional—is another feeling, a feeling of its all being true despite anything. As Stendhal writes, "All the pleasure we get from a tragedy depends on how frequent are the moments of complete illusion and on how long their emotional impact lasts."3 The process, as we see, is dialectical. The spectator knows all the time that he is in the theater and yet he keeps forgetting about it. He believes and disbelieves simultaneously.

Does it not recall that same "I believe—I don't believe" attitude which is characteristic of our approach to the fantastic? And this is the difficulty. Mechanisms of the psychological perception of the fantastic and the theater are too much alike to specify the fantastic theater as such. How is the fantastic theater to be distinguished from the nonfantastic theater? And especially from those modern forms of this basically conditional art that stress this conditionality? As you know, we have a very interesting Brechtian theater in Moscow, led by stage director Juri Lubimov. I was always quite sure that it was impossible to produce fantasy plays at this theater. Then Lubimov staged Bulgakov's "Master and Margaret," and it was not a fantasy production, though it had two brilliant fantastic scenes in it.

Why could not Lubimov do what Bulgakov had done with such success? Because theater, being basically conditional art, has much lesser possibilities in the fantastic; narrative genres have in this respect a great advantage over theater. Whatever is depicted in a novel acquires all the proportions of truth by being put down in black and white. It is written, and that means that it has already happened. That is why the world of the novel is, so to say, placed at a greater distance from us than the world of the theater, where we are present at the moment of action. The novel is not conditional in the sense that the theater is. What has happened cannot be changed. And being an art that is not conditional, the novel can vary its forms, singling out some of them as conditional.

The screen also has a great advantage over the stage. It is a kind of window through which we see the world in all its movements and in every minute detail. It is thus also less conditional than the theater, and because of this lends itself more to the fantastic. It must be added that the action shown on the screen is no less removed from us in time than events described in a book. What has been put on film has, as it were, already happened; as Peter Brook wrote in his book *The Empty Space* (1968). Yes, the cinema is a window on the world, but glass in this window is many times more solid than any kind of "fourth wall" on the stage. The screen, no less than the page of a book, excludes any possibility of interference. The cinema is an ideal instrument of the fantastic. It has all the merits of the narrative genres plus all the merits which the theater, being a visual art form, could have, had it not been a conditional art.

Does this mean that the theater has to resign all its claims on the fantastic and yield to its successful rival? No, not at all. I think that, in contrast to the cinema, fantastic theater as such cannot exist. But I am sure at the same time that some elements of the fantastic theater included in a nonfantastic production are not only possible, but can have great artistic value and throw a new light on the production as a whole.

I have already spoken of two brilliant fantastic scenes from Lubimov's *Master and Margaret*, but the best example of the fantastic in theater is given us by Shakespeare. His *Richard III*, *Hamlet*, *Macbeth* are not in any way fantastic plays. But without their fantastic elements, these realistic plays would lose much of their power and even some of their sense. The

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fantastic appears in them in the background of reality, is set off by reality and in this way stressed to such a degree that it acquires key significance. There are always culminating scenes and episodes that focus the spectator's attention and tear him away from the "scenic reality" to which, during the performance, he gets as accustomed as to his everyday life. That is why these fantastic elements are so important in helping him to penetrate to the very core of the subject under contemplation and to understand the inner sense of the events unfolding themselves before him. It is worth paying attention to the fact that fantastic scenes in the tragedies of Shakespeare are always put in for that very purpose. They are of key importance and help to underline what the author wants to underline. The fantastic is conveyed through the emotional. These are usually the most terrifying moments in the life of the hero. They awake a storm of emotions in him, and in some way what he is feeling is projected to the audience. The reactions of the hero testify, as it were, to the truth of what is happening on the stage. Art being a method of generalization, the fantastic on the stage is a method of emotional overgeneralization.

Fantastic scenes and episodes on the stage are those parts of a production where the moment of complete illusion, which in all other parts of it is infinitely short, tends to become infinitely long. Of course, this is quite impossible. The duration of the moments of complete illusion has its limits. But when these limits are spread wide, then we begin to have elements of the fantastic.

However, it must be repeated that these limits do exist, especially for the fantastic. When the fantastic overlaps those boundaries, spreading over the whole performance, it loses its identity, ceases to be the fantastic and becomes transformed into something else, something akin to the fantastic, but still very different from it—into a kind of fairy tale. The world of magic and of the supernatural as well as the world of scientific miracles, when it is on the stage during the whole performance, loses its overgeneralizing quality. The spectator becomes accustomed to it, and this world gains something which can be called a "scenic reality"—also a kind of reality, but as there are no contrasting elements of realism and of the fantastic in it, what is going on the stage ceases to be fantastic. This world of the scenic fairy tale (an example can also be found in Shakespeare's last romantic plays) is ruled by laws which are not the same as, but very much akin to, those which rule the world of nonfantastic stage.

Notes

- 1. This article is from a paper delivered at Seacon at Brighton, England, 24 August 1979. Transcribed by Elizabeth Anne Hull.
- 2. Brian Aldiss, A Billion Year Spree (London: Weidenfeld and Nicholson, 1973), p. 261n.
- 3. Stendhal, Ouevres Completes, Vol. XVI (Paris, 1954) p. 17.

An Imperfect Art: Competing Patterns in *More Than Human*

N. B. HAYLES

■ If any single novel is responsible for extending Theodore Sturgeon's reputation beyond his deserved recognition as a gifted short story writer, that novel is *More Than Human* (1953). Indeed, *More Than Human* is increasingly recognized as a major work in science fiction. The standard critical bibliography for science fiction, *The Anatomy of Wonder*, calls it "Sturgeon's greatest work," "a popular novel in SF courses," and "one of the genre's greatest works."¹ Winner of the International Fantasy Award in 1954, the book was remembered by Damon Knight twenty years later as one of the "two most famous sf books of the fifties."²

As Knight's comment suggests, part of More Than Human's importance is historical. By 1950 science fiction was beginning to turn away from the heavy technological emphasis of the 1930s and 1940s. More Than Human was one of the books pointing the new direction. More than a decade before Judith Merril's discovery of the "New Wave," More Than Human anticipated "New Wave" developments in its interest in style (a characteristic of all Sturgeon's work), in its use of the social and psychological sciences, and especially in its emphasis on characterization and emotion. These innovations have since been formulated by Sturgeon into a definition of good science fiction: "Fiction, to me, means people; that is to say, the impact of people upon people and of ideas upon people. Fiction, any fiction, primarily about ideas is not fiction at all, but tract. I demand of science fiction that it be good fiction." Sturgeon then goes on: "I demand further that the science-the scientia-be so essential to plot that if it were removed the remainder would be incomprehensible."⁴ I do not wish to make too much of Sturgeon's separation here of the fiction and science in Extrapolation, Vol. 22, No. 1

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science fiction; his division is sensible for the points he wishes to make. But the division is telling when applied to *More Than Human* because *More Than Human* has two competing narrative patterns: one, based on the *scientia*, is explicitly put forth as the primary focus of the book; the other, implicit in the characters' emotional needs and motivations, is responsible for the novel's real coherence. In this essay I propose to show how the science fiction idea derives its significance from the underlying emotional dynamics of the text. My aim is twofold: to reassess *More Than Human* as a science-fiction classic, and to investigate the problems Sturgeon encounters when he strives to combine psychological realism with an idea-centered fiction.

More Than Human appears to follow the traditonal formulation of science fiction as the sustained exploration of a futuristic idea: it imagines that the next evolutionary step in man's development will be the merger of individual human beings into a collective organism, the homo gestalt. Six misfits (Lone, Gerry, Janie, the twins, and Baby) find each other by chance, and gradually forge between them a group identity, eventually recognizing themselves as a single being, a new species as far advanced from man as man had been from ape. The idea is not original with Sturgeon. As early as 1921, Freud mentions in passing the possibility of a group mind as the logical next stage in man's evolution;⁵ by 1953, the idea had become current enough so that Arthur C. Clarke, like Sturgeon, based a novel on it.⁶ But Sturgeon modifies the group mind in one respect: though his homo gestalt has some of the characteristics of a single organism, its members never lose their individual identities or the capacity for autonomous action.

This is the science-fiction idea, the "what if" proposition that *More Than Human* proposes to explore. Less immediately apparent is an emotional substructure that ultimately becomes more important than the sciencefiction idea. Throughout the book the development of the *homo gestalt* is linked with the problems of children who have been rejected by their parents. The meaning of the *homo gestalt* derives not only—not even primarily—from its implications for mankind's future, but from it as a response to the needs of unwanted children.

The treatment of the parents in *More Than Human* is the first clue to the novel's emotional substructure. The characterizations, ranging from the unusual to the bizarre, have in common their vision of parents as people who hurt and punish. The opening exhibit is Mr. Kew who, when his daughter is sixteen, "explained to her how a man went mad if he was alone with a woman, and how the poison sweat appeared on his body, and how he would put it on her, and then it would cause the horror on her skin."⁷ Mr. Kew, of course, is mad. He kills one daughter and permanently blights the life of another. But other parents, presumably sane, are nearly as harmful to their children. Janie's mother, for example, confesses that her daughter

"gives me the creeps" because, as the narrator revealingly puts it, "There was a rightness about the child which, in a child, was wrong" (p. 25). The newborn voices that only Lone, an autistic idiot, can hear serve as a chorus of need for all the children when confronted with uncaring or simply uncomprehending parents: "*They don't hear us, stupid, stupid . . . only crying, only noises*" (p. 3, italics Sturgeon's).

The potential destructiveness of parents is so pervasive in *More Than Human* that it is apparent even with the kind-hearted Prodds. Though the Prodds are genuinely decent and loving people, Sturgeon manipulates the outcome of their parental tenderness toward Lone so that it ends by hurting him. The Prodds subtly let Lone know he is no longer welcome when Mrs. Prodd becomes pregnant with her own child. As Lone prepares to leave, he realizes that despite the Prodds' kindness to him, he " had been alone the whole time. Mrs. Prodd hadn't raised him up, not really. She had been raising up her Jack [the Prodds' name for their own wished-for son] the whole time" (p. 38). The baby is born a mongoloid, and Prodd unconsciously rejects him, too, because, as he says, "See, he's not Jack, that's the one blessing" (p. 53). Somehow Jack, the cherished child who will not be rejected, never comes to the Prodds or anyone else.

Such consistent characterization can hardly be accidental; indeed, it often strains belief. Consider, for example, the character of Dr. Barrows. We are told that he is an upright man who, because he believes in the work ethic, cannot accept the easy accomplishments of his son's genius. The doctor's peculiar notions of moral rectitude cause incalculable damage to his brilliant son. Years later the son, Hip Barrows, confesses that as a child "the first thing I learned was that I was useless and the things I wanted were by definition worthless" (p. 172). Sturgeon presents us with a series of incidents meant to demonstrate how a good man can nevertheless be a terrible father. When the doctor happens upon the crystal set his son secretly built, he forces him to destroy it; when Hip wins the Science Search engineering award, Dr. Barrows dictates his letter of refusal; when the father discovers Hip's cache of electronic texts, the good doctor stays up all night burning them.

The incidents, though not so horrifying as Mr. Kew's excesses, are nearly as far-fetched. Up all night to burn textbooks? *Playboy*, possibly—but *Modern Electronics*? In his way, Dr. Barrows is an even more incredible character than Mr. Kew, who at least has the perfectly reasonable excuse of being insane. The narrator introduces Mr. Kew by calling him a "good father, the very best of fathers." The narrator's irony, obvious as soon as we discover that Mr. Kew's notion of good parenting includes initiating his daughter into the mysteries of poison sweat, underscores the fact that though there may be good characters in *More Than Human*, there are no good parents. Why does Sturgeon insist that all parents are bad parents, even at the expense of credibility? And what does this have to do with the *gestalt*, the novel's putative subject? Sturgeon provides a clue in his handling of Miss Kew, daughter to that "good father" Mr. Kew. Miss Kew's love for the orphaned children she takes in is unmistakably real. Moreover, Miss Kew (unlike her mad father) really does have an enlightened vision of what good parenting means. Miss Kew is normal, sane, decent. But the very normalcy of her household undermines the extraordinary abilities the *gestalt* encouraged. Gerry's ability to control minds, Janie's telekinetic and telepathic powers, Bonnie and Beanie's teleportation, and Baby's role as a human computer are all unrealized or unused at Miss Kew's. Reduced to the lowest common denominators, the *gestalt* becomes, as Gerry sees, "two little colored girls with a speech impediment, one introspective girl with an artistic bent, one mongoloid idiot, and me—ninety percent short-circuited potentials and ten percent juvenile delinquent" (p. 115).

The children's extraordinary abilities are realized only when they can escape from parental expectations, even the relatively benign expectations of Miss Kew. Gerry says later, "We all did what somebody else wanted. We lived through a day someone else's way, thinking someone else's thoughts, saying other people's word" (p. 99). The message is clear: parents keep children from being themselves. Even Lone, idiot that he is, knows enough to prefer the woods to the town because "Out here I can grow like I want" (p. 111). If this is true for any child, it is especially true for the *gestalt* children. The more they relate to Miss Kew, the less they bond together as a *gestalt*; the more they come to love her, the more they act in accord with her limited expectations. Though the love is pleasant, it is ultimately a trap. Gerry realizes that he is "Miss Kew's little boy, and something a hell of a lot bigger. I couldn't be both, and I wouldn't release either one" (p. 115).

Gerry finally chooses by deciding to murder Miss Kew. He thus insures the survival of the collective organism that offers the children more than even the best of parents could. In his treatment of Miss Kew, Sturgeon implies that the only thing worse for a child than having his parents reject him is having his parents love him. In the first case, the child suffers, but in the second, his identity, the very essence of his being, is threatened. This creation of a classic dilemma for the children is, I believe, the real purpose behind Sturgeon's peculiar characterizations of parents. The grotesque, implausible "good" parents who nevertheless hurt and maim, all work to emphasize the impossibility of a parent-child bond that truly nurtures the child and at the same time allows him to "grow like I want."

The child's fear of parental rejection and the obverse fear of parental acceptance is at the heart of *More Than Human*. In a sense, it is at the heart of all Sturgeon's work. For it is merely a special case of the loneliness and alienation that is the central problem in Sturgeon's fiction. Sturgeon's

profound concern with alienation is revealed in his fascination with outcasts and misfits (witness the carny freaks in *The Dreaming Jewels*) and in the union of souls he often uses as a climax for his stories (for example, the merging of all humanity into one mass mind in *The Cosmic Rape*). Science fiction is a useful mode for Sturgeon because its far-out ideas allow him to envision circumstances, sets of conditions, in which two seemingly contradictory impulses can be satisfied: the impulse toward union as an escape from loneliness, and the recoiling from union as a protection of individual identity.

More Than Human presents these conflicting impulses in terms of a child's need for parenting, and the child's fear of accepting what parental love can entail. The solution to the dilemma is the homo gestalt. It is the ideal replacement for obviously flawed parents. Sturgeon continually juxtaposes parent and gestalt, to the detraction of the parents. Janie finds her communion with the twins "a time of belonging, of thinking alike, of transcendent sharing. . . . Her mother hated her and feared her: her father was a remote and angry entity. . . . She was talked to, never spoken to. But here [her bond with the twins] was converse, detailed, fluent, fascinating" (p. 32). Lone, finally secure within the gestalt, thinks back on his earlier life and decides that "Prodd and his wife had shucked him off when he was in the way, after all those years, and that meant they were ready to do it in the first year and the second and the fifth-all the time, any time. You can't say you're a part of anything, anybody, that feels free to do that to you" (p. 60). Like the others, Gerry finds that when he joins the gestalt "something wonderful" happens: "you belong. It never happened before" (p. 97). Best of all, the homo gestalt leaves the child fully autonomous. Janie tells Hip, "Homo Gestalt is something new, something different, something superior. But the parts . . . they're the same as the step lower, or very little different. I'm me, I'm Janie" (p. 170).

The gestalt's relation to the child-parent bond is thus essential in understanding characterization. It is no less important in explaining the book's structure. Sturgeon's instincts are those of the short story writer; he seems naturally to think of a novel in terms of a series of short sketches. More Than Human is no exception. Like many of Sturgeon's novels, it came into existence first as a short story, "Baby Is Three." To this Sturgeon added an introductory segment explaining how the gestalt was first formed ("The Fabulous Idiot") and a closing portion ("Morality") showing the gestalt's emergence as an ethical being. At the center of each of the three major sections is a regressive sequence during which the protagonist returns to a childlike state. In "The Fabulous Idiot," Lone's slow recovery at the Prodds is viewed by Mrs. Prodd as a regression into childhood. When Prodd tells her "you don't have to treat him like a two-year-old," she replies, "I do so . . . Maybe even younger . . . We'll raise him up just like a child" (p. 18). In "Baby Is Three," Gerry must regress to an earlier age in order to overcome an occlusion incurred when he was eight years old. Again, the return to childhood and the painful re-emergence as an adult is emphasized in the dialogue between Gerry and the psychiatrist; Dr. Stern begins by calling Gerry "Sonny," and ends by seeing him as the new superman. In the last section, "Morality," Hip Barrows must also regress in order to overcome the block Gerry created in him years earlier. Janie's careful nurturing of Hip emphasizes that he is in a childlike state from which he only gradually recovers; she tells him what has happened to him "won't mean anything to you until you go back that far and get it" (p. 145). When Hip feels himself getting stronger, he reassures her, "I'm a big boy now" (p. 141). All three sections thus entail a symbolic return to childhood and re-emergence as an adult.

The structural correspondences between the three narrative sequences reveal how skillfully they are conceived. They embody, in their underlying structure, the necessity for the child to liberate himself from the parent. In each section, questions are raised at the outset about the protagonist's identity. The regression is essentially a quest for identity analogous to a child's slow realization that he is a person independent of the parent. To complete the analogy, each quest is blocked by a parent figure. For Lone, the blocking figure is Mr. Kew; for Gerry, Miss Kew; for Hip, Gerry in the guise of Dr. Thompson. The re-emergence as an adult indicates that the protagonist has achieved a secure identity that the parent figure tried to deny him. The archetypal pattern of a child's quest for identity blocked by a parent figure is pervasive, occurring even in the minor episodes. For example the first section, though it concentrates on Lone, also includes Alicia Kew's struggle to live a normal life uncontaminated by her father's insane conditioning. Similarly, the main blocking figure in Gerry's regression is Miss Kew, but to the extent Dr. Stern acts as a father figure, he too participates in the blocking and must be overcome before Gerry can realize who he is and assume full adult status.

Though the successful completion of a regressive sequence implies that the protagonist-as-child has achieved an identity independent of the blocking parent figure, it is worth noting that the protagonists do not exactly reemerge as independent adults. More precisely, they emerge with a fully formed sense of their own identity and a renewed sense of purpose which is then channeled directly into the formation and completion and the *gestalt*. Encoded into the underlying structure of all three sections is the idea that the *gestalt* replaces flawed parents, and that it reinforces rather than undermines the child's identity.

In a fine complication of the child's search for autonomy, Sturgeon gradually makes us aware that the successful completion of the quest, though it implies the liberation of the child from the parent, does not necessarily mean that the child has attained emotional or moral maturity. When Dr. Stern asks Gerry what he will do now that he realizes his status as head of the *gestalt*, Gerry gives the chilling reply: "Everybody's had fun but me. The kind of fun everybody has is kicking someone around, someone small who can't fight back. Or they do you favors until they own you, or kill you.' I looked at him and grinned. 'I'm just going to have fun, that's all'" (p. 116). Gerry's reply shows that he has not escaped from the vicious dialectic that characterizes the relationships of children with their parents in *More Than Human*; he has not really grown up. Janie tells Hip that Gerry's self-realization did not make him a mature adult: ". . . He retreated and soon he regressed. He got childish. And his kind of childishness was pretty vicious" (p. 165).

Moreover, Gerry has not solved the book's central problem—the escape from loneliness. To enter the vicious circle of parent-child relations is to be lonely, even if you are the parent rather than the child. The psychiatrist Stern is quick to point this out to Gerry:

"You can do practically anything. You can have practically everything. And none of it will keep you from being alone."

"Shut up, shut up" . . . [Gerry answers]. "Everybody's alone."

He nodded. "But some people learn how to live with it."

"How?"

He said, after a time, "Because of something you don't know anything about . . . morality." (p. 117)

Sturgeon makes the connection between the parent-child dynamic and morality by modulating what it means to be a child. Childishness now is no longer defined in terms of power, but in terms of emotional and ethical maturity. "Listen to me, orphan boy," Hip tells the near-omnipotent Gerry, emphasizing that to be an adult means something other than to be a wielder of power. "Listen to me, cave boy . . . Listen to me, Miss Kew's boy . . . Listen to me, *Gestalt* boy . . . You want to be wanted. You want to be needed. So do I" (pp. 182–83). Being in the *gestalt* is no longer enough, since the *gestalt* itself is alone, one of a kind. Hip tells Gerry, "People all around you, you by yourself . . . Does a superman have super-hunger, Gerry? Super-loneliness?" (p. 185). Finding a permanent cure for loneliness means finally finding a way to relate to other beings. The final transformations, from power to morality, from grown-up child to real adult, from isolation to community, are the subjects of the book's last section.

Sturgeon builds up to the final transformations by indicating early that "bleshing" (Baby's word for how the gestalt members interact) need not entail observing even elementary social amenities. This is all the more curious because, as Beverly Friend points out in "The Sturgeon Connection," the usual emphasis in Sturgeon's fiction is on love as the solution to loneliness.⁸ We are indeed given glimpses of love in *More Than Human* in the agonizingly brief connection between Lone and Evelyn; in the extraordinary tenderness between Janie and the twins before they become involved in the *gestalt*; in the flicker of erotic attraction between Hip and Janie. But in each case, love is supplanted by the *gestalt* bond. The loving relationships characteristic of Sturgeon's fiction are replaced in *More Than Human* by a form of bonding remarkable for its surliness.

In one sense, the lack of congeniality between gestalt members emphasizes that the bond is so secure it can survive dislike, or even hatred. Janie. though she feels a profound aversion for Gerry's childish viciousness, is forced to admit that "we're a part of something together, Gerry and I and the kids; something real and alive. Hating him is like hating your legs or lungs" (p. 169). At the same time, however, Janie feels the temptation to reject Gerry, and fears that she may be rejected herself by crossing him. The resulting anxiety builds throughout the final section, held in check only by the fact that the gestalt is bound together as a single organism. Hip tries to convince Janie she should turn on Gerry, reminding her of the Biblical injunction, "'If thine eye offend thee, pluck it out. . . . ""She replies, "Yes, your eye, your hand! . . . Not your *head*" (p. 169). The revelation in the final pages that any member can in fact be replaced shatters the gestalt bond, already strained to the breaking point by Gerry's refusal to grow up. When the escalating anxieties erupt in a fight, Gerry is physically subdued. What follows connects the converging themes of growing up, the child's fear of rejection and hunger for acceptance, and the possibility that morality may be the answer.

The gestalt acquires morality by accepting Hip as its conscience, and so finally attains maturity. Since maturity in More Than Human means escaping from the loneliness and alienation that characterize the state of the child, Sturgeon accompanies the new maturity with new-found sources of acceptance. First Gerry is accepted into the hitherto-unsuspected community of gestalts. Then, for good measure, the circle of acceptance is given one last enlargement when the gestalt community reveals it is part of the continuing stream of humanity. Sturgeon thus builds the tension at the end by continuing to play upon the child's fear of rejection that dominated earlier passages; he relaxes the tension and achieves resolution by linking maturity with a spiraling series of acceptances. At the same time, he is careful to emphasize that the new acceptances do not require the sacrifice of individual identity. The other gestalts tell Gerry, "multiplicity is our first characteristic; unity our second. As your parts know they are parts of you, so you must know we are parts of humanity" (p. 187, italics Sturgeon's). Sturgeon's vision of the gestalt as a way to reconcile a child's conflicting needs undergoes successive enlargements: from the individual members within the gestalt, to the Gerry-gestalt within the community of gestalts, to the homo gestalts within a common human community. At each stage the emphasis is on a union that nevertheless assures individual autonomy, unity through multiplicity. One suspects Sturgeon stopped here only because he was at a loss to imagine a larger unity into which multiple humanity might be incorporated—a lack of imagination he was to rectify in *The Cosmic Rape*, where humanity merges into one universal mass mind, differing from the cosmic mass mind because all the human members (predictably) retain their own identities and individuality.

The plot of *More Than Human* thus has a perfectly coherent logic behind it, from the tentative beginnings of the *gestalt* through the round of acceptances at the end. But it should be noted that uncovering the underlying connections requires considerable excavation. All too often, Sturgeon fails to take advantage of his own powerful constructs. At climactic moments, just when the writing should be directing us to the event's real significance, it is surprisingly feeble. At critical junctures Sturgeon's directive comments actually dissipate rather than focus the converging significance of events. The effect is rather as though a Henry Moore sculpture were being covered over by pink chintz wallpaper.

Though the marring of a powerful underlying design is apparent throughout, a particularly striking example occurs in the final pages. With his knife at Gerry's throat, Hip finally has it in his power to avenge all his wrongs. But he renounces revenge in favor of a reconciliation with his oppressor, and so completes the *gestalt* by becoming its conscience. As Hip sits waiting for Gerry just before this confrontation, his thoughts turn to his father:

Who am I to make positive conclusions about morality, and codes to serve all of humanity?

Why—I am the son of a doctor, a man who chose to serve mankind, and who was positive that this was right. And he tried to make me serve in the same way, because it was the only rightness he was sure of. And for this I have hated him all my life . . . I see now, Dad, I see! (p. 178, italics Sturgeon's)

This should be a scene of great power. It implies that one kind of maturity—the gestalt's completion as an ethical being—is necessarily preceded by another kind of maturity—the child's understanding acceptance of his flawed parent. Appropriate to the original conception of the gestalt as an answer to the needs of alienated children, it deepens and enriches that conception. Now it is not simply a case of good gestalt, bad parents. Instead, the gestalt's emergence as an ethical being depends upon the mature recognition that the parents are not ogres, only imperfect human beings. The underlying connection hints at a concatenation of meaning that should illuminate the final episode.

But the explicit connections Sturgeon makes are disappointing. Stur-

geon would have us believe that Hip is fitted to be the *gestalt*'s conscience because he is the son of an ethical man. This reasoning causes problems, because it puts the emphasis not on Hip's foregiveness, but on the doctor's essential goodness—a proposition that strains belief. Few readers will be able to accept that Dr. Barrows' cruel treatment of his son can be adequately explained as the insistence of an ethical man on service to mankind. Further, Sturgeon describes Hip's forgiveness of his father as "completely intrusive in terms of his immediate problem" (p. 178) of how to deal with Gerry. One can only assume that Sturgeon is not fully conscious of the underlying design here. He is true to his instincts in creating the scene, but then is unable to explain explicitly what he must on some level know. So he attaches an "explanation," a claim that Hip's forgiveness of his father is an unaccountable non sequitur. To the extent Sturgeon intervenes with editorial comments, he only obscures the implicit connections.

Sturgeon continues to muddy the waters in the insights he gives Hip as a result of Hip's meditation. Hip arranges his thought for Gerry to mind-read, and it seems reasonable to suppose Sturgeon intends it for our edification as well:

Morals are an obedience to rules that people laid down to help you live among them.

You don't need morals. No set of morals can apply to you. You can obey no rules set down by your kind because there are no more of your kind . . . there is another code for you . . . It is called ethos.

The ethos will give you a code for survival too. But it is a greater survival than your own, or my species, or yours. What it is really is a reverence for your sources and your posterity. (p. 183)

The problem Sturgeon confronts here is a real one: what code of behavior can be valid between species? He calls "morality" that code of behavior intended to insure the survival of a species; and as such, of course, it cannot be expected to be binding on other species. But then he supposes that there is a higher code than this, something he calls "ethos." Though the ethos is not inconsistent with any one species' survival, it stresses the mutual reverence all life forms ought to have for one another. (This is, incidentally, apparently a favorite notion of Sturgeon's; he elaborates on it in his essay "Science Fiction, Morals and Religion").9 There may indeed be merit in these ideas. But they do little to focus the underlying connections. What Sturgeon has in mind (or perhaps I should say what he has in his instincts) is that the book's final conflict should be a form of parent-child struggle. The *homo gestalt* is in a sense the child of mankind, who is its evolutionary progenitor. "Help humanity," Hip tells Gerry, ". . . for it is your mother and your father now; you never had them before. And humanity will help you for it will produce more like you and then you will no longer be alone" (p. 183).

When the *homo gestalt* community comes to see itself as part of the stream of humanity, this amounts to an acceptance by the *homo gestalt* of its erring, fallible, inadequate parent, *homo sapiens*. Despite the fact that the *homo gestalt* has vastly superior abilities, it will nevertheless feel a "reverence" for mankind as its source, while mankind will feel a similar respect for the *homo gestalt* as its "posterity." The connections are there to be made, but what does Sturgeon do? He writes the passage as though the major point were a philosophical distinction between morals and ethos. As a result, the reader's attention is distracted from the implicit coherence of the underlying design.

