ANDRE NORTON'S SCIENCE FICTION AND FANTASY, 1950-1979; AN INTRODUCTION TO THE TOPICS OF PHILOSOPHICAL REFLECTION, IMAGINARY VOYAGES, AND FUTURE PREDICTION IN SELECTED BOOKS FOR YOUNG READERS

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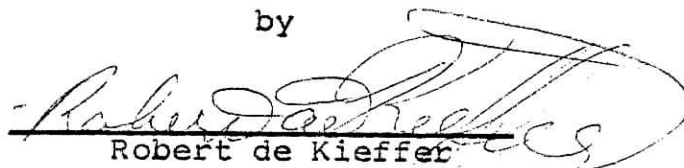

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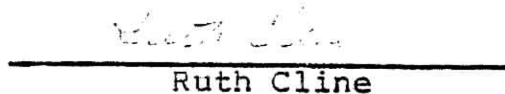

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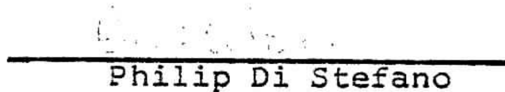

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Andre Norton's Science Fiction and Fantasy, 1950-1979;
An Introduction to the Topics of Philosophical Reflection, Imaginary Voyages, and Future Prediction in Selected Books for Young Readers

Thesis directed by Professor Robert de Kieffer

Andre Norton has been long overlooked by literary critics, although her work deserves careful consideration because she is a competent, prolific, and popular writer of books for younger readers. The intent of this study is to provide an introductory, chronological overview of three major topics appearing in selected full-length science fiction and fantasy published by Norton since 1950 for younger readers.

Forty-five books have been selected from fifteen standard recommended reading lists for American elementary and junior high school students. Each book has been reviewed to determine Norton's treatment of the topics of Philosophical Reflection, Imaginary Voyages, and Future Prediction.

Norton views the enduring human condition as the struggle for individual survival against both human and social oppression. Her protagonists return from their adventures to instruct their communities that social endurance and growth is contingent upon individual freedom

and cultural diversity as well as upon the mutual cooperation of all intelligent life.

Norton's Imaginary Voyages are primarily travel in fourth and fifth dimensions. Fourth dimensional journeys are always into the past, either on Earth or on alien planets. Travellers usually return to their own times and often there is modern consequence resulting from interference in history. Fifth dimensional voyages into alternate worlds are usually physical and travellers are often stranded with little consequence to their own worlds. By using time travel, the author adds a sense of galactic history to her stories and invokes traditional mythological patterns of a protagonist's wandering in supernatural regions.

Norton presents human/animal telepathic links as one method of future communication. Her communication levels range from primitive instinct to sophisticated reasoning. The protagonist/animal mental symbiosis provides a collective strength greater than that individually possible and supports the author's primary topic of on-planet cooperation among all intelligent beings.

Norton is a superb storyteller who possesses powerful narrative control. She presents complex ideas and plot structures in a deceptively straightforward writing style. Although her choice of topics is within conventional science fiction and fantasy boundaries, the author moves beyond formulas to focus on fundamentally human matters. By employing many of the components of

human history, such as anthropology, archeology, folklore, legend, mythology, natural history, and religion, to project human behavior in the future, Norton provides a unique literary experience for her readers.

Andre Norton has written successfully in several genres for a young audience. Her science fiction and fantasy is a complexly imagined blend of historical and philosophical ideas. The author not only offers fast-paced adventures but also presents protagonists with recognizable human problems with which young readers might identify.

This abstract is approved as to form and content. I recommend its publication.

Signed ______________________
Faculty member in charge of thesis

DEDICATION

This thesis is dedicated to Andre Norton.

ACKNOWLEDGEMENTS

My appreciation to Robert de Kieffer, Virginia Westerberg, and Ruth Cline and to Beth Scott and Bruce Hensley whose interest and support made this disquisition possible.

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CHAPTER I

INTRODUCTION

Andre Norton published her first novel, _The Prince Commands_, in 1934 at the age of twenty-one. In the forty-six years since then, she has written at least thirty short stories and has authored and co-authored ninety-nine books. Her work has been published in the United States and abroad, primarily in England and in Germany, and has been translated into Arabic, Danish, Dutch, French, German, Hungarian, Italian, Japanese, Portuguese, Russian, and Spanish.

The range of Norton's fiction includes adventure, mystery, and spy stories, Gothic romances, interpreted legends, and historical novels, but she is best known for the science fiction and fantasy for young readers which comprises the majority of her works. At sixty-eight Norton continues to write and to publish and because most of her books remain in print (fifty-nine in 1979) she is one of the most prolific and widely read contemporary authors of fiction for younger readers.

Critics have acknowledged Norton's extraordinary productivity as well as her wide audience among both young and adult readers, but the body of her work has not been considered in the detail it deserved. Why Norton has been so long overlooked by literary critics is unclear

but may be the result of general critical attitudes toward science fiction during Norton's early career; of the author's preferred audience of younger readers; or of critical attention to male authors, such as Heinlein or del Ray, who also have written for juvenile audiences. Whatever the explanation for Norton's being disregarded by reviewers heretofore, it is time that serious attention be given her work. It is, therefore, the intent here to review the major topics in Andre Norton's full-length science fiction and fantasy for younger readers in order to show that her work may provide a useful literary experience for young readers and to discern whether the author's ideas about her themes have developed or altered throughout her writing career.

Overview

Alice Mary Norton[1] was born February 17, 1912, to Bertha and Adalbert Norton in Cleveland, Ohio, where she lived until moving to Florida in 1966. After high school, she attended Western Reserve University for two years, was on the staff of the Cleveland Public Library, and wrote book reviews for the Cleveland Plain Dealer. Norton spent 1940 and 1941 in Washington, D. C., managing a bookstore and working at the Library of Congress. She

[1]The author has since legally changed her name to Andre Norton.

returned to the Cleveland Public Library as a member of the Children's Department in 1942, remaining until 1950 when she resigned to become a freelance writer and a juvenile editor for Gnome Press, a position she held until 1958.

Writing Career

Types of Writing. Norton began writing while in high school and the range of her interests has been extensive, covering poetry, adventure, espionage, and mystery stories, Gothic romances, legends, and historical novels, although her primary attention has been given to science fiction and fantasy. Her first books, The Prince Commands (1934) and Ralestone Luck (1938), are adventure stories. The Sword Is Drawn (1944), Sword in Sheath (1949), and At Swords' Points (1954) are espionage novels about World War II Holland. Norton wrote Murders for Sale (1954) as Allen Weston with Grace Allen Hogarth; collaborated in the late 1950s on a series of three mysteries which were never published;[2] and has recently issued The White Jade Fox (1975), The Opal-Eyed Fan (1977), Velvet Shadows (1977), and Snow Shadow (1979), all Gothic romances.

As an assistant in the Children's Department of the Cleveland Public Library during the 1940s, Norton translated and adapted two legend cycles for storytelling

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[2] Robert Lofland, "Andre Norton, a Contemporary Author of Books for Young People" (Master's thesis, Kent State University, 1960), p. 10.

at children's hours. These cycle stories were later published as Rogue Reynard (1947) and Huon of the Horn (1951). The writer's interest in history led to several books of historical fiction for young readers, among them Follow the Drum (1942), about the settlement of Maryland in the reign of Charles II; Scarface (1948), a story of West Indian colonial life during the Stuarts; Yankee Privateer (1955), the adventures of a marine in the American Revolution; Stand to Horse (1956), a chronicle of the Apache wars in the late 1850s; Shadow Hawk (1960), a tale of war and political intrigue in ancient Egypt; and Ride Proud, Rebel! (1961) and Rebel Spurs (1962), both of which are Civil War stories. Norton has also collaborated with her mother, Bertha Stemm Norton, on Bertie and May (1969), an autobiographical novel about Mrs. Norton's childhood in Ohio in the 1870s.

Norton's primary interests in the thirty years since 1950, when she began writing full time, have been science fiction and fantasy. The author's first eight books were published over a period of fifteen years but after the 1952 appearance of Star Man's Son her production increased dramatically. In the three decades since, she has produced several books, including paperback originals, each year. Attesting to her popularity, one of her publishers has pointed out that ". . . her books sell continuously in hard covers and in the millions in

paperbacks. . . ."[3] In 1960, another claimed that

> . . . of all authors Ace publishes (including most of the top writers in science fiction's history, from Burroughs and E. E. Smith, Heinlein and Van Vogt, on to Jack Vance and Henry Kuttner and Arram Davidson), Miss Norton is the top best-seller of them all.[4]

Her publication record is especially remarkable because her primary audience is young readers.

Awards/Honors. Honors bestowed upon Norton for her work include a 1946 Dutch government citation for A Sword Is Drawn, which also was a Junior Literary Guild Selection; Honorable Mention in the 1949 Ohioana Library Awards for Sword in Sheath; a 1951 Boys Club of America Medal for her edition of Malcolm Jameson's Bullard of the Space Patrol; a 1952 American Newspaper Guild Page One Award of Distinguished Books for Huon of the Horn; a Theta Sigma Phi Headliner Award in 1963; the 1963 Invisible Little Man Award for sustained excellence in science fiction writing; a 1964 Hugo nomination for Witch World; a Boys Club of America Certificate for Night of Masks in 1965; the 1965 Child Study Association Book of the Year Award for Steel Magic; a Hugo "best novelette" nomination for "Wizard's World" in 1968; a Nebula "best novel" preliminary ballot nomination for The Crystal Gryphon in

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[3]Donald Wollheim, Introduction to The Book of Andre Norton, ed. Roger Elwood (New York: Daw, 1975), p. 9.

[4]Lin Carter, "Andre Norton: A Profile," in Sioux Spaceman, by Andre Norton (New York: Ace, 1960), p. [136].

1972; and the 1976 Phoenix Award for overall writing achievement. She was the first woman to receive the Grand Master of Fantasy (Gandalf) Award, which is given to writers who have devoted a major portion of their careers to advancing fantasy literature, at the World Science Fiction Convention in 1977.

Fiction

Series/Sequels. One of the extraordinary aspects of the author's fiction is the relationship among her books. In her early writing, the espionage novels have a common hero, Loren Van Norreys, and both of her Civil War books are about Drew Rennie. Few of her science fiction books are unlinked to at least one other work because in writing them Norton has developed an overlapping series of universes in which several cultures and planets are touchstones to which she often refers. The effect is a broadly conceived galaxy into which fits a variety of tales. Common assumptions do not necessarily a series make, but Norton has written a number of sequels which she avers are the result of reader interest rather than writer intent.[5]

Her first science fiction novel, Star Man's Son (1952) led to other "Star" titles, including Star Rangers (1953), The Stars Are Ours! (1954), Star Guard (1955),

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[5]Paul Walker, Speaking of Science Fiction (Oradel, New Jersey: Luna Publications, 1978), pp. 267-268.

Star Born (1957), and Star Gate (1958), which the author has described as ". . . a loose arrangement of future history."[6] The "Solar Queen" series, the first three of which were written as Andrew North, is about Dane Thorson's adventures on a tramp space freighter and includes Sargasso of Space (1955), Plague Ship (1956), Voodoo Planet (1959), and Postmarked the Stars (1969). Crossroads of Time (1956) and Quest Crosstime (1965) describe the time travels of Blake Walker. The "Time Trader" or "Time Agent" series includes four books, The Time Traders (1958), Galactic Derelict (1959), Defiant Agents (1962), and Key Out of Time (1963), which have interweaving plots about US/USSR competition and about the time travel of Travis Fox and Ross Murdock. The Beast Master (1959) and Lord of Thunder (1962) focus on the space adventures of Hosteen Storm after Earth has been destroyed.

Sequels begun during the 1960s include the "Shann Lantee" series, Storm Over Warlock (1960), Ordeal in Otherwhere (1964), and Forerunner Foray (1973), and the "Janus" sequels, Judgment on Janus (1963) and Victory on Janus (1966). In each book in her "Magic" series, Steel Magic (1965), Octagon Magic (1967), Fur Magic (1968), Dragon Magic (1972), Lavender-Green Magic (1974), and Red Hart Magic (1976), Norton uses an enchanting object

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[6]More Junior Authors, 1963 ed., s. v. "Andre Norton," by Andre Norton.

to generate adventures for the protagonist. Krip Vorlund is the subject of Moon of Three Rings (1966) and Exiles of the Stars (1971). In The Zero Stone (1968) and Uncharted Stars (1969), a magic stone provides adventures for Murdoc Jern. In recent years, Norton has collaborated with Dorothy Madlee on three "Star Ka'at" books, Star Ka'at (1976), Star Ka'at World (1976), and Star Ka'ats and the Plant People (1969), a series about telepathic cats.

Norton's best known series is the "Witch World" which includes Witch World (1963), Web of the Witch World (1964), Year of the Unicorn (1965), Three Against the Witch World (1965), Warlock of the Witch World (1967), Sorceress of the Witch World (1968), The Crystal Gryphon (1972), "Legacy From Sorn Fen" (1972), "One Spell Wizard" (1972), Spell of the Witch World (1972), "Toads of Grimmerdale" (1973), Jargoon Pard (1974), "Spider Silk" (1976), "Sword of Unbelief" (1977), Trey of Swords (1978), Zarthor's Bane (1978), "Sand Sister" (1979), and "Falcon's Blood" (forthcoming[7]). The entire series occurs on Witch World, an alternate Earth world.

Collaborations. Norton's first collaborative publication was a mystery, Murders for Sale (1954), with Grace Hogarth. The author completed her mother's book, Bertie and May (1969), and in recent years has written The Day of the Ness (1975) with Michael Gilbert; the

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[7]Roger Schlobin, Andre Norton: A Primary and Secondary Bibliography (Boston: G. K. Hall, 1980), p. 58.

"Star Ka'at" series with Dorothy Madlee; and Seven Spells to Sunday (1979) with Phyllis Miller.

Short Fiction. The majority of Norton's shorter fiction, the first-published of which was "People in the Crater" (1947), appeared originally in science fiction magazines and has been reprinted several times in story collections, including in her own High Sorcery (1970), Garan the Eternal (1972), Spell of the Witch World (1972), and The Many Worlds of Andre Norton (1974). The author has developed a few of her short stories into full-length novels, as is the case with Outside (1974), which was derived from "London Bridge" (1973), and with Perilous Dreams (1976), which was expanded from "Toys of Tamisan" (1969).

Illustrators. Unlike many established writers, Norton has developed no long-term relationship with an illustrator, perhaps because illustrations are not an integral part of her books. Instead, she has had many illustrators, among whom are Laura Bannon, Lorence Bjorklund, Judith Brown, Duncan Coburn, Bernard Colonna, Mac Conner, Donna Diamond, Virgil Findlay, Jack Gaughan, Michael Gilbert, Robin Jacques, Jean Jenkins, John Kaufman, Joe Krush, Nicholas Mordvinoff, Richard Powers, James Reid, Fermin Rocker, Kate Seredy, Evan Steadman, and Leonard Vosberg.

Other

Compilations. Throughout her career, Norton has compiled seven science fiction collections, The Griffen Booklet I (1949) with Basil Wells; Bullard of the Space Patrol (1951); Space Service (1953); Space Pioneers (1954); Space Police (1956); The Award Science Fiction Reader (1967); and Gates to Tomorrow (1973) with Ernestine Donaldy. She has also edited a book of ghost stories, Small Shadows Creep (1974), and a book of legendary beast tales, Baleful Beasts and Eerie Creatures (1976).

Nonfiction. Norton's nonfiction, with the exception of book reviews, has been limited, which is not surprising given her extraordinarily prolific writing of fiction. She has published poetry, composed introductions for several of her books, written prefaces to the anthologies she compiled, provided forewords and introductions to other writers' works, and published articles about children's parties, haunted houses, and science fiction and fantasy. Norton comments that she likes ". . . writing science fiction and fantasy because the imagination is allowed full play and there are few limits placed on the type or amount of action allowed."[8] In an early article, Norton points out the predictive value of science fiction:

> In 1900 when a writer described . . . radio, planes, talking movies, and electric kitchens, he was

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[8]Andre Norton, "Andre Norton Writes," in A Sense of Story, by John Rowe Townsend (New York: Lippencott, 1971), p. 150.

