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The meeting at MLA this year will be on December 29. Its program number is 553, and it is scheduled from 7:15 to 8:30 P.M. in the Gibson Room of the Hilton. It will be a dialogue with Donald A. Wollheim of DAW books. I do not know the size of the room, but I suggest that for places you write to me either here at Wooster or at the Hilton. We will have to do some planning for future meetings.

Those of you who attended the SFRA meeting in Denver or have seen the Newsletter know that Sam Moskowitz received the Pilgrim Award this year. Finally. Of those who have received the Award none more richly deserves it, for Sam was teaching and writing about science fiction perhaps even before the MLA began its early seminar. One of my most pleasant memories is of my association with him as early as 1950–51 when he came to meetings of the Philadelphia Science Fiction Society. I am sure that no one knows the field more thoroughly than Sam, and I think I first suggested that he was a Pilgrim about 1971 or 1972. Certainly Science Fiction by Gaslight and Under the Moons of Mars mark high points in his career. Of equal importance, however, are the two volumes published by Donald M. Grant in 1980, Science Fiction in Old San Francisco: History of the Movement From 1854 to 1890 and the accompanying anthology of stories by Robert Duncan Milne.

I much regret having missed the meeting, and I look forward to seeing Sam in November when I am on the east coast. So, belatedly—but certainly unintentionally—may I add my congratulations and best wishes. The best book will be his autobiography, if he ever takes time to write it.

I'm sure that some of you, like me, are so addicted to ERB that you went to the most recent Tarzan film. I believe that I have seen most
of them, beginning with Johnny Weissmuller and Maureen O'Sullivan. But I must admit that I never thought that I would see the story reduced to the level of an inferior Harlequin romance. Did you catch the line, "If only the girls at school could see me now," to say nothing of "I've never touched a man before" as Jane mauled him while he was lying unconscious on the sand? And I'm glad that all that white paint had an obvious function in pointing up the final action of the film. Oh well, much of the photography was excellent, and in that it well captured Sri Lanka, it reminded me of Arthur C. Clarke.

To be fashionable/"relevant" in 1981, one can certainly argue that the story is basically Jane's, but to reduce her to a heavy-breathing, junior-high-school-type pre-adolescent does seem absurd on a number of counts. Ironically, perhaps, this treatment does parallel a major theme which Burroughs developed through subsequent novels: the rejection of Western, industrialized civilization and its effete personalities in favor of a magnificent (if only imagined) barbarism and—from this approach—its strong masculine figure. This primitivism rebels against the codification of manners in Anglo-American society. Nevertheless, let's hope that no movie maker discovers Thuvia, Maid of Mars.

I learned during the summer that Gregory Benford's *Timescape* won the John W. Campbell Award as well as the Nebula. (Gene Wolfe's *The Shadow of the Torturer* finished third, and is, as I recall, one of the novels nominated for the World Fantasy Award.) I was most interested in Douglas Barbour's remarks about *Timescape* published in the Toronto newspaper the weekend of August 23–24: "Unlike much that is called science fiction, Gregory Benford's *Timescape* is truly about the life of science as it is lived by scientists. As Brian Aldiss says, 'not since C. P. Snow's *The New Men*, many years ago, have we been treated to such a truthful account of scientists at work.'" This is an intriguing judgment, and it brings to mind a number of debates that the original Campbell committee had when Leon Stover was secretary in the early 1970s. Indeed, among others, the debate involved both Jim Gunn's *The Listeners* and Robert Silverberg's *Dying Inside*. This is not the place to go into another matter of definition, but for some strange reason I have never considered "the life of science as it is lived by scientists" science fiction. I suppose the issue turns upon whether or not C. P. Snow's novels—and Sinclair Lewis's *Arrowsmith*—are science fiction. I remind you that long ago in *Extrapolation* several articles explored the difference between science fiction and science in fiction.

Perhaps that debate needs to be taken up again, especially when I read in the first issue of *Intertwine: A Journal of Science Fiction Criticism* (June 1981) that at Norwescon (continued on page 378)
The publications of the Marvel Comics Group warrant serious consideration as a legitimate narrative enterprise that is frequently both literate and technically and philosophically sophisticated. Marvel's output now consists almost exclusively of illustrated science fiction/fantasy narratives that can be analyzed as such. And, as in science fiction generally, frequently the most elaborate and interesting element in Marvel Comics stories—which sometimes develop over the space of a dozen or more issues and are often surprisingly complex—is plot. A particularly daring and artistically structured plot—which concerns time travel, teleportation, telepathy, transfiguration, extraterrestrial heroes and villains, and the threat of cosmic warfare—occurs in a relatively recent, ten-issue *Avengers* story-line, which its creators (chief among whom is Jim Shooter) refer to as their “Cosmic Epic.” Within the confines of the story's beautifully orchestrated, skillfully balanced plot structure, one brief but dynamic scene in the second episode foreshadows both the two classic plot twists in the ninth and tenth episode climaxes and all three elements of the tenth episode resolution. Moreover, the story also contains numerous crucial ironies as well as resonant subplots, impressively articulated character development, and an intriguing use of metaphor, allusion, and graphic symbolism.

As Thor, Norse God of Thunder and sometimes Avenger, puzzles over the idea that "some mysterious force" may have thrice transported him through space and time so that he could offer needed aid to the other Avengers in their difficult encounters with their three most recent foes, a team of six superheroes from the thirty-first century, the Guardians of the
Donald Palumbo

Galaxy, appear in our present. Loosely allying themselves with the Avengers, who have investigated their arrival, the Guardians explain that their mission in our time is to protect the life of Vance Astro—a native of the twentieth century and now a youth, who will endure a thousand years of suspended animation finally to found and lead the Guardians ten centuries hence. The Guardians fear that an enemy they and Thor had defeated in their own era, Korvac, who is half man and half computer, has escaped to our century with the intention of altering the circumstances of his defeat by assassinating Astro before he can become an adult—thus insuring his own uncontested mastery of the thirty-first century by preventing the Guardians from ever having come into existence. The Guardians plan to locate and capture Korvac before he can harm young Astro, whom they intend also secretly to watch over. Meanwhile, in the midst of a skirmish a few other Avengers have with an easily subdued villain, and thus unnoticed, a silent, intense man enraptures with a glance a beautiful young woman, Carina, and literally disappears with her.

Unexpectedly, as Thor had in the recent past, yet another of the Avengers also literally disappears. And concurrently, the most mysterious of the Guardians, Starhawk—whose power is cosmic awareness (he is "one who knows") and who is a dual personality, sharing his spiritual and physical existence with a woman, Aleta—perceives here in the twentieth century an awesome menace that makes his "original urgent mission in this backward time [the search for Korvac] seem almost insignificant now." Starhawk / Aleta confronts this menace—the silent man whose look had seduced Carina, who calls himself "Michael," and who introduces himself as "the hope of the universe"—in a quiet suburban home. There Michael transforms himself into "the gleaming, god-like presence of the Enemy" and thoroughly defeats Starhawk before the Guardian can even warn anyone of his existence. During their battle Starhawk notes, "Your strength is divided, evil one—for you must shield your woman [Carina] from the flailing psychic savagery of our conflict!" But the Enemy reduces Starhawk to dust, boasting: "Even divided my power is supreme. . . . You are two who are one, and in this you find strength. . . . At the core of your being I will strike down your love, your life . . . your strength! . . . I never feared your power—but in the oneness of your love . . . in the union of your souls lay strength to shake the heavens." Then, to forestall any repercussions and thus to insure his existence will yet remain a secret, the Enemy reconstructs Starhawk, as he tells him, "molecule by molecule . . . exactly as you were—but henceforth, you will not remember this incident, nor the fact of my existence . . . and never again shall your senses perceive me! Go now—aid your friends in their petty 'mission' in this era—reassure them that it is imperative."

In this and subsequent issues Starhawk does mislead the other
Guardians into continuing the apparent red herring of their vigil over young Astro (assuring them that in this way they will encounter Korvac). Avengers continue to disappear and Ms. Marvel—sensing that they are "headed into great danger"—offers to assist the remaining Avengers, who are trying to discover what has become of their vanished comrades. As the story continues, it becomes obvious that Carina too, like the Enemy Michael, now her lover, is more than what she had seemed. While the Enemy (who has all this time been subtly altering "the fabric of the cosmos" to prepare it for his "propriety") assures himself that his existence is still unsuspected by the great entities of the universe, Carina begins to establish mental contact with some distant being . . . but stops, prevented by her growing love for Michael from betraying him. Meanwhile, all but four of the remaining Avengers disappear. Those who are left succeed in tracing their missing partners, however, and follow the trail to a transdimensional space station maintained by a being called the Collector, who welcomes them with the words, "You, my hapless friends, have just completed my collection!"

But these last Avengers manage to defeat the Collector and free their captured comrades. The Collector, who notes, "I sense that my hour is at hand," then explains that he is one of the Elders of the universe, is cursed with the gift of prophecy, and had long foreseen that a dangerous power threatening universal destruction would eventually arise. He had for eons been collecting a sampling of the creatures of the universe to preserve them when, while kidnapping the Avengers as his last acquisitions, he finally "chose to interfere." Meanwhile, Carina confesses to the Enemy, who had sensed her attempted treachery but found in her heart only love, that she had taken human shape "in the image of his desire" to spy on him for her father—who had feared that, in his rash attempt to achieve universal sovereignty, the Enemy could cause a war between himself and the great powers of the cosmos that would obliterate all reality. Carina finally admits that her father is the Collector, just as the Collector acknowledges to the Avengers that he had commissioned his daughter to learn the Enemy's exact plans and to find in him some weakness. As Carina tearfully watches, the Enemy acts on her confession and disintegrates from afar her father—just as he is about to reveal to the Avengers the Enemy's true identity, by which, the Collector claims, he is already known to them.

Through an investigation of what remains of the space station, the Avengers discover that the Collector had also been the "mysterious force" that had earlier transported Thor through time and space, so that Thor could assist in battles and thus help assure that the "complete set" would be intact for the Collector's acquisition. The Avengers then return to Earth and begin to seek out the Enemy. Meanwhile, in an attempt to create between them a bond of oneness like that he had witnessed, destroyed, and
recreated in defeating Starhawk / Aleta, the Enemy merges his being with Carina’s during coitus. Carina’s history is revealed to the Enemy, and his to her, in the elaborate, dual flashback that ensues. The Enemy experiences Carina’s memory of having been sent to spy on him and of the resulting “emotions she never sought . . . emotions that caused her to waver when she should have betrayed her lover . . . and eventually caused her to betray her own father instead.” Simultaneously, Carina discovers that Michael, the Enemy, had begun life as Korvac, a human who “had been turned into a living computer.” She learns that on escaping to the twentieth century after his defeat at the hands of the Guardians, he had stumbled upon the star-sized command base of the supremely powerful being, Galactus. Seeking some means of revenge, Korvac, the machine-man, had plugged himself into Galactus’ mammoth computers “only to find that knowledge is, indeed, power—and that he had underestimated the impact of absorbing knowledge as boundless as infinity! . . . He had begun to change . . . until at last he was neither man nor machine, but had become—a God!” He gave himself human form again and concluded, his evil having been obliterated with the influx of knowledge and reversion to manhood: “As a new-made god, his position was unique. As long as he concealed his presence from other near omnipotent beings he would be free to make subtle alterations in the fabric of reality, eventually taking control—and correcting the chaos, healing the injustice.” After this merging, the Enemy informs Carina that, in seeking him, the Avengers have sought the help of Starhawk, “unaware that his senses can no longer perceive me! If they listen to him, they’ll never find me!”

Ironically, the unknowingly reconstructed Starhawk asserts, when the Avengers tell him of the Enemy, “I still believe the true enemy is Korvac.” But he reluctantly agrees to help with the search. Later, however, the Avengers are surprised that Starhawk has found “nothing,” while several of them, each “with lesser psychic abilities, at least came up with bits and pieces” of clues, which they feed into their computer hoping to isolate a “common denominator.” But the Enemy again remembers his battle with Starhawk and again assures Carina, “Starhawk can no longer, in any manner, perceive me! And as long as the others listen to him, there should be no danger.” However, the Avenger’s computers triangulate, without Starhawk’s assistance, the point of origin of all the subtle cosmic disturbances the others had noticed; and, while dubious, the Avengers go with Starhawk to the Enemy’s Forest Hills Gardens home to investigate. None notice “the puzzlement in Starhawk’s eyes, however,” as the Enemy allows them to search his house. As the Enemy has now completely camouflaged his true nature, the results of the search are negative; and the Avengers, in consternation, are about to depart when Starhawk screams out, “Enough! I don’t know what your game is, but no one makes a fool of Starhawk! For
minutes you've been talking, probing, pretending to receive responses! But from whom? There's nobody there!” And the Avengers realize that they have found the one they seek—“the only being powerful enough” to have so fully deceived their most perceptive ally.6

Saddened, the Enemy laments, “I was going to be—your savior! . . . But you, with your stubborn determination to ‘save’ what you don’t even comprehend, have discovered me—a revelation that, I know, will not go unnoticed! . . . As the Collector predicted, the other deities will soon rally against me—and though I realize that I can no longer save the future—I can save myself. So let the war begin here! Now! And know you, Avengers, that you’ve brought this upon yourselves!” In the extremely one-sided battle that follows this pronouncement, the Enemy, who remarks, “I do this only for my beloved Carina’s sake,” kills nearly all the Avengers, the Guardians, and their allies. But in the midst of the slaughter, a psychically gifted “goddess” and erstwhile Avenger, Moondragon, “stands transfixed, her eyes suddenly widening with horror” and cries, “I alone understand! I alone! Yet . . . there is nothing to be done! The hope is gone . . . dead.”7

Relatively early in the melee, the Avengers hit on the tactic of fighting the invincible Enemy through capturing Carina, noting that “she is Michael’s weak point.” The Enemy is stunned that Carina makes no move to protect herself from capture, although he has endowed her with godlike powers in addition to those natural to her as an Elder. One of the Avengers even muses, “Strange . . . she’s not even trying to break away! She seems terrified—but not of me! It’s as if something inside was eating away at her!” Outraged, the Enemy himself saves Carina from capture and explains to
the falling Avengers as the battle rages: “Know this, as humble as you are, I would rather enter into death myself than slay you—were it not for Carina and what I have found with her! . . . How can I explain to you the essence of happiness? The meaning of love on a cosmic scale? Of all of you, only Starhawk could begin to understand—for it was from him and his beloved Aleta that I learned about the oneness two can possess! It is for Carina—for our love I fight! . . . Our love must go on at any cost!” At the conclusion of the battle, however, a very few surviving Avengers rally and take the Enemy offguard with a last, suicidal attack: “In his moment of trial and pain, Michael casts his gaze towards Carina, his beloved. . . . Her father sent her to Michael’s side, that she might betray him—but when the moment came, she was torn, for she had grown to love Michael. And so, she hesitated—and in that moment caused the end of her father’s life! Now Michael reaches out to her . . . for love . . . for respite . . . for strength to go on. And though she loves him beyond all earthly ken, the panorama of bloodshed before her and the dark prospect of cosmic war ahead have wrought turmoil in her soul. She is torn . . . and she hesitates—and in that moment ends the life of her beloved,” the Enemy, who realizes that the “oneness” he had thought he shared with her is an illusion, that he has nothing after all that is worth preserving through the vehicle of that cataclysmic war he had been prepared to wage only in the name of their love. 

The last remaining Avengers decide, “It was not within our power to slay such a being! . . . Yet, he abandoned life . . . as if he suddenly had lost his reason to live!” They are about to guess that Carina is somehow responsible for Michael’s suicide when she vehemently denies the as yet unspoken accusation and begins to obliterate them—in her anguish, guilt, and fury—with the same power the Enemy had wielded. When only Thor and Moondragon remain, Carina too commits suicide; and as she falls she reaches towards the Enemy but, in death, fails to touch his hand by only inches—graphically symbolizing the failure of the “oneness” of their love that alone had precipitated both their deaths. Finally, Moondragon explains to a puzzled Thor: “She wished only to die! I observed all! In the heat of battle I dared to walk the planes of Michael’s mind! . . . He was not evil, Thor! He sought not to rule us . . . nor even to interfere with our madness! He wished only to free us from the capricious whims of eternity! . . . When Carina doubted him, and his heart was broken, he reached out with his last strength to these who lay dying and restored them . . . even those who had passed beyond what mortals believe to be death! There was no longer need for us to die!” Then Moondragon commands both Thor and the still unconscious but restored Avengers and Guardians to forget the details of this tragic mistake and to remember only that they had gained a
great triumph; and, the only one to know the burdensome truth, she departs.9

Even this partial plot outline leaves some of the more subtle intricacies of the plot's structure and the use of foreshadowing and irony less than obviously apparent. Actually, the three threads of the main plot—the riddle of Thor's previous appearances and the subsequent disappearances of the other Avengers, the Guardians' search for Korvac, and the fact of the Enemy's existence and nature of his relationship to Carina—are all introduced in episode one, which is merely an elaborate dramatic exposition. All three plot threads are finally woven together in episode eight—when the Avengers discover that Thor too had previously been manipulated by the Collector, when it is revealed to Carina that Korvac is the Enemy, and when Starhawk is enlisted in the Avengers' effort to track him down. And while these plot threads are each developed further in episode two—with the disappearance of the first Avenger and the Enemy's crucial battle with Starhawk—it is the Enemy/Starhawk conflict that completely in itself prepares through foreshadowing for both major climaxes (the Enemy's detection and self-destruction) which occur in episodes nine and ten, and for the startling, three-tiered denouement. Clearly, the seeds of his own detection are ironically sown when the Enemy, to protect his anonymity, reconstructs Starhawk with the alteration that Starhawk cannot perceive him, a detail of which we are specifically reminded twice more before the Enemy is identified precisely because Starhawk cannot perceive him. While this classic plot twist, resulting in the first climax, is especially satisfying due to its irony and artful simplicity, many of the accumulating elements of foreshadowing that conspire to prepare for the more problematical and even more ironic second climax are surprisingly complex and subtle.