The problems with the ending are symptomatic of the larger problem created by the presence of two competing narrative patterns. In concentrating on the implicit relation between the home gestalt and the parent-child dynamic, I have tried to show how the patterns are not really competitive, but complementary. In the process, I may have made the text appear more coherent than it really is. In its present form, the patterns do compete, because the connection between them is not made clear. As a result, More Than Human is neither a wholly satisfactory science fiction novel, nor a fully realized psychological novel. Because Sturgeon is interested in the homo gestalt less for its own sake than as an answer to the needs of alienated children, he does little to explore it as a real future possibility. This in itself is not a fatal objection, though it does mean that readers who come to More Than Human expecting to find a science-fiction novel of ideas will be disappointed. But the novel does not work in psychological terms either, because the parent-child dynamic is treated as coincidental. Unconnected with the gestalt, it can appear as idiosyncratic, even trivial. One is apt finally to feel that More Than Human is a potentially fine book which has been badly skewed because Sturgeon did not fully understand the underlying dynamics of his own fictional constructs.

If we judge *More Than Human* according to the highest standards, demanding of it the luminous wholeness characteristic of great books, it clearly fails to measure up. But it fails in an *interesting* way. *More Than Human* has an emotional power all too rare in science fiction; and it has the imagination to posit a futuristic solution in a leap of faith seldom seen in mainstream literature. Moreover, the connections between the problem and the solution, the child's conflicting needs and the *homo gestalt*, are real and deep. *More Than Human* does in fact point a new direction, because it suggests one way in which science fiction and mainstream literature might be joined to their mutual advantage; from mainstream literature comes the problem, the archetypal human dilemma with all its raw emotional power; from science fiction comes the futuristic idea as a response to the dilemma, offering a resolution without falsifying the issues or denying their complexity. Had Sturgeon been aware of the underlying dynamics and forged the connections that would bring it all into focus, *More Than Human* could stand as an important breakthrough in the attempt to combine the vision of science with the humanity of fiction. As it is, *More Than Human* fails as a realized work of art. But it is a significant failure, one whose attempt we can honor even while we recognize that it does not altogether succeed.

Notes

- 1. The Anatomy of Wonder, ed. Neil Barron (New York: R. R. Bowker Co., 1976), p. 262.
- 2. Damon Knight, "Introduction," in A Science Fiction Argosy (New York: Simon and Schuster, 1972), cited in Brian Aldiss, Billion Year Spree: The True History of Science Fiction (New York: Doubleday and Co., Inc., 1973), p. 281n.
- 3. For an overview see Judith Merril, "What Do You Mean: Science? Fiction?" in *Extrapolation*, 7 (May, 1966), pp. 30-46; 8 (December, 1966), pp. 2-19. Merril's influential anthologies, *SF: The Year's Greatest Science-Fiction and Fantasy* began appearing in 1956 and did much to establish "New Wave" values.
- 4. Theodore Sturgeon, "Science Fiction, Morals and Religion," in *Science Fiction, Today* and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974), p. 101.
- 5. Sigmund Freud, "Group Psychology and The Analysis of the Ego," trans. by James Strachey from *Massenpsychologie und Ich-Analyse* (Wien: Internationaler Psychoanalytischer Verlog, 1921), G.S. VI, pp. 259-349 in *A General Selection From the Works of Sigmund Freud* (New York: Doubleday and Co., Inc., 1957), p. 176.
- 6. Arthur C. Clarke, Childhood's End (Boston: Ballantine Books, 1953).
- 7. Theodore Sturgeon, *More Than Human* (New York: Ballantine Books, 1953), p. 4. Hereafter page numbers will be given in the text.
- Beverly Friend, "The Sturgeon Connection," in *Voices For The Future*, ed. Thomas D. Clareson (Bowling Green, Ohio: Bowling Green Univ. Popular Press, 1976), pp. 153-66.
- 9. Sturgeon, "Science Fiction, Morals and Religion," p. 112.

The Year's Scholarship in Science Fiction and Fantasy: 1979

ROGER C. SCHLOBIN AND MARSHALL B. TYMN

■ "The Year's Scholarship" covers 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*), published M.A. theses, reprints of major scholarship that have been out-of-print for a significant period, and scholarly or instructional visual media. It does not include columns, book reviews (see H. W. Hall's *Science Fiction Book Review Index, 1923– 1973*, Gale Research, 1975, and its annual supplements), unpublished M.A. theses, published letters, introductions to works of fiction, or utopian studies.

We appreciate the assistance from scholars and researchers in furnishing us with materials for inclusion in the annuals. Notices of articles, essays, and monographs, especially those appearing in publications difficult to locate, are especially welcome. We would also like to receive notices of articles on film from sources other than *Cinefantastique*, *Journal of Popular Film*, and *Literature*/*Film Quarterly*. Items should be sent to Roger C. Schlobin (802 N. Calumet, Chesterton, IN 46304) or to Marshall Tymn (721 Cornell, Ypsilanti, MI 48197).

"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 Univ. Press, 1972) and Marshall B. Tymn's annotated list of selected science fiction scholarship, "A Checklist of American Critical

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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 Kent State in 1979. This volume adds a number of new items from the period 1972–73, before the annual had evolved into its present form. It is our hope that this first cumulation will continue the tradition of scholarly service established by the annual bibliography; future cumulations will appear at regular intervals.

Last year an additional section, Art and Film, was added to the annual to identify more clearly the growing number of publications in these fields, bringing the total to six: General Studies, Bibliography and Reference, Collective Author Studies, Individual Author Studies and Bibliographies, Teaching Resources, and Art and Film. As in the past, cross-references to significant author discussions and mention in all sections are included in the Individual Author Studies section. Each entry is coded for easy reference and contains a descriptive annotation.

A. GENERAL STUDIES

- A01 Aldiss, Brian W. This World and Nearer Ones: Essays Exploring the Familiar. London: Weidenfeld and Nicolson. A collection of thirty essays on the theme of the complex unity of art and science. Many of the essays are concerned with science fiction, but Aldiss also addresses himself to a number of other subjects, including architecture, music, painting, and film. Science fiction authors treated are James Blish, Philip K. Dick, Robert Sheckley, Josef Nesvadba, Jules Verne, Edgar Rice Burroughs, and Kurt Vonnegut, Jr. Published in conjunction with the 37th World Science Fiction Convention ("Seacon") held in Brighton, England, in August of 1979.
- A02 Angenot, Marc. "The Absent Paradigm: An Introduction to the Semiotics of Science Fiction." Science-Fiction Studies, 6: 3-19. Through a linguistic and, more specifically, a semiotic approach, Angenot explores the social relationship between reader and text in science fiction and concludes that science fiction produces a "paradigmatic mirage." Reprinted from Poétique, 33 (February 1978), 74-90.
- A03 _____, and Darko Suvin. "Not Only But Also: Reflections on Cognition and Ideology in Science Fiction and SF Criticism." Science-Fiction Studies, 6: 168-79. A critical survey of the current state of science fiction criticism stressing ideological concerns.
- A04 Attenbury, Brian L. "America and the Materials of Fantasy." Ph.D.

dissertation, Brown University. DAI, 40: 5862A. A survey of the development of American fantasy and its sources and influences from the eighteenth century to Ursula K. Le Guin and the twentieth century.

- A05 Bayley, Barrington J. "Science, Religion and the Science Fiction Idea, Or, Where Would We Be Without Hitler?" *Foundation*, No. 17: pp. 50-57. An exploration of science fiction readership as a cult phenomenon and a religious experience.
- A06 Bear, Greg. "Beneath the Dream: Tomorrow Through the Past." *Bulletin of the Science Fiction Writers of America*, 14: 38–40. Every attempt at future charting—every story set in the future—must have some sense of what went before that story. Maintains that good future histories are about the past.
- A07 Berger, Albert I. "Nuclear Energy: Science Fiction's Metaphor of Power." Science-Fiction Studies, 6: 121-28. The duality of the role of modern physics and the atomic metaphor as it relates to extrapolation in science fiction and the attempts of many writers to influence nuclear policy through their fiction, with particular attention to the works of Isaac Asimov, Robert A. Heinlein, Clifford Simak, and A. E. van Vogt.
- A08 Berman, Ruth Amelia. "Suspending Disbelief: The Development of Fantasy as a Literary Genre in Nineteenth-Century British Fiction as Represented by Four Leading Periodicals: *Edinburgh Review, Blackwood's, Fraser's*, and *Cornhill.*" Ph.D. dissertation, University of Minnesota. *DAI*, 40: 865A. A survey of supernatural fiction in four leading nineteenth-century magazines with attention to major writers, critical receptions, and the acceptance and growing popularity of supernatural fiction from the 1820s to the end of the century.
- Bisenicks, Dainis. "Children, Magic, and Choices." Mythlore, 6 (Winter): 13–16. A brief study of characterization and fate versus chance in modern fantasy with analysis of examples drawn from the works of Ursula K. Le Guin, Lloyd Alexander, Alan Garner, Susan Cooper, and C. S. Lewis.
- A10 Bishop, Michael. "The Knack and How to Get It. See?" Bulletin of the Science Fiction Writers of America, 13 (1978): 14–16. The creation of realistic interior landscapes has a lot to do with the author's powers of observation and is solidly visual in its orientation.
- A11 Blish, James. "Probapossible Prolegomena to Ideareal History." Futures, 11: 155–60. A reprint of an article in Foundation, No. 13 (1978), pp. 6–12. See the 1978 installment of this bibliography, A11.
- A12 Bossay, Lyssa Dianne. "Religious Themes and Motifs in Science Fiction." Ph.D. dissertation, University of Texas at Austin. DAI, 40: 5857A. An examination of archetypal themes and motifs with particular stress on

Olaf Stapledon's *Star Maker*, C. S. Lewis' Space Trilogy, Larry Niven and Jerry Pournelle's *Inferno*, Arthur C. Clarke's *Childhood's End*, and Walter M. Miller, Jr.'s *A Canticle for Leibowitz*.

- A13 Bretnor, Reginald, ed. Modern Science Fiction: Its Meaning and Its Future. 2nd ed. Chicago: Advent. Originally published in 1953, Modern Science Fiction was one of the earliest comprehensive symposiums on the science fiction genre (preceded by Of Worlds Beyond, a shorter essay anthology edited by Llovd Eshbach in 1947) and is an important document on the "golden age" of science fiction. The second edition provides a supplement of "Notes and Corrections" to the 1953 edition and an index. Contents: "The Place of Science Fiction" by John W. Campbell, Jr.; "The Publishing of Science Fiction" by Anthony Boucher; "Science Fiction in Motion Pictures, Radio and Television" by Don Fabun; "A Critique of Science Fiction" by Fletcher Pratt; "Science Fiction and the Mainstream" by Rosalie Moore; "Imaginative Fiction and Creative Fiction" by L. Sprague de Camp; "Social Science Fiction" by Isaac Asimov; "Science Fiction: Preparation for the Age of Space" by Arthur C. Clarke; "Science Fiction and Sanity in an Age of Crisis" by Philip Wylie; "Science Fiction, Morals, and Religion" by Gerald Heard; and "The Future of Science Fiction" by Reginald Bretnor.
- Burno, Marjorie Jean. "Victorian Fantasists from Ruskin to Lang: A Study in Ambivalence." Ph.D. dissertation, University of California at Berkeley, 1978. DAI, 40: 265A. A study of the uncomfortable fascination fantasy and fairy tale held for John Ruskin, William Thackeray, George MacDonald, William Morris, and Andrew Lang.
- A15 Carter, Steven. "Science Fiction." *English Journal*, 68 (December): 73–74. A brief survey of important science fiction works with feminist significance.
- A16 Cherryh, C. J. "The Use of Archaeology in Worldbuilding." Bulletin of the Science Fiction Writers of America, 13 (1978): 5–10. Considerations for construction of an alien archaeology: survivals, cultural diversity, environment, biology, geography, and geology.
- A17 Clarke, I. F. The Pattern of Expectation 1644-2001. London: Jonathan Cape. A survey of the tale of the future and an analysis of the many factors that have worked together to make the story of the future a dominant form of fiction. The book surveys three main stages in the course of futuristic literature: 1) the establishment of the tale of the future in the 1830s, 2) the beginnings of modern science fiction with the appearance of Jules Verne in the 1890s, and 3) the achievement of H. G. Wells at the turn of the century. It goes on to chronicle the continuing evolution of futuristic literature throughout the twentieth century, paying special attention to the major changes in the genre since the end of World War I. Index.

- A18 Clemmer, Richard O. "Mythic Process, Evolution, and Science Fiction." Bulletin of the Science Fiction Writers of America, 13 (1978): 19–25, 29. A discussion of the writing of science fiction within the context of mythic process and of mythic process within the context of human evolution.
- A19 Collins, Robert A. "Extrapolation: Going Beyond the Present." *Media & Methods*, 16 (November): 22–25. Fantasy and science fiction are means of envisioning the future on both a personal and an intellectual level; includes numerous allusions to contemporary writers and their works.
- A20 Darnay, Arsen. "The Future Is Past." Bulletin of the Science Fiction Writers of America, 13 (1978): 11-13. Explores the theory that the great diversity of human societies rests on a few basic structures, that societies pass through phases, and that the phases are always repeating.
- A21 De Camp, L. Sprague, ed. *The Blade of Conan*. New York: Ace [paper]. A wide variety of essays (too many to list here), most reprinted from *Amra*, focusing on sword-and-sorcery fantasy, its practitioners (especially Robert E. Howard) and its characteristics. The anthology contains essays about Robert E. Howard, T. H. White, E. R. Eddison, A. Merritt, Talbot Mundy, and James Branch Cabell, as well as on more general topics, by writers such as L. Sprague de Camp, Lin Carter, Poul Anderson, John Pocsik, Fritz Leiber, Jerry Pournelle, Leigh Brackett, and Marion Zimmer Bradley.
- A22 Dean, John. "'A Curious Note in the Wind': The New Literary Genre of Heroic Fantasy." New Mexico Humanities Review, 2 (Summer): 34–41. An introduction to the "critically unexplored" sub-genre known as heroic fantasy. Dean traces its gestation prior to the nineteenth century; sketches its development in modern times; examines the works of Robert E. Howard, whom Dean calls the first genuine writer of heroic fantasy in the twentieth century; and analyzes two modern works: Poul Anderson's *The Broken Sword* and Michael Moorcock's *Stormbringer*. The study begins with a discussion of the essential ingredients of heroic fantasy.
- A23 Del Rey, Lester. "Rebellion: The New Wave and Art." Starship, 16 (Fall): 25-28. Del Rey analyzes "new wave" science fiction (with emphasis on Michael Moorcock's editorship of New Worlds) and other new movements in the field. Reprinted in The World of Science Fiction (see next entry).
- A24 ______. The World of Science Fiction 1926-1976: The History of a Subculture. New York and London: Garland; New York: Ballantine [paper]. A survey of American science fiction chronologically divided into what del Rey sees as the four "ages" of the genre: The Age of Wonder (1926-37), The Golden Age (1938-49), The Age of Acceptance (1950-61), and The Age of Rebellion (1962-73). Although the work contains very little critical commentary and no documentation of historical data, it is of interest due to del Rey's long association with the science fiction field as a writer and an editor.

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Intended as an introductory guide to the literature and to those interacting forces that have influenced its development. Index.

- A25 Dowling, Terry. "What Is Science Fiction? Or Finding the Lowest Common Denominator." *Science Fiction*, 2: 4–19. Dowling examines a range of definitions to arrive at a "lowest common denominator"—i.e., what science fiction is at its very least—and concludes that it is "a reflection and an application of the imagination response working with reason that is fundamental to our humanity; a manifestation of the fantasy faculty existing in a pro-rational form."
- A26 Dubanski, Ryszard. "The Last Man Theme in Modern Fantasy and SF." Foundation, No. 16: pp. 26-31. Sees the "Last Man" theme as historical evidence for the modern sense of the divided self.
- A27 Elkins, Charles. "Science Fiction Versus Futurology: Dramatic Versus Rational Modes." *Science-Fiction Studies*, 6: 20–31. An exploration of the parallels and differences between science fiction literature and futurology with an analysis of the contributions literature can make to understanding the future.
- A28 Feenberg, Andrew. "The Politics of Survival: Science Fiction in the Nuclear Age." Alternative Futures, 1 (Summer 1978): 3-23. Examines several science fiction works as examples of mankind's fitness to survive in a world of scientific enlightenment: Jack Williamson's The Humanoids, Isaac Asimov's The Caves of Steel, Fred Hoyle's Ossian's Ride, Arthur C. Clarke's The City and the Stars and Childhood's End, Walter R. Miller, Jr.'s A Canticle for Leibowitz, Alfred Bester's The Stars My Destination, and Clifford D. Simak's City. This article first appeared in the John Hopkins Magazine in 1977 as "An End to History: Science Fiction of the Nuclear Age."
- A29 Fitting, Peter. "The Modern Anglo-American SF Novel: Utopian Longing and Capitalist Cooptation." *Science-Fiction Studies*, 6: 59–76. An analysis of the interaction between "utopian longings" and the ideology that identifies science and technology as instruments for utopian transformation, and an investigation of invention in science fiction as a new basis for utopian realization.
- A30 Gallagher, Edward J. "The Image of the Scientist in Popular Culture." Proceedings of the Pennsylvania Academy of Science, 53: 29–33. Three important elements of the "Mad Scientist/Frankenstein" formula—"his menacing transformation, deplorable lack of insight, and cowardly evasion of responsibility"—appear in altered form in the comic books and in Mr. Spock of Star Trek, indicating a shift toward a positive view of the scientist in American society.

- Gunn, James. "Science Fiction and the Future." Algol, 16 (Winter): 36-7. In briefly defining and describing the history of science fiction's "future mind" and orientation, Gunn makes frequent reference to H. G. Wells's "The Discovery of the Future," a lecture given to the Royal Institute in 1902.
- A32 Hassler, Donald M. "The Eighteenth Century and Science Fiction: A Symbiosis?" *Science Fiction*, 2: 75–82. Recent science fiction may furnish us with new ideas that will enrich our understanding of the eighteenth century.
- A33 Heidtmann, Horst. "A Survey of Science Fiction in the German Democratic Republic." *Science-Fiction Studies*, 6: 92–99. A survey and description of the historical periods of science fiction in the German Democratic Republic—1945–50, 1950–61, 1961–71, 1971–77—with indications of the social forces and works that contributed to them.
- A34 Hienger, Jörg. "The Uncanny and Science Fiction." Science-Fiction Studies, 6: 144–52. A definition and description of uncanny events (a temporary paralysis of reason) as they occur in science fiction with particular attention to Jack Finney's *The Body Snatchers*, Ray Bradbury's "The Third Expedition," and Jerome Bixby's "It's a *Good* Life."
- A35 Hoffeld, Laura. "Where Magic Begins." The Lion and the Unicorn, 3, No. 1: 4–13. A brief discussion of the importance of the "life force" and the locus amoenus in children's fantasy with attention to P. L. Travers' Mary Poppins, George MacDonald's The Golden Key, C. S. Lewis' Space Trilogy, and Roger Lancelyn Green's version of Robin Hood.
- A36 Ikin, Van. "Australian Science Fiction: The State of the Art." Science Fiction, 2: 112–27. A review of the history of science fiction publishing in Australia beginning in 1968 with the publication of The First Pacific Book of Australian Science Fiction.
- A37 Irvin, Eric. "Dracula's Friends and Forerunners." Quadrant, No. 22 (1978):
 pp. 42-44. A brief survey of the use of the Vampire motif on the English stage since J. R. Planche's *The Vampyre* was first performed at the English Opera House (later The Lyceum) on August 9, 1820.
- A38 Johnson, Roger. "Sleuths and Spooks." Anduril, No. 7: pp. 31-34. A comprehensive definition and survey of the psychic detective in fiction, focusing on such authors as Algernon Blackwood, William Hope Hodgson, J. Sheridan Le Fanu, Dion Fortune, Arthur Machen, Seabury Quinn, Manly Wade Wellman, Dennis Wheatley, Margery Lawrence, and August Derleth.
- A39 Landow, George P. "And the World Became Strange: Realms of Literary Fantasy." In *Fantastic Illustration and Design in Britain*, 1850-1930. By

Diane L. Johnson. Providence: Rhode Island School of Design, pp. 9-43; rpt. *Georgia Review*, 33 (Spring): 7-42. Following a survey of critical attitudes toward fantasy, Landow examines representative literary fantasies by John Ruskin, George MacDonald, George Meredith, William Morris, and William Hope Hodgson. In addition, Landow discusses the parallels between nineteenth-century fantasy art and literature, examining the works of a number of major artists.

- A40 Le Guin, Ursula K. Language of the Night: Essays on Fantasy and Science Fiction. Ed. Susan Wood. New York: Putnam. A collection of twenty-four essays garnered from various sources, representing Le Guin's views on the literature of science fiction and fantasy, especially the ethics and aesthetics of the two forms. A bibliographic checklist of Le Guin's works is supplied by Jeff Levin. Available in paperback.
- A41 Levinson, Paul. "Science Fiction: Fantasy Rooted in Fundamental Concerns." Media & Methods, 15 (April): 26-28, 53. Science fiction as a literature that deals with fundamental issues in science, philosophy, and morality with particular reference to Isaac Asimov's Foundation Trilogy and Frank Herbert's Dune Trilogy.
- A42 Livingston, Dennis. "The Utility of Science Fiction." In Handbook of Futures Research. Ed. Jib Fowles. Westport, CT: Greenwood Press, 1978, pp. 163-78. An optimal approach to future studies requires that science fiction be taken seriously. Livingston analyzes the significance of science fiction in terms of its methodology and perspective, its content, and its social impact. Includes a bibliography.
- A43 Locke, George. "An English Science-Fiction Magazine, 1919." Science-Fiction Studies, 6:304-08. Pears Christmas Annual (for 1919), a special issue devoted to science fiction that is fully described by Locke, is the first example of the English-language science fiction magazine despite its emphasis on social speculation rather than hard science.
- A44 Lundwall, Sam J. Science Fiction: An Illustrated History. New York: Grosset & Dunlap, 1978. A concise, well-illustrated history of world science fiction. The book provides, amid reproductions of pulp covers, photographs of writers, and stills from movies, a vast amount of information on European science fiction. This, in itself, is a contribution to scholarship in the field, which has traditionally neglected this aspect of its growth. However, the volume neglects English-language science fiction as a historical phenomenon; hence, it is not representative of major trends within worldwide science fiction.
- A45 McGillis, Roderick F. "George MacDonald and the Lilith Legend in the XIXth Century." *Mythlore*, 6 (Winter): 3-11. A survey of the Lilith legend

in the nineteenth century with special attention to George MacDonald's use of it in the drafts and final version of *Lilith*.

- A46 Montgomery, Marion. "Prophetic Poet and the Loss of Middle Earth." Georgia Review, 33 (Spring): 63-88. A wide-ranging and insightful survey, with many author allusions, of the necessity for "middle earth"—the realm of true wonder—to rescue the modern sensibility from the absurd in literature.
- A47 Moorcock, Michael. "New Worlds: A Personal History." Foundation, No. 15: pp. 5-18. From an autobiographical perspective, Moorcock discusses the history and philosophy of New Worlds and his involvement as editor; alludes to numerous science fiction and fantasy authors and their works.
- A48 _____. "Wit and Humour in Fantasy." Foundation, No. 16: pp. 16-22. Fantasy and humor are soul mates since they both deal with paradox, hyperbole, and myth. This essay is part of Moorcock's yet-to-be-published study of epic fantasy, *Heroic Dreams*.
- A49 Morris, Christine. "Indians and Other Aliens: A Native American View of Science Fiction." *Extrapolation*, 20: 301–07. Criticizes the failure of science fiction to portray accurately the character of the American Indian, who is often idealized or depicted as the "warrior" type. Authors whose treatment is "beyond reproach" are Robert Silverberg, Frank Herbert, and Craig Strete. Includes "A Preliminary Checklist of Native Americans in Science Fiction."
- Moss, Anita West. "Children and Fairy Tales: A Study in Nineteenth-Century British Fantasy." Ph.D. dissertation, Indiana University. DAI, 40: 4056A-57A. An exploration of how the debate and controversy over the value of the fairy tale for children in the nineteenth century produced highly vital fantasy. Includes specific references to George MacDonald, Lewis Carroll, and Kenneth Grahame among others.
- A51 Parrinder, Patrick. "The Alien Encounter: Or, Ms Brown and Mrs Le Guin." Science-Fiction Studies, 6: 46-58. Using Virginia Wolfe's "Mr Bennett and Mrs Brown," Ursula K. Le Guin's "Science Fiction and Mrs Brown," and a large variety of specific illustrations, Parrinder explores the nature of the alien encounter in science fiction and concludes that it is one of the basic characteristics that distinguishes science fiction from other genres. Also published in Science Fiction: A Critical Guide (see next entry).
- A52 _____, ed. Science Fiction: A Critical Guide. New York: Longman. An anthology of original essays, for the most part chronologically arranged, that interprets the significance of science fiction as a literary genre and that attempts to "establish the common properties of science fiction writing,

whether in treatment of theme or in SF of a given period or nationality." Contents: "The Literary Background to Science Fiction" by Mark R. Hillegas; "Jules Verne: The Last Happy Utopianist" by Marc Angenot; "The Science Fiction of H. G. Wells" by John Huntington; "Utopia and Science Fiction" by Raymond Williams; "Science Fiction and the Scientific World-View" by Patrick Parrinder; "The Cold War in Science Fiction, 1940–1960" by T. A. Shippey; "Science Fiction, Religion and Transcendence" by Tom Woodman; "The Disappearance of Character" by Scott Sanders; "The Alien Encounter: or Ms. Brown and Mrs. Le Guin" by Patrick Parrinder (see A51); "American Science Fiction since 1960" by J. A. Sutherland; "British Science Fiction" by Christopher Priest; and "European Science Fiction" by Franz Rottensteiner. Index.

- Paul, Terri Goldberg. "Blasted Hopes: A Thematic Survey of Nineteenth-Century British Science Fiction." Ph.D. dissertation, Ohio State University. DAI, 40: 2077A-78A. A historical definition of the union of science and literature in the nineteenth century with particular attention to works by Samuel Butler, Bulwer Lytton, Mary Shelley, Robert Louis Stevenson, and H. G. Wells.
- A54 Pick, J. B. "Science Fiction, Fantasy, and the Writer's Discipline." *Cresset* (May 1977): 14–17. A definition of science fiction and fantasy, with stress on the latter, plus an examination of the writer's burdens and responsibilities in each form.
- A55 Pournelle, Jerry. "On Historiographing the Future." *Bulletin of the Science Fiction Writers of America*, 14: 52–54. A methodology for writing science fiction future history: getting started, mechanics, and working tools.
- A56 Prickett, Stephen. Victorian Fantasy. Bloomington, Indiana Univ. Press. A critical study of the major writers and works of nineteenth-century fantasy. Prickett traces the evolution of the aesthetic of fantasy from its beginnings in the early Victorian era, showing how fantasy and the gothic flourished in the popular and comic tradition of the period. Examines in detail the development and influence of six major writers: Edward Lear, Lewis Carroll, Charles Kingsley, George MacDonald, Rudyard Kipling, and Edith Nesbit, with references to many more. Includes a brief bibliography of primary works. Index.
- A57 Pukallus, Sylvia, Ronald M. Hahn, and Horst Pukallus. "Perry Rhodan' as a Social and Ideological Phenomenon." Trans. Peter Roberts. *Science-Fiction Studies*, 6: 190–200. A survey of the nature and the widespread appeal of the multi-volume and multi-authored Perry Rhodan series with analysis of its readership in the United States and Germany.
- A58 Rabkin, Eric S. "Metalinguistics and Science Fiction." Critical Inquiry, 6: 79-97. An exploration of the roles and varieties of metalinguistics (the

interrelationship of language and other behavioral phenomena) that help shape fantasy and science fiction. Includes significant references to the works of Ursula K. Le Guin, Anthony Burgess, Samuel R. Delany, Frederik Pohl, Cyril Kornbluth, and Joe Haldeman.

