

Andre Norton

ABSTRACT

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A BIO-BIBLIOGRAPHICAL STUDY OF ANDRE NORTON, 1960-1971

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This paper covers all of Andre (Alice Mary) Norton's books published between 1960 and 1971. It is divided into five chapters: historical fiction, juvenile fantasy, shorter works, science fiction and biography. Miss Norton's works are important because they combine solid plot and action with factual information intended to tease the reader into following trails on to other books of fact and fiction. She is also one of the few current authors writing science fiction for girls and was responsible for opening this field to them. The criteria expressed in May Hill Arbuthnot's Children and Books (3rd ed.; Glenview, Illinois: Scott, Foresman and Company, 1964) and Dr. Leland B. Jacobs' article on "Science Fiction for Children," in Instructor, LXXIX (January, 1970), 71-72., have been used to evaluate Miss Norton's works.

Miss Norton's books published before 1960 are discussed in Robert D. Lofland's 1960 KSU Master's thesis, "Andre Norton, A Contemporary Author for Young People."

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by

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CHAPTER I

INTRODUCTION

Few authors have consistently produced so many good books in so many genres as Andre Norton. Whether the reader wants historical fiction, fantasy, or science fiction, he is certain to find one of her action-packed stories will fit the bill. The titles of her books take up one and a half columns in Books in Print, 1970.

Working in the children's rooms of various public libraries brought to light the fact that Miss Norton's books circulated steadily. Young readers often insisted on working their way through her books before turning to other authors. Curiosity stirred, this author began to follow their example. A desire to know more about the author who devoted so much time to writing for young people proved more difficult to satisfy.

There is no full length biography of Miss Norton, nor has she won herself a place in most of the standard biographical reference tools. Her own short autobiographical sketch appears in More Junior Authors (1963), and she is in Who's Who of American Women, 1958-1959 and Current Biography Yearbook, 1956-1957. Lin Carter's brief profile appeared with several of her books published by Ace Books, Incorporated, from 1959 to 1961. But these articles are considerably out of date today. The most

recent addition to this pool of information is a brief article by John Rowe Townsend in A Sense of Story: Essays on Contemporary Writers for Children which is not scheduled for American publication until early 1972. Miss Norton kindly helped update her biography by mail, but her birth date remains a secret.

This research paper tries to explain the qualities of Miss Norton's works which appeal to her readers, whether they are young people or adults. For convenience, "young people" are defined as being twelve to eighteen years of age. Two sets of criteria with which to evaluate Miss Norton's works have been chosen: Miss May Hill Arbuthnot's list of needs to be filled by children's books, as listed in Chapter 1 of Children and Books (3rd ed.)¹ and Dr. L. B. Jacobs' criteria for science fiction for children.² An attempt has also been made to convey the general attitudes of reviewers on each book. Reviews were traced through Book Review Digest, Horn Book, Kirkus, and Library Journal. Also consulted were the Cumulative Books Index, Children's Catalog, Fiction Catalog, and the Junior High School Library Catalog for bibliographical information.

Chapter II is a brief biography of Miss Norton. Her

¹May Hill Arbuthnot, Children and Books (3rd ed.; Glenview, Illinois: Scott, Foresman and Company, 1964), pp. 2-10.

²Leland B. Jacobs, "Science Fiction for Children," in Instructor, LXXIX (January, 1970), 71-72.

works fall into four main categories: Chapter III is historical fiction, Chapter IV is juvenile fantasy, Chapter V is shorter works, Chapter VI is science fiction, and Chapter VII is a summary. Appendix A consists of the two lists of criteria and Appendix B is a bibliography of Miss Norton's books from 1934 to 1971, arranged by category. Finally, the sources used for this paper, excluding Miss Norton's books, are arranged in a comprehensive bibliography.

A final important influence on this research paper is Robert D. Lofland's 1960 KSU Master's thesis on Miss Norton.³ But this paper is not intended to be a strict continuance of his although it starts where his left off. At the same time it tries not to cover the same ground but to offer new insights into Miss Norton's works since 1960.

Lin Carter justified his profile of Andre Norton, written in 1959:

For at least three reasons, Andre Norton is something of a phenomenon in science fiction today. Ostensibly a juvenile author, she happens also to be very popular with adult readers. A full-time science fiction professional, she is never published in the magazines. And—despite her undeniable gift for colorful prose, exciting narrative that is entertaining and told with verve and gusto, not to mention the consistently high level of imagination that runs throughout her work—she is largely ignored by "serious" reviewers, and, when discussed at all, usually underrated.⁴

³Robert D. Lofland, "Andre Norton, A Contemporary Author of Books for Young People" (unpublished Master's thesis, Kent State University, 1960).

⁴Lin Carter, "Andre Norton; A Profile," The Sioux Spaceman, by Andre Norton [pseud.] (New York: Ace Books Incorporated, 1960).

There are two more reasons for interest in Miss Norton's works. First, Miss Norton is incredibly prolific, in many genres. Secondly, Miss Norton is one of the very few science fiction authors today who writes some books specifically for a female audience.

CHAPTER II

BIOGRAPHICAL MISCELLANY

Alice Mary Norton, who prefers to use her pseudonym, Andre Norton, was born in Cleveland, Ohio, to Adalbert and Daisy Bertha (Stemm) Norton. Although her ancestry is Scotch, English, Pennsylvania Dutch, Irish and American Indian, her family's roots in Ohio stretch back to the land-grant days just after the Revolution.⁵ She belongs to the Presbyterian Church and the Republican party. Miss Norton is five feet seven inches tall, slender, brown-haired and green-eyed.⁶

Miss Norton and her mother moved to a house designed by her nephew in Maitland, Florida, in 1966. Miss Norton's indifferent health has forced her to lead a quieter life, physically, although she continues to range widely in her reading and writing. Some of Miss Norton's favorite authors, arranged by genre, are: L. Sprague de Camp, David Mason, Poul Anderson, Eric Frank Russel, and Beam Piper (science fiction); J. R. R. Tolkien, Alan Garner, Ursula K. LeGuin, and C. S. Lewis (fantasy); Georgette Heyer and Dell Shannon ("ordinary reading").⁷ Authors she believes most influenced her when she began to write are A. Merritt, Talbot Mundy, Dommford

⁵Muriel Fuller, ed., More Junior Authors (New York: H. W. Wilson, 1963), p.160.

⁶Marjorie Dent Candee, ed., Current Biography Year-book, 1956-1957 (New York: H. W. Wilson, 1957), pp. 411-412.

⁷Andre Norton, personal letter, September 9, 1971.

Yates, and Harold Lamb.⁸

Miss Norton strongly believes that all books should be stepping stones to other books. She reads heavily in Celtic and early English lore for her sword and sorcery books, and bases each science fiction novel on a framework of archaeology, anthropology, natural history, folklore, magic, native religions, travel, and history, particularly of the medieval periods.⁹

Miss Norton began writing under the inspirational direction of Miss Sylvia Cockran while attending Collingwood High School in Cleveland. After her graduation in 1930, she attended Western Reserve University for half a year where she took writing courses. The Depression changed her plan to become a career history teacher and she went to work as a children's librarian for the Cleveland Public Library. Ten years later, in January, 1941, she went to Washington, D. C., where she worked until October on a citizenship project. In February, 1942, she went to work at the Library of Congress but returned later that year to the Cleveland Public Library. She retired from the library in 1950 to become a full time author. In addition to her library work, Miss Norton has also found time to be the manager of a bookstore and a juvenile editor for Gnome Press.

⁸Andre Norton, personal letter, September 9, 1971.

⁹Andre Norton, personal letter, September 16, 1971.

Miss Norton is a member of the Women's National Book Association and Theta Sigma Phi. But she is proudest of her standing as the only woman member of the Swordsmen and Sorcerers' Guild of America, Limited.¹⁰ Her "badge" is "a silver Egyptian cat's head, crowned with the Horned Moon—the eyes are moonstones and the crown at the meeting of the horns is set with a tektite, the only gem from outer space."¹¹

Miss Norton has received many awards for her books. The government of the Netherlands awarded her a plaque for her sympathetic portrait of that country at war in The Sword is Drawn (1944). Its sequel, Sword in Sheath, won second place in the Ohioana Library Juvenile Award of 1949. Huon of the Horn was given the Page One Award of Distinguished Books, which is sponsored by the American Newspaper Guild.¹² Most recently, Steel Magic was chosen by the Child Study Association as one of the Books of the Year, 1965. Her books are often one of the two selections offered monthly by the Science Fiction Book Club.

Miss Norton's books have been translated into Dutch, Danish, German, Italian and Spanish. Some have been put

¹⁰The other seven members are Poul Anderson, Lin Carter, L. Sprague de Camp, John Jakes, Fritz Leiber, Michael Moorcock, and Jack Vance.

¹¹Andre Norton, personal letter, September 9, 1971.

¹²Marjorie Dent Candee, ed. Current Biography Year-book, 1956-1957 (New York: H. W. Wilson, 1957), p. 412.

into Braille. Almost all of her science fiction published since 1960, with the exception of her most recent books, is available in paperback from Ace Books, Incorporated.

CHAPTER III

HISTORICAL FICTION

Miss Norton has written four books of historical fiction since 1960. All of these books were written for the twelve to fifteen year-old age group with the exception of Bertie and May, which Kirkus classifies as nine to ten year-old reading interest. Three of the books have American locales, one is set in ancient Egypt. All of the books have been carefully researched and convey to the reader the "feel" of the period. But their outstanding feature is the masculine viewpoint Miss Norton has managed to capture.¹³

The most successful of her books in this sense is the 1960 Shadow Hawk, a story of the rise of the Egyptian Eighteenth Dynasty. The Shadow Hawk is young Rahotep, second son of the Nubian Viceroy. He has lost two inheritances: the Nome of the Striking Hawk, now under Hyksos control, and his position at his father's court, for his father sent him to join the Border Scouts. Fleeing North after his father's death, Rahotep takes service with the Pharaoh Sekenre. Caught in circumstances damning him as a traitor, he is tortured, escapes, clears himself, and finds a possible way to take the Hyksos' headquarters of Neferusi.