Basically, the Enemy again engineers his own downfall in trying to create between himself and Carina, and in placing so much importance on, that "oneness" he had "learned" from Starhawk/Aleta, only to discover that it does not truly exist for him. During their battle, Starhawk had been unknowingly prophetic in having told the Enemy that his "strength is divided" by his concern for Carina (just as the Avengers had later been ignorantly accurate in having guessed that "she is Michael's weak point"). And the Enemy had been similarly and ironically prophetic in acknowledging to Starhawk/Aleta that "in the oneness of your love... in the union of your souls lay strength to shake the heavens," as it is actually the strength of the mere idea of this oneness, not the strength of its reality, which he successfully circumvents, that destroys him. The concept of Carina as loving betrayer is first introduced at the moment we learn she is more than what she seems, when she fails to contact her father after she has spied on the Enemy; in fact, her ambivalence here is a double treachery, as she first

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betrays her lover in attempting to contact her father and then betrays her father in not being able to follow through in her initial intention.

This ambivalence, hesitancy due to divided loyalties, is Carina's fatal flaw. It is her final hesitation to fight in Michael's defense, because she doubts that their love is worth the waging of a cosmic war, that reveals to the Enemy that she is not truly at one with him. And just as the lacuna in Starhawk's perceptions is twice more alluded to after it is established, but prior to its emergence as the crucial plot device, so too is Carina's characteristic of fatal hesitation due to ambivalence reinforced, echoed, and then twice more specifically recalled before it too becomes the second major catalyst in this cunningly engineered plot. She mutely observes the Enemy destroy her father without warning him, a second hesitation that connects the already revealed trait of ambivalence to the effect of fatality. And the reader is twice reminded of both the first and second failures to act—once during the Enemy's and Carina's merging and again (at the moment of her fourth and final failure to act) during the remaining Avengers' last suicidal assault. The echo of Carina's fatal flaw occurs earlier in the battle when she does not defend herself from capture (her third failure to act), which is also a hesitation due to ambivalence and which immediately precedes and, in fact, prompts the Enemy's explanation that only the oneness of his love makes this and the prospect of future carnage and death worthwhile.

Finally, all the aspects of the denouement—which, like the second climax, is not the deus ex machina (excuse the pun) it at first appears to be—are also foreshadowed in the initial Starhawk/Enemy encounter. That the Enemy was not evil after all but was, indeed, "the hope of the universe" is suggested when Michael first introduces himself as such to Starhawk/Aleta as well as when he later repeatedly claims to want only peace, when Carina discovers that his metamorphosis had transformed his evil into an altruistic desire to heal the cosmos, and when he sadly announces to the Avengers that he had meant to be their "savior." (That Moondragon had discovered this truth is foreshadowed in her then unexplained tears and horror at the beginning of the battle.) That nearly all the Avengers should be killed is foretold in Starhawk's initial pulverization as well as in Ms. Marvel's precognition that they are "headed into great danger . . . a grisly battle under death's own shadow!" That the Avengers and Guardians would be resurrected from death by the Enemy is prepared for by the Enemy's initial resurrection of Starhawk as well as by an earlier statement that he "holds no enmity towards the Avengers, and it would be a pity indeed to destroy them." And the Enemy's act of erasing any memory of their encounter from Starhawk's mind finds its concluding echo in Moondragon's erasing the memory of the circumstances behind their "victory" from the minds of the Guardians and Avengers.

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This simplified analysis shows that comics can be used to demonstrate the concepts of plot structure, climax and resolution, and the distinction between plot and story, as well as providing an example of the use of foreshadowing. These issues of *The Avengers* also use subplots to echo and foreshadow elements of the main plot. In this story-line, as in Marvel Comics in general, there are two types of subplots: those that take a great deal of time to resolve and progress more slowly than the main plot, and those that are wrapped up in one or two issues. While the former of these is an artistic elaboration that primarily contributes to a title’s ongoing continuity, the latter is a structural necessity if a main plot is going to occupy ten issues or so before arriving at its climax, for some sort of climax is necessary in almost every issue of a series title to sustain it month from month. Many of those subplots that transcend the limits of this story involve character development and conflicts. For example, since he had recently rejoined the Avengers fifteen issues prior to the beginning of this story-line, Wonder-Man, who had long since been slain and then mysteriously raised from the dead by voodoo, has had a morbid fear of dying again and has habitually doubted his courage in the face of danger. Fear of death and cowardice plague him throughout this plot, and he only finally resolves these fears, just to be killed and resurrected again, in acting courageously during the final battle with the Enemy. 11

Throughout this story a conflict simmers between Iron Man, the present Avengers’ chairperson, and Captain America, former chairperson, who feels that Iron Man is careless, indecisive, and takes his responsibilities too lightly. The ill will results early in the story in a violent confrontation between the two, both of whom (like Wonder-Man) are oppressed by self-doubt. Meanwhile, another conflict has long been brewing between Quicksilver, a mutant member of the Avengers, and the Vision, an android member who has married Quicksilver’s sister, the Scarlet Witch, another
mutant. Quicksilver is prejudiced (somewhat ironically) against the Vision because the latter is not human, a technicality that is a sore point with the android. Finally, the Avengers run afoul of Peter Gyrich, agent of the National Security Council in charge of Avengers’ special privileges; Gyrich concludes that the Avengers are a security risk and hampers their activities by revoking their security clearances and other prerogatives. As one result among others, the Avengers rather absurdly arrive at their suburban confrontation with the Enemy via a commandeered MTA bus. All this self-doubt, dissension, and harassment, of course, serves to establish the tone of impending disaster that suffuses these episodes and that culminates in the Avengers being the unwitting vehicles of their potential savior’s death.12

Also in the midst of the Enemy story-line, one intermittently reappearing plot (as well as two transitory subplots) is resolved and yet another main plot is begun. For quite some time the Avengers have been trying to contain the menace of Ultron, a renegade super-robot one of them had once constructed. (This time it is the Avengers who engineer their own difficulties.) In one issue, Ultron summons to him his robot bride, Jocasta, who had been inactive and in the possession of the Avengers, who follow her into an ambush sprung in a Catholic convent. However, it is Ultron who is finally demolished, in part by Jocasta’s divided loyalties and consequent betrayal. Of course, this is but a prefiguration of the Enemy’s relationship with Carina that has been worked into the subplot (just as Wonder-Man’s pathological fear of death for twenty-five issues likewise foreshadows the coming slaughter). After he has seemingly defeated the Avengers, Ultron is told by Jocasta, “Though I desire with all my being to be one with you . . . I would first slay us both! I love you . . . and yet I know what you are! I

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must end your evil despite my desires!” In fact, the entire war Ultron wages here with the Avengers is an early echo of the climatic Enemy / Avengers conflict, not only in that Ultron too is apparently invincible, even in the face of a similar combined assault, and is only destroyed after his “bride” betrays him, but also in that the Avengers must first find him before they can fight him and that, in this battle too, Wonder-Man similarly (but temporarily) manages to overcome his fear and to act. Finally, a future story-line is foreshadowed by a brief vignette of a “silent old man who sits . . . meticulously carving a wooden image . . . an old man whose hidden eyes reflect the turbulence of gathering clouds—and give promise of a tempest soon to erupt”—just as the three mysterious and unexplained appearances of Thor that had preceded it had heralded the beginning of the Enemy story-line.13

Particularly striking is this brief vignette’s use of metaphor to announce that its purpose is to foreshadow future difficulties for the Avengers. The Enemy later employs another apt metaphor to good effect in explaining to the Avengers one result of their having discovered him. He notes: “Eternity himself, the cosmic entity whose body is the very universe, has now detected me. Like a virus, to which a human body may eventually succumb, I was a mote unknown to eternity to which he might fall. Now he will resist.” Earlier in the story, Iron Man, who has a gift for metaphor, “speaks words as cold and hard as the glittering armor he wears” in explaining that the vanishing Avengers are “popping out like soap bubbles . . . disappearing faster than snowballs on a Miami sidewalk.” And later, after the Collector (whom he terms a “Galactic Noah”) has been disintegrated, Iron Man notes that the Avengers are “fleas compared to a being—who can kill a god!”14

And there is at least one other revealing use of graphic symbolism in these issues—aside from the dying Carina’s final failure to grasp the already dead Michael’s outstretched hand. Psychologically, the seeds of the means of Michael / Korvac / the Enemy’s self-destruction were sown long before he had ever met Carina, decades before, when he had been initially transformed into a machine-man, half human and half computer; for it was his lower half that had been the computer consol, cruelly depriving Korvac of his sexuality—“a circumstance that had twisted his mind, and filled his heart with a lust for power.” Thus it was only to be expected that, when he had willfully regained a human form after becoming a god as a result of “plugging his tri-pronged electronic probe” into Galactus’ computer output terminal, he would seek to take “as one of his comforts” a woman, Carina, and would place such overwhelming and tragic importance on their love and its “oneness.” While the fact that Korvac absorbs his godhood through his “tri-pronged electronic probe,” itself an obvious
To this end, he had returned to his native Earth...

As a new-made god, his position was unique, as long as he concealed his presence from other nearly omnipotent beings, he would be free to make subtle alterations in the fabric of reality, eventually taking control...

...but that was his last self-directed thought. For all considerations of revenge had died as a higher purpose took hold in his mind.

--And correcting the chaos, healing the influence that civilization had heaped up on a battered universe.

--And proceeded to live a comfortable existence while awaiting the day he would assume his proprietorship... taking as one of his companions an erstwhile fashion model named Camilla Walters...

--A woman that Korvac, the enemy/michael was only now beginning to truly know.
phallic substitute, probably could stand considerable looking into, it is more to the point to note the thrusting phallic symbol that obtrudes from Galactus’ space station in the panel that depicts Korvac attaining again a human form. The huge metal phallus here boldly represents the human genitalia that are coyly obscured by the vapors accompanying the transformation—and subliminally suggest to the reader just what Korvac is regaining in regaining his manhood. Significantly, this entire flashback occurs during the occasion of Michael’s and Carina’s “merging totally for the first time.”

Of course, it is ironic that Korvac’s triumph—in having attained at once both his new, godlike powers and the humanity of which he had been deprived—should thus be the circumstance that ultimately precipitates his self-inflicted defeat; but this plot abounds with ironies both trivial and pivotal. Numerous tangential, even playful ironies embellish the more significant ones. For example, the first of the Avengers to disappear, an unwilling refugee in our time from the nineteenth century, laments, “I don’t have much choice but to stick arou—” at the instant he vanishes; and through his encounter with the Collector he is finally and gratefully returned to his own era. Similarly, the second Avenger to be snatched, Quicksilver, is telling a wife (who worries that his remaining with her “confines your spirit”) that “you know I would never le—” the moment he too disappears.

And these episodes contain much comic relief that depends on ironic juxtaposition for its effect. Not only is it ironic that the mighty Avengers must arrive at the Enemy’s stronghold via a hijacked city bus, but that their most powerful foe, a threat to the continued existence of reality, actually resides in the suburbs and sports a wardrobe that seems to consist exclusively of tee-shirts and jogging shorts is also absurdly incongruous. When the commuters are thrown off the bus, one threatens to complain to Ann Landers; and on observing the Avengers’ arrival, the lawn-tending suburbanites of Forest Hills Gardens fear that this portends imminent property damage, just when the mortgage has almost been paid off—until one of them hypothesizes that “they’re probably just here to open a 7-Eleven or something.” An even more gratuitous instance of comic relief involves Mack and Meyer, two furniture movers who—a cross between Laurel and Hardy, Norton and Cramden—deliver the crated and as yet deactivated Jocasta to Avengers’ mansion. Mack fears the motionless robot, while nonchalant Meyer—who is unimpressed because he “moved Neil Sedaka’s pianer once, y’know,” feels that “yer Avengers are people just da same as us, ’cept for youse dat’s gods an’ androids an’ what have ya,” and, moreover, figures that “[ya] seen one [tin lady], ya seen ’em all”—accuses him of being “scared of the stachoos in the park, too” and advises
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him to “stifle yerself an’ push.” Of course, their reactions are much more identical when Jocasta awakens and bursts from her crate.17

The various subplots also contain their ironies; for instance, the incident that first provokes Captain America’s feud with Iron Man: the Avengers are summoned to rescue a space station that is threatened by the sudden appearance in its orbit of the Guardians’ huge space-timecraft, but they must wait on Earth until a tardy Iron Man arrives to lead them. Iron Man is late, however, because he was already on board the space station in the guise of his alter ego, Tony Stark, when the crisis materialized, and he can thus offer no justification for his seeming dereliction of duty without jeopardizing the secret of his civilian identity. That Wonder-Man should finally resolve his fear of death only to be immediately slain once more and again resurrected is also ironic. Other subsidiary ironies include the fact that the Enemy, who gained his godhood from Galactus’ computers, is finally located by the Avengers’ computers, and the fact that the Guardians actually do save young Astro from death (being accidently crushed by a runaway freight truck) during their misguided vigil to protect him, although he never is threatened by Korvac.18

It is an attendant irony that Starhawk should dissuade the Guardians from searching for Korvac although he will later reluctantly be drawn into the Avengers’ hunt for the Enemy, who is only the same old villain in a different metamorphosis and whom Starhawk should have been seeking all along. It is doubly ironic that the reconstructed Starhawk should later, although he knows not the literal truth (nor the ultimate falsehood) of his words, assert both that “the only enemy is Korvac” and that “the true enemy is Korvac.” With similar irony both Starhawk and, much later, the Avengers guess, in ignorance of the full truth of their surmise, that the Enemy’s weakness is Carina.19

And it is an ironic echo of his first having defeated Starhawk through having crushed Aleta that the Enemy is defeated through Carina. It is a further irony that Carina should only finally use her powers to avenge her lover’s death, when it is too late, as the Enemy had abandoned life precisely as a result of her having twice previously refrained from using them to save either herself or him. And, in reference to having earlier caused her father’s death through her inaction, Carina tells the Enemy she would “do it again,”20 little guessing how ironically prophetic her words would be. It is a related irony that the Collector does not discover a weakness in the Enemy, as he had hoped to do, by sending his daughter to spy on him—but had instead inadvertently planted there the Enemy’s fatal weakness and his own as well in the person of Carina. And in making the Avengers aware of the Enemy’s existence through having bungled his attempt to acquire them, the Collector very nearly precipitates the very “cosmic war” (which the Enemy

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is ironically prepared to wage in the name of "love") that he so fears—and from which he had been trying to preserve them in the first place.

Of course, the monumental plot irony here is that the Enemy, through the initial victory of defeating Starhawk, only doubly ensures his own downfall: once, as he is detected because Starhawk cannot perceive him, a precaution he had taken specifically to avoid discovery, and again, as he dies the victim of the failure of his tragically misconstrued love. However, the overshadowing irony of this daring plot is that the Enemy is not a villain at all—and in having set in motion and furthered the events that ultimately result in his self-destruction, all the other characters unknowingly precipitate the doom of their potential "savior."

Notes
Science Fiction:
The Urgency of Style

RICHARD LAW

An extraordinary novel by one of today's most distinguished writers begins like this: "I'll make my report as if I told a story, for I was taught as a child on my homeworld that Truth is a matter of the Imagination. The soundest fact may fail or prevail in the style of its telling." This initial emphasis on the efficacy of style is certainly germane to The Left Hand of Darkness since the novel addresses questions of human communication and compatibility. Of course, every novel or story by Ursula Le Guin reconfirms her dedication to style. And to be recognized as a master stylist in science fiction is more noteworthy now, I believe, than twenty or thirty years ago. This is by reason of the flourishing state of the art and the number of science fiction writers today who are acutely sensitive to the beauty of the word.