> producing science fiction. In 1925 he wrote of atomic energy, rocket ships, radar, television, deep freeze storage, and mechanical 'brains'! In 1952 such authors speak easily of space travel, teleportation, logical world history stemming from our present economic and social structure--and they are still said to be writing science-fiction. But it has been proved over and over again that this fiction of one generation is the reality of the next.[9]

About fantasy, Norton avers that ". . . there is no more imagination stretching form of writing, nor reading, than the world of fantasy. The heroes, heroines, colors, action, linger in one's mind long after the book is laid aside."[10] She believes that the

> . . . first requirement for writing heroic or sword and sorcery fantasy must be a deep interest in and a love for history itself. Not the history of dates, of sweeps and empires--but the kind of history which deals with daily life and aspirations of people long since dust.[11]

The author's interest in history has led to her extensive reading in other areas, such as anthropology, archeology, folklore and legend, natural history, religion, and travel, and she uses this background in order to put ". . . material into a book which will make the reader want to know more about some subject introduced and perhaps do some reading of his own thereafter."[12] Norton carefully points out, however, that information alone will not

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[9]Andre Norton, "Living in 1980 Plus-," Library Journal 77 (September 15, 1952):1463.

[10]Andre Norton, "On Writing Fantasy," in The Book of Andre Norton, ed. Roger Elwood (New York: Daw, 1974), p. 77.

[11]Ibid., p. 71.

[12]Norton, "Andre Norton Writes," p. 151.

satisfy a reader and that ". . . this is the truth; you cannot write fantasy unless you love it, unless you yourself can believe in what you are telling."[13]

Critical Reception

Bibliographies

Because Norton has written prolifically over a forty-six-year period, because her books have been published by several publishers, and because her works have been reprinted often, compiling a detailed bibliography of her works is a formidable project. Patten's thesis is an annotated bibliography of the author's fiction which appeared between 1934 and 1963,[14] and Turner catalogs pre-1974 magazine fiction, anthologies, and first editions.[15] Norton published her own bibliography of fiction, nonfiction, and anthologies in 1974[16] and Hewitt updated it in 1975.[17] Schlobin's book is an

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[13] Norton, "On Writing Fantasy," p. 74.

[14] Frederick Patten, "Andre Norton: A Bibliography 1934-1963" (Master's thesis, University of California at Los Angeles, 1963). Unavailable for review here.

[15] David Turner, The First Editions of Andre Norton (Menlo Park, California: David G. Turner-Bookman, 1974).

[16] Andre Norton, "Norton Bibliography," in The Many Worlds of Andre Norton, ed. Roger Elwood (Radnor, Pennsylvania: Chilton, 1974), pp. 201-208.

[17] Helen-Jo Hewitt, "Norton Bibliography," in The Book of Andre Norton, ed. Roger Elwood (New York: Daw, 1975), pp. 211-221.

extensive list of Norton's fiction, nonfiction, poetry, and selected criticism and reviews.[18]

Reviews

Reviews of Norton's books have generally been favorable, although her recent efforts at collaboration have met critical disapproval. The author's historical works have been praised for scrupulous research, authentic settings, well-developed plots, and convincing dialogue. Her science fiction and fantasy novels have been acclaimed for well-conceived settings, for imaginative, intricate, and action-filled plots, and for vivid imagery. Although reviews are useful evaluations of individual books, they do not provide general discussions of Norton's entire work nor are they detailed considerations of her ideas.

Criticism

Writers about science fiction frequently refer to Norton as an extraordinarily prolific, popular and skilled writer of action-filled adventure tales. Aldiss mentions her as the ". . . best-selling Andre Norton, whose science fantasies are designed for teenagers and read by adults."[19] Crouch avers that "The two acknowledged masters of mainstream science fiction for young readers are Andre Norton

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[18]Schlobin, Andre Norton: A Primary and Secondary Bibliography.

[19]Brian Aldiss, Billion Year Spree (Garden City, New York: Doubleday, 1973), p. 263.

and Robert A. Heinlein."[20] Gunn notes that Norton writes "good juvenile fiction"[21] and Kyle states that she is ". . . in a class by herself with her Witch World series [and] writes outstanding science fantasy."[22] McCaffrey describes Norton as "the mistress of superb fantasy";[23] McHargue calls her an "accomplished spell-binder";[24] and Moskowitz believes that she is ". . . probably the outstanding science-fiction writer currently writing in the romantic tradition."[25] Skene writes that Norton is a "very competent writer."[26]

Not all critics are flattering. Egoff proclaims that books by Norton ". . . are dependent for atmosphere on the creation of indefinite primitive worlds, on weird, ugly, and distorted creatures, and the casual use of odd

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[20] Marcus Crouch, The Nesbit Tradition (London: Ernest Benn, 1972), p. 54.

[21] James Gunn, Alternate Worlds (Englewood Cliffs, New Jersey: Prentice-Hall, 1975), p. 36.

[22] David Kyle, A Pictorial History of Science Fiction (New York: Hamblyn, 1976), p. 155.

[23] Anne McCaffrey, "Hitch Your Wagon to a Star," in Science Fiction Today and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974), p. 280.

[24] Georgess McHargue, "Leaping Into Fantasy," American Libraries 4 (December 1974):610.

[25] Sam Moskowitz, Seekers of Tomorrow (Cleveland: World, 1966; reprinted, Westport, Connecticut: Hyperion, 1974), p. 81.

[26] Fran Skene, "Venus in Conjunction," A Room of One's Own 1 (Summer 1975):34.

words and unpronounceable names--Tolkien on a 'trip'."[27] The Panshins note that Norton ". . . has been a steady producer of highly competent but non-innovative juvenile and paperback science fiction and fantasy novels. . . ."[28]

Other than sentence-length references in surveys there has been little critical attention given Norton's work. Essays devoted solely to Norton are few. One of the earliest is Donaldy's short description of the author's work.[29] Another is Patten's discussion of Norton's plots.[30] Lengthier examination of the author's fiction is Carter's "Afterword" in the 1963 Ace printing of Sioux Spaceman. Carter praises Norton's ". . . fast-moving fantastic romances dealing with the primary emotions, easily comprehensible by the teenage readers."[31] He applauds her mixture of science fiction and fantasy, a style of writing he predicts will be more common in the 1970s. Carter is not comfortable with the notion

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[27]Sheila Egoff, "Science Fiction," in Only Connect, ed. Sheila Egoff, G. T. Stubbs, and L. F. Ashley (New York: Oxford University Press, 1969), p. 389.

[28]Alexei and Cory Panshin, SF in Dimension (Chicago: Advent, 1976), p. 299.

[29]Ernestine Donaldy, "She Lives Ahead--In 1980 Plus," Matrix 46 (November/December 1960):16-17.

[30]Fred Patten, "The Asbestos Shelf," Salamander 3 (July/August 1962):5-8.

[31]Lin Carter, "Andre Norton: A Profile," p. [135].

that Norton's intended audience is younger readers, as is evident in his comment that Witch World is a "fully adult pure fantasy novel."[32] Although the essay is interesting, it was written after only a decade of Norton's writing science fiction and fantasy and is more descriptive of the plots than of the ideas in her work.

Fisher has written an excellent critical introduction to the use of setting and characterization in six of the author's books, noting that she ". . . shows that forward-looking which, more than any foreshadowing of astro-physics or hypo-thermic techniques, keeps the best space-fiction always one jump ahead of its public."[33] McGhan's speculation that Norton was ignored by science fiction critics in the 1960s because of their disinterest in her type of adventure is marred by exaggeration ("Her heroes are of an epic size . . ."[34]) and inaccuracies.

Townsend's chapter about Norton is a short discussion of her science fiction and fantasy works of the 1950s and 1960s in which he identifies several recurring themes and praises her as a teller of "strong, fast moving stories."[35] The chapter is informative but is not a comprehensive explication of the author's ideas. Bankier

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[32] Ibid., p. [140].

[33] Margery Fisher, "Andre Norton," The School Librarian 15 (July 1967):145.

[34] Barry McGhan, "Andre Norton: Why Has She Been Neglected?" Riverside Quarterly 4 (January 1970):129.

[35] John Rowe Townsend, A Sense of Story (New York: Lippencott, 1971), p. 148.

points out in her 1974 article that ". . . Andre Norton has provided more good women in SF than practically anyone else, and started doing it sooner than most."[36]

Brooks' 1974 essay is an attempt to provide a detailed analysis of the tone in Norton's work.[37] He does so at the beginning of his article but is easily distracted and writes about several other topics as well, often quarreling with Norton's point of view which he at times quotes without providing citations. What could have been a useful discussion of Norton's work, then, is an essay muddled by illogical organization and irrelevant asides. Chapman's overview of the science fiction of the 1950s mentions both Heinlein and Norton as using ". . . the frontier idea to idolize the violent hero. In doing so they dealt with the problem of juvenile delinquency which was particularly vexing to Americans during the 1950s."[38]

Miesel, in her lengthy introduction to the reprint edition of Witch World, describes the geography of the planet, outlines each story in the series, and claims a feminist viewpoint for the author.[39] Ruse's 1977 profile

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[36]Amanda Bankier, "Women in the Fiction of Andre Norton," The Witch and the Chameleon 1 (August 1974):3-5.

[37]Rick Brooks, "Andre Norton: Loss of Faith," in The Book of Andre Norton, ed. Roger Elwood (New York: Daw, 1974), pp. 187-209.

[38]Robert Chapman, "Science Fiction of the 1950s," Foundation 7/8 (March 1975):40.

[39]Sandra Miesel, "Introduction," in Witch World (New York: Ace, 1963; reprinted, Boston: Gregg Press, 1977), pp. v-xxvii.

of Norton emphasizes her historical fiction and personal interest in archeology and history.[40] Beeler discusses the Time Trader series in his preface to the 1978 reprint edition of Time Traders,[41] and Miesel recounts the story lines of seven "Space Adventure" novels in her introduction to the reprint edition of Sargasso of Space.[42] In a recent article, Brooks explicates Norton's use of the Beauty and the Beast folktale.[43]

Theses

Writers of theses about science fiction have included Norton's work but few discuss more than a limited number of her books. Panshin discusses several of Norton's science fiction books but his study includes other authors as well so that while there is a literary approach, it is limited to a few works which were published before 1966.[44] Greenlaw provides some details

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[40] Gary Ruse, "Algol Profile: Andre Norton," Algol 14 (Summer/Fall 1977):15-17.

[41] Thomas Beeler, "Introduction," in Time Traders (Cleveland: World, 1957; reprint ed., Boston: Gregg Press, 1978), pp. v-xix.

[42] Sandra Miesel, "Introduction," in Sargasso of Space (New York: Gnome, 1955; reprint ed., Boston: Gregg Press, 1978), pp. v-xix.

[43] Rick Brooks, "Bruno Bettleheim and Year of the Unicorn," The Norton Newsletter 1 (March 1979):4-5.

[44] Alexei Panshin, "A Critical Examination of Science Fiction for Young People" (Master's thesis, University of Chicago, 1966).

about Norton's science fiction but the intent of the thesis is a content analysis of one hundred-forty-two books for six specific themes.[45] The fifteen books by Norton which contain the themes are simply charted by Greenlaw without discussion of the works themselves or without placing them within the context of the author's other works.

Sullivan cites Merlin's Mirror (1975) as an example of Arthurian high fantasy and outlines the plot of the novel.[46] Mogen mentions Sioux Spaceman (1960) and Lord of Thunder (1962) as illustrative of the New World colonization motif common in science fiction,[47] and because of their post-holocaust settings, Pattow includes five of Norton's books in his chronology.[48]

Norton's fiction has been the topic of several master's theses in library science. The earliest is Lofland's paper which describes the author's life and work before 1960 with the intent of interesting others

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[45]Marilyn Greenlaw, "A Study of the Impact of Technology on Human Values as Reflected in Modern Science Fiction for Children" (Ph.D. dissertation, Michigan State University, 1970).

[46]Charles Sullivan, "The Influence of Celtic Myth on Modern Imagination" (Ph.D. dissertation, University of Oregon, 1976), p. 175.

[47]David Mogen, "Frontier Themes in Science Fiction" (Ph.D. dissertation, University of Colorado, 1977), p. 140.

[48]Donald Pattow, "A Critical Chronology of Speculative Fiction for Young People" (Ph.D. dissertation, University of Wisconsin-Madison, 1977).

". . . in writing similar theses about authors who write primarily for young people."[49] Lofland's first chapter is a summary of Norton's life, based on an interview with her and on correspondence with several of her acquaintances. His second chapter is a chronological survey of Norton's fiction with brief descriptions of plots. Lofland makes no attempt to explore Norton's ideas. His paper, which offers personal information about the author, is not a contribution to literary criticism of her works.

Patten's thesis is a bibliography,[50] and Wilbur's paper is a biography and a discussion of the author's pre-1965 science fiction.[51] Peters continues Lofland's work by examining all of Norton's fiction published between 1960 and 1971.[52]

Disquisition Plan

Statement of Purpose

The review of writing about Andre Norton above reveals that although there has been critical acknowledgement

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[49]Lofland, "Andre Norton, A Contemporary Author of Books for Young People," p. 1.

[50]Patten, "Andre Norton: A Bibliography 1934-1963."

[51]Sharon Wilbur, "Andre Norton, Her Life and Writings With an Analysis of Her Science Fiction and an Annotated Bibliography" (Master's thesis, Texas Woman's University, 1966). Unavailable for review here.

[52]Becky Peters, "A Bio-Bibliographic Study of Andre Norton, 1960-1971" (Master's thesis, Kent State University, 1971.)

of her competence there is no study which is devoted to the discussion of the literary aspects of more than a selected few of her books. The explanations for why Norton has been so long overlooked are associated with the general critical disdain for science fiction when she began writing, with the lack of critical interest in women writers prevalent until very recently, and with her writing principally for younger readers. The evidence clearly indicates that she has been critically neglected throughout the thirty years in which she has been publishing science fiction and fantasy. It is the intent of this study, therefore, to provide an overview of three of the major topics, Philosophical Reflection, Imaginary Voyages, and Future Prediction, which have been employed by Andre Norton in her full-length science fiction and fantasy for younger readers.

Significance of the Study. The primary body of Andre Norton's work is science fiction and fantasy. She is acknowledged by many science fiction experts to be a talented author, but her importance has been underestimated in part because she writes for younger readers. Norton's science fiction and fantasy for young people should receive careful consideration not only because she is a competent writer but also because exposure to her ideas may provide an interesting literary experience and because her topics obviously appeal to her readers. Although it is dangerous to speculate about Norton's

influence on her readers, Wollheim's comment about the popularity of Star Man's Son (1952) is of interest:

> The point I am making is that people who read this book must number millions--one can assume that every hard-cover book sold is probably read by a dozen or so young people, and every paperback edition possibly gains a handful of readers too, especially if the purchaser is young. Five million, ten million, can that be the number who have read Andre Norton's post-atomic war novel? And that was over a period of fifteen years.[53]

Problem Investigated. Critics suggest several approaches to the study of science fiction, among them the historical, the mythic, the structural, and the topical. A logical starting point for consideration of Andre Norton's science fiction and fantasy is the topical method because the ideas expressed in an author's work have the most obvious appeal for young readers. This study is, therefore, a chronological consideration of three of the major topics which appear in Norton's full-length science fiction and fantasy for younger readers published since 1950 as well as a discussion of how the author has developed or altered her viewpoint on each throughout her career.

Although Norton writes in at least four conventional categories of science fiction topics, Philosophical Reflection, Imaginary Voyages, Technological Development, and Future Prediction, only three of them are discussed

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[53] Donald Wollheim, The Universe Makers (New York: Harper and Row, 1971), p. 62.

here because Brooks and Greenlaw have covered adequately Norton's ideas about technology. The remaining three categories considered here are not mutually exclusive and may appear either in individual permutations or in combinations in the author's books.

Norton's Philosophical Reflection focuses primarily on the character development of her protagonists who must not only overcome hostile environments and situations but must also confront their own self-doubts and fears in order to survive and to be of benefit to their communities. Norton's Imaginary Voyages are presented principally in the form of time travel. The writer uses both linear, or fourth-dimensional, time travel into the past and time travel across parallel worlds which coexist with the primary world of the traveller. Unusual in Norton's predictions about the future is the presentation of telepathic alliances between her protagonists and animals which she uses to support her argument for tolerance and cooperation among differing life forms.

Selection Procedures

This study is a consideration of Andre Norton's full-length science fiction and fantasy for young readers written since 1950.