- A59 Renault, Gregory. *Theses on Science Fiction: Mass Culture and Social Criticism.* Peterborough, Ontario: Penury Press [paper]. This thirteenpage pamphlet is a revised version of an article, "Science Fiction: More Than Just Buck Rogers" (*The Red Menace*, 1979). Investigation of science fiction's elements and their sociohistorical development reveals the ongoing dialectic of domination and liberation that characterizes life in modern capitalistic society.
- A60 Ringel, Faye Joyce. "Patterns of the Hero and the Quest: Epic, Romance, Fantasy." Ph.D. dissertation, Brown University. DAI, 40: 5854A. A comparison and contrast of the natures of Medieval romance and modern fantasy with special attention to William Morris' The Wood Beyond the World and The Water of the Wondrous Isles, Lord Dunsany's The King of Elfland's Daughter, and J. R. R. Tolkien's Lord of the Rings.
- A61 Sardello, Robert J. "An Empirical-Phenomenological Study of Fantasy, With a Note on J. R. R. Tolkien and C. S. Lewis." *Psycho-Cultural Review*, 2 (1978): 203–20. An examination of numerous fantasy characteristics from the perspective of empirical psychology with references to the critical theories of C. S. Lewis and J. R. R. Tolkien.
- A62 Schäfer, Martin. "The Rise and Fall of Antiutopia: Utopia, Gothic Romance, Dystopia." *Science-Fiction Studies*, 6: 287–95. A literary and sociological study of the historical sources of dystopia and its interrelationships with utopia in fiction.
- A63 Sky, Kathleen. "Children of the Future." Bulletin of the Science Fiction Writers of America, 14: 35-37. Without an understanding of the past, the science fiction writer cannot create literary futures, whatever they are perceived to be. Discusses techniques of researching the past to create future histories.
- A64 Smuszkiewicz, Antoni. "Time and Space in Contemporary Science Fiction." Trans. Hania Fedorowicz. Science-Fiction Studies, 6: 85-91. An examination of the interaction of narrative place and time with plot through the use of "props" (objects that fill out narrative space) with a discussion of why Polish science fiction focuses on particular settings.
- A65 Stableford, Brian. "Notes Toward a Sociology of Science Fiction." Foundation, No. 15: pp. 28–41. Stableford expounds on the importance of analyzing readership, market, and numerous other factors in a sociological approach to science fiction.

- Suvin, Darko. Metamorphoses of Science Fiction: On the Poetics of a A66 Literary Genre. New Haven, CT: Yale Univ. Press. A serious and insightful examination of what Suvin calls "the fiction of cognitive estrangement." Part one is an elaboration of the concepts of cognition (science) and estrangement (fiction) in which Suvin sets the science fiction genre apart from either naturalistic fiction or the supernatural. Part two, on the historical tradition, deals with science fiction in Europe and America from Thomas More to H. G. Wells, with references to earlier writers as well as Slavic science fiction up to the 1950s. Separate chapters discuss H. G. Wells, Russian science fiction, and Karel Capek. Suvin's comprehensive bibliography of secondary studies from the major European languages is a valuable contribution to bibliographic scholarship. This volume is a major contribution to the intellectual history of science fiction and to theoretical studies of the genre. A revised and expanded version of Pour une Poétique de la Science-Fiction (Montreal, 1977). Index. Available in paperback.
- A67 _____. "The State of the Art in Science Fiction Theory: Determining and Delimiting the Genre." *Science-Fiction Studies*, 6: 32–45. An investigation of the theoretical (rather than positivistic) studies of the nature of science fiction literature, which includes a selected, international list of relevant studies.
- A68 ______. "Three World Paradigms for SF: Asimov, Yefremov, Lem." Pacific Quarterly Moana, 4: 271-83. Drawing upon Isaac Asimov's I, Robot, Ivan Yefremov's Tumannost' Andromedy, and Stanislaw Lem's Solaris, Suvin offers sociological and aesthetic models—Anglo-American Golden Age, Soviet Revival, and Mid-European science fiction contending that all three periods point out that science fiction is a fruitless search for answers "outside of human creativity."
- A69 Turner, George. "Who Needs a Definition of Science Fiction? And Why?" Science Fiction, 2: 161-74. In response to Terry Dowling's "What Is Science Fiction?" (see A25). Turner argues that a working definition of science fiction is needed by publishers, librarians, reviewers, and critics. Such a definition must be one unique to science fiction; otherwise, its distinctions are meaningless. After examining the characteristics of the science fiction genre, Turner concludes that it is "a fiction founded on the postulate that some known or theoretical possibility has become actuality and detailing the logical outcome of this happening."
- A70 Tymn, Marshall B. "Coping with Change." Media & Methods, 16 (November): 18-20. The intellectual and social significance of science fiction literature; the introduction to a special issue on science fiction and fantasy.
- A71 _____. "Science Fiction." In Handbook of American Popular Culture.
 Ed. M. Thomas Inge. Westport, CT: Greenwood Press, pp. 251-73. An essay outlining the current state of science fiction scholarship for those who

wish to pursue research in the field. Discusses reference works, history and criticism, research collections, reprints, and periodicals. Extensive bibliography appended.

- A72 Walker, Paul. "Science Fiction and the People Who Write It." Media & Methods, 15 (February): 22-24. Walker generalizes on the nature of the science fiction writer, drawing upon his numerous interviews that have been reprinted in Speaking of Science Fiction (Luna Publications, 1978).
- A73 Warrick, Patricia. "A Science Fiction Aesthetic of Complementary Perception." *Pacific Quarterly Moana*, 4: 329–36. Following a brief survey of the history of science fiction and of some of the scholarly definitions, Warrick offers an elaborated list of the genre's primary characteristics: grounded in scientific knowledge, sense of novelty, dislocation of time or space, awareness of unity, addresses itself to the mind, and readers experience a new awareness and a moment of illumination. Another version of this essay appears in Warrick's *The Cybernetic Imagination in Science Fiction* (1980).
- A74 Weinkauf, Mary S. "The Indian in Science Fiction." Extrapolation, 20: 308-20. Science fiction writers have preserved the American Indian in spite of racist, inaccurate, or propagandistic views. Among the more genuine portraits of the Indian and his essential character are Clifford D. Simak's A Choice of Gods; Michael Bishop's A Little Knowledge; and Andre Norton's The Beast Master, Lord of Thunder, and The Sioux Spaceman, with Craig Strete's "Bleeding Man" and Robert Silverberg's "Sundance" as examples of fresh and unstereotypic images of the Indian.
- A75 Wendell, Carolyn. "The Alien Species: A Study of Women Characters in the Nebula Award Winners, 1965–1973." *Extrapolation*, 20: 343–54. A study of thirty-seven Nebula Award winners of 1965–73 that show women to be portrayed as stereotypes and minor characters. Appended is a list of "Women Characters of Nebula Award Winners" that delineates the major categories of women characters that emerged from the study.
- A76 Wimberly, Bonnie Coleman. "Invisibility as a Significant Motif in Western Literature: Its Attainment, Use, and Moral Consequences." Ph.D. dissertation, Florida State University. *DAI*, 40: 5436A. The invisibility theme in Western literature from the fifth century to the present creates a circumstance in which the character becomes totally independent, fears no reprisals, and ultimately is dangerous to self and society through lawless acts and greed.
- A77 Wolfe, Gary K. *The Known and the Unknown: The Iconography of Science Fiction.* Kent, OH: Kent State Univ. Press. A focused critical study that is concerned with the problem of science fiction images (spaceships, the city, wastelands, robots, etc.) that have developed into "icons" and how these icons are used within specific works and within the genre as a whole.

Concentrates on the period of the 1930s to the early 1960s, science fiction's middle period of development; within the chronology, Wolfe takes his examples from a large number of British and American works. A systematic examination of some of the genre's major motifs and a pioneering work.

- A78 Wood, Susan. "Women and Science Fiction." *Algol*, 16 (Winter): 9–18. A thorough survey of the critical views of science fiction written by women plus the history, nature, and evolution of the female character in science fiction.
- A79 Woodcock, John. "Science Fiction and the Real Future." Alternative Futures, 2 (Spring): 25-37. A discussion of science fiction's general relevance to the future, of several common functions of the future in science fiction, and of the genre's capacity for "future realism" compared to certain techniques used by nonfiction futurology. Works by Ursula K. Le Guin, Olaf Stapledon, George R. Stewart, Aldous Huxley, and John Brunner are examined.
- A80 Wymer, Thomas L., et al. Intersections: The Elements of Fiction in Science Fiction. Bowling Green, OH: Bowling Green Univ. Popular Press [paper]. Designed as a supplementary text for an introduction to science fiction course, the book is divided into chapters that explain and illustrate fundamental elements, such as plot, characterization, and theme, in terms of how they function in fiction generally and how they are used in science fiction specifically. A basic introduction to science fiction narrative.
- A81 Zgorzelski, Andrzej. "Is Science Fiction a Genre of Fantastic Literature?" Science-Fiction Studies, 6: 296–303. The relationship of fantasy and science fiction from the restrictive perspective of genre as a literary-historical, diachronic system.

B. BIBLIOGRAPHY AND REFERENCE

- B01 Ashley, Michael. Fantasy Reader's Guide. Number One: The John Spenser Fantasy Publications. United Kingdom: Cosmos Literary Agency [paper]. The first of a series of proposed research pamphlets that will contain neverbefore-published background studies and checklists on science fiction and fantasy. Volume One is a complete index to and commentary on the John Spenser fantasy publications (1950–66), which include Futuristic Science Stories, Worlds of Fantasy, Tales of Tomorrow, Wonders of the Spaceways, Supernatural Stories, and Out of This World. Also indexed are the novels published as part of Spenser's Science Fiction Series and Supernatural Series.
- B02 Barron, Neil. "Science Fiction: The New Growth Industry." Choice, Oct. 1978, pp. 963–80. A bibliographic essay that selectively surveys the major science fiction bibliographies and indexes, histories, critical studies, author

studies, biographies and autobiographies, illustration collections, films and television shows, teaching and writing aids, and magazines.

- B03 [Berman, Ruth]. "A Note on the Mythopoeic Holdings in the Kerlan Collection." Mythlore, 6 (Fall): 32, 42. A brief survey of the holdings in the special children's collection at the University of Minnesota of works by John Bellairs, C. S. Lewis, George MacDonald, Elizabeth Coatsworth, Dahlov Ipcar, Ruth Nichols, Elizabeth Pope, and Jane A. Yolen.
- B04 Christopher, Joe R. "An Inklings Bibliography." Mythlore, 6 (Winter): 46-47; 6 (Spring): 40-46; 6 (Summer): 38-45; 6 (Fall): 44-47. Christopher's ongoing bibliography of studies of the works of C. S. Lewis, J. R. R. Tolkien, Charles Williams, and the other Inklings provides long annotations and references to amateur publications unavailable elsewhere.
- B05 Clarke, I. F. The Tale of the Future from the Beginning to the Present Day: An Annotated Bibliography. . . . 3rd ed. London: Library Association, 1978 [paper]. The standard work on the tale of the future with nearly 3,500 briefly annotated entries. Coverage in this edition is expanded to include approximately 1,200 titles published between 1971 and 1976. Entries for titles published prior to 1971 have been expanded and revised. Arrangement of the list is chronological from 1644 to 1976, with alphabetical author and title indexes.
- B06 Columbo, John Robert, et al. CND SF&F: A Bibliography of Canadian Science Fiction. Toronto: Hounslow Press [paper]. An annotated bibliography of 600 books that constitutes the first listing of Canadian science fiction and fantasy in both English and French. Organized into the following sections: Science Fiction, National Disaster Scenarios, Polar Worlds, Fantasy and Weird Tales, French-language Science Fiction and Fantasy, Children's Literature, Non-Fiction, and Canadian Interest. This is a preliminary checklist compiled in conjunction with Colombo's Other Canadas: An Anthology of Science Fiction and Fantasy (McGraw-Hill Ryerson, 1979), the first anthology to focus on Canada's neglected contributions to the genres. A far more comprehensive and scholarly bibliography, tentatively titled Northern Visions: A Bibliography of Canadian Science Fiction and Fantasy, is currently being compiled. Meanwhile, the present work should be acquired by all researchers in the field.
- B07 Currey, L. W. Science Fiction and Fantasy Authors: A Bibliography of First Printings of Their Fiction and Selected Nonfiction. Boston: G. K. Hall. A checklist of 215 authors identified with science fiction and fantasy from the late nineteenth century to the present, providing up-to-date, comprehensive, and accurate information on first printings of works published in book, pamphlet, or broadside format through December 1977. Each entry includes significant data to identify subsequent printings and editions of interest to researchers and collectors, thus allowing the reader to

identify variations in texts. Over ninety-eight percent of the listed titles have been examined by the compiler, including all known printings, states, and issues within the first printing, as well as binding and dust-jacket variations. Includes selected nonfiction. This compilation has no bibliographical antecedents in science fiction and fantasy scholarship, and it should serve as a guide for future work in the field for years to come.

- B08 Frank, Frederick S., Gary William Crawford, and Benjamin Franklin Fisher IV. "The 1978 Bibliography of Gothic Studies." Gothic, 1: 65–67. The first installment of an annual, annotated bibliography of gothic studies that contains items of interest to fantasy scholars (e.g., Mary Shelley, H. P. Lovecraft, William Beckford, M. P. Shiel, etc.). Divided into Bibliography and Textual Studies, General Studies, and Author Studies.
- B09 Hall, Hal W. SFBRI: Science Fiction Book Review Index. Vol. 9, 1978. Bryan, TX: Privately Printed [paper]. Annual index to science fiction and fantasy book reviews appearing in the commercial magazines, selected fanzines, and general library-oriented magazines. Covers reviews of both fiction and nonfiction. A new feature with this volume is a book review section, offering short reviews of selected science fiction and related books.
- B10 _____. SFBRI: Science Fiction Book Review Index. Vol. 10, 1979. Bryan, TX: Privately Printed [paper]. Annual index to science fiction and fantasy book reviews (see annotation above). This volume expands coverage to include several sources of reviews of non-English science fiction.
- B11 Holdstock, Robert, ed. Encyclopedia of Science Fiction. New York: Mayflower. Eleven essays by science fiction writers and critics 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 includes collector's items, cults, magazines, film titles, and awards. Index.
- B12 Hopkins, Harry, ed. Fandom Directory. Langley, VA: Privately Printed [paper]. A computerized listing of the names and addresses of artists, subscription services, collectors, dealers, editors, fans, fan clubs, manufacturers, convention organizers, publishers, bookstores, conventions, writers, and fanzines. Coded according to special interests.
- B13 Lynn, Ruth Nadelman. Fantasy for Children: An Annotated Checklist. New York: R. R. Bowker. A bibliography of 1,200 works of children's fantasy arranged into thirteen "Types" (e.g., ghosts, magical, adventure, magical toys, time travel). Brief annotations describe each book and list sequels or related works by the same author. Also provided are notations of major awards won and a list of review citations. Contains an author/illustrator index and a title index.
- B14 McGhan, Barry. Science Fiction and Fantasy Pseudonyms. rev. ed. Dear-

born, MI: Misfit Press [paper]. A revised and expanded version of a standard work, first published in 1971, which contains an alphabetical listing of 945 authors and 1,483 pen names. A 1979 supplement lists pseudonyms discovered or revealed since the last revision (1976).

- B15 Magill, Frank N., ed. Survey of Science Fiction Literature: Five Hundred 2,000-Word Essay Reviews of World Famous Science Fiction Novels with 2,500 Bibliographical References. 5 vols. Englewood Cliffs, NJ: Salem Press. Listed alphabetically by title, the essay-reviews provide information on each work as follows: author, date of first book publication, type of work (novel or collection), time and locale, a one-sentence description of the work, principal characters, the essay-review, and sources for further study. The essays in most cases provide excellent overviews of the work under discussion. A title and author index covering all the titles in a given volume appears at the front of each volume; a full author and title index is furnished at the end of volume five. The set is comprised of 513 essays representing 280 authors. About ninety foreign-language titles, written by seventy-two authors, are included. The works have been carefully chosen: all are award-winners and many of the award-nominees are represented; no major work seems to be omitted. The single deficiency is that the sources for further study are, in most instances, simply reviews from a variety of general and specialized sources.
- B16 Nicholls, Peter, ed. The Science Fiction Encyclopedia. United Kingdom: Granada; Garden City, NY: Doubleday. A comprehensive reference book on the science fiction field containing over 2,800 entries. Research for the volume was based on the following broad categories: authors, themes, films, magazines, editors, critics, illustrators, film makers, publishers, pseudonyms, series, television programs, original anthologies, comics, science fiction in various countries, terminology, awards, fanzines, and miscellanea. Most entries are short, but furnish essential information. A landmark work that should be acquired by anyone with more than a passing interest in the science fiction field. Available in paperback.
- B17 Radcliffe, Elsa J. Gothic Novels of the Twentieth Century: An Annotated Bibliography. Metuchen, NJ: Scarecrow Press. This bibliography provides information relating to English and American gothic novels between 1900 and 1976, some of which are important to the study of fantasy and science fiction. It was designed primarily to help readers find the many fine and entertaining works within a large body of frequently trivial literature. The main body of the bibliography is an alphabetical listing of over 500 authors and their works, cross-referenced to known pseudonyms. An introduction includes the bibliographer's definition of the gothic novel and some comments on contemporary gothic fiction. Includes an author and title index.
- B18 Reginald, R. Science Fiction and Fantasy Literature: A Checklist, 1700–1974 with Contemporary Science Fiction Authors II. 2 vols. Detroit:

Gale Research. A checklist of 15,884 English-language first editions of books and pamphlets published from 1700 to 1974 in the fields of fantasy, science fiction, and weird supernatural fiction. All entries are numbered and arranged by author; works are also indexed by title. Also contains 1,443 biographical sketches of both living and deceased writers of the modern period. Miscellaneous information contained in the work includes a series index, an awards index, an Ace and Belmont Doubles index, and a Pictorial History of Science Fiction and Fantasy Publishing. As a checklist, this work supersedes E. F. Bleiler's *The Checklist of Science-Fiction and Supernatural Fiction*, Stuart W. Wells's *Science Fiction and Heroic Fantasy Author Index* (which is still partially valuable for its coverage through mid-1978), and parts of Donald H. Tuck's *Encyclopedia of Science Fiction and Fantasy* (which is still useful for its brief annotations, reprint history of books, descriptions of the contents of anthologies and collections, and its references to the magazine appearances of short stories).

- B19 Resnick, Michael. The Official Price Guide to Comic & Science Fiction Books. 3rd ed. Orlando, FL: House of Collectibles [paper]. An aid for collectors of fantastic literature. Contains pricing information and background commentary on comics, pulp magazines, fanzines, hardcover and paperback books, Star Trek memorabilia, art, and miscellaneous collectibles. Revised from The Official Guide to Fantastic Literature (1976).
- B20 Rock, James A. Who Goes There: A Bibliographic Dictionary. . . . Bloomington, IN: James A. Rock. A guide to pseudonymous literature in the science fiction field although there are many instances of incomplete coverage of authors' works cited, bibliographic data, and periodical citations. Contains additional listings of works published under the real name of the subject author, which are limited to representative science fiction and non-science fiction works. Continues the work of Barry McGhan (see B14 above). Index. Available in paperback.
- B21 Rovin, Jeff. *The Fantasy Almanac*. New York: Dutton [paper]. An alphabetically arranged review of people, events, places, and characters significant in folklore, fairy tales, comic strips, movies, literature, and other media of fantasy. This book will appeal to the neophyte rather than to the scholar or the serious student.
- B22 Searles, Baird, et al. A Reader's Guide to Science Fiction. New York: Avon [paper]. The bulk of this work consists of bio-bibliographical articles on 200 writers and their works. This section is followed by a guide to major science fiction series, a list of Hugo and Nebula Award winners, a suggested basic library, and an informal account of the history of the genre. Intended as a handbook for the new reader or the beginning teacher.
- B23 Schlobin, Roger C. The Literature of Fantasy: A Comprehensive, Annotated Bibliography of Modern Fantasy Fiction. New York and London:

Garland. A comprehensive bibliography of modern, adult fantasy fiction, this work contains titles published from 1837 to mid-1978, all annotated and cited by first edition with indication of library reprints. The works are arranged alphabetically by author and editor with cross references to pseudonyms and secondary authors. Over 800 authors, 700 novels, 240 collections and their contents; 100 anthologies and their contents; and 160 author bibliographies are presented. Also included are an introduction, "Fantasy and Its Literature," and author and title indexes (the latter containing over 5,300 entries). Indispensable for any serious research in the fantasy field. Supplements will be issued at five-year intervals.

- B24 _____, and Marshall B. Tymn. "The Year's Scholarship in Science Fiction and Fantasy: 1976." *Extrapolation*, 20: 60-99. The annual annotated bibliography of science fiction and fantasy scholarship. Covers all American, selected British, and selected fanzine criticism. Divided into five sections: General Studies, Bibliography and Reference, Collective Author Studies, Individual Author Studies and Bibliographies, and Teaching and Visual Aids. Cumulated at four-year intervals (see B28). See the introduction to this installment for further details.
- B25 _____. "The Year's Scholarship in Science Fiction and Fantasy: 1977." *Extrapolation*, 20: 238-87. See annotation above.
- B26 Tymn, Marshall B. American Fantasy and Science Fiction: Toward a Bibliography of Works Published in the United States, 1948-1973. West Linn, OR: FAX Collector's Editions [paper]. A bibliography of United States first editions published in hardcover format during the period January 1948 through December 1973, arranged by author and title. Contains an appendix of borderline works and a listing of Science Fiction Book Club first editions.
- **B27** _, Kenneth J. Zahorski, and Robert H. Boyer. Fantasy Literature: A Core Collection and Reference Guide. New York: R. R. Bowker. A guide to selected works of high fantasy published since the Victorian era. The volume is arranged in three sections: an introductory essay analyzes the nature and development of high fantasy and presents fresh information on the definition of the genre and its various sub-genres. The core list contains 240 seminal works of high fantasy with bibliographic data and comprehensive annotations, which provide plot summaries, critical evaluations, subgenre classification, and comparable works; collections and anthologies include the contents where relevant. The research aids section provides extensive coverage of the various scholarly and fan activities within the field, including critical and reference works, periodicals, societies and organizations, literary awards, and fantasy collections. Completing the volume are a list of core collection titles currently available in the United Kingdom and a directory of American and British Publishers. Foreword by Lloyd Alexander. Index.

- **B28** ____, and Roger C. Schlobin. The Year's Scholarship in Science Fiction and Fantasy: 1972-1975. Kent, OH: Kent State Univ. Press. The chronological continuation of Thomas Clareson's Science Fiction Criticism: An Annotated Checklist (Kent State Univ. Press, 1972) and the first in a series of cumulations of "The Year's Scholarship in Science Fiction and Fantasy," the field's only ongoing secondary bibliography, which appears annually in Extrapolation (see B24 and B25). The volume annotates all American scholarship, selected British scholarship, and important criticism from selected fanzines. Cited are books, monographs, articles, Ph.D. dissertations, published M.A. theses, reprints of major criticism, and scholarly or instructional audio-media. Coverage does not include columns, book reviews (see H. W. Hall's Science Fiction Book Review Index, 1923-1973. Gale Research, 1975, and its annual supplements), unpublished M.A. theses, published letters, and introductions to works of fiction. Entries are arranged in the following categories: General Studies, Bibliography and Reference, Author Studies and Bibliographies, and Teaching and Visual Aids. Fully indexed.
- B29 White, Anthony G. Science Fiction and Architecture: A Selected Bibliography. Architecture Series Bibliography A74. Monticello, IL: Vance Bibliographies [paper]. An annotated listing of science fiction works in which architecture plays a major role in the development of story lines. Cites forty works of fiction and sixteen secondary works relating to architecture and future studies.

C. COLLECTIVE AUTHOR STUDIES

- C01 Aldiss, Brian. "The Hand in the Jar: Metaphor in Wells and Huxley." *Foundation*, No. 17: pp. 26-41. Beginning with a frame of "bisociative" images and metaphors (perception from two self-consistent but incompatible reference points), an evaluation of the validity of H. G. Wells's and Aldous Huxley's future visions.
- C02 Baruch, Elaine Hoffman. "Dystopia Now." Alternative Futures, 2 (Summer): 55–67. A re-examination of Aldous Huxley's Brave New World and George Orwell's 1984 by a teacher of "fantasy and prophecy" and her undergraduate class. It was discovered that the students thought Huxley's novel a serious "utopian" novel and could not identify with the subversives in Orwell's novel. The article analyzes the reasons for this great change in sensibility.
- C03 Buckley, Mary Foley. "Words of Power: Language and Reality in the Fantasy Novels of E. Nesbit and P. L. Travers." Ph.D. dissertation, East Texas State University, 1977. DAI, 38: 6686A. The interrelationships of "linguistics, metaphysics, and magic-mysticism," unique to children's fantasy, in the novels of Edith Nesbit and P. L. Travers.

- C04 Clareson, Thomas D., ed. Voices for the Future: Essays on Major Science Fiction Writers. Vol. II. Bowling Green, OH: Bowling Green Univ. Popular Press. A continuation of Clareson's series dealing with major writers of science fiction. Volume two gives attention to individuals whose careers began in the 1950s. Contents: "The Fictions of Robert Silverberg" by Thomas D. Clareson; "Philip Jose Farmer: The Trickster as Artist" by Thomas L. Wymer; "The Lost Canticles of Walter M. Miller, Jr." by David N. Samuelson; "What Are We to Make of J. G. Ballard's Apocalypse?" by H. Bruce Franklin; "The Development of John Brunner" by Joe De Bolt; "Mack Reynolds: The Future as Socio-economic Possibility" by Patricia Warwick; "Discovering Worlds: The Fiction of Ursula K. Le Guin" by Susan Wood; and "Zelazny: Unfinished Business" by Joe Sanders. Available in paperback.
- C05 Clark, Beverly Lyon. "The Mirror Worlds of Carroll, Nabokov, and Pynchon: Fantasy in the 1860's and 1960's." Ph.D. dissertation, Brown University. DAI, 40: 5847A. A comparison of Lewis Carroll's children's fantasy through his use of the "mirror world," the fantasy setting in opposition to experience, to the works of Thomas Pynchon and Vladimir Nabokov.
- C06 DuPlessis, Rachel Blau. "The Feminist Apologues of Lessing, Piercy, and Russ." Frontiers, 4, No. 1: 1-8. The nature and development of a feminist poetics and perspective in Doris Lessing's The Memoirs of a Survivor, Joanna Russ's The Female Man, and Marge Piercy's Woman on the Edge of Time.
- C07 Elliot, Jeffrey M. Science Fiction Voices #2. San Bernardino, CA: Borgo Press. The second in this continuing series of interview volumes features Elliot's conversations with Larry Niven, Ray Bradbury, A. E. van Vogt, Poul Anderson, and Robert Silverberg. Collected from various fan and profession publications. Available in paperback.
- C08 Erlich, Richard D. "Odysseus in Gray Flannel: The Heroic Journeys in Two Dystopias by Pohl and Kornbluth." *Par Rapport*, 1 (1978): 126–37. A look at Frederik Pohl's and C. M. Kornbluth's use of the process of "displacement" (removal from the world of myth and folklore) of the hero "into the relatively realistic world of social fiction." The discussion focuses on the descent motif in *The Space Merchants* (1952) and *Gladiator-at-Law* (1955).
- C09 Fekete, John. "The Dispossessed and Triton: Act and System in Utopian Science Fiction." Science-Fiction Studies, 6: 129-43. Following a brief examination of the problems and nature of the interaction between art and science in science fiction, Fekete explores a number of cognitive and social systems involving art and science through in-depth explorations of Ursula K. Le Guin's The Dispossessed and Samuel R. Delany's Triton.

- C10 Fischer, William Baldwin. "Between Fantastic Fabulation and Didactic Disquisition': Kurd Lasswitz, Hans Dominik, and the Development of German Science Fiction 1871–1945." Ph.D. dissertation, Yale University. DAI, 40:5882A. A contrast of the science fiction works of German writers Kurd Lasswitz (1848–1910) and Hans Dominik (1872–1945) on the basis of their ideological attitudes, scientific backgrounds, conceptions of science fiction, their readerships, and their critical receptions, followed by an examination of their enormous influences on the development of German science fiction.
- C11 Hillegas, Mark R., ed. Shadows of Imagination: The Fantasies of C. S. Lewis, J. R. R. Tolkien, and Charles Williams. New ed. Carbondale: Southern Illinois Univ. Press. First published in 1969, Shadows of Imagination consists of essays by thirteen scholars on the works of C. S. Lewis, J. R. R. Tolkien, and Charles Williams. For the new edition, the "Notes on Contributors" has been updated and an afterword on Tolkien's The Silmarillion has been added. No other changes have been made. Contents: "C.S. Lewis: The Man and the Mystery" by Chad Walsh; "Auld Hornie, F. R. S." by J. B. S. Haldane; "Some Psychological Aspects of Lewis's Trilogy" by Robert Plank; "Out of the Silent Planet as Cosmic Voyage" by Mark R. Hillegas; "'Now Entertain Conjecture of a Time'-The Fictive Worlds of C. S. Lewis and J. R. R. Tolkien" by Charles Moorman; "Meaning in The Lord of the Rings" by Clyde S. Kilby; "Pieties and Giant Forms in The Lord of the Rings" by Daniel Hughes; "Tolkien's Fantasy: The Phenomenology of Hope" by Gunnar Urang; "The Novels of Charles Williams" by George P. Winship, Jr.; "The Relationship of Charles Williams' Working Life to His Fiction" by Alice Mary Hadfield; "Christian Doctrine and the Tactics of Romance: The Case of Charles Williams" by W. R. Irwin; "Charles Williams: The Fusions of Fiction" by Patricia Meyer Spacks; and "The Wonder of The Silmarillion" by Peter Kreeft. Index.
- C12 Kates, Bonnie Rae. "Novels of Individuation: Jungian Readings in Fiction." Ph.D. dissertation, University of Massachusetts, 1978. DAI, 39: 4959A. Among a number of mainstream novels, Mary Shelley's Frankenstein and H. Rider Haggard's She novels are considered within the Jungian dynamics of individuation.
- C13 Schweitzer, Darrell. Science Fiction Voices #1. San Bernardino, CA: Borgo Press. In this first of a series of interview volumes (see C07), Schweitzer collects his conversations with Theodore Sturgeon, Alfred Bester, Frederik Pohl, James Gunn, Fritz Leiber, Hal Clement, and L. Sprague de Camp. The interviews first appeared in various fan and professional magazines. Available in paperback.
- C14 Sheldon, Leslie E. "Newspeak and Nadsat: The Disintegration of Language in 1984 and A Clockwork Orange." Studies in Contemporary Satire, 6: 7-13. The important roles of the appended lexicons to the satire and

spiritual poverty of George Orwell's and Anthony Burgess' dystopian novels.