Obviously, writers have always been concerned with style, with how they get their stories into words. So the ascendance of style today, the many authors who are accomplished wordsmiths, does not mean that vintage science fiction writers were indifferent to style. Nor does it mean that basic elements of fiction, such as action, adventure, romance, or technological concepts and devices no longer obtain. In fact, plots, situations, character types, and themes or motifs are archetypal in science fiction just as they are in mainstream literature. Archetypal elements are permanent, timeless. Variations are played on them, and they are camouflaged in many ways. But the basic questions forever animate science fiction and all other imaginative writing: What happens in this imitation? To whom? When?
Where? How and Why? Style or verbal artistry does not supersede action or character or setting. Style is inseparable from form or substance (although for critical analysis the organic nature of a piece of literature often is deferred while particular parts or elements are scrutinized). Style enhances the imitation because it affects the reader as a story or novel flows into his or her mind.

Style is vital because it stirs our sensibility. A writer's style arouses or expands our capacity for sensation, for feeling the imaginary or vicarious experience that a piece of fiction presents. Style makes the game of make-believe between writer and reader more vivid, graphic, sensuous, lively, and consequently more engaging. I do not mean to separate feelings and imagination from thoughts and intellect, although it is true that fictional discourse flows indirectly into the mind. That is, it energizes the imagination instead of arguing or appealing straight to the reader's judgment. Who would dispute Robert Scholes's statement that the ideal story affords "the greatest pleasure that fiction provides: sublimation and cognition"? Surely, if a science fiction piece is rich in ideas and also has latent emotional or affective power, it will work right if the writer's style fuses and releases the thought and feeling. Many years ago, T. S. Eliot put it like this, defining the verbal mastery of early seventeenth-century English dramatic poets: they had "a direct sensuous apprehension of thought, a recreation of thought into feeling." In science fiction, too, it is style that concentrates thought and feeling so that we receive "a direct sensuous apprehension of thought."

Perhaps this topic should be called "the urgency of stylistic analysis." Obviously, style is inevitable—whether fair or poor. But my thesis, or the main tenet in it, is this: that because of the consummate artistry of many science fiction writers, we owe it to them to attend to their style, and for us the reward will be to intensify our aesthetic pleasure. So, out of consideration for good writers and also in order to pursue the reading-pleasure principle, we ought to concentrate on stylistic analysis. And we who teach should instill a similar concern in our students. Judging by students in my science fiction classes, the popular conception of the genre is fostered by movies and television and random memories of children's adventure and fantasy books. Most students are pleasantly surprised to find that science fiction is literary and artful; in fact, they are delighted to learn that quality science fiction is every bit as mature and sophisticated as excellent mainstream writing. (To me this is more important than the fact that science fiction is more relevant than most other genres.) It is stylistic analysis, primarily, that induces the students' cultivation of reading taste and critical judgment. And in the long run, better readers will enlarge the special audience that science fiction writers rely upon.

From the standpoint of literary criticism, there is another important—if not urgent—reason for sharpening our own internal analyses. I am with all
those readers who acknowledge the accuracy of this impression, which is put most unequivocally by Joanna Russ: science fiction is "explicitly, deliberately, and baldly didactic." Truly, science fiction does instruct or inform us about ourselves and the world. It tells us something new, or it presents old truths in forms that make them seem new or original. Who would doubt that a patently didactic form of literature had better be written in fine style? For a handy analogy, think for a minute of some teacher or lecturer who once taught you and was fascinating, even captivating. Now think of another teacher who was tedious or wearisome. Both of them could be eminent scholars, and both could have communicated valuable notes. What was the difference between the bewitching teacher and the boring one? Style comes to mind, does it not? I give you this syllogism: discourse of whatever kind which is homiletic or didactic needs persuasive or pleasing style to succeed. Science fiction characteristically is didactic and, therefore, needs a pleasing style. Here is Alexander Pope on the need to harmonize substance and style:

Men must be taught as if you taught them not,
And things unknown proposed as things forgot.
Without Good Breeding, truth is disapproved;
That only makes superior sense beloved.5

This neoclassical passage surely recalls the judgment made by the narrator of The Left Hand of Darkness: "The soundest fact may fail or prevail in the style of its telling."

And yet it should not appear that the didactic mode, being especially dependent on superior style, therefore handicaps science fiction. The didactic is not defective; categorically, it is not an inferior mode. And also, although science fiction overtly and unabashedly registers reactions to technology, science, the social sciences, and human behavior and values, the didactic mode nonetheless is not peculiar to it. One needs only to recall Greek drama for evidence. You may remember the chorus, as well as the tragic hero and the oracles and prophets, repeatedly admonishing people or declaring the significance of things. What about Shakespeare and other Elizabethan playwrights with their soliloquies and sententious passages? And great novelists like Fielding or Dickens or Hawthorne or Faulkner? All are critics or reformers to some degree. They reflect moral judgments of human conduct and react to major issues of their times. Let us agree then that science fiction writers certainly are not at fault in addressing themselves to social questions or technological problems and consequences. What matters to the sensitive and discriminating reader or critic is how eloquently or subtly or adroitly writers convey their impressions or comments. Again, the preeminent factor inducing our critical reaction is style—the way the science fiction writer articulates his or her vision. Whether we
like or dislike a writer's evident thesis or the subject matter in the story or novel, we still appreciate the work if it is written well. All other considerations notwithstanding, the writer's complex of words and phrases, his or her verbal expression, furnishes reading pleasure if it gives clarity and eloquence to the imitation. And besides furnishing aesthetic enjoyment, style serves the crucial strategic function of influencing our impression, even our interpretation, of the story or novel. We assimilate a text largely according to how its style of expression affects us. It is not much of an exaggeration to judge that what is presented in a narrative is no more important during the reading experience than how it is presented.

Admittedly, there is no supreme method of stylistic analysis—any more than there is a single correct interpretation of a story. Analysis, interpretation, and evaluation are all flexible registers, partly of the work being read and partly of the reader's subjective reactions to it. But there are certain general areas on which we can agree to construct our interpretations or analyses. For instance, we can clarify some impressions of style and its influence by comparing these parts of a text: the narration (the story-telling passages); the description (for example, what places and people look like or how something operates); the dialogue (what the characters say, just like actors in a play); and the commentary (the author's, the fictitious narrator's, or a key character's expressed judgments and reflections). The commentary obviously provides the main didactic thrust of a story or novel. How a reading is influenced by stylistic relationships between narration, description, commentary, and dialogue can be illustrated briefly with excerpts from Tom Godwin's "The Cold Equations" (1954), a story that James Gunn calls "the touchstone for hard-core science fiction."

First, the narrative begins with the matter-of-fact declaration: "He was not alone. There was nothing to indicate the fact but the white hand of the tiny gauge on the board before him. . . . There was something in the supplies closet across the room, it was saying, some kind of a body that radiated heat." Before the stowaway appears, there are several paragraphs of narration and commentary which assure us that doom is inescapable. For example, "It was too late. . . . The stowaway had signed his own death warrant when he concealed himself on the ship" (p. 545). But then Marilyn Lee Cross, just a teenager, comes out of hiding and unconcernedly says: "All right—I give up. Now what? . . . I'm guilty, so what happens to me now? Do I pay a fine, or what?" (p. 546).

Coming after several paragraphs that are very grave in tone, Marilyn's frivolous, flippant questions produce an unseemliness that underscores a pathetic ignorance of her position. As the truth dawns, her lines become childishly defensive: "They're waiting for you to kill me, aren't they? They want me dead, don't they? You and everybody on the cruiser wants me
dead, don’t you? . . . Everybody wants me dead and I didn’t do anything. I didn’t hurt anyone—I only wanted to see my brother” (p. 552). The futility of her protest is emphasized by the pilot’s technical explanation of precisely why Marilyn must be disposed of. Whether we judge her thoughts and words to be innocent and appealing or uncomfortably jejune, the point is that her pathetic lamenting registers true-to-life feelings that the ship’s pilot, Barton, and also the readers respond to.

There are other stylistic signals. Colliding with the sentimentally designed dialogue between Marilyn and Barton is the completely dispassionate physics formula and comment: “A second physical law had decreed: \textit{the amount of fuel will not power an EDS with a mass of }m\text{ plus }x\text{ safely to its destination.} EDS’s obeyed only physical laws and no amount of human sympathy for her could alter the second law” (p. 556, italics Godwin’s). The laws are mentioned again in the story, and their inflexibility is also represented by the instruments that seem to be working against Marilyn, such as the temperature gauge that detects her, the computers that determine how long she can remain on the ship, and the air lock (with lever-controlled doors) that ejects her.

The story articulates a lachrymose personal drama within a vast system that is totally indifferent to human feelings. Without some kind of relief, this dead-end dramatic narrative could lose its hold on readers. But Godwin makes a rhetorical shift that transforms an isolated sad episode into a parable about fate—the same inexorable fate that is magnified by Sophocles in \textit{Oedipus the King} and \textit{Antigone}. Although not so profound as classical tragedy, “The Cold Equations” briefly evokes grand tragic significance, thanks to Tom Godwin’s wholly authoritative rhetoric. Read, for instance, his judgment of the tornado that struck the survey team’s camp on the planet Woden: “But for all its deadliness, it had destroyed with neither malice nor intent. It had been a blind and mindless force, obeying the laws of nature, and it would have followed the same course with the same fury had men never existed” (p. 559). This pessimistic determinism echoes, as it were, Thomas Hardy’s, and it is followed by a distinct, explicit directive to ponder with feeling the implacable cosmos: “The men of the frontier had long ago learned the bitter futility of cursing the forces that would destroy them for the forces were blind and deaf . . . laws that knew neither hatred nor compassion. The men of the frontier knew—but how was a girl from Earth to fully understand? . . . To Barton and her brother and parents she was a sweet-faced girl in her teens; to the laws of nature she was \(x\), the unwanted factor in a cold equation” (p. 559). This sentence fuses the incompatible elements of human feeling and perception and the indifferent operations of the physical universe. And later, to assure that we will not be unaffected by Marilyn’s awful doom, Godwin describes her imagin-
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ing herself with “insides all ruptured and exploded and lungs out between [her] teeth” (p. 565). We admire her when she enters the air lock bravely and says her very last words, “I’m ready.” Barton, too, envisions the consequences of jettisoning Marilyn. Her view is gruesome; his is haunting: “Something shapeless and ugly was hurrying ahead of him, going to Woden where its brother was waiting through the night” (p. 569). Observe that Marilyn now is referred to by the pronoun “its.”

Godwin’s style, especially the contrast between dialogue that reminds us of adolescent disillusionment—and the authorial narration with commentary so decisive—intensifies the imitation of human confrontation with inscrutable destiny. One more note: it is not coincidental that Marilyn’s crushed remains are “hurrying ahead to Woden.” Woden is the name of the Scandinavian deity, father of the world and ruler of gods and men. This is another sign of the story’s emphasis on dominant male figures. Also, Woden is symbolic in a way similar to the classical god, Zeus, when Antigone is sealed in her destined tomb—after she had defied Creon by giving her brother burial rites. “The Cold Equations” memorably projects Tom Godwin’s vision of tragedy.

For another view of stylistic analysis, a splendid example is the 1972 Nebula award story, “When It Changed,” by Joanna Russ. In this case, narration, commentary, and dialogue are consistent rather than in contrast. The technical control is the first-person point of view. The main character, Janet, herself tells the story, and her style governs the effects and also registers her values and fears by means of the confessional mode, which preserves intimacy and poignancy.

After a plague had annihilated the male population on Whileaway six hundred years in the past, the surviving women adapted capably and learned to merge ova for propagation. Janet and Katy and their offspring belong to a self-reliant, versatile female generation that conducts a progressive society characterized by orderly domestic and public affairs. But when four men from Earth arrive to declare Earth’s intention to begin colonizing Whileaway, Janet concludes, “All good things must come to an end.” Yet the story is more troubling than this understandable regret over the loss of a chosen way of life. It is a metaphor about human conflict, about inevitable power struggles that have to end always with winners and with losers. Janet’s reflections in the story are like the presentiments of the classical Cassandra.

Insistently, power is on Janet’s mind. She is thrilled by Katy’s daredevil driving at 120 kilometers over twisting roads. She assumes that her twelve-year-old daughter asleep is dreaming “of love and war” (p. 577). She foresees that the girl some day soon will assert herself by killing a cougar or a bear in raw combat. Janet herself is proud of having fought three duels to
the death. She has misgivings because Katy will not handle firearms. Regarding the suspicious politician, Phyllis Helgason Spet, Janet calmly resolves "someday" to kill her.

With power as such a prominent criterion, Janet at age thirty-four and sensing the coming of men to Whileaway, confesses, "I am afraid of far, far too much. I'm getting old" (p. 577). She observes how much bigger and broader the four men are: "I can only say they were apes with human faces" (p. 578). She recognizes that they are naturally presumptuous and domineering. During the uncomfortable conversation with the arrogant leader (who either does not know or does not care how insulting he is), Janet reflects on his bearing and reveals her own fear of being displaced: "He went on, low and urbane, not mocking me, I think, but with the self-confidence of someone who has always had money and strength to spare, who doesn't know what it is to be second-class or provincial. Which is very odd, because the day before, I would have said that was an exact description of me" (p. 582). Her being made to "feel small" by these men is called a "neurotic reaction," and this may be true. But Janet's temporary humiliation, her acute insecurity, her chagrin, and above all, her fears for herself and Katy and their daughters are produced by accurate perceptions of the state of affairs that will most likely prevail once the men migrate to Whileaway. Significantly, Janet's view that the women will be "cheated of their full humanity" is diametrically opposite the male leader's view: "You know it intellectually, of course. There is only half a species here. Men must come back to Whileaway" (p. 583). So here is the question that is made inescapable and disturbing by means of Janet's nervous reflections: if men and women live together as a complete species, must it be at the expense of the equal rights and dignity of women?

To me, the evidence in the story, especially the men's manner and expressed views, validates the reactions of Janet (which does not imply that any other person's reactions would be unsound). Observe, too, that Katy, who is averse to using firearms, had been so provoked by the male leader that she aims a rifle at him. Janet prevents the homicide and immediately afterwards confesses what could be the most unanswerable meditation in the story: "Katy was right, of course; we should have burned them down where they stood. Men are coming to Whileaway. When one culture has the big guns and the other has none, there is a certain predictability about the outcome" (p. 583). It seems that, at this moment, the Whileaway episode signifies both the issue of equality between the sexes and the comprehensive Hobbesian theme of the dismal history of tribes and city-states, kingdoms and nation-states: "When one culture has the big guns and the other has none, there is a certain predictability about the outcome."

Janet's final thoughts bring "When It Changed" to its melancholy con-
clusion: "What's around the corner now is a duel so big that I don't think I have the guts for it. . . . Take my life but don't take away the meaning of my life" (pp. 584-85). Janet has the bravery and dignity, and also the legitimate fears, such as those exhibited by the noble victims in Euripides' "The Trojan Women"—and like that tragedy, Joanna Russ's story as told by the disheartened realist, Janet, raises somber reflections on the fundamental nature of humankind.

I propose that Janet's style is the key to the power of "When It Changed." Her meditative or confessional rendition manifests absolute conviction and honest feelings. She reveals her pride in combat, respect for sheer power, even a tendency to violence—along with her nervous misgivings. Her demonstrated prowess and leadership, along with her accurate observations and clear convincing pronouncements, make Janet impressive. We trust her word. Consequently, the insecurity and fears she experiences, and her near resignation to the inevitable end of independence, elicit our sympathy. We also regret what she foresees. Her perception of a competitive, combative, potentially violent human system in which there always will be winners and losers, masters and subordinates, is a concept for her melancholy reflection, and ours. Janet's lucid, yet apprehensive, pessimistic discourse is moving. By means of the complex narrator, Joanna Russ's story does indeed produce "a direct sensuous apprehension of thought, a recreation of thought into feeling."

Before concluding, I would like to offer one more example, very briefly, of the efficacy of style, returning to The Left Hand of Darkness. The first four thousand words or so of Genly Ai's report describe the parade where Ai met Estraven and conversed with him and then with Tibe, the insipid and deceitful cousin of the king. The main impression made by narration, description, and dialogue is that Genly Ai is an alien in a land that is eccentric, sinister, paranoid, latently savage, and generally unpredictable and threatening. Subsequently, Ai meets privately with Estraven in the "Corner Red Dwelling" that has a gruesome past history. Estraven tells him that from now on Genly Ai is on his own as a foreign ambassador and that the king of Karhide regards him as a threat.

