

SFBRI

SCIENCE FICTION BOOK REVIEW INDEX

V. 9, 1978



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SFBRI
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V. 9, 1978

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BACK ISSUES

Volumes 1-4 of the SFBRI annuals are included in the cumulative volume published by Gale Research Company, titled SCIENCE FICTION BOOK REVIEW INDEX 1923-1973, which is available from Gale Research for \$45.00. Volumes 1-4 have been out-of-print for several years, and will not be reprinted because they are included in the Gale Research Volume. For those few people who want the annual volumes, photocopies will be supplied, at the prices noted below.

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INTRODUCTION

SCIENCE FICTION BOOK REVIEW INDEX is an annual publication designed to identify and provide bibliographic access to science fiction and fantasy book reviews, and to other books of potential interest to students and readers of science fiction and fantasy. To achieve that goal, most of the commercial science fiction and fantasy magazines are indexed comprehensively. The few exceptions are the exclusively reprint magazines which do not carry book reviews. In addition, certain amateur publications (fanzines) are comprehensively indexed for science fiction and fantasy book reviews. Choice of fanzines for inclusion is based on such factors as quality of reviewing, and availability of the fanzine. Finally, a number of general magazines and library-oriented magazines are indexed selectively. In this context, "selectively" indicates that all science fiction and related reviews from each issue of the magazine are cited. Since not all general and library-oriented magazines could be covered, titles were chosen primarily for high density of reviews per issue, or because the quality of the reviews was particularly high. In all categories, the editor will welcome suggestions for additional magazine titles to be indexed. A directory of magazines regularly indexed is provided in each volume.

SFBRI covers all levels of books, from children's fantasy through technical books, which are reviewed in the source journals. History and criticism, bibliography, and reference works on science fiction are indexed in SFBRI. Reviews to this type of material are cited wherever found, even though the magazine carrying the review is not normally indexed in SFBRI. The inclusion of such citations does not imply that SFBRI gives access to all science fiction material reviewed in those titles. Technical books and popularized science books are sometimes cited, if, in the opinion of the editor, they are of potential interest to index users.

SFBRI is divided into two sections. Section I is an alphabetical listing by author. Multiple titles by a single author are alphabetized by book title following the author's name. Author's names are cited as they were given in the reviewing source; no pseudonym cross-references are provided in annual volumes. In the case of obvious errors, a correction has been made, with the correction verified through some reliable source. Citations in the author section consist of the following items, which appear in the citation in the order listed: author; title and subtitle; publisher; source journal; volume number and issue number, or whole number; pagination of review; date of review; reviewer (if identified). Citations to the source journals are abbreviated, following standard abbreviations wherever possible. Full bibliographic data on the books is not provided in the annual SFBRI volumes; this data will be added in cumulated volumes which will continue to update SFBRI: SCIENCE FICTION BOOK REVIEW INDEX 1923-1973, and will match the data found in that volume.

Section II is a title index to the books reviewed. The title index is truncated, with subtitles omitted unless essential to identify the book. Index users are referred to the author's name. In the case of co-authors or co-editors, only the person under whose name the book is filed is given in the title index.

Entries in the author section are filed under the first author's name. Co-authors are disregarded in filing. Abbreviations such as "Dr." are filed as if they were spelled out in full, as "Doctor." Likewise, numbers are filed as if spelled out. One exception must be noted here. Serial publications, such as Orbit 1, Orbit 2, etc. are filed in proper numerical order, rather than by number spelled out.

SFBRI annuals are not designed to be accurate bibliographic records of books cited, although every effort is made to correct errors. Almost every author and title entry is derived from secondary sources, and errors may be carried over to this index. Also, since some of the journals indexed carry prepublication reviews, there is always the possibility of a blind entry, resulting either from nonpublication of the book, or from a last-minute title change on the part of the publisher. The editor would be grateful for any additions or corrections to this index, to improve the accuracy of future cumulations.

With volume 9, 1978, SCIENCE FICTION BOOK REVIEW INDEX adds to important new features. The first new feature is the inclusion of the first non-English science fiction magazine ever to be indexed in SCIENCE FICTION BOOK REVIEW INDEX. The title chosen for this step is Quarber Merkur, which is Franz Rottensteiner's important critical magazine from Austria. This is the first of several non-English magazines which will ultimately be indexed in SCIENCE FICTION BOOK REVIEW INDEX, in a plan to systematically provide coverage of science fiction reviews around the world. It is the hope of the Editor that this will be one step in making available to the science fiction scholar the book review portion of the growing body of non-English science fiction criticism available, and that the American scholar will profit from the critical viewpoint of the non-English/American critic.