- C15 Shultz, Terrance. "The Shadow of Reading Gaol: The Aesthetic-Ethic Motif in the Novels of Wilde, Firbank, Wain and Amis." Ph.D. dissertation, University of Louisville. DAI, 40: 4862A. Kingsley Amis and Ronald Firbank benefit from Oscar Wilde's depiction of "aestheticism" in The Picture of Dorian Gray.
- C16 Trambling, Victor R. S. "Following in the Footsteps of Jack London: George Orwell, Writer and Critic." Jack London Newsletter, 11 (1978): 63-70. London's influence on Orwell and a discussion of the parallels in their personal and professional lives.
- C17 Valis, Noël. "*The Martian Chronicles* and Jorge Luis Borges." *Extrapolation*, 20: 50-59. Ray Bradbury and Jorge Luis Borges share one specific connection: a prologue that Borges wrote in 1955 for an Argentine translation of *The Martian Chronicles*, in which he refers to the essential themes of identity/personality and time, which are constants, not only in Bradbury's fiction, but in Latin American writing of the period.
- C18 Veith, Gene Edward. "Defamiliarizing the Gospel: Shklovsky and a Theory of Religious Art." Christianity and Literature, 28, No. 2: 40–47. Applies Victor Shklovsky's theory of the "defamiliarizing" technique of art to the fiction of G. K. Chesterton and Charles Williams as well as a number of other mainstream writers of fiction and nonfiction.
- C19 Yoke, Carl. Roger Zelazny and Andre Norton: Proponents of Individualism. Columbus: State Library of Ohio [paper]. In this twenty-six-page pamphlet, Yoke surveys the careers and major characteristics of two of Ohio's most popular authors. This work is surprisingly informative despite its brevity and includes primary and secondary bibliographies for both authors.

D. INDIVIDUAL AUTHOR STUDIES AND BIBLIOGRAPHIES with author cross-references to all sections.

BRIAN W. ALDISS (See also A01, C01, E24)

- D01 Greenland, Colin. "The Times Themselves Talk Nonsense: Language in 'Barefoot in the Head." *Foundation*, No. 17: pp. 32–41. The influence of the deviant 1960s on Brian W. Aldiss' *Barefoot in the Head* and an analysis of the work's use of language, which includes a transcript of a sample page from the manuscript.
- D02 Wingrove, David. "Thinking in Fuzzy Sets: The Recent SF of Brian W.

Aldiss." Pacific Quarterly Moana, 4: 288–94. Aldiss' stress on humanity mirrors the current stylistic and consciousness expansion in science fiction.

LLOYD ALEXANDER (See A09, B27)

KINGSLEY AMIS (See C15)

POUL ANDERSON (See also A21, A22, C07)

D03 Anderson, Poul. "Concerning Future Histories." Bulletin of the Science Fiction Writers of America, 14: 7–14. Following a brief discussion of future histories, a look at the concept in Poul Anderson's own fiction.

ISAAC ASIMOV (See also A07, A13, A28, A41, A68, Ell)

- D04 Asimov, Isaac. In Memory Yet Green: The Autobiography of Isaac Asimov 1920-1954. Garden City, NY: Doubleday. Published as his 200th book (along with Opus 200), this first volume of Isaac Asimov's autobiography recounts in candid and inimitable fashion his life's work in science, science fiction, and practically everything else. Full of humor and insight, this volume is a treasure for Asimov fans. Index.
- D05 _____. "There's Nothing Like a Good Foundation." Bulletin of the Science Fiction Writers of America, 14: 31-34. A discussion of the genesis of the author's Foundation series. This article first appeared in Damon Knight's Turning Points: Essays on the Art of Science Fiction (Harper & Row, 1977).
- D06 Hark, Ina Rae. "Unity in the Composite Novel: Triadic Patterning in Asimov's *The Gods Themselves.*" *Science-Fiction Studies*, 6: 281-86. A critical discussion of the disunity of Isaac Asimov's *The Gods Themselves* and of the possible unity provided through the symbolic union of Ben, Selene, and Barron as Estwald.

- D07 Pringle, David. Earth Is the Alien Planet: J. G. Ballard's Four-Dimensional Nightmare. San Bernardino, CA: Borgo Press. A survey and analysis of J. G. Ballard's career and works, emphasizing his development from a hack science fiction writer to a uniquely original literary voice with his publications of the 1960s. One of the few sustained comments on Ballard. Available in paperback.
- D08 _____. "The Lamia, the Jester and the King: J. G. Ballard's Characters." Foundation, No. 16: pp. 4–15. A thorough examination of the nature of Ballard's recurrent and symbolic character types, which represent psychological urges; their autobiographical content; and Ballard's inability to deal

J. G. BALLARD (See also C04)

"fairly" with women and non-middle class characters. A chapter from Pringle's monograph on Ballard (see D07 above).

JOHN BARTH

D09 Jones, Steven. "The Legends of Perseus and John Barth's *Chimera*." *Folklore Forum*, 11 (1978): 140-51. The influence of Robert Graves's adulterated version of the folktale of Perseus on Barth's *Chimera* within Barth's themes of life and man in flux and man's celebration of sexuality, love, and imagination.

L. FRANK BAUM

- D10 Hearn, Michael Patrick. "L. Frank Baum and the 'Modernized Fairy Tale." Children's Literature in Education, 10 (Summer): 57-67. A full explication of Baum's particular use of the fairy tale form in the Oz books.
- D11 Indick, Ben P. "L. Frank Baum: The Wonderful Wizard of Oz." Anduril, No. 7: pp. 7–14. A biographical, historical, and literary survey of Baum's Oz books with a checklist of the series' titles.
- D12 Jones, Vernon. "The Oz Parade." New Orleans Review, 3: 375-78. A biographical survey of Baum's production of the Oz books.

PETER S. BEAGLE

D13 Stevens, David. "Incongruity in a World of Illusion: Patterns of Humor in Peter Beagle's *The Last Unicorn.*" *Extrapolation*, 20: 230–37. Humor is central to Beagle's *The Last Unicorn*, for the author presents a serious theme with a comic technique. Much of the novel's success can be traced to the various forms of incongruity that play a major role in the work.

GREG BEAR (See A06)

MAX BEERBOHM

D14 Viscusi, Robert Joseph. "The Dandy Dante: Max Beerbohm's Epic Allegories." Ph.D. dissertation, New York University. DAI, 40: 5881A. Beerbohm's use of Dantesque masques and methods to give epic quality to the figure of the English dandy in The Happy Hypocrite and Zuleika Dobson.

JOHN BELLAIRS (See B03)

GREGORY BENFORD (See E35)

OLES BERDNYK

D15 Dobezansky, Jurij. "Oles Berdnyk: A Bibliographical Overview." Journal of Ukrainian Graduate Studies, 4 (Spring): 77-83. A biographical and bibliographical description of the Russian fantasy and utopia author Oles Berdnyk.

ALFRED BESTER (See also A28, C13)

D16 Bier, Jesse. "Masterpiece in Science Fiction: Power or Parody?" Journal of Popular Culture, 12: 604–10. By exploring the element of self-parody and a variety of themes and characters in The Stars My Destination, Bier questions the judgment that Bester's novel is a true classic.

MICHAEL BISHOP (See A10, A74)

JEROME BIXBY (See A34)

ALGERNON BLACKWOOD (See A38)

JAMES BLISH (See also A01, A11)

- D17 Eckley, Grace. "Finnegans Wake in the Work of James Blish." Extrapolation, 20: 330-42. Explores the many similarities between the work of James Joyce and James Blish in terms of their ideas and techniques.
- D18 Stableford, Brian M. A Clash of Symbols: The Triumph of James Blish. San Bernardino, CA: Borgo Press. A discussion of Blish's significant work, from his first published story, "Let the Finder Beware" (1949), to Black Easter (1968), that places his career in the perspective of science fiction history of the post-World War II period. Available in paperback.

ROBERT BLOCH

D19 Flanagan, Graeme, ed. Robert Bloch: A Bio-Bibliography. Canberra City, Australia: By the Author [paper]. The first attempt at a comprehensive listing of Robert Bloch's works. The "biography" section consists of a 1949 autobiographical piece from The Fanscient, a career profile (1949-79), an article by Robert Weinberg on Bloch's contributions to Weird Tales, and two interviews. The bibliography has several sections: original magazine appearances of stories and nonfiction, all known United States and United Kingdom editions of novels and collections, stories and nonfiction reprinted in magazines, foreign-language editions, and miscellanea. Story reprint history is not furnished, nor is data on Bloch's works in radio, television, and motion pictures, along with adaptations of his stories by other writers. An essential reference tool for Bloch fans and scholars. (Graeme Flanagan, Box 1029, Canberra City, A.C.T. 2601, Australia)

JORGE LUIS BORGES (See also C17)

D20 Monegal, Emir R. Jorge Luis Borges: A Literary Biography. New York: Dutton, 1978 [not seen].

ANTHONY BOUCHER (See A13)

LEIGH BRACKETT (See A21)

RAY BRADBURY (See also A34, C07, C17)

- D21 Biddison, L. T. "Ray Bradbury's Song of Experience." New Orleans Review, 1: 226-29. The setting of Dandelion Wine reveals Bradbury's profound use of the "realities of the human condition."
- D22 Lewis, Barbara. "Ray Bradbury: The Martian Chronicler." Starlog, No. 25: pp. 28-30, 55. Bradbury discusses his involvement with the new space extravaganza, The Star Traveler, and his work on the television version of The Martian Chronicles.
- D23 Olander, Joseph D., and Martin Harry Greenberg, eds. Ray Bradbury. Writers of the 21st Century. New York: Taplinger. The fifth volume in the Writers of the 21st Century series. Contains ten essays on the works of Bradbury and a comprehensive bibliography. Contents: "Two Views" by Willis E. McNelly and A. James Stupple; "The Frontier Myth in Ray Bradbury" by Gary K. Wolfe; "The Thematic Structure of The Martian Chronicles" by Edward J. Gallagher; "The Machineries of Joy and Despair: Bradbury's Attitude Toward Science and Technology" by Marvin E. Mengeling; "To Fairyland by Rocket: Bradbury's The Martian Chronicles" by Eric S. Rabkin; "Bradbury on Children" by Lahna Diskin; "Man and Apollo: Religion in Bradbury's Science Fantasies" by Steven Dimeo; "Ray Bradbury and the Gothic Tradition" by Hazel Pierce; "Style Is the Man: Imagery in Bradbury's Fiction" by Sarah-Warner J. Pell; "Burning Bright: Fahrenheit 451 as Symbolic Dystopia" by Donald Watt; and "Ray Bradbury: A Bibliography" by Marshall B. Tymn. Index. Available in paperback.

MARION ZIMMER BRADLEY (See also A21, E15, E24)

- D24 Bradley, Marion Zimmer. "The Maverick View." Bulletin of the Science Fiction Writers of America, 14: 17-21. A discussion of the creation of the world of Darkover and the author's justification of the series as sciencefantasy.
- D25 Breen, Walter. The Darkover Concordance: A Reader's Guide. Berkeley, CA: Pennyfarthing Press. The first definitive guide to Marion Zimmer

Bradley's Darkover novels. Furnishes historic and linguistic information, folklore, genealogical charts, and complete bibliographic data on the series. Available in paperback.

WALTER R. BROOKS

D26 Speth, Lee. "The Pig in the Widow's Shawl." *Mythlore*, 6 (Fall): 7-8. An appreciation of the numerous juvenile fantasies of Walter R. Brooks.

JOHN BRUNNER (See A79, C04)

FRANK BRYNING

- D27 [Ikin, Van]. "Frank Bryning: A Science Fiction and Fantasy Checklist." Science Fiction, 2: 40–41. A list of the first appearances of Frank Bryning's stories and articles.
- D28 ______. "The Science in Science Fiction: An Interview with Frank Bryning." Science Fiction, 2: 21-39. A conversation with an Australian science fiction and fantasy author who published his first science fiction story, "Bloodthinker," in 1945. His latest story, a religious fantasy entitled "The Accidents of Blood," will appear in Harlan Ellison's *The Last Dangerous* Visions.

ANTHONY BURGESS (See also A58, C14)

D29 Rabinovitz, Rubin. "Ethical Values in Anthony Burgess's Clockwork Orange." Studies in the Novel, 11: 43-50. The social conflict between libertarians and authoritarians (often called "Pelagian" and "Augustinian" by Burgess) and its background in The Wanting Seed and A Clockwork Orange.

EDGAR RICE BURROUGHS (See A01)

WILLIAM BURROUGHS

D30 Polumbo, Donald. "William Burroughs' Quartet of Science Fiction Novels as Dystopian Social Satire." *Extrapolation*, 20: 321–29. *Naked Lunch* and its three sequels, *The Soft Machine*, *Nova Express*, and *The Ticket That Exploded*, are a collective example of dystopian fiction. They are novels of ideas that use the trappings of science fiction rather than being science fiction novels in their own right.

JAMES BRANCH CABELL (See also A21)

D31 Flora, Joseph M. "From Virginia to Poictesme: The Early Novels of James Branch Cabell." *Mississippi Quarterly*, 32: 219-39. A critical and historical

analysis of Cabell's revisions of his early novels—*The Eagle's Shadow, The Cords of Vanity, The Rivet in Grandfather's Neck,* and *The Cream of the Jest*—with the intention of integrating them into his multi-volume Life of Manuel with particular attention to Cabell's handling of the nature of the artist.

JOHN W. CAMPBELL, JR. (See also A13)

D32 Panshin, Alexei and Cory. "John Campbell's Vision." *Starship*, 16 (Spring): 18-20. An overview of Campbell's career as a writer and an editor and an examination on his impact on and place in the field.

KAREL ČAPEK (See A66)

ORSON SCOTT CARD

D33 Moser, Cliff. "An Interview with Orson Scott Card." Science Fiction Review, 8 (August): 32–35. Card offers his criteria for what science fiction is, and comments on the moral and religious elements in his own work and in the genre, his introduction to science fiction, and his favorite works.

JOHN F. CARR (See also D150)

D34 Carr, John F. "In the Heat of the Light." Bulletin of the Science Fiction Writers of America, 14: 28-30. A discussion of the author's Clown Cycle as an example of a future history that encompasses over a quarter-of-a-million years and that culminates in humanity's evolution into a new species.

LEWIS CARROLL (See also A50, A56, C05, E25)

- D35 Adelman, Richard Parker. "Comedy in Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking Glass." Ph.D. dissertation, Temple University. DAI, 41: 257A-58A. A chapter-by-chapter explication of the comedy in the Alice books and "Wasp in the Wig" based on the principles set forth in Henry Bergson's "Laughter" (1900) plus full texts of the parodies that Carroll created for the Alice books and the poems that inspired them.
- D36 Bohem, Hilda. "Alice's Adventures with Altemus (and Vice Versa)." *Papers* of the Bibliographic Society of America, 73: 423–42. A history of the Henry Altemus Company's publication of Carroll's Alice books and *The Hunting* of the Snark followed by an elaborate descriptive bibliography.
- D37 Cohen, Morton N. "Lewis Carroll and the House of Macmillan." Browning Institute Studies in Victorian Literary and Cultural History, 7: 31-70. A historical study of Carroll's incredible dealings with his publisher, Macmil-

lan, and a chronicle of his insistence on the perfection of the editions of his works and his intolerance of any mistakes by Macmillan.

- D38 Natov, Roni. "The Persistence of Alice." The Lion & the Unicorn, 3, No. 1: 38-61. A wide-ranging and heavily illustrated evaluation of the continuing value of Carroll's Alice books.
- D39 Suchan, James. "Alice's Journey from Alien to Artist." *Children's Literature*, 7 (1978): 78–92. The evolution of Alice from an alien in a chaotic world to a teller-of-tales (an artist) of the future in the Alice books.

LIN CARTER (See A21)

SUZY MCKEE CHARNAS

Wilgus, Neal. "Algol Interview: Suzy McKee Charnas." Algol, 16 (Winter): 21-25. Charnas provides biographical information and comments on her career, Walk to the End of the World and its sequel, Motherlines, and the role of women in science fiction and life.

C. J. CHERRYH (See also A16, D143)

D41 McGuire, Patrick. "Water into Wine: The Novels of C. J. Cherryh." Starship, 16 (Spring): 47–49. The success of Cherryh's novels is due to her ability to humanize and revitalize traditional and formulaic elements.

G. K. CHESTERTON (See also C18)

- D42 Boyd, Ian. "Chesterton and Poland: The Myth and the Reality." *The Chesterton Review*, 5: 22-41. Chesterton's admiration and literary adoption of Poland and how he ignored the realities of Poland's history in his works to create his own imaginative and poetic constructions.
- D43 Coates, John. "Chesterton and the Meaning of Adventure." *The Chesterton Review*, 5: 278–99. The nature of adventure in Chesterton's novels with allusions to his place within the tradition of the nineteenth-century adventure novel.
- D44 Connors, Joseph B. "The Starry Pinnacle of the Commonplace." *The Chesterton Review*, 5: 48-61. How Chesterton's imagery draws the reader into empathy with Syme in *The Man Who Was Thursday* and how this empathy is broken at times by the novel's flawed point-of-view.

ARTHUR C. CLARKE (See also A12, A13, A28, D159, F03)

D45 Rabkin, Eric S. Arthur C. Clarke. Starmont Reader's Guide No. 1. Ed. Roger C. Schlobin. West Linn, OR: Starmont House[paper]. The first of a

projected series of author studies. Each volume will follow a unified format, consisting of a chronological table of the author's life and career, a bio-critical introduction, chapters on major works and groups of lesser works, annotated primary and secondary bibliographies, and an index. This first book-length introduction to all of Clarke's fiction will be especially useful to the new reader, the beginning teacher, and the scholar desiring an overview of his career. A revised edition published in 1980 includes *The Fountains of Paradise*, supposedly Clarke's last novel.

HAL CLEMENT (See C13)

ELIZABETH COATSWORTH (See B03)

D. G. COMPTON

D46 Compton, D. G. "The Profession of Science Fiction: XVI: By Chance Out of Conviction." *Foundation*, No. 17: pp. 5-12. In this autobiographical essay, part of *Foundation*'s continuing series by science fiction and fantasy writers, Compton explains the travails and triumphs of his career.

SUSAN COOPER (See A09)

F. MARION CRAWFORD

- D47 Moran, John C. "Recent Interest in F. Marion Crawford—A Bibliographical Account." *The Romantist*, No. 1: pp. 53–56. The recent revival of interest in Crawford as a writer of weird-horror fiction can be seen in the number of his stories reprinted in anthologies of the genre.
- D48 Sidney-Fryer, Donald. "Francis Marion Crawford: A Neglected But Not a Forgotten Master." *The Romantist*, No. 3: pp. 43–50. An examination of Crawford's twelve novels, preceded by a discussion of Romanticism and the genteel tradition of the late 1800s.

ARSEN DARNAY (See A20)

L. SPRAGUE DE CAMP (See A13, A20, C13)

LESTER DEL REY (See A23, A24)

SAMUEL R. DELANY (See also A58, C09, E35)

D49 Barbour, Douglas. Worlds Out of Words: The SF Novels of Samuel R. Delany. United Kingdom: Bran's Head, 1978 [paper]. Based in part on Barbour's Ph.D. dissertation, this study analyzes Delany's innovative works, beginning with his first novel, The Jewels of Aptor (1952), focusing on his inventive use of literary and mythological allusions, his creation of future cultures, and the narrative complexity of his works. Contains a useful bibliography, complete with publishing history, of Delany's novels, short stories, essays, letters, introductions, and films.

- D50 Peplow, Michael W. "Meet Samuel Delany: Black Science Fiction Writer." The Crisis, 86 (April): 115-21. A literary biography of Delany's career.
- D51 Weedman, Jane Branham. "Samuel R. Delany: Present-Day Cultures in Future Literary Worlds." Ph.D. dissertation, State University of New York-Buffalo. *DAI*, 40: 2067A. Delany's use of defamiliarization, myth, and fictional cultures in his fiction, and a discussion of his place as a Black writer in the science fiction field. Includes primary and secondary bibliographies.

AUGUST DERLETH (See A38)

PHILIP K. DICK (See also A01)

- D52 Dick, Philip K. "The Profession of Science Fiction: XVII: The Lucky Dog Pet Store." Foundation, No. 17: pp. 41–49. Another installment in Foundation's continuing series of autobiographical essays. Dick reflects on his career and his interactions with other science fiction and fantasy authors. To be reprinted as the introduction to Dick's forthcoming short story collection, The Golden Man.
- D53 Lupoff, Richard. "The Realities of Philip K. Dick." Starship, 16 (Summer):
 29-33. A slightly revised version of Lupoff's introduction to the Gregg Press reprint of Philip K. Dick's A Handful of Darkness (1978) that examines Dick's short stories, his early career, and his creative maturation.
- D54 Warrick, Patricia S. "The Labyrinthian Process of the Artifical: Dick's Androids and Mechanical Constructs." *Extrapolation*, 20: 133–53. Explores the question of who is human and who is masquerading as human in the fiction of Philip K. Dick. Covers the full range of his work from "The Perserving Machine" in 1953 to *Do Androids Dream of Electric Sheep*? in 1968.

EMILY DICKINSON

D55 Edmunds, Lindsay Ellen. "Emily Dickinson's Wonderland: The Uses of Fantasy in Her Poetry." Ph.D. dissertation, Pennsylvania State University. DAI, 40: 5055A. Following a definition of literary fantasy, the sources and use of fantasy as a means to truth in Dickinson's poetry.

GORDON R. DICKSON

D56 Dickson, Gordon R. "The Childe Cycle: Status 1979." Bulletin of the

Science Fiction Writers of America, 14: 65–74. Furnishes biographical details that led to the creation of Dickson's Child Cycle, its creation, scope, and chronology.

D57 Thompson, Raymond H. "Shai Dorsai! A Study of the Hero Figure in Gordon R. Dickson's Dorsai." Extrapolation, 20: 223–29. A discussion of Dickson's use of the hero figure to explore ideals of human behavior.

THOMAS M. DISCH (See F09)

HANS DOMINIK (See C10)

STEPHEN R. DONALDSON

- D58 Bacon, Jonathan. "Interview with Stephen R. Donaldson." Fantasy Crossroads, No. 15: pp. 11–16. Donaldson provides information on his life, writing career, canon, the influence of J. R. R. Tolkien's Lord of the Rings on his Thomas Covenant series, and the nature of fantasy.
- D59 Wilgus, Neal. "An Interview with Stephen R. Donaldson." Science Fiction Review, 8 (March/April): 26-29. Donaldson expounds on the relationships between his Thomas Covenant series and J. R. R. Tolkien's Lord of the Rings and other influences, his motivation for writing, the difficulties of initially selling his novels, the relationship between his fiction and the normal world, and the nature of fantasy.

LORD DUNSANY (See also A60)

D60 Mahoney, Patrick. "Lord Dunsany's Centennial: A Memoir." Érie, 14, No.
 1: 126-30 [not seen].

E. R. EDDISON (See A20)

HARLAN ELLISON (See also D143)

- D61 Elliot, Jeffrey. "Harlan Ellison." *Future Life*, No. 9: pp. 23–25, 56–57. Science fiction's last angry man reflects on his controversial celebrity status.
- D62 Rubens, Philip M. "Descents into Private Hells: Harlan Ellison's 'Psy-Fi." Extrapolation, 20: 378-85. An analysis of Ellison's use of myth and legend in Deathbird Stories.

ELEANOR FARJEON

D63 Greene, Ellin Peterson. "Eleanor Farjeon: The Shaping of a Literary Imagination." Ed.D. dissertation, Rutgers University. DAI, 40: 5858A. Farjeon's fiction is a valuable vehicle for understanding the relationship between childhood fantasy play and mature creative processes through an examination of the important "wise child within" motif, an important part of Farjeon's fiction and fantasy in general. Concludes with recommendations for parents, librarians, and teachers about the role of imagination and creativity in all children.

PHILIP JOSÉ FARMER (See also C04)

 D64 Schreffer, Philip A. "An Interview with Philip José Farmer." Xenophile, No. 42: pp. 7-8, 20. Farmer discusses his Riverworld series and other works.

JACK FINNEY (See also A34, F21)

D65 Johnson, Glen M. "We'd Fight. . . . We Had To.' *The Body Snatchers* as Novel and Film." *Journal of Popular Culture*, 13 (Summer): 5–16. Johnson concentrates on the written versions of *The Body Snatchers* (in *Collier's* and by Dell), with allusions to the 1956 film variant and its two endings. He explores the novel's use of the "monster" formula; its themes of subversion, anxiety, and victimization; its characterization; its criticism of various political activities of the 1950s; and finally compares the four endings of the novel and the film. The article is followed by a brief exploration of the 1978 film version: "A Note on *The Invasion of the Body Snatchers*, 1978 version."

RONALD FIRBANK (See C15)

JAMES ELROY FLECKER

D66 Speth, Lee. "Cavalier Treatment." *Mythlore*, 6 (Winter): 17. A brief examination of the fantasy elements in Flecker's *The King of Alsander*.

DION FORTUNE (See A38)

ALAN GARNER (See A09)

RANDALL GARRETT (See also E16)

D67 Miesel, Sandra. "The Man in the High Tower." Starship, 16 (Summer): 55-57. Originally published as the introduction to the Gregg Press reprint of Garrett's Too Many Magicians (1978), this is a brief overview of Garrett's career followed by a survey of his tales of the investigators of crimes magical, Lord Darcy and Master Sean O Lochlainn.

DAVID GERROLD (See E09, E13, E14)

STEPHEN GOLDIN (See E17)

KENNETH GRAHAME (See also A50)

D68 Kuznets, Lois R. "Toad Hall Revisited." Children's Literature, 7 (1978): 115-28. A reading of Grahame's The Wind in the Willows that sees the varied forms of "homesickness" ("topophilia") as the novel's central concern.

ROGER LANCELYN GREEN (See A35, D103)

JAMES GUNN (See A31, C13)

H. RIDER HAGGARD (See also C12)

D69 Browne, Phiefer. "Men and Women, Africa and Civilization: A Study of the African Novels of Haggard, Greene, and Bellow." Ph.D. dissertation, Rutgers University. *DAI*, 40: 246A. This study of the characteristics of the "African Novel" includes a chapter on Haggard's *King Solomon's Mine* and *She*.

JOE HALDEMAN (See A58)

EDWARD EVERETT HALE

D70 Pinkerton, Jan. "Backward Time Travel, Alternate Universes, and Edward Everett Hale." *Extrapolation*, 20: 168-75. Examines Hale's 1881 short story, "Hands Off," as one of the earliest expressions of the idea of backward time travel and the alternate universe.

E. E. Y. HALES

 D71 Chapman, Edgar L. "Anima Figures in a Demonic Comedy in the Lewis Tradition: E. E. Y. Hales's *Chariot of Fire.*" *Mythlore*, 6 (Summer): 19–23. The tradition of irony and Christianity in Hales's fantasy with comparisons to similar usages in C. S. Lewis' fiction.

ROBERT A. HEINLEIN (See also A07)

- D72 Hearell, W. Dale. "Longevity and Supermen: Robert A. Heinlein's Debt to George Bernard Shaw." RE: Artes Liberales, 6, No. 1: 21-28. Responds to J. R. Christopher's "Methuseluh: Out of Heinlein by Shaw" (The Shaw Review, May 1973) by offering a more thorough examination of Shaw's and Heinlein's treatments of longevity and by discussing the progress of the superman motif in Heinlein's Methuselah's Children, Time Enough for Love, and other selected works.
- D73 Hull, Elizabeth Anne. "Justifying the Ways of Man to God: The Novels of Robert A. Heinlein." *Extrapolation*, 20: 38–49. In analyzing the appeal of

Heinlein's best works, Hull contends that the Heinlein addict reads his work for the pleasure of responding to the moral and political questions raised. The themes of political power and personal freedom are examined in Starship Troopers, Double Star, The Puppet Masters, The Moon Is a Harsh Mistress, Stranger in a Strange Land, and I Will Fear No Evil.