In order to reinforce the whole effect of the parade scene and the private-meeting scene, the text includes a clear, straightforward summary by Genly Ai. It serves to intensify his sense of danger and to transmit it to us affectively. See how precisely he describes the situation and his distinct perception of it: "There had been a servant to attend our meal, but Karhiders, having no institutions of slavery or personal bondage, hire services not people, and the servants had all gone off to their own homes by now. Such a man as Estraven must have guards about him somewhere, for assassination is a lively institution in Karhide, but I had seen no guard, heard none. We were alone."
The next sentence begins with "I was alone." The pronoun shift from "We" to "I" stresses the narrator's isolation even from Estraven. Genly Ai's assessment has a built-in dramatic structure with rising action as it moves from the singular pronoun to the final term, "alien world." He relates, "I was alone, with a stranger, inside the walls of a dark palace, in a strange snow-changed city, in the heart of the Ice Age of an alien world." The deliberate series of phrases has incremental force. Genly Ai's exact declaration, directional and unrelenting, transmits his sense of absolute strangeness, confinement, darkness, and icy cold. This climactic commentary draws us into the account so that we not only see Genly Ai as a character in the dramatic narrative but also share his feelings, just as we would if he were genuinely confiding his experiences to us. Genly Ai's style makes our reading more responsive.

Acknowledging the goodly number of expert stylists writing science fiction these days, we owe it to them and to ourselves to heighten our awareness of style. Science fiction short stories and novellas, and many novels, can withstand rigorous internal analysis. By applying ourselves to deliberate stylistic analysis, we will gain a more extensive and accurate comprehension of the beauty, the complexity, the subtlety of the fine works of science fiction. Conscientious consideration of how writers employ language artfully in narration, description, commentary, and dialogue will enrich our imaginative reading. Sensitivity to the style of a science fiction piece will enhance our perceptions and understanding and, equally important, our feelings. The style of fictional discourse, the way the story is told, critically affects every reader's impressions and reactions.

Notes

8. Joanna Russ, "When It Changed," in The Road to Science Fiction #3, p. 585. All further citations are from this text.
All of us have sometimes wondered what might have happened if we had made some choice other than we did in our past lives. Only a small step divides that kind of personal speculation from questions about the possible alternative outcomes of larger historical events. Over the past four decades, science fiction has offered a congenial milieu for plumbing pasts that might have been, but such speculations antedate the rise of the genre and many still find other outlets. Much of it is by popular historians and belletrists. Most professional historians scorn speculation—what sources can be adduced for an event that never happened?—but some do it anyway, although more likely than not in essays published nonprofessionally. In recent years, the growing use of science fiction in the classroom has also touched history, prompting suggestions that students might benefit from, as well as enjoy, thinking about past choices and paths not taken. And a new school of economic historians, practitioners of what has sometimes been called “cliometrics,” has tried to raise “counterfactual hypotheses”—history that did not happen—to the status of a valid and useful tool in the quantitative analysis of historical data. Not surprisingly, this effort has provoked controversy among both historians and philosophers of history. Although all these groups—science fiction writers, belletrists, cliometricians—have treated alternative pasts, none seem to know much about the others, and indeed they might not care if they did. Yet few will deny the intrinsic fascination in speculating about pasts that might have been, and a bibliography that spans the several discrete areas may have some value in its own right.
Our coverage of the cliometric literature is intended to be suggestive rather than comprehensive. Although little more than two decades old, the field has grown very large and much of the work is so technical that its value for our purposes becomes obscure. We have, however, made a special point of listing several up-to-date and well-documented surveys, which should serve to guide the interested reader to works we have not cited. For science fiction and belles lettres, in contrast, we have sought to list everything of relevance. Our notion of relevance is fundamentally historical: to count as alternate history, a work must explore the consequences of an effective change in human history as we know it. This means that certain stories and essays that might otherwise seem to deal with alternative pasts do not appear here. We have excluded those works in which: (1) the change is abortive and history remains in, or returns to, its proper course: examples include Mark Twain, *A Connecticut Yankee in King Arthur's Court* (1889); Ralph Milne Farley, "I Killed Hitler," *Weird Tales* (1941); William Golding, "Envoy Extraordinary," in Golding et al., *Sometime, Never* (1957); Ronald W. Clark, *Queen Victoria's Bomb* (1967); and a host of stories in which time travelers intervene to set things right; (2) the change produces history as we know it, or was part of history all along; for example: Manley Wade Wellman, *Twice in Time* (1958); Harry Harrison, *The Technicolor Time Machine* (1967); and Michael Moorcock, *Behold the Man* (1969); (3) the change affects only the personal lives of fictitious or historical characters, with no mention of consequences for larger historical events: examples are Stanley G. Weinbaum, "The Worlds of If," *Wonder Stories* (1935); Isaac Asimov, "What If . . . ?" *Fantastic* (1952); Bob Shaw, *The Two Timers* (1968); and Roland Puccetti, *The Death of the Führer* (1972); the last title may stand for a large class of stories which explore the secret afterlives of once powerful figures—Napoleon and Hitler have been particular favorites—with no hint of public consequences; (4) the change occurs in future history, prehistory, or some other setting wholly outside of known history. Examples include Guy Dent, *Emperor of the If* (1926); David R. Daniels, "The Branches of Time," *Wonder Stories* (1935); Jack Williamson, *The Legion of Time* (1938); Fritz Leiber, *Destiny Times Three* (1945); Rog Phillips, *Worlds of If* (1951); Andre Norton, *Operation Time Search* (1967); Brian W. Aldiss, *The Malacia Tapestry* (1977); and Thomas F. Monteleone, *The Secret Sea* (1979).

We have also excluded works in which the effects of change are merely alluded to, mentioned in passing, or otherwise left largely undeveloped. Without this limit, most time-travel stories and a fair share of all the history ever written would have to be listed. For similar reasons—to avoid listing most historical novels and certain purely frivolous pieces—we have excluded works in which past actors are merely assigned modern motives or concerns with no other change. Each class presents difficult decisions.
We have no doubt included some titles that others would judge marginal and perhaps omitted some that should have been listed. In general, we have preferred to err on the side of inclusiveness.

Despite these limits, the field remains broad. We have deliberately eschewed posing any standards of historical sophistication or literary merit. No matter how improbable the change or its results, how well or badly written, if story or essay touches significantly an alteration in known history we have tried to list it. With the rare exceptions noted, we have seen everything we list, but we clearly have not seen everything. In particular, we have not examined the full back files of all science fiction magazines, and some unanthologized stories have no doubt eluded our grasp. Our coverage of works in languages other than English is also spotty, partly for the inaccessibility of the sources, partly for lack of bibliographical guidance. For all its shortcomings, however, this bibliography is the first to attempt a view of the whole field. We nonetheless eagerly await comments, corrections, and—best of all—further citations.

Annotated Bibliography of Alternate History


ALLEN, Louis. “If I Had Been... Hideki Tojo in 1941: How I Would Have Avoided Bombing Pearl Harbor.” In SNOWMAN, ed., *If I Had Been*.


source to time-traveling filibusters who killed the two Scipios during the confusion of the Roman defeat at Ticinus in 218 B.C. obviating Rome's ultimate victory in the Punic wars and leaving Carthage to dominate Western development. Other Time Patrol stories, all in *Fantasy and Science Fiction*—"Time Patrol" (May 1955), "Brave to be a King" (Aug. 1959), "The Only Game in Town" (Jan. 1960), and "Gibraltar Falls" (Oct. 1975), the first three also reprinted in *Guardians of Time*—merely imply alternate history, i.e., the Time Patrol prevents the past from being altered.

——. *A Midsummer Tempest*. Garden City, N.Y.: Doubleday, 1974; New York: Ballantine, 1975. The adventures of Prince Rupert in the English Civil War as it might have been fought in the world where everything Shakespeare wrote was history, not poetry, and the industrial revolution was coming two centuries early.


ARNOUX, Alexandre. *Faut-il brûler Jeanne?* [Must Joan burn?] Paris: Gallimard, 1954. Importuned by his saints, the Almighty allows Joan of Arc's French supporters to save her from the stake, much to her own ultimate disillusionment.


ASIMOV, Isaac. "Fair Exchange?" *Asimov's SF Adventure Magazine*, Fall 1978. A Gilbert and Sullivan fan's time trip to recover the lost score of *Thespis* produces personal tragedy but also some public consequences.

AUTHORSHIP UNKNOWN. "An Englishman's Castle." An ad in the *Los Angeles Times*, 16 Sept. 1979, sec. 1, p. 35, announced the premiere that night of a TV drama based on a Nazi victory in World War II, "a chilling spy trilogy that examines what life is like in an England that exists as a slave state to the Third Reich—and what role television plays in controlling the masses."

AUTHORSHIP UNKNOWN. "The Trial of Lee Harvey Oswald." Television movie produced by Worldvision, premiered on ABC-TV, 30 Sept. 1977. What really happened in Dallas, as revealed in the trial that would have been held if Oswald had survived. Reviewed in the *New York Times*, 30 Sept. 1977, sec. 3, p. 26, among many other places.


BARBIER, J.-B. *Si Napoléon avait pris Londres*. [If Napoleon had taken London] Paris: Libraire Francais, 1970. Despite the title, this book is mainly about what he was trying to do, not what might have happened had he done it.


latter-day New World resulting from the survival of Leif Ericsson's Vinland colony.


BELLOC, Hilaire. “If Drouet's Cart Had Stuck.” In SQUIRE, ed., If, all edns. With a clear road, Louis XVI escapes and then returns with an army to suppress the revolution, and the twentieth century sees a Europe technologically backward and divided between hostile British and Habsburg empires.


BENSEN, Donald R. And Having Writ . . . Indianapolis: Bobbs-Merrill, 1978; New York: Ace, 1979. Aliens shipwrecked on Earth in 1908 drastically alter subsequent events, first by engineering Edison's election as president, then by curing the ailments of three European rulers and averting World War I, and then . . .

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_Short Fiction of Alfred Bester_ (Garden City, N.Y.: Nelson Doubleday, 1976; New York: Berkley Medallion, 1977). History conceived as the sum of individual pasts; changing history affects only the changer in the present.


BLISH, James. See ELLISON, Harlan.


BORDEN, Morton. “1759: What If Canada Had Remained French?” In BORDEN and GRAHAM, _Speculations_. The consequences of a French victory at the Battle of Quebec.

———. “1784: What If Slavery Had Been Geographically Confined?” In BORDEN and GRAHAM, _Speculations_. Had Jefferson’s proposed ordinance to bar slavery from all states beyond the original thirteen been adopted.

———. “1789: Could the Articles of Confederation Have Worked?” In BORDEN and GRAHAM, _Speculations_. If the states had not ratified the U.S. Constitution.

———. “1801: Would Aaron Burr Have Been a Great President?” In BORDEN and GRAHAM, _Speculations_. Had the tied electoral vote between Jefferson and Burr been resolved in favor of Burr.

———. “1832: What If the Second Bank Had Been Rechartered?” In BORDEN and GRAHAM, _Speculations_. If Biddle had not sought charter renewal prematurely.
“1850: What If the Compromise of 1850 Had Been Defeated?” In BORDEN and GRAHAM, Speculations. Without President Taylor's untimely death, the Civil War might have been fought a decade earlier at far smaller cost.


BROSNAN, John. See NICHOLLS, Peter.

American scientist tinkering with sewing machines in 1903 invented a space-warp drive.


BURNIER, Michel-Antoine. See BON, Frédérick.


CALVERT, Peter. “If I Had Been . . . Benito Juárez in 1867: How I Would Have Pardoned the Emperor Maximilian—And, Perhaps, Have Saved Mexico from Decades of Political and Social Turmoil.” In SNOWMAN, ed., *If I Had Been*.

they use an alien science to observe Earth's past, but what they see includes Napoleon's entry into London, a Chinese invasion of Europe, and worse.

CARROLL, Tod. See O'ROURKE, P. J.


CHADBOURNE, Billie Niles. See JOHNSON, Robert B.


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COMPTON, Karl T. "If the Atomic Bomb Had Not Been Used." *Atlantic*, Dec. 1946, pp. 54-56. One of the movers of the Manhattan Project defends using the bomb on Japan by pondering the possible consequences of having failed to do so.


CORES, Lucy. "Hail to the Chief." In LEY, ed., *Beyond Time*. America at the end of the twentieth century had the Watergate break-in not been reported.

CORLEY, Edwin. *The Jesus Factor*. New York: Paperback Library, 1970. A determined reporter learns that the nuclear arms race is a hoax stemming from the faked atom bombing of Japan in 1945 after the discovery that a moving a-bomb would not explode, although a stationary device would.

CORVO, Baron. See ROLFE, Frederick William.

COULSON, Juanita. "Unscheduled Flight." In LEY, ed., *Beyond Time*. The Bermuda Triangle is a one-way gate to the world where the Americas were colonized by Vikings and English buccaneers.

COULSON, Robert. "Soy la libertad." In LEY, ed., *Beyond Time*. Chicanos in a balkanized America originally discovered by Magellan react to the terrorist assassination of President of Texas Lyndon Johnson.
COUPLING, J. J. "Mr. Kinkaid's Pasts." *Fantasy and Science Fiction*, Aug. 1953. Reprinted in Judith Merril, ed., *Beyond the Barriers of Space and Time* (New York: Random House, 1954). A time traveler can never return to the same past because the present may have derived from an infinite number of alternate pasts, the so-called principle of historical indeterminacy.


CRONIN, Philip M. "If Britain Had Suppressed America's War for Independence." *Harvard Magazine*, July-Aug. 1976, pp. 44-47. What several historians interviewed by the author thought the later course of American history might have been.

CROSBY, Ernest. "If the South Had Been Allowed to Go." *North American Review*, 177 (Dec. 1903), 867-71. Slavery would have died naturally, the nation would have reunited, and much evil would have been avoided.


DAVID, P. A. See FOGEL, Robert W., *Railways*.

DAVIDSON, Avram. "O Brave Old World." In LEY, ed., *Beyond Time*. Events leading to the English declaration of independence from American tyranny in the early nineteenth century. See also GOLDSTONE, Cynthia.


twentieth-century time traveler introduces a number of modest technological innovations to sixth-century Rome which promise to avert the Dark Ages.


DE LISLE DE SALES, Jean Claude Izouard. Ma république. [My republic] Paris, 1791. Chapter 21 of this multivolume work outlines an alternate course for the French Revolution had Louis XVI been firmer with the nobility, according to VERSINS, Encyclopédie, p. 904.


DEVAUX, Pierre, and Henry-Gérard Viot. La Conquete d'Almeriade. [The conquest of Almeriada] Paris: Magnard, 1954. The novel offers time travel but no alternate history, and in a postface Devaux explains why, referring to MAUROIS: readers will already know from their textbooks how things really came out.

DeWITT, Bryce S. "Quantum Mechanics and Reality: Could the Solution to the Dilemma of Indeterminism be a Universe in Which All Possible Outcomes of an Experiment Actually Occur?" Physics Today, 23 (Sept. 1970), 30–35. Sums up, with bibliography, the "Everett-Wheeler-Graham interpretation of quantum mechanics," according to which "this universe is constantly splitting into a stupendous number of branches"; cf. EVERETT.


Pasts That Might Have Been

D'ISRAELI, Isaac. "Of an History of Events Which Have Not Happened." In D'Israeli, Curiosities of Literature, ed. Benjamin D'Israeli, 3 vols., 14th edn. (London: Edward Moxon, 1849), II, 474–85. On the value of alternative history, with comments on the possible consequences of Charles Martel's defeat at Tours, better treatment for Luther at the Diet of Worms, Henry VIII's reconciliation with Rome, an Armada victory, and a longer life for Lorenzo de MEDICI. According to STABLEFORD (q.v.), this must first have seen print in the second series of the Curiosities (1823–34).


DROIT, Jacques. Malheureux Ulysse. [Unhappy Ulysses] 1956. Louis XVI escapes arrest, and so 1870 France is ruled by Louis XIX, according to VAN HERP, Panorama, p. 66; the author's theme is apparently akin to that of COUPLING.


EDWARDS, Malcolm J. See NICHOLLS, Peter.


EKLUND, Gordon. All Times Possible. New York: DAW, 1974. The failure of the Democrats to nominate Franklin Roosevelt in 1932 leads to two alternate totalitarian Americas, one Right, one Left.

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——. “Red Skins.” *Fantasy and Science Fiction*, Jan. 1981. The 1945 confrontation between the Nazi conquerors of the Old World and the independent Indians of the Americas over the fate of the refugee scientists who had developed an atomic bomb for the Soviet Union, in the world where America had been discovered in 1219 and European colonization had ended bloodily in 1846.

——. “The Rising of the Sun.” In LEY, ed., *Beyond Time*. A brief history of Western civilization since its conquest by the Arabs in the eighth century, interspersed with an account of the religiously motivated development of atomic energy by nineteenth-century Incas.


York: Mentor, 1979). Also reprinted with added comments by Farmer to explain how his alternate world works in Harrison, ed., *SF: Author's Choice* (New York: Berkley Medallion, 1968); and SILVERBERG, ed., *Worlds of Maybe*. How Columbus might have fared had he sailed West in radio-equipped ships.