Definitions. Because there are almost as many definitions of science fiction[54] and of fantasy[55] as there are definers and because many writers of science fiction use the devices of fantasy and mythology, the distinction between science fiction and fantasy is impossible to maintain.[56] Defining each of the selected books as either science fiction or fantasy is not critical to this study, which is a topical, rather than definitive, approach. Philosophical Reflection, Imaginary Voyages, and Future Prediction are common topics in Norton's science fiction and fantasy.

Limitations. Only full-length science fiction and fantasy written by Norton without collaboration in the 1950 through 1979 years as selected by the author of this study from reading lists for elementary and junior high school students are included here, although all of Norton's science fiction and fantasy novels have been read as background material.

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[54] For a more detailed discussion see Robert Philmus, "Science Fiction: From Its Beginning to 1870," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), pp. 3-9.

[55] For a more detailed discussion see Marshall Tymn, Kenneth Zahorski, and Robert Boyer, Fantasy Literature (New York: Bowker, 1979), pp. 3-39.

[56] Alexander's Chronicles of Prydian, LeGuin's Earthsea Trilogy, Lewis' Outerspace Trilogy, and Tolkien's Lord of the Rings Trilogy, for example, are claimed by bibliographers of both science fiction and fantasy.

Bibliographies. In order to identify books appropriate to the scope of this study, standard reviewing sources and recommended reading lists for American elementary and junior high school students for the 1950 through 1979 years have been consulted. These sources were selected because they are compiled by children's literature experts and are commonly used by librarians to aid book selection for elementary school, junior high school, and public libraries. Included in this study, therefore, are the books of Andre Norton which are most likely to be found by young readers in their school and public libraries.

In the thirty years to be covered in this study, the major reviewing sources and recommended reading lists for children's literature have been published by the American Library Association, the Association for Childhood Education, the R. R. Bowker Company, the BroDart Foundation, the University of Chicago Center for Children's Books, the National Council of Teachers of English, and the H. W. Wilson Company. The publications from these sources which were used to identify Norton's full-length science fiction and fantasy are those which recommend fiction for purchase by elementary and junior high school librarians.

American Library Association publications consulted are the following:

1. A Basic Book Collection for Elementary Grades, editions five (1951), six (1956), and seven (1960).

2. Hodges, Elizabeth, comp., Books for Elementary School Libraries (1969).

3. A Basic Book Collection for Junior High Schools, editions one (1950), two (1956), and three (1960).

4. Books for Children, 1960 through August 1971.

5. Booklist, September 1971 through December 1979.

The Association for Childhood Education has published its Bibliography of Books for Children since 1937. Reviewed for this study are the editions published in the 1950 through 1977 years.

The Bowker Company lists of recommended children's books consulted are the following:

1. Best Books for Children, editions one (1959) through fifteen (1978).

2. School Library Journal, 1954 through 1958 and 1978 through 1979.

The BroDart Foundation has published eleven editions of The Elementary School Library Collection. Editions one (1965) through eleven (1977) were reviewed for this study.

The following publications of the University of Chicago Children's Book Center were consulted for recommended books:

1. Eakin, Mary, ed., Good Books for Children, editions one (1948-1957), two (1948-1961) and three (1950-1965).

2. Sutherland, Zena, ed., The Best in Children's Books (1973).

3. Bulletin of the Children's Book Center, 1973 through 1979.

The National Council of Teachers of English recommended reading lists reviewed are the following:

1. Adventuring With Books, editions one (1950) through six (1977).

2. Your Reading, editions one (1954) through four (1975).

The H. W. Wilson publications consulted are the following:

1. The Children's Catalog, editions eight (1951) through thirteen (1976) and supplements for 1977, 1978, and 1979.

2. The Junior High School Catalog, editions one (1965) through three (1975) and supplements 1976 through 1979.

From those of Norton's works which have been cited in the above sources, her short fiction, mystery and adventure novels, Gothic romances, historical fiction and legends, collaborations, and compilations have been eliminated leaving sixty-seven full-length science fiction and fantasy books. Because this is an unworkable number, one further step has been taken to select books for this study. Only titles which appear in two separate lists have been included in the discussion, thereby reducing the number to forty-five. Each has been reviewed for the author's treatment of Philosophical Reflection, Imaginary Voyages, and Future Prediction.

Organization of the Inquiry

This study is arranged in six chapters. The first is an overview of Andre Norton's career as an author and a description of the disquisition plan. The second is a review of related literature about science fiction for adults and for young readers. Chapters Three through Five are discussions of three major topics,

Philosophical Reflection, Imaginary Voyages, and Future Prediction in Norton's science fiction and fantasy. The final chapter includes the summary, conclusions, and recommendations which are based on the study. Following the bibliography of the secondary sources is the Appendix, a chronological list arranged by first publication date of Norton's fiction. The books selected for discussion in this study are marked by an asterisk.

CHAPTER II

REVIEW OF RELATED LITERATURE

Science Fiction: Background

Science fiction, like other areas of literature, has no precisely defined boundaries and there is little agreement among experts regarding the works to be included in examinations of the genre. Commentators who are principally interested either in establishing a legitimate Western literary heritage for science fiction, or in imposing historical order on the ideas of science fiction writers, usually begin their discussions with classical antiquity. They note that several of the staple themes of science fiction, such as fantastic or imaginary voyages and utopias, were used by Greek writers and thus they cite Homer's _Odyssey_, Aristophanes' _The Birds_, Plato's _Critias_, _Timaeus_, and _The Republic_, and Lucian's _True History_ as among the beginnings of the genre.

Origins

From classical writing, reviewers go on to include the Arthurian romances, Thomas More's _Utopia_ (1516), Johannes Kepler's _Sominium_ (1634), Bishop Francis Godwin's _Man in the Moone_ (1638), Cyrano de Bergerac's _Voyage Dans la Lune_ (1657), Jonathan Swift's _Gulliver's Travels_ (1726), Mercier's _L'An 2500_ (1771), Mary Shelley's _Frankenstein_

(1818), and many of the shorter works of Nathaniel Hawthorne and Edgar Allan Poe.[1] Indeed, Blish avers that during the nineteenth century ". . . virtually every writer of status, and many now forgotten, wrote at least one science fiction story . . . ," so that by 1860 science fiction was a ". . . fully formed and highly visible literary phenomenon . . ." and that Jules Verne ". . . was just plain wrong in assuming that he had invented a whole new kind of story."[2]

Verne/Wells

Because much of Western literature may be traced to common origins, critics who are primarily interested in the development of modern science fiction usually begin their discussions with Jules Verne and H. G. Wells and

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[1]For more details about the origins of science fiction see Brian Aldiss, Billion Year Spree (Garden City, New York: Doubleday, 1973); J. O. Bailey, Pilgrims Through Space and Time (New York: Argus, 1947; reprint ed., Westport, Connecticut: Greenwood, 1972); I. F. Clarke, Tale of the Future, 3rd ed. (London: Library Association, 1978); L. Sprague De Camp and Catherine De Camp, eds., 3000 Years of Fantasy and Science Fiction (New York: Lothrup, Lee and Shepard, 1972); Claire Holcomb, "Science Fiction Phenomenon in Literature," Saturday Review of Literature 32 (28 May 1949):9-10; Sam Moskowitz, Explorers of the Infinite (Cleveland: World, 1957; reprint ed., Westport Connecticut: Hyperion, 1974); and Robert Philmus, Into the Unknown (Berkeley: University of California Press, 1970).

[2]James Blish, "The Tale That Wags the God," American Libraries 1 (December 1970):1029. A study of nineteenth century American science fiction is H. Bruce Franklin Future Perfect (Cambridge: Oxford University Press, 1966).

proclaim them to be the progenitors of today's genre.[3] Verne, who wrote in the latter part of the nineteenth century, is considered the founder of the type of modern science fiction which focuses on anticipatory technological invention.[4] Verne's works reveal his fascination with the possibilities of scientific creation, such as airplanes, airships, rocket weapons, power locomotion, submarines, and telecommunication, as well as his passion for geography, liberty, and the underdog. His first book, Cinq Semaines en Balloon (1863), has many of the basic elements of a Verne story, including a scientist who invents gadgets and provides information to the reader; a journey to an exotic destination; and a series of pursuit-and-capture adventures. Although the literary quality of Verne's work is sometimes poor, many of the author's ideas, according to Amis, ". . . foreshadow a great deal of contemporary thinking, both inside and outside science fiction."[5]

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[3]See Kingsley Amis, New Maps of Hell (New York: Harcourt, Brace and World, 1960); or Donald Wollheim, The Universe Makers (New York: Harper and Row, 1971).

[4]For more details about Verne's work see Kenneth Allot, Jules Verne (London: Crescent, 1940); William Golding, "Astronaut by Gaslight," Spectator, 9 June 1961, pp. 841-842; Jean Jules-Verne, Jules Verne (New York: Taplinger, 1976); and Andre Winandy "The Twilight Zone," Yale French Studies, no. 43 (1969), pp. 97-110.

[5]Amis, New Maps of Hell, p. 36.

Wells, who wrote science fiction from 1895 until the 1920s, made no pretense of describing scientifically possible things and is therefore viewed as the forerunner of the variety of science fiction which is devoted to questions of meaning.[6] He is generally regarded as a writer of more profound insight than Verne, perhaps because of his emphasis on humanity's precarious position in a mutable universe about which it has only partial knowledge. Wells' most common themes are future prediction, utopias, imaginary voyages, invasion from space, the biological restructuring of animals, and time travel. His remarkable inventions include atomic power, germ development, human-eating plants, and war tanks. Although many twentieth century writers of science fiction have picked up the dystopian views of The Time Machine (1895) or War of the Worlds (1898), Wells' importance to the field is, as Ash points out, his "imaginative jump" which acknowledged no obligation to convince his readers in detail of the scientific plausibility of his assumptions.[7]

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[6]For more details about Wells' work see J. O. Bailey, "Is Science Fiction Art?" Extrapolation 2 (December 1960):17-19; Bernard Bergenzi, The Early H. G. Wells (Toronto: University of Toronto Press, 1961); Alfred Borello, H. G. Wells (Carbondale: Southern Illinois University Press, 1972); Gordon Haight, "H. G. Wells," Nineteenth Century Fiction 12 (March 1958):323-326; and Mark Hillegas, The Future as Nightmare (Carbondale: Southern Illinois University Press, 1974).

[7]Brian Ash, Faces of the Future (New York: Taplinger, 1975), p. 54.

1870-1926

Developments/Themes. The fiction of this period which used the speculations and theories of the new science was called scientific romance and was part of the literary mainstream. One dominant theme is the relationship among science, technology, and human values, an interest arising from the Industrial Revolution. Writers both celebrated and attacked the potential influence of science and technology on society. A second predominant theme is the portrayal of future wars.[8] Other topics found in the scientific romances of the period include imaginary voyages, space travel, utopias and future societies, the adventures of a scientist-inventor with a wonderful machine, and discoveries of "lost races" in exotic areas of the Earth.

Writers. Although Verne and Wells dominated this period, there were many other writers of science fiction, among them Edward Bellamy, Edgar Rice Burroughs, Samuel Butler, Karel Capek, Arthur Conan Doyle, Rider Haggard, Rudyard Kipling, and Jack London, who were widely read. Two women writing during this time were Rhoda Broughton and Francis Stevens (as Gertrude Barrows). Sargent

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[8] For more details about future wars see Thomas Clareson, "The Emergence of the Scientific Romance: 1870-1926," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), pp. 35-38; I. F. Clarke, "The Shape of Wars to Come," History Today 15 (February 1965):110; and I. F. Clarke, Voices Prophesying War, 1763-1984 (Cambridge: Oxford University Press, 1966).

believes that Stevens' novel, The Head of Cerebrus (1919), ". . . may be the first work of science fiction to use the concept of parallel time. . . ."[9]

1926-1937

Developments/Themes. The 1926-1937 years were a period of transition for American science fiction. In 1926 Hugo Gernsback founded the first magazine devoted solely to science fiction, Amazing Stories, and began what some enthusiasts call the "Gernsback Era." Gernsback, who insisted on technical plausibility in the stories he published, used the terms "scientifiction" and "science fiction" to describe his editorial policies. Editors of other science fiction magazines which were begun soon after Amazing Stories followed suit. The limitations of specialized editorial interests and low pay for magazine writers resulted in amateurish writing which appeared in sensational packaging designed to attract readers. Blish notes that during this period science fiction was ". . . dominated by high production hacks, so that what was found beneath the lurid covers was often as bad as the covers suggested."[10]

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[9] Pamela Sargent, "Women in Science Fiction," in Women of Wonder, ed. Pamela Sargent (New York: Vintage, 1975), p. xviii.

[10] Blish, "The Tale That Wags the God," p. 1031.

Although writers exhibited some interest in scientific ideas, such as those of Darwin, Einstein, Freud, and Mendel, their emphasis was more on technological gadgetry than on theory. Plots were simple and the most common type of story published was the space opera, described by Amis as a translated Western in which

> Mars takes the place of Arizona with a few physical alterations, the hero totes a blaster instead of a six-gun, bad men are replaced by bad aliens looking just like bad men with green skins and perhaps a perfunctory sixth digit, and Indians turn up in the revised form of what are technically known as bug-eyed monsters, a phrase often abbreviated to BEMS. . . .[11]

Because of the specialization of the pulp magazines and the low quality of the writing in them, there began in the Gernsback Era the separation of science fiction from the literary mainstream as well as the negative critical attitude which continued until the 1960s.[12]

Writers. The best science fiction books of the era were written by the British authors Aldous Huxley, J. R. R. Tolkien, and William Olaf Stapledon and the American writers John Campbell, Edward Smith, and Jack Williamson. Catherine Moore, perhaps the only woman author published in the 1930s, wrote a series with a

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[11]Amis, New Maps of Hell, p. 44.

[12]For more details about the Gernsback Era see Brian Aldiss, Billion Year Spree (Garden City, New York: Doubleday, 1973); Sam Lundwall, Science Fiction (New York: Ace, 1971); Ivor Rogers, "The Gernsback Era, 1926-1937," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), pp. 79-116; and Donald Wollheim, The Universe Makers (New York: Harper, 1971).

strong female heroine, unusual because of the predominance of male protagonists in the stories of the time.

1937-1950

Developments/Themes. In 1937, American science fiction writing took a more positive direction when John Campbell became the editor of *Astounding* magazine. With a background in chemistry, physics, and science fiction writing, Campbell insisted on scientific logic and accuracy, complex plotting, and disciplined writing in the material he chose for publication. He rejected BEMs and the plots that accompanied them and instead stressed that along with being technically correct, science fiction writers should give attention to the social consequences of scientific discoveries.

A second major development in science fiction in the 1940s was the active interest of its readers, who began fan magazines ("fanzines"), compiled the few biographical and reference works of the decade, and even established publishing houses, such as Fantasy Press, Gnome Press, and Shasta Press, which were devoted solely to publishing science fiction. Devotees also attended local, regional, and world conventions so that although science fiction was ignored by outsiders, it was loved

and discussed by its readers.[13]

Science fiction authors of the decade were interested in the potential social dangers of scientific and technological development, alternate political organization, the USA/USSR cold war, atomic experimentation, and global catastrophe. The broadening scope of science fiction allowed such writers as Ray Bradbury or Kurt Vonnegut to publish stories that paid little attention to science but were nevertheless considered part of the genre.

Writers. New writers entering the field in the 1940s gathered around John Campbell, and Panshin notes that from Campbell ". . . came Anderson, Asimov, Blish, Brown, Clarke, Clement, de Camp, Heinlein, Leiber, Simak, Sturgeon, and van Vogt, and from them came modern science fiction."[14] Joining Catherine Moore as women writing in the field during this time were Pauline Ashwell, Leigh Brackett, Marion de Ford, Anne McCaffrey, Katherine Maclean, Judith Merril, Ayn Rand, and Wilmar Shiras, all of whom wrote some stories portraying realistic female protagonists or characters.

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[13] For more details about science fiction in the 1940s see James Blish, "Is This Thinking?" SF Horizons, no. 1 (1964), pp. 54-57; Lester del Rey, The World of Science Fiction, 1926-1976 (New York: Ballentine, 1979); and Harry Warner, All Our Yesterdays (Chicago: Advent, 1969).

[14] Alexei Panshin, "A Basic Science Fiction Collection," Library Journal 95 (15 June 1970):2224.

