

Contemporary Authors[®]

A Bio-Bibliographical Guide to
Current Writers in Fiction, General Nonfiction,
Poetry, Journalism, Drama, Motion Pictures,
Television, and Other Fields

JAMES G. LESNIAK
Editor

NEW REVISION SERIES
volume **31**



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OBITUARIES:

PERIODICALS

- Chicago Tribune, July 30, 1983.
- Detroit News, July 31, 1983.
- Films and Filming, September, 1983.
- Los Angeles Times, July 30, 1983.
- Maclean's, August 8, 1983.
- National Review, August 19, 1983.
- Newsweek, August 8, 1983.
- New York Times, July 30, 1983.
- Time, August 8, 1983.
- Times (London), July 30, 1983.
- Washington Post, July 30, 1983.*

—Sketch by Thomas Wiloch

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NORTH, Andrew
See NORTON, Andre

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NORTON, Andre 1912-
(Andrew North; Allen Weston, a joint pseudonym)

PERSONAL: Given name Alice Mary Norton; name legally changed, 1934; born February 17, 1912, in Cleveland, Ohio; daughter of Adalbert Freely and Bertha (Stemm) Norton. **Education:** Attended Western Reserve University (now Case Western Reserve University), 1930-32. **Politics:** Republican. **Religion:** Presbyterian.

ADDRESSES: Home and office—1600 Spruce Ave., Winter Park, Fla. 32789. Agent—Russell Galen, Scott Meredith Literary Agency, 845 Third Ave., New York, N.Y. 10022.

CAREER: Cleveland Public Library, Cleveland, Ohio, children's librarian, 1930-41, 1942-51; Mystery House (book store and lending library), Mount Ranier, Md., owner and manager, 1941; free-lance writer, 1950—. Worked as a special librarian for a citizenship project in Washington, D.C., and at the Library of Congress, 1941. Editor, Gnome Press, 1950-58.

MEMBER: American Penwomen, Science Fiction Writers of America, American League of Writers, Swordsmen and Sorcerers Association.

AWARDS, HONORS: Award from Dutch government, 1946, for *The Sword Is Drawn*; Ohioana Juvenile Award honor book, 1950, for *Sword in Sheath*; Boys' Clubs of America Medal, 1951, for *Bullard of the Space Patrol*; Hugo Award nominations, World Science Fiction Convention, 1962, for *Star Hunter*, 1964, for *Witch World*, and 1968, for "Wizard's World"; Headliner Award, Theta Sigma Phi, 1963; Invisible Little Man Award, Westercon XVI, 1963, for sustained excellence in science fiction; Boys' Clubs of America Certificate of Merit, 1965, for *Night of Masks*; Phoenix Award, 1976, for overall achievement in science fiction; Gandalf Master of Fantasy Award, World Science Fiction Convention, 1977, for lifetime achievement; Andre Norton Award, Women Writers of Science Fiction, 1978; Balrog Fantasy Award, 1979; Ohioana Award, 1980, for body of work; named to Ohio Women's Hall of Fame, 1981; Fritz Leiber Award, 1983, for work in the field of fantasy; E. E. Smith Award, 1983; Nebula Grand Master Award, Science Fiction Writers of America, 1984, for lifetime achievement; Jules Verne Award, 1984, for work in the field of science fiction; Second Stage Lensman Award, 1987, for lifetime achievement.

WRITINGS:

SCIENCE FICTION

- (Editor) Malcolm Jameson, *Bullard of the Space Patrol*, World Publishing, 1951.
- Star Man's Son, 2250 A.D.*, Harcourt, 1952, reprinted, Del Rey, 1985, published as *Daybreak, 2250 A.D.* (bound with *Beyond Earth's Gates*, by C. M. Kuttner), Ace Books, 1954.
- Star Rangers* ("Central Control" series), Harcourt, 1953, reprinted, Del Rey, 1985, published as *The Last Planet*, Ace Books, 1955.
- (Editor) *Space Service*, World Publishing, 1953.
- (Editor) *Space Pioneers*, World Publishing, 1954.
- The Stars Are Ours!* ("Astra" series), World Publishing, 1954, reprinted, Ace Books, 1983.
- (Under pseudonym Andrew North) *Sargasso of Space* ("Solar Queen" series), Gnome Press, 1955, published under name Andre Norton, Gollancz, 1970.
- Star Guard* ("Central Control" series), Harcourt, 1955, reprinted, 1984.
- (Under pseudonym Andrew North) *Plague Ship* ("Solar Queen" series), Gnome Press, 1956, published under name Andre Norton, Gollancz, 1971.
- The Crossroads of Time* ("Time Travel" series), Ace Books, 1956, reprint edited by Jim Baen, 1985.
- (Editor) *Space Police*, World Publishing, 1956.
- Sea Siege*, Harcourt, 1957, reprinted, Del Rey, 1987.
- Star Born* ("Astra" series), World Publishing, 1957.
- Star Gate*, Harcourt, 1958.
- The Time Traders* ("Time War" series), World Publishing, 1958, reprinted, Ace Books, 1987.
- Galactic Derelict* ("Time War" series), World Publishing, 1959, reprinted, Ace Books, 1987.
- (Under pseudonym Andrew North) *Voodoo Planet* ("Solar Queen" series; also see below), Ace Books, 1959.
- Secret of the Lost Race*, Ace Books, 1959, (published in England as *Wolfshead*, Hale, 1977).
- The Beast Master* ("Beast Master" series), Harcourt, 1959.
- Storm over Warlock* ("Planet Warlock" series), World Publishing, 1960, reprinted, Gregg Press, 1980.
- The Sioux Spaceman*, Ace Books, 1960, reprinted, 1987.
- Star Hunter* (also see below), Ace Books, 1961.
- Catseye*, Harcourt, 1961, reprinted, Del Rey, 1984.
- Eye of the Monster*, Ace Books, 1962, reprinted, 1987.
- Lord of Thunder* ("Beast Master" series), Harcourt, 1962.
- The Defiant Agents* ("Time War" series), World Publishing, 1962, reprinted, Ace Books, 1987.
- Key out of Time* ("Time War" series), World Publishing, 1963, reprinted, Ace Books, 1987.
- Judgment on Janus* ("Janus" series), Harcourt, 1963, reprinted, Del Rey, 1987.
- Ordeal in Otherwhere* ("Planet Warlock" series), Harcourt, 1964, reprinted, Gregg Press, 1980.
- Night of Masks*, Harcourt, 1964, reprinted, Del Rey, 1985.
- The X Factor*, Harcourt, 1965, reprinted, Del Rey, 1984.
- Quest Crosstime* ("Time Travel" series), Viking, 1965, reprinted, Ace Books, 1981 (published in England as *Crosstime Agent*, Gollancz, 1975).
- Moon of Three Rings* ("Moon Magic" series; Junior Literary Guild selection), Viking, 1966, reprinted, Ace Books, 1987.
- Victory on Janus* ("Janus" series), Harcourt, 1966, reprinted, Del Rey, 1984.
- Operation Time Search*, Harcourt, 1967, reprinted, Del Rey, 1985.
- Dark Piper*, Harcourt, 1968.