D74 Parkin-Speer, Diane. "Robert A. Heinlein: The Novelist as Preacher." *Extrapolation*, 20: 214–22. Uses *Stranger in a Strange Land, I Will Fear No Evil*, and *Time Enough for Love* as examples of Heinlein's championing of an unorthodox sexual philosophy and his frank portrayal of unconventional sexual relationships, which marked a significant new stage in his development. His recent didactic focus "seriously reduces the pleasurable qualities of his fictions."

FRANK HERBERT (See also A41, A49)

- D75 Brenner, Malcolm. "Frank Herbert: The Father of 'Dune.'" Future Life, No. 14: pp. 46–49. The creator of the Dune series talks about his craft, his preoccupation with alternate energy sources, and his work on the forthcoming God Emperor of Dune.
- D76 Luton, Lawrence Swaine. "The Political Philosophy of *Dune*." Ph.D. dissertation, Claremont Graduate School. *DAI*, 39: 6813A. Pretends to present documents from Herbert's Dune world for twentieth-century readers. Concludes that the planet's political structure is based on "ecological sensitivity."

WILLIAM HOPE HODGSON (See A38, A39)

ROBERT E. HOWARD (See also A21, A22)

D77 Lord, Glenn, ed. The Howard Collector: By and About Robert E. Howard. New York: Ace [paper]. A potpourri of the best fiction, letters, poetry, and essays by and about Howard from the pages of The Howard Collector (1961-73). Critical essays of note are "Robert Ervin Howard" by E. Hoffman Price; "Burkett News" by Mrs. T. A. Burns; "Around the Supper Table" by James C. White; "Acheron—A Revisionary Theory" by Robert Yaple; "Howard's Cannibalizing" and "Conan's Parents" by Fred Blosser; and "Nameless Cults: A History" by Charles O. Gray.

FRED HOYLE (See A28)

ALDOUS HUXLEY (See also A79, C01, C02)

D78 Matheson, Gwendolyn Marion. "Utopia and the Kingdom: Social and Spiritual Concepts in the Thought of Aldous Huxley." Ph.D. dissertation, University of Toronto. DAI, 40: 6292A. The concepts of utopia, mock-

utopia, dystopia, mythicism, and the "kingdom of Heaven" as they exist and evolve in Huxley's *Brave New World*, *Ape and Essence*, and *Island* as Huxley explores spiritual and social thought.

- D79 Meckier, Jerome. "Brave New World and the Anthropologists: Primitivism in A.F. 632." Alternative Futures, 1 (Spring 1978): 51-69. Huxley's interest in the works of Malinowski (Sexual Life of Savages), Levy-Bruhl (The "Soul" of the Primate), and Mead (Growing Up in New Guinea) is apparent in his emphasis on primitivism in Brave New World.
- D80 _____. "A Neglected Huxley 'Preface': His Earliest Synopsis of Brave New World." Twentieth-Century Literature, 25: 1-20. The details of Huxley's preface to J. H. Burns's utopian A Vision of Education, Being an Imaginary Verbatim Report of the First Interplanetary Conference (1929) reveal the dystopian views that were realized when Huxley published Brave New World four years later.
- D81 _____. "Our Ford, Our Freud and the Behavorist Conspiracy in Huxley's Brave New World." Thalia, 1, No. 1 (1978): 35–59. An exhaustive examination of Huxley's use of psychology and reactions to psychological theories in Brave New World.
- D82 Watt, Donald. "The Manuscript Revisions of *Brave New World*." Journal of English and Germanic Philology, 77 (1978): 367-82. The manuscript of Brave New World at the University of Texas at Austin Library reveals significant and detailed insights into Huxley's creative process.

DAHLOV IPCAR (See B03)

M. K. JOSEPH

D83 Simms, Norman. "M. K. Joseph and Time Travel." Pacific Quarterly Moana, 4: 350-51. A brief evaluation of New Zealander M. K. Joseph's time-travel novels, The Hole in the Zero and The Time of Achamoth.

CHARLES KINGSLEY (See A56)

RUDYARD KIPLING (See A56)

OTIS ADELBERT KLINE

Allen, Paul C. "Of Swords & Sorcery." Fantasy Crossroads, No. 15: pp. 27-29. A bibliographic essay on the fiction of Otis Adelbert Kline.

CYRIL KORNBLUTH (See also A58, C08)

D85 Platt, Charles. "C. M. Kornbluth: A Study of His Work and Interview with

the Widow." *Foundation*, No. 17: pp. 57-63. A survey of the major elements of Kornbluth's fiction followed by his widow's comments on various aspects of his life, career, and works.

KATHERINE KURTZ (See also E12)

D86 Kurtz, Katherine. "The Historian as a Myth-Maker and Vice Versa." Bulletin of the Science Fiction Writers of America, 13 (1978): 16–18. The author uses her own Deryni novels as examples of the methodolgy of the creation of imaginary worlds, which she calls "historical fantasy."

KURD LASSWITZ (See C10)

ANDREW LANG (See A14)

MARGERY LAWRENCE (See A38)

URSULA K. LE GUIN (See also A09, A40, A51, A58, A79, C04, C09, E26)

- D87 Bittner, James Warren. "Approaches to the Fiction of Ursula K. Le Guin." Ph.D. dissertation, University of Wisconsin-Madison. DAI, 40: 3286A. This first lengthy discussion of Le Guin's entire corpus examines her sources, themes, characters, and philosophy from a wide variety of critical approaches. Includes an exhaustive bibliography of the editions and appearances of her works in English.
- **D88** De Bolt, Joe, ed. Ursula K. Le Guin: Voyager to Inner Lands and Outer Space. Port Washington, NY: Kennikat Press. The first anthology of original essays on Le Guin. The contributors bring a multi-disciplinary perspective to the analysis of Le Guin's works. Contents: "Circumstance as Policy: The Decade of Ursula K. Le Guin" by Barry N. Malzberg; "A Le Guin Biography" by Joe De Bolt; "A Survey of Le Guin Criticism" by James W. Bittner; "Solitary Being: The Hero as Anthropologist" by Karen Sinclair; "Science and Rhetoric in the Fiction of Ursula Le Guin" by Peter T. Koper; "Four Letters about Le Guin" by Rollin A. Lasseter; "But Dragons Have Keen Ears': On Hearing 'Earthsea' with Recollections of Beowulf" by John R. Pfeiffer; "The Earthsea Trilogy: Ethical Fantasy for Children" by Francis J. Molson; "Taoist Configurations: The Dispossessed" by Elizabeth Cummins Cogell; "Possessed Sociology and Le Guin's Dispossessed: From Exile to Anarchism" by Larry T. Tifft and Dennis C. Sullivan; and "A Selected Le Guin Bibliography." Index.
- D89 Dooley, Patricia. "Magic and Art in Ursula Le Guin's Earthsea Trilogy." Children's Literature, 8: 103-10. The use of three types of magic as metaphors for art in the Earthsea novels.
- D90 Olander, Joseph D., and Martin Harry Greenberg, eds. Ursula K. Le Guin.

Writers of the 21st Century. New York: Taplinger. Nine essays focus on the moral, psychological, poilitical, and mythological themes in Le Guin's novels and stories. Contents: "The Master Pattern: The Psychological Journey in the Earthsea Trilogy" by Margaret P. Edmonde; "The Archetype of the Journey in Ursula K. Le Guin's Fiction" by Peter Brigg; "Ursula K. Le Guin: Damsel with a Dulcimer" by Peter S. Alterman; "Unbuilding Walls: Human Nature and the Nature of the Evolutionary and Political Theory in The Dispossessed" by Philip E. Smith II; "Androgyny, Ambivalence, and Assimilation in The Left Hand of Darkness" by N. B. Hayles; "Anarchism and Utopian Tradition in The Dispossessed" by John P. Brennen and Michael C. Downs; "The Other Side of Suffering: Touch as Theme and Metaphor in Le Guin's Science Fiction Novels" by Thomas J. Remington; "Mythic Reversals: The Evolution of the Shadow Motif" by Sneja Gunew; "Words of Binding: Patterns of Integration in the Earthsea Trilogy" by John H. Crow and Richard D. Erlich; and "Ursula K. Le Guin: A Bibliography" by Marshall B. Tymn. Index. Available in paperback.

- D91 Rabkin, Eric S. "Determinism, Free Will, and Point of View in Le Guin's *The Left Hand of Darkness.*" *Extrapolation*, 20: 5–19. In Western culture the traditional antagonism between determinism and free will is frequently inescapable. However, this novel, through its environmental and sexual determinism, transcends the Western point of view. The Taoist philosophy of the book shows this dualism to be subjective and dramatizes that point through the characters' contrastive natures.
- D92 Walker, Jeanne Murray. "Myth, Exchange and History in *The Left Hand* of Darkness." Science-Fiction Studies, 6: 180-89. The writings of Claude Lévi-Strauss as a key to the natures and alterations of myth and history in Le Guin's novel. Concludes with the recognition that myth must remain allied with history and human society.
- D93 White, Virginia L. "Bright the Hawk's Flight: The Journey of the Hero in Ursula K. Le Guin's Earthsea Trilogy." Ball State University Forum, 20, No. 4: 34–45. The evolution of Ged in Le Guin's Earthsea novels as the tripartite, archetypal journey of the mythic hero as described by Joseph Campbell in The Hero with a Thousand Faces.

EDWARD LEAR (See A56)

FRITZ LEIBER (See also A21, C13, E10)

- D94 Leiber, Fritz. "Travails of the Fantasy Novel: A Project Unborn." Foundation, No. 16: pp. 12–26. Leiber explains why his nonfiction study of the fantasy novel was never finished (a sample chapter on Gulliver's Travels is appended); also includes a sample of Leiber's "personal zine."
- D95 Leiber, Justin. "Fritz Leiber and Eyes." Starship, 16 (Summer): 9-18. Fritz

Leiber's son offers a biographical interpretation of his father's fiction and career.

D96 Morgan, Chris. Fritz Leiber: A Bibliography 1934–1979. United Kingdom: Morgenstern [paper]. Currently the best bibliography of Leiber's work, listing articles, books, short stories, and media publications. Complete publication history is furnished for books, and reprint information for articles and short stories is supplied. Also listed are Leiber's special magazine issues and writing awards. Index.

JUSTIN LEIBER (See D95)

STANISLAW LEM (See also A68, D143)

- D97 Barnouw, Dagmar. "Science Fiction as a Model for Probabilistic Worlds: Stanislaw Lem's Fantastic Empiricism." *Science-Fiction Studies*, 6: 153–63. An analysis of Lem's "cognitive aesthetic model" for science fiction and an explanation of how he uses it as a vehicle to explore "contemporary social-psychological behavior."
- D98 Lem, Stanislaw. "The Profession of Science Fiction: XV: Answers to a Questionnaire." Trans. Maxim and Delores Jakubowski. Foundation, No. 15: pp. 41-50. In this continuing feature of Foundation, Lem responds to a series of questions formulated by a group of critics and authors. He comments on his creative methodology, influences and sources, the role of science fiction and its relation to science, his own work and the movie version of Solaris, the place of a science fiction writer outside the Anglo-American sphere, and his interaction with the Science Fiction Writers of America.
- D99 Živković, Zoran. "The Future Without a Future: An Interview with Stanislaw Lem." *Pacific Quarterly Moana*, 4: 255–59. Lem provides his appraisal of his own fiction and nonfiction, with stress on *Solaris* as novel and film, and examines the value of European and American science fiction and the nature of their interrelationship.

DORIS LESSING (See also C06)

- D100 Ahearn, Marie L. "Science Fiction in the Mainstream Novel: Doris Lessing." Extrapolation, 20: 355-67. Some of the ways that Lessing has used science fiction and to what advantage in Briefing for a Descent into Hell.
- D101 Reid, Martha. "Form and Space in the Fiction of Doris Lessing." Ph.D. dissertation, Tufts University. *DAI*, 40: 5065A. Lessing's use of the immensities and enclosures of space as a metaphor to understand tradition, society, and self.

C. S. LEWIS (See also A09, A12, A35, A61, B03, B04, C11, D70)

- D102 Christensen, Michael J. C. S. Lewis on Scripture. Waco, TX: World Books. A literary chronicle of the role of the Bible in Lewis' writing and life.
- D103 Como, James T., ed. C. S. Lewis at the Breakfast Table and Other Reminiscences. New York: Macmillan. Twenty-four valuable essays providing insights on Lewis' life. Contents: "Introduction: Within the Realm of Plenitude" by James T. Como; "Near the Beginning" by Leo Baker; "The Adventures of Faith" by Alan Bede Griffiths; "About Anthroposophy" by A. C. Harwood; "A Prophet" by Erik Routley; "A Solid Man" by Luke Rigby; "The Tutor: A Portrait" by Derek Brewer; "A Great Clerke" by John Wain; "From Master to Colleague" by Peter Bayley; "At the Breakfast Table" by Adam Fox; "Orator" by Gervase Mathew; "In Cambridge" by Richard W. Ladborough; "A Chance Meeting" by Charles Wrong; "An Enduring Friendship" by Jane Douglass; "Good Cheer and Sustenance" by Nathan C. Starr; "Our Need for Such a Guide" by Eugene McGovern; "Oxford's Bonny Fighter" by Walter Hooper; "To the RAF" by Charles Gilmore; "A Christmas Gentleman" by Clifford Morris; "Jack on Holiday" by George Sayer; "In the Evening" by Roger Lancelyn Green; "Philia: Jack at Ease" by Robert E. Havard; "From an 'Outsider'" by James Dundas-Grant; "A Toast to His Memory" by A. C. Harward; "In His Image" by Auston Farrer; and "A Bibliography of the Writings of C. S. Lewis" and "An Alphabetical Index of the Writings of C. S. Lewis" by Walter Hooper.
- D104 Hodgens, Richard. "Some Aspects of Perelandra." CSL: The Bulletin of the New York C. S. Lewis Society, 10 (March): 1-6. Drawing on contemporary knowledge of the planet Venus, Hodgens assesses Lewis' extrapolation to examine his setting and to determine if this novel is science fiction or fantasy.
- D105 Karkainen, Paul A. Narnia Explored. Old Tappen, NJ: Fleming H. Revell [paper]. A discussion of the major Christian themes in Lewis' Narnia Chronicles.
- D106 Kawano, Roland M. "C. S. Lewis and the Transcendence of Irony." Mythlore, 6 (Spring): 17–20. Discusses Lewis' use of irony within Christian theology.
- D107 Kotzin, Michael C. "Mrs. Moore as the Queen of Underland." Mythlore, 6 (Summer): 46. Proposes that Jane King Moore, the mother of one of Lewis' friends, is the model for the Queen of Underland in The Silver Chair.
- D108 Meilaender, Gilbert. The Social and Ethical Thought of C. S. Lewis. Grand Rapids, MI: Eerdmans, 1978 [paper]. Incorporates illustrations from Lewis' canon into a sustained argument about his visions of life and his concept of community.

- D109 Morrison, John. "The Idea of Covenant in Narnia." CSL: The Bulletin of the New York C. S. Lewis Society, 10 (October): 1-7. Biblical sources as the key to the theme of spiritual covenant and to the allegory in the Narnia series.
- D110 Nardo, A. K. "Decorum in the Fields of Arbol: Interplanetary Genres in C. S. Lewis's Space Trilogy." *Extrapolation*, 20: 118–28. In his Space Trilogy, Lewis presents his characters in accordance with a system of propriety that literary theorists label "decorum": "a careful attention to what is proper and becoming in action, character, and style."
- D111 New York C. S. Lewis Society. Bibliography of the Works of C. S. Lewis. New Haven, CT: NYCSLS [paper]. This ten-page leaflet contains a chronology of Lewis' life and a chronological checklist of his works, which is a valuable supplement to Walter Hooper's "A Bibliography of the Writings of C. S. Lewis" in C. S. Lewis at the Breakfast Table and Other Reminiscences (see D103).
- D112 Nolan, Charles J., Jr. "Lewis' Objective Room: Key to Aesthetics." CSL: The Bulletin of the New York C. S. Lewis Society, 10 (August): 5-6. Mark Studdock's reaction to the five-page discussion of the "Objective Room" in That Hideous Strength as a summary of Lewis' aesthetics.
- D113 O'Hare, Colman. "The Hero in C. S. Lewis' Space Novels." *Renascence*, 31: 142-54. O'Hare examines the evolution of Ransom, the protagonist of Lewis' Space Trilogy, and speculates that the character is a composite of Christ, J. R. R. Tolkien, and Lewis himself.
- D114 Olsen, Dorothy Anne. "First and Second Things: The Theoretical Criticism of C. S. Lewis." Ph.D. dissertation, Bowling Green University, 1978. DAI, 39: 4940A. An examination of Lewis' criticism within his Christian and transcendent theology.
- D115 Patterson, Nancy-Lou. "Guardaci Ben: The Visionary Woman in C. S. Lewis' Chronicles of Narnia and *That Hideous Strength.*" Mythlore, 6 (Summer): 6-10; 6 (Winter): 20-24. Preceded by a brief introduction to the archetype of the visionary woman, Patterson explores the woman-as-seer in Lewis' Narnia Chronicles and in the final novel of his Space Trilogy.
- D116 Payne, Leanne. Real Presence, The Holy Spirit in the Works of C. S. Lewis.
 Westchester, IL: Cornerstone Books [paper]. A Christian approach to Lewis' fiction and nonfiction that seeks out his allusions to Christ.
- D117 Rogers, Mary. "Jane McNeill and C. S. Lewis." CSL: The Bulletin of the New York C. S. Lewis Society, 10 (August): 1-4. A history of Lewis' relationship with Jane McNeill, to whom he dedicated That Hideous Strength.

- D118 Sammons, Martha C. A Guide Through Narnia. Wheaton, IL: Harold Shaw [paper]. A well-classified guide to all the different aspects of Narnia, including its fauna, flora, geography, and chronology.
- D119 Schakel, Peter J. Reading with the Heart: The Way into Narnia. Grand Rapids, MI: Eerdmans [paper]. An archetypal and allegorical explication of the Narnia Chronicles.
- D120 Walsh, Chad. The Literary Legacy of C. S. Lewis. New York: Harcourt. A re-evaluation of Lewis' works by the author of C. S. Lewis: Apostle to the Skeptics (1949), the first book devoted wholly to Lewis. The present work examines Lewis from the broader perspective of both a writer of Christian apologetics and as a writer of science fiction and fantasy. Available in paperback.

DAVID LINDSAY

D121 Wilson, Colin. The Haunted Man: The Strange Genius of David Lindsay. San Bernardino, CA: Borgo Press [paper]. A biographical estimate of Lindsay's work, the most famous of which is Voyage to Arcturus. This monograph is a reprint of "Lindsay as Novelist and Mystic," which first appeared in The Strange Genius of David Lindsay: An Appreciation by J. B. Pick, Colin Wilson, and E. H. Visiak (John Baker, 1970).

JACK LONDON (See also C16)

D122 Schoenecke, Michael Keith. "The Science Fiction of Jack London: Scientific Theories and Three Fictional Extrapolations, The Sea Wolf (1904), Before Adam (1906), and The Iron Heel (1908)." Ph.D. dissertation, Oklahoma State University. DAI, 40: 6295A. London's science fiction extrapolates from evolution theory, Marxian socialism, and Nietzschean philosophy toward an übermensch savior "who will work for the people, using democratic means."

H. P. LOVECRAFT (See also E10)

- D123 Faig, Kenneth W., Jr. H. P. Lovecraft: His Life, His Work. West Warrick, RI: Necronomicon Press [paper]. An informal work that includes a biographical essay on Lovecraft, a detailed chronology of important dates in his life, and an appendix listing his fiction, poetry, and nonfiction (by S. T. Joshi).
- D124 Mosig, Dirk W. "Lovecraft: The Dissonance Factor in Imaginative Fiction." Gothic, 1: 20-26. A cogent analysis of Lovecraft's fiction via the application of Leon Festinger's psychological theory of cognitive dissonance, which also provides insights into the general fields of horror and

imaginative literature as well. This essay also appeared in *Platte Valley* Review, 7: 129-44.

D125 St. Armand, Barton Levi. H. P. Lovecraft: New England Decadent. Albuquerque, NM: Silver Scarab Press. Against the background of Lovecraft's literary and aesthetic philosophies, St. Armand paints a complex portrait of the man as a "Providence Aesthete, New England Decadent, and Cosmic Puritan." The study shows deep insight into Lovecraft's psychological make-up. Special attention is given to "The Horror of the Red Book," "Pickman's Model," and "The Music of Erich Zann," stories which best define the limits and perils of the artist as presented by Lovecraft. Illustrated. Available in paperback.

RICHARD LUPOFF (See also D53)

D126 Elliot, Jeffrey. "Interview: Richard Lupoff." Starship, 16 (Summer): 21–26. Lupoff comments on his career and works.

RICHARD LYON (See D143)

ANNE MCCAFFREY

D127 McCaffrey, Anne. "On Pernography." Algol, 16 (Winter): 27-28. McCaffrey explains the inspiration and sources of the dragons in her Pern series.

GEORGE MACDONALD (See also A14, A35, A45, A50, A56, B03)

- D128 McGillis, Roderick. " 'If You Call Me Grandmother, That Will Do.' " Mythlore, 6 (Summer): 27–28. An analysis of the identity of the old lady in the tower in MacDonald's *The Princess and the Goblin*.
- D129 Manlove, Colin. "George MacDonald's Early Scottish Novels." In Nineteenth-Century Scottish Fiction: Critical Essays. Ed. Ian Campbell. Totowa, NJ: Barnes and Noble, pp. 68-88. A thorough survey of MacDonald's early mainstream novels that provides insights into his characterization, themes, and place in nineteenth-century fiction that are equally applicable to his later fantasies.
- D130 Pierson, Clayton Jay. "Toward Spiritual Fulfillment: A Study of the Fantasy World of George MacDonald." Ph.D. dissertation, University of Maryland, 1978. DAI, 39: 6148A. An examination of MacDonald's Christian consciousness and fantasy worlds in seven of his short stories, three of his novelettes, Lilith, and Phantastes leads to the discovery that the journey to spiritual fulfillment is a recurrent theme in his works.

VONDA MCINTYRE

- D131 Naha, Ed. "Vonda McIntyre." *Future Life*, No. 13: pp. 24, 56. An interview with the Nebula Award-winning author of *Dreamsnake*.
- D132 Novitski, Paul. "Starship Interview: Vonda N. McIntyre." Starship, 16 (Spring): 21-28. The author of Dreamsnake and one of the founders of the Clarion West Writers' Conference recounts her life, career, and writing habits and comments on being a female science fiction writer.

ARTHUR MACHEN (See A38)

BARRY N. MALZBERG (See D88)

KATHERINE MANSFIELD

D133 Hankin, Cherry. "Fantasy and the Sense of Ending in the Works of Katherine Mansfield." Modern Fiction Studies, 24 (1978): 465-74.
"Dreaming about alternatives" and a juxtaposition between fantasy and reality as characteristics that mark the endings of Mansfield's short stories.

GEORGE R. R. MARTIN

D134 Martin, George R. R. "A Writer's Natural Enemy: Editors." Science Fiction Review, 8 (November): 28-31. Martin describes his interaction with editors and publishers.

GEORGE MEREDITH (See A39)

A. MERRITT (See A21)

WALTER M. MILLER, JR. (See A12, A28, C04)

MICHAEL MOORCOCK (See A22, A23, A47, A48)

JOHN MORRESSY (See E22)

WILLIAM MORRIS (See also A14, A39, A60)

- D135 Currie, Robert. "Had Morris Gone Soft in the Head?" Essays in Criticism,
 29: 341-56. Currie argues that Morris' late prose romances are central to his work and develop his major "social and psychological preoccupations."
- D136 Mann, Nancy D. "Eros and Community in the Fiction of William Morris." Nineteenth-Century Fiction, 34: 302–25. A juxtaposition of Morris' early Pre-Raphaelite and Romantic short stories (1856) with his late, socially orientated fantasies to assess changes in his style, values, emotional atmosphere, eroticism, and sense of reality.

- D137 Ruby, Dona Lin. "The Late Prose Romances of William Morris." Ph.D. dissertation, Northern Illinois University. DAI, 40: 2701A-02A. Morris' fantasies viewed through their relation to Medieval romance.
- D138 Wolfshohl, Clarence. "William Morris's *The Wood Beyond the World*: The Victorian World vs. the Mythic Eternities." *Mythlore*, 6 (Summer): 29–32. An examination of woman as the force for Apollonian order, light, discipline, and intellect in its struggle against Dionysian passion and indulgence in *The Wood Beyond the World*.

TALBOT MUNDY (See A21)

EDITH NESBIT (See A56, C03)

JOSEF NESVADBA (See A01)

RUTH NICHOLS (See B03)

LARRY NIVEN (See also A12, C07, E09, E14)

- D139 Elliot, Jeffrey. "Larry Niven." *Starship*, 16 (Fall): 11, 17–23. Niven analyzes the difficulties of writing science fiction and if it's teachable, and comments on the nature of science fiction in general and his own works in particular.
- D140 Niven, Larry. "Future Histories." Bulletin of the Science Fiction Writers of America, 14: 15–16. Warnings on the difficulty of creating future histories, with examples from Niven's Ringworld.

ANDRE NORTON (See A74, C19)

LIAM O'FLAHERTY

- D141 Brown, Joseph Peter. "Aspects of the Art of Liam O'Flaherty." Ph.D. dissertation, University of Pennsylvania, 1978. *DAI*, 39: 6138A-39A. An in-depth analysis of O'Flaherty's art with particular stress on naturalism as a means of understanding this unusual author, whose works include the fantasy *The Ecstacy of Angus*.
- D142 Murphy, Maureen. "'The Salted Goat': Devil's Bargain or Fable of Faithfulness." *Canadian Journal of Irish Studies*, 5, No. 2: 60-61. A brief synopsis and interpretation of O'Flaherty's fantasy short story "The Salted Goat."

ANDREW J. OFFUTT

D143 Truesdale, David A. "An Interview with Andrew J. Offutt." Science Fiction Review, 8 (May): 10-14; 8 (August): 14-23. Following a personality profile

by C. J. Cherryh, Offutt reflects on his tenure as President of the Science Fiction Writers of America, with specific references to the abortive attempt to make Stanislaw Lem an honorary member and to the actions of Harlan Ellison at the 1979 World Science Fiction Convention; his own works; his personality quirks; his editorship of the Swords Against Darkness anthologies; the reluctant heroism of his characters; his collaboration with Richard Lyon; and the nature of fantasy and fandom.

GEORGE ORWELL (See C02, C14, C16)

ALEXEI AND CORY PANSHIN (See D32)

MERVYN PEAKE

- D144 Binns, Ronald. "Situating Gormenghast." Critical Quarterly, 21, No. 1: 21-33. A bio-critical and extensive analysis of Peake's Gormenghast Trilogy that concludes that Peake's fantasy vision crumbled as his life experience changed him during the long writing of the three novels.
- D145 Favier, Jacques. "Distortions of Space and Time in the Titus [Gormenghast] Trilogy: A First Approach to Mervyn Peake's Teratological Imagination." The Mervyn Peake Review, No. 8: pp. 7–14. A general definition of the steps involved in apprehending the "monstrous" and how these steps function in Peake's Trilogy as part of the creative process.
- D146 Moore, Geoffrey. "Mervyn Peake's Writings and Drawings." Oxford Art Journal, No. 2: pp. 49-51. A summary of Peake's life and works.
- D147 Speth, Lee. "A Connecticut Yankee in Gormenghast." Mythlore, 6 (Spring): 46–47. A tentative exploration of the relationship between Peake's Titus Groan and Mabel Ingalls Wescott's Let Me Linger and Other Poems.
- D148 Sutton, David. "The Religion of Gormenghast: A Note." *The Mervyn Peake Review*, No. 9: pp. 11–13. Castle Gormenghast itself as a substitute for religion in *Gormenghast* and *Titus Groan*, and the roles the castle's characteristics assume in the novels' psychomachia.

MARGE PIERCY (See also C06)

D149 Hammond, Karla. "A Conversation with Marge Piercy." Pulp, 1, No. 1 (1978): 10-12. The author of Woman on the Edge of Time discusses her aesthetics and creative process.

H. BEAM PIPER

D150 Carr, John F. "The Terrohuman Future History of H. Beam Piper."