The book is notable for its vibrant background, descriptions of the organization of the army, the training

¹³Again, the exception is Bertie and May.

of war lions and leopards, the temples and the Pharaoh's strict ritually bound life. But more importantly, the characters are real. Rahotep faces serious problems: a member of the Egyptian nobility, he possesses no land or wealth, he has been denounced as a traitor, he risks his life, and by Egyptian religious beliefs, his soul by entering the enemy's city as a spy. The two princes stand out among the other characters as well-defined people: Kamose, the Royal Heir, a shrewd judge of men and determined to free Egypt from its invaders; Ahmose, a true warrior hampered by his new role as heir, but equally determined to avenge his father's murder and the despoiling of his country. Kheti, Rahotep's Nubian blood brother, remains a blurred outline of loyal strength, a willing follower and fighter. Bis, Rahotep's young black leopard, is clearly drawn as a battle-trained cat loyal to one man, with his own feline personality.

Shadow Hawk fulfills Miss Arbuthnot's qualifications for a good book. Rahotep, by acting as spy and training Bis, shows his competence as an Egyptian patriot and noble. The need for material security is not stressed, although basic needs are well cared for, but both emotional security and acceptance are emphasized. Rahotep finds both kin and friends; he is publicly proclaimed a friend of the Royal Family, and privately acknowledged a relative. Respect for his daring and loyalty are demonstrated by fellow officers when he outlines his plans for the attack on Neferusi and his battlefield promotion to Leader of a Thousand. The

reader's need of intellectual security is fulfilled by the detailed background, which can lead the reader to factual books on ancient Egyptian history, customs, and myths. The need for a sense of humor is quietly played down by the more important characters throughout the book, as is the need for beauty and order, expressed in the physical surroundings and the various rituals of private and public Egyptian life.

Ride Proud, Rebel! is the story of Drew Rennie, Confederate scout with Morgan's Raiders and the Army of the Tennessee during the last year of the Civil War. The background deals with the South in war time, the difference between life in the army and that at home, whether cabin or plantation. Drew joined the army at sixteen, escaping from a house and way of life that had never meant love nor home to him. He learns to rely on himself as he scouts ahead, tries to protect his younger cousin Boyd from the realities of war, and loses close friends and admired commanders to the bullets of the enemy.

Drew achieves competence in war; his fellow soldiers accept him for what he is which gives him a sense of freedom after a childhood of being considered an incurably "bad boy" by his family. He finds himself a person rather than just the son of Texan Hunt Rennie who had had the nerve to elope with his mother. His needs for family love are fulfilled by friends, especially Anse, a Texan who gives him the courage to decide to try and understand his

father. He becomes a capable scout and sergeant, involved in the needs of his commanders and his men, and accepts himself as a misfit in the genteel society where he was raised. Returning to his grandfather's house after the war, he has enough self-confidence to cut the remaining ties, refusing the bribe of half the estate. Miss Norton has been able to catch the often grim sense of humor expressed by men at war and their appreciation for things often taken for granted by noncombatants, such as four hours of sleep when the army is on the march, a chance to cook your daily meal, if there is anything to cook, a few hours of sunlight or a view war has not touched.

Rebel Spurs follows Drew westward, His first confrontation with his father, his decision to hide his identity until he is sure if he should stay or go, and the trouble it later creates are carefully told. Drew is now twenty, with money and two, soon to be three, good horses; he is his own man and is not too eager to accept new claims upon him. The emotional shell he built up during his life in Kentucky is again whole but cracks begin reappearing when he meets Anse, long given up for dead, and they accept work on his father's ranch. His ability to handle horses smooths his way among the horsemen despite his inability to throw a rope or speak Spanish. The fact that he was a Confederate brings him under the local garrison commander's suspicion and his father's adopted son does all he can to discredit him. There is a happy future implied when his

father accepts Drew as his son, but that same future is not indicated to be an easy one.

Drew's problems are real but less severe than in Ride Proud, Rebel! because he accepts himself as Drew Rennie, regardless of whether or not his father accepts him as his son. He is sure of his ability to care for himself and of his equal standing with his fellow man. His physical needs are taken care of and his aesthetic needs are filled by the lines of his blooded horses. His emotional needs are still being filled by friends, especially by renewed friendship with Anse. His challenge is proving himself despite the barriers between himself and his father, some created by his own shyness in claiming an important and wealthy man for his father, some created by his sly enemy, Johnny Shannon. Johnny is not ready to give up sole possession of the benefits that are his as Hunt Rennie's son. He has never been willing to accept the idea that some responsibility accompanies the wealth and honor. He is almost completely amoral, seeing life in terms of what it does for him. His killer instinct enjoys war, and even though the Civil War is officially over he rides with the guerrillas raiding the countryside. He tries to take his foster father hostage to buy his passage south when he is found out. The conflict between the two young men gives added strength to a fast-paced story set in Arizona of 1866.

Both of these books could lead the interested reader to books about the Civil War, the trials of the South, dis-

criptions of the last battles, and books on the Reconstruction Era in the South and West. Biographical material about Generals John Hunt, Buford, and N. B. Forest is also a possibility and some readers might want to read some actual correspondence: Miss Norton introduces Chapter I of Ride Proud, Rebel! with a long quote from General N. B. Forest's farewell to his troops.

Bertie and May is unique for two reasons. First, it is not really Miss Norton's book. The Bertie of the title is her mother, Bertha Stemm Norton, who was born in Northern Ohio in 1872. She had half finished the story when she died in 1967, but Miss Norton was able to complete the book. Secondly, this is the only one of Miss Norton's works that is sometimes classified as non-fiction, although it is written in her usual smooth, action-packed style.¹⁴

The story covers a year in the life of two sisters, Bertie and May. A non-pretentious narrative of their move from the country where their father ran a flour-mill and they shared a seat in the one room school house to the overwhelmingly different town, the story depicts real people living a vanished way of life. The highpoints are the small events that once really did mean a lot: the Sunday school library, browned flour for a recess treat, singing in the church play at Christmas, opening their

¹⁴The Cuyahoga County Public Library system classifies it as 917.54, but the Poughkeepsie Public Library in New York classifies it as fiction.

stuffed stockings Christmas morning, and a promise from Pa that they will not move again.

In a warm story that fulfills Miss Arbuthnot's requirements to the fullest, Bertie and May achieve competence in a new way of life, are accepted by new friends, set up a store to earn money for a special gift, are introduced to more of the world through their library books, and learn to appreciate different forms of beauty. But the strongest feature of the book is the bond of love between the children and their family, a bond that includes obedience and swift justice.

Bertie and May could lead to the first Laura Ingles Wilder books and histories of Northern Ohio and the late 1800's. It might also lead to Miss Norton's juvenile fantasies, through the "other books by the same author" gambit.

CHAPTER IV

JUVENILE FANTASY

Miss Norton's three books of juvenile fantasy are her only works to receive strongly expressed good and bad reviews. The books share American backgrounds as jumping-off points for the central action, young pre-teen protagonists and more-than-animal characters. The books are classified as fourth-sixth grade reading level and all are illustrated.

Steel Magic, published in 1965, received favorable reviews: only one critic commented that the book was shallow and that a "gifted writer here mistreats richly evocative material."¹⁵ The story is simple: the three Lowry children find the Gate of the Fox and pass through it into the west of Avalon. They are sent to recover the three magic defenses; Arthur's sword Excalibur, Huon's Horn, and Merlin's ring. Their only weapons are a stainless steel spoon, fork, and knife from their picnic basket, and their wits. The search pits each one against his, or her, deepest fears as well as the forces of evil.

Children can relate to the conquered fears; Greg's fear of darkness, Eric's fear of water, and Sara's fear of spiders (although she doesn't mind snakes.) Many children will be at least partly familiar with the background sup-

¹⁵M. S. Libby, Book Week (April 17, 1966), 16.

plied by King Arthur and numerous fairy tales. If they are not, then this book will probably lead them to Tales of King Arthur, Andre Norton's adaptation of Huon of the Horn, and perhaps even J. R. R. Tolkien's The Hobbit. Many will probably ask for John Masefield's The Midnight Folk, mentioned by Sara, comparing the fox guardian to Rollicum-Bitem.

Octagon Magic, published in 1967, received favorable reviews although a few critics regretted that she did not create the same high level of intensity in the realistic settings of the book as in the fantasy scenes. This is a book for girls; few boys would be interested in the magic doll house or sewing lessons. The story opens with a scene familiar to all children, the often cruel teasing of a newcomer. But eleven year old Lorrie finds the courage to act when her bullies pick on a small black kitten that is supposed to belong to the "witch" in Octagon House. Lorrie's loneliness for her grandmother, recuperating from an illness in England, and the strangeness of New York cause her to return to Octagon House after her last link with her old life, the doll, Miranda, is broken. Miss Ashemeade introduces her to the art of fine sewing and the cultivation of the patience it requires; Sabina the Kitten introduces her to the play room with the doll house where she sees the past history of Octagon House, and part of its mysteries. Lorrie brings her aunt into this "need" world, and because of her new self-confidence is able to participate in her school's

activities. Miss Ashmeade's disappearance and the destruction of Octagon House do not threaten the foundation of this new happiness since Lorrie is sure that some day in the future she will be able to sew herself into joining them.

Again, there will probably be requests for a book mentioned in the story, in this case, George MacDonald's The Princess and Curdie. Some readers may also be interested in elementary books on sewing and embroidery as well as histories of the Civil War, and the development of Christmas ornaments and valentines.