The second new feature is a short Book Review section, offering short reviews of science fiction and related books. The section you will find in volume 9 is quite short, but will grow in the next volume. The Editor will be pleased to hear your comments on these new features, and to hear from prospective reviewers for the SFBRI Review Section.

SFBRI volume 9, 1978, provides access to 1816 reviews of 1014 books.

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New York, N. Y. 10017</p> | <p>FANTASTIC SCIENCE FICTION (FAS)
Ultimate Publishing Co.
Lincoln Ave.
Purchase, N. Y. 10577</p> | <p>MAGAZINE OF FANTASY AND SCIENCE FICTION (FSF)
Mercury Press
Box 56
Cornwall, Conn. 06753</p> |
| <p>AMAZING SCIENCE FICTION (AMZ)
Ultimate Publishing Co.
Lincoln Ave.
Purchase, N. Y. 10577</p> | <p>FOUNDATION (FOU)
Science Fiction Foundation
North East London Polytechnic
Lodgbridge Road
Dagenham, Essex RM8 2AS
ENGLAND</p> | <p>NATIONAL REVIEW (NR)
150 East 35th St.
New York, N. Y. 10016</p> |
| <p>ANALOG (ASF)
Subscriptions
Box 5205
Boulder, CO 80323</p> | <p>FUTURE (FUTL)
475 Park Ave. South
New York, N. Y. 10016</p> | <p>NEW SCIENTIST (NST)
Lavington House
Lavington Street
London SE1 0PF
ENGLAND</p> |
| <p>BEST SELLERS (BS)
University of Scranton
Scranton, PA 18510</p> | <p>FUTURES (FUT)
Oakfield House
Perrymount Road
Haywards Heath
Sussex RH16 3DH
ENGLAND</p> | <p>NEW STATESMAN (NS)
Great Turnstile
London WC1V 7HJ
ENGLAND</p> |
| <p>BOOKLIST (BKL)
American Library Assn.
50 East Huron St.
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720 White Plains Road
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Times Square
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| <p>BOOKS AND BOOKMEN (BB)
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| <p>CENTER FOR CHILDREN'S BOOKS. BULLETIN (CCB)
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31 St. James Ave.
Boston, MA 02116</p> | <p>NEWSWEEK (NWK)
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| <p>CHOICE (CHO)
100 Riverview Center
Middleton, CT 06457</p> | <p>ISAAC ASIMOV'S SCIENCE FICTION MAGAZINE (IASF)
Box 1855, GPO
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| <p>COLLEGE ENGLISH (CE)
NCTE
1111 Kenyon Road
Urbana, IL 61801</p> | <p>JOURNAL OF POPULAR CULTURE (JPC)
Popular Culture Center
Bowling Green University
Bowling Green, OH. 43403</p> | <p>OMNI (OMNI)
909 Third Ave.
New York, N. Y. 10022</p> |
| <p>COSMOS (COSM)
Suspended publication.</p> | <p>KIRKUS REVIEWS (KR)
200 Park Avenue South
New York, N. Y. 10003</p> | <p>PUBLISHERS WEEKLY (PW)
Subscriptions
P O Box 67
Whitinsville, MA 01588</p> |
| <p>DELAP'S F&SF REVIEW (DSFR)
Suspended publication.</p> | <p>KLIATT YOUNG ADULT PAPERBACK BOOK GUIDE (KPG)
425 Watertown St.
Newton, MA 02158</p> | <p>QUARBER MERKUR (QME)
D-285 Bremerhaven 1
Weissenburger Str. 6
GERMANY</p> |
| <p>DESTINIES (DESTINIES)
Distributed as a paperback book by Ace Books, New York.</p> | <p>LANGUAGE ARTS (EE)
NCTE
1111 Kenyon Road
Urbana, IL 61801</p> | <p>RENAISSANCE (REN)
Suspended publication.</p> |
| <p>THE EILDON TREE (ET)
Suspended publication.</p> | <p>LIBRARY JOURNAL (LJ)
Subscriptions
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Whitinsville, MA 01588</p> | <p>RIVERSIDE QUARTERLY (RQ)
Suspended publication.</p> |
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1111 Kenyon Road
Urbana, IL 61801</p> | <p>LOCUS (LOC)
P O Box 3938
San Francisco, CA 94119</p> | <p>SF BOOKLOG (SFBL)
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| <p>ETERNITY (ETR)
Suspended publication.</p> | <p>LUNA (LM)
Suspended publication?</p> | <p>SF COMMENTARY (SFO)
Bruce Gillespie
GPO Box 5195AA
Melbourne, Victoria 3001
AUSTRALIA</p> |
| <p>EXTRAPOLATION (EXT)
Kent State Univ. Press.
Kent, OH 44242</p> | | <p>SF&F JOURNAL (SFFJ)
Don Miller
12315 Judson Road
Wheaton, MD 20906
(Formerly WSFA JOURNAL)</p> |
| <p>FANTASIAE (FANA)
The Fantasy Association
P O Box 24560
Los Angeles, CA 90024</p> | | |