The Zero Stone ("Zero Stone" series), Viking, 1968, reprinted, Ace Books, 1985.
Uncharted Stars ("Zero Stone" series), Viking, 1969.
Postmarked the Stars ("Solar Queen" series), Harcourt, 1969, reprinted, Fawcett, 1985.
Ice Crown, Viking, 1970.
Android at Arms, Harcourt, 1971, reprinted, Del Rey, 1987.
Exiles of the Stars ("Moon Magic" series), Viking, 1971.
Breed to Come, Viking, 1972.
Here Abide Monsters, Atheneum, 1973.
Forerunner Foray (Science Fiction Book Club selection), Viking, 1973.
 (Editor with Ernestine Donaldy) *Gates to Tomorrow: An Introduction to Science Fiction*, Atheneum, 1973.
Iron Cage, Viking, 1974.
The Many Worlds of Andre Norton (short stories), edited by Roger Elwood, Chilton, 1974, published as *The Book of Andre Norton*, DAW Books, 1975.
Outside, Walker & Co., 1975.
 (With Michael Gilbert) *The Day of the Ness*, Walker & Co., 1975.
Knave of Dreams, Viking, 1975.
No Night without Stars, Atheneum, 1975.
Perilous Dreams (short stories), DAW Books, 1976.
Voor Loper, Ace Books, 1980.
Forerunner ("Forerunner" series), Tor Books, 1981.
Voodoo Planet [and] Star Hunter, Ace Books, 1983.
Forerunner: The Second Venture ("Forerunner" series), Tor Books, 1985.
Flight in Yiktor ("Moon Magic" series), Tor Books, 1986.
 "STAR KA'AT" SCIENCE FICTION SERIES; WITH DOROTHY MADLEE
Star Ka'at, Walker & Co., 1976.
Star Ka'at World, Walker & Co., 1978.
Star Ka'ats and the Plant People, Walker & Co., 1979.
Star Ka'ats and the Winged Warriors, Walker & Co., 1981.
 FANTASY
Rogue Reynard (juvenile), Houghton, 1947.
Huon of the Horn (juvenile), Harcourt, 1951, reprinted, Del Rey, 1987.
Steel Magic, World Publishing, 1965, published as *Gray Magic*, Scholastic Book Service, 1967.
Octagon Magic, World Publishing, 1967.
Fur Magic, World Publishing, 1968.
Dread Companion, Harcourt, 1970.
High Sorcery (short stories), Ace Books, 1970.
Dragon Magic, Crowell, 1972.
Garan the Eternal (short stories), Fantasy Publishing, 1973.
Lavender-Green Magic, Crowell, 1974.
Merlin's Mirror, DAW Books, 1975.
Wraiths of Time, Atheneum, 1976.
Red Hart Magic, Crowell, 1976.
Yurth Burden, DAW Books, 1978.
Quag Keep, Atheneum, 1978.
Zarthor's Bane, Ace Books, 1978.
 (With Phyllis Miller) *Seven Spells to Sunday*, McElderry, 1979.
Iron Butterflies, Fawcett, 1980.
Moon Called, Simon & Schuster, 1982.
Wheel of Stars, Simon & Schuster, 1983.
Were-Wrath, Cheap Street, 1984.
 (Editor with Robert Adams) *Magic in Ithkar*, Tor Books, 1985.
 (Editor with Adams) *Magic in Ithkar, Number 2*, Tor Books, 1985.

(Editor with Adams) *Magic in Ithkar, Number 3*, Tor Books, 1986.
 (Editor with Adams) *Magic in Ithkar, Number 4*, Tor Books, 1987.
The Magic Books, Signet, 1988.
Moon Mirror, Tor Books, 1989.
 (Editor with Martin H. Greenberg) *Catfantastic*, DAW Books, 1989.

"WITCH WORLD" FANTASY SERIES

Witch World, Ace Books, 1963, reprinted, 1978.
Web of the Witch World, Ace Books, 1964, reprinted, 1983.
Three against the Witch World, Ace Books, 1965.
Year of the Unicorn, Ace Books, 1965, reprinted, 1989.
Warlock of the Witch World, Ace Books, 1967.
Sorceress of the Witch World, Ace Books, 1968, reprinted, 1986.
Spell of the Witch World (short stories), DAW Books, 1972, reprinted, 1987.
The Crystal Gryphon (first volume in "Gryphon" trilogy), Atheneum, 1972.
The Jargoan Pard, Atheneum, 1974.
Trey of Swords (short stories), Ace Books, 1977.
Lore of the Witch World (short stories), DAW Books, 1980.
Gryphon in Glory (second volume in "Gryphon" trilogy), Atheneum, 1981.
Horn Crown, DAW Books, 1981.
'Ware Hawk, Atheneum, 1983.
 (With A. C. Crispin) *Gryphon's Eyrie* (third volume in "Gryphon" trilogy), Tor Books, 1984.
The Gate of the Cat, Ace Books, 1987.
 (Editor) *Tales of the Witch World*, Tor Books, 1987.
Four from the Witch World, Tor Books, 1989.

HISTORICAL NOVELS

The Prince Commands, Appleton, 1934.
Ralestone Luck, Appleton, 1938, reprinted, Tor Books, 1988.
Follow the Drum, Penn, 1942, reprinted, Fawcett, 1981.
The Sword Is Drawn (first volume of "Swords" trilogy; Junior Literary Guild selection), Houghton, 1944, reprinted, Unicorn-Star Press, 1985.
Scarface, Harcourt, 1948.
Sword in Sheath (second volume of "Swords" trilogy), Harcourt, 1949, reprinted, Unicorn-Star Press, 1985 (published in England as *Island of the Lost*, Staples Press, 1954).
At Sword's Points (third volume of "Swords" trilogy), Harcourt, 1954, reprinted, Unicorn-Star Press, 1985.
Yankee Privateer, World Publishing, 1955.
Stand to Horse, Harcourt, 1956.
Shadow Hawk, Harcourt, 1960, reprinted, Del Rey, 1987.
Ride Proud, Rebel, World Publishing, 1961, reprinted, Junior, 1981.
Rebel Spurs, World Publishing, 1962.