Fur Magic, published in 1968, recieved the harshest reviews; many critics found their credibility strained too far, and felt the action was too predictable and the motivation too weak. Only Diane Farrel felt Miss Norton had created an attention-holding story.¹⁶ This author disagrees that the story is weak because the framework is familiar.

Cory has been sent to his foster uncle's ranch in Idaho for a summer that seems to him to have turned into a nightmare. A city boy, Cory finds himself afraid of the country, of the wild animals, and of horses. He even finds himself uneasy with his uncle and his Indian friends. His accidental find of an ancient medicine bag changes him into Yellow Shell, a beaver, back in the beginning of the battle of creation between the Great Spirit and the Changer. He emerges from numerous trials victorious and when he regains

¹⁶Diane Farrel, Fur Magic, in Horn Book, XLV (April, 1969), 173.

his human form he is master of his fears, able to accept his present role of tenderfoot but determined to improve and adapt.

Miss Norton has drawn heavily on North American Indian legends about the Changer, "He Who Shapes, Who Changes." She has created a vivid retelling of the Indian vision of life at the dawn of time, and has carefully detailed a way of life now past, although those living it are not human but more-than-animals. Children, always interested in people who live differently from themselves, should enjoy it. Readers will probably want books on the Plains Indian's way of life and more legends about the Changer. (Depending on the tribe, the Changer is a joker or a cruel trickster.) A good book might be Arnold's Broken Arrow, which includes some of the Apache tales about the Changer. The more ambitious reader might want information about sign language.

All three of these books focus on children and their natural fears. They show their protagonists conquering these fears through fantastic adventures, but to the reader the conquest is real. Although the books are listed as being for fourth-sixth reading level, many older children might be interested, particularly if they are given the British editions which are not illustrated and so do not have the stigma of being a children's book.¹⁷

¹⁷Both the American and British editions of Steel Magic are illustrated by Robin Jacques.

CHAPTER V

SHORTER WORKS

Miss Norton has published very few short stories or novelettes because she has always found shorter material more difficult to write.¹⁸ She mentions that most of these have been published in various anthologies but this author was unable to locate them. Two of her most recent stories are "Long Live Lord Kor" which appeared in the July, 1970, copy of Worlds of Fantasy and "Toads of Grimmerdale" which appeared in the SAGA Anthology, 1971. A letter from Miss Norton indicates that these share the Dales setting of Year of the Unicorn.¹⁹ Miss Norton often expands her shorter works to become a theme or detail in her later novels. Her shorter works tend to be considered adult fiction.

"The Gifts of Asti" deals with two of Miss Norton's apparently favorite themes: the rediscovery of an old world, and mental communications with more-than-animals and other men. Varta, last priestess to Ati, flees the temple and the anarchy of the destroyed city below it. Her only companion is Lur, a telepathic reptilian beast. Together they discover and rescue a man accidentally preserved through countless centuries. The story ends on the optimistic note of a new and wiser Adam and Eve facing a purged world with

¹⁸Andre Norton, personal letter, October 15, 1970.

¹⁹Andre Norton, personal letter, September 16, 1971.

an intelligent helper.

"People of the Crater" depicts a world hidden in the center of the Antarctic. Garin Featherstone is a flier who is out of work since the Great War of 1965-1970 so he eagerly accepts a chance to explore a mysterious cloud in the Antarctic. He finds himself drawn through it into a world where a war of other-world science is being fought between good and evil. He helps rescue the Daughter of Light but almost gets himself killed when he refuses to marry her due to a belief that she belongs to another man, who is really her brother. This story was first published in 1947 and introduces two interesting themes. First, Garin's experience is very similar to Simon Tregarth's in Witch World (1963); both men are present day-warriors who are transferred from a present-day Earth to another less-scientific world. Secondly, Miss Norton has created an ecologically balanced world of three intelligent humanoid species and numerous believable sub-species.

High Sorcery is the only collection of Miss Norton's shorter works. The five stories are typical examples of her ability to create real characters involved in realistic events in varied worlds.

"Wizard's World" involves another world exchange. Craike, fleeing a maddened blood-thirsty mob, finds he has crossed into another world where his esper (derived from the initials for Extra Sensory Perception) powers are radically different from those of the esper rulers. He

immediately involves himself on the side of the prey in another esper hunt. He finds he has won more than a place: he has also won a sorceress wife who can now use her powers only through him, and who is ambitious enough to promise an eventful future. Again, there are marked similarities to Witch World.

"Through the Needle's Eye" has a central plot very similar to one hinted at in Octagon Magic. Ernestine is just recovering from polio and rebelling against her awkward limp. A chance meeting with Miss Ruthevan rescues her from her internal prison by interesting her in another's problems and talent. She willingly self-imposes strict discipline, hoping to learn to sew and embroider as beautifully as her teacher. But the dark secret behind Miss Ruthevan's use of the golden needle with which she turns the real into embroidered pictures causes her to settle for human best.

"By a Hair" is a dark story of witchcraft. Dagmar betrays her husband to gain power. She goes to the valley's wise woman, who was once the countess, to cement that power; she asks for a charm so that she can present the valley's conquerer with a son. Twelve months after her husband's murder she bears a son. But—who was the father?

"Ully the Piper" is a traditional story of good rewarded and evil justly penalized. Crippled Ully rescues a broken pipe, mends it, and learns to play only to have

the village bully grab it and push his wheeled cart out of the mountain village. He finds himself in a magic glade where he makes music for the inhabitants, who reward him with a straight body, a new horn, and the gift of good luck, for others as well as for himself. The jealous bully tries to repeat the trick only to have everything go wrong and his only prize is a badly swollen face and a deflated ego.

"Toys of Tamsin" presents a problem in reality. Tamsin is a registered dreamer who by some trick of her half-blood never becomes totally immersed in her fantasies. But a plot of her master's cousin catapults the three of them into a world that is not her dream-created one and from which she cannot rescue them, but only transfer them to another world when events become too deadly. She and her master become romantic partners and are united against his cousin Kas, who unfortunately must be included in any attempt to return to their own world. But the author leaves the question of which world is real to the reader.

CHAPTER VI

SCIENCE FICTION

In many ways, science fiction is a much more difficult type of literature to write; it puts far more severe demands on the author than does the conventional story—partly because it is not conventional. It is, many times, the author's aim to communicate to the reader the emotional attitudes entailed in an entirely different set of conventions—a task sometimes beyond the author's abilities...It's not just a matter of gadgets and new machines—it is, equally, a problem of human attitudes and emotions, some of which seem, at first once-over-lightly, impossible.²⁰

Miss Norton is best qualified to express her feelings and reasons for writing science fiction.

I had always been interested in reading s-f and enjoyed the imaginative freedom. But until 1950 there was no market for it in my field. I edited several anthologies of short stories around that time and then began writing books....

I wrote the first book for girl readers with Ordeal in Otherwhere 1964. At the time the editor at the publishing house did not believe that there was a feminine audience but the response came at once. I have noted that the feminine audience is growing greater—I am judging again by fan mail—every year. But girls do not like the "gadget" story with emphasis on technology—they want it placed on the characters....I do write sword and sorcery fantasy—which I enjoy—and my work has in the recent past turned away from the straight adventure.²¹

Miss Norton also has a few words for librarians about their handling of juvenile science fiction.

²⁰John W. Campbell, "Introduction," Analog One (London: Panther Science Fiction, 1967), pp. 9-11.

²¹Andre Norton, personal letter, September 9, 1971.

There is a literary standard in this field and librarians as well as editors can help to raise it to a high level... Maybe this boy who asks for Clarke's Exploration of Space... will be among the first to walk on the red sands of Mars... There is no longer much fiction in our science fiction—the authors are only ahead of time... Whether you like science fiction or not—read it before you condemn. Learn to live ahead—in 1980 plus. It has its charms and you do meet the most interesting people!... Until fifteen years ago when the change began there were, roughly, two divisions of science fiction—the gadget story and space opera—the latter being the old cowboy-Indian chase swept into the future with a locale on another planet... The gadget story depended for interest on a science discovery... It lacked much character development and was sometimes so technical as to confuse the average reader. John Campbell... dinned into his writers the need of creating for their readers a world or worlds of the future which would develop logically from conditions known today—in which flesh and blood—not BEMs, bug-eyed monsters,—would be at home. The mechanical invention gave way to new twists in economic, social, and political thought.²²

Miss Norton claims to write "space opera" but she has gone far beyond bug-eyed monsters and the clashings of space fleets. She uses the standard elements to produce above standard action-packed stories that totally involve the reader. "The sheer size of her world, which is infinitely extended in time and space, and in which nothing is outside the bounds of possibility, is matched by the size of the themes she tackles."²³ She does not break into the story's plot to explain how a gadget works: it is sufficient that

²²Andre Norton, "Living in 1980 plus—" Library Journal, LXXVII (September, 1951), 1463-1464.

²³John Rowe Townsend, "Andre Norton," A Sense of Story: Essays on Contemporary Writers for Children (London: Longman Group Limited, 1971), p. 144.

everything does work. Although Miss Norton is familiar with scientific achievements and keeps herself well informed on current and projected studies, science is not her final goal. She fulfills most of Dr. Jacobs' criteria on how characters react to science by depicting science in many of her books as uncontrolled and menacing, or fragmented and forgotten.