1950-1960

Developments/Themes. Several noteworthy developments in science fiction occurred during the 1950s decade. One was the increase in the number of books published and the entry of established publishing houses into the field. Doubleday, Dutton, Frederick Fell, and Simon and Schuster offered hardback original novels and anthologies and Ace, Ballentine, and Dell issued original and reprint paperback science fiction. Competition from trade publishers eventually caused the collapse of the specialty science fiction publishers. A related development was the death of many of the pulp magazines and the beginnings of Galaxy and Fantasy and Science Fiction, two science fiction periodicals with solid editorial policies.[15]

A third occurrence of the 1950s was the beginning of awards granted for excellence in science fiction writing. The International Fantasy Awards were given each year between 1951 and 1957 for the best fiction and non-fiction of interest to science fiction readers. The first "Hugo," named for Hugo Gernsbach, was granted in 1953 at the World Science Fiction Convention in Philadelphia and continues to be the most prestigious award in science

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[15] For more details about American science fiction magazines see James Blish, The Issue at Hand (Chicago: Advent, 1964); and Alva Rogers, Requiem for Astounding (Chicago: Advent, 1964).

fiction.[16]

Topics of interest to science fiction authors of the 1950s include alien life, animal intelligence and evolution, computers, nuclear holocaust and war, scientific invention, social and political organization, space travel, and telepathy. There was, however, such a broad spectrum of fiction from writers as different as Robert Heinlein, Theodore Sturgeon, J. R. R. Tolkein, and Kurt Vonnegut that a complete summary of themes is impossible here. Commentators at the time suggested that "science fiction" was too restrictive a term and that perhaps "creative fantasy" or "speculative fantasy" would be more useful in their discussions.[17]

Writers. The writers of the 1940s, such as Poul Anderson, Ray Bradbury, Robert Heinlein, Alfred van Vogt, and Kurt Vonnegut, continued to write throughout the decade and were joined both by science fiction authors,

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[16] For more details about science fiction awards see Donald Franson and Howard DeVore, A History of the Hugo, Nebula, and International Fantasy Awards (Dearborn, Michigan: Howard DeVore, 1975); Literary and Library Prizes (New York: Bowker, 1935-); and "Literary Awards," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), pp. 373-381.

[17] For more details about science fiction in the 1950s see Brian Aldiss, Billion Year Spree (Garden City, New York: Doubleday, 1973); Kingsley Amis, New Maps of Hell (New York: Harcourt, Brace, and World, 1960); and Alexei Panshin, "A Basic Science Fiction Collection," Library Journal 95 (15 June 1970):2223-2229.

such as Arthur Clarke, Lester del Rey, Ray Kornbluth, Murray Leinster, Frederick Pohl, and Theodore Sturgeon, and by authors from the literary mainstream, such as Alan Drury, William Golding, Nevil Shute, Gore Vidal, and Herman Wouk, in publishing prolifically. More women writers also published during the 1950s. Among the new writers were Mildred Clingerman, Ann Griffen, and Alice Jones, who wrote short stories that featured housewife heroines; and Zenna Henderson, Margaret St. Clair, and Kate Wilhelm, who sometimes wrote stories and full-length fiction with female protagonists.

Andre Norton, a ". . . very talented writer . . . began writing during the 1950s and became known as the author of many science fiction novels for younger readers. . . ."[18] She wrote most of her early books from the point of view of male characters and used masculine pseudonyms, explaining that

> When I entered the field I was writing for boys, and since women were not welcomed, I chose a pen name which could either be masculine or feminine. This is not true today, of course. But I still find vestiges of disparagement--mainly, oddly enough, among other writers. Most of them, however, do accept one on an equal basis.[19]

Norton's later books, however, do have strong women as protagonists and other characters.

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[18] Sargent, "Women in Science Fiction," p. xxvi.

[19] Paul Walker, "Andre Norton," in Speaking of Science Fiction (Oradel, New Jersey: Luna Publications, 1978), p. 269.

1960s-1970s

Developments/Themes. In the years since the early 1960s, important developments have been the reconvergence of science fiction with the literary mainstream as well as its increasing rapprochement with the general letters. Many academics had previously ignored, patronized, or ridiculed the genre but the growth of the field in the 1950s led to a scholarly and critical reexamination which resulted in its recognition as a respectable academic discipline. In 1958 the Modern Language Association held its first annual Seminar on Science Fiction and thereafter began the Science Fiction Research Association and its newsletter, Extrapolation.

Critical interest in the 1960s and 1970s has produced countless articles, books, and dissertations on almost every conceivable topic from almost every viewpoint, as well as reference tools, such as bibliographies and indexes, for the genre. Academic respectability has also led to courses which, since the first science fiction class was taught at Colgate in 1962, have become standard offerings in both secondary and higher education curricula.

A second significant trend in science fiction since the early 1960s has been the broadening of the content and structure of the literature. Authors have taken into account scientific thought from astrophysics to parapsychology in their writing and have begun using allegory, folklore, magic, and myth to such an extent that previous

distinctions between science fiction and fantasy are impossible to maintain. Writing styles are more erudite, and unconventional narrative techniques, such as stream-of-consciousness, are more often employed. Characters are no longer stereotypes but are unique and well-analyzed by authors.

Beyond the usual concerns of science fiction, such as civil rights, holocausts and wars, and human survival, writers have been exploring the new topics of drug use, ecology, energy crises and the shrinking planet, population explosions, radical politics, religion, sex, and the sexual revolution.[20] Many of the women writing in the field use feminist issues in their fiction, which are outlined by Podojil as the importance of daughters in history, the success of worlds controlled by women, the human male as alien, the importance of woman as creator, the validity of lesbianism, and women as competent scientists, technicians, and artists.[21]

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[20]For more details about science fiction since 1960 see Joe deBolt and John Pfeiffer, "The Modern Period, 1938-1975," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), pp. 117-125; and Alexei and Cory Panshin, SF in Dimension (Chicago: Advent, 1976).

[21]Catherine Podojil, "Sisters, Daughters, and Aliens," in Critical Encounters, ed. Dick Riley (New York: Frederick Ungar, 1978), pp. 83-84. For further details about feminism in science fiction see Anne McCaffrey, "Hitch Your Dragon to a Star," in Science Fiction Today and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974), pp. 278-294; Pamela Sargent's Introductions to Women of Wonder (New York: Vintage, 1975), More Women of Wonder (New York: Vintage, 1976), and New Women of Wonder (New York: Vintage, 1978); and Fran Skene, "Venus in Conjunction," Room of One's Own 1 (Summer 1979):30-39.

Writers. Writers gaining prominence in the 1960s and 1970s include Poul Anderson, John Barth, Michael Bishop, Pierre Boulle, Anthony Burgess, Hal Clement, Michael Crichton, Samuel Delaney, Lawrence Durrell, Philip Farmer, Frank Herbert, John Hersey, Fletcher Knebel, Jerzy Kosinski, Stanislaw Lem, Larry Niven, Alexei Panshin, Robert Silverberg, B. F. Skinner, and Roger Zelazney. Among the many women writers who began writing or who have gained recognition are Eleanor Arnason, Hilary Bailey, Ruth Berman, Joan Bernoff, Carol Carr, Joy Chant, Suzy Charnas, Grania Davis, Sonya Dorman, Phyllis Eisenstein, Suzette Elgin, Carol Emshwiller, Phyllis Gotleib, Lois Gould, Katherine Kurtz, Sanders Laubenthal, Ursula LeGuin, Doris Lessing, Jacqueline Lichtenberg, Vonda McIntyre, Phyllis MacLennon, Raylyn Moore, Maggie Nadler, Lin Lielson, Kit Reed, Joanna Russ, Josephine Saxton, Sally Sellers, James Tiptree, Jr. (Alice Sheldon), Lisa Tuttle, Jean Vinge, Charny Wilder, Kate Wilhelm, Chelsea Yarboro, and Pamela Zoline. Several have been acknowledged as being among the best writers in the genre and have been granted a number of awards in recent years. When Andre Norton was nominated for a Hugo in 1964, she was only the second woman ever to be so honored, but in the years since then Ursula LeGuin, Anne McCaffrey, Katherine Maclean, Vonda McIntyre, James Tiptree, Lisa Tuttle, Joanna Russ and Kate Wilhelm have each won a number of awards.

Summary

Although science fiction as an identifiable literary genre was outside the American literary mainstream from the 1920s until the mid-1950s, it has gained respectability in the thirty years Andre Norton has been writing for younger readers. Since 1950, women writers have gone from the anonymity of pseudonyms and male-oriented adventure tales to recognition for a wide variety of writing styles and topics. The concerns of science fiction authors have developed from fast-paced outer space stories to include the more serious questions of human potential, or "inner-space." With the broadening of topics the distinctions between science fiction and fantasy have become impossible to maintain. The genre now embraces Ursula LeGuin and J. R. R. Tolkien as well as Arthur Clarke and Robert Heinlein.

Science Fiction as Literature

Definition

Not only is there lack of agreement among science fiction experts about the writers and the works to include in discussions of the genre, but there are almost as many definitions proffered as there are authorities. Especially in recent years the difference between science fiction and fantasy has been much debated. On one side there are those who find it useful to make a distinction

between science fiction and fantasy writing by insisting on scientific content in the former. This emphasis on science is seen in the following descriptions by critics and writers:

1. Science fiction is that class of prose narrative treating of a situation that could not arise in the world we know, but which is hypothesized on the basis of some innovation in science or technology, or pseudo-science or pseudo-technology, whether human or extraterrestrial in origin.[22]

2. A piece of scientific fiction is a narrative of an imaginary invention or discovery in the natural sciences and consequent adventures or experiences.[23]

3. Science fiction: fiction based on rational speculation regarding the human experience of science and its resultant technologies.[24]

4. "Science fiction" . . . is the term used for stories based upon scientific or pseudo-scientific ideas, such as revolutionary new inventions, life in the future, or life on other worlds.[25]

5. Science fiction: the fiction of science in which science is so essential to the plot that if it were removed the remainder would be incomprehensible.[26]

On the other side of the debate are those who do not demand explanatory scientific content, as may be seen in the

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[22] Amis, New Maps of Hell, p. 18.

[23] Bailey, Pilgrims Through Space and Time, p. 10.

[24] Reginald Bretnor, "Science Fiction in the Age of Space," in Science Fiction Today and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974), p. 150.

[25] L. Sprague DeCamp and Catherine Crook DeCamp, Science Fiction Handbook, Revisited (Philadelphia: Owlswich Press, 1975), p. 5.

[26] Theodore Sturgeon, "Science Fiction, Morals, and Religion," in Science Fiction Today and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974), p. 101.

following definitions:

1. Science fiction is an imaginative extrapolation from the known to the unknown.[27]

2. Modern sf is fantasy. Its magics are various 'scientific' powers that are stronger than any known to existing science. Its spirits and beings are robots and aliens.[28]

3. Science fiction is a state of mind in the reader and a rationally explained or coherent fantasy in an age of technological change.[29]

4. SF is, then, a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empiracle environment.[30]

Attempts to reconcile the two points of view or to broaden the definitions result in critics using the terms "creative fantasy," "science fantasy," or "speculative fiction" in their discussions. Merril, for example, writes that speculative fiction includes ". . . stories whose objective it is to explore, to discover, to learn, by means of projection, extrapolation, analogue, hypothesis-and-paper experimentation, something about the nature

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[27]Paul Carter, Creation of Tomorrow (New York: Columbia University Press, 1977), p. 4.

[28]Alexei Panshin and Cory Panshin, "Science Fiction: New Trends and Old," in Science Fiction Today and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974), p. 229.

[29]Rogers, "The Gernsback Era, 1926-1937," p. 80.

[30]Darko Suvin, Metamorphoses of Science Fiction (New Haven, Connecticut: Yale University Press, 1979), pp. 7-8.

of the universe, of man, of 'reality'."[31] Definitions are intended to be restrictive and are therefore open to objection as too inclusive or exclusive. The precise difference between science fiction and fantasy is, however, not critical to this study which focuses on several topics in Andre Norton's science fiction and fantasy.

Critical Approaches

Because historical surveys and definitions do not impose satisfactory order upon the genre, scholars have suggested several alternative approaches to the examination of science fiction. Sackett contends that a motif index similar to those in folklore would be invaluable to the study of science fiction, especially as a method of avoiding the difficulty of agreeing on definitions.[32] Philmus submits that modal, mythic, structural, or content analysis would help impose a logical order on the genre.[33] The modal approach involves categorizing the author's attitude, such as whether he is writing from a serious or a satiric point of view. Mythic analysis

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[31] Judith Merril, "What Do You Mean: Science? Fiction?" in SF: The Other Side of Realism, ed. Thomas Clareson (Bowling Green, Ohio: Bowling Green University Popular Press, 1971), p. 60.

[32] Samuel Sackett, "A Motif Index for Science Fiction," Extrapolation 1 (May 1960):38.

[33] Robert Philmus, "Science Fiction: From Its Beginning to 1870," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), pp. 3-16.

determines whether the story conforms to already existing mythic patterns or establishes a myth-like original paradigm.[34] Making structural distinctions involves identifying the fictional principles or models used by the author.[35] Topical analysis determines to what categories of themes the author's ideas are similar.[36] In providing an overview of Andre Norton's science fiction and fantasy, it seems most useful to use the topical approach and to discuss her major themes and her ideas about them as they have developed throughout her career, primarily because it is the author's ideas which are of most interest to her younger readers.

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[34]For examples of this approach to science fiction criticism see Thomas Clareson, "Science Fiction: The New Mythology," Extrapolation 10 (May 1969):69-115; Samuel Delany, "Critical Methods," Quark 1 (New York: Paperback Library, 1970), pp. 182-195; S. C. Fredericks, "Revivals of Ancient Mythologies in Current Science Fiction and Fantasy," in Many Futures, Many Worlds, ed. Thomas Clareson (Kent, Ohio: Kent State University Press, 1977), pp. 50-65; and Willis McNelly, "Science Fiction the Modern Mythology," in SF: The Other Side of Realism, ed. Thomas Clareson (Bowling Green, Ohio: Bowling Green University Popular Press, 1971), pp. 193-196.

[35]For examples of this approach to science fiction criticism see Robert Conquest, "Science Fiction and Literature," Critical Quarterly 5 (Winter 1963):355-367; Robert Scholes, Structural Fabulation (Notre Dame: University of Notre Dame Press, 1975); and Darko Suvin, Metamorphoses of Science Fiction (New Haven, Connecticut: Yale University Press, 1979).

[36]For examples of this approach to science fiction see Bailey Pilgrims Through Space and Time; Basil Davenport, Inquiry Into Science Fiction (London: Longmans, 1955); Robert Elliot, The Shape of Utopia (Chicago: University of Chicago Press, 1970); and Philip Gove, The Imaginary Voyage in Prose Fiction (New York: Columbia University Press, 1941).

Topics

The topics used by science fiction writers are numerous and there have been many attempts to categorize them for purposes of discourse. Four broad subject classifications will be outlined here for convenience in this discussion. Because the four categories, Philosophical Reflection, Imaginary Voyages, Future Prediction, and Technological Development, are general and because authors use overlapping themes, they are not mutually exclusive. Nor are the categories completely inclusive of all topics used by science fiction writers.

Philosophical Reflection. Because many authors proffer some philosophic notions in their works, Philosophical Reflection may not be an immediately obvious category when classifying science fiction topics. Tales which have as their primary focus the exploration of an individual's relationship to the universe are included here. Especially since the 1960s writers of science fiction have made increasing use of fantasy and mythical motifs to examine questions of human destiny and significance in the cosmic design. Of special interest here is human ability to survive.

The external machinery of these stories is often a metaphor for the individual's psychological state, or "inner-space," and often the protagonist must confront himself in order to mature and to determine his own destiny. Authors using mythical modes usually set their

main characters on quests which allow for self-confrontation and maturation.[37] Perhaps the primary topic in Andre Norton's science fiction and fantasy is the self-confrontation and maturation of her protagonists as they experience the adventures that confront them. They are people with real emotional difficulties which must be solved.