OTHER

(With Grace Hogarth, under joint pseudonym Allen Weston) *Murder for Sale* (mystery), Hammond, 1954.
 (With mother, Bertha Stemm Norton) *Bertie and May* (biography), World Publishing, 1969.
 (Editor) *Small Shadows Creep: Ghost Children*, Dutton, 1974.
The White Jade Fox (gothic), Dutton, 1975.
 (Editor) *Baleful Beasts and Eerie Creatures*, Rand McNally, 1976.
Velvet Shadows (gothic), Fawcett, 1977.
The Opal-Eyed Fan (gothic), Dutton, 1977.
Snow Shadow (mystery), Fawcett, 1979.

Ten Mile Treasure (juvenile mystery), Pocket Books, 1981.
 (With Enid Cushing) *Caroline*, Pinnacle, 1982.
 (With Miller) *House of Shadows* (mystery), Atheneum, 1984.
Stand and Deliver, Tor Books, 1984.
 (With Miller) *Ride the Green Dragon* (mystery), Atheneum, 1985.

Contributor to numerous periodicals and anthologies.

WORK IN PROGRESS: *The Black Trillium*, a novel, with fellow fantasists Marion Zimmer Bradley and Julian May.

SIDELIGHTS: Although she has penned numerous books of historical fiction and mystery, among other kinds, Andre Norton is best known and admired for her science fiction and fantasy. Although women writers were rare in the genre when she published *Star Man's Son, 2250 A.D.* in 1952, Norton quickly became a popular favorite, with some of her books selling over a million copies each. Despite frequent critical dismissal of her work as lacking complexity, both Norton's fans and peers have recognized her contributions to science fiction: she is one of the few writers to be awarded both the Science Fiction Writers of America's Grand Master Award and science fiction fandom's equivalent, the Gandalf Award.

"Those who know Miss Norton's work well appreciate her highly," notes a *Times Literary Supplement* writer. "She belongs to the group of writers whose books appear on the list for the young as a result of shrinkage in the adult novel, although her readers might be of any age over twelve." The critic adds that "the background of her stories is a literary one and includes myth and legend and the high tone and seriousness of epic, the dark and brooding matters of tragedy." Indeed, many critics have observed that solid research is the foundation of a Norton novel, a product of her early career as a librarian. As Francis J. Molson remarks in a *Dictionary of Literary Biography* essay: "The excitement and zest of great deeds or intrepid voyaging across galactic distances readers sense in Norton's science fiction and fantasy originate within her creative and prolific imagination, especially as it draws inspiration from and refashions material she has discovered in her extensive reading and research in history and related fields."

While critics may debate Norton's literary significance, many agree that her work has been overlooked for a variety of reasons. For instance, her first books were marketed toward juvenile readers, much as the early work of Robert Heinlein had been; thus, although they were read by all ages, Norton's novels were dismissed as relatively unimportant. Charlotte Spivack, however, proposes another explanation for Norton's lack of critical attention: "Her wide reading public has simply taken Andre Norton for granted, not as the author of a single masterpiece but rather as a steadily dependent writer who is always there with a couple of entertaining new paperbacks every year," as she writes in *Merlin's Daughters: Contemporary Women Writers of Fantasy*. "The would-be critic, on the other hand, is likely to be intimidated by the vast output and remarkable variety of this prolific writer."

Donald Wollheim similarly remarks in his introduction to *The Many Worlds of Andre Norton* that while science fiction and fantasy readers "may spend a lot of time discussing the sociology and speculations of the other writers, Andre Norton they read for pleasure. This is not to say that her works lack the depth of the others, because they do not," explains the critic. "But it is that these depths form part of the natural unobtrusive background of her novels." "It is possible that the pace and suspense of Norton's storytelling may so ensnare readers that they may

overlook the themes or concerns her narratives embody," states Molson. But, the critic claims, "Norton's science fiction is actually serious on the whole—sometimes even explicitly earnest and didactic—as it dramatizes several themes and concerns. In fact, one theme, above all others, is pervasive in Norton's [work]: the centrality of passage or initiation in the lives of many of her protagonists."