Her books are often mind-stretchers, with incident rapidly following incident. Admittedly, some of her plots are so complex that the reader can lose track of the main theme. But she has fans, judging by their mail, from age ten to eighty-five, and those of her books republished as paperbacks have helped Ace Books, Incorporated, become the leader in science fiction sales.²⁴

Miss Norton's books are carefully seeded with factual tidbits that often entice the reader into looking up some aspect of history or science she has briefly touched upon in her background. There are no didactic lessons, but she does offer something more than the basic satisfaction of a fast-paced story. Her characters tend to be real people with real problems that a reader can understand, whether the setting is Atlantis or Arzor. She admits that she usually has an idea of her character's past in mind "but once the story begins the character takes over and runs matters to suit him or herself and I am usually quite surprised at what then develops—the end of the story is often quite

²⁴Andre Norton, personal letter, September 9, 1971.

different from what I had conceived it to be in my first general outline."²⁵ An interesting point is that although her protagonists tend to be young people without close family ties who have been forced to develop a more than ordinary amount of self-reliance and control, they never cross the line to become fledgeling super-heroes.

This chapter divides Miss Norton's twenty-eight science fiction novels into three categories. First, there are those books that are straight science fiction or "space opera." These include books that involve a mechanically technical setting. These are fewer than those books in which she has portrayed an equally sophisticated setting but the protagonist has formed a close relationship with mutated animals that are more than beasts. Finally, the majority of her works are sword and sorcery novels that have a background of fragmented science balanced by psionic powers. (These can include the ability to teleport, communicate mentally, sense danger and the future, and other abilities now being studied under the heading of Extra Sensory Perception.)

Eye of the Monster was written as an original for Ace Books, Incorporated, and in length is hardly more than a novelette. It is the most traditional of Miss Norton's science fiction, but has the saving grace of a complexly interesting background.

Rees, son of a Survey Service Scout, has been dragged

²⁵Andre Norton, personal letter, September 16, 1971.

by his missionary uncle to Ishkur. His Survey training makes him suspicious of the true feelings the reptilian natives hold towards the newcomers and enables him to respond quickly when all outposts are attacked. He manages to save one boy from his mission and rescue two Salariki (feline-descended) females from their trading post; the four then begin to fight their way across the planet's wilderness to the safety of the Galactic Patrol space port.

This brief story is crowded with unusual concepts. The picture of a galactic universe populated by human and humanoid races living in relative harmony is well done, and their zealous missionaries are as sincere and stubborn as martyrs have always been. Miss Norton has carefully portrayed the Salariki, feline-descended humanoids with many of the traits of their ancestors, including sharpened senses of sight, smell, and hearing, and keen intelligence. There is also the concept expressed in the title, that to know what a monster will do, one must see with the eye of the monster.

The story's focus is one boy's attempt to guide others to safety during a time of general crisis, a problem faced by other boys living on other frontiers. Rees achieves competence when he brings them all through safely, but he has also gained personal freedom to choose his own future. He had been forced to accept his uncle's choice of his future but the massacres by the natives freed him to return to his first love, the Survey Service. His need to know and to explore the

universe far outweighed his need for material security as known by his uncle. His only desire was to belong to his father's service and his need for love was submerged in the desire to be accepted by that elite corps. The role of science is not detailed any more than a novel of today would detail the workings of an automobile or a toaster, but it is definitely a part of everyday life.

Star Hunter is also an original published by Ace Books, Incorporated. The plot starts out as a simple plan to swindle a rich family but twists into bait to trap a clever Veep (Miss Norton's term for a galactic racketeer). Vye is the central pivot for both plots; by brainconditioning, an illegal but logical mechanical development of brainwashing, he is made to believe he is Rynch, heir to a fortune and sole survivor of a mysterious crash on an unexplored planet. But the conditioning does not last and he recognizes Hume, the Out-Hunter who had lured him into his present state of confusion. Vye's determination to get even changes to reluctant admiration and finally friendship as they battle beasts programmed by a long dead intelligence to form a trap for the unwary.

Both Vye and Hume are real, and complex, characters. Hume, apparently out for revenge after being blacklisted as a space pilot, has found self-esteem in exploring frontier worlds. His use of Vye disturbs his conscience, but he tries to atone for this high-handed interference. Vye was

always an outsider. Made a state child when his parents died, he could not adapt to a regimented mechanical life and chooses to become a bar swamper rather than accept forced conditioning to fit the accustomed pattern. His loneliness, coupled with his desire to choose his own destiny, caused him to jump at Hume's offer to help him although his better judgement warned him it was probably a trap. His inner resources brought him through the planet's pitfalls to a monetary reward and a chance to become an Out-Hunter and shaper of his future. Vye has found friendship to replace long-lost family love and questing action to satisfy his need to know.

Again science is an accepted part of everyday life, and an alien ancient science provides pitfalls on an outer planet. The inner planet of Nahautl is shown as a morally decaying mechanical society with the good life to be found only by those with the courage to break away from the comfortable mold. Those who have broken away, as the Out-Hunters' Guild has, have returned science to its place as servant, not master, to man.

Quest Crosstime is the hardcover sequel to The Crossroads of Time, an Ace paperback original. Blake Walker, brought to Vroom from our Earth but probably born on another world level, finds himself involved in another cross-time hunt. One of his patron's twin daughters has been kidnaped and her sister's mental contact proves the only way

to pinpoint which world she is on. Once she is rescued Blake finds himself chosen to spearhead an attack to save all the various world levels from exploitation by a powerful telepathic group.

The world that has become one twin's prison is an Earth exactly the same geographically but one where the North American continent is half English and half Mayan, both still in the medieval stage of development although possessed of advanced scientific weapons. The struggle between good and evil is narrowly won, by the good side, of course. Feminine readers will enjoy the twins' rebellion against the Establishment but Blake's growth as an individual is the focus of the story.

Blake's personal feelings of inferiority slowly vanish as he discovers his lack of highly developed mental powers can be an unbreakable shield for himself and others. He also proves that he is fully capable of taking care of himself, despite rapid changes in the problems he is facing. His curiosity brings him to new control over his one strength, his mental mind block, and helps show a new area of study in the field of mental powers. The acceptance by his fellow espers of his ability as a fighter and thinker rounds off all his needs since his material wellfare is always secure. His side uses science for the good of all, and Miss Norton has portrayed a variety of worlds and their various levels of scientific development. The

matter transferrer which effects the movements between worlds and levels is very much present and is a logical adaptation of the old time-machine theme.

Night of Masks focuses on the characters of Nik and the boy Vandy. Nik has been underdog most of his life; his face was destroyed in a crash at the beginning of the Galactic War and his body rejected all attempts to graft a new one. Even the unfortunates in the Dipple, the last refuge of those dispossessed by the war, can afford to look down on him so he eagerly accepts a chance to earn a new face and life. He is tricked into kidnaping Vandy and taking him to the murky world of Dis where he then rescues him from his boss, the Thieves' Guild and the vicious life forms of the planet.

Nik's conflicts are real—his hunger for a face that is unscarred causes him to ignore the morality of what he must do to earn it. He willingly gives up the secure world created by his old viewing machine and tattered adventure tapes for a venture into the real world. Although he mistakenly believes his face is temporary and knows it will not be renewed, he determines to rescue Vandy despite that boy's fierce suspicion of his motives. His decision earns him friendship, some material security, and the chance to create a new life. His victim turned protege, Vandy is a solitary boy, son of an important man, who has been isolated to

protect him from people eager to reach his father. He has created an imaginary hero and companion, Hacon, whose face was given to Nik, but his narrow escapes from various forms of violent death on Dis helped him discover his own inner strengths.

Science is definitely a major part of this story. Snooper tapes of Vandy's dreams provided the model for Nik's new face, just as Thieves' Guild science provided the techniques to graft it. Science provided the means for Nik and Vandy to stay alive on Dis and destroy the virulent native life forms. Science also almost killed Vandy because of an implanted allergy to all but one particular kind of food.

Dark Piper deals with a traditional theme of science fiction: how would a small colony react if only its people survive after the destruction of their way of life? In this story the survivors are ten children led by Griss Lugard into a subterranean world. The story is told by Vere, who became leader when Lugard was killed the first day, and depicts their struggles to find a way back to the surface. They succeed only to discover all adults dead and the mutated animals developed in the planet's laboratories cultivating the land. Their attempts to preserve some of their heritage of knowledge and to create a new world with nine people (one of the children slowly dies towards the end) end on

a despondent note. They know that their descendents, with a lost scientific heritage, may meet new species of intelligent beings climbing past them on the ladder of evolution.

Dark Piper is one of Miss Norton's more serious works. Her handling of the death of a man by crushing and the death of a child by mental withdrawal makes the two incidents more impressive than the death of the adult population by man's inhumanity to man. The hard note of the older children's realization that they cannot maintain their parents' civilization and that their children will know even less of a scientific culture is softened by the first birth in the small new colony. The handling of the new intelligence rising from man's treatment of the animal life, whose mutations have provided them with the means to use the deserted robots to till the fields and to peacefully form villages of different species living together is more abrupt. An intense drama of man's ability to destroy himself carried to a logical conclusion, the book's setting on another planet after another Galactic War is not meant to conceal some pointed analogies to today's world predicament.

This is the world seen through the eyes of a group of children after science and stupidity have destroyed it. Two of the three important characters are girls; Annet, the oldest who plays Mother to Vere's Father, and Gytha, whose curiosity was instrumental in saving them and who keeps

alive some of their heritage of recorded knowledge. All of the things that once made their lives secure are now gone and they have only each other and a cache of supplies and almost useless equipment with which to rebuild.

Miss Norton has written nine books in which the protagonists' close companions are reasoning animals. Except for Postmarked the Stars, the relationship is strengthened by mental communication.

I believe that we have really only started on the exploration of such non-machine sciences as telepathy. The Russians have long been rumored to be doing far more with the communication with animal investigation. But more and more this is coming into being on this side of the curtain also. When we cease to believe that we "own" animals, and have domination over them by some obscure right, and think of them as other forms of life with rights also then we can begin to try communication.