Imaginary Voyages. Included here are extraordinary journeys to inaccessible places on Earth, in space, or in time. The basic framework in this category of science fiction is a traveller who finds, either by chance or by deliberate quest, a little-known culture or strange world at a time of crisis. Excursions are either to lost civilizations on or inside the Earth. Cosmic trips are explained by scientific or technical information or are simply fantastic stories about extraterrestrial cultures or life forms. Time travel tales project either a theoretical fourth dimension in which past, present, and future coexist and into which a human mind and/or body may travel; or a fifth dimension in which alternate worlds

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[37]For more about this type of science fiction see Mary Bray, "The Outward Sense" (Ph. D. dissertation, University of Colorado, 1973); C. S. Lewis, Of Other Worlds (London: Geoffrey Blos, 1966); and Stephen Rose and Lois Rose, The Shattered Ring (Richmond, Virginia: John Knox Press, 1970).

coexist.[38] Andre Norton's science fiction and fantasy for young readers often describes a protagonist's extra-ordinary journey on or off-world. The author is especially intrigued by the possibilities of time travel and many of her books include fourth or fifth dimensional trips.

Future Prediction. Included here are stories in which a writer speculates about the type of future which might result were specific social trends or scientific and technological possibilities to occur. Tales of the future are dreams of the life to come, whether it be yesterday, tomorrow, the next century, or millenia hence, extrapolated from present knowledge. Into this category fit prophecies about social order and control, including utopias and dystopias. Utopians project human and scientific advancement and foresee improvement in the quality of life. Dystopians predict superstates which practice individual oppression using drugs, machines, and mind control and resulting in dehumanization.[39]

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[38]For more details about imaginary voyages see Walter Armytage, Yesterday's Tomorrows (Toronto: University of Toronto Press, 1968); Brian Ash, Faces of the Future (New York: Taplinger, 1975); and J. O. Bailey, Pilgrims Through Space and Time (Westport, Connecticut: Greenwood Press, 1972).

[39]For more about utopias and dystopias see Harold Berger, Science Fiction and the New Dark Age (Bowling Green, Ohio: Bowling Green University Popular Press, 1976); Robert Elliot, The Shape of Utopia (Chicago: University of Chicago Press, 1970); and David Ketterer, New Worlds for Old (Bloomington, Indiana: Indiana University Press, 1974).

Stories of the future often have post-holocaust settings which follow either natural disasters, such as comets, plagues, and Ice Ages, or man-made catastrophes, such as alien invasion, famine, population explosions, and wars. Survivors usually attempt to reestablish civilization based on evolutionary leaps which have resulted in new mental or physical capacities in humans and in animals.[40] Andre Norton displays an interest in psychic phenomena in her work. Perhaps her unusual contribution to science fiction and fantasy for younger readers is the frequent presentation of telepathic alliances between her protagonists and animals.

Technological Development. Authors of works in this category deal principally with the possible social and personal consequences which the development of machinery could have, including the effect of both theoretical and practical research in the areas of communication, entertainment, labor, transportation, and warfare. The possibilities of the machine is one of the most common themes in science fiction. Writers who predict a positive man/machine continuity in the future project humanity's ability to control the world and to endure hostile environments by gaining ascendency over

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[40]For more about tales of the future see Brian Ash, Faces of the Future (New York: Taplinger, 1975); Paul Carter, Creation of Tomorrow (New York: Columbia University Press, 1977); and I. F. Clarke, Tale of the Future, 3rd ed. (London: Library Association, 1978).

extraterrestrial universes and life forms.

Other writers emphasize the potential dangers that reliance upon machines may have. They foresee a machine age in which technological wonders become technological terrors and leads to the weakening of man's mind and body and to the degeneration of the species. They raise the spectre of the machine as a menace which pushes humanity to decadence and extinction.[41] Norton's use of this theme has been analyzed by Greenlaw[42] and Brooks[43] and is therefore not discussed in this study.

Conventions

Science fiction writing often builds upon other science fiction and an author may use premises or devices

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[41]For more details about the theme of technological development see Stanislaw Lem, "Robots in Science Fiction," in SF: The Other Side of Realism, ed. Thomas Clareson (Bowling Green, Ohio: Bowling Green State University, 1971) pp. 307-325; Carolyn Rhodes, "Tyranny by Computer," in Many Futures, Many Worlds, ed. Thomas Clareson (Kent, Ohio: Kent State University Press, 1977) pp. 66-93; and Patricia Warrick, "Images of the Man-Machine Intelligence Relationship in Science Fiction," in Many Futures, Many Worlds, ed. Thomas Clareson (Kent, Ohio: Kent State University Press, 1977), pp. 182-223.

[42]Marilyn Greenlaw, "A Study of the Impace of Technology on Human Values as Reflected in Modern Science Fiction for Children (Ph. D. dissertation, Michigan State University, 1970).

[43]Rick Brooks, "Andre Norton: Loss of Faith," in The Book of Andre Norton, ed. Roger Elwood (New York: Daw, 1974), pp. 187-209.

invented earlier by other writers who have, as Wollheim describes,

> . . . argued it out with scientific (or more likely pseudo-scientific) logic and convinced the readers. Once the argument is made, the premise is at once accepted on its own word, enters the tool shed of the science-fiction writer, and may be utilized thereafter by any craftsman without further repetition of the operational manual.[44]

The conventions commonly used by science fiction writers by the end of the 1950s are both story formats and technological devices.

Perhaps the most common plot structure is that of the movement of people from Earth into outer space, using space ships and space stations, where they encounter alien environments and beings while dealing with adjustment and isolation problems. Other story conventions include the human destruction of Earth, extraterrestrial invasion, space wars, and space or time warps. Conventional technological devices are flying machines, such as spaceships and flitters; time machines and transmuters which provide gates between worlds; atomic power; and weapons, such as laser guns, slicers, and blasters.

Because a range of science fiction devices and premises have become commonly accepted as plausible by readers, writers are not required to repeat scientific or pseudo-scientific propositions endlessly but may instead simply employ them without explanation. Reader acceptance

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[44]Wollheim, The Universe Makers, p. 14.

of the conventions of modern science fiction has allowed authors more freedom to focus on sociological or philosophical topics. Since the early 1960s, science fiction writers have moved especially toward the older devices and conventions of fantasy. The Panshins explain the continuing merger of traditional fantasy with modern science fiction which has occurred in the past two decades as the result of a search by writers for more flexible and sensitive symbols. They point out that "Magic has subtleties that super-scientific power or even psi power do not have. Sorcerers have moral overtones that scientists do not."[45]

Norton uses conventional science fiction story formats and technological devices in her early books but shifts to science fantasy in the early 1960s. In doing so, she may have been, as Carter avers, a precursor of the type of science fiction that became more common in the later 1960s, which he describes as ". . . the old fashioned adventure story, with trimmings of magic and fantasy . . . a kind of science-fantasy, or scientific sword and sorcery, or better yet . . . a new kind of fiction we might yet be calling sword and science."[46] Whether Norton uses the conventions of science fiction or

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[45]Alexei and Cory Panshin, "Science Fiction: New Trends and Old," in Science Fiction, Today and Tomorrow, ed. Reginald Bretnor (New York: Harper and Row, 1974) p. 230.

[46]Lin Carter, "Andre Norton: A Profile," in Sioux Spaceman, by Andre Norton (New York: Ace, 1960) p. [143].

of fantasy or combinations of them, however, her topics are common to both and have been developed throughout the three decades she has been writing in the genre.

Science Fiction for Young Readers

Background

Science fiction for young readers cannot be segregated totally from the larger genre anymore than literature for children can be separated from the literary mainstream. The same critical considerations apply. When an author chooses a youthful audience it is, as C. S. Lewis notes, ". . . because a children's story is the best art-form for something you have to say. . . ."[47] Critics about juvenile science fiction, therefore, should employ the same criteria and standards as other science fiction experts, approaching from historical, topical, or structural perspectives. There has, however, been little interest displayed by children's literature specialists in science fiction as literature.

One reason for this may be the general disdain for the parent genre held until recently by critics. A second may be the difficulty in identifying which are adult and which are juvenile science fiction books. Many young readers peruse all the works of an individual writer and,

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[47] C. S. Lewis, <u>Of Other Worlds</u> (London: Geoffrey Bles, 1966), p. 23.

as Bova avers,

> Material inside hard-cover science fiction books does not vary that much from one category to another, and the readers of all . . . categories are apt to be the same people: youngsters.[48]

Whatever the explanations, science fiction is an area which is generally overlooked by children's literature experts.

Origins. Tracing the origins of science fiction for young readers is as difficult a task as determining the precise beginnings of the genre itself, especially because making clear distinctions between books intended for children and for adults was not of great interest before the end of the nineteenth century. Molson believes that works such as Daniel Defoe's Robinson Crusoe (1719), Jonathan Swift's Gulliver's Travels (1726), Charles Kingsley's The Water Babies (1863), and Lewis Carroll's Alice's Adventures in Wonderland (1865) contributed to the development of science fiction and space fantasy.[49] Youthful readers encountered Jules Verne as early as 1864 when Hetzel printed the first installment of The Adventures of Captain Hatteras in his Magasin d'education et de Recreation. Pattow, however, avers that speculative ". . . for young people specifically, clearly began with

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[48]Ben Bova, "The Evolution of a Genre," School Library Journal 19 (May 1973):39.

[49]Francis Molson, "Juvenile Science Fiction," in Anatomy of Wonder, ed. Neil Barron (New York: Bowker, 1976), p. 304.

imitations of Verne in the latter part of the nineteenth century."[50]

<u>1900-World War II</u>. While reading Edgar Rice Burroughs, Rider Haggard, Jules Verne, H. G. Wells and other writers of scientific romance, young American readers of this period also had access to science fiction written specifically for them. Novels by L. Frank Baum, Hugh Lofting, Hugh McAlister, and Roy Rockwood were published during the first decades of the century, but the most common format was the series. Science fiction serialization in magazines and books for young readers began in 1892 with Lu Senarens' Frank Reade Jr. series of one hundred eighty stories about a teenage inventor. Other series appearing in the years before World War II include the Tom Edison, Jr., Happy Days and Pluck and Luck series; Victor Appleton's Tom Swift series; Victor Durham's Submarine Boys series; Carl Glaudy's Adventures in the Unknown series; H. Irving Hancock's Conquest of the United States series; Roy Rockwood's Great Marvel series; and the Buck Rogers and Flash Gordon comic books of the 1930s. Predominant themes were the adventures of a teenage protagonist involving remarkable inventions and fantastic technological discoveries and the ensuing national rivalries over them.

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[50]Donald Pattow, "A Critical Chronology of Speculative Fiction for Young People" (Ph. D. dissertation, University of Wisconsin-Madison, 1977) p. 10.

World War II-1960. Although there were some science fiction novels for children written in the early 1940s, Heinlein's Rocket Ship Galileo (1947) is the first American juvenile science fiction book to gain serious critical attention. It precipitated the active interest in the genre by trade publishers and educators which occurred in the 1950s. Molson attributes the acceptance of science fiction for young readers as a valid subgenre of children's literature to

> . . . the emergence of a handful of genuinely talented writers, such as Andre Norton and Alan Nourse, who wanted to write for juvenile audiences; the continuing development of teens and preteens as separate groups requiring their own reading material . . . the growing popularity of science fiction not only in novels and in short stories but in comic books and films--the latter two being media of which teens and preteens were avid fans; and the Sputnik phenomenon and the resulting interest in space and its exploration, which rendered less suspect and flamboyant the speculations of science fiction.[51]

Types of science fiction written for younger readers during the 1950s are fast-action space operas and adventures as well as space fantasy and future tales. Themes parallel those in the adult genre, including alternate social organization; post-holocaust cultures; technological advances; space voyages, time travel; atomic power; and patriotism.

Among the writers of the decade are Poul Anderson, Victor Appleton, Isaac Asimov, Paul Berna, John Blaine, James Blish, Ben Bova, Ray Bradbury, Arthur Clarke,

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[51] Molson, "Juvenile Science Fiction," pp. 304-305.

Lester del Rey, Peter Dickson, W. E. B. DuBois, Robert Heinlein, Malcolm Jameson, Murray Leinster, Walter Miller, Alan Nourse, Roy Rockwell, Jack Vance, and Donald Wollheim. Women writing for a young audience in the 1950s are few and include Eleanor Cameron, Ellen MacGregor, Andre Norton, and Ruthann Todd. Even established writers of adult science fiction were not, however, above "hack work" for the juvenile market and Molson avers that only the ". . . competent work of Heinlein, Norton, Bova, del Rey, and Dickson provided direction and some prestige to juvenile science fiction. . . ."[52]

1960s-1970s. In the past two decades science fiction has become a recognized subgenre within children's literature. Its acknowledgement is most evident in the several awards granted to writers claimed for the genre by critics, including Newbery Awards for Madeline L'Engle's Wrinkle in Time in 1963, Lloyd Alexander's High King in 1968, and Robert O'Brien's Mrs. Frisby and the Rats of NIHM in 1972; as well as a National Book Award for Ursula LeGuin's Farthest Shore in 1972.

The topics of children's science fiction in the 1960s and 1970s parallel those appearing in adult stories. Writers deal with alternate social organization; animal intelligence; conflicts arising from differing cultures and value systems; ecology and overpopulation; medical

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[52]Ibid., p. 306.

advances, including genetic engineering and psychological experimentation, nuclear holocausts and post-catastrophe societies, political abuses of behavior modification and mind control, sexism, time travel, and technological advancement. As in the adult genre, the differences between science fiction and fantasy have become difficult to maintain, and many authors use mythical devices, theological speculation, and parapsychological theories in their writing.

Writers who are seriously committed to literature for children have entered the field since 1960 and several others have continued to do competent work. Among the authors publishing science fiction for young readers in the two decades are Lloyd Alexander, Isaac Asimov, Poul Anderson, Arthur Ballou, James Blish, Ray Bradbury, Paul Capon, John Christopher, Arthur Clarke, Lester del Rey, Peter Dickson, Paul Fairman, Nicholas Fisk, Alan Garner, Robert Gilman, Daniel Halacy, Robert Heinlein, H. M. Hoover, Alan Nourse, Robert O'Brien, Frederick Pohl, William Shelton, Robert Silverberg, William Sleator, Adrien Stoutenberg, Theodore Sturgeon, Leonard Webberly, Jay Williams, and Roger Zelasny. Women writers include Carol Brink, Eleanor Cameron, Ruth Carlsen, Joan Clarke, Sylvia Engdahl, Sybil Leek, Ursula LeGuin, Madeline L'Engle, Alice Lightner, Suzanne Martel, Andre Norton, Jean Sutton, and Patricia Wrightson. Their interests are as varied as those of male authors.

Summary. Science fiction for young American readers appeared primarily in serialized formats in the first half of the century. Only after established adult science fiction writers, such as Asimov and Heinlein, entered the field in the early 1950s did the genre gain attention from children's literature specialists. In the past twenty years, science fiction for younger readers has gained critical recognition as the result of devoted authors who write seriously and competently.

As Literature

Definition. Because of the wide variety of topics in children's science fiction, commentators are no more agreed about its boundaries than are those writing about the adult genre. Definitions range from emphasis on scientific realism to the inclusion of fantasy, and definers claim writers from Lester del Rey and Robert Heinlein to Lloyd Alexander, C. S. Lewis, and Ursula LeGuin. An example of insistence on scientific content is Sutherland's explanation that science fiction is ". . . a combination of the known and unknown, the latter usually based on current scientific theories."[53] Several reviewers, such as Anderson and Grogg,[54] and

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[53]Zena Sutherland, "In Defense of Science Fiction," Saturday Review 53 (April 1970):36.

[54]William Anderson and Patrick Grogg, A New Look at Children's Literature (New York: Wadsworth, 1972), p. 89.

Arbuthnot,[55] classify science fiction as a form of fantasy. The American Library Association Young Adult Services Division Media Selection and Usage Committee categorizes science fiction/fantasy into "Hard Science Fiction," "Soft Science Fiction," and "Science Fantasy."[56] Perhaps the most sensible approach, however, is that of Kafka who advises defining science fiction for ourselves because our own definitions ". . . will be as satisfactory as any others around."[57]

Critical Approaches. Until recently there has been little interest among children's literature experts in providing analysis of science fiction for younger readers. Chronological surveys of the genre have been contributed by Molson[58] and Pattow;[59] Bereit describes the literary elements and types of science fiction;[60] Jacobs outlines

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[55] May Hill Arbuthnot and Mark Taylor, A Time for New Magic (Glenview, Illinois: Scott, Foresman and Company), p. 266.

[56] American Library Association, Young Adult Services Division, Media Selection and Usage Committee, "Trekking Science Fiction's Stars," Top of the News 31 (January 1975):210-217.

[57] Janet Kafka, "Why Science Fiction?" in Young Adult Literature in the 1970s, ed. Jana Varlejs (Metuchen, New Jersey: Scarecrow, 1978), p. 315.