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Don Miller
12315 Judson Road
Wheaton, MD 20906
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Suspended publication.</p> <p>SCIENCE FICTION STUDIES (SFST)
English Department
Loyola Campus
Concordia University
Montreal, Quebec H4B 1R6
CANADA</p> | <p>UNEARTH (UNEA)
102 Charles St., No. 190
Boston, MA 02114</p> |
| <p>SFRA NEWSLETTER (SFN)
Augustana College
Rock Island, IL 61201</p> | <p>SON OF WSFA JOURNAL (SWSJ)
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4 Holmside Court
Nightingale Lane
Balham, London SW12 8TA
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P O Box 746
Adelphi, MD 20783</p> | <p>VOICE OF YOUTH ADVOCATES (VOYA)
10 Landing Lane, Apt 6M
New Brunswick, N. J. 08901</p> |
| <p>SCIENCE FICTION MONTHLY (SFM)
Suspended publication.</p> | <p>TIME (TM)
Time and Life Bldg.
Chicago, IL 60611</p> | <p>VORTEX (VOTX)
Suspended publication.</p> |
| <p>SCIENCE FICTION REVIEW (SFR)
P O Box 11408
Portland, OR 97211</p> | <p>TIMES LITERARY SUPPLEMENT (TLS)
Suspended publication.</p> | <p>WORLD FUTURE SOCIETY.
BULLETIN (WSF)
4916 Elmo Ave.
Washington, D. C. 20014</p> |
| | | <p>WSFA JOURNAL (WSJ)
Title changed to SF&F JOURNAL.</p> |

ABBREVIATIONS

- | | | | | | |
|---|---|---|---|--|---|
| <p>ALG
AMZ
ASF
BB
BKL
BS
CCB

CE
CHO
COSM
CYP
DESTINIES
DSFR
EE

EJ
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FAHA
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FUT
FUTL</p> | <p>ALGOL
AMAZING SCIENCE FICTION
ANALOG
BOOKS AND BOOKMEN
BOOKLIST
BEST SELLERS
CENTER FOR CHILDREN'S BOOKS BULLETIN.
COLLEGE ENGLISH
CHOICE
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DESTINIES
DELAP' F&SF REVIEW
ELEMENTARY ENGLISH/
LANGUAGE ARTS
ENGLISH JOURNAL
EILDON TREE
ETERNITY
EXTRAPOLATION
FANTASIAE
FANTASTIC SCIENCE FICTION
FOUNDATION
MAGAZINE OF FANTASY AND SCIENCE FICTION.
FUTURES
FUTURE</p> | <p>GAL
GALI
HB
IASF

JPC

KPG

KR
LJ
LOC
LM
LST
NR
NS
NST
NYT

NWK
NWQ
ODY
OMNI
PW
QME
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RQ</p> | <p>GALAXY
GALILEO
HORN BOOK
ISAAC ASIMOV'S SF MAGAZINE
JOURNAL OF POPULAR CULTURE
KLIATT YOUNG ADULT PAPERBACK BOOK GUIDE
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NATIONAL REVIEW
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NEW SCIENTIST
NEW YORK TIMES BOOK REVIEW
NEWSWEEK
NEW WORLDS QUARTERLY
ODYSSEY
OMNI
PUBLISHERS WEEKLY
QUARBER MERKUR
RENAISSANCE
RIVERSIDE QUARTERLY</p> | <p>SDNP

SFBL
SFFJ
SFFN
SFM
SFN
SFO
SFR
SFRM
SFST
SFWA BULLETIN
SLJ
SPEC
SWSJ
TAC
THRU
TLS
TM
UNEA
VCT
VOTX
VOYA
VTX
WIF
WSF
WSJ</p> | <p>CHICAGO DAILY NEWS PANORAMA
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SFWA BULLETIN
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THE ALIEN CRITIC
THRUST
TIMES LITERARY SUPPLEMENT
TIME
UNEARHTH
VECTOR
VORTEX
VOICE OF YOUTH ADVOCATES
VERTEX
WORLDS OF IF
WORLD FUTURE SOCIETY. BULLETIN.
WSFA JOURNAL</p> |
| <p>JA
F
MR
AP</p> | <p>JANUARY
FEBRUARY
MARCH
APRIL</p> | <p>MY
JE
JL
AG</p> | <p>MAY
JUNE
JULY
AUGUST</p> | <p>S
O
N
D</p> | <p>SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER</p> |