Most of my stories are laid at different times in the future Galactic history. Since we can not believe that we will be the first in our time to explore space since our solar system, comparatively speaking is a young one far out on the rim of the galaxy—then we must accept there were other stellar explorers and even empires which have risen and fallen, traces of which we may find if we ever do travel the star lanes.²⁶

Lord of Thunder continues Hosteen Storm's story which began in The Beast Master. Hosteen has recovered from the shock of having Earth, his home planet, turned into a radioactive cinder by the Xiks in the last days of a fierce intergalactic war. He, and his team of Terran Dune cat, African Eagle and meercat, had found a home with the man

²⁶Andre Norton, personal letter, September 9, 1971.

he had once sworn to kill. But happy endings do not last, and Hosteen again found himself in the center of a plot to take over the planet Arzor. His new brother, Logan, has withdrawn with the Norbies, humanoid natives, to make "drum talk," a religious-magical ceremony. The natives are being encouraged to make war on the settlers, and Hosteen is dropped in their midst to search for a VIP's son. He, his team, Logan, and Gorgol, a Norbie warrior, find themselves battling the ancient science of those who had lived in the sealed caves, now in the hands of an insane genius.

Miss Norton has used two favorite themes in creating Hosteen. He is Amerindian, a contraction of American Indian, a physical trait he shares with several others of Miss Norton's heroes. He is a Beast Master, a unique individual who has had to learn mental self-discipline in order to control his team. Miss Norton often seems to equate being Indian with being sensitive to animals and the earth. Hosteen is also most believable in his reactions to the hardships he has endured. He lost his family, his old way of life, and his world in one war act. He did not crack up because he had sworn a blood oath to his grandfather to kill a man. In place of its fulfillment he found a new family, where he accepted the duties of an elder son and brother. He fitted into the life of an Arzorian range-rider, a way of life that matched the similarities of his new planet to old Arizona. His team continued to give him

loyalty and affection; the responsibility of insuring their welfare remained a steadying influence on his actions.

Science has taken a back seat on Arzor: the planet has only one space port and the riders are allowed to carry neural stunners. But they generally rely on their horses for transportation and regard the mechanical frills of civilization as a waste of good money. Off-world scientists have periodically attempted to learn more about the intelligent beings who had sealed their tremendous science into caves, apparently as a preventive measure. This ancient science provided an insane genius with the means to begin an attempt to take over the planet.

Ordeal in Otherwhere was Miss Norton's first book to have a heroine share the action equally with the hero. Charis is brought to Warlock to make a trade contract with the Wyverns, powerful matriarchal witches. She becomes involved in a jack (pirate) attempt to take over the planet and free the Wyvern males from female dominance. She meets Shann Lantee, already introduced in Storm Over Warlock, and with him learns to strengthen her telepathic link with the curlicat Tsstu. Together with his mutated Wolverine companion Taggi, the four form a mental link that can hold against a mental thrust by the most powerful of the Wyverns.

Charis lacks beauty but her father's training has helped her curiosity and intelligence develop. Her loneliness after her father's death is healed by contact with

Tsstu, and the mental bond with Shann holds a promise of future romance. She has even found a career, being contact for Survey Corps to the Wyverns. Her need to know enabled her to find a new way to use the Wyverns' mental science and this achievement in turn led to warm friendship and material security.

Off-world galactic science, the daily items equipping the Survey Corps base and the trading post, comes into conflict with the mental science of the Wyverns. Their ability to teleport and dream has caused them to look down on their males, who can not do so. The jacks and their science found a way to create an artificial shield against the mental power; but the four way mind-link of Charis-Tsstu-Shann-Taggi is able to create the same shield out of a power based on the Wyverns' own form.

Postmarked the Stars continues the Dane Thorson-Solar Queen series that began with Sargasso of Space. Dane is confused; he has been lured away from the ship and another Dane has taken his place, dying in take-off. A search of the ship's holds does not reveal anything worth such a risk until a pair of brachs, test animals, begins displaying reasoning intelligence. The cargo of lathsmer embryos had been caused to retrogress genetically by a radiation emitter, and the same radiation had caused the brachs to become more like their intelligent ancestors. The captain decides to land the mutated cargo on the

consigned planet and ask for a hearing on the sabotage. The landed crewmen and brachs find themselves in a confused melee of hostility and more retrogressed species. They form a temporary alliance to combat the jacks' enterprise although the pirates' exact purpose in causing this turmoil remains unclear.

Miss Norton has raised an involved moral point in what is otherwise a straight adventury story: what should be done when scientifically induced retrogression turns an animal into a reasoning being? Does man have a moral duty to induce that retrogression in all brachs, or can the change be ignored since it was accidental and the brachs' home planet has been settled as if there were no intelligent native race to claim it? Greed versus honor, science versus nature, equals an interesting problem.

The Defiant Agents is a sequel to Galactic Derelict which introduced Travis Fox, the Apache archaeologist. He and members of his tribe had been subjected to hypnotic regression meant to return them to the ways and skills of their ancestors. Together with a pair of mutated coyotes the Americans set out for the planet Topaz. They discover the Russians have also landed and have retrogressed their settlers to the days of Ghengis Ghan, but have included technicians to insure their settlers remain faithful to the homeland. Travis makes an even more important discovery: Topaz was once a base for the Baldies, the galactic

traveling race who had unintentionally provided the means for man's space flight. Their base contained enough arms to enable the Russians to return to Earth and destroy the Free World. Of necessity, the two groups unite and decide that all future callers, from either side, must be treated as enemies, and that the Baldy cache must never be revealed.

Travis has given up all ties that once held him to Earth. His new family has become the clan on Topaz and the mutated coyotes who will work only with him. He has retained enough memories of the present to recognize the dangers of the Baldy cache but has adapted to the way of his ancestors in all else. His need to know drives him to explore this new world and he is accepted as an authority on its problems. There is also an element of romance in his attraction towards a Russian girl.

Science fiction has often speculated whether doctrinal lines would continue once man reaches space. Miss Norton assumes that man's greatest desire is to be free, and that most men are basically good and will treat each other with honor if they are close to the ways of nature (regardless of planet.) The theme of dangerous advanced knowledge is also a familiar one. Here the future knowledge of the Baldies is treated as taboo, a dark secret to be carefully guarded by both tribes. Both tribes also decide that the science that brought them there is not suited to Topaz and should be discarded, thus forcing them to begin a new

ladder of progress.

Key Out of Time follows Ross Murdock and Gordon Ashe as they are swept into a prison of the past on the planet Hawaika. The strictly masculine team of The Time Traders has been joined by Karara and her pair of dolphin companions, who are more suited to the water and islanded world. They find the past is not unpopulated by intelligent beings: Hawaika has three native races; the Sea Rovers, the Wreckers, and the Foanna, mistresses of magic. The galactic Baldies are also there, killing and hiding in a submerged ship.

Ross is fighting himself as well as physical dangers. He resents Karara's addition to the team and feels inferior because he cannot communicate mentally with the dolphins as can Karara, Ashe, and Loketh, a native. He is even more frustrated because the Foanna and his companions have formed a mental fighting unit he cannot join. His discovery that his lack of psionic power can also be a shield causes his self-image to reaffirm his competent qualities. He accepts Karara as a new friend rather than an interloper and can appreciate Ashe's broadening interests. He enjoys being the practical member of a mental team and knows he can rely on his friends' support when he enters the Baldies' ship to confront them. The Baldies' science comes up against the Rovers' use of the Salkars, huge dragon-like amphibians, and loses as their scientifically induced mental powers fall before the natural abilities of the Foanna.

Kirkus has called The Zero Stone and Uncharted Stars "excellent and inspired" but there is a paradox evident in that the first will appeal to boys and the second ends on the romantic note loved by girl readers. The protagonists of both books are Murdoc Jern, an apprentice gemsmith, and his mutant companion Eet, born of a spaceship's cat and a smooth stone but definitely not an animal. Both stories are narrated in the first person by Murdoc, a young man with definite problems, not the least of which is the worry that he needs a stronger personality to lean on in order to survive. First there was his father, who trained him in gems and silence and then turned him over to his master, who was polishing Murdoc's knowledge when he was murdered. Finally, there is Eet, a reasoning intelligence in a changeable body.

The Zero Stone opens with the violent murders of his father and his master. Murdoc believes both were parts of an attempt to get possession of the zero stone, a space gem with neither beauty nor apparent purpose, but set in a ring meant to go over a spacesuit's glove. Murdoc buys refuge with a Free Trader ship but is dumped into space with Eet. They discover the zero stone has the ability to increase the output of any power source. They find a source of zero stones and trouble in the form of the Thieves' Guild and the Patrol, both determined to obtain the ring and destroy Murdoc. His only advantage is Eet, who can read minds and also influence other beings while being ignored because of

his small feline body. Together they win a grudging victory from the patrol and enough funds to buy a small ship.

But that same ship almost proves their undoing. In Uncharted Stars Murdoc learns the Patrol is determined to use him as bait, with or without his consent. His ship sits planetside, eating up his scarce funds in port fees, because he has been blacklisted to all union pilots. With Eet's help he hires a broken pilot and takes off in an attempt to follow the trade he was trained in. He recoups one disasterous landing with a successful one only to discover he has also been blacklisted to all legal gem buyers. Embittered, he takes off to warn a Zacathan archeological expedition of an approaching hi-jacking attempt, arriving just in time to save the life of a lone survivor. All in all, life has definitely taken a turn for the worse, but even this is not rock bottom. The trail of the stolen artifacts leads to Waystar, the fabled stronghold of the Thieves' Guild, and from there they follow the zero stone to its planet of origin. The book ends with the destruction of the last of the zero stones and the transformation of Eet into a beautiful female humanoid. There is also a promise of further adventures for the team of Eet and Murdoc.