Elisa Kay Sparks believes this theme figures prominently in Norton's work; in a *Dictionary of Literary Biography* essay, Sparks characterizes Norton's writings as "almost always . . . center[ing] on the process by which a somehow displaced, exiled, or alienated hero or heroine finds a new home or sense of community. From the first to the last her books insist on the necessity of cooperation between equals." "Frequently," relates Roger Schlobin in the introduction to his *Andre Norton: A Primary and Secondary Bibliography*, "the protagonists must undergo a rite of passage to find self-realization." The story of *Star Man's Son, 2250 A.D.* exemplifies this theme: a young mutant, scorned by a post-war society because of his differences, quests on his own to fulfill his father's legacy; in doing so, he discovers his own self-worth. As Molson describes it, the book "speaks directly and forcefully . . . through its convincing story of a boy's passage from a questioning, unsure adolescence to confident, assured young manhood."

It is this focus on the internal struggles of her characters that makes Norton's work interesting, suggests Schlobin in *The Feminine Eye: Science Fiction and the Women Who Write It*. "Norton's reverence for the self, especially as it seeks to realize its potentials . . . is one of the major reasons why her plots are always so exciting. Her protagonists have to deal not only with dangerous external forces but also with their own maturation and personal challenges," states the critic. One such protagonist appears in *Forerunner: The Second Venture*, a 1985 work. While *Fantasy Review* contributor Carl B. Yoke finds other aspects of the story disappointing, the main character Simsa "is one of those stubbornly-independent, highly resourceful, intuitive, and intelligent characters that many of us fans have come to expect and admire in Norton's work."

In resolving this theme of self-fulfillment, Norton's work frequently expresses another idea of importance to her work: that to understand oneself, a person must come to understand and accept others. "In Norton's novels the heroic quest for self-realization ends typically in union with another," maintains Spivack. "The resolution of inner conflict is androgynous. For Norton the integration of Self and Other is of supreme importance, whether the Other is gender or species." The critic elaborates, observing that in the "Magic" series of books for younger readers, "in each case the self-knowledge of the protagonist results not only from the admission of one's own weaknesses but also from the discovery of the Other as worthy of respect." Schlobin similarly comments in his bibliography that Norton's "resolutions are androgynous: within themselves or in union with another, [Norton's characters] find the ideal combination of male and female characteristics. Most of all," continues the critic, "they discover a sanctity of ideas and ethics, and they recognize their own places within the patterns and rhythms of elemental law and carry that recognition forward into a hopeful future."

For instance, in what is her most popular series, the novels of the "Witch World," the resolution of many of the books lies in the cooperation of male and female aspects. The Witch World includes a society of female witches who remain virginal as a means of sustaining their power; this dictate is later shown to be

unnecessary and even detrimental to the witches. As Spivack interprets this, "in Norton's view neither sex is complete without the other; self-fulfillment involves union with the opposite sex. Furthermore," she adds, "the relationship between the sexes should be based on equality, not domination. . . . Wholeness through balanced union of male and female, especially on the plane of values, tends to eliminate the need for aggression. Norton is thus the first of the women fantasists to combine the themes of the renunciation of power, the depolarization of values, and the vindication of mortality." Characters who reject such compromises make up a great number of Norton's antagonists, states Sparks: "Norton consistently associates evil with the denial of such bonds, or with a lack of appreciation for individuality and liberty; opportunism, willful destructiveness, and the urge to dominate through the imposition of mechanized forms of control are characteristic attributes of her villains."