[58] Molson, "Juvenile Science Fiction."

[59] Pattow, "A Critical Chronology of Speculative Fiction for Young People."

[60] Virginia Bereit, "The Genre of Science Fiction," Elementary English 46 (November 1969):895-900.

critical criteria for children's science fiction books;[61] and Greenlaw[62] and Marshall[63] identify persistent themes in science fiction for young readers. Two essayists who discuss the appeal of science fiction for juvenile audiences have little regard for the genre as literature. Egoff declares that ". . . it is not literature; there is as yet no novel in the field that welds scientific fact and/or sociological speculation with strong literary qualities to give it universal appeal."[64] Roberts argues that it is a "subliterary genre" in which ". . . few, if any, of its stories will sustain the continued attention of thoughtful readers. . . ."[65]

Commentators about science fiction for children appear to be more interested in explaining its appeal than in describing its literary merits. Egoff writes that

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[61] Leland Jacobs, "Science Fiction for Children," Instructor 79 (January 1970):71-72.

[62] Marilyn Greenlaw, "A Study of the Impact of Technology on Human Values as Reflected in Modern Science Fiction for Children" (Ph. D. dissertation, Michigan State University, 1970); and "Science Fiction: Impossible! Improbable! or Prophetic?" Elementary English 48 (April 1971):196-202.

[63] David Marshall, "That Great Curriculum in the Sky," in Young Adult Literature in the 1970s, ed. Jana Varlejs (Metuchen, New Jersey: Scarecrow, 1978); pp. 327-330.

[64] Sheila Egoff, "Science Fiction," in Only Connect, ed. Sheila Egoff, G. T. Stubbs, and L. F. Ashley (New York: Oxford University Press, 1969), p. 390.

[65] Thomas Roberts, "Science Fiction and the Adolescent," Children's Literature: The Great Excluded, no. 2 (1973), pp. 87-91.

science fiction has found its most appreciative audience among young readers because ". . . it is the only literature being written today that is making large statements about our transitional society."[66] Engdahl notes that the popularity of science fiction is because ". . . many of today's children feel a closer kinship with the future than with the past."[67] Roberts contends that adolescent science fiction makes so explicit ". . . the ancient worries of man . . . love and hate, victory and defeat, honor and shame . . . that even inexperienced readers cannot miss it."[68]

Several writers about the genre display a pragmatic interest in it. Asimov suggests that future scientists can be identified among ten to fifteen year old science fiction readers.[69] Heinlein avers that science fiction prepares young people to live in a changing world.[70] Gunn believes reading science fiction will

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[66]Egoff, "Science Fiction," p. 391.

[67]Sylvia Engdahl, "The Changing Role of Science Fiction in Children's Literature," Hornbook 47 (October 1971):452.

[68]Roberts, "Science Fiction and the Adolescent," p. 91.

[69]Isaac Asimov, "SF: Clue to Creativity," Library Journal 89 (February 15, 1964):916.

[70]Robert Heinlein, "Science Fiction," in The Science Fiction Novel, ed. Basil Davenport (Chicago: Advent, 1979), p. 46.

interest children in becoming writers,[71] and Rongione claims its usefulness in bibliotherapy.[72]

By far the most interest that has been displayed in science fiction for younger readers in the three decades in which Andre Norton has been writing, however, is by educators who profess its classroom usefulness. Because many articles about science fiction in the classroom have appeared in the past thirty years, only examples are cited here. The most common topic is science fiction's usefulness in the science class to stimulate an interest in science[73] and in becoming scientists;[74] and to teach astronomy,[75] geology,[76] and mathematics.[77]

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[71] James Gunn, "The Shape of Today in Science Fiction," Mountain Plains Library Association Quarterly 18 (Summer 1973):26.

[72] Louis Rongione, "Science Fiction," Catholic Library World 36 (October 1964):96-99.

[73] John Woolever, "Science Fiction for Science Students," Science Education 35 (December 1951):284-286.

[74] Elizabeth Gross, "Science Fiction as a Factor in Science Education," Science Education 43 (February 1959): 28-31.

[75] Alan Dodd, "Science Fiction in the Elementary School," Science Teacher 25 (December 1958):463.

[76] Jean Cooper, "Original Science Fiction Useful in Teaching Geological Timetable," American Biology Teacher 16 (October 1954):17-19.

[77] Irwin Porges, "Mathematics Motivated Through Science Fiction," School Science and Mathematics 56 (January 1956):1-4.

Suggested uses of science fiction in literature classes include stimulating reading,[78] writing projects,[79] filmmaking,[80] and for studying themes.[81] Possible uses in social studies classes are in projecting future social organizational alternatives,[82] learning about past history and anthropology,[83] gaining perspective on cultural values,[84] and discussing the sociological consequences of scientific and technological development.[85] Among other proposed classroom uses are environmental studies[86] and religious education.[87]

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[78]Daniel Fader and Elton McNeil, Hooked on Books (New York: Putnam, 1968), pp. 61-63.

[79]Alan Scott, "Science Fiction Best Seller," Instructor 77 (March 1968):59.

[80]Jayne Freeman, "Twenty-five Nine-Year-Olds Make a Film," Phi Delta Kappan 61 (November 1979):173-178.

[81]Kafka, "Why Science Fiction?" pp. 313-326.

[82]Dennis Livingston, "Science Fiction is Valuable Means to Psychically Prepare for the Future," Trend 7 (Spring 1971):15, 26.

[83]Lauretta McCusker, "Creative Teaching Through Fiction," Education 77 (January 1957):276-280.

[84]Bernard Hollister, "The Martian Perspective," Media and Method 10 (November 1973):26-28, 56.

[85]Stanley Schmidt, "Science Fiction and the Science Teacher," Extrapolation 17 (May 1976):141-150.

[86]Robert Rubenstein, "Trek to the Stars," Teacher 95 (October 1977):102.

[87]Marshall, "That Great Curriculum in the Sky," pp. 327-330.

Summary. The origin and development of modern science fiction for young readers parallels that of the adult genre and the topics used by writers are similar in both. There has not, however, been a parallel critical interest, for while there has been a large number of literary analyses of adult science fiction written since 1960, science fiction for children remains largely overlooked by children's literature experts. Much of the interest displayed in the genre since 1950 has been didactic, emphasizing especially classroom uses.

Summary

Modern science fiction probably originated in the ideas of Jules Verne and H. G. Wells in the latter nineteenth century. The quality of both writing and topics was poor from the 1920s to the 1940s, but new writers and topics led to the revival of interest in the genre which occurred in the 1950s and to the critical acceptance of the 1960s and 1970s. Beginning in the 1960s, science fiction authors have used a broader variety of topics and of stylistic devices in their writing so that the differences between science fiction and fantasy which were proclaimed in the 1930s, 1940s, and 1950s have become impossible to maintain. The field now embraces writers as diverse as Edgar Rice Burroughs, Arthur Clarke, C. S. Lewis, and J. R. R. Tolkien, and scholars have suggested topical, structural, mythic, modal,

or other critical approaches as methods of imposing order on the genre because definitive and historical analyses have not succeeded.

Modern science fiction for young readers had its origins in the ideas of Verne and Wells. Its development and the topics used by its writers in the twentieth century are similar to those of the adult genre. There has not, however, been the interest in critical analyses exhibited by children's literature experts which has occurred in the adult literature since the early 1960s. Although the reasons for its being overlooked are diverse, it is time that analyses of science fiction for young readers be done, both by providing literary criticism of the genre and by discussing the work of individual authors in the field. The intent of this study is to combine both by considering three major topics in the science fiction and fantasy of Andre Norton.

CHAPTER III

PHILOSOPHICAL REFLECTION: NORTON AND MONOMYTH

Overview

The category of philosophical reflection in science fiction is rather nebulous because many stories contain philosophic notions. Tales that may be classified here usually have speculation about human destiny in the cosmic design as a principal motif. Eschatalogical questions often occur within a framework of individual self-confrontation in the face of survival in the unknown so that the author's development of character is an important story element.

Before the 1960s, many science fiction writers were primarily interested in presenting ideas as their heroes. Bailey earlier observed that

> The interest in science fiction is chiefly in things, ideas, and discoveries, rather than in people. For this reason . . . many are not even individuals, but types. Occasionally, a character develops . . . , but for the most part, characters in scientific fiction are static. Even when a character's outlook broadens, his emotions undergo no development, his personality does not mature.[1]

In the 1960s, however, many science fiction authors turned away from attention to the interaction between humans and their science to the examination of questions of human survival in the universe. By emphasizing psychological

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[1]J. O. Bailey, Pilgrims Through Space and Time (New York: Argus, 1947; reprint ed., Westport, Connecticut: Greenwood, 1972), pp. 212-213.

reality and subjective experience, writers argue that personal struggle reflects social confrontation with important issues and that potential resolution lies within each individual. Authors who focus on inner-space often use the methods of fantasy, legend, and myth, recognizing that these symbols have human psychological significance and appeal.

Andre Norton asserts that her foremost intention in writing is to relate an interesting story, ". . . not to display whining weaknesses of main characters, but to give a hero or a heroine who stands up to difficulties as best he or she can and does not 'copout' when the going gets rough."[2] Throughout her science fiction and fantasy, however, her protagonists' self-confrontation and maturation is her primary topic. Rather than simply overcoming problems contrived to satisfy plot contingencies, Norton's characters also contend with personal issues that must be resolved in the course of their adventures.

Although this approach was unusual for a science fiction writer of the 1950s, it is one indication of Norton's ability to appeal especially to younger readers who might be facing similar personal problems. She also uses the narrative models of myth and legend in patterning adventure and self-confrontation for her protagonists in order to invoke psychological response in readers. In her article about writing fantasy, Norton lists Joseph Campbell's

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[2]Paul Walker, Speaking of Science Fiction (Oradel, New Jersey: Luna Publications, 1978), p. 265.

The Hero With a Thousand Faces as one of the secondary sources she has found ". . . particularly rich in ideas for my own writing. . . ."[3] She has consistently applied the monomythic model to her science fiction and fantasy.

Campbell's Monomyth

Campbell reviews hero tales from many cultures in explicating their common elements as the pattern of the monomyth and describes its nuclear unit as "separation-initiation-return."[4] The composite mythic hero is ". . . a personage of exceptional gifts. Frequently he is honored by his society, frequently unrecognized or disdained."[5] Heroic adventure varies little in essential plan in that the standard mythological formula is the following:

> A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.[6]

The nature of the boon to the world may vary:

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[3]Andre Norton, "On Writing Fantasy," in The Book of Andre Norton, ed. Roger Elwood (New York: Daw, 1974), p. 77.

[4]Joseph Campbell, The Hero With a Thousand Faces, 2nd ed. (Princeton, New Jersey: Princeton University Press, 1968; Princeton/Bollingen Paperback, 1973), p. 30.

[5]Ibid., p. 37.

[6]Ibid., p. 30.

> Typically, the hero of the fairy tale achieves a domestic, microcosmic triumph, and the hero of the myth a world-historical, macrocosmic triumph. Whereas the former . . . prevails over his personal oppressors, the latter brings back from his adventure the means for regeneration of his society as a whole.[7]

Andre Norton and Monomyth

Norton's science fiction and fantasy adventures follow the monomythic model. Youthful protagonists leave home to experience a succession of trials in which they are aided by helpers but hindered by adversaries. The trials are ultimately beneficial to the protagonists or to their communities. The author often uses the pattern of folklore in presenting as her heroine or hero ". . . the despised one, or the handicapped: the abused youngest son or daughter, the orphan, stepchild, ugly duckling, or the squire of low degree."[8] Her characters are usually young social misfits, often of a mixed heritage which provides physical conspicuousness, who are frequently victimized. They are also self-reliant and restlessly seeking a place to be themselves.

Norton's protagonists leave home to experience adventure in the unknowns of space, alien planets, time or alternate universes[9] where they encounter tests and ordeals which require overcoming personal limitations.

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[7]Ibid., pp. 37-38.

[8]Ibid., pp. 325-326.

[9]See Chapter IV of this study.

Also as in monomyth, the heroine or hero is ". . . covertly aided by the advice, amulets, and secret agents of the supernatural helper. . . . Or it may be that here he discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage."[10] Telepathic animals,[11] sympathetic aliens, or other unexpected friends lend support while at the same time the protagonists realize previously unacknowledged psychic and other powers, resulting usually from their physical heritage.

The purpose of monomythic adventure is to battle past personal limitations in order to present to the world a boon which is "directly valid for all mankind"[12] and which may ". . . redound to the renewing of the community, the nation, the planet, or ten thousand worlds."[13] Because the protagonist's return to the world is the point of explication for any philosophical statement to be made about human destiny or the human condition, it is this element in Norton's use of the monomyth which is the focus of this chapter.

Each of the forty-five books included in this study is reviewed here in the order published to determine whether the author follows the fairy tale pattern of

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[10]Campbell, p. 97.

[11]See Chapter V of this study.

[12]Campbell, p. 19.

[13]Ibid., p. 193.

microcosmic triumph or the mythic pattern of macrocosmic triumph in the return. Microcosmic triumph is interpreted here to be the protagonist prevailing only over personal oppressors or providing a solution which applies exclusively to his immediate social group. A macrocosmic resolution offers the means for world-wide or universal social regeneration as stated by the author in her story. Also of interest here is whether Norton's treatment of the return pattern changes in the thirty years reviewed as well as whether her viewpoint about the human condition in the universe alters appreciably throughout her work.

1950s

Of the fifteen science fiction and fantasy books Andre Norton published in the 1950s, nine are included in this study. They are Star Man's Son (1952), Star Rangers (1953), The Stars Are Ours! (1954), Star Guard (1955), Sea Seige (1957), Star Born (1957), Star Gate (1958), Time Traders (1958), and Galactic Derelict (1959).

Star Man's Son (1952), the author's first published full-length work of science fiction, is set on post-cataclysmic Earth where a few primitive communities survive. Fors, a mutant of mixed birth, intends to prove himself to his father's people by exploring a radiation-safe city. In doing so, Fors gains personal triumph in that he is

"no longer held as lesser"[14] among his own people because he is to be the ". . . one who will carry the knowledge of one people to another, binding together in peace swords which might be raised in war" (223).

In effecting a truce among the human communities against the threat of the mutant rat-like Beast Things, Fors offers the means for social regeneration because in the time to come ". . . there will always be among us those who shall speak with other peoples as a friend, think with neutral minds, and hold the peace of nations in their hands" (224). Peace will allow men to pursue knowledge: "If the stars were once promised us, then we shall reach for them again!" (223). Norton follows the mythic pattern because her promise of social regeneration after nuclear disaster through cooperation and tolerance among people of differing cultures is macrocosmic.

In Star Rangers (1953) the author displays a more guarded optimism about the future. In 8050 A. D., a Space Patrol ship crashes on Earth, a planet heretofore only a legend. The survivors are unwelcome because they are aliens and they are forced to settle apart from other inhabitants. As a Ranger, Kartr has been especially trained for survival on alien worlds and thus his knowledge is a boon to the settlers.

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[14] Andre Norton, Star Man's Son (New York: Fawcett Crest, [1952]), pp. 222-223. All subsequent textual page references are to this paperbound edition.

Norton offers a microcosmic solution here. The extraterrestrials survive but they must remain apart from other Earth inhabitants who have "turned their backs on the future"[15] because of their insistence on a strictly human, mechanized civilization. The author is vaguely hopeful about the future by viewing the alien settlers as "new" Terrans who might attempt fraternization later because "the end is not yet!" (223).

In The Stars Are Ours! (1954) a group of scientists escape Earth after a nuclear war to settle on Astra, a planet of animals, amphibious people, enemies (Those Others), and ruined cities. Dard Nordis finds personal fulfillment in exploring for the settlers. His telepathic ability permits communication with the Merpeople and the establishment of a cooperative agreement with them against Those Others. Despite the settlers' intention to be nonviolent and to ". . . breed men who want no influence over each other--who are content to strive equally for a common goal . . . ,"[16] the new planet does not provide an escape from the threat of war.

Norton's solution is microcosmic. Cooperation is local although she offers hope for planet-wide peace and tolerance so that if "They . . . worked for a united

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[15]Andre Norton, Star Rangers (New York: Fawcett Crest, [1953]), p. 222. All subsequent textual page references are to this paperbound edition.