Seldom has anyone met more problems than Murdoc but he is one of Miss Norton's most stubborn heroes, a trait she always rewards. He lost his father and his inheritance as oldest son because he was a service baby, an embryo sent

to a frontier planet to be raised there to prevent the settlers from inbreeding. He lost his master, was space-martoned and survived only to gain both the Thieves' Guild and the Patrol as enemies. He wins a ship and tries to gain his living as he was trained to, and has to combat treachery from his pilot. His partnership with Eet helps to counterbalance these problems; Eet teaches him to use the dormant part of his brain to communicate mentally and to create physical change in himself to confuse his enemies.

Science is an important part of these two books on two levels. First, there is the galactic science which has provided their daily needs and the ship which carries them between planets. There is also the ancient alien science which created the zero stones. Eet uses both of these to further her own purposes; first to regain a body, that of the mutated feline, which could be changed for short periods of time, and then to create a new, humanoid body. But although Eet and Murdoc rely on science to transport them through the galaxy they are more interested in the abilities of the mind, adventure, and reasonable profit among the outer planets than in the mechanical life of the inner planets.

Catseye is the story of the formation of a man-mutated-animal team. Troy Horan, displaced by a galactic war to life in the Dipple, manages to find temporary work in an interplanetary pet shop. He discovers he can com-

municate mentally with five Terran animals, a pair each of cats and foxes and a kinkajou. He also discovers the animals are being controlled by someone to act as unwilling spies. Troy frees them and they flee into the Wild, leaving behind a dead master and a disrupted spy system. The team manages to survive in the Wild, the forest land preserve in the midst of super-civilized Korwar. Their mental union becomes so strong that they are able to break pinner power, a weapon that blocks a victim's neural messages, an impossible feat to accomplish without scientific weapons. The team earns the right to choose its way of life and opts for the Wild and a tentative partnership with the Rangers who patrol it.

Korwar has become a civilized center of the Galaxy, home base for many important leaders of various planetary governments. But science has disintegrated into progressing only to satisfy the whims of the wealthy with new toys. Miss Norton implies that only those living in the Wild are still strong and vibrant. This is particularly seen in the different reactions of a politician and a Ranger to the possibilities of the team. Although science was needed first to subject the animals to man's control, nature provided Troy with the same ability which he chose to use as a friend.

Miss Norton has created a world where material needs are met by machines and where life is either feverishly gay or bleakly depressing. Troy must break the civilized mold to satisfy his need to know and to be accepted by the animal

team and the Rangers. He helps his team survive in the Wild and acts as spokesman when they bargain for their future. Miss Norton has created a future where the most exotic items come from Terra, the Earth that is becoming almost a legend. The animals are one example of this trend, but Zul is a more unique one. The second-in-command to the dead controller, he is a pure-blooded Australian Bushman. Miss Norton has had full scope to describe other races and has created an elaborate superficial social world with its multitudinous fads and fashions.

Diskin could not adjust to the luxury worlds of civilized space. His father, a Survey Scout, has attempted to give him a home but he finally has to break free of the polite web. He steals one of his father's survey tapes and a spaceship and sets out for the unknown. The X Factor is the story of his voyage of self-discovery on the planet Mimir. He helps an archaeological expedition, again headed by a Zacanthan, escape from the clutches of a jack take-over. But the help that arrives is not for him because he has been shown the real city of Xcothal by the "brothers-in-fur" and is eager to join them.

Diskin has been a misfit all of his life: he is too big and clumsy for civilized life. The test given all the Service children seemed to prove he has no trainable talents and is capable only of menial labor. His father's attempt to give him a life of leisure causes him to become even

more aware of his clumsy body and slow mind. He flees to Mimir trying to prove to himself that he can do something well, even if it is only surviving. But he is welcomed joyfully by the "brothers-in-fur" because he fills a need in their lives just as they fill his need for a life of belonging and friendship.

Science has failed in this book; despite their massive complexity, the mechanical tests missed Diskin's inner abilities since they were not programmed to notice new talents. It was the simple life, one literally without possessions since Diskin strips as he enters it, that gives him a meaningful place of his own and the promise of being able to develop his growing personality.

The bulk of Miss Norton's science fiction falls into the "sword and sorcery" section. She is presently working on another book in this area.

I like most to write sword and sorcery novels dealing with the powers of the old "magic," which we consider nowadays as esp. The six witch world books are pure sword and sorcery....The High Hallack tales I am working on now do not cover the same characters as those in Year of the Unicorn, but they do take place in the same region--the dales. At the present I am researching for one, book length instead of the shorter ones I have been doing, and I hope to be able to start writing by the end of the month.²⁷

Most of Miss Norton's sword and sorcery novels depict a world where life is ruled by esp, or mental science, or by old fragmented science. Either form comes into con-

²⁷Andre Norton, personal letter, September 16, 1971.

flict with new science brought by intruders, who may or may not be hostile. These books tend to emphasize the danger of blindly meddling in the unknown and the damage uncontrolled science can wreak.

Judgement on Janus and Victory on Janus deal with the conflict of invading life forms versus tenacious old life forms. The original Ifts had seeded traps in the forest that caused those attracted to assume the identity of a long dead Ift after suffering the "green sick." The settlers regarded the illness as punishment for the victim's sins and tried to destroy the green-skinned changelings. The new Ifts, wanting only peace and an undisturbed forest, find themselves forced to hide from the settlers while trying to protect the entire planet from their ancient enemy, known only as IT.

Naill, protagonist of Judgement on Janus, sells himself as off-planet labor in order to buy his mother an easy death. He is shipped to Janus as a farm laborer, but is immediately attracted to an Ift treasure cache. He emerges from the "green sick" Ift in body with the partial memories of the warrior Ayyar of Iftcan, the tree city. Naill-Ayyar rescues Ashla who has partly become Illylle, Mirror priestess, but who is fighting her change. They meet other changelings in the forest who have been garnered from other times and other worlds: Pate-Jarvas, Mirrormaster; Torry-Kelemark, a healer;

Derek-Loktath, a Sea-Lord; and Monro-Rizak. The book ends with their escape from IT's crystal prison to the Mirror of Thanth, where they ask for help and guidance.

Victory on Janus finds the six battling IT on IT's own home ground. IT had used IT's armies to arouse the settlers by performing acts of murder and torture that were attributed to the Ifts. The settlers try to raze the forest to destroy the changelings, a move that means death to ancient Iftcan and the new Ifts sheltering there. The promise of a new Iftcan overseas must await the return of those Ifts who have already crossed over, so the six try to win a final victory over their enemy, which turns out to be a giant computer gone amok.

Naill has given up his last possession, his freedom, to buy a few precious hours of happy dreams for his dying mother. Life in the Dipple has already destroyed the few remnants of security left when his father died. He avoids the slavery of the settlers' life on Janus when he becomes Ift and can perceive the forest with his sharpened senses. Iftsiga, the last of the Great Crowns of Iftcan, temporarily provides him with shelter, provisions, and drink. The small group of new Ifts give him friendship and he gradually makes the difficult adjustment to living with his split memories that the older Ifts have already made. He also discovers that his practical abilities as a fighter are needed to balance the group's talents. But

Ashla is not so fortunate. A member of the strict Sky Lovers sect, she is used to being told the world is an evil place and that salvation can only be earned through hard work and the shunning of all pleasure. Because she believes the "green sick" is punishment for her sins, she has trouble adapting to her sharpened memories and senses which tell her the forest is a lovely and exciting place to live. Once she does accept her transformation she becomes a leader because of her memories of her role as priestess to the Mirror of Thanth and her knowledge of Ift history.

This is a story of science against nature. The settlers who had forsworn the mechanical advantages of civilization call in the Patrol and its weapons to raze the forest since their manpower, axe and fire seem too slow. The insane logic of the master computer, using robots to try to clear the planet for the people in cold-sleep in its ship's holds also comes up against the Ifts, in this case the will and sword of Naill-Ayyar, and loses. The natural, genetic science that prepared the treasure caches to snare those who can adapt to the natural ways of the forest (where Iftcan supplies all material needs) will triumph over both. For centuries it had waited before starting the master plan to raise a new Iftcan from the ashes of the old.

There are six books in the witch world series and they split into three groupings. Witch World and Web of the Witch World follow the adventures of Simon Tragarth and his witch wife, Jaelithe. Three Against the Witch World, Warlock of the Witch World and Sorceress of the Witch World are each narrated by a different member of their triplet children. Year of the Unicorn pits an untrained witch against the powers of the Were-Riders. All six are Ace Books, Incorporated, originals and are generally classified as adult fantasy.

Simon Tragarth has had to resort to the Siege Perilous to escape his enemies; the stone seat judged him and sent him to the Witch World where his mind and spirit would be at home. His first action is to rescue a hunted witch, who takes him to join the beleaguered forces of Estcarp. But Simon proves a paradox in the matriarchal nation; he can in a small measure use the mental powers that have enabled the witches to rule. Their enemies have summoned the zombie forces of Kolder to their aid from another time and world. Simon and Jaelithe, with Koris and the girl-warrior Loyse, manage to help win this first skirmish.

But the war continues in Web of the Witch World. By the witches' code Jaelithe should have lost all of her power when she married Simon, but because he does not belong to Estcarp they instead create a new form of

that power. Believing it to be her own power, Jaelithe goes to the Council to apply for the return of her jewel of power, while Simon goes with Koris to rescue Loyse who has been kidnaped. The simple rescue leads to the final clash with Kolder as Simon and Jaelithe's new power stands the strain of mental communication over great distances. The Kolder base and world gate are destroyed and peace of a sort returns to Estcarp.

Simon has found a world and a soul mate. Jaelithe wins both a husband and a new form of power. Koris wins honor as a warrior and a woman who loves him despite his dwarfed body. Loyse escapes a political marriage with a man she despises and marries a man who loves her. But the books offer more than these nicely paired romances; they describe a way of life based on a different form of science, where mental powers are the norm for one sex in one small nation beset by fearful enemies who do not have these powers.