Indeed, it is the mechanical, non-individualistic aspects of science that frequently provide the conflict in Norton's work; "though many of her novels are set in the future," remarks Schlobin, "she has no special affection for the technological and, in fact, science is most often the antagonist in her fiction." Rick Brooks similarly notes in *The Many Worlds of Andre Norton* that "in the battle between technology and nature, Miss Norton took a stand long before the great majority of us had any doubts. . . . Technology is a necessary evil [in her work] to get there for the adventure and to get some of the story to work. And the adventure is as much to mold her universe to her views as to entertain," adds the critic. Norton revealed the reasons behind her distrust of technology to Charles Platt in *Dream Makers Volume II: The Uncommon Men and Women Who Write Science Fiction*: "I think the human race made a bad mistake at the beginning of the Industrial Revolution. We leaped for the mechanics, and threw aside things that were just as important. We made the transition too fast. I do not like mechanical things very much," the author explained. "And I don't like a lot of the modern ways of living. I prefer to do things with my hands; and I think everybody misses that. People need the use of their hands to feel creative." Brooks further notes: "Norton consistently views the future as one where the complexity of science and technology have reduced the value of the individual. . . . So Miss Norton is actually wrestling with the prime problem, that of human worth and purpose."

While some critics, such as Brooks, observe a higher purpose in Norton's writing, they consistently remark upon the author's ability to craft an entertaining tale. "Norton is above all committed to telling a story, and she tells it in clear, effective prose," asserts Spivack. "Not given to metaphors or lyricism, her style is focused on narrative movement, dialogue, and descriptive foreground. . . . Her scenes are moving and vivid, and both the outward action and inward growth are drawn convincingly and absorbingly." Molson concurs, calling Norton "a skilled teller of stories. . . . Characteristically, her stories, either science fiction or fantasy, are replete with incident; take place in the near or far future; feature alien or bizarre life forms, futuristic technology or exotic settings." In addition, the author not only provides her readers with new and exciting concepts but also with an opportunity to visualize these notions for themselves. As *Riverside Quarterly* contributor Barry McGhan summarizes, "[one critic] claims that a prime attraction of this author's writing is that she introduces many intriguing ideas that are never completely wrapped up at the end of the book, thus leaving something to be filled in by the reader's own imagination."

Yet for all Norton's skill in creating and presenting universes to her readers, she always includes ideas of substance in her fiction.

"The sheer size of [Norton's] 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," claims John Rowe Townsend in *A Sense of Story: Essays on Contemporary Writers for Children*. In a Norton novel, he adds, "there is always something beyond the immediate action to be reached for and thought about." Because of the breadth and scope of her work, maintains Brooks, "the chief value of Andre Norton's writing may not lie in entertainment or social commentary, but in her 're-enchanting' us with her creations that reweave our linkages to all life." "Not only does she succeed in holding her reader," observes Spivack, "but her cosmos lingers in the mind, with its unforgettable images of alien species, jewels and talismans resonant with psychic powers, and magical transcendence of time and space. At the center of this original universe, with its startling variety of life forms, is the individual, alone, heroic, supremely important."

Another quality that makes Norton's science fiction memorable, as Wollheim states, is her ability to evoke the "sense of wonder" that characterizes much of the genre. "Andre Norton is at heart telling us wonder stories. She is telling us that people are marvelously complex and marvelously fascinating. She is telling us that all life is good and that the universe is vast and meant to enhance our life to infinity. She is weaving an endless tapestry of a cosmos no man will ever fully understand, but among whose threads we are meant to wander forever to our personal fulfillment." The critic continues: "Basically this is what science fiction has always been about. And because she has always understood this, her audience will continue to be as ever-renewing and as nearly infinite as her subjects." Schlobin similarly concludes in *The Feminist Eye*: "Andre Norton, then, like all special writers, is more than just an author. She is a guide who leads us, the real human beings, to worlds and situations that we might very well expect to live in were we given extraordinary longevity. . . . The Norton future is an exciting realm alive with personal quests to be fulfilled and vital challenges to be overcome." Schlobin continues: "Is it any wonder that millions upon millions of readers, spanning three generations, have chosen to go with her in her travels?"

AVOCATIONAL INTERESTS: Collecting fantasy and cat figurines and paper dolls, needlework.