———. *Two Hawks from Earth*. New York: Ace, 1979. An earlier version, shorter and somewhat bowdlerized, was published as *The Gate of Time* (New York: Belmont, 1970). In the world where the Americas exist only as an island chain, an American flyer whose World War II was being fought against the Kaiser tangles with a Nazi fighter pilot from our world, with other speculations along the way.


himself and his alternate-timeline duplicates and lovers, a time traveler edits such figures as Jesus, Lincoln, and the Kennedys into and out of history.

GERSCHENKRON, Alexander. "The Discipline and I." Journal of Economic History, 27 (1967), 443–49. A presidential address which discusses the new economic history with specific reference to counterfactuals. This section with some additional comments is reprinted as a postscript to Gerschenkron, "Continuity in History," in Continuity in History, and Other Essays (Cambridge: Belknap Press of Harvard Univ. Press, 1968). Gerschenkron’s remarks stimulated comments such as David J. Loschky, "Are Counterfactuals Necessary to 'The Discipline and They'?", Journal of European Economic History, 4 (1975), 481–85, which, however, are mainly concerned with abstruse points of logic.


GOODMAN, Arthur. If Booth Had Missed: A Drama of the Reconstruction Period. New York: Samuel French, 1932. First performed by the Morningside Players of Columbia University on 13 May 1931 in a contest which it won, the play then went on to Broadway, opening on 4 Feb. 1932 to generally favorable reviews (e.g., Joseph Wood Kruth, "Cleopatra's Nose," The Nation, 24 Feb. 1932, p. 238), but folding after twenty-one performances. For particulars, see Burns Mantle, ed., The Best Plays of 1930–31 (New York: Dodd, Mead, 1932), pp. 524–25; and idem, The Best Plays of 1931–32 (1933), pp. 11–12, 473–74. After he survives an attempted assassination, Lincoln carries out his own Reconstruction policies but meets much the same fate as Andrew Johnson did.

GORDON, Donald F. See CHAMBERS, Edward J.


GRAEME, Bruce. See ARMSTRONG, Anthony.

GRAHAM, Otis L., Jr. “1887: Whites and Indians—Was There a Better Way?” In BORDEN and GRAHAM, Speculations. For all its shortcomings, the Dawes Act may have been the only feasible approach in the context of the times.

———. “1917: What If the United States Had Remained Neutral?” in BORDEN and GRAHAM, Speculations. Neutrality was a real option, and the result would probably have been a German victory.

———. “1933: What Would the 1930s Have Been Like without Franklin
Roosevelt?" In BORDEN and GRAHAM, Speculations. Had Roosevelt lost
the nomination or been assassinated, reform would have suffered and
radicalism might have gained, and U.S. entry into World War II would have
been less likely.

——. "1945: The United States, Russia, and the Cold War—What If Franklin
Roosevelt Had Lived?" In BORDEN and GRAHAM, Speculations. The most
likely result might have been simply to delay the onset of the cold war until
1949.

——. "1963: The United States and Vietnam—What If John F. Kennedy Had
Lived?" In BORDEN and GRAHAM, Speculations. Things would not likely
have been much different.

——. "1974: What If There Had Been No Watergate?" In BORDEN and
GRAHAM, Speculations. The growth in power of the presidency would not
have abated, however temporarily.

GREEN, George. "Comment" [on papers by DAVIS and REDLICH]. Explora­
tions in Entrepreneurial History, 2nd ser., 6 (1968), 109–15. Reprinted in
ANDREANO, ed., New Economic History. Besides commenting, Green
offers some ground rules designed to forestall pure speculation in counter­
factual history.

GREEN, Martin. The Earth Again Redeemed: May 26 to July 1, 1984, on this
Sphere, 1979. The victory of King Antonio I of the Kongo over Portuguese
invaders in 1665 eventually causes Western Christendom to reject science in
favor of religious mysticism.

Frede, 1979. Includes a reasoned discussion of the possible scientific basis for
the existence of parallel or alternate worlds, part of which was also published

Concludes with a chapter on "The Victory That Might Have Been" if the Allies
had mounted a cross-channel invasion in 1943.

of untitled speculations, Grousset imagines the consequences of peace between
Athens and Sparta, a Roman Empire ruled by Antony, an earlier unification
of the Holy Roman Empire, a stronger French colonial effort overseas,
Napoleon's victory over the Turks at Acre in 1799, European peace unmarrred
by the Alsace-Lorraine issue, the persistance of Eurasian unity under the
Mongols, and the survival of the spiritual unity India achieved under Akbar.

GUEDALLA, Philip. "If the Moors in Spain Had Won ..." In SQUIRE, ed., If,
al edns. A victory at Lanjaron in 1491 over Ferdinand and Isabella could have
kept a flourishing Muslim civilization in Granada.

GUNDERSON, G. A. "The Social Saving of Steamships." Diss. Univ. of Washing­
ton, 1967. "The Pattern of World Trade in 1900 ... in the Absence of the
Steamship," DA, 28 (1968), 4806A.


HEARNSHAW, F. J. C. *The ‘Iffs’ of History*. London: George Newnes, 1929. Nineteen brief essays: if Alexander the Great had not died prematurely; if Varus had not lost his legions; if Constantinople had fallen in A.D. 718; if William the Conqueror had not conquered; if King John had been good; if Genghis Khan had never lived; if Joan of Arc had stayed home; if Columbus had not discovered America; if Henry VIII had not met Anne Boleyn; if Henry of Navarre had not been assassinated; if Charles I had been quicker; if the Spanish garrison of Gibraltar had not been pious; if Queen Anne had been longer in dying; if the Pretender had not turned back; if Clive’s pistols had gone off; if Nelson had caught Napoleon in 1798; if Napoleon had not gone to Moscow; if there had been no electric telegraph in the 1850s; if the Ems telegram had not been sent. Ten of these essays had first been published in *John o’London’s Weekly* (1929).

HILL, Samuel S., Jr. “Could the Civil War Have Been Prevented?” *Christian Century*, 31 Mar. 1976, pp. 304–8. Although published in the same series as the essays of DELORIA and WENTZ under the title “What If . . . ?—Rewriting U.S. History,” this essay in fact insists that nothing could possibly have been different.

HIPOLITO, Jane. See BOYD, John.


HOWELLS, P. G. A. See CLIMO, T. A.


———. *Seeking the Mythical Future*. Frogmore, St Albans, Herts.: Panther, 1977. Partly set in an alternate twentieth-century America ruled by a repressive monarchy which uses Australia as a dump for dissidents; vol. 1 of the “Q Series.”

———. *Through the Eye of Time*. Frogmore, St Albans, Herts.: Panther, 1977. One of the subplots stars Hitler's doctor in the world where England went fascist during the 1930s and fought World War II as a German ally; vol. 2 of the “Q Series.”

HURST, B. C. See CLIMO, T. A.

HUXLEY, Aldous. *Antic Hay*. London: Chatto & Windus, 1923; New York: George H. Doran, 1923; and numerous later edns. In a vignette at the end of chap. 11, an aging architect displays his model of London as it might have been had Sir Christopher Wren's rebuilding plan been implemented after the Great Fire. For the original plan, which Huxley baroquely embroiders, see *Parentalia; or Memoirs of the Family of the Wrens* (London, 1721), pp. 267–69.

JACOBY, Neil H. *U.S. Aid to Taiwan*. New York: Praeger, 1966. Appendixes E–K, pp. 310–58, present counterfactual models of Taiwan's economic growth from 1952, given little or no U.S. aid and/or no military costs; the worst-case model has Taiwan reaching its actual 1965 GNP only in 2020.


JAKIEL, S. James, and Rosandra E. Levinthal. “The Laws of Time Travel.” *Extrapolation*, 21 (1980), 130–38. The first of the twelve postulated laws bars the time traveler from altering history, and the authors cite several stories that support or refute the postulate.

JEANNE, René. See LAUMANN, E. M.
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JOHNSON, Alvin S. “Cleopatra and the Roman Chamber of Commerce.” *American Scholar*, 18 (1949), 417–24. Mainly a disquisition on the importance of real estate values in history à la Henry George, but includes a speculation on the world empire that might have followed Cleopatra’s partnership with Caesar, had he lived.


JOHNSTON, Moira. “How the West was Dressed: A Fable.” *California Living Magazine, San Francisco Sunday Examiner & Chronicle*, 30 July 1972, pp. 20–23. How California lifestyles might have evolved if the first Spanish explorers in the Bay Area had found settlers from Ming China already on the scene.


KELLEY, Allen C., and Jeffrey G. Williamson. *Lessons from Japanese Development: An Analytical Economic History*. Chicago and London: Univ. of Chicago Press, 1974. A “new economic history” of Japan, 1887–1915, which first proposes a model of Japanese development, then explores several explicit counterfactuals (chaps. 6–12), such as: if Japan had experienced the same rate of population growth as the contemporary developing world; or, if Japan had invested a greater share of its resources in industrial rather than military development.

KLEIN, Edward. See CHESNOFF, Richard Z.
KLEIN, Judith L. V. See PARKER, William N.
KROHN, Wolfgang. See BÖHME, Gernot.
KRUTCH, Joseph Wood. See GOODMAN, Arthur.
———. The Whenabouts of Burr. New York: DAW, 1975. Much of the action in this crosstime adventure takes place in the world where Alexander Hamilton survived his 1804 duel with Aaron Burr to create a more authoritarian U.S.
LAFFERTY, R. A. “Assault on Fat Mountain.” In LEY, ed., Beyond Time. The modern world as it might look if the late-eighteenth-century American state of Franklin had survived.

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LASKI, Harold J. "If Roosevelt Had Lived." *The Nation*, 13 Apr. 1946, pp. 419–21. The chairman of the British Labour Party ponders the effects of another year of Roosevelt on the cold war, control of the atomic bomb, and America's world role.


LAUMER, Keith. *Assignment in Nowhere*. New York: Berkley Medallion, 1968. This and the following Laumer entries form a series of crosstime adventures; here part of the action takes place in the world that resulted when Richard Lion-Heart refused battle at Chaluz in 1199 and lived to a decadent old age.

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LE GUIN, Ursula K. See SPINRAD, Norman.


societies as those derived from Chinese, Roman, or Viking colonization of the New World, Russian settlement in the Pacific Northwest, or southern victory at Gettysburg.


LEVINTHAL, Rosandra E. See JAKIEL, S. James.


LEY, Sandra, ed. *Beyond Time*. New York: Pocket Books, 1976. An original anthology of short stories on alternate history, each listed under its author; see CHILSON, COOPER (Edmund), CORES, COULSON (Juanita), COULSON (Robert), DAVIDSON, EKLUND, FOSTER, GAT, GOTSCHALK, LAFFERTY, LEY (Olga), MOORE, ORGILL, PERCY, THOMPSON (Don), and ZEBROWSKI.


LITTELL, Robert. See CHESNOFF, Richard Z.

LIVY (Titus Livius). *Ab Urbe Condita* [Rome since its founding], ix. 17–19; one edition providing both this passage and an English trot is the Loeb Classical Library's *Livy*, trans. E. O. Foster (Cambridge: Harvard Univ. Press, London: Heinemann, 14 vols., 1917–59), IV, 225–41. In this "germe de l'uchronie" (Versins), Livy digresses from his narrative to suggest how Alexander the Great might have fared had he lived to try the mettle of Rome.

LONGMATE, Norman. *If Britain Had Fallen*. New York: Stein & Day, 1974; London: BBC Publications, 1975; London: Arrow, 1975. Based on a BBC program of the same title that premiered 12 Sept. 1972, the book discusses how a Nazi invasion might have been mounted and what life in occupied Britain might have been like.

LONGYEAR, Barry N. "Collector's Item." *Analog*, 27 Apr. 1981. A silver 1978 quarter reveals how our world has been reshaped since the 1950s through
intervention by an alternate individual destroyed in the world war of the 1970s.

LOSCHKY, David J. See GERSCHENKRON, Alexander.

LUDWIG, Emil. "If the Emperor Frederick Had Not Had Cancer." In SQUIRE, ed., If, all eds. How the German Empire became a virtual republic when the liberal Frederick survived until 1914 instead of dying in 1888.

MACKESY, Piers. Could the British Have Won the War of Independence? Chester Bland-Dwight E. Lee Lectures in History. Worcester, Mass.: Clark Univ. Press, 1976. Although dwelling more on British problems than alternative courses of action, Mackesy does suggest how, even after Yorktown, the British might still have quelled the rebellion with the new counterinsurgency tactics just then being developed and still been able to deal with their major concern, the French threat to their seaborne empire.


———. "Britain's Loss from Foreign Industrialization: A Provisional Estimate." Explorations in Entrepreneurial History, 2nd ser., 8 (1970-71), 141-52. The industrialization of other countries produced not only competition but also increased demand for British goods; British exports in the nonindustrialized world of 1913 might have been only slightly greater than in the real world.

MALZBERG, Barry N. "January 1975." Analog, Jan. 1975. Reprinted in Malzberg, Down Here in the Dream Quarter (Garden City, N.Y.: Doubleday, 1976); and Isaac Asimov et al., eds., 100 Great Science Fiction Short Short Stories (Garden City, N.Y.: Doubleday, 1978). What might have happened if John F. Kennedy had been elected president in 1960; the author lives in the world where Nixon won the election.

MANDALA PRODUCTIONS. See ELLISON, Harlan.


MARRIOTT, J. A. R. "If Queen Victoria—? An Historical Phantasy." Fortnightly, NS 149 (Apr. 1941), 392-98. Had the heir to the British throne in
1837 been male, Hanover would have remained subject to the British crown, with far-reaching effects on German unification and two world wars.


MAUROIS, André. “If Louis XVI Had Had an Atom of Firmness.” In SQUIRE, ed., *If*, all edns. Royal reform after 1774 saves the French monarchy from revolution; alternatively, an unreformed monarchy in 1789 rallies the royal troops to crush the revolution. See also ARON, Robert. Cf. DEVAVUX.


MEREDITH, Richard C. *At the Narrow Passage*. New York: Putnam's, 1973; New York: Berkley Medallion, 1975; Chicago: Playboy Press, 1979. The first in the Timeliner trilogy, this cross-time adventure includes action in one world where Albigensian heretics defeated orthodox crusaders and created an earlier scientific revolution, another where British forces armed with breech-loading rifles suppressed both the American and French revolutions.

——. *No Brother, No Friend*. Garden City, N.Y.: Doubleday, 1976; Chicago: Playboy Press, 1979. Much of the action in this second entry in the Timeliner trilogy is set in New Est Anglia, part of North America in the world where the Norman Conquest never happened; another sequence occurs in the America that avoided war with Japan, but went fascist.

——. *Run, Come See Jerusalem!* New York: Ballantine, 1976. Time traveler, from a world where Nazi Germany launched a nuclear attack on Chicago in 1947 before losing World War II, flees to 1871 Chicago, where his pursuers set the Chicago Fire to smoke him out.


MEYER, John R. “An Input-Output Approach to Evaluating the Influence of Exports on British Industrial Production in the Late Nineteenth Century.” *Explorations in Entrepreneurial History*, 8 (1955), 12-34. If British exports had remained as high in the last quarter as they had been earlier in the nineteenth century, British industrial production might not have suffered the decline it did. This was the first published article to pose an explicit counterfactual hypothesis as a basis for historical analysis; it was actually a collaborative effort by Meyer and Alfred H. Conrad. Along with two other papers—

MOLLO, Andrew. See BROWNLOW, Kevin.


———. "A Class with Dr. Chang." In LEY, ed., *Beyond Time*. The America that resulted from staying out of World War II because Nazi Germany allied with China instead of Japan.


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brushing death in 1953, Stalin still living is proclaimed divine by the Soviet Presidium in Dec. 1961, with mixed reactions in French intellectual and political circles.


NELSON, R. F. *Blake’s Progress.* Toronto: Laser, 1975. Chapter 5 of this time-travel extravaganza is set in the eighteenth-century London that resulted from the victory of Antony and Cleopatra at Actium in 31 B.C.

NESBITT, Mark. *If the South Won Gettysburg.* Gettysburg, Penn.: Reliance, 1980. Mainly a blow-by-blow account of the battle backed by a substantial bibliography, with a final chapter of speculations on the subsequent course of American and world history.

NEUBERGER, Hugh, and Houston H. Stokes. “The Anglo-German Trade Rivalry, 1887–1913: A Counterfactual Outcome and Its Implications.” *Social Science History,* 3 (1979), 187–201. Had World War I been avoided, Germany might have outstripped both the U.S. and Britain in exports by 1926, with revived protectionism the likely result.

NICHOLLS, Peter, ed. *The Science Fiction Encyclopedia.* Garden City, N.Y.: Dolphin, 1979. Includes articles on alternate worlds (Brian Stableford), history in science fiction (Tom Shippey), parallel worlds (Stableford), time paradoxes (Malcolm J. Edwards), and time travel (John Brosnan).