A

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PW 213(3):92-93. Ja. 16, 1978.
FANA 6(3):1,11. Mr. 1978. (J. Clark)
GAL 39(2):146-148. F. 1978. (P. Walker)
SLJ 25(1):168. S. 1978. (L. Serafini)
NWK 111(11):95-96. Mr. 13, 1978. (P. Grey)
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SAVAGE SCORPIO. Daw.
KPG 12(6):16. S. 1978. (H. M. F., jr.)
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- Aldiss, Brian W. BROTHERS OF THE HEAD. Pierrot.
VCT 86:43-45. Mr/Ap. 1978. (D. Wingrove)
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DECADE: THE 1940'S, ed. by Brian W. Aldiss
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PW 213(14):71. Ap. 3, 1978.
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DECADE: THE 1950'S, ed. by Brian W. Aldiss
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KR 46(4):203-204. F. 15, 1978.
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TLS 3976:662. Je. 16, 1978. (E. Korn)
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VCT 89:39-41. S/O. 1978. (D. Wingrove)
ed. GALACTIC EMPIRES. Vol. 1 & 2.
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GALI 7:91,94. Mr. 1978. (F. Kemske)
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A RUDE AWAKENING. Weidenfeld.
VCT 88:30-32. J1/Ag. 1978. (D. Wingrove)
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Weidenfeld.
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TEN YEARS TO DOOMSDAY, by Chester Anderson
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ASF 98(2):164-165. F. 1978. (S. Robinson)
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- Anderson, Poul. TAU ZERO. Doubleday.
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Andrews, Bart. FROM THE BLOB TO STAR WARS: THE SCIENCE FICTION MOVIE QUIZ. Signet.
BKL 74(11):898. F. 1, 1978. (D. Miller)
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(SOS THE ROPE, VAR THE STICK, NEQ THE SWORD)
SFR 25:55. My. 1978. (P. McGuire III)
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HASAN. Borgo Press.
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PW 214(24):68. D. 11, 1978.
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BOOK REVIEWS

Baen, James, ed. DESTINIES. V.1, No. 1, Nov/Dec. 1978. New York: Ace, 1978. 308 p. \$1.95

Destinies is an interesting attempt at a "paperback magazine"---apparently seeking to use the periodicity of a "magazine" in a "paperback book" format, and gain the best of both worlds as a result. The quality to the stories and articles is fair to good; in this way, Destinies is just like most of today's magazines. The interior art is typical of the SF magazine scene, with the exception that the size of the package makes the art too small to be as effective as it could be. The interior format and use of art give Destinies something of the appearance of a magazine, but it lacks the "feel" of a magazine. The difficulty the reader will face in obtaining future issues with any degree of surety and the tendency for the book/magazine to be lost among the hundreds on the shelves of a bookstore may be detrimental to this concept. Only time will tell if this interesting experiment is to be a success. (H. Hall)

Berger, Harold L. SCIENCE FICTION AND THE NEW DARK AGE. Bowling Green, OH.: Bowling Green Univ. Popular Press, 1976. 231 p. \$11.95 hardcover, \$4.95 paper.

This volume is an attractive study of dystopian fiction, intelligently written and warm with a sense of its creator's personal involvement. Postulating the simple but apt theory that the accelerated production of dystopias in our century is symptomatic of man's new-found fears of self-destruction or amoral overorganisation, Berger systematically examines the different types of dystopias: those brought about by scientific discovery, political engineering, social change, and military or ecological disaster.

Two features distinguish this study from others of its ilk. Firstly, it has a marvellously broad base, extending from the classics such as Brave New World and We to a vast variety of rarely considered science fiction and semi-science fiction. Thus Walden Two, Michael Young's The Rise of the Meritocracy, and William Golding's "Envoy Extraordinary" share space with Pohl's "The Hidas Plague", Silverberg's The Stepford Wives, and Blish's A Case of Conscience.

Berger manages to comment on the texts without creating a mere precis guide to a body of writing. And he manages, without extensive digressions, to integrate into the thematic organisation of the work considerations of the form of dystopian fiction (i. e. picture of society, history of said picture, the rebels, the flaw, overthrow or failure to overthrow).

A further refreshing aspect of the book is the highly personal outburst against works dealing with black revolution in the United States. Without distorting the texts, Berger interjects strong feelings that race war stories are far less justifiable extrapolations than those of ecology or atomic war. The energy of this section and the good sense of all the commentary make this book a fine, warm, humanist's evaluation of the icy killing grounds of twentieth century imaginations.

Peter Brigg, University of Guelph.