[16]Andre Norton, The Stars Are Ours! (Cleveland: World, 1954), p.102. All subsequent textual page references are to this edition.

goal--they could do anything!" (237). Humanity will survive because "Frontiers of any type, physical or mental, are but a challenge to our breed. Nothing can stop the questing of men, not even Man. If we will it, not only the wonders of space, but the very stars are ours!" (102).

In Star Guard (1955) Earthmen, because they are "too independent and aggressive,"[17] are viewed as a threat to galactic peace by its governing Council and therefore are allowed off the planet only as mercenaries. Kana Karr, a young soldier, saves his unit off-world because his alien liaison training helps him negotiate protection by indigenous inhabitants. He later becomes involved in Terran plans to overthrow Council control in order to explore space and vows that "If he went back to the stars he would not go as a Combatant . . ." (184). He prefers being a member of an exploring team which might include ". . . half a dozen different species of X-Tees --telepaths, techneers, some not even vaguely humanoid" (178).

Norton has promised macrocosmic cooperation among Terrans and the nonhumans of the Galaxy which is possible only because their "aims, backgrounds, desires, tastes" (175) are diverse. Cultural prejudice has already disappeared:

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[17]Andre Norton, Star Guard (New York: Ace, 1961), p. 5. All subsequent textual page references are to this paperbound edition.

> Racial mixtures after planet-wide wars, mutant births after the atomic conflicts, had broken down the old intolerance against the "different." And out in space thousands of intelligent life forms, encased in almost as many shapes and bodies, had given "shape prejudice" its final blow. (131)

Even so, the author has qualified the possibility of universal tolerance by her skepticism about human ability to act in concert with other humans. Established human civilizations fear the historical dictate that older empires yield to the "young pushing energy" (176) of newer ones.

In Sea Siege (1957) Griff Gunderson is among the survivors of a nuclear war on a West Indian island whose inhabitants are threatened by intelligent mutant octopi. Griff is a liaison between the native islanders whose alliance with the supernatural leads to their conclusion that they should ". . . live quiet, do nothing to learn what will start more bad things--"[18] and the scientists who believe they must go on experimenting because curiosity is "bred into our bones" (185). They at last agree to cooperate in attempting communication with the octopi. The immediate solution is microcosmic but Norton offers the hope that local cooperation among all intelligent life forms will lead to world recovery: "Oh, we'll make it back. . . . Just give us time--say a hundred

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[18] Andre Norton, Sea Siege (New York: Ace, [1957]), p. 185. All subsequent textual page references are to this paperbound edition.

years or so--and you won't know the bloomin' world, you won't for a fact" (189).

In Star Born (1957), the sequel to The Stars Are Ours! (1954), a Terran spaceship arrives to explore Astra. One crew member, Raf Kurbi, is persuaded to help a descendant of the earlier Earth settlers, Dalgard Nordis, and the indigenous Merpeople rid the planet of the threat of enslavement by Those Others. Raf's boon to the Astrans is not only his aid but also his promise to keep secret the presence of the colonists so that they, with the other inhabitants, may build a cooperative, telepathic, environmentally aligned society. It is a macrocosmic solution for the planet but only temporary isolation from others in the galaxy:

> A thousand years from now stranger will meet with stranger . . . though one may seem outwardly monstrous to the other. Only, now we must go our own way. We are youths setting forth on our journey of testing, while the Elders wish us well but stand aside.[19]

In Star Gate (1958) the Star Lords who have colonized Gorth abandon it to travel across time into its coexistent worlds seeking an uninhabited place to settle. They discover alternate selves in the parallel worlds and they rid one world of evil Star Lords. In doing so, Kincar s'Rud reconciles himself to his mixed Gorthan/Star Lord heritage. His contribution to the alternate Gorth is giving over the guardianship of a magic talisman to his

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[19] Andre Norton, Star Born (New York: Ace, 1978), p. 24. All subsequent textual page references are to this paperbound edition.

alternate self, ". . . a man of your own to lead you--."[20] The freedom to determine its own destiny without off-world interference is Kincar's boon to Gorth because ". . . each race must have its own fight for civilization . . . gifts too easily obtained are injuries . . . its own destiny's the birth-right of each world" (8).

In Time Traders (1958) Norton is more pessimistic about world cooperation. The primary focus is US/USSR competition for space. A delinquent, Ross Murdock, finds social acceptance as an American agent who chases Russians around in time in order to keep them from learning about space flight from ships wrecked on Earth thousands of years earlier. As a time agent, Murdock ". . . put a very effective spike in the opposition's wheel. . . ."[21] The result is definitely microcosmic because the author does not suggest world cooperation in exploring space although she displays some enthusiasm about space flight: "In these lost ships lies the secret which will make us free of all the stars! We must claim it" (191).

US/USSR competition for control of space continues in Galactic Derelict (1959), the sequel to Time Traders. American time agents again travel to the past in order to gain information from wrecked space ships. In attempting

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[20]Andre Norton, Star Gate (New York: Ace, [1958]), p. 188. All subsequent textual page references are to this paperbound edition.

[21]Andre Norton, Time Traders (New York: Ace, 1958), p. 190. All subsequent textual page references are to this paperbound edition.

to bring one to the present, four men are trapped and taken on a flight to unknown planets before returning to Earth. The boon to the United States is the ship which offers ". . . what its designers had--the key to space."[22] It is a microcosmic prize and there is no discussion of world cooperation. Space has been opened, however, and ". . . there would be a return--sometime" (171).

Summary. In the nine books published during the 1950s decade and reviewed here, Andre Norton varies her use of the monomythic pattern by presenting both fairy tale heroes, who prevail over personal oppressors and provide local, microcosmic, resolutions;[23] and mythic heroes, who have macrocosmic triumphs in offering the means for social regeneration.[24] In three of the stories with microcosmic solutions, the promise of world peace is held out by the author.[25] Norton usually proffers the viewpoint that it is human destiny to survive, sometimes after nuclear holocaust,[26] and to continue seeking

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[22] Andre Norton, Galactic Derelict (New York: Ace, 1959), p. 27. All subsequent textual page references are to this paperbound edition.

[23] Star Rangers (1953), The Stars Are Ours! (1954), Sea Siege (1957), Time Traders (1958), and Galactic Derelict (1959).

[24] Star Man's Son (1952), Star Guard (1955), Star Born (1957), and Star Gate (1958).

[25] Star Rangers (1953), The Stars Are Ours! (1954), and Sea Siege (1957).

[26] Star Man's Son (1952), The Stars Are Ours! (1954), and Sea Siege (1957).

knowledge.[27] Important in future survival, however, is cooperation and tolerance among humans;[28] among humans and all intelligent life;[29] and among humans and extraterrestrials[30] in harmony with their natural environment.[31]

Norton has a major shift in focus, however, at the end of the decade. In her first seven books, the hero, despite violent adventures, is peacemaker. In Time Traders (1958) and Galactic Derelict (1959) the protagonists are violent men who are "potent weapons"[32] in national competition. There is no discussion of human destiny or of hope for a cooperative, peaceful world. The future in space is as violent and competitive as the present.

1960s

Of the twenty-nine science fiction and fantasy books Andre Norton published during the 1960s decade, twenty are included in this study. They are Storm Over

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[27] Star Rangers (1953), Star Guard (1955), Star Born (1957), and Star Gate (1958).

[28] Star Man's Son (1952) and Star Gate (1958).

[29] The Stars Are Ours! (1954), Sea Siege (1957), and Star Born (1957).

[30] Star Rangers (1953), The Stars Are Ours! (1954), and Star Guard (1955).

[31] Star Rangers (1953), The Stars Are Ours! (1954), Sea Siege (1957), and Star Born (1957).

[32] Time Traders, p. 43.

Warlock (1960), Catseye (1961), Defiant Agents (1962), Lord of Thunder (1962), Judgement on Janus (1963), Key Out of Time (1963), Ordeal in Otherwhere (1964), Web of the Witch World (1964), Quest Crosstime (1965), Steel Magic (1965), Three Against the Witch World (1965), Year of the Unicorn (1965), X Factor (1965), Moon of Three Rings (1966), Operation Time Search (1967), Dark Piper (1968), Sorcerer of the Witch World (1968), Zero Stone (1968), Postmarked the Stars (1969), and Uncharted Stars (1969).

In Storm Over Warlock (1960) Terrans and alien Throgs compete for sovereignty on Warlock. Shann Lantee, survivor of an Earth survey team, discovers the indigenous Wyverns and together they rid the planet of Throgs. Shann's telepathic abilities lead to acceptance by the psychic Wyverns and to the defeat of the Throgs. He remains on Warlock as ambassador to cultivate ". . . an alien friendship and alliance, rather than preparation for Terran colonists."[33] Warlock is free of the threat of domination by off-worlders and gains a possible ". . . full-time partnership to . . . mutual benefit" (191). In this book, Norton not only hopes for on-planet self-determination but also for universal peace and cooperation: "We have the answer to the Throgs now--one answer. . . . We can kill Throgs. Maybe someday we can learn another

[33] Andre Norton, Storm Over Warlock (New York: Ace, [1960]), p. 191. All subsequent textual page references are to this paperbound edition.

trick--how to live with them" (190).

In Catseye (1961) Norton expresses her hope for a different type of cooperation between humans and animals. When Terran animals, specially bred for telepathic communication, refuse to participate in political subterfuge on the planet Korwar, they are rescued from death by Troy Horan. His acceptance of the animals as equals leads to their settlement in the wilderness together as an experiment to ". . . see what might happen when two or three species long associated in one fashion move into equality with each other, to work as companions, not as servants and masters--."[34] Norton again presents a microcosmic solution as she looks forward to a wider tolerance: "We are of one kind, plains rider. . . . So shall we all be in the end" (189).

Defiant Agents (1963), the third in the Time Agent series, continues the US/USSR space competition theme. Each nation sends mind-controlled colonists to Topaz. Travis Fox, a time agent, helps the settlers rid themselves of off-world influence and accept their exile:

> To both Apache and Mongol any off-world ship, no matter from which side, would be a menace. Here was where they would remain and set roots. The sooner they began thinking of themselves as people with a common bond, the better it would be.[35]

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[34]Andre Norton, Catseye (New York: Ace, [1961]), p. 188. All subsequent textual page references are to this paperbound edition.

[35]Andre Norton, The Defiant Agents (New York: Ace, 1978), p. 217. All subsequent textual page references are to this paperbound edition.

Norton's viewpoint has shifted from her two earlier Time Agent books. Here she views neither side sympathetically and suggests that even though banishment is difficult, a cooperative new life and civilization without technology will result so that in time ". . . a new world would blanket out the old. Better so . . . better so!" (218). Hope for humanity is not on Earth.

In Lord of Thunder (1962), sequel to Beast Master (1959), Hosteen Storm sets out to determine why all the indigenous Norbie tribes on Arzor have declared a truce and are migrating to the mountains where live the God Ones who ". . . drummed thunder and used the lightning to slay. . . ."[36] He discovers that the mountain caverns where a mysterious, technologically advanced people had settled centuries earlier are controlled by an alien who intends to set the Norbies against off-world settlers by drumming thunder from machines. Hosteen defeats the alien by joining a Norbie wizard in using natural power to produce an earthquake which seals off the caverns. Arzor is thereby freed of the threat of off-world technological control, "And out of that victory could come more than one kind of good, perhaps a more permanent truce between warring tribes--even Kelson's dream . . . of Norbies and humans working together" (224). As in her

[36]Andre Norton, Lord of Thunder (New York: Fawcett Crest, [1962]), p. 14. All subsequent textual page references are to this paperbound edition.

previous books, Norton here proposes mutual on-planet tolerance and collaboration against off-world interference and technology.

The author employs this theme again in Judgement on Janus (1963). Naill Renfro, a slave to off-world settlers, is drawn into a trap which changes sympathetic humans into indigenous Iftins. As Ayyar, an Iftin warrior, he joins other changelings in their struggle to regenerate their people and to regain control of Janus. Naill's memory of space ship operation and Ayyar's telepathic contact with the birdlike quarrin help the Iftins escape capture but they have not rid themselves of off-world domination. It is, therefore, a microcosmic resolution but there is optimism that "In time we shall have Janus. . . . And the off-worlders cannot hold this planet against our will."[37]

Key Out of Time (1963) is the final book of the Time Agent series. American agents find that Hawaika, a planet included in the archival tapes of a looted alien space ship, is uninhabited at the time they arrive. They decide to travel ten thousand years into the Hawaikan past in order to find the time that the alien Baldies visited the planet but are stranded there when a storm destroys their time travel equipment. Although the agents

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[37]Andre Norton, Judgement on Janus (New York: Ace, [1963]), p. 170. All subsequent textual page references are to this paperbound edition which uses this spelling in the title.

know the inevitable outcome of the struggle, they join the indigenous Hawaikans in temporarily expelling the alien invaders. They hope ". . . to keep another expedition from invading Hawaikan skies."[38] There is world peace, a macrocosmic resolution, for the immediate future. Whether the Americans have significantly altered the fate of the planet by their interference in its history is not conclusively stated by the author.

Norton again emphasizes on-planet tolerance and collaboration against external opposition in Ordeal in Otherwhere (1964). In this sequel to Storm Over Warlock (1960) Charis Nordholm is deserted on Warlock. She and Shann Lantee develop telepathic communication and disprove the Wyvern contention that "Between witch and male there can be no friendship!"[39] Charis negotiates peace between the female and male Wyverns by citing her alliance with Shann and by arguing that off-world interference is likely as long as there is on-planet disagreement. When the Wyverns agree to cooperate, they assure their future because "Peoples are strong and grow when they search for new roads. When they say 'There is no road but this one . . . and always we must travel in it,' then they weaken themselves and dim their future" (188).

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[38]Andre Norton, Key Out of Time (New York: Ace, [1963]), p. 188. All subsequent textual page references are to this paperbound edition.

[39]Andre Norton, Ordeal in Otherwhere (New York: Ace, [1964]), p. 185. All subsequent textual page references are to this paperbound edition.

Web of the Witch World (1964) concludes the struggle, begun in Witch World (1963), of Simon and Jaelith Tregarth against the alien Kolder invasion from a coexistent world. Their combined psychic and magical powers, new to the Witch World, allow them to destroy the Kolder base and to seal permanently the time gate through which the aliens have come. The result is fewer enemies for Estcarp but not world peace as "There are still battles ahead, . . . victories to be won."[40] This resolution is definitely microcosmic and there is no discussion of the possibility of mutual tolerance or peace in the Witch World.

In Quest Crosstime (1965) Blake Walker, a time-shuttle pilot, is involved in a revolt to overthrow the government of Vroom by reactionary opposers of crosstiming. Because Blake cannot be controlled telepathically he is an effective weapon in defeating the rebels and leaving the government to "pick up the pieces."[41] Although it is a macrocosmic victory in which a presumably more enlightened government survives, Norton is not optimistic about future planet peace: "It was going to be a long day or night . . . for Vroom" (190).

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[40]Andre Norton, Web of the Witch World (New York: Ace, [1964]), p. 190. All subsequent textual page references are to this paperbound edition.

[41]Andre Norton, Quest Crosstime (New York: Ace, [1965]), p. 190. All subsequent textual page references are to this paperbound edition.

Steel Magic (1965) is the first book in Norton's Magic series. Three children are drawn into the parallel Earth-world, Avalon, and each must complete a mission there before returning home. In retrieving three magic talismans so that evil may be opposed, the children meet numerous obstacles but also overcome personal fears. There is a temporary victory for Avalon: "For this time Avalon still holds and wins!"[42] There is also a greater consequence because Avalon and Earth are ". . . mirrors for each other in some fashion even beyond the understanding of Merlin . . ." (35). If the enemy wins a battle in Avalon then ". . . well may he win in your time and space also" (50).

In Three Against the Witch World (1965), another of the Witch World series, the witches of Estcarp force Kaththea into their training but she is rescued by her brothers with whom she shares a unique psychic bond. They flee east into Escore where their arrival disturbs the balance of good and evil. Kyllan, the warrior brother, returns to Estcarp to recruit landless soldiers to help fight: "For we did thereafter indeed buy Escore with steel, raw courage, and such witchery as was not tainted."[43] Norton's Witch World is a violent place in which there is

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[42]Andre Norton, Steel Magic, illus. Robin Jacques (New York: Archway, 1978), p. 147. All subsequent textual page references are to this paperbound edition.