Nock, Albert Jay. “If Only—.” *Atlantic*, Aug. 1937, pp. 228–35. Jocose speculation on the possible careers of Henry George and the two Napoleons had their early lives not been blighted by poverty; and on what might have happened had Jeanne Poisson not henpecked Louis XV into the Seven Years War.

Noël-Noël (pseud. Lucien Noël). *Voyageur des siècles*. [Traveler through the centuries] Cited with Van Herck in *Panorama*, 64, without further details but in a context suggesting an alternative history of Napoleon.


O’Brien, Patrick. See Fogel, Robert W., *Railways*.


PASSELL, Peter. See LEE, Susan Previant.

PEARTON, Maurice. "If I Had Been . . . . Adolphe Thiers in 1870: How I Would Have Prevented the Franco-Prussian War." In SNOWMAN, ed., _If I Had Been_.


PHILLIPS, W. A. P. "Chance in History: Nelson's Pursuit of Bonaparte, May–June 1798." _History Today_, 15 (1965), 176–82. Napoleon might well have been captured or killed, and without him there would have been no Consulate or Empire.

PHILMUS, Robert M. See BORGES, Jorge Luis.

PIGNOTTI, Lorenzo. _Storia della Toscana_. Pisa: Didot, 1813–14; Florence: Marchini, 1821, etc.; trans. John Browning as _The History of Tuscany_ (London: Black, Young, and Young, 1823, etc.). Had Lorenzo de Medici (1448–92) lived longer, he might have saved Italy from foreign invasion and Europe from Protestantism. Cf. D'ISRAELI.

PINKERTON, Jan. See HALE, Edward Everett.


Pasts That Might Have Been


RAWLEY, James A. *Turning Points of the Civil War*. Lincoln: Univ. of Nebraska Press, 1966. Although none are much sustained, speculative alternatives abound, perhaps because the very notion of turning points so strongly implies them.


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IV of France from assassination in 1610, Europe achieves unification, world war breaks out a century early, and civilization collapses in the twentieth century; as summarized in VERSINS, Encyclopédie, p. 412.

RICHARDS, John Thomas. “Minor Alteration.” Fantasy and Science Fiction, Dec. 1965. Twentieth-century time traveler prevents Lincoln’s assassination, with largely sad results for the later history of America and the world.


ROBBAN, Randolph. *Si l'Allemagne avait vaincu.* [If Germany had won] Paris: Editions de la Tour du Guet, 1950. Nazi atomic bomb wins the war, and a neutral diplomat wonders what might have happened if the Allies had won.


ROSCOE, William. *Illustrations, Historical and Critical, of the Life of Lorenzo de Medici.* London: Cadell, 1822. Speculates, according to D'ISRAELI, on how a surviving Lorenzo might have prevented the invasion of Italy by Charles VIII of France. STABLEFORD, “A Note on Alternate History,” incorrectly attributes this passage to Roscoe's earlier *Life of Lorenzo* (1795), which D'Israeli could hardly have described as “lately” published.


ROSEN, Elliot A. “Baker on the Fifth Ballot? The Democratic Alternative: 1932.” *Ohio History,* 75 (1966), 226-46, 273-77. How Baker could have won the nomination and why he did not, with some remarks on what the general style of a Baker presidency might have been.

RUSS, Joanna. *The Female Man.* New York: Bantam, 1975; Boston: Gregg Press, 1977. Analogous characters in several alternate worlds, one of which is historical: Hitler's death from natural causes in 1936 obviates World War II and leaves the Depression continuing to the present.

RUSSETT, Bruce M. *No Clear and Present Danger: A Skeptical View of the U.S. Entry into World War II.* New York: Harper Torchbooks, 1972. What might have happened had the U.S. provided only economic aid to Britain and Russia, while staying technically neutral toward Germany and reaching compromise with Japan.

RYAN, J. B. “The Mosaic.” *Astounding,* July 1940. Time-traveling emir from modern Far Damascus (Manhattan) saves Charles Martel from assassination on the eve of Tours, obviating the Arab victory, his world, and himself.


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SCHACHNER, Nat. "Ancestral Voices." Astounding, Dec. 1933. When he accidentally kills a fifth-century Hun who was his ancestor, a time traveler ceases to exist, as do thousands of contemporary Jews and Germans, including a thinly disguised Adolf Hitler, according to CARTER, Creation of Tomorrow, p. 123.

SCHUYLER, Robert Livingston. "Contingency in History." Political Science Quarterly, 74 (1959), 321-33. On the value of historical speculation as seen in such works as those of BUCHAN and RENOUVIER, with a sample: what if England had been ruled by a Catholic Habsburg instead of a Protestant Tudor because Mary of England had borne a son to Philip II of Spain?


SHIPPEY, Tom. See NICHOLLS, Peter.


SILVERBERG, Robert. *The Gate of Worlds*. New York: Holt, Rinehart & Winston, 1967. Adventure in the world where the Black Death killed so many Europeans that the Ottoman Turks were able to conquer the continent and the New World was free to develop independently.


———, ed. *Worlds of Maybe: Seven Stories of Science Fiction*. New York: Thomas Nelson, 1970; New York: Dell, 1974. Includes an introduction on alternate history, but see also his afterword to “Trips,” above; the stories collected are listed separately under the authors: ANDERSON, FARMER, LEINSTER, NIVEN, and SILVERBERG.


SIMULATIONS PUBLICATIONS. *Dixie: The Second War Between the States*. War game published in *Strategy and Tactics*, No. 54 (Jan.-Feb. 1976). Based on the premise that the South won independence in 1863, the game itself offers three scenarios for war between U.S.A. and C.S.A. in the 1930s.

———. *Operation Olympic: The Invasion of Japan, 1 November 1945*. War game published in *Strategy and Tactics*, No. 45 (July-Aug. 1974). An accompanying article by Frank Davis simply describes the situation and plans of both sides.


SLONIMSKI, Antoni. *Torpeda czasu*. [Time torpedo] Warsaw, 1967. Attempts to alter the past to obviate one war produce another war, according to LEM, "The Time-Travel Story."


SNOWMAN, Daniel, ed. *If I Had Been . . .: Ten Historical Fantasies*. Totowa, N.J.: Rowman & Littlefield, 1979; London: Robson, 1979. An introductory discussion of the nature and philosophy of alternative history, followed by scholarly essays on alternatives, each listed separately under its author; see ALLEN, BLAKEMORE, CALVERT, EDWARDS (Owen), MORGAN, PEARTON, SHUKMAN, THOMPSON (Roger), WINDSOR, and WRIGHT.


SQUIRE, J. C. "If It Had Been Discovered in 1930 that Bacon Really Did Write Shakespeare." *London Mercury*, 23 (Jan. 1931), 244–56. Reprinted in


STAFFORD, Terry. See GYGAX, E. Gary.


STOKES, Houston H. See NEUBERGER, Hugh.


THOMAS, Robert Paul. “The Automobile Industry and Its Tycoon.” *Explorations in Entrepreneurial History*, 2nd ser., 6 (1969), 139–57. The vision of other car manufacturers and the burgeoning used-car market would have put America on wheels even if Henry Ford had never lived.

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How the colonies might have prospered had they been independent from 1763 and so free from the burden of the Navigation Acts. Although Thomas was the first to tackle this problem counterfactually, it had been posed in quantitative terms a generation earlier by Lawrence A. Harper, "The Effect of the Navigation Acts on the Thirteen Colonies," in Richard B. Morris, ed., The Era of the American Revolution (New York: Columbia Univ. Press, 1939; New York: Harper Torch, 1965). The Thomas thesis has also been the subject of much further discussion, pro and con; for a recent review, with bibliography, see LEE & PASSELL, New Economic View, chap. 2.

THOMPSON, Don. "Worlds Enough." In LEY, ed., Beyond Time. Illegal crosstime traveler touches several alternate worlds, finding the differences sometimes very subtle.

THOMPSON, Roger. "If I Had Been ... The Earl of Shelburne in 1762–5: How I Would Have Steered British Policy in Such a Way as to Have Prevented the American Colonies from Wanting to Rebel a Decade Later." In SNOWMAN, ed., If I Had Been.

THORN, G. W. P. "The Salamanca Campaign, 1812: An Illustration of Modern Ideas." Army Quarterly, 29 (1934), 117–24. What might have happened if mechanized forces had been used in the campaign.


———. "The Forfeited Birthright of the Abortive Far Western Christian Civilization." In A Study of History, vol. 2, pp. 427–33. The alternative shaping of Western civilization had the outcomes of the Synod of Whitby in 664 or the Battle of Tours in 732 been different. See DE CAMP, "Science of Whithering" and "Wheels of If."


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reprint in Eugene N. Borza, ed., *The Impact of Alexander the Great* (Hinsdale, Ill.: Dryden, 1974), pp. 163–79. He might have conquered much more of the world and founded a far more lasting empire.

——. “If Ochus and Philip Had Lived On.” In *Some Problems of Greek History*, pp. 421–40. The Greek and Persian worlds of the late fourth century B.C. might have developed quite differently.

——. “The Lost Opportunities of the Scandianvians and the ‘Osmanlis.’ ” In *A Study of History*, vol. 2, pp. 444–45. Had a series of just missed chances in the late fifteenth and early sixteenth centuries been seized, the Ottoman Empire would have met a quite different fate.

——. “The Role of Individuals in Human Affairs.” In *Some Problems of Greek History*, pp. 418–20. This introduction to the alternate biographies of Ochus and Philip, and of Alexander, cited above, discusses the significance of individuals as against historical forces.


TRIMBLE, Bjo. See ELLISON, Harlan.


VAN ARNAM, Dave. See WHITE, Ted.

VAN DEN DAELE, Wolfgang. See BÖHME, Gernot.

VAN HERCK, Paul. *Opération Bonaparte.* Cited without further details as more adept than THIRY, in VAN HERP, *Panorama,* 64, suggesting an alternative history of Napoleon; cf. NOËL-NOËL.


VAN LOON, Hendrik Willem. “If the Dutch Had Kept Nieuw Amsterdam.” In SQUIRE, ed., *If,* 1931 American edn. only. The town remains a tolerant, profiteering enclave into the nineteenth century, and its laws persist into the twentieth with interesting consequences for Prohibition.


VILLARD, Oswald Garrison. “Issues and Men.” *The Nation,* 22 Oct. 1938, p. 411. Things might have been better had the Germans won the Battle of the Marne.

VIOT, Henry-Gérard. See DEVAUX, Pierre.

WALDMANN, Milton. “If Booth Had Missed Lincoln.” In SQUIRE, ed., *If,* all edns. Also published in *Scribner’s,* 88 (Nov. 1930), 473–84. Unsympathetic book review of a revisionist historian’s attempt to repair the name of a president whose ill-conceived postwar policies cost him whatever credit might have been due his wartime success.

WALDROP, Howard. See UTLEY, Steven.

WALL, John W. See SARBAN.

WARRICK, Patricia. See DICK, Philip K.


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fared if the Revolution had succeeded without bloodshed; in the same series as DELORIA and HILL.


WHEELER, John A. See EVERETT, Hugh.


WHITAKER, John. *Mary Queen of Scots Vindicated.* 3 vols.; London: J. Murray, 1787; 2nd edn., 1790. According to D'ISRAELI, how England would have benefited had Queen Elizabeth died earlier and been succeeded by her cousin Mary.

WHITE, O. W. “Past Events and Future Possibilities.” *Journal of the Royal United Service Institution,* 67 (1922), 311–25. A reconstruction of the operations of the Japanese Second Army in the spring of 1904 during the Russo-Japanese War if it had been mechanized and motorized.

WHITE, Ted. *The Jewels of Elsewhen.* New York: Belmont, 1967. Crosstime adventure with some action in the world where the Holy Roman Empire achieved European hegemony and dominates the New World as well as the Old.


WILLIAMSON, Jeffrey G. *Late Nineteenth-Century American Development: A General Equilibrium History.* Cambridge Univ. Press, 1974. Analyzes, individually or in combination, such counterfactuals as a closed frontier, static technology, nonrailway transport, and an end to European immigration. See also KELLEY, Allen C.

WINDSOR, Philip. “If I Had Been... Alexander Dubcek in 1968: How I Would Have Saved the 'Prague Spring' and Prevented the Warsaw Pact Invasion.” In SNOWMAN, ed., *If I Had Been.*

WRIGHT, Esmond. “If I Had Been . . . Benjamin Franklin in the early 1770s: How I Would Have Prevented American Discontent from Becoming Revolution.” In SNOWMAN, ed., If I Had Been.


The Launching Pad
(continued from page 308)

last spring Samuel R. Delany called for “the evolution of a formal body and language of sf criticism in order to record ‘our’ particular way of reading sf.” The introductory essay goes on to say that Chip’s “theses are that literary (especially academic) critics have already begun to treat science fiction as a kind of younger, even retarded, sibling to the main body of fiction; that they are misreading sf because they bring to it the same critical sensibilities they use on mainstream fiction . . . and that, unless sf writers and readers enter the arena of formal criticism, the only record of science fiction criticism in coming decades will be that of the misinformed.” Grant you that the quote is from Paul Novitski, supposedly drawing on Delany.

I had hoped that this issue was settled, especially since Delany himself wrote so well of the problem some years ago (see SF: The Other Side of Realism and Many Futures,
Many Worlds for reprints of two important critical essays by Delany). The view certainly ignores the "thesis" that some of us have been suggesting for a number of years—including the late Lionel Stevenson: namely, that throughout literature there have been two equal currents, one concerned with the everyday world and one concerned with the various kinds of fantasy. The key word, of course, is equal. The view attributed to Chip sounds hopelessly defensive and smacks of the antagonism which apparently still exists between fen and academics. This last is also regrettable inasmuch as one of the early expressed aims of SFRA was to act as liaison between fandom and academe. The proposed program for Denver shows the shaggy debate (yes, it's like a shaggy dog story) continuing. But I want to talk to Chip in November when I'm in the New York area. Perhaps he'll write for us sometime next year.

Speaking of fandom reminds me that a funny thing happened this year on the way to Denver. As some of you know, I'm on leave from the College of Wooster this year to complete some writing. I did not go to SFRA in June because I was teaching summer school (a ticket to London) and was going to go to Denvention over Labor Day. Forty-eight hours before Alice and I were to begin driving for Denver, my in-laws, who love surprises, called and asked Alice if she would not prefer to spend her vacation in England with me in October rather than spending part of it in Denver. Now Denver is actually one of our favorite cities, but after a frantic twenty-four hours of rearranging vacation dates, Alice decided for London. This makes two years in a row that I have had to cancel plans to attend Worldcon at the last moment. Next year, Chicago!

I shall stay some six weeks in London, where I hope to consult with such individuals as Brian Stableford, Brian Aldiss, Knobbie Clarke, and Mike Ashley, as well as those interested in the Reade biography. During the winter, I hope to be in the UCLA-Huntington Library area primarily, after stopping briefly in Texas and New Mexico. Perhaps I can come home by way of Norwescon and Minicon. Who knows? During that time, I plan also to be at the Eaton Conference at Riverside and the Fantasy Conference in Florida.

Best for 1982.

T.D.C.
For some time now I've been reading essays, most often by writers and fans, about "the state of the art." Many of the novels published recently make one ask what the state of current sf is. F. Paul Wilson's *The Keep* (William Morrow, $12.95) received large ads in the *Times Book Review*, and he acknowledges indebtedness to Lovecraft, Howard, and Clark Ashton Smith. During World War Two, a Nazi party occupies Dinu Pass in Romania; inadvertently one of the young soldiers releases an ancient evil being imprisoned in "the keep." The Wehrmacht and SS face off, a Jewish scholar and his lovely daughter are introduced, and what may have been just another Transylvanian vampire story expands into a struggle between the eternal spirit of evil and the spirit of good—descended from the first age on Earth. Seldom have I encountered a novel that is so predictable; yet I imagine that it will have at least some popular appeal. I imagine, too, that it will soon be sold as a major film.

John Lutz's *The Shadow Man* (William Morrow, $10.95) combines political conspiracy with the multiple personalities of the assassin of a governor who might have been president. The focus is upon another potential president, Senator Jerry Andrews, who becomes involved after the murder of the psychiatrist who is investigating the assassin. It is a very readable novel, and it does build to an effective (though upon reflection, not a surprising) ending.

Randolph Stow's *Visitants* (Taplinger, $9.95) studies the effects of a sighting of a UFO in Papua, New Guinea, upon a variety of characters. The problem lies in the multitude of characters and the consequent broken narration, as well as emphasis upon realistic detail necessary to the establishment (credibility) of the exotic culture. The result is that the
encounter (the sf furniture, if you will) is downplayed to such a degree as to become almost an incidental element of the novel. While this winner of the Patrick White prize in 1979 has written a very readable novel, it does not come off as effective sf.