Bulletin of the Science Fiction Writers of America, 14: 42–51. The most successful of the political future histories in science fiction incorporate either a strong socio-economic or political theme, use a powerful historical philosophy, or transform historical events into plot models. H. Beam Piper used all these elements in his crowning creation, the Terrohuman Future History, a unique chronicle of the future spanning more than four millenia. A discussion of Piper's use of political themes, historical philosophy, and historical paradigms.

JOHN POCSIK (See A21)

FREDERIK POHL (See A58, C08, C13)

ELIZABETH POPE (See B03)

JERRY POURNELLE (See also A12, A21, A55, E14)

- D151 Elliot, Jeffrey. "From Space Science to Space Opera." Future, No. 8: pp. 23-24. Jerry Pournelle discusses his preference for nuts-and-bolts science fiction. Science means everything to his brand of science fiction writing.
- D152 ______. "Jerry Pournelle." *Starship*, 16 (Fall): 11–17. Pournelle describes his career, his entry into science fiction and his background in fandom, the influence of other writers and his scientific background on his fiction, his philosophic views on science and technology and how they are included in his writing, and the genesis of *Inferno* and *Lucifer's Hammer*.

JOHN COWPER POWYS

D153 Lane, Denis George. "Nature in the Novels of John Cowper Powys." Ph.D. dissertation, New York University. DAI, 40: 1460A-61A. An elucidation of Powys's difficult theory of "planetary elementalism" as it occurs in his essays and fiction.

FLETCHER PRATT (See A13)

E. HOFFMAN PRICE (See D77)

CHRISTOPHER PRIEST (See A52)

RICHARD L. PURTILL (See D185)

THOMAS PYNCHON (See also C05, F06, F22)

D154 Cocks, Geoffrey. "War, Man, and Gravity: Thomas Pynchon and Science Fiction." Extrapolation, 20: 368-77. Sees Pynchon's Gravity's Rainbow as a science fiction masterpiece that challenges "some of the basic and sanguine assumptions upon which contemporary notions of science fiction are founded." Most notable is Pynchon's concern with the dualism that is represented in the species homo sapiens—the fear and denial of death.

SEABURY QUINN (See A38)

RABELAIS

 D155 Goumarre, Pierre. "Rabelais et la Science Fiction." Language Quarterly, 17 (Autumn/Winter 1978): 9-10. A brief survey of the science fiction theme of the machine and its significance in Rabelais' fiction.

MACK REYNOLDS (See also C04)

D156 Stableford, Brian. "The Utopian Dream Revisited: Socioeconomic speculation in the SF of Mack Reynolds." *Foundation*, No. 16: pp. 31-54. A thorough overview of Reynolds' career and his utopian social and economic extrapolations. This essay is followed by an "Afterword" by Reynolds in which he denies Stableford's contention that he is seeking a utopia in his works and responds that he is offering his readers just the possibility of social and economic change toward a better and more rational world.

ANNE RICE

D157 Roberts, Bette B. "Anne Rice's Interview with a Vampire." New Mexico Humanities Review, 2 (Spring): 49–55. The breakdown and broadening of sex roles within the gothic and vampire traditions of Anne Rice's Interview with a Vampire.

JOHN RUSKIN (See A14, A39)

JOANNA RUSS (See C06)

ROBERT SHECKLEY (See also A01)

D158 Sheckley, Robert. "On Working Method." Starship, 16 (Summer): 35-38.
 Sheckley reveals his own writing block and writing difficulties as he discusses the pitfalls of writing fiction. Reprinted from Vector, No. 89.

CHARLES SHEFFIELD

D159 Pflock, Karl T. "An Interview with Charles Sheffield." Science Fiction Review, 8 (November): 10-15; 9 (February 1980): 24-29. Sheffield discusses his life, career, writing techniques, influences, interaction with Arthur C. Clarke over the similarities between his The Web Between the Worlds and Clarke's The Fountains of Paradise, the Nebula Awards, and the space program.

Roger C. Schlobin and Marshall B. Tymn

MARY SHELLEY (See also A53, C12, E04, F10, F22)

- D160 Bowerbank, Sylvia. "The Social Order vs the Wretch: Mary Shelley's Contradictory-Mindedness in *Frankenstein*." Journal of English Literary History, 46: 418–31. A scholarly examination of the polarity and tension between Radicalism and Conservatism in the nineteenth century, as limned by William Hazlett in *The Spirit of the Age*, within the social, political, and psychological aspects of Shelley's famous novel.
- D161 Levine, George, and U. C. Knoepflmacher, eds. The Endurance of Frankenstein: Essays on Mary Shelley's Novel. Berkeley: Univ. of California Press. An anthology of twelve essays, each of which attempts to account for some feature of the novel's extraordinary endurance. Contents: "The Ambiguous Heritage of Frankenstein" by George Levine; "Frankenstein as Mystery Play" by Judith Wilt; "Fire and Ice in Frankenstein" by Andrew Griffin; "Female Gothic" by Ellen Moers; "Thoughts on the Aggression of Daughters" by U. C. Knoepflmacher; "Monsters in the Garden: Mary Shelley and the Bourgeois Family" by Kate Ellis; "Mary Shelley's Monster: Politics and Psyche in Frankenstein" by Lee Sterrenburg; "Vital Artifice: Mary, Percy, and the Psychopolitical Integrity of Frankenstein" by Peter Dale Scott; "'Godlike Science/Unhallowed Arts': Language, Nature, and Monstrosity" by Peter Brooks; "Frankenstein and Comedy" by Philip Stevick; "The Stage and Film Children of Frankenstein: A Survey" by Albert J. Lavalley; and "Coming to Life: Frankenstein and the Nature of Film Narrative" by William Nestrick. Selected secondary bibliography; illustrated: index.
- D162 Murray, E. B. "Shelley's Contribution to Mary's Frankenstein." Keats-Shelley Association Memorial Bulletin, 29 (1978): 50-68. A very careful reading with comparative charts of Percy Shelley's additions to and editing of his wife's novel from the two manuscripts in the Bodleian Library.

M. P. SHIEL

D163 Morse, A. Reynolds. "The New Dimensions of M. P. Shiel." The Romantist, No. 2 (1978): pp. 27-30. A re-examination of Shiel's career and major works.

ROBERT SILVERBERG (See also A49, A74, C04, C07)

- D164 Elliot, Jeffrey. "Robert Silverberg Returns." Future Life, No. 12: pp. 25-27. Silverberg discusses his return to science fiction, after a premature retirement, with a new work: an epic adventure titled Lord Valentine's Castle.
- D165 Letson, Russell. "'Falling Through Many Trapdoors': Robert Silverberg." Extrapolation, 20: 109–17. Argues that since the early 1960s Robert Silver-

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berg's fiction has "pursued the modernist themes of anxiety and alienation, that he has shaped science fiction materials to deal with themes that were not previously part of the American sf mainstream." Analyzes "Schwartz Between the Galaxies," "Breckenridge and the Continuum," "The Science Fiction Hall of Fame," and *The Stochastic Man*.

CLIFFORD D. SIMAK (See also A07, A28, A74)

D166 Ower, John. "Aesop' and the Ambiguity of Clifford Simak's *City*." *Science-Fiction Studies*, 6: 164–67. Via the seventh section of *City*, "Aesop," Ower examines the contrastive societies of dog and man to show how each reveals the other's weaknesses through symbol and structure.

KATHLEEN SKY (See A63, E13)

CLARK ASHTON SMITH

D167 Joshi, Sunand T., and Marc A. Michaud. "The Prose and Poetry of Clark Ashton Smith." Books at Brown, 27: 81-87. Following an evaluation of Smith's career, a descriptive survey of the 9,000-item Clark Ashton Smith Papers donated to the John Hay Library at Brown University.

E. E. "DOC" SMITH (See E17)

NORMAN SPINRAD

D168 Platt, Charles. "An Interview with Norman Spinrad." Science Fiction Review, 8 (March/April): 60–62. A biographical and career overview of one of the irascible and radical "bad boys" of the science fiction field.

BRIAN STABLEFORD (See also A65, D18, D156)

D169 Pringle, David. "Rats, Humans and Other Minor Vermin: An Assessment of Brian Stableford's Novels." Foundation, No. 15: pp. 19–28. A survey and analysis of Stableford's later novels from Halcyon Drift (1972) to The City of the Sun (1978) with specific attention to his characters and the tension between the survival of the individual consciousness and the inevitability of biological-social necessities.

OLAF STAPLEDON (See also A12, A79)

D170 Bailey, K. V. "A Prized Harmony: Myth, Symbol and Dialectic in the Novels of Olaf Stapledon." Foundation, No. 15: pp. 53-66. Stapledon's use of myth and archetype in his cosmic novels of mutability, with important references to his nonfiction, philosophic tracts.

GEORGE R. STEWART (See A79)

Roger C. Schlobin and Marshall B. Tymn

BRAM STOKER (See also A37, F19)

 D171 Senf, Carol A. "Dracula: The Unseen Face in the Mirror." Journal of Narrative Technique, 9: 160-70. An analysis of the narrative structure of Dracula that illuminates the functions of good and evil in the novel.

CRAIG STRETE (See A49, A74)

ARKADY AND BORIS STRUGATSKY

- D172 Silin, G. "Why Science Fiction Is Not Free." Soviet Studies in Literature, 14, No. 2 (1978): 48-54. The Strugatsky brothers respond to a series of "correspondents" and comment on the nature and value of science fiction. Reprinted from Literaturnoe Obozrenie, 8 (1976).
- D173 Suvin, Darko. "The Strugatskys and Their 'Snail on the Slope." Foundation, No. 17: pp. 64-75. Following a bibliography of their works, an analysis of the phases of the Strugatsky brothers' career with particular focus on Snail on the Slope. This essay will be the introduction to the Bantam edition of their works.

THEODORE STURGEON (See also C13)

D174 Hassler, Donald M. "Images for an Ethos, Images for Change and Style." Extrapolation, 20: 176-88. A discussion of Theodore Sturgeon as a "formchanger, transforming simple materials into near limitless proliferations and a variety of forms," which he does with words, narrative lines, and protagonists "who possess a similar fecundity of inventiveness and controlled variation." Works treated are More Than Human and The Cosmic Rape.

THOMAS BURNETT SWANN

D175 Collins, Robert A. Thomas Burnett Swann: A Brief Critical Biography and Annotated Bibliography. Boca Raton, FL: Thomas Burnett Swann Fund [paper]. An absorbing and informed portrait of Swann that makes use of previously unpublished letters, fanzine material, and other Swann papers. This handsomely produced chapbook, the first such attention Swann has received, includes a chronological, fully annotated bibliography of his writing.

WILLIAM THACKERAY (See A14)

JAMES TIPTREE, JR. [pseud. of ALICE SHELDON]

D176 Pei, Lowry. "Poor Singletons: Definitions of Humanity in the Stories of James Tiptree, Jr." Science-Fiction Studies, 6: 271-80. A story-by-story

identification of Tiptree's definitions of humanity's dual nature as seeker and destroyer.

D177 Tiptree, James, Jr. "Everything But the Name Is Me." Starship, 16 (Fall): 31-34. Alice Sheldon discusses her pseudonymous career as Raccoona Sheldon and James Tiptree, Jr. and reveals her reactions to the unveiling of her true identity.

J. R. R. TOLKIEN (See also A60, A61, B04, C11, D58, D59, D113, E25, E32)

- D178 Allan, Jim, ed. An Introduction to Elvish and to Other Tongues and Proper Names and Writing Systems of the Third Age of the Western Lands of Middle-Earth as Set Forth in the Published Writings of Professor John Ronald Reuel Tolkien. United Kingdom: Bran's Head, 1978 [paper]. An attempt to give validity to the Elvish languages in Tolkien's works by treating them, in part, as true historical tongues of real peoples. Contents are divided into four major sections: The Eldarin Tongues, Other Tongues, Personal Names, and Writing Systems. These are further divided into subsections too numerous to list here.
- D179 Goselin, Peter Damien. "Two Faces of Eve: Galadriel and Shelob as Anima Figures." *Mythlore*, 6 (Summer): 3–4, 28. An examination of Galadriel and Shelob in the Lord of the Rings Trilogy and *The Silmarillion* as the two poles of the female principle.
- D180 Green, William H. "The Four-Part Structure of Bilbo's Education." Children's Literature, 8: 133-40. A definition and exploration of the four "subtales" that transform Bilbo from a little fellow to a proven hero in The Hobbit.
- D181 Hall, Robert A., Jr. "Tolkien's Hobbit Tetralogy as 'Anti-Nibelungen." Western Humanities Review, 32 (Autumn): 351-59. A survey of the basic similarities and differences between Tolkien's four Middle-Earth novels and Wagner's Der Ring des Nibelungen.
- D182 Nitzsche, J. C. "The King Under the Mountain: Tolkien's Hobbit." North Dakota Quarterly, 47 (Winter): 5–18. A wide-ranging and structural analysis of Tolkien's Hobbit as children's literature.
- D183 O'Neill, Timothy R. *The Individuated Hobbit: Jung, Tolkien and the Archetypes.* Boston: Houghton Mifflin. Establishes an extensive correlation between Carl Jung's theory of the collective unconscious and Tolkien's mythology for Middle-Earth. O'Neill points out parallels between the themes and characters of the Lord of the Rings and Jung's archetypes and demonstrates how Tolkien's fiction "can be read in Jungian terms as the central human struggle for what Jung calls individuation—the healthy

realization of self." Includes a glossary of key terms and a bibliography. Index.

- D184 Pace, David Paul. "The Influence of Vergil's Aeneid on The Lord of the Rings." Mythlore, 6 (Spring): 37-38. An examination of the plot and character parallels between the Aeneid and the Lord of the Rings Trilogy.
- D185 Purtill, Richard L. "Other Perilous Realms." *Mythlore*, 6 (Fall): 3–6. An analysis of how "Leaf by Niggle" differs from Tolkien's other works through its allegorical, explicitly religious, and non-elven qualities.
- D186 St. Clair, Gloriana. "*The Lord of the Rings* as Saga." *Mythlore*, 6 (Spring): 11–16. After summarizing Tolkien's views on fantasy in "On Fairy-Stories" and some of the critical interpretations of the *Lord of the Rings* as fairy tale, epic, romance, and novel, St. Clair elaborates on the trilogy as an example of the saga form.
- D187 Salu, Mary, and Robert T. Farrell, eds. J. R. R. Tolkien, Scholar and Storyteller: Essays in Memoriam. Ithaca and London: Cornell University Press. A moving and thoughtful festschrift of fourteen essays that address a wide and diverse range of subjects. Contents: "'Professor J. R. R. Tolkien,' The Times, London, 3 September 1973"; "Valedictory Address to the University of Oxford, 5 June 1959" by J. R. R. Tolkien; "The Man and the Scholar" by S. T. R. O. d'Aedenne; "Beowulf Lines 3074-3075" by A. J. Bliss; "Lazamon's English Sources" by P. J. Frankis; "God, Death, and Loyalty in The Battle of Malden" by Fred C. Robinson; "Geoweorpa: 'Once Held in High Esteem'" by E. G. Stanley; "Narrative Insight in Laxdoela Saga" by Ursula Dronke; "Nosce te ipsum: Some Medieval Interpretations" by J. A. W. Bennett; "Chaucer's Man of Law and His Tale: The Eccentric Design" by Robert T. Farrell; "Chaucer and 'Pite'" by Douglas Gray; "Make Believe: Chaucer's Rationale of Story-telling in The House of Fame" by Geoffrey T. Shepherd; "Moral Chaucer and Kindly Gower" by Rosemay Woolf; "The Lord of the Rings as Romance" by Derek S. Brewer; "The Gospel of Middle-Earth According to J. R. R. Tolkien" by William Dowie; "Creation from Philology in The Lord of the Rings" by T. A. Shippey; and "Handlist of the Published Writings of J. R. R. Tolkien" by Humphrey Carpenter. Index.
- D188 Tyler, J. E. A. *The New Tolkien Companion*. New York: St. Martin. A revision of Tyler's *The Tolkien Companion* (1976), which was a compilation of almost every known fact, name, "foreign word," date, and etymological allusion to appear in Tolkien's history of Middle-Earth, with a detailed guide to the various Elvish writing systems, together with explanatory maps, charts, and genealogical tables developed by the compiler. The updated and revised edition incorporates information on *The Silmarillion*.

P. L. TRAVERS (See A35, C03)

E. C. TUBB

D189 Ashley, Mike. "The Perils of Bibliography: A Look at the Writings of E. C. Tubb." Science-Fiction Collector, No. 7: pp. 5-45. A checklist of Tubb's works, divided into the following sections: chronological listing of books, alphabetical listing of books with plot annotations and blurb quotations, chronological listing of short fiction, alphabetical listing of short fiction with plot annotations and blurb quotations, chronological listing of nonfiction, and analysis of output. A valuable piece of research and the most comprehensive Tubb bibliography yet produced.

A. E. VAN VOGT (See also A07, C07)

- D190 Elliot, Jeffrey, and Al Flyn. "The Art of Cerebral Science Fiction." Future, No. 7: pp. 23-24, 74. A. E. van Vogt discusses his obsession with systems, rules, and logic. His analytical approach to the world-at-large transcends his literary style, becoming a catch-all philosophy of life.
- D191 Thiessen, J. Grant. "A. E. van Vogt: A Brief Checklist." Science-Fiction Collector, No. 8: pp. 7-22. A listing of van Vogt's short stories and novels that cites original magazine, hardcover, and paperback appearances; a few anthology appearances are noted, but these are incomplete. Contents of collections are listed.
- D192 _____. "An Interview with A. E. van Vogt." Science-Fiction Collector, No. 8: pp. 4–7. Van Vogt discusses his early years as a science fiction writer and his interest in dianetics, which temporarily interrupted his writing career.

JOHN VARLEY

- D193 Snelson, Robin. "John Varley." *Future Life*, No. 13: pp. 25, 27. An interview with the Nebula Award-winning author of "The Persistence of Vision."
- D194 Varley, John. "1955." Bulletin of the Science Fiction Writers of America, 14: 56-63. The use of perspective as a basic operative when creating future histories with illustrations from Varley's own work.

JULES VERNE (See also A01, A52, E29)

D195 Haining, Peter, ed. The Jules Verne Companion. London: Souvenir Press, 1978 [paper]. An anthology of articles reprinted from various nineteenthcentury sources that reveal the myriad facets of Verne's achievements. Contains 180 illustrations.

BORIS VIAN

Roger C. Schlobin and Marshall B. Tymn

D196 Sterling, Elizabeth Kay. "Science Fiction in the Narrative Worlds of Boris Vian." Ph.D. dissertation, University of Kansas. *DAI*, 40: 4078A. An analysis of the science fiction themes of the double, personality transfer, and future societies in the novels of the French writer Boris Vian.

JOAN D. VINGE

D197 Schweitzer, Darrell. "An Interview with Joan D. Vinge." Science Fiction Review, 8 (March/April): 8–12. Vinge on the role of the female science fiction writer and discrimination in the field, the stress on character and the anthropological background in her own fiction, and why the fantasy field is dominated by women.

KURT VONNEGUT, JR. (See also A01)

- D198 Calvert, Christopher. "The Hostile Universe—Studies in the Novels of Kurt Vonnegut, Jr." Ph.D. dissertation, University of California-Santa Cruz, 1978. DAI, 39: 4254A. A literary and biographical examination of the relationship between character and hostile setting in Vonnegut's early novels.
- D199 Hoffman, Thomas Paul. "The Theme of Loneliness in Vonnegut's First Four Novels." Ph.D. dissertation, University of Oklahoma, 1978. DAI, 39: 4256A-57A. The theme of loneliness in Vonnegut's first four novels is later superseded by the theme of love in his later works.

MANLY WADE WELLMAN (See A38)

H. G. WELLS (See also A31, A52, A53, A66, C01, F28)

- D200 Ash, Brian. *Who's Who in H. G. Wells*. London: Elm Tree Books. Biographical sketches, presently alphabetically, of the protagonists of Wells's identifiable stories and novels. For the Wells completist.
- D201 Beauchamp, Gorman. "The Island of Dr. Moreau as Theological Grotesque." Papers on Language and Literature, 15: 408–17. A thorough analysis of Wells's novel as a theological, not a scientific, grotesque in which Moreau is a microcosmic metaphor for God, the island a metaphor for His creation, and Moreau's victims a metaphor for the world's population.
- D202 Hennelly, Mark M., Jr. "*The Time Machine*: A Romance of 'The Human Heart.'" *Extrapolation*, 20: 154–67. Treats H. G. Wells's 1895 novel as a romance rather than a work of scientific naturalism or realism, although both science and technology are present in the tale.
- D203 Hughes, David Y. "Criticism in English of H. G. Wells's Science Fiction: A

Select Annotated Bibliography." Science-Fiction Studies, 6: 309–19. The title of this article tells it all.

- D204 Lake, David J. "The White Sphinx and the Whitened Lemur: Images of Death in *The Time Machine.*" *Science-Fiction Studies*, 6: 77–84. An examination of the image clusters of colors (white, most specifically) and their relation to death and the failure of rebirth in *The Time Machine*.
- D205 Morson, Gary Saul. "The War of the Well(e)s." Journal of Communication, 29 (Summer): 10-20. An exploration of the metafictional aspects and social importance of Wells's War of the Worlds as novel and radio play.
- D206 Reed, John R. "The Literary Piracy of H. G. Wells." Journal of Modern Literature, 7: 537-42. Wells's allusions to and borrowings from other writers are contrasted between his earlier and later novels.

DENNIS WHEATLEY (See A38)

T. H. WHITE (See A21)

CHARLES W. S. WILLIAMS (See also B04, C11, C18)

- D207 Lee, George. "And Darkness Grasped It Not: The Struggle of Good and Evil in Charles Williams." *Mythlore*, 6 (Winter): 18-20. A brief survey of Williams' novels focusing on the defeat of evil.
- D208 Manlove, C. N. "The Liturgical Novels of Charles Williams." Mosiac, 12: 161-81. An extensive exploration of the strong liturgical elements in Williams' novels with emphasis on The Place of the Lion, Many Dimensions, Descent into Hell, and All Hallows' Eve.
- D209 Morris, Lawrence Allen. "Charles Williams Novels and Possibilities of Spiritual Transformation in the Twentieth Century." Ph.D. dissertation, University of New Mexico, 1978. DAI, 39: 7360A. Internal and transcendent consciousness are the means to spiritual transformation in Williams' pioneering novels.
- D210 Patterson, Nancy-Lou. "The Jewels of Messias: Images of Judaism and Antisemitism in the Novels of Charles Williams." *Mythlore*, 6: 27–31. An evaluation of Williams' Jewish characters and the imagery associated with them.
- D211 Russell, Mariann. "Elements of the Idea of the City in Charles Williams' Arthurian Poetry." *Mythlore*, 6 (Fall): 10–18. A general discussion of the theological theme of the City of God in Williams' fiction with particular attention to his Arthurian poetry.

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D212 Schrader, Richard J. "Sehnsucht and the Varieties of Religious Experience in Charles Williams' War in Heaven." Renascence, 30 (1978): 99–110. An in-depth analysis of War in Heaven that stresses the theme of sehnsucht (the intense longing for something that no material object can satisfy) and the novel's use of the Grail myth.

PHILIP WYLIE (See A13)

JACK WILLIAMSON (See also A28)

D213 Williamson, Jack. "S. F. & I." Starship, 16 (Spring): 9-16. An autobiography through 1978

JOHN WYNDHAM

D214 Stephenson-Payne, Philip. "A John Wyndham Checklist." Science-Fiction Collector, No. 8: pp. 31-44. A listing of all appearances in England and the United States of Wyndham's short stories, articles, and books; only the first appearances of anthologies are cited. The checklist is complete through 1975.

IVAN YEFREMOV (See A68)

JANE A. YOLEN (See B03)

ROGER ZELAZNY (See also C04, C19)

- D215 Yoke, Carl B. Roger Zelazny. Starmont Reader's Guide No. 2. Ed. Roger C. Schlobin. West Linn, OR: Starmont House [paper]. The first extensive survey of Zelazny's life, career, and works through the final volume in his Amber series, The Courts of Chaos. Includes a chronological chart, annotated primary and secondary bibliographies, and an index.
- D216 ______. "Roger Zelazny's Form and Chaos Philosophy." Science Fiction, 2: 129-50. Part of Zelazny's success is due, in part, to "a well-conceived philosophical position which encompasses his view of the human condition and provides the conceptual substructure for his stories." Yoke defines this "form-and-chaos" philosophy in Zelazny's works and concludes that the doctrine is fundamental to the author's thinking and instrumental in shaping his fiction. This study, like the ones above (see C19, D215), profits from Yoke's access to otherwise unavailable information due to his friendship with Zelazny.

E. TEACHING RESOURCES

E01 Becker, Muriel. "Start Them Early." Media & Methods, 16 (November):

36-37, 52. A list of guidelines for teachers of science fiction on the elementary and junior high school levels.

- E02 Cook, John T., Jr. "Student Attitude: A Comparison of Science Fiction Literature and Reading Values." Ed.D. dissertation, Brigham Young University. DAI, 40: 3931A. A survey of 168 tenth-grade students on three reading levels reveals that exposure to a science fiction unit does not influence reading and general attitudes toward the genre.
- E03 Elkins, Charles, and Darko Suvin. "Preliminary Reflections on Teaching Science Fiction Critically." *Science-Fiction Studies*, 6: 263–70. A justification for reading science fiction critically in the classroom with comments on the distinctions between literature and para-literature, the specific qualities of science fiction, the goals of teaching the genre, and the necessary teaching stance.
- E04 Frankenstein. Old Greenwich, CT: Listening Library. 2 filmstrips, 2 cassettes, guide, \$35. #SFX33. Realistic, exceptionally beautiful paintings powerfully depict the variety of landscapes and the interaction of characters, while dramatic readers convey the intense emotions of Mary Shelley's grotesque tale. A highly effective adaptation of a science fiction/gothichorror classic. For high school and public library collections.
- E05 Friend, Beverly. "Turning Readers into Fans." *Media & Methods*, 16 (November): 36–37, 53–55. A brief history of fandom followed by a discussion of how the fan movement can be helpful in the high school classroom with specific information on conventions and fan publications.
- E06 Grady, Joan B. "Science Fiction: The Future in the Classroom." *Reading Horizons*, 19 (Spring): 193-96. The value and use of science fiction as a literary form in the classroom.
- E07 Greenlaw, Jean. "EJ Workshop: Developing Critical Readings Through Science Fiction." *English Journal*, 63 (March): 70-71. A brief outline of how to use science fiction to develop critical-reading skills.
- E08 Guthrie, John T. "Research Views: Fantasy as Purpose." Reading Teacher, 32 (1978): 106-8. A tentative evaluation of Bruno Bettelheim's theory of the emotional benefits of fantasy literature for children with applications to specific childhood experiences.
- E09 An Hour with David Gerrold: The Involuntary Human. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. Gerrold animatedly discusses his past and future books, analyzes his writing, and offers some personal insights on growth and maturity. He comments briefly on his writing for television. Of interest to dinosaur lovers and fans of his book,

Deathbeast, are his ideas about writing and filming the book. Gerrold entices with samples from his forthcoming limerick book, discusses his collaboration with Larry Niven, and talks about Star Trek.

- E10 An Hour with Fritz Leiber: The Author and His Works. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. The grand master of fantasy and science fiction and six-time Hugo-award winner discusses his major novels, quotes Shakespeare and other poets, and talks about Fafhrd, Grey Mouser, and his game, Lankhmar. He also expands on his first published story and provides information on his scientific background, his correspondence with H. P. Lovecraft, and the personal, scientific, and supernatural backgrounds for his stories.
- E11 An Hour with Isaac Asimov: Building a Firm Foundation. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. The good doctor talks about his first sale and reveals the process involved in triggering the idea for his famous Foundation Trilogy. He tells humorous anecdotes about his popular story, "Nightfall," discusses his factual writing, humorous books, autobiography, and his two magazines: Isaac Asimov's Science Fiction Magazine and Asimov's SF Adventure Magazine.
- E12 An Hour with Katherine Kurtz: An Introduction to the Author and Her Work. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. The author of the Deryni series recounts her personal background and reveals how her degree in Medieval English history and membership in the Society for Creative Anachronism have contributed to the writing of her novels. She also touches on her experiences in fandom and her works in progress.
- E13 An Hour with Kathleen Sky: Comments on Star Trek and Other Matters. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. The author of the best-selling Vulcan and sought-after speaker at science fiction conventions, speaks out on many subjects, including Star Trek and fandom, with empathy and an "insider's" knowledge. Other highlights are comments on the David Gerrold School of Writing and previews of her new fantasy trilogy and future history novel.
- E14 An Hour with Larry Niven: The Extrapolated Larry Niven. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. Niven gives the listener insight into the creation of his Ringworld setting and into why Ringworld Engineers had to be written. The unique Niven humor and hard-science approach are evident as he discusses his novels and created universes. His collaborations with Jerry Pournelle and David Gerrold are also covered among other highlights, which include Niven's anecdotes about the Hugo awards, fandom, his short stories, and his life.
- E15 An Hour with Marion Zimmer Bradley: A Personal Note. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. The author of the popular

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Darkover novels and other science fiction begins by warmly and humorously relating her experiences in fandom. She continues by discussing her writing, her recommendations to young writers, and the influences of other authors on her work. Other topics include the personal background to the Darkover novels and telepathy.