Bova, Bova. THE WEATHERMAKERS. New York: Charter Books, 1979 (c. 1967) 250 p. \$1.95

The Weathermakers is a good, fast-paced look at the idea of weather control and modification, written especially to appeal to the junior high-high school reader. The protagonists are all young adults, approximately college age, and are all exceptionally capable people. The concept of weather control and modification is viewed only deeply enough to set the plot and to keep the pace moving well. The two major problems of weather modification--military use, and the difficulties in preventing unexpected disasters or climatic problems--are identified, but not treated in any depth. Bova does give a good initial look at the military and the tendency to take over completely if allowed the leeway. The Weathermakers is a good addition to the collections of any Public Library or School Library; it is a good read for an afternoon. (H. Hall)

Boyer, Robert H. and Zahorski, Kenneth J., eds. THE FANTASTIC IMAGINATION II: AN ANTHOLOGY OF HIGH FANTASY. New York: Avon, 1978. 307 p. \$2.50

Boyer and Zahorski have been doing the fantasy reader a service in making available some of the treasures of fantasy which are not readily found these days, and by publishing a few new items of "high fantasy." This volume offers stories by George MacDonald, Frank R. Stockton, Lord Dunsany, Evangeline Walton, C. L. Moore, Lloyd Alexander, Ursula K. Le Guin, and many others. The stories are enjoyable; perhaps moreso because they are read in conjunction with other fantasy of a similar calibre. Overall, this and volume I are outstanding collections of fantasy, and should be high on the purchase list of both fans and libraries. (H. Hall)

Duane, Diane. THE DOOR INTO FIRE. New York: Dell, 1979. 304 p. \$1.95

Diane Duane's first novel--a heroic fantasy--is better than a first novel has any right to be. She has told a good tale, peopled (creatured?) it with characters who are well-drawn and "human" enough to be both likeable and believable, and molded the whole into a nicely-paced fantasy. The story is that of a quest, where the hero, Herwiss, seeks to possess and control the Power of the Flame, to save his friend and lover Freelorn from his enemies, and to come to terms with himself. The search for Flame and freedom is fraught with peril, exciting, and delightful.

Perhaps the most appealing element of the book is Sunspark, a creature of fire who learns about loneliness and love through his association with Herwiss. The development of Sunspark in the course of the book provide a great part of the charm of the book, and most of the emotional impact the book has.

Quite an outstanding book, highly recommended to all readers of fantasy. (H. Hall)

Foster, Robert. THE COMPLETE GUIDE TO MIDDLE-EARTH, FROM THE HOBBIT TO THE SILMARILLION. New York: Ballantine/del Rey, 1978. 575 p. \$2.75

Foster's latest revision of his Guide to Middle-Earth brings to completion the concordance of the Middle-Earth works of J. R. R. Tolkien. The reference volume is an excellent tool for the Tolkien reader or student who needs rapid simple access to the various elements and events in the massive Lord of the Rings. Each entry contains a well-researched description of the item along with page references to the editions cited. Overall, an excellent tool for the Tolkien fan or scholar. (H. Hall)

Mason, Carol, Martin Harry Greenberg, and Patricia Warrick. *ANTHROPOLOGY THROUGH SCIENCE FICTION*. New York: St. Martins, 1974

Clear, Val, Patricia Warrick, Martin Harry Greenberg, and Joseph D. Olander. *MARRIAGE AND THE FAMILY THROUGH SCIENCE FICTION*. New York: St. Martins, 1976.

The science fiction stories in these anthologies were selected to illustrate basic topics studied in general anthropology and in marriage and the family. Science fiction illustrates the impact of science and technology on the individual and on whole societies, according to Clear, et al. Although the books were edited as supplementary texts, and each book provides entertaining reading, one may question if either book would be beneficial as a supplementary text. In each book, the editors have divided the stories into several sections. Before each section and prior to each story there is a page or two of anthropological/sociological interpretation, where basic concepts are presented and discussed. The stories are then read in relation to these concepts.

Anthropology Through Science Fiction is fairly successful at dealing with various anthropological themes common to physical and cultural anthropology. The material presented in the introductory pages is factual and the stories illustrate well the points that are presented there. The book is well organized. It would not be adequate as a text by itself, but would be a unique and adequate supplementary text.

Technology is a form of culture (a form of tool making) and anthropologists have shown how important tool making is to the human species. The "chicken and egg" riddle of anthropology was "man the tool-maker/tool the man-maker." Man used to be defined as a tool maker; the only animal capable of making tools. However, some other primates make tools on occasion, so tool maker is no longer man's description exclusively.

Anthropologists have explained how tool making has affected the physical evolution of man, and how man's physical evolution has effected his tool making. This is seen as a feedback system of biology and culture evolving together and because of each other. No longer is it a question of which came first, but a question of better determining how man's physical development, his various cultural institutions, and his technology affect one another. In this sense, science fiction offers insights into the development of man due to his technology.