Surprisingly, the Larry Niven and Stephen Barnes collaboration, *Dream Park* (Ace, paper, $6.95) remains on the *Locus* best-seller list; it reminds one more of the film *Westworld* than it does of much sf, however, because in an amusement park of the future the characters are allowed to play out their fantasies. Niven acknowledges the indebtedness of the authors to the presently popular games. The basic sf furniture is there, but the effect is that of simple adventure and fantasy. (I should like to have someone write a defense of this novel as first-class science fiction for a future issue of *Extrapolation*. Any takers?)

In contrast, A. A. Attanasio's *Radix* (William Morrow, $15.95; paper, $8.95) is extravagant in its portrayal of a future Earth long exposed to an energy wave from the core of the galaxy so that its life forms are highly mutated. Its protagonist must struggle against his environment and evil forces. Yet its world and the transformation of the protagonist make it essentially successful.

Samuel R. Delany's *Distant Stars* (Bantam, paper, $9.95), which includes the early novel *Empire Star*, is a collection of earlier works except for his introduction, "Of Doubts and Dreams," and "Omegahelm." It does, however, give a good insight into Delany's growth as an artist.

One of the most promising novels of the summer is Russell Hoban's *Riddley Walker* (Summit Books, $12.95), portraying a postholocaust world around Canterbury about the year 4000. It escapes being another "catastrophe/cautionary" novel for two reasons. Its first person narrator, Riddley, so vividly creates his world that the reader becomes part of it (and him). Secondly, through Riddley, Hoban experiments with language by creating the dialect of the period. It becomes a distancing device by which the reader is made to stand separate from that future world. The resulting tension created by the two techniques creates complex levels of irony and symbol making the novel highly effective, both emotionally and intellectually.

It should be a candidate for the Nebula, as should a very different novel, John Crowley's *Little, Big* (Bantam, paper, $8.95). To say that Crowley ranges throughout the twentieth century, to say that he chronicles the life of a family—focusing first upon Smoky Barnable and then one of his sons, Auberon—cannot adequately do justice to the narrative. One thinks of Gene Wolfe's *Peace*, although Crowley never stays within the mind of a single character. Suffice here to say that it is one of the outstanding fantasies to be written in recent years, complete with all of the beings of
the kingdom of folklore. Yet what sets it apart is the manner in which Crowley fuses together the “real” world and that of Faery.

I have not yet read Suzette Haden Elgin's *Twelve Fair Kingdoms* (Doubleday, $9.95), described as “Book One of the Ozark Trilogy.” It begins well. Together Elgin and Crowley point to what seems to be a trend, especially apparent when one looks at the paperbacks being issued. Fantasy is on the ascendency.

Graham Diamond continues the adventure of Stacy, the Empire Princess in *The Falcon of Eden* (Playboy Press, $2.25), which takes her on a quest to the land at the top of the world and ends with the promise that she will journey to the other pole in the next novel. Elizabeth A. Lynn's shorter works have been collected in *The Woman Who Loved the Moon* (Berkley, $2.25); nor should one forget that her “Chronicles of Tornor” trilogy is available in paper. We have called attention to Avram Davidson's fine *Peregrine: Secundus* (Berkley, $2.25), and certainly Marion Zimmer Bradley's expanded and improved *The House Between the Worlds* (Del Rey, $2.50), as well as the latest printing of H. Warner Munn's *Merlin's Ring* (Del Rey, $2.95), whose immortal protagonist Gwalchmai wanders from Atlantis to Cathay, from Arthur's Court to medieval Rome, deserve high rank among the summer's titles. Terry Carr has edited *Fantasy Annual III* (Pocket, Timescape, $2.95), and the fourth volume has just been announced. Kenneth C. Flint's *A Storm upon Ulster* (Bantam, $2.50) focuses upon the legend of the war for the bull of Cuailgne, while Mildred Downey Broxon's *Too Long a Sacrifice* (Dell, $2.50) includes some of the same mythology as she permits Tadhg and Maire to become involved in the warfare in modern Ulster; unfortunately, the work is too brief to bring either the mythic or the realistic to a satisfying conclusion. Epic battles between the representatives of good and evil simply do not resolve the problems raised here—or in *The Keep*.

Timescape also gives us Adam Corby's *The Former King* ($2.50), while Playboy Press has issued John Morressy's *Graymantle* ($2.50), both eminently readable, although one feels he has been there before. Other titles would include Elizabeth Boyer's *The Elves and the Otterskin* (Del Rey, $2.50) and Trish Reinus's *The Planet of Tears* ($1.95).

Although Timescape has called both Octavia E. Butler's *Wild Seed* ($2.75) and Hilbert Schenck's *At the Eye of the Ocean* ($2.50) science fiction, both have more the flavor of fantasy. Doro—the apparently immortal male protagonist of *Wild Seed*—for thousands of years has gathered together individuals having varied parapsychic powers. The heroine, Anyanwu, is an African sorceress capable of changing into leopard or dolphin. The action sweeps from seventeenth-century Africa to nineteenth-century America. Schenck's protagonist, Abel Roon, has a
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special empathy for the sea, but the novel succeeds because of the vividness with which its first person narrator evokes the world of the New England whalers.

Mike McQuay's *Mathew Swain: Hot Time in Old Town* (Bantam, $2.25), billed as the first adventure of a future detective, is dedicated to Raymond Chandler. James R. Barry's *Quas Starbrite* (Bantam, $1.95), takes its title character, a Star Force Captain, through sundry adventures against KraKon. Jessica Amanda Salmonson creates a parallel world so that she may follow the efforts of her female samurai *Tomoe Gozen* (Ace, $2.50) to regain honor in Naipon. G. C. Edmondson's *To Sail the Century Sea* (Ace, $2.25) involves the time travel adventures of Lt. Commander Joseph Rati as an attempt is made to influence the outcome of the Council of Nicaea.

In contrast, Dean Ing's *Systemic Shock* (Ace, $2.50) portrays another future war and is made less effective because it is so heavily expository. Ian MacMillan's *Blakely's Ark* (Berkley, $2.25) follows its young protagonist David as he wanders in a New York state desolated by plague.

James P. Hogan's *Giants' Star* (Del Rey, $2.50) deserves its place on the Locus best-seller list because of the manner in which it handles the encounter with aliens, even though it lapses into a complex warfare. Another encounter with aliens that also has more of the flavor of fantasy is Somtow Sucharitkul's *Starship and Haiku* (Pocket, Timescape, $2.50). Juanita Coulson's *Tomorrow's Heritage* (Del Rey, $2.75) promises a more traditional treatment of the theme; it begins well.

Among welcome reprints are three collections of stories: William Tenn's *The Wooden Star* (Del Rey, $2.25), H. Beam Piper's *Paratime* (Ace, $2.75), and Avram Davidson's *Strange Seas and Shores* (Ace, $2.25). Del Rey Books has also brought back the novels *The Long Result* by John Brunner ($2.25) and *The Eleventh Commandment* ($2.50). A last reprint that must be noticed is Philip José Farmer's *Tarzan Alive* (Playboy Press, $2.75). His Father Carmody stories have been collected as *Father to the Stars* (Pinnacle Books, $2.75).

One last note regarding reprints: Odyssey Publications (P.O. Box G-148, Greenwood, Mass. 01880) continues to issue one of the best selections of the old pulp magazines. Its most recent number is an anthology made up of works from *Action Stories*, featuring Nelson Bond's "Exiles of the Dawn World," whose modern protagonists are thrust back into prehistory, and John Wiggins's "The Lion Goddess," which echoes Rider Haggard in many ways. Among their other titles are *O'Leary's War Birds, Oriental Stories, Golden Fleece, Strange Tales* (featuring a Jack Williamson tale, "Wolves of the Darkness"), and *The Magic Carpet*. The price remains $4.50 a volume, although there are
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reductions if more than one is ordered—directly from the publisher. Odyssey Publications does quality work which should be encouraged.

T.D.C.


When those two great children of the eighteenth-century Enlightenment, Wordsworth and Coleridge, set out to produce Lyrical Ballads and ultimately the Romantic Movement, they said that they divided the task. Coleridge was to treat supernatural matters (Medieval and pre-Enlightenment) with enough “semblance of truth” to make the “shadows” seem real, while Wordsworth was to adhere to the “truth of nature.” That division has, of course, cut across modern thought and extended even to our separate categories of fantasy and hard science fiction. In his later 54-line masterpiece, “Kubla Khan,” Coleridge capsulizes the dichotomy brilliantly in the fanciful lost world of imagination called Xanadu where “demon-lovers” evoke both medieval color and biological development and where a magical “pleasure-dome” fuses all elements over the sacred river of life into a momentary glory as “ancestral voices prophecy war.” Students of Coleridge’s little masterpiece have discovered profound consistencies with science along with an organic theory of mind foreshadowing Freud, Jung, Yeats, and the myriad occultists of our time. In other words, the effects of fantasy (the willing suspension of disbelief) and the effects of hard science (the adherence to truth) can cooperate in the same work as Wordsworth and Coleridge projected. This initial excursion into literary history has been undertaken because Julian May’s two books suggest just such a cooperative fusion to me.

The images in The Many-Colored Land and The Golden Torc may indeed resonate with echoes from “Kubla Khan” and certainly from the work of Jung and from medieval and Celtic lore, which later study can sort out; but what is initially striking and most important is Julian May’s immensely ambitious project to heal the divisions between science and imagination in a fascinating series of fictions of which these books are the first two. For three decades, Julian May has written science books for children and other materials; fans will remember best her well-received “Dune Roller” in Astounding in 1951. Now she is revealing her skill as a major maker of intricately structured fiction that combines the complexity of the child’s mind (her long professional apprenticeship was well served) with profound speculations about cause and effect and about the human meaning of development and historical evolution. Near the end of the second volume, The Golden Torc, when an exotic and colorful alien
civilization is about to be swept away from Earth’s Pliocene landscape of six million years ago, a character whom we first see as a professional medievalist observes, “. . . it’s all gone now, all the brightness and the wonder and the song” (p. 369). That elegiac tone, which is supported by images of lost Golden Ages and exotic feudal tournaments of meaningfully organized violence (what the analysts tell us we would all like to do to our brothers), balances a storyline that strains for scientific evidence to support everything from metapsychic powers to legends of Fairies to the “giants in the earth” of Genesis. In a real sense, the topic of these books is a repetition of the old debate between the Ancients and the Moderns. The question is whether development (both personal and social) moves toward or away from greater competence and fulfillment. Science and common sense assume that development moves forward, otherwise we would not train people nor plan for the future. But a nagging doubt in our scientific minds tells us that the Ancients were somehow happier and better off than we and that progress may be a decline or, at least, a circling (the word “progress” meant at first simply “going around”). Julian May’s two books capture both the science of investigating the puzzle and the elegiac doubts about the outcome.

In straight time sequence, May’s saga tells the story of an alien dimorphic species from a distant star system, at the time of the Pliocene on Earth, who are both in continual violent conflict with each other and exiled from their home planets because of their belief in ceremonial combat. Both forms of the species are strangely humanoid in shape and in genetic structure (the Tanu are like ancient Titans or “giants in the earth,” the Firvulag like gnomes and leprechauns); and they arrive to play out their exile on Pliocene Earth at the time of the small humanoid ramapithecine ape. Julian May inserts a time loop into her story, however, that both allows the reader to look nostalgically back to this fantastic Pliocene epoch and twists our notions of cause and effect provocatively. Human misfits and exiles from a 22nd-century utopian Galactic Milieu, in which human potential and metapsychic functions have progressed significantly, can move through a time-gate into the Pliocene that they know about only from our notions of geological history because this particular time-gate permits no movement back into the present. In other words, significant causal effects for human development that may include the origins of Fairies, the origins of metafunctions (the Tanu have a “golden torc” technology for mind control and for the enhancement of metafunctions—shades of the Coleridgean pleasure-dome), the origin of our humanness itself are explored and effected by future humans themselves with the classic implications and puzzles of the time paradox.

More than these hard philosophic speculations about cause and effect, however, which will undoubtedly be pursued in the coming volumes of the
saga as we learn more about the origins of the dimorphic aliens and about the Galactic Milieu, Julian May has written well about the feelings of exile and the nostalgia for lost glories. In her fictions, these nostalgias assume the familiar Romantic forms of medieval gallantry and ceremonial combat (the Tanu have nearly a complete Court of King Arthur in the Pliocene), of lost Golden Ages, and of the resonance with child psychology that happened to be Wordsworth's speciality—"the child is father of the man." These nostalgias blend well with the logical paradoxes of time loops which lead toward a future that we know has already been determined. For my taste, there is a bit too much medieval tournament paraphernalia. But the archetypal meanings of aggression and early childhood violence, perhaps, are well served by all the gore. In any case, her grand scheme is most promising and moving both emotionally as fantasy and epistemologically as science fiction. I look forward to the rest of the saga and to more writing in our genre that is this ambitious.

Donald M. Hassler
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BOOKS

Studies on the Fiction of H. P. Lovecraft


When reviewing L. Sprague de Camp's impressive though somewhat lengthy Lovecraft—A Biography (Garden City, N.Y.: Doubleday, 1975, and New York: Ballantine, 1976), Thomas Clareson concluded: "Other books will examine the works of the outsider from Provincetown [sic]; they will augment, but they will not replace de Camp's fine biography." Indeed, the interest in H. P. Lovecraft which induced Time magazine in 1973 to discuss the Lovecraft phenomenon in an ironical article called "The Dream Lurker" is steadily increasing.

Thus, out-of-print criticism on Lovecraft has been reprinted, such as W. Paul Cook's Lovecraft: In Memoriam (Westwarick, R.I.: Necronomicon, 1977), a more personal than critical appraisal, or S. T. Joshi, ed., H. P. Lovecraft: Four Decades of Criticism (Ohio University Press, 1980), a collection of sixteen original essays most of which have been unavailable for many years. Both books are representative of what appears to be a dominant feature of the critical approach to Lovecraft's works up to the late 1960s, namely its reliance on sketchy biographical data. Character-
istic of this tendency is Vincent Starret's depiction of the author "as his own most fantastic creation" (Books and Bipeds, New York: Argus Books, 1947, p. 120), an image which still emerges from de Camp's biography. Early criticism vacillated between Edmund Wilson's devastating assessment of Lovecraft's stories as "bad taste and bad art," and Thomas O. Mabbott's likening him to Edgar Allan Poe. Both statements are included in Joshi's volume.

The controversy and a shift to more objectivity in the evaluation of the man and his work reflect a general development in the approach to science fiction and fantasy. Since so-called pulp literature is no longer considered to be "below level," a certain academic interest in Lovecraft has evolved which began in Europe and spread to the United States. In 1969, the French literary journal L'Herne published a special issue devoted entirely to Lovecraft and his work, and in his study of fantasy, which is practically regarded as a classic by now, Tzvetan Todorov frequently refers to Lovecraft's stories; not to forget the numerous, mainly European anthologies containing critical appraisals of his writings. Considering the vast amount of material printed on the subject, a new, comprehensive bibliography by S. T. Joshi, H. P. Lovecraft and Lovecraft Criticism: An Annotated Bibliography (Kent, Ohio: Kent State University Press, 1980) promises to be an invaluable resource for scholars and fans alike.

Maurice Lévy's book, Lovecraft ou du fantastique—an English version will be published in 1982—is a profound study of the relationship between onirism, fantasy and myth. Lévy thoroughly analyzes the fantastic cosmos Lovecraft created, its setting in witch-haunted New England, its modified natural laws, and, above all, its dreamlike quality. The critic does not only interpret particular characteristics of the fictional world (for example, the specific concept of evolution) in a most convincing way, but also carefully dissects the process of fusing dream images with traditional mythological themes and their transformation into fantastic stories.

Considering Lovecraft a very conscious writer, a fact which his never-ending reflections on literary techniques and theories prove, one might not agree with Lévy's premise that the fictional images primarily have their origins in dreams and thus derive from the realm of the unconscious. Obviously aware of the dangers of a psychoanalytical approach, Lévy at the end of his study acknowledges the importance of artistic distance and the necessity of fictional transformation. Thereby he tries to circumvent an interpretation which would regard Lovecraft's stories as attempts of sublimation by a troubled individual. Despite its complexity, the book will attract more than simply an academic audience. The argumentation, which is lucid and well structured, proves to be entertaining and should appeal to any reader who enjoys fantastic literature and/or is interested in its potential meaning and effect.
The problem of “accessibility” comes to mind, when one reads Barton Levi St. Armand's *The Roots of Horror in the Fiction of H. P. Lovecraft*. St. Armand's study is based on Lovecraft's theoretical concepts of horror as described in his *Supernatural Horror in Literature*, on C. G. Jung's theory of archetypes, and on Rudolf Otto's mystic notion of the numinous. Taking issue with Peter Penzoldt's statement that there is no “spiritual terror” in Lovecraft's stories, St. Armand attempts to demonstrate that Lovecraft succeeded in combining the elements of horror and terror, thus achieving an even more complex emotion.