- E16 An Hour with Randall Garrett: Magic and Mystery and Lord Darcy. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. Garrett, science fiction writer, humorist, and actor, takes the listener on a tour of Lord Darcy's world, giving insights into his famous fantasy detective. He talks about the genesis of the character, the technique of writing a mystery, and the manner in which Joseph Campbell came to publish the Lord Darcy stories in a science fiction magazine. Also included are Garrett's book reviews in verse and humorous anecdotes about the authors and the science fiction magazines of the 1950s.
- E17 An Hour with Stephen Goldin: The Making of a Science Fiction Writer. Garden Grove, NY: Hourglass Productions. 1 cassette, \$4.98. In his inimitable witty manner, Goldin reveals some of the secrets behind his writing of the ten Doc Smith Family D'Lambert books and some insights into the Doc Smith universe. Goldin touches on other subjects, such as his Star Trek novel Trek to Madworld, his apprenticeship as a starving young author, his stint as a space scientist, and his editing and writing.
- E18 Joyce, Davis B. "The Past Through Tomorrow: Understanding History Through Science Fiction." *Teaching History*, 3 (Fall 1978): 47–51. Drawing on the results of a seminar held at the University of Tulsa, a plan for the use of science fiction to understand history on the college level.
- E19 Kensicki, Nancy Evans. "Principles and Practice in Course Design for Science Fiction with Particular Observations on the Theme of the Depersonalized Human Being in a Technological Society." D. A. dissertation, The Catholic University of America. *DAI*, 40: 1460A. Following a history of the academic acceptance of science fiction, the objectives and nature of a science fiction course are noted with a proposed course model, which is amplified by a discussion of the theme of the alienated individual with references to nine different novels.
- E20 Livingston, Dennis. "Expanding the Learning Fibers Through Science Fiction." Creative Living, 8: 25–28. The use of science fiction as a means for evaluating contemporary social trends. Several high school level approaches are suggested.
- E21 Michalsky, Walt. "Manipulating Our Futures: The Role of Science Fiction in Education." *Clearing House*, 52: 246–49. A definition of science fiction followed by a statement of how it can be helpful in education.

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- E22 Morressy, John. "SF in the Classroom: A First Attempt at Franklin Pierce." *Extrapolation*, 20: 129–32. A description of the first science fiction course to be offered at Franklin Pierce College in Rindge, New Hampshire, where Morressy is Writer-in-Residence.
- E23 Moskowitz, Sam. *The Spectrum of Science*. New York: Cinema Sound, 1978. 1 cassette, \$11.95. #441. With radio host Heywood Hale Brown, the author of *Strange Horizons: The Spectrum of Science Fiction* (1976) recalls the early days of science fiction and the writers who contributed to its development.
- E24 Roberts, Thomas J. "Before You Dump Those 'Junk' Books." Media & Methods, 15 (May/June): 27–28, 46. The use of "junk" (paperback) literature—with special attention to Marion Zimmer Bradley's The Shattered Chain and Brian Aldiss' The Malacia Tapestry—as important and stimulating student readings.
- E25 Sams, Edwin Boyer. "Studies in Experimental Fantasy." Teaching English in the Two-Year College, 5: 235-37. A description of a college fantasy course, which includes Lewis Carroll's Alice in Wonderland, a dramatization of Through the Looking Glass, and J. R. R. Tolkien's The Hobbit.
- E26 Schlobin, Roger C. "Preparing for Life's Passages: How Fantasy Literature Can Help." Media & Methods, 16 (November): 26–27, 29, 50–51. How fantasy can be used in the classroom to confront essential life patterns with application to Ursula K. Le Guin's Earthsea Trilogy and short stories. Includes an annotated bibliography of recommended readings and resources.
- E27 Schmidt, Donna. "Fiction and Environmental Education." Science and Children, 16 (January): 20–21. A brief annotated bibliography of environmental fiction for the elementary school child.
- E28 Senatore, Margaret. "Besides Just Reading the Book." Media & Methods, 16 (November): 36-37, 53. Suggestions for channeling the enthusiasm surrounding science fiction into language arts and skill development.
- E29 Twenty Thousand Leagues Under the Sea: A Review of the Novel. Wilton, CT: Current Affairs Films. 1 filmstrip, 1 cassette, guide, \$34.95. #599. A reading motivation unit that should find applications in junior and senior high school English classes. Imaginative photographs of Jules Verne's Nautilus, the book's characters, and the extraordinary technological advances envisioned in this novel should stimulate student interest.
- E30 Tymn, Marshall B. "A Guide to AV Resources in Science Fiction and Fantasy." *Media & Methods*, 16 (November): 40-42, 56-57. Arranged by

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manufacturer and fully indexed, an extensive listing of visual and recorded media that includes annotations for each item.

- E31 _____. "Guide to Resource Materials for Science Fiction and Fantasy Teachers." *English Journal*, 68 (January): 68-74. An annotated list of secondary sources of particular value to teachers; includes preliminary sources, general bibliographies, magazine indexes, general surveys and histories, magazine surveys and histories, author studies and bibliographies, film studies, periodicals, and professional organizations.
- E32 Tyre, Richard H. "You Can't Teach Tolkien." Media & Methods, 15 (November 1978): 18-20, 54. Discusses six major plot elements in J. R. R. Tolkien's The Lord of the Rings and warns that Tolkien's fiction must be taught evocatively, not indicatively.
- E33 Wehmeyer, L. B. "Futuristic Children's Novels as a Mode of Communication." *Research in the Teaching of English*, 13: 137–52. A methodology and analysis system for determining the "gatekeeper role" of children's novels in the classroom (using the Westley-MacLean model), which concludes with the view that children's novelists continue to offer pessimistic views of the future.
- E34 Wheatley, Barbara. "Teaching Linguistics Through Science Fiction." Extrapolation, 20: 205–13. A description of "Aspects of Language: The Languages of Science Fiction and Fantasy," a freshman-sophomore course at the University of Wisconsin-Milwaukee for students with no background in linguistics. The course was created to help students overcome their misconceptions about linguistic science.
- E35 Woodcock, John, ed. "Teaching Science Fiction: Unique Challenges." Science-Fiction Studies, 6: 249–62. A transcript of a discussion of science fiction teaching at a special session of the 1978 Modern Language Association meeting among Gregory Benford, Samuel R. Delany, Robert Scholes, and Alan J. Friedman.

F. ART AND FILM

- F01 Austin, Bruce. "An Interview with Robert Wise." Literature / Film Quarterly, 6 (1978): 294-313. The director of Star Trek: The Movie discusses his career, his relationship with Val Lewton, the influences upon his films, the state of the film industry, the television editing of some of his films, the new technology in the cinema, and his directing techniques. Illustrated.
- F02 Blair, Karin. "Gardens in the Machine: The Why of Star Trek." Journal of Popular Culture, 13: 310-20. Following a survey of the various qualities

that have been offered for the success of the *Star Trek* television series, Blair presents the Edenic mythos as her candidate for its popularity.

- F03 Boyd, David. "Mode and Meaning in 2001." Journal of Popular Film, 6 (1978): 202–15. In an attempt to point out previous errors in the interpretations of 2001, Boyd emphasizes the significant thematic elements in the film and points to their development via the film's vital imagery.
- F04 Brosnan, John. Future Tense: The Cinema of Science Fiction. New York: St. Martin. A comprehensive, historical survey that includes plot summaries, developments in technical and special effects, differences between written and filmed science fiction, and a history of the medium. Covers 400 films; scrupulously researched. Indexed and illustrated. Available in paperback.
- F05 Clarke, Frederick S., and Steve Rubin. "Making Forbidden Planet." Cinefantastique, 8 (Spring): 4-67. The behind-the-scenes story of the planning, production, and release of the forerunner of big-budget, modern science fiction movies, with special emphasis on its visual effects and elaborate production design.
- F06 Cowart, David. "Cinematic Auguries of the Third Reich in *Gravity's Rainbow.*" *Literature*/*Film Quarterly*, 6 (1978): 364-70. The importance of Fritz Lang's influence on Thomas Pynchon's *Gravity's Rainbow*, along with mention of other factors and individuals that shaped Pynchon's novel and the resulting film.
- F07 Crepeau, Douglas L. "Blacks in Science Fiction Film." *Starlog*, No. 23: pp. 56-62. A review of Blacks' roles in science fiction film and television.
- F08 Dean, Joan F. "Between 2001 and Star Wars." Journal of Popular Film, 7 (1978): 32-41. The twenty-nine science fiction films produced between 2001 in 1968 and Star Wars in 1977 "are indications of the imagination, problems and issues of the society which produced and bought them." These films "mirror a developing neo-isolationism . . . ; a diminishing fear of nuclear apocalypse . . . ; and a growing concern with domestic, terrestrial issues—most of which are related to totalitarian government control of people's lives or to over-population, food shortages, pollution and ecology." While the science fiction film of the early 1970s demonstrated an obsessive concern with the affairs of this planet, Star Wars and Close Encounters are important for returning the medium to the realms of outer space and life on other planets.
- F09 Disch, Thomas M. "A Closer Look at Close Encounters." Foundation, No. 15: pp. 50-53. Close Encounters is about the pursuit of God by Everyman, as symbolized by Roy Neary.

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- F10 Ellis, Turney Reed. "A Journey into Darkness: The Art of James White's Horror Films." Ph.D. dissertation, University of Florida. DAI, 40: 4279A. An in-depth analysis of the recurring themes, motifs, symbols, and stylistic and technical elements in James White's film versions of Frankenstein, The Old Dark House, The Invisible Man, and The Bride of Frankenstein.
- F11 Fairchild, B. H., Jr. "An Event Sociologique: *Close Encounters.*" Journal of Popular Film, 6 (1978): 342–49. A discussion of the sociological significance of *Close Encounters* and how it is dramatically developed in the characterization of Roy Neary.
- F12 Geduld, Harry M. "Close Encounters with Nonhuman Humanists." *Humanist*, 38 (March/April 1978): 51. A brief identification of the motif of the superior and enlightened alien in a number of contemporary science fiction films.
- F13 Gordon, Andrew. "Star Wars: A Myth for Our Time." Literature/Film Quarterly, 6 (1978): 314-26. Gordon creates criticism that identifies the plot of Star Wars as simplistic by explaining the plot's antecedents in fairy tale, mythic archetype, epic, and fantasy, and by showing how George Lucas used pastiches of all these elements to create a "monomyth" that speaks to mankind's deepest longings. Illustrated.
- F14 Hark, Ina Rae. "Star Trek and Television's Moral Universe." Extrapolation, 20: 20–37. Asserts that Star Trek is not a science fiction novel nor short story, but a television program and that its appeal lies in its striking differences from the general run of television series. What set Star Trek apart from most series was its willingness to deal with moral choices.
- F15 Kelley, Bill. "Salem's Lot: Filming Horror for Television." Cinefantastique, 9 (March): 9-21. The behind-the-scenes story of bringing Stephen King's novel to television, including interviews with King, producer Richard Kobritz, director Tobe Hooper, and others.
- F16 Leach, James. "The Man Who Fell to Earth: Adaptation by Omission." Literature/Film Quarterly, 6 (1978): 371-79. The relationship of Newton's bank of television sets in Nicholas Roeg's The Man Who Fell to Earth to the film's non-linear and frequently dislocated narrative structure; also includes a number of other observations on the film's themes and overall structure. Illustrated.
- F17 Morrow, James. "Dandelions and Seedpods: The Flowering of Fantasy Films." *Media & Methods*, 15 (May/June): 18–20, 24, 44–46. An overview of the current flood of science fiction and fantasy films in the cinema and on television.

Roger C. Schlobin and Marshall B. Tymn

- F18 Pichard, Roy. Science Fiction in the Movies: An A-Z. London: Muller, 1978. A listing of the major science fiction films, actors, film writers, cameramen, directors, and terminology. Each entry is annotated.
- F19 Roth, Lane. "Dracula Meets the Zeitgeist: Nosferatu (1922) as Film Adaptation." Literature/Film Quarterly, 7: 309–13. An explication of the German adaptation of Bram Stoker's Dracula and Nosferatu.
- F21 Saleh, Dennis. Science Fiction Gold: Film Classics of the 50s. New York: Comma/McGraw Hill [paper]. Detailed commentary on fourteen outstanding science fiction films released from 1950 to 1956. Historical background and production information are provided for each of the following films: Destination Moon, The Day the Earth Stood Still, When Worlds Collide, It Came from Outer Space, Invaders from Mars, War of the Worlds, Beast from 20,000 Fathoms, Them, Creature from the Black Lagoon, It Came from Beneath the Sea, This Island Earth, Forbidden Planet, and Invasion of the Body Snatchers. Illustrated.
- F22 Simmon, Scott. "Beyond the Theatre of War: Gravity's Rainbow as Film." Literature/Film Quarterly, 6 (1978): 347-63. Amid a thorough analysis of the film version of Thomas Pynchon's novel, with an emphasis on the mythic elements, Simmon points to the novel's use of and relation to King Kong, Dracula, Dr. Mabuse, Metropolis, The Wolf-Man, and the Frankenstein films.
- F23 Strick, Philip. "Alien Encounter." Sight and Sound, 48 (Winter 1978-79): 26-27. A brief overview of the making of Alien.
- F24 _____. "Shape of Monsters to Come." *Futures*, 11: 342-43. A highly critical survey of recent science fiction films.
- F25 Valenti, Peter L. "The Cultural Hero in the World War II Fantasy Film." Journal of Popular Film, 7: 310–21. Views the fantasy film as a substitute for the values that caused the world to immerse itself in a raging war. The fantasy film offered a postulation of "overarching mythic values in a contemporary setting" and ignored those constraints not only on daily life but also on moral possibilities.
- F26 Van Wert, William F. "Film as Science-Fiction: Nicholas Roeg's *The Man Who Fell to Earth.*" *Western Humanities Review*, 33 (Spring): 141–148. Sees Roeg's film as a culmination of his fascination with alienation and

examines the film as three-films-in-one about 1) an alien who is enslaved by his inferiors, 2) a commentary on taboos and prejudices, and 3) a critique of media.

- F27 Wood, Dennis. "The Stars in Our Hearts: A Critical Commentary on George Lucas' Star Wars." Journal of Popular Film, 6 (1978): 262-79. In response to some film critics' comments that Star Wars has a simplistic moral vision and naive characterizations, Wood terms the movie "a subtle meditation on what it means to be alive in a world pervaded by moral and physical death, and a discriminating exploration of man's relations with his technologic extensions."
- F28 Wykes, Alan. H. G. Wells in the Cinema. London: Jupiter, 1977. An illustrated history of major films of H. G. Wells's fiction from the earliest experiments in the filming of staged theater productions to the latest hardware-laden epics.

STAR CLUSTER

Nebula Contender: No Gulf of Misunderstanding

The Snow Queen, by Joan D. Vinge. The Dial Press, 1980. \$10.95.

"She was meant to do this thing; she would not fail. No gate was impassable, there was no gate of space or time that could not be crossed, no gulf of misunderstanding or of faith, as long as she held to her goal." So writes Joan Vinge of Moon Dawntreader Summer, her heroine in The Snow Queen. This is a significant and representative passage from the novel, for it both describes Moon's independent and steadfast nature and it reflects the novel's general theme of communication. Like Betha Torgussen of The Outcasts of Heaven Belt, Mythili Fukinuki of "Legacy," Amanda Montova of "Phoenix in the Ashes," and many of Vinge's other protagonists. Moon is alienated from her peers and her culture, partially because of her special gifts but primarily because of her independent nature. It is this quality of character that Moon shares with Vinge's other heroines, and it is this quality of character that isolates them from their societies. Moreover, it is this isolation that must be broken down by communication. From the world of her "Heaven Belt" stories to Tiamat, the principal setting of The Snow Queen, Vinge stresses "the need to communicate even to the smallest degree with every creature. . . ."

The alienation theme is well integrated into the novel. The major characters are alienated from each other, they are alienated from their essential natures, and they are alienated from Nature itself. The Summer and Winter peoples are alienated from one another. Tiamat itself is entering "the Change," a period where it will be cut off from the other civilized planets of the Hegemony for a hundred and fifty years because the twin suns about which it orbits are drawing near to the Star Gate, a black hole whose event horizon provides a tunnel through space and time to the other worlds.

For Vinge, alienation is not the destructive, irreversible state of Jean Paul Sartre or even the paralytic state described by Saul Bellow in *The Dangling Man.* Rather, it is withdrawal from humanity, accompanied by varying degrees of loneliness, forced on her characters by their compelling drive to realize their personalities fully. They can escape this state with both integrity and dignity if they will but persevere in their attempts to understand themselves, to align themselves with Nature, and to communicate fully with all creatures, especially in emotional contexts with their fellow beings.

Moon is no exception. The fact that she is the clone of Arienrhod, the Snow Queen, and that she bears the special seed of the sibyls within her, is both a bane and a blessing. It is a blessing because it will permit her to change the very pattern of her culture to benefit all its people, but realizing these gifts drives her deterministically to her destiny. It is a fate she cannot deny because it is the logical outgrowth of her personality. On the other hand, it also forces her alienation from her own kind. It is her choosing to become a sibyl, for example, that drives Sparks, her cousin and lover, into the arms of Arienrhod and spells his corruption.

One of the novel's sources, Hans Christian Andersen's "The Snow Queen," defines the relationship between Moon and Sparks and broadly generates not only the characters of Moon, Sparks, and Arienrhod but also some of the events of the story as well. In Andersen's fairy tale, Kay, the young boy, is struck in the eye and the heart by slivers of glass from a magic mirror invented by a wicked hobgoblin and later shattered. The mirror has the power to distort all that is beautiful and to turn the heart cold. This is what happens to Kay, and he eventually goes off to live with the Snow Queen, oblivious to Gerda, the young girl who loves him. Persistently, however, she finds him, learns what is wrong with him, and heals him with her kiss, its power drawn from the strength of her innocence. Similarly, Sparks leaves the southlands when his attempt to become a sibyl is rejected and makes his way to Carbuncle, Tiamat's major city, where he ousts Starbuck, the Snow Queen's right hand and henchman, and then becomes her lover. The attraction is logical since Arienrhod is an exact if older duplicate of Moon and figuratively an evil mirror of her. As Sparks becomes more and more deeply involved with Arienrhod, he becomes cold, insensitive, and corrupt, but Moon persists in finding him and curing him with her love. Significantly, by the end of both stories, Summer has arrived, for at the mythic level, both dramatize the renewal of vegetation theme. The Snow Queen is a rich novel that excellently displays Vinge's talents as a writer. She creates an intriguing and entertaining plot in unraveling how Moon fulfills her destiny as Summer Queen, discovers the secret of the mers (sea creatures whose blood yields a youth-sustaining substance called the "water of life"), uncovers the purpose of the sibyls, renews Sparks, and retains the technological secrets the Hegemony wishes to withdraw as it prepares to leave Tiamat. She creates memorable characters in her delineation of Moon, Sparks, Arienrhod, Jerusha (the police inspector), and BZ (her aide). Even minor characters are sketched so finely that they achieve dimensionality. As Steven Spruill has indicated in his "Afterword" to the Binary Star #4 edition of "Legacy," Vinge has both the insight to understand what the characters would say, feel, and do in the world in which they have been cast, and the talent to transmit it.

This is not to imply that the novel is perfect, for it is not. It tries to do and say too much. Periodically, it hammers away at a point which has already been made quite nicely. Occasionally there are inconsistencies in the characters, as when Herne, the original Starbuck, engages in an analysis of his motives far deeper than the reader expects him capable of. There is some fuzziness in the symbolism. The character-name Fate, for Fate Ravenglass Winter, the blind mask maker, implies a role more controlled than Vinge makes it, and the association of Moon with the moon and Sparks with the sun is often confused by the extrinsic meanings of the symbols and a similar lack of strict control. And at times, as critic Jack Sullivan of *The New York Times* has written, the language does fail and the flight of the story is dragged down by banal dialogue.

But these criticisms are minor when weighed against the assets of the novel. In his comments about "Legacy," Steven Spruill makes an observation about Vinge's craftsmanship which is equally appropriate to *The Snow Queen*. It is "the ability to steadily draw the reader along the continuum between realities [that of the story and that of real life], deeper and deeper into the reality of the story." It points to the novel's superiority in the area of "worldcraft." Vinge puts forth an absolutely amazing mass of detail that captures the reader early and will not release him until the story reaches conclusion. The conception of the world and its characters is a fantastic feat of imagination, and ordering its detail and imagery is a tremendous effort in discipline. As its dustjacket suggests, *The Snow Queen* "is a brilliant tapestry of idea, character, and adventure."

Carl B. Yoke

The Number of the Beast, by Robert A. Heinlein, Fawcett Books, 1980. \$6.95.

Anyone who teaches science fiction at the college level or above—and science fiction teachers at any level if at all possible—will want to read *The*

Number of the Beast, if only to be prepared for students who will surely be eager to discuss it.

A big book (over 400 pp.), The Number of the Beast is similar to Time Enough for Love in its episodic plot structure and roughly equals I Will Fear No Evil in thematic repetitiveness. As in Time Enough for Love, Heinlein has used various narrative voices, but with somewhat greater discipline, or at least a discernible pattern. Aside from chapters 43 (told by Smith) and 48 (narrated in third person, objective viewpoint), the rest of the narrative rotates among the four principal characters who form a group protagonist. The first is Doctor D. T. (Deety) Burroughs (D. T. for Dejah Thoris, who else?), Beautiful Daughter of a Mad Scientist as she introduces herself, Ph.D. in math (but "I'm not that good a mathematician, sir. My work is usually simplifying software. Child's play compared with ndimensional spaces") who after one blissful tango marries a perfect stranger mostly because he smells nice. The second is Zebadiah (Zeb, Zebbie) J. (for John) Carter (not to be confused with his cousin Zebulon E.), Ph.D. in Education because he "undertook to prove that a man can get a doctorate from a major university without knowing anything and without adding anything whatever to human knowledge . . . To prove that degrees per se are worthless." The third is Doctor Jacob (Jake) Burroughs. widower and father of Deety, discoverer of the time travel principle which (with Deety's help) allows Zeb's heliocar to be converted to a paralleluniverse-travel machine. The fourth is Hilda (Sharpie) Corners, a selfeducated woman with no degrees who has learned to manipulate the world from a position of little nominal power: "I am strong for women's rights but was never taken in by unisex nonsense. I don't yearn to be equal; Sharpie is as unequal as possible, with all the perks and bonuses and special privileges that come from being one of the superior sex. . . . I feel no shame in making use of the strongest muscles, namely male ones (but my own strongest muscle is dedicated to the service of men-noblesse oblige). . . . 'Never tell a man anything he doesn't need to know, and lie with a straight face rather than hurt his feelings or diminish his pride.' " She marries Jake to complete the family. Obviously these four feisty, opinionated, Libertarian characters will offend some readers, and anyone who does not like one of them will probably dislike them all, for they are more alike than different. Those minor problems which arise in their interactions stem from their similarities and shortcomings, specifically the selfcenteredness each has to overcome. They each finally discover that the privileges of command are attached to concomitant responsibilites and that the buck must finally stop in one individual's hand, and so learn to be less ornery underlings.

En route to this insight, they learn some other wisdom in the style of Heinlein at his strongest, by examining light gray versus dark gray moral issues. For example, the four are persuaded to help the British colony on a para-Mars in their battle against the Russian colony because of the relative moral superiority of the British: "Our transportees are malefactors under our laws—but once here, they are as free as other Englishmen. . . . The Russian prisoners are . . . the people they used to send to the Siberian salt mines. Political prisoners. . . Whether they are treated better or worse than serfs in Russia I do not know. But one thing I do know. They work their fields [of addictive drugs] with men; we work ours with wogs [subhuman cannibalistic animals]."

Heinlein, of course, is not the first science-fiction author to experiment with shifting narration; Le Guin, for example, juxtaposes two major narrators in The Left Hand of Darkness. But Heinlein's problems in rotating among the four are compounded geometrically. Not using a thirdperson omniscient narrator avoids the intrusive editorial voice, which is a good idea for an openly didactic writer like Heinlein; but the reader can be easily disoriented, forgetting who is narrating at any given moment, not just because the characters seem so philosophically unified in their personal moral perspective in spite of small stylistic clues (for example, only Zeb calls Hilda "Sharpie"), but also because Heinlein relies very heavily on dialogue to tell his tale. And while dialogue usually makes the pace of the action seem rapid, in a number of places in The Number of the Beast the dialogue seems overwritten and repetitious as each character has to declare essentially the same insights to all of the others. The primary external threat to the protagonists, the "Black Hats," remains on the peripherv of the action, and the problem is shelved with disappointing ease at the end.

Those who like science fiction combined with fantasy will not be as offended as purists who demand that scientific plausibility not be stretched beyond certain limits of consistent internal logic. For instance, though one may willingly suspend disbelief in the efficacy of magic while visiting the land of Oz, it is a strain to swallow the possibility that Glinda's good works on the bathroom remain useful once the group departs for other "realities." But Heinlein does provide an interesting perspective on the concept of reality when the group learns that their truth is only one of many: "all worlds are equally real. Or unreal." And Heinlein tosses in a tantalizing throwaway line (look for it yourself) three quarters of the way through the book to jar the reader into realizing that these characters come from their own reality, not ours. He also plays with names, such as Gay Deceiver, the computer personality that guides their car, and with words in general; for example, one of Gay's various escape programs is "Termite," another "Bugout."

The permissive sexual attitudes of *The Number of the Beast* seem much less shocking in 1980 than similar ones in *Stranger in a Strange Land* were in the early sixties, but these mores still no doubt represent a minority viewpoint. Heinlein solves the problem of coping with pregnancies resulting from promiscuous sexual affairs by making his female characters astonishingly eager to bear children—all in the name of scientific curiosity to see what mixing genes will produce—and providing all of his protagonists with an endless money supply to insure funds to raise their offspring. But the story lacks a vivid portrayal of children to create versimilitude and flesh out the story plausibly as in, for instance, *The Moon is a Harsh Mistress*.

The book is most understandable if regarded as a serious but not solemn fan letter from Heinlein to his fans. There are direct allusions, names and titles and fictional places and characters, and indirect ones (for example, a lime jello joke) to make the insider feel like one of the cognoscenti, and to pique the interest of the neos. The entire last chapter caps the capstone of Heinlein's future history, frosting on the cake perhaps for *Time Enough for Love* lovers, but certainly largely unintelligible to anyone who has not read at least *Stranger in a Strange Land*, and it cannot be recommended in good faith as an introduction to Heinlein's work for a novice reader. Like *Paradise Lost*, surely not even the most devoted fan would wish it one line longer. It is best to read it at leisure to pass long winter evenings.

Elizabeth Anne Hull

Their Immortal Hearts, by Michael Bishop, Barry Malzberg, Bruce McAllister. Reno, Nevada: West Coast Poetry Review, 1980.

These "three never-before-published visions of immortality" each achieve a unique excellence that underscores the strength and diversity possible when one uses science fiction materials. Bishop's "Cold War Orphans," the slightest of the tales, employs the narrative framework of a youth reflecting upon letters he has received from his father, a U-2 pilot based in the Near East. The result is a provocative metaphor of spiritual escape. Malzberg's "Le Croix" ("The Cross") reminds one of Moorcock's Behold the Man, but treats the theme of religious obsession with much greater subtlety and complexity. Of all the writers one associates with "speculative fiction," Malzberg is one of the few who has shown continuous growth. McAllister's "Their Immortal Hearts," which gives its title to the volume, is in some ways the most ambitious of the works in its creation of a richly textured future extraterrestrial planet and culture. In many ways his work recalls the best of Silverberg in Capricorn Games and Unfamiliar Territory, although one hastens to add that McAllister is definitely his own man. All in all, this is one of the prize volumes of the year and should be included in all collections for the variety and quality of the works. This is particularly true because the edition is essentially privately printed in a small edition made possible by grants; such ventures need to be encouraged.

The Science Fiction of Mark Clifton, Barry N. Malzberg and Martin H. Greenberg, eds. Southern Illinois University Press, 1980. \$15.00.