A second advantage of utilizing science fiction, and one not mentioned by the editors, is that students in introductory anthropology courses, inevitably believe that *Homo sapiens* are the end product of a divine plan or of an evolutionary process. They find it difficult to comprehend that man physically and culturally is in a state of flux. Anthropology and science fiction combined stimulate the students into imagining the life style and appearance of their forfathers and of their offspring.

Marriage and the Family Through Science Fiction deals with those two specific institutions. The organization of the book would have been enhanced if a good, flexible definition of marriage had been supplied in the introduction. Although no definition of marriage is given, some of the needs for marriage as an institution are stated.

Some of the data are not clearly stated. The editors state that monogamy is the most frequently found marriage form. They apparently are speaking of actual

numbers of marriages, however 70% of the 565 societies listed in Murdock's World Ethnographic Sample are polygynous, while only 24% are monogamous. Clearly monogamy may be the most frequently occurring, but it is not the preferred form of marriage in a majority of societies. Group marriage is another example of misrepresentation of data. The editors imply that it originated in hippie communes when actually it occurs in Tibet, Ceylon, and India.

The editors give several reason for employing science fiction in studying marriage and family institutions. They suggest that science fiction creates vivid models of alternative forms of these institutions, yet those discussed, with few exceptions, are those already practiced by man. If students find it difficult to comprehend the need of polygyny among the Siwai of the South Pacific today, why will they better understand it in a fictional society placed in a different space and time frame?

Another reason given is that science fiction develops a sense of humor which the editors believe helps marriage to survive! There is some question as to the validity of this assertion, since humor is culturally determined. In 20th century American society, men tell mother-in-law jokes, but usually not in front of their mothers-in-law. Among the Jats of India, a man may joke with the wives of his older brothers but not of his younger brothers. All societies exhibit humor, but as not all societies permit humor in marriage and the family situations, humor would not constitute a valid need for this book.

Finally, although it may not be fair to criticize the editors for areas of omission, a chapter dealing with the impact of technology on prolonged infant dependency would have been one area where science fiction would have been most revealing to those interested in the interation of technology and family life. The evolution of the brain, upright posture, technology and other factors have affected the development of the human baby.

Hopefully, the editors will continue to compile thought provoking anthologies such as these, which will examine the interaction of the social sciences and science and technology. Regina Dionisopoulos-Mass, Anthropologist.

Mathews, Richard. *ALDISS UNBOUND: THE SCIENCE FICTION OF BRIAN W. ALDISS*. San Bernardino, CA.: Borgo Press, 1977. 64 p. \$1.95 (Popular Writers of Today, v. 9)

This is not quite a general introduction to Aldiss, but a guide to one of the most unique and consciously artistic of SF writers, a poet, wit, and innovator who will leave his mark on the genre while producing stories as intriguing as any thriller. Why Mathews calls Aldiss a "vastly underrated author" I don't know.

Mathews explicates, chronologically, the best and most typical works, particularly illuminating *Non-Stop*, *The Interpreter*, *The Primal Urge*, *Hothouse*, *Greybeard*, *Earthworks*, *An Age*, *Report on Probability A*, *Barefoot in the Head*, *Frankenstein Unbound*, and the *Malacia Tapestry*. He previews *Brothers of the Head* and *Last Orders*, still in galley. Through close reading and thematic and stylistic analysis, Mathews succeeds in showing what Aldiss fans have enthusiastically observed--here is a craftsman who uses language, names, symbol, structure, important themes like space-time relations and man's inability to communicate, and who models his works on fictional guides such as Poe, Kafka, and Joyce. Mathews puts each work into perspective not only with the Aldiss canon, but modern literature in general.

(continued)

Mathews underestimates the ability of realistic literature to examine nature and humanity and sets up a dichotomy Aldiss himself denies. He also explains the obvious and makes unnecessary asides occasionally. Although Aldiss's letters and critical reviews of his works are referred to, no dates or bibliographical information are provided. The biography and bibliography include only the essentials. In spite of these weaknesses, Aldiss Unbound is highly useful.

Mary S. Weinkauf, Dakota Wesleyan Univ.

Mathews, Richard. WORLDS BEYOND THE WORLD: THE FANTASTIC VISION OF WILLIAM MORRIS. San Bernardino, CA.: Borgo Press, 1978. 64 p. \$1.95 (Popular Writers of Today, v. 13)

Insofar as a short, critical guide to an author can offer interesting views on his work and a variety of approaches to it, Richard Mathew's Worlds Beyond the World stands as a model of the genre. Without going into biography directly or at any length, Mr. Mathews establishes Morris' interests and clearly argues for a view of his fantasy writing that places it within Morris' established views on society, political life and the dangers of industrial economies. Judicious selections from other critics who have written about Morris are employed to support Mathews' claim that Morris was actively aware of the studies of myth and fairytale in his time and that one of the most useful approaches to his fantasy is through Jungian symbology.