BIOGRAPHICAL/CRITICAL SOURCES:

BOOKS

- Contemporary Literary Criticism*, Volume 12, Gale, 1980.
Crouch, Marcus, *The Nesbit Tradition: The Children's Novel in England, 1945-70*, Benn, 1972.
Dictionary of Literary Biography, Gale, Volume 8: *Twentieth Century American Science Fiction Writers*, 1981, Volume 52: *American Writers for Children since 1960: Fiction*, 1984.
Elwood, Roger, editor, *The Many Worlds of Andre Norton*, introduction by Donald Wollheim, Chilton, 1974, published as *The Book of Andre Norton*, DAW Books, 1975.
Magill, Frank N., editor, *Survey of Science Fiction Literature*, Volumes 1-5, Salem Press, 1979.
Platt, Charles, *Dream Makers Volume II: The Uncommon Men and Women Who Write Science Fiction*, Berkley Publishing, 1983.
Schlobin, Roger C., *Andre Norton*, Gregg, 1979.
Schlobin, Roger C., *Andre Norton: A Primary and Secondary Bibliography*, G. K. Hall, 1980.
Shwartz, Susan, editor, *Moonsinger's Friends: An Anthology in Honor of Andre Norton*, Bluejay Books, 1985.

Epivack, Charlotte, *Merlin's Daughters: Contemporary Women Writers of Fantasy*, Greenwood Press, 1987.
 Stacar, Tom, editor, *The Feminine Eye: Science Fiction and the Women Who Write It*, Ungar, 1982.
 Townsend, John Rowe, *A Sense of Story: Essays on Contemporary Writers for Children*, Lippincott, 1971.

PERIODICALS

Extrapolation, fall, 1985.
Fantasy Review, September, 1985.
Los Angeles Times, December 27, 1984.
New York Times Book Review, September 20, 1970, February 24, 1974, January 25, 1976.
Riverside Quarterly, January, 1970.
School Librarian, July, 1967.
Times Literary Supplement, June 6, 1968, June 26, 1969, October 16, 1969, July 2, 1971, April 18, 1972, April 6, 1973, September 28, 1973, July 16, 1976.

—Sketch by Diane Telgen

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NOVAK, Robert
 See LEVINSON, Leonard

* * *

NUESSEL, Frank H(enry) 1943-

PERSONAL: Born January 22, 1943, in Evergreen Park, Ill.; son of Frank Henry and Rita Elizabeth (Aspel) Nuessel. **Education:** Thornton Junior College, A.A., 1963; Indiana University, A.B., 1965; Michigan State University, M.A., 1967; University of Illinois, Ph.D., 1973.

ADDRESSES: Home—New Albany, Ind. Office—Department of Classical and Modern Languages, University of Louisville, Louisville, Ky. 40292.

CAREER: Northern Illinois University, DeKalb, instructor in Spanish, 1967-70; Indiana State University, Terre Haute, assistant professor of Spanish and director of language laboratory, 1973-75; University of Louisville, Louisville, Ky., assistant professor, 1975-78, associate professor, 1978-82, professor of mod-

ern languages and linguistics, 1982—, Oppenheimer Fellow, 1985—, associate dean, College of Arts and Sciences, 1986-88.

MEMBER: Linguistic Society of America, American Association of Teachers of Spanish and Portuguese, Modern Language Association of America, Understanding Aging, Inc.

WRITINGS:

(Editor) *Linguistic Approaches to the Romance Lexicon*, Georgetown University Press, 1978.
 (Editor) *Contemporary Studies in Romance Languages*, Linguistics Club, Indiana University, 1980.
 (Contributor) *MLA International Bibliography*, Volume 3, Italic Linguistics, 1980-88.
 (Editor) *Current Issues in Hispanic Phonology and Morphology*, Linguistics Club, Indiana University, 1985.
Theoretical Studies in Hispanic Linguistics, Linguistics Club, Indiana University, 1988.
Onomastics: An Introduction to the Study of Names, University of Toronto Press, 1989.

Contributor of about 100 articles to language, linguistic, and gerontology journals.

SIDELIGHTS: Frank H. Nuessel once told *CA*: "Many of my writings deal directly or indirectly with the topics of discrimination and censorship. In order to live in a free society, it is necessary to be vigilant against such encroachments upon personal liberty."

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Canadian Journal of Italian Studies, Volume 5, number 3, 1982.
Canadian Modern Language Journal, Volume 38, number 2, 1982.
Canadian Modern Language Review, Volume 40, number 5, 1986.
Estudios filológicos, Volume 21, 1986, Volume 23, 1988.
Hispanic Linguistics, Volume 2, number 1, 1984.
Language, Volume 56, number 1, 1980, Volume 60, number 2, 1984.
Romance Philology, Volume 35, number 2, 1981.
Year's Work in Modern Language Studies, Volume 42, 1981.