Using Lovecraft's *The Rats in the Walls* as the subject for his analysis, and incorporating Ann Radcliffe's distinction between terror and horror, St. Armand argues that the roots of the Lovecraftian horror lie in a “mating of Gothic horror and cosmic terror, an unholy marriage of inside and outside” (p. 4). Apart from the recourse to Otto’s mysticism, one might object to St. Armand's interpretation of Lovecraft's fictional motifs within the context of Jung's theory of archetypes, especially when he reduces the dominant themes in Lovecraft's fiction to a fascination with the “primal ooze.” Defining this fascination as fear of and attraction to evolutionary regression or animalistic impulses, St. Armand draws an analogy between Lovecraft's ideas and the philosophy of the decadents which is intriguing but unconvincing. While the decadents discovered an aesthetic pleasure in the ugly and the obscene, Lovecraft explicitly repudiated these tendencies. His protagonists are not fascinated by ugliness, rather they are overwhelmed and finally destroyed by their desire for spiritual knowledge. The scholarly reader might find fault with St. Armand’s attempt to turn Lovecraft, the avowed materialist, into a mystic with decadent inclinations, but he will follow the sophisticated interpretation with interest as it shows insight into the subject and provides a number of stimulating ideas. The nonscholar, however, will probably be discouraged by the academic approach and manner of reasoning which the author chose.

Philip A. Shreffler's *The H. P. Lovecraft Companion* represents an intriguing solution to the problem of an academic approach to a popular genre, a question that was raised by Jane Mobley in her review on Manlove's, Rabkin's and Irwin's scholarly studies of fantasy (see *Extrapolation*, 18 [1977]). It is with particular regard to the popular reader that Shreffler's book deserves a closer look. The study is divided into four parts: a discussion of Lovecraft's literary theories and how he realized them in his fiction; a listing of the plots and sources of the stories; an “Encyclopedia of Characters and Monsters”; and a description of the Cthulhu mythology.

Referring to *Supernatural Horror in Literature*, Shreffler does not focus primarily on the theoretical concepts which Lovecraft evolved in his essay, but concentrates on the specific criticism of individual British
and American authors. Proceeding in this way, he deduces conclusions about the impact of the English Gothic tradition and writers like M. P. Shiel, Walter de la Mare, M. R. James, and, above all, Arthur Machen and Lord Dunsany on Lovecraft's fiction. In a similar way he examines Lovecraft's position in the American literary tradition. His conclusions are not new. However, the discussions of the similarities between Hawthorne's New England setting and Lovecraft's use of the same locale, and between Poe's theory of composition and Lovecraft's narrative technique are—aside from Lévy's book—the most detailed analyses to date. Their strength is that they are well developed and easy to understand, their shortcoming that they often lack profundity.

Shreffler's interpretation of Lovecraft's concept of cosmic vastness as a particularly American quality seems to be far-fetched, all the more so since Lovecraft was not interested in the "sheer immensity of his national landscape" (p. 4). On the contrary, he preferred the "continental" narrowness of Providence, Rhode Island, and its reassuring smallness. Furthermore, the idea of spatial expansion developed in Europe and not in America and exactly for the opposite reason Shreffler gives: it was instilled by a lack of space and not vice versa.

The heading of chapter two, "Plots and Sources of the Stories," is a bit misleading as some of the entries do not summarize the complete plots. For example, the summary of Arthur Jermyn does not include the protagonist's gruesome discovery. It is difficult to decide whether this lack is to be attributed to a limited definition of "plot" or to the intention of stirring the curiosity of future readers. Some of the sources and details Shreffler lists are interesting and show how thoroughly he investigated the materials. It is, therefore, deplorable that the bibliography is restricted to a few secondary sources and that there are no references at all; however, this is understandable considering that the book is directed at a general audience. Amusing but questionable with respect to its usefulness is the "Encyclopedia of Characters and Monsters," an alphabetical index of fictional characters which also includes very minor figures.

The last part, a description of the "Mythos Monsters," is obviously based on August Derleth's rearranging of the Cthulhu gods into good and evil ones. With regard to Lovecraft's nihilistic materialism and his strong objection against Christian values of morality, this distinction seems to be inappropriate. It is exactly the indifference of the nonanthropomorphic entities which is characteristic of Lovecraft's mythology. The supernatural creatures are no longer gods in the traditional sense who might be beneficial or malevolent; these powerful beings simply do not care about man. Thus, they reflect a modern, secular worldview. Despite this difference in philosophy, Shreffler's description and classification of the
monsters is helpful to any reader who wants to become acquainted with Lovecraft's fantastic cosmos, an assessment that applies to the book as a whole.

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**Brief Mention**

The late spring and summer have seen the publication of a number of reference works which are essential to the study of science fiction and fantasy.


This expanded edition remains the most valuable one-volume survey of the entire field. In the revision, only three historical periods are focused upon, although appended to them are the annotations for 1226 individual titles. Brian Stableford's account of the genre from 1918–38 is the new addition. Other chapters include Francis J. Molson's account of "Children's Science Fiction" and a new presentation of "Foreign Language Science Fiction." "Part II: Research Aids" is made up of ten chapters written by Neil Barron, Marshall B. Tymn, and H. W. Hall, ranging from a consideration of indexes and bibliographies as well as history and criticism to classroom aids and both library and private collections. This new volume should be acquired by individuals and libraries hoping to work in the field.


Some reviewers will undoubtedly protest because this two-volume *DLB* includes only 93 writers. One might question Thomas Disch's opening remark in the "Foreword" that "virtually all science fiction of significant literary merit was written within the lifetimes of all but the two or three youngest writers treated in this volume." He goes on to say that between Wells and "the emergence in the postwar years of such writers" as Asimov, Heinlein, and Sturgeon, "our ancestral voices have dimmed to a deserved extinction." He not only perpetuates the idea of the in-group but certainly emphasizes the me-now attitude which has so often victimized sf criticism. Be that as it may, his remarks set up the rationale for the book. Except for the omission of such individuals as A. Merritt and
H. P. Lovecraft, the basic selection has been sound. The limited number of entries also escapes the weakness of so many of the encyclopedias which have been blossoming: a string of titles and a biographical paragraph, most often with no literary evaluation. Although a few are uneven, these essays give their greatest attention to an evaluation and analysis of the themes and techniques of the author being considered. Most of the essays run from three to five pages, although a few run as high as ten to fifteen. A list of “Selected Titles” and the obligatory biographical data are interwoven into the appraisal. It is undoubtedly a necessary and basic work, especially for libraries, but despite Disch’s view, it establishes the need for a volume covering earlier writers or it will give a distorted vision of the field to the casual reader. One understands the three appendixes devoted to bibliographical matters, but unless the other seven volumes of the series carry similar brief essays, one questions the appendixes devoted to “Trends in Science Fiction” — the New Wave and Science Fantasy — “The Media of Science Fiction,” and finally “Fandom and SFWA,” especially since no appendix is devoted to SFRA or any phase of the academic interest in the field. All in all, some portion of that seventy-some pages could have gone to additional writers. Despite these matters, however, DLB 8 remains a satisfying volume and provides the most detailed assessment of major American sf writers generally available. Although it would fall outside this specific series, a companion volume covering British writers should result from the series’ success.


This volume updates Hall’s earlier SFBRI published by Gale and brings together all of the reviews indexed in his annual volumes. As in the case of its predecessor, it remains the most valuable single source for book reviews of sf titles, and has the advantage of being much more comprehensive than the earlier book. There is a title index to augment the single alphabetical “Author Entries” tabulation. Wherever possible, Hall has named the reviewer. An essential volume.


J. R. Hammond, founder and secretary of the H.G. Wells society, has produced what he calls “a guide to the whole of his work—including the short stories, the poetry and the criticism.” He acknowledges indebtedness to Hervey Allen, David Sinclair, William Bittner, and Philip Van Doren Stern, as well as the edition of Poe edited by James A.
Harrison; he also speaks of the difficulty of presenting “a balanced and detached view of Poe as an individual” because of the quantity of materials written about him. Part I then contains a 22-page sketch of his life and a ten-page summary of his literary reputation. Perhaps the most valuable part of the volume is “An Edgar Allan Poe Dictionary,” a 24-page listing of all stories, essays, and poems published in book form; and a listing of “Characters and Locations in Poe’s Fiction” (eighteen pages). The discussion of “The Romances,” especially Pym, is unsatisfactory because it is too cursory, and the discussion of “Essays and Criticism” is a sixteen-page essay rather than an annotation to important works. Hammond is obviously sincere in his love of Poe, but the book makes no pretense at comprehensiveness and so is of little value to the Poe (or general nineteenth century) scholar. It may serve as a quick introduction to the general reader.


A member of the Classics Department of the University of Iowa, Holtsmark argues that because of Burroughs’ extensive knowledge of classical literature, he deliberately patterned both the world and the figure of Tarzan upon classical archetypes. His thesis comes as a relief from the dismissals that ERB has so often received, both from popular and academic sources. Holtsmark argues convincingly as he examines “Language,” “Technique,” “Animals,” “Hero,” and “Themes.” He concludes that ERB is “a writer in the Homeric mold” and that the “appeal of Tarzan is as immediate as the appeal of the Homeric Odysseus.” One wishes that he had made use of more than the first six Tarzan titles and that he had sought the same patterns in the worlds of Barsoom, Pellucidar, and Venus. Hopefully, this volume is only a first installment. Limited in scope as it may be, it is sufficiently provocative (and documented) so that critics will have to reappraise the fiction of ERB.


I saw this volume briefly in August when I stopped at Tymn’s home. In format it parallels Anatomy of Wonder and is particularly valuable because it is the first study to deal with the field. My impression is that the historical essays were somewhat uneven, and certainly the finest single essay was Robert Weinberg’s sketch of the “horror” pulps. As usual, the supplementary chapters treating critical studies and reference works appear excellent. More of this in a subsequent
issue, but it merits immediate attention, although, again like Anatomy of Wonder, it may need an expanded second edition. Recommended to individuals and libraries.


This volume brings to the attention of scholars dealing with fantasy the works of three highly regarded but, at least until recently, critically neglected fantasists. Alexander, winner of prizes ranging from the Newbery to the National Book Award, unfortunately has been categorized as a children’s author; Ensley did not gain attention until the 1970s; and Morris, who died in 1937, has been the most neglected (only ten articles have been devoted to his work between 1945 and 1980, eight of them coming after Ursula K. Le Guin’s appraisal of him in 1973). As the editors point out, what unites the work of the three is their interest in the Mabinogion. This is a particularly welcome addition to the G. K. Hall series, containing much new material in its introductory essays and bringing into perspective the careers of three excellent fantasists who deserve much further study.


This is the American edition of the volume of essays published in conjunction with Worldcon in Brighton in 1979. As Aldiss explains, although they date from the past decade, most of the essays have been reworked for this volume. He points out where many of them were first published. Divided into sections entitled “Writing,” “Hopping,” “Living,” “Seeing,” “Rough Justices,” and “This World,” many of them originated either as reviews or appraisals of the field of sf, to reflections on California, Trieste, Russia, and Sumatra. All of them have value in that through them Aldiss reveals many of those qualities which have made him undoubtedly the foremost British sf writer of the past decade or so. For me the most touching (the word is deliberate) are “Looking Forward to 2001,” “The Hiroshima Man,” and “1951: Yesterday’s Festival of the Future,” because they give the greatest insight into Aldiss's state of mind. In his introduction, he speaks of working in that “ambiguous area” in which he would like to believe that “art and science [are a] complex unity.” This volume explores the variety and depth of his speculations; for what it tells us of Aldiss as man and novelist, it may be one of the most important works he has published.

Alien Encounters: Anatomy of Science Fiction, by Mark Rose.

Mark Rose has done a compact book here, in which he has made "a distilled assessment of science fiction as a genre," to quote the dust jacket. He develops his analysis through six chapters, "Genre," "Paradigm," "Space," "Time," "Machine," and "Monster." Undoubtedly it will be well received, and it is one of the finest studies of its kind yet published, although anyone who has worked for a time in the field will recognize his indebtedness. This is a work which all students of the genre must pay attention to, but some will certainly question the lack of comprehensive coverage of primary materials. For example, Poul Anderson and Robert Silverberg are both mentioned twice, while neither Clifford Simak nor Gene Wolfe receives appraisal. One grows weary of the same passing examples and similar abstract generalizations. It is a valuable work, but were it not so brief, it could be much stronger.


This survey of Lindsay's life and works by the French scholar Bernard Sellin deserves more attention than we can give it this issue. But it should be brought to scholars' notice immediately because it seems extremely provocative. One is caught by such observations as, "A Voyage to Arcturus is still one of the most systematic investigations of Evil that has ever been conceived."


Professor Tucker deals encyclopedically with the theme of the frontier as it has and is shaping the imaginations of the U.S., Russia, Japan, and Germany. He emphasizes not only fiction but such other sources as magazines, comic books and newspaper comics, and both motion pictures and television; moreover, he focuses upon materials, including textbooks, which would circulate among those students from the seventh to ninth grade levels because he believes that age group has the most in common in the four nations he examines. No brief review can encompass the details of his research and analysis; the abundance and variety of his resources is fascinating. While he finds each of the nations different, he concludes that each demonstrates "in its literary materials predominantly a hopeful and energetic mood. The most frequently heard keynote [from the four nations] has been the need for flexibility, courage, and cautious progress through our new borderlands."

T. D. C.
Clarke on Nedelkovich

Alexander Nedelkovich ["The Stellar Parallels: Robert Silverberg, Larry Niven, and Arthur C. Clarke," Extrapolation, 21 (1980), 348–60] says such nice things about "The Star" that it may seem churlish to point out that of his two criticisms, one is erroneous and the other is far worse.

Mr. Nedelkovich obviously has no idea of the implications of a supernova explosion, when he suggests that some survivors might be saved by a civilization which could build a time vault. It would be centuries before one could return to the surface, owing to the hard radiation from the resulting neutron star—and that surface would have been melted into slag to a depth of miles. I don't deny the possibility that a few people might survive very deep in the planet, but they might decide it was not worth doing.

Which leads me to Mr. Nedelkovich's "one unpleasant matter" [p. 351], where he refers disparagingly to the phrase, "Perhaps it was better thus." Surely any compassionate observer, rightly or wrongly, would feel the same emotion—that if only a tiny handful could escape from the ruin of their world, they might prefer to remain with those they loved until the end. (There are plenty of examples, invariably acclaimed, from human history, e.g., Masada.)

But if Mr. Nedelkovich thinks I mean what I think he thinks I mean, I am appalled that anyone could so misinterpret me—and he owes me an apology. His parody of Fitzgerald is not merely irrelevant but obscene.

On a lighter note: while I was lecturing at Notre Dame many years ago, the head of the Department of Philosophy, Professor Ernan McMullin, remarked to me: "You underestimate the Jesuits. Your man would have been absolutely delighted to take that news back to the Vatican."

Now there's a sequel I'm certainly not qualified to write!

Arthur C. Clarke

Colombo, Sri Lanka


"Comics as Literature: Plot Structure, Foreshadowing, and Irony in the Marvel Comics' Avengers 'Cosmic Epic,'" Donald Palumbo, p. 309.


CRAWFORD, JOHN W., "Utopian Eden of Lost Horizon," p. 186.


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Books Reviewed

ALDISS, BRIAN W., This World and Nearer Ones: Essays Exploring the Familiar, p. 394;
ASHLEY, MIKE, comp., The Complete Index to Astounding / Analog, p. 300; ATTEBURY,
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The Year’s Scholarship in Science Fiction and Fantasy

I wish to announce the resignation of Roger C. Schlobin from the annual series, "The Year’s Scholarship in Science Fiction and Fantasy." Dr. Schlobin’s decision to leave the project was prompted by his desire to become involved in other types of scholarship.

"The Year’s Scholarship" is the field's only ongoing secondary bibliography and one of the most important resources currently available to scholars and researchers. The series will continue to be published by Kent State University Press,* under my editorship, but as annual monographs rather than as articles in Extrapolation. With the help of interested individuals I hope to be able to maintain "The Year’s Scholarship" at its present level, and perhaps even to expand its scope.

To this end, I am soliciting qualified individuals to serve on a newly created editorial board, whose primary responsibility will be to compile the annual bibliography, beginning with the 1980 installment. Persons are needed to annotate articles in fanzines, semi-pros, and scholarly journals. A pressing need is coverage of the MLA International Bibliography. Other needs are Ph.D. dissertations, audio-visual materials, film journals, non-fiction in the professional SF magazines, introductions to works of fiction (the Gregg Press reprint series and other significant titles), and foreign studies. One's position on the editorial board will depend on the scope of his/her assignment.

Those wishing to apply for an editorial position should contact me as soon as possible, indicating particular titles/areas of interest. For magazine coverage, applicants should be able to annotate from several titles. Information on specific titles (if you are not already familiar with our coverage) is available from me upon request.

Marshall B. Tymn
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