It is also on Jungian symbology that the book flounders slightly, for it presents such a great deal of symbol interpretation that the reader may find it indigestible; particularly if his is not familiar with the precepts involved in such an approach. One is left with the feeling that these books must be read as psychological allegory in order to be understood, which conflicts sharply with Mathews' legitimate contention that the stylistic inventiveness and sheer escapism of Morris' fantasy writing has made it immediately accessible to a vast general audience.

One other complaint about the book deserves to be lodged. It is poorly prepared, with at least eight spelling errors in its 59 pages of text, a misquotation on p. 42, and a number of minor grammar errors. Despite these flaws Mathews' consistently intelligent presentation of a case for Morris as the first English fantacist of note opens the reader's eyes to a critical examination of the merits of the creator of this special type of literature.

Peter Brigg, University of Guelph.

Mayo, Clark. KURT VONNEGUT: THE GOSPEL FROM OUTER SPACE (OR, YES, WE HAVE NO NIRVANAS). San Bernardino, CA.: Borgo Press, 1977. 64 p. \$1.95. (Popular Writers of Today, v. 7)

Mayo's book on Vonnegut is one of a series of monographs on modern science fiction writers, including Robert Heinlein, Ray Bradbury, and Samuel R. Delany. The volume at hand contains chapters on Vonnegut's general themes, on miscellaneous minor works, and on each major novel, with a first edition bibliography and 75 word biography. There is no index nor bibliography of secondary materials.

A book this short should be pithier; Mayo devotes too much space to what has been said elsewhere and to plot summary; Vonnegut's nihilism is treated conventionally and without new insight. A strong thesis would have been welcome; generalities are useful with a less

famous writer, but Vonnegut is the subject of several widely available books, including Jerome Klinkowitz and John Somer's The Vonnegut Statement (New York: Delta, 1973), Peter J. Reed's Kurt Vonnegut, jr. (New York: Warner, 1972), and Stanley Schatt's Kurt Vonnegut, jr. (Boston: Twayne, 1976). I would recommend any of these books instead of Mayo's for libraries or undergraduates; a specialist, of course, may require this volume to complete his research.

Mary Brizzi, Kent State University

Rabkin, Eric S. NARRATIVE SUSPENSE. Ann Arbor: Univ. of Michigan, 1973.

THE FANTASTIC IN LITERATURE. Princeton University Press, 1976.

Before his popular collaboration with Scholes on Science Fiction: History, Science, Vision, Rabkin published two books at least peripherally concerned with science fiction. Both are concerned with "formulas" in popular and elite literature, and both are informed by the phenomenological and structuralist "revolutions" introduced into criticism in Europe since midcentury. Though neither fully satisfies the expectations it arouses, both have interesting things to say about science fiction and the universe of discourse to which it belongs.

Narrative Suspense bases a genre theory on how action works with or against the context of a story, gradually filling in a grid of which the contrasting concepts are comparison and bisociation, reflecting variant uses of multiple contexts. More than a simple matter of formula, "suspense" thus becomes a kind of can-opener, revealing differences in how various genres go about their business. Direct allusions to science fiction are sparse, but it is apparent how "structural" genres cut across it, if not how their further differentiation can be helped by analysis of suspense elements. The theory's real value may lie more in stylistic analysis within a work which may have been placed in a genre by reasons quite different from those advanced by Rabkin.

The Fantastic in Literature exceeds, though it does not transcend, its title, pointing like its predecessor toward a state of mind which literature does not limit, though it may show the clearest examples. The weakest chapter, however, is the last in which Rabkin tries to bite off too large a hunk of cultural expression to chew in so short a span (indeed, each chapter, properly followed through, might make a book.)

The locus of the study is Victorian England, though examples of genres extend backward and forward in time and laterally in space, as he attempts to show what the fantastic is, what good it is, and how it works. Unlike Todorov, who focuses on the moment of "hesitation" before the reader places an event as natural or supernatural, Rabkin identifies the "fantastic" as a reversal of narrative ground rules, the antithesis of what is expected. Anchoring his study in Lewis Carroll, he compares that eminent Victorian's solution of the period's supersaturation with realism to the solutions proffered by Bellamy, Butler, Doyle, MacDonald, Morris and Wells, then differentiates varieties of mystery stories, utopias, Gothic tales, and science fiction according to how close they come to the fantastic.