Kyllan, warrior and oldest of the triplets born to Simon and Jaelithe, narrates Three Against the Witch World. Jaelithe has left them to go in search of Simon who has disappeared, a move that leaves the children open to the witches' power. Kyllan and Kemoc manage to rescue Kaththea and the three head east, a direction only they can perceive. They cross the mountains into a land troubled by old evil which they inadvertently stir up.

Evil mutations roam the land and only a few safe places are held by the people of the Green Silences. Together they are able to close the evil away from most of Escore so Kyllan goes to Estcarp to recruit new settlers. He returns to settle down with Dahaun, Lady of the Green Silences.

Kemoc, sage and warrior, continues their story in Warlock of the Witch World. Kaththea has become the mistress of Dinzil, an ambitious man who is drawing on her powers to create new dangers to the land. Kemoc meets his mate, Orsya of the Water People, when he goes to rescue her. But Kaththea does not want to be rescued and tries to kill them both. She then tries to use her brother Kyllen as a key to the purified valley for her lover. The resulting battle destroys Dinzil and her witch powers.

Kaththea's tale is finished in Sorceress of the Witch World. She becomes sorceress of a tribe of nomads although her powers are far from restored. She is swept through a world gate to a mechanical world where she meets Hilarion, a warlock imprisoned to provide a power source for the machines. She also finds her parents, Simon and Jaelithe, who have not aged despite their long absence from Estcarp. Once back in their own time Kaththea, afraid Hilarion might be another Dinzil, urges her parents to leave for Escore without him. They arrive in time for the final battle with the newly unleashed evil

forces and Kaththea calls on Hilarion to end the battle. Her parents return to Estcarp and she goes back to Hilarion's city.

Kyllen, Kemoc and Kaththea had never known much security. They hadn't seen much of their parents and Estcarp had been at war all of their lifetimes. They have learned to use the different powers inherited from their parents to stay alive, but it is their move to Escore that causes them to change. They learn to define the limits of their powers and are accepted as battle comrades by people who were old legends in Estcarp. Their desire to know almost destroyed the entire land, but they try to repair the damage and accept their responsibilities. They also gain emotional security as each finds the mate who will help him create a warm haven in the everchanging land.

An unusual debt of thirteen brides is paid to the Were-Riders in Year of the Unicorn. Gillian, skilled in herbs and healing, takes the place of one of the brides. But the Were-Riders want no Woman of Power in their midst, even if she is unschooled in the use of that power. They split her in two and leave that essence that makes her witch outside their land. Gillian is not willing to die so and finds another, dangerous gate in. She summons Herrel, whose marriage cloak she had chosen, to fight the other Were-Riders for the right to reunite her soul. They

have to travel to the gray otherworld where the other Gillian was created and are left to find their own way out to their world. They renounce the life of the Were-Riders and leave to create a new life.

Gillian finds belonging and happiness with Herrel; she did not know her background and always had felt an outsider at the Abbey where she had lived for eight years. Her adventure as a bride was her chance to be accepted on her own merits. Herrel is also fighting an identity crisis: he has grown up believing his half-blood makes him the weakest of the Were-Riders. He learns he can be much more when Gillian needs him.

Science in this series has been twisted to become actively evil. The Kolder have used their science to damn man when destroying their souls and minds but not their bodies. Experimentation with things better left alone has overrun Escore with evil mutations, although the original experimenters had not intended to create evil. Hilarion's imprisonment was to give power to machines no longer running a world; Kaththea's intervention saved him from an eternal cycle of being kept alive by the machines to keep them alive. The Were-Riders have used some mechanical science to hold their world gate and train their talents. But the natural science is understood to be the mental science that enables the witches to rule and the Were-Riders to shape-change.

The interchange of souls is the main theme of Moon of Three Rings. Krip Vorlund, a Free Trader, is attracted to a beast show when his ship lands on the planet Yiktor. He is also attracted to its mistress, Maelen, a Moon Singer of the Thassa, the nomads of the planet. He is drawn into a Combine deal to take over the planet as a base and supply depot. He is badly tortured and Maelen uses her power to transfer his soul into the body of a wild barsk, an intelligent, cunning animal. But the barsk's sick soul in his sick body is jettisoned into space by his shipmates when it dies in take-off. He is forced to remain imprisoned in the barsk body until the Council of Moon Singers gives him the body of Marquad, a Thassa whose soul died when the animal body it was in was killed. His new body offers no protection in the war the Combine has mounted against the Thassa in an attempt to prevent their interference. Maelen is mortally hurt but as she dies she accepts the offer of one of her animals and transfers her soul into Vors' furry body. By the will of the Thassa she returns to Krip's ship and leaves her planet to travel space with him until her debt is paid.

Exiles of the Stars finds Krip's ship taking a cargo of Forerunner treasure, artifacts from previous galactic civilizations, to another planet for safekeeping when civil war breaks out on Kartum. But the sabotaged ship is forced to land on Sekhmet where the crew discovers

more Forerunner treasure and a jack operation being run by four ancient beings. Three of them commandeer three crew members' bodies to replace temporarily their own, which are recovering from centuries of suspended animation, but the fourth must wait for a woman's body to become available. (Miss Norton does not place souls in bodies of the opposite sex.) The Patrol and the Free Traders are united against this new menace but cannot stand up to the mental control exerted by the ancient beings, regardless of their temporary forms. Krip breaks the Free Traders' code when he leaves his shipmates to help the badly hurt Maelen. He partially atones for this lapse when he helps re-transfer their souls back to their proper bodies but realizes his ship is no longer home. He helps Maelen transfer her soul to the woman's body and the two exiles, he from his ship and she from her planet, resolve to buy a ship and travel space together with a Thassa beast show.

Krip and Maelen have to face the same problem: how to adjust to life in a new body? Krip is horrified as he occupies the barsk's body to discover how hard he has to fight to retain his human qualities. His occupancy of Maquad's body shows him an aspect of the world he has not previously noticed and increases his esper powers. Maelen has to fight the same battle to prevent Vors' animal memories from overwhelming her reasoning

mind and Thassa memories. Krip helps her retain her control because his mental image of her is that of her, Thassa body. The unexpected bonus of the woman's body has its drawbacks because she must also accept the residue of **its** memories which are mostly cruel and evil.

Miss Norton used an interesting technique in both books; she has Krip and Maelen narrate alternately. She has drawn heavily on Egyptian myth and history to create the alien culture on Sekhmet. The alien science uses mechanical means to enhance mental powers. The Thassa powers and mental science are similar to those developed by Simon and Jaelithe after their marriage.

The Army has called its project to prove the existence of Atlantis Operation Time Search. Ray Osborn has been hired to take some pictures for the local newspaper and chooses the time when the ray is on. He is sent through the weakened curtain between two times and worlds into the past and is picked up by the Atlanteans who are out to conquer the Motherland, Mu. He helps a fellow prisoner escape; Cho makes him his sword brother in return. Ray is sent by the ruling Murian priests to spy in Atlantis. He is caught and offered as a sacrifice to the Loving One, an evil slug summoned from another world. After his rescue he feels he must make one last try to reach his own world, despite the promise of rewards in Mu. He does not succeed because his actions changed the future and his own

world gained two land masses in his place.

Ray has been a loner in his own world with no close friends and his mother, his last close relative, has just died. His only home now seemed to him to be the Army but he hasn't really decided to return there. Despite his indecision, he does not want to accept having to create a new life in the world of the past which has now become his world; he has made new friends and gained a new family. He has earned a place through his own deeds and has dependents. He has developed plans for a new future involving settling in the giant forests where he first broke through the time barrier. His new world depends on mental science which has created weapons both more sophisticated and more primitive than the ones he left behind.

Dread Companion deals with another kind of world slip, and even more specifically with time. Kilda has been born with an adventuresome spirit in a girl's body. Her only means of getting off planet is to hire out as a governess-companion. She immediately notices the boy Omark seems afraid of his sister Bartare, who engineers their transfer to another world so that she can be together with Melusa, her dread companion and tutor. Kilda struggles to remain human in this uncertain world and has to fight to turn Omark back into a little boy. She also helps Jorth, a Scout who has lost his human form because he has been forced to eat this world's food when his own supplies gave

out. Together they manage to convince Melusa that Bartare does not meet her qualifications to become one of the Folk and that she should return them to their own times. Melusa says she will do so but returns the four of them seventy-eight years after Kilda and her wards had vanished. They discover galactic war has left their part of the galaxy in chaos. Jorth learns his Scout ship is in the museum because it is over one hundred and eighty-two years old. He manages to repair it and asks Kilda to go with him when he leaves, since the children are adjusting to the present state of affairs.

Miss Norton has balanced the evils of too much science, as obvious from the aftermath of the galactic war, with the cold, cruel world of fairyland. The planet has managed to adjust without many of the luxuries technology can supply but the two adventuresome protagonists take off in an ancient spaceship powered by modern fuel. Kilda does not really care about the strange world she has returned to since her closest friends had all been left behind her on her first journey. She is far more interested in the chance to let her curiosity go where it will and her new relationship with Jorth. The ship supplies all of her material needs and she is not worried about her future.

The evils of over-controlled science are the main points in Ice Crown. The planet Clio has been declared a

closed world for fear the medieval inhabitants could not stand the shock of learning about the galaxy. Clio had been set up as a laboratory world by the Psychocrats when they ruled the Confederacy and the original settlers had had their memories erased and false ones implanted in their place.