The editors have have brought together eleven of the stories which Clifton wrote between 1952 and 1962; they include his first and last works, for he died in 1963. As Barry Malzberg points out in an "Afterword," this is the first collection of his works. As such it is an invaluable addition to all library collections and the most significant title in the new Alternatives series, at least to date. Perhaps the most intriguing attribute of the tales of this now-obscure author is their tone, for in their criticism of man and his ventures into space, they recall something of the distress of Simak's City and anticipate the irony and bitterness associated with so much of the science fiction of the 1960s. Two themes dominate the works: the encounter with aliens, ranging from the sharp barbs of "What Have I Done?" (1952) to the pathos and denunciation of "Hang Head, Vandal!" (1962). The second theme deals with exceptional children, the best being "Star, Bright" (1952) and "Crazy Joey" (1953), the latter one of his collaborations with Alex Apostolides. Together with "Hide! Hide! Witch!" it became a part of his novel. They'd Rather Be Right (1957, serialized in Astounding in 1954). Interestingly, the stories were collaborations with Apostolides, but the novel was written with Frank Riley. Despite the few stories that he did produce during his short career, Clifton has both an historical and literary significance because of the quality of his narratives and, as noted, their departure from the generally optimistic tone of the period. Significantly, despite his criticism of the military mind, his attacks were not upon society but upon the nature of man. This fine anthology may spur Southern Illinois or another publisher to reprint his novels, none of which achieved a wide audience during his lifetime. In addition to They'd Rather Be Right, his novels include Eight Keys to Eden (1960) and When They Came from Space (1962).

Aries I, John Grant, ed. London and North Pomfret, Vt.: David & Charles, 1980. \$15.95.

This is the first volume of a projected *British* series which will publish only original stories. Grant declares that as editor he has no critical ax to grind and has chosen the stories only because they gave him pleasure and provided "reader enjoyment—of an intellectually stimulating kind. . . ." Those who associate British science fiction with *New Worlds* will find *Aries I* very different, and very enjoyable. It ranges across the entire spectrum of "soft" and "hard" sf. At one end is David Langford's outrageous spoof of pulp heroes, "Sex Pirates of the Blood Asteroid"; at the other, Terry Tapp's "And Englishmen," an horrific brief tale recalling Forster's "The Machine Stops." Other particularly noteworthy items include Bob Shaw and Malcolm Harris' "The Edge of Time," which, like a number of the stories, builds to a nice twist of a theme. It is one of three devoted to time travel. Colin Wilson's "Timeslip" pretends to be an actual history—or case-study—that takes place here-and-now. Eve Devereux's "MT (and hence to be filled)" also handles humorously another common theme, teleportation. The contributions of Robert Holdstock, Christopher Priest and David Redd, and Steven Spruill provide solid treatments of traditional themes. All in all, *Aries I* does hold promise of being the first in a significant series.

The Great Science Fiction Series 1944–1960, Frederik Pohl, ed. Harper & Row. 1980.

Nostalgia aside, the value of this collection lies in the introduction it will give new readers to many of the series which gave flavor to the so-called "golden age." It is a valuable acquisition for those libraries and individuals who do not have access to a run of the magazines. The only writer to be represented twice is James Blish—with "Bridge" from the "Cities in Flight" series and "Surface Tension" from the "Pantrophy" series. Other entries include Brian Aldiss' "Hothouse" (from the series of that name), Clifford D. Simak's "Aesop" (from *City*), J. G. Ballard's "The Cloud Sculptors of Coral D" (from the "Vermillion Sands" group), and Larry Niven's "The Relic of Empire" ("Known Space"). Both Arthur C. Clarke's White Hart and Sprague de Camp and Fletcher Pratt's Gavagan's Bar are represented. One does not want to catalogue titles; suffice to say that Pohl has selected nearly twenty stories recalling those series which shaped science fiction during the crucial period after World War II.

Shatterday, Harlan Ellison. Houghton Mifflin Company, 1980. \$12.95.

Any collection of Harlan Ellison's stories is noteworthy, *Shatterday* especially so because it contains such tales as "Jeffty Is Five," "How's The Night Life on Cissalda?" "Flop Sweat," "In the Fourth Year of the War"— one of the finest of the works included because it is such an effective account of possession/schizophrenia—and "The Executioner of the Malformed Children"—an account of one method of maintaining the status quo. The collection is made up, with two exceptions, of stories published between 1977 and 1980 so that this is current Ellison. He enriches the volume with an introduction and notes to each of the tales; he asserts that they are united by their concern for the "mortal dreads" which we all share, and assures the reader that "you are not alone." This is a must for all libraries and teachers/students, for it is the inimitable Harlan Ellison at his best.

Reprint Series

When Gregg Press chose to emphasize the works of contemporary authors, I believe I protested that I wanted the series to maintain a greater historical perspective and concentrate upon older titles. I have changed my mind, for the series editors, David G. Hartwell and L. W. Currey, have been making a judicious selection of titles, many of which have never before been published in hardback. One should have guessed their intent when they chose James Tiptree's 10,000 Light Years from Home in 1976. Among their releases in 1980 were D. G. Compton's The Continuous Katherine Mortenhoe and Kate Wilhelm's The Mile-Long Spaceship, both with excellent introductions by Susan Wood. In addition to their Andre Norton and Poul Anderson titles, in 1980 they have emphasized Frank Herbert: The Dragon in the Sea and Whipping Star, as well as The Worlds of Frank Herbert, which includes nine stories published originally between 1958 and 1967. Among current selections are Philip Jose Farmer's Dare and Inside Outside, the fourth and fifth Farmer novels issued by Gregg. One can really only suggest that every scholar and library obtain a complete catalog from Gregg Press because the entire series is worth having, particularly because of the generally fine introductions written especially for the series.

Two other reprint series worthy of attention are those published by Donning (Starblaze Editions) and by Borgo Press. Both are paperback. Under direction of R. Reginald, Borgo has been best known for its monographs of individual authors, but in turning to fiction, it has made such wise choices as Leonard Wibberley's Beware of the Mouse. The strength of the Donning books thus far has been their editing and illustration by Polly and Kelly Freas. Beginning with Robert Asprin's Another Fine Myth and Algis Budrys' Some Will Not Die, both in 1978, more recent titles include Katherine MacLean's short story collection The Trouble with You Earth People. To date, however, one of the high points of the series has been Randall Garrett's Takeoff! (1979), in which he parodies authors ranging from Burroughs and Bester to Lovecraft and van Vogt; also included in the volume are a number of his reviews in verse. Incidentally, two of his collaborations with Robert Silverberg (as Robert Randall) have been announced as forthcoming: The Shrouded Planet and The Dawning Light. Donning's selections may seem to aim at those who are well acquainted with the field, but their general quality is such that they deserve to be seriously considered by all major collections. Both Donning and Borgo, incidentally, are of a size which makes rebinding satisfactory, if libraries so choose.

A final reprint item which should be obtained by all individuals and

libraries collecting in the areas of science fiction and popular culture is the two-volume facsimile edition of the first thirty-five numbers of *The Frank Reade Library* issued by Garland Publishing Company. E. F. Bleiler has done an excellent introduction, in which he asserts, "Frank Reade embodied the science fiction of his day in America." One is struck by the mixture of western materials and science fiction, and as one enumerates the boy's inventions—steam horse, "Steam Tally-ho," electric boat, and electric tricycle among them—one realizes how much later writers of juvenile series were indebted to Frank Reade. A must.

Juveniles

In the autumn Atheneum issued four titles, all of them of such a quality that any one might be a candidate for the Newbery Award. In Caves of Fire and Ice Shirley Rousseau Murphy has dramatized a quest which takes Skellie of Carriol through the barrier of Time as she tries to find Ramad of the Wolves, who, in turn, seeks Telien, his beloved. The dramatic conflict centers upon the search for the shards of runestone which somehow seem to control the future of the planet Ere. The haunting tone of the novel echoes the best of the sword-and-sorcery motif. Much more realistic is Phyllis Reynolds Naylor's Shadows on the Wall, the first book of the so-called York Trilogy. Focusing upon the young Dan Roberts, it fuses together the ghostly appearance of Roman soldiers in York (a "Prologue" recalls that the Ninth Legion "disappeared from all record"), gypsies, and the fear that the young protagonist and his father carry the defective gene causing Huntington's disease. The elements of the mystery are fused together skillfully, but the work ends abruptly, as one might expect from the first part of a proposed trilogy. In contrast to these two, Willo Davis Roberts has blended together mystery and humor in the tale of Katie, The Girl with the Silver Eyes, who possesses the power of telekinesis. As so often happens when the theme of exceptional children is introduced into science fiction, the main interest lies in the tensions between Katie (and three young friends who have similar powers) and the adult world. From this conflict rises the humor. A much different encounter occurs in Josephine Rector Stone's The Mudhead, whose young protagonist encounters aliens upon a primitive world. All four are recommended for library collections.

Paperbacks

Choosing titles for a one-term course in science fiction and fantasy seems more difficult than ever because of the quality and variety of paperbacks now available. The emphasis by various publishers upon fantasy, upon the works of newer authors, and upon original titles provides the chance to give such a course a breadth that often has not been possible. If the publishers will keep these titles in print, the richness of course offerings should be assured—and the possibility of showing the scope of the field should remain unmatched.

Where to begin? Perhaps the best method is to point out titles which sould be seriously considered for class adoption. A number of titles have been reissued and so are available—in some cases for the first time in a number of years. For example, new printings of John Brunner's *Timescoop* (Dell), Arthur C. Clarke's *Dolphin Island* (Berkley), Hal Clement's *Close* to Critical (Ballantine), Roger Zelazny and Philip K. Dick's *Deus Irae* (Dell), and Dick's *The Man in the High Castle* (Berkley) have recently been released.

Meanwhile Mark Hurst has edited a new collection of Dick's short fiction, *The Golden Man* (Berkley), titles from the 1950s and 1960s, except for one from 1974, which may give the best insight into Dick's growth (and recurrent themes) available in a single volume. John Brunner's first novel in several years at least, *Players at the Game of People* (Del Rey Books, Ballantine), promises to be one of his most provocative works.

Del Rey Books has also issued Piers Anthony's Split Infinity, Anne McCaffrey's Dragonflight and The White Dragon, Clifford Simak's The Visitors, and Fred Pohl's Beyond the Blue Event Horizon. His Man Plus and Jem are available from Bantam.

Ursula K. Le Guin's *Malafrena* (Berkley) has been in paper since early autumn, within a year of its cloth edition, as might be expected. More surprising (and very welcome) is the attention being given Fritz Leiber. Pocket Books has published the only edition of *The Sinful Ones* under that title since its original book appearance in 1953, as well as bringing together nine of his stories, most of them from the 1970s, in the collection, *Heroes* and Horrors. His Our Lady of Darkness (Berkley) has also been reprinted.

Pocket Books has also published two other important original collections, Roger Zelazny's *The Last Defender of Camelot*, sixteen stories dating from 1963 to 1979, compiled with forenotes and an introduction by Zelazny himself; and *The Best of Walter Miller*, *Jr.*, containing fourteen stories written during the 1950s before *A Canticle for Leibowitz*.

For those who prefer original anthologies giving a cross-section of what is new in the field, there is Judy-Lynn del Rey's *Stellar 6* (Del Rey Books) perhaps the finest of the continuing series—with new stories by Jack Williamson, Anne McCaffrey, and Clifford Simak. Le Guin has teamed up with Virginia Kidd to edit two anthologies, *Edges* (Pocket Books), with stories by Avram Davidson, Sonya Dorman, Gene Wolfe, and Thomas Disch, and *Interfaces* (Ace), with stories by Robert Holdstock, Vondra N. McIntyre, D. G. Compton, Gene Wolfe, and James Tiptree, Jr.

For those who prefer sword-and-sorcery, Playboy Press Paperbacks has the trilogy entitled "The War of Powers"—The Sundered Realm, The City in the Glacier, and The Destiny Stone—in which Fost Longstrider and Princess Moriana seek The Amulet of Living Flame. The latest title in another of their series, "Adventures of the Empire Princess," is The Falcon of Eden by Graham Diamond. While Steven Spruill's Hellstone, a treatment of the myth of the Loch Ness monster, should prove to be one of their most popular titles, their most significant contribution to the field recently has been the issuing of George Alec Effinger's Utopia 3, originally published as Death in Florence, in which Effinger creates a seeming paradise amid the abandoned cities of Europe. It is one of his most delightful sustained efforts in recent years.

Most recent among Del Rey Books' original titles is the provocative *The Venus Belt* by L. Neil Smith, but their major accomplishment has been the reissuing of five Thorne Smith titles as well as twelve of L. Frank Baum's Oz stories, the latest being *The Tin Woodman of Oz*. (One should note that in *The Fantasy Tradition in American Literature*, Brian Attebery considers Baum's creation of Oz fundamental to the development of a truly American fantasy.)

From Dell come Junction by Jack Dann and Find the Changeling by Gregory Benford and Gordon Eklund, although their 1979 imprint, Phyllis Eisenstein's Shadow of Earth (presenting an alternate universe in which the Spanish Armada conquered England) remains one of their most readable books.

Berkley remains one of the several most dependable houses in the field so far as number and quality of works are concerned, particularly now that they publish separate science fiction and fantasy lines. Among their most important recent volumes in science fiction are the collection of John Varley's stories, *The Barbie Murders*, Philip Jose Farmer's 1968 novel *A Woman a Day*, Barry R. Longyear's *Manifest Destiny*, and Elizabeth A. Lynn's *A Different Light* (Berkley has issued her most recent novel, *The Northern Girl*, in cloth). Foremost among their recent fantasy titles are Eric Van Lustbader's *The Sunset Warrior*, Glen Cook's *All Darkness Met*, and the reprinting of Robert E. Howard's *Skull-Face*. One of Berkley's most important contributions to the scholarship of the field is Charles Platt's *Dream Makers*, a collection of twenty-eight interviews with sf writers. As of this date it seems the best collection of interviews recently published.

Pocket Books has another consistently fine line of titles, especially because of the number of works that are original publications, including Charles L. Harness' Firebird (1981), The Best of John Sladek (1981), Robert F. Young's Starfinder, and Ron Goulart's outrageous parody of Hollywood's treatment of sf, Skyrocket Steele. Among their reprints are D. G. Compton's Chronocules and Richard Cowper's Time Out of Mind (the latter, at least, apparently a first American edition), as well as Norman Spinrad's Songs from the Stars.

Bantam Books continues to issue Doc Savage, although equally important are Robert E. Howard's *The Road to Azrael*, a collection of five of his stories; significantly, acknowledgment of previous publication is given for only two of them.

In December Bantam released L. Sprague de Camp's Conan and the Spider God. Nor should one forget that Samuel R. Delany's autobiographical "essay" Heavenly Breakfast bears the Bantam imprint.

Finally, for now, those who are addicted to the lost race novel will find entertainment in Stephen Tall's *The People Beyond the Wall* (DAW Books), enigmatic in that it combines the traditional Arctic scene with the suggestion of an alternate world. Also of interest from DAW is C. J. Cherryh's translation of *The Green Gods* by N. C. Henneberg, "The 'A. Merritt' of France."

I regret the catalogue effect that this discussion of current paperbacks may seem to have. It was unavoidable both because of the quantity of noteworthy titles which have appeared recently and because of the limitation of space resulting from other commitments. All of the books named here deserve close attention and merit adoption into the various science fiction and fantasy courses offered this spring. Their existence—especially in that so many of them are by writers who have done most of their work in the 1970s—suggests that the field will continue to grow and capture the imagination.

T.D.C.

The Launching Pad

(continued from page 4)

New York in 1981 without the need for a special petition, the Executive Committee of the Popular Culture Division agreed to let me chair a session. I hope to announce that program, though not the exact time of it, in the June issue.

There will also be several science fiction meetings at the annual PCA Convention in Cincinnati this spring.

One editorial matter regarding Extrapolation does need to be mentioned because of some confusion that has arisen. All business and production matters are handled from the Kent State University Press. So far as editorial matters are concerned, Professors Carl Yoke and Mary T. Brizzi from Kent State act as Associate Editors (Mary is now working on a special womenin-science-fiction issue scheduled for the fall). The point of all of this is simply that all manuscripts should be submitted to me at the College of Wooster. I will then decide upon them after conferring with Carl and Mary or after sending them to members of the Editorial Board. We will try to notify you and reach a decision as quickly as possible. But please do send your articles to me here at Wooster and not to Kent.

In the December issue we included notice of a number of novels which should be contenders for this year's Nebula Award. In this issue we introduce a new department, "Star Cluster," which will review that fiction—cloth and paper, new and reprint—which we judge to be the best of the current field. Like "Science Fiction in the Classroom" it may not appear in every issue, but we will try to keep on top of the significant new titles. I think it safe to suggest that review in *Extrapolation* will strongly imply that the book should be among the acquisitions of libraries and might well be adopted for classroom use. Certainly notice will mean that we think a given work adds something important to the field.

I must conclude on a solemn note. In November at a meeting of writers and fans in Toledo, Mike Glicksohn told me that Susan Wood had died. A tenured member of the English Department at the University of British Columbia and a recipient of the Hugo as a Fan Writer, Susan time and again proved that she combined the best qualities of academe and fandom. I believe, for example, that her essay on Ursula K. LeGuin, which she did for the first volume of Voices for the Future, remains one of the finest, most comprehensive introductions to LeGuin's works published thus far. At Houston her colleagues from British Columbia spoke highly of her, as others have in such places as Locus and Starship. I first met Susan while she was still an undergraduate. This fall she provided bibliographical help to a student of mine who was working on the poetry of Margaret Atwood. We have lost a charming woman and an astute critic.

T.D.C.

BOOKS

New Series Titles Augment Variety of Scholarly Studies

Samuel R. Delany: A Primary and Secondary Bibliography, 1962–1979, by Michael W. Peplow and Robert S. Bravard. Boston: G. K. Hall. 1980. \$15.00.

Roger Zelazny: A Primary and Secondary Bibliography, by Joseph Sanders. G. K. Hall, 1980. \$15.00.

Both of these volumes add to the stature of what must be the basic and definitive series of bibliographies of works related to individual writers within the genre. The Delany volume has a sixty-page "Introduction," primarily biographical and therefore helpful because it gives, except for Delany's writings themselves, the most comprehensive sketch of his life and career. What impresses one most, however, is that there are only thirty-nine entries in Delany's "Fiction" and seventy in his "Nonfiction," while there have been two hundred seventy-four "Critical Studies" of his work, a few of them as yet unpublished. (These include, of course, book reviews.) This implies that among the younger writers Delany has received as much attention, if not more, than any of his contemporaries. One could wish that the annotations by Peplow and Bravard were more even in quality; a few entries have no annotations whatsoever and others are sketchy. This same listing of brief reviews exists somewhat in the Zelazny volume, although Sanders' work, as a whole, may be taken as a model to be imitated. Of particular interest are the sections which list Zelazny's poetry (thirty-five items), and those appendices which provide information regarding his "Nominations, Awards, and Honors," the "Foreign Language Editions" of his works, and the descriptions of holdings of his "Manuscripts and Papers." The briefer "Introduction" (xxvii pp.) concentrates upon his career. As in previous titles in the series, entries in all sections of both books are listed chronologically within the year of original publication. Sanders worked closely with Zelazny, and his notes regarding the publication of the fiction are particularly valuable. All in all, the two titles indicate that the series—now under the general editorship of L. W. Currey—is essential to all library collections and, perhaps more selectively because of the number of volumes, necessary to the private holdings of individual scholars.

Joe Haldeman, by Joan Gordon. Starmont [House] Reader's Guide 4, 1980. \$3.95.

Fritz Leiber, by Jeff Frane. Starmont [House] Reader's Guide 8, 1980. \$3.95.

The difficulty with the Starmont series is its brevity; both of these volumes run only to sixty-four pages. Yet both are also first-rate introductions to the major works of the writers, for Starmont gives only incidental attention-at least here-to the biographies of the writers. Frane gives his emphasis to individual chapters on Conjure Wife, Gather Darkness, The Wanderer and A Specter Is Haunting Texas, as well as chapters to the materials dealing with "The Change War" and Fafhrd and the Gray Mouser. The result is a compact introduction to Leiber, but the study needs to be expanded. Because of Haldeman's involvement in Viet Nam and his subsequent thematic attention to warfare, Ms. Gordon has devoted more attention to his biography, culminating that section with his attending the Milford Conference in 1970, where he met Ben Bova, who was influential in helping him get his first novel, War Year, published. She devotes individual chapters to the novels The Forever War, Mindbridge, and All My Sins Remembered, as well as one to his collection of stories, Infinite Dreams. Quoting Haldeman, Gordon agrees that he is at heart a novelist whose stories fall somewhat short of their potential primarily because of the lack of space for development. Both volumes include brief, annotated bibliographies of primary and secondary sources. The Starmont series has its value as an introduction to a wide number of science fiction and fantasy writers, many of whom would perhaps not be included in other series.

Robert A. Heinlein: America as Science Fiction, by H. Bruce Franklin. Oxford University Press, 1980. \$18.95 cloth; \$4.95 paper.

The Science Fiction of H. G. Wells, by Frank McConnell. Oxford University Press, 1981. \$18.95 cloth; \$4.95 paper.

These two titles are the initial entries in the series to be edited by Robert Scholes, and I understand that in some cases at least Scholes has matched critic and author. McConnell's treatment of Wells comes as no surprise because he edited the fine edition of The Time Machine and The War of the Worlds for Oxford. In his opening chapter, which is concerned with the art of Wells's science fiction, McConnell declares that through "a combination of historical moment and personal strategy, he transformed the scientific and social controversy of his time into an extended fable of apocalypse and terror that is sometimes grim and sometimes ennobling in its vision of the human condition, but always compelling and crafted with immense skill." After his introductory appraisal, McConnell considers "The Age of Unease: The Background of Wells." He then makes close studies of the important early works in three chapters-"Evolutionary Fables: The Time Machine and The Island of Doctor Moreau"; "Realist of the Fantastic: The Invisible Man and The War of the Worlds"; and "Dreams of Things to Come: The First Men in the Moon, The Food of the Gods, and In the Days of the Comet." A final chapter traces the later Wells. A number of illustrations, several of them from the original editions of the novels, add to the volume. McConnell has produced a well-balanced assessment of Wells which may well prove the most valuable recent single volume study of his works. Franklin's study of Heinlein is equally provocative. He considers all of Heinlein's fiction "a revelation of the formative powers" which have shaped twentieth-century America. In short, as a Marxist Franklin finds/ uses Heinlein as a symbolic expression of the complexities of his culture. In this sense his study is not only penetrating but refreshing, for through his study of the fiction, Franklin shows an appreciation of Heinlein's artistry. There is not simply the hostile reaction of the liberal/radical against the man who has come to typify the conservative voice in science fiction. A number of illustrations also enhance this volume. If these two initial volumes represent the continuing quality of the Oxford series, then it may well become the essential single-author series.

Jack Vance, Tim Underwood and Chuck Miller, eds. Taplinger Publishing Company, Inc., 1980. \$12.95 cloth; \$5.95 paper.

To be released in late January, this latest addition to the Writers of the 21st Century series (edited by Martin Harry Greenberg and Joseph D. Olander) adds significantly to our understanding of a writer valued by his contemporaries but neglected by academic critics. This state of affairs is reflected in the fact that four of the eight essays have been contributed by such professional writers as Norman Spinrad and Robert Silverberg. Among other contributors Peter Close, a British sociologist, is at work on a fulllength study of Vance, while Mark Willard is completing a concordance of Vance's fiction. Marshall Tymn, with an eight-page bibliography—all but one page of which is devoted to primary materials—is the only representative of the academic scene. The result is that the volume combines knowledgeability with a freshness of perception, although some readers may feel that, overall, too much attention is given to discussions of plot.

Bridges to Science Fiction, George E. Slusser, George R. Guffey, and Mark Rose, eds. Southern Illinois University Press, 1980. \$9.95.

This volume of criticism contains ten essays first presented at the 1979 Eaton Conference at the University of California-Riverside. Its stated intent is to "suggest connections between science fiction and other aspects of Western Culture." Harry Levin's "Science and Fiction" is the widest ranging essay, emphasizing the continuing literary response to science and placing science fiction in a historical perspective. Other high points of the collection include Gregory Benford's "Aliens and Knowability: A Scientist's Perspective," Eric S. Rabkin's "Fairy Tales and Science Fiction." Patrick Parrinder's "Science Fiction as Truncated Epic," and Thomas H. Keeling's "Science Fiction and the Gothic." Although each of the essays is interesting in itself, the cumulative effect is that one has been there before, even when Thomas A. Hanzo proposes an all-encompassing definition of science fiction based upon the criterion that it treats the future in the past tense, thereby becoming a "proleptic structure." Bridges to Science Fiction is one of the first titles in a new series, to be called Alternatives, whose general editors are Martin Harry Greenberg and Joseph D. Olander.

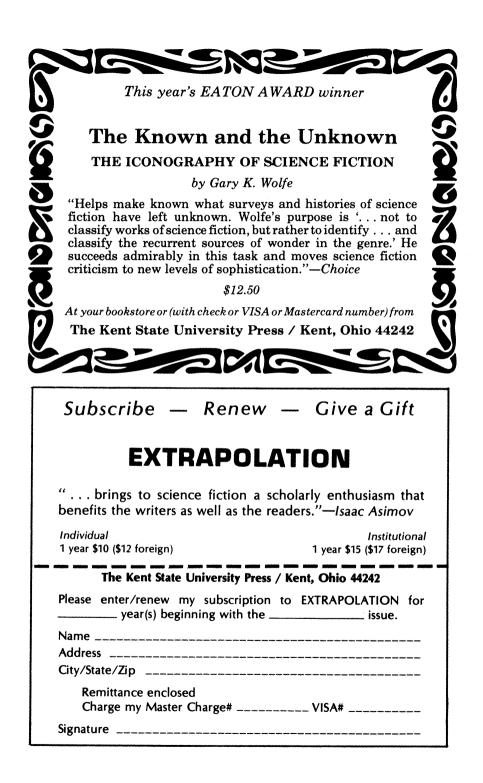
H. P. Lovecraft: Four Decades of Criticism, S. T. Joshi, ed. Ohio University Press, 1980. \$15.00.

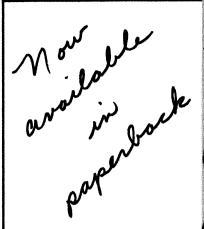
This anthology reprints sixteen essays, including items by Thomas O. Mabbott, Edmund Wilson, Fritz Leiber, Jr., and Robert Bloch, the earliest dating from the 1940s. Inasmuch as no acknowledgments are given, the original essays-excluding the introductory items by S. T. Joshi, including one in collaboration with Kenneth W. Faig, Jr.-seem to be Edward Lauterbach's "Some Notes on Cthulhuian Pseudobiblia," J. Vernon Shea's "On the Literary Influences Which Shaped Lovecraft's Works," and two essays by Peter Cannon, one tracing the influence of Vathek on "The Dream-Quest of Unknown Kadath" and the other considering Lovecraft "in Hawthornian Perspective." Since this is not the only comparatively recent volume on Lovecraft, its chief value lies in making accessible to the contemporary reader essays which have either been long unavailable or published in a journal that does not have a wide circulation. Its selections have been well chosen and should provoke further critical appraisal of HPL.

Technology and Values in American Civilization: A Guide to Information Sources, Stephen H. Cutcliffe, Judith A. Mistichelli, and Christine M. Roysdon, eds. Gale Research Company, 1980. \$30.00.

Number 9 in the American Studies Information Guide Series, this volume annotates 2,416 entries, ranging in date of original publication from the 1920s through the 1970s. The great bulk of the material, however, dates from the last two decades. The editors have succeeded very well in providing "an extensive initial source" for the researcher investigating "the scholarship in various disciplines which impinges on the effects of advanc-

ing technology on civilization." The book has been divided into twenty-two parts, ranging from "Industrialization," "Urbanization," and "Economics of Technology" through "Transportation," "Communications," "Environment," and "Energy" to "Philosophy and Ethics," "Art," "Architecture," "Music," and "Futures." The section on "Literature" contains both a listing of relevant science fiction/ utopian novels and short stories, as well as a selection of critical materials on science fiction. The 704-page volume is an invaluable addition to the Gale Information Guide Library.







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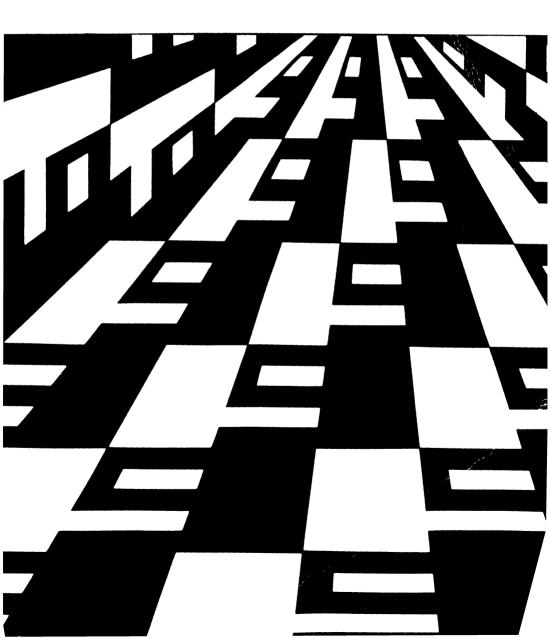
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