Much of what he says makes sense, if it is not particularly earth-shaking, and the various continua laid out--Rabkin can not resist diagramming--are suggestive if not compelling (the problem with most pigeonholing). Of most interest to science fiction readers should be chapter IV, in which science fiction is linked to satire and utopia in a "super genre" (shaped like a 3-ring pretzel). Though Rabkin has done some spadework here, the excavation is shallow; he has not yet erected a firm foundation for others to build on.

Chapter V could also be useful, emphasizing historical growth in genres' self-reflection and their increasing exaggeration of fantastic elements; but it strikes me as too deterministic, reducing literary history to a single dimension not universally exhibited in any particular period.

The questions Rabkin raises are not put to rest, in my opinion, partly because his analyses are not thorough enough; they may need answers, however, rather than simple assent or denial. And his attempt to bring modern scholarship to bear on popular literature is a start, even if his propensity (muted, compared to his sources) for sophisticated critical jargon may not be fully justified. Despite that, both books are quite readable, and should be of interest to science fiction scholars.

Dave Samuelson, California State University,
Long Beach.

Robinet, Stephen. PROJECTIONS. New York: Baronet, 1979. 281 p. \$5.95 paperback.

Projections is a collection of Robinett's short science fiction, and is a readable and sometimes quite good book. It would be a good buy for a weekend reading binge---if it were a \$1.95 mass market paperback! At \$5.95, I can't recommend this book, however. There is a market for this kind of quality paperback, but the market that will buy the classics of SF in a quality paperback at \$5.95 will not and should not buy this kind of collection. Baronet and Conde Nast could mine the files of Analog/Astounding for some superb collections of stories, either by the established masters of the field, or built around specific themes in the genre. Let us hope the publishers do not kill this project by publishing material inappropriate to the format and the cost.

H. Hall.

Schweitzer, Darrell. THE DREAM QUEST OF H. P. LOVECRAFT. San Bernardino, CA.: Borgo Press, 1978. 64 p. \$1.95. (Popular Writers of Today, vol. 12)

This poor little book follows the format of most study guides or light criticism, ambling irregularly through a chronological canon of the author's work, and providing a precis spiced with judgmental comment. It suffers from acutely weak writing and illiterate editorial preparation. It contains a string of slang expressions: "who gets a rise (reaction)", "the quest is zapped", "a flick (motion picture)", a paragraph repeated on page sixteen, and at least ten spelling errors in fifty-eight pages of copy set in a type font best described as "ten point eyestrain." Typical of the punctuation skills is this sentence: "The setting, (sic) is also appropriate." (p. 40) Typical of the depth of scholarship is this explanation of a reference: "Lovecraft later recalled it a 'pompous and johnsonese', referring to Samuel Johnson, subject of the famous biography, not Ben Johnson (sic) the Elizabethan dramtist (sic)." (p. 6).

After swearing one's way through the book a curiously mixed impression remains. The insult of its presentation is easily matched by the flippant and dismissive tone the author uses in discussing most of Lovecraft's work and by his obvious lack of historical perspective on Lovecraft's gothic style. Many of the plot summaries are themselves so fatuous that the reader cannot conceive how any of Lovecraft's fiction even encouraged its creator to carry on. Yet Mr. Schweitzer occasionally warms to his task briefly (would he had revised his text, even a little!) and offers a warm

appreciation of some of the stories. He does at times provide some sense of the growing skills and hobbling weaknesses of Lovecraft's prose style, a style that surely stands as a knarled monument to the literary problem of expressing the inexpressable. He also enters the August Derleth-"Cthulhu Mythos" argument and emerges triumphant, a mean feat considering that no opposition is present.

The Dream Quest of H. P. Lovecraft is shallow, poorly written and edited but might just serve to whet the enthusiasm of a reader who had no previous knowledge of a strange and eccentric author and his work.

Peter Brigg, University of Guelph.

Slusser, George Edgar. THE DELANY INTERSECTION: SAMUEL R. DELANY CONSIDERED AS A WRITER OF SEMI-PRECIOUS WORDS. San Bernardino, CA.: Borgo Press, 1977. 64 p. \$1.95

Beginning with a brief outline of the structuralist and linguistic principles upon which Delany bases his work, the pamphlet undertakes to trace the creative process in his major works. The early novels, up to Nova, are built upon the linear pattern of the heroic quest, with other non-linear structures superimposed upon the basic pattern so as to show the artist-hero struggling, often ambiguously, between chaos and order. The later novels use much the same pattern, but in a more inward, psychological quest.

As a brief introduction to Delany the work is too profound for clarity. The author seems to realize he is too restricted by the editorial format; he several times apologizes for things he cannot do. Yet there is a strange imbalance to what he does do; 23 of his 64 pages are devoted to Babel-17; 7 to Nova; only 4 to the last three novels collectively.

Robert Reilly.