Roane and her uncle and cousin have secretly landed to look for Forerunner artifacts. Since their presence is not to be known they have brought various instruments to distort the space around their campsite. All should have gone as planned except Roane got involved in the kidnaping plot of Ludorica, Princess of Reveny. She rescues her and learns of the Ice Crown, which turns out to be one of the twelve controls on the ruling classes of Clio set by the Psychocrats long before. Her involvement in the search for the crown leads her accidentally to the Psychocrats' control post, a find that pleases her cousin. But he is not at all pleased with anyone's knowing of their presence on the planet so Roane has to rescue the Princess from her own people. When Ludorica becomes the personality the crown intends her to be, she signs the death warrant of her first cousin, who has commanded her loyal troops. Roane rescues him and they hide in the control post where a fight with her own cousin destroys the crown controls by setting off a series of explosions. Her family flees the resulting upheaval and the entire planet suffers temporary madness, the upper classes

bearing the brunt of it. Roane and the Princess' cousin set out to hold the country together until she regains the ability to rule.

Roane has been raised in a scientific culture; just before coming to Clio she had an intensive cramming period with a computer. The only reason her uncle brought her to Clio was because she was family and so would not talk. Her few personal possessions had been left behind in a spaceport locker so she had actually cut all ties before landing on Clio. She discovers there is a place for her in Reveny, where she is a person and not just a pair of hands. Her quick wits and loyalty are appreciated and she learns the little feminine wiles she had never had time for before. She finds friendship and the hint of romance as well as material well-being and she finds herself needed for herself.

Descendents of the Psychocrats have played an important role in Android at Arms. They agreed to duplicate and program any being in the present day sweep of affairs. There is a power failure at the prison where the originals are held and they suddenly discover they are not where they should be. Comparing notes they also discover they have been collected from different times.

Imperial Prince Andas is heir to the throne of the Dinganian system. He is a Negro from a culture based on a mingled Ethiopian-Byzantine history. Together with the

rest of the important people held on the barren planetoid, he leaves on a supply carrier for what he assumes will be Inyanga, the capitol world of his system. Instead they land on a jack outpost where they lose two of their members. They reach his palace where Andas prepares to enter the dangerous underground passages. He meets his double's oldest daughter who practices the ways of the Old Woman, an evil form of witchcraft. His double has aged to about forty-four and claims to be the real Andas. Andas escapes the guard and manages to get back underground where he meets the Salariki prisoner fleeing the betrayal of the other two prisoners. They are drawn into Andas' past where he takes the oath of responsibility from his dying self. He then takes up the battle his other self had been waging against the Old Woman's adherents and her hired mercenaries. He also inherits a wife who is able to guide him through the shoals of this world. But the question remains in his mind—is he the android?

Science has played an important role in creating at least one other self for the Salariki and Andas, and the prison is a marvel of logical scientific developments and forgotten knowledge. Andas has grown up a solitary boy since his father had retired from the court, a move that saved his life later. He had been raised as a prince, taught to control all emotions, and had learned not to trust anyone after his father died. As Imperial Prince all of his

life had been devoted to learning how to rule well. When he is drawn into the other world by sympathetic magic he fights magic with magic and advanced weapons with advanced weapons. He proves himself a capable leader and wins the affection of his troops. The battle between good and evil ends in his favor and he wins a throne (although not the one had originally expected), a wife and a blood brother (the Salariki.) Enough to make any man happy, even if he is still teased by the question of whether or not he is the android.

Miss Norton's science fiction has become synonymous with quality and originality. Since 1960 she has created twenty-one major worlds and numerous glimpses into others. Although the main characters are Terran descendents, she has created six other races that reappear in her books. First of these are the Norbies, humanoid natives of Arzor, who can communicate with the settlers only by sign language. The Wyverns, with green-scaled bodies, shelter minds of tremendous power and scope. The blue-skinned Baldies are determined man shall not follow their path into space. The reptilian Zacathans, an extremely long-lived race, are the galactic historians; their written history goes back two million planet years! The traders are usually the Salariki, feline descendents with retractable claws and keen senses. Finally, there are the green-skinned Ift who are as closely

entwined to lives of their trees and forest as the mythological Dryads.

Miss Norton's later books have been written with the female reader in mind. There are touches of romance to keep them happy, but no syrupy love scenes to turn off the boys. She has placed the emphasis on her characters and their behavior rather than their gadgetry; her heroines have to survive problems and hazards as difficult as those facing her heroes. Women's Liberation would not appreciate some of her stories because she does not assume that the sexes will be perfectly equal in job opportunities in the future. But she has also created some females who dominate those around them, as do Jaelithe, Ashla-Illylle, and Maelene.

CHAPTER VII

SUMMARY

Miss Norton has written books in three genres since 1960 but her science fiction has overshadowed the other books. She consistently gives the reader a well-told, action-packed story with the emphasis placed on the characters and their actions. Her characters develop logically from a basic framework of personality and the conclusions are generally believable whether the locale is Arizona circa 1861, Avalon, or the planet Arzor.

Miss Norton generally fulfills Miss Arbuthnot's criteria for a good children's book. Her characters do not find uneventful futures but they do have their basic needs taken care of and they always find companionship and a life's goal. The final test, whether her books are enjoyed, is answered by their constant circulation.

Miss Norton also meets most of Dr. Jacobs' criteria. Her stories are based on a "well developed human enterprise" and her science is sound in "scientific premises and in sciences information." Her science fiction can be traced logically from current information and practices. She seldom reduces anything to cause and effect and her characters react to science as fully as Dr. Jacobs would like them to. Unfortunately, Miss Norton does not agree that science is a pure blessing and although her stories encourage wonder about

science's place in everyday life and encourage the reader to extend his viewpoint, the reader is often left with the uncomfortable conviction that science can all too easily become an uncontrolled monster. Miss Norton emphasizes the fears of a "technologically sophisticated society" come true, with the dreams and hopes shattered. She has also developed a new science based on current speculation about ESP and her mental science is often at odds with the purely mechanical science apparent in Dr. Jacobs' criteria.

Despite man's hardship in imagining anything truly new, Miss Norton has created a number of unique worlds. She has taken things common in everyday discussions, e. g., The Establishment, war, and communication, and gives them a new twist by placing them in a new locale, enabling the reader to get a new perspective of today. She points out that human nature has not changed since the time of the Pharaohs and it is doubtful that it will change when man reaches the stars. She also tries to show the intersections of all of man's knowledge; any of her books can lead the interested reader to factual books on anthropology, history, mythology, art, animals, or other fiction. The richness of her speculations develop directly from the wide reading she does before beginning each book, and she passes along some of her own delight in satisfying her "bump" of curiosity.

Miss Norton has created a shelf of interesting books that can be read on many levels. Younger readers might enjoy

the stories for their plots and older readers for the careful crafting of each world and its customs. Widely read youngsters might enjoy trying to trace the individual elements in the story's framework. Her characters are not twisted by psychoses; their problems are average ones set in radically different locales. They are motivated by the needs to prove to themselves and to their world that they are capable beings. Survival is of prime importance in Miss Norton's worlds but she does not subject her people to needless hardships; they do not die of starvation or frostbite while defending themselves against the weapons of man, animal, and environment. Home base is not a secure house built on a planet but the warmth of security carried inside: when the ego is satisfied, it can meet the world on an equal footing.

Miss Norton has written historical fiction, juvenile fantasy and science fiction. She has moved from the straight formulas to her own vibrant variations. She has introduced the sword and sorcery novel to young female readers and led the publishers to realize that there is a market for the feminine reader. Her latest books have tended to be more mature and it seems that her future books will continue this trend. Her books provide a variety of material for a variety of different age levels and different interests and as mind-stretchers belong in every library.

APPENDIX A

REVIEW CRITERIA

The following criteria have been extracted from the first chapter of May Hill Arbuthnot's Children and Books (3rd ed.; Glenview, Illinois: Scott, Foresman and Company, 1964), pp. 1-10.

"...a book is a good book for children only when they enjoy it; a book is a poor book for children, even when adults rate it a classic, if children are unable to read it or are bored by its content." (p. 2)

Competence—The Need to Achieve

"The lonely child or shy teenager who develops competence in some field and so wins the admiration and acceptance of the group." Independent achievement. (p. 3)

Material Security—The Need for Physical Wellbeing

"...the lack of security and the hunger for it often supply the motive for the action and the theme of the story." (p. 4)

Intellectual Security—The Need to Know

"...books that will answer his questions reliably, stimulate new curiosities, and set him to exploring further..." (p. 5)

Emotional Security—The Need to Love and to be Loved

"...includes family affection, warm friendship, and devotion to pets, leads the child to look toward romance." Spiritual strength. (pp. 6-7)

Acceptance—The Need to Belong

"...minority groups or member of such groups gaining respect, not just tolerance..." "...who wins a respected place in groups that once rejected him...." (p. 8)

Play—The Need for Change

"... escape becomes a sensible measure of safty when it means pausing to catch our breath...." Need for a sense of humor. (p. 9)

Aesthetic Satisfaction—The Need for Beauty and Order

"... need to adorn, to make beautiful, and to enjoy beauty." (p. 10)

These criteria are from Dr. Leland B. Jacobs' article on "Science Fiction for Children," in Instructor, LXXIX (January, 1970), 71-72.

"Is the basic story centered on a well developed human enterprise, in which some aspect of science plays a necessary part?"

"Is the science presented sound both in scientific premises and in scientific information?"

"Is the story free from crude reductions of scientific phenomena—and of such human behavior in the presence of such phenomena—to simplistic cause-effect conclusions?"

"Are characters' responses to the scientific ideas not only actively actual but also subtly behavioral in thought and feeling?"

"Does the story encourage wonder, and a respect for the creative in scientific and technological discoveries and advances?"

"Does the story stimulate the reader to extend his point of view about the possibilities of science in his life?"

"Is the story, in some significant way, rooted in the hopes, dreams, and fears of a technologically sophisticated society?"

"Does the story, by its focus on science in persons' lives, illuminate the social impact of science on life?"

"Is it a child's world, rather than a watered-down adult world, authentically presented?"

APPENDIX B

BIBLIOGRAPHY OF ANDRE NORTON'S BOOKS

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