[43]Andre Norton, Three Against the Witch World (New York: Ace, [1965]), p. 190. All subsequent textual page references are to this paperbound edition.

constant war among its inhabitants and little hope for world or individual peace. None of the books in the series have macrocosmic solutions.

In X Factor (1965) Diskan Fentress, son of a Terran and an alien, is physically unsuited to his life at home. Diskan steals a space ship to an unexplored planet where he discovers the telepathic feline brothers-in-fur. Using Diskan's psychic power, the brothers weave a spell which takes them back in time to ". . . the life that was Xcothal, the Xcothal that had been and now was again!"[44] Diskan joins "bodies like his own--not aliens" (198) in the planet's past and looks forward to surmounting "still farther and stranger barriers" (158). This is a fairy tale solution because Diskan personally prevails in finding a place for himself and a microcosmic triumph because the brothers-in-fur are taken with him.

Year of the Unicorn (1965) is another of the Witch World series. Gillan, a convent-reared orphan, marries a Were Rider and returns to the alternate world from which Herrel has come. Gillan, because she resists illusion with her latent witch powers, and Herrel, because he is only half-Were, arouse the enmity of his kin. After bearing incredible hardship, they return to the Witch World to seek their own future. This is primarily a personal resolution for Gillan who gains self-knowledge

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[44]Andre Norton, X Factor (New York: Ace, [1965]), p. 158. All subsequent textual page references are to this paperbound edition.

before accepting a life with Herrel: "And who we are, what we have now, is but Gillan and Herrel--which is enough. . . ."[45] The Witch World is ever a war-torn planet with little hope for peace or cooperation among its nations.

In Moon of Three Rings (1966) Krip Vorlund, crew member of a trade ship, is involved in political intrigue on Yiktor. A Yiktorian Thassa, Maelen, shape-changes Krip first into an animal and then into a Thassa in order to save him from political foes. Krip helps avert an off-world takeover, leaving Yiktor to ". . . lick its wounds and sort some order out of chaos."[46] Krip must remain in a Thassa body because his Terran one is gone and when Maelen's body dies she becomes an animal, changes they accept because the ". . . Thassa look upon their outward flesh and bones as we would upon a suit of clothing, to be changed when the need arises" (293).

In Moon of Three Rings Norton provides a macrocosmic resolution by restoring planet peace and cooperation after off-world interference. Her principal concern is, however, Krip and Maelen's psychological acceptance of their new bodies and the change in their lives as they leave Yiktor.

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[45]Andre Norton, Year of the Unicorn (New York: Ace, [1965]), p. 224. All subsequent textual page references are to this paperbound edition.

[46]Andre Norton, Moon of Three Rings (New York: Ace, 1978), p. 292. All subsequent textual page references are to this paperbound edition.

In Operation Time Search (1967) a young photographer, Ray Osborne, is accidently thrust into a time when Atlantis and Mu are major Earth civilizations which are in conflict. Ray is able to defeat the evil that the leaders of Atlantis have summoned from a coexistent world because he is ". . . from a time when different thoughts and powers are a part of its people. What bars us may be no hindrance to you."[47] Since Atlantis is not destroyed, however, Earth history is altered, resulting in "A new landmass in the Atlantic, another in the Pacific . . . just suddenly there! Right there, as if they had always been--" (219).

In Dark Piper (1968) Griss Lugard returns to Beltane to warn its inhabitants of impending attack, but they disregard him. When the assault comes, only ten young people survive in the underground caverns to which Lugard has led them. The group emerges to find that hostile mutant animals have overrun the world. Vere Collins leads the human group in surviving as ". . . the first of a generation who will never know the stars unless some miracle occurs."[48] It is the probable end of starwide civilization and there is on-planet distrust among the

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[47] Andre Norton, Operation Time Search (New York: Ace, 1973), pp. 94-95. All subsequent textual page references are to this paperbound edition.

[48] Andre Norton, Dark Piper (New York: Ace, [1968]), p. 219. All subsequent textual page references are to this paperbound edition.

variant creatures, although the humans hope ". . . that someday there will be a breakthrough and our species will face one another in friendship. If it is otherwise, our future is as dark as the caves we travelled through" (220). Norton has provided a microcosmic conclusion but with the hope for future world peace.

Sorceress of the Witch World (1968) is the sixth book in the Witch World series and continues the adventures of the Tregarths. Because of hubris, Kaththea has forfeited her witch powers and attempts to return to Estcarp for healing. She is captured and held as a tribal seeress while she slowly regains her power. After escaping, she is drawn through a time gate into a coexistent world where she finds her parents and rescues Hilarion, the gate's fashioner. They all return to battle the evil threatening Escore and finally to ". . . rid the land of the Shadow."[49] Escore gains peace and Kaththea finds in Hilarion a life companion with whom there is "neither ruler nor ruled, only sharing" (224).

In Zero Stone (1968) an apprentice gem trader, Murdoc Jern, is the object of an intergalactic hunt by thieves because he owns a gemstone that increases energy levels in humans and machines. Murdoc searches for the origin of the mysterious stone with a telepathic mutant

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[49] Andre Norton, Sorceress of the Witch World (New York: Ace, [1968]), p. 224. All subsequent textual page references are to this paperbound edition.

feline, Eet. After a dangerous journey and a fight with the thieves, Murdoc manages to bargain with the Space Patrol for his own space ship. This book presents a space rife with crime in which the protagonist prevails only over personal oppressors: "As long as Eet and I walked the same road, free under the stars, then could the present be savored, and let the future take care for itself-- After all, what man can influence that knowingly?"[50]

In Uncharted Stars (1969), sequel to Zero Stone (1968), Murdoc and Eet find a star map which permits them to continue their search for the origin of the zero stone. When at last they succeed, Murdoc destroys the stones because they "Were bait for too many traps. . . ."[51] Eet is transformed into a female humanoid alien. The personal resolution is that Eet and Murdoc continue their partnership because ". . . there was no casting away of what that fate had given me. When I accepted that, all else fell into place" (254). Here, as in Zero Stone (1968), Norton writes about space as full of both criminals and law-enforcement agents who trample individual rights. The protagonist prevails only over his own oppressors to find

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[50] Andre Norton, Zero Stone (New York: Ace, [1968]), p. 221. All subsequent textual page references are to this paperbound edition.

[51] Andre Norton, Uncharted Stars (New York: Ace, [1969]), p. 253. All subsequent textual page references are to this paperbound edition.

alien friends that he trusts "above these of my own species" (233).

Postmarked the Stars (1969) is the fourth book in the Solar Queen series. Dane Thorson and the other crew members of a trader ship are caught up in a plot on Trewsworld which is designed to drive off its settlers. Dane helps break up the criminal plot, freeing the planet to develop on its own and the traders to win its market franchise. It is a macrocosmic resolution.

Summary. In the twenty books published during the 1960s and included in this study, Andre Norton uses both fairy tale and mythic elements of the monomyth in presenting protagonists who have microcosmic, or personal, triumphs,[52] as well as those who offer macrocosmic resolution.[53] In several of the stories with microcosmic solutions the promise of world peace or universal tolerance is offered.[54] Critical to survival is on-planet tolerance

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[52]Catseye (1961), Judgement on Janus (1963), Web of the Witch World (1964), Three Against the Witch World (1965), Year of the Unicorn (1965), X Factor (1965), Dark Piper (1968), Sorceress of the Witch World (1968), Zero Stone (1968), and Uncharted Stars (1969).

[53]Storm Over Warlock (1960), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1963), Ordeal in Otherwhere (1963), Quest Crosstime (1965), Steel Magic (1965), Moon of Three Rings (1966), Operation Time Search (1967), and Postmarked the Stars (1969).

[54]Catseye (1961), Judgement on Janus (1963), X Factor (1965), and Dark Piper (1968).

and cooperation among all intelligent beings against outside interference.[55] The author appears to have given up hope for universal human cooperation, describing wars[56] or major criminal activities[57] which threaten individual freedom, and portraying humans as ". . . swayed by the passions, desires, fanaticism which has from the first made both great heroes and villains among my own kind."[58] Although Norton's protagonists which in this decade include women[59] are social mediators, they often find personal peace with aliens.[60]

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[55] *Storm Over Warlock* (1960), *Defiant Agents* (1962), *Lord of Thunder* (1962), *Judgement on Janus* (1963), *Ordeal in Otherwhere* (1964), *Web of the Witch World* (1964), *Three Against the Witch World* (1965), *X Factor* (1965), *Moon of Three Rings* (1966), *Dark Piper* (1968), and *Postmarked the Stars* (1965).

[56] *Storm Over Warlock* (1960), *Catseye* (1961), *Lord of Thunder* (1962), *Judgement on Janus* (1963), *Web of the Witch World* (1964), *Quest Crosstime* (1965), *Steel Magic* (1965), *Three Against the Witch World* (1965), *Year of the Unicorn* (1965), *Moon of Three Rings* (1966), *Operation Time Search* (1967), *Dark Piper* (1968), and *Sorceress of the Witch World* (1968).

[57] *Catseye* (1961), *Judgement on Janus* (1963), *Ordeal in Otherwhere* (1964), *X Factor* (1965), *Moon of Three Rings* (1966), *Dark Piper* (1968), *Zero Stone* (1968), *Postmarked the Stars* (1969), and *Uncharted Stars* (1969).

[58] *Uncharted Stars*, p. 233.

[59] *Ordeal in Otherwhere* (1964), *Web of the Witch World* (1964), *Steel Magic* (1965), *Year of the Unicorn* (1965), and *Sorceress of the Witch World* (1968).

[60] *Judgement on Janus* (1963), *Key Out of Time* (1963), *Web of the Witch World* (1964), *Three Against the Witch World* (1965), *X Factor* (1965), *Year of the Unicorn* (1965), *Moon of Three Rings* (1966), *Sorceress of the Witch World* (1968), *Zero Stone* (1968), and *Uncharted Stars* (1969).

1970s

Of the twenty-three science fiction and fantasy books Andre Norton published during the 1970s, sixteen are included in this study. They are Ice Crown (1970), Android at Arms (1971), Exiles of the Stars (1971), Breed to Come (1972), Crystal Gryphon (1972), Dragon Magic (1972), Forerunner Foray (1973), Here Abide Monsters (1973), Iron Cage (1974), Jargoon Pard (1974), Lavender-Green Magic (1974), Outside (1974), Knave of Dreams (1975), Red Hart Magic (1974), Wraiths of Time (1976), and Quag Keep (1978).

In Ice Crown (1970) Roane Keil, who has accompanied her uncle to Clio on an illegal archeological mission, unexpectedly becomes involved in political intrigue. The planet was settled centuries earlier by Psychocrats who brain-cleared its colonists, implanted memories, and conditioned obedience. Its rulers are controlled through crowns linked to underground computers. Roane, abandoned by her uncle, destroys the computers and frees the planet from off-world domination. She also foils a local plot to overthrow the Queen so that her friend may rule a country that is "no longer a slave to the past."[61] Norton's viewpoint on mind-control is evident. She terms it the "blackest kind of evil" (192). Here again, she writes

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[61] Andre Norton, Ice Crown (New York: Ace, [1970]), p. 218. All subsequent textual page references are to this paperbound edition.

about extricating a planet from oppressive off-world technological influences but she also wonders whether there is freedom to be found anywhere: "What right have they to allow such slavery? Or are they themselves slaves to other patterns? Is it so from star to star, with no one really free?" (178).

In Android at Arms (1971) Andas, Imperial Prince of Inyanga, discovers he has been mind-locked for forty-three years and replaced by an android. While planning strategy, he is drawn into a coexistent world where he supersedes an alternate Andas in defeating a plot to overthrow his kingdom. The protagonist's personal triumph is that he ceases to worry about whether he is the real Prince or is an android substitute because his friends convince him that he is "Near enough human to be human. He would believe--he had to now."[62] In doing so, he accepts his position as Emperor in the alternate world.

The boon that Andas gives his new world is the defeat of witches who mix science and magic in their attempt to win the Empire. He does so by using himself which is the "mightiest weapon our race ever knew" (251) to confront the evil Old Woman who intends to destroy Inyangan civilization. The resolution is macrocosmic because the protagonist saves the entire planet from chaos and destruction.

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[62] Andre Norton, Android at Arms (New York: Ace, 1973), p. 288. All subsequent textual page references are to this paperbound edition.

Exiles of the Stars (1971) is the sequel to Moon of Three Rings (1966). Krip Vorlund and Maelen are on a trader ship which force lands on Sekhmet where they find criminals looting Forerunner treasure. The combined psychic powers of Krip and Maelen restore crew members, whose bodies have been overtaken by Forerunners, and also rid the planet of criminals. The traders claim the treasure so that each will be ". . . wealthy enough to direct his life as he wished."[63] Maelen exchanges her animal body for that of a humanoid Forerunner, and she and Krip plan to travel with animals, ". . . showing others how close the bond between man and animal may truly become . . ." (247). Norton has provided a macro-cosmic resolution because the planet will not be looted, but her protagonists find home only "within us" (249).

In Breed to Come (1972) humans abandon Earth, leaving behind experimental animals who develop higher intelligence. The People, felines who live in a city while deciphering its human technology, are threatened by Rattons. When a scout ship arrives, Furtig forges a truce among other felines, the Barkers, and the Tuskers against both the people and the rats. The alliance wins and the humans agree to depart in order to allow the development of a new society on Earth: "You have your own ways, learn

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[63] Andre Norton, Exiles of the Stars (New York: Ace, 1979), p. 246. All subsequent textual page references are to this paperbound edition.

through them. It will be slower, longer, harder, but do it. Do not try to change what lies about you; learn to live within its pattern, be a true part of it."[64] The author emphasizes on-world tolerance and cooperation among all intelligent life forms to prevent off-world technological interference.

Crystal Gryphon (1972) is the eighth of the Witch World books. High Hallack is a medieval society in the mountains which has been invaded by technologically advanced sea people. Both Kerovan and Joisan, who were wed in childhood but have never met, lose family lands and become refugees responsible for the safety of others. When they are finally united, Kerovan has acknowledged his half-human, half-supernatural heritage and they look forward to a future together: "But what mattered what lay beyond if we went together to see?"[65] The Witch World is ever a violent place in which individuals are fortunate to survive but in which Norton's protagonists manage to accept themselves and to find comfortable life companions.

Dragon Magic (1972) is the fourth in Norton's Magic series. Each of four boys learns about his heritage by

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[64]Andre Norton, Breed to Come (New York: Viking, 1972), p. 283. All subsequent textual page references are to this edition.

[65]Andre Norton, Crystal Gryphon (New York: Daw, [1973]), p. 192. All subsequent textual page references are to this paperbound edition.

completing part of a puzzle which draws him into legendary adventures. Each gains pride in his background, confidence in himself, and new friends. As in the other Magic books, the resolution is personal rather than social.

In Forerunner Foray (1973) Ziantha, who psychometrizes for an intergalactic network of thieves, is pulled into two past times by the counterpart of her focus stone. When she returns, she refuses to cooperate with the thieves and instead helps the Patrol capture them. She is pardoned and allowed to join an archeological expedition on the planet because her psychic ability is ". . . about the most important find . . . of this age. You opened a new door-way, and they are going to bend every effort to keep it open."[66] Ziantha has prevailed over personal oppressors and brings an historical contribution to universal knowledge, a macrocosmic resolution.

In Here Abide Monsters (1973) Nick and Linda are transported from Ohio into a parallel world, the Avalon of legend. They meet other refugees as they struggle against becoming involved in the new world. After Nick destroys a gate through which invaders come from yet another world, the group realizes that it cannot return home and must instead undergo the mental, physical, and emotional alteration which will bring the ". . . one way

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[66]Andre Norton, Forerunner Foray (New York: Ace, [1973]), p. 285. All subsequent textual page references are to this paperbound edition.

of true life in Avalon."[67] Norton points out that in the protagonist's doing so ". . . the giving was not so much his. What he received was far greater" (205). Nick has found a personal resolution while at the same time saving Avalon from aliens.

Iron Cage (1974), like Breed to Come (1972), is a forceful statement by Norton against human mistreatment of animals. After three children are abandoned on a strange planet by aliens who have used them in experiments, The People, an intelligent bearlike folk, rear them affectionately. When a Terran scout ship appears, the children are instinctively drawn to its crew until some of The People are captured in order to be machine tested. Jony rescues them, destroys the space ship, and seals the ruins of an earlier civilization so that the survivors are ". . . forced to come to terms with this world--not dominate it."[68] The planet has been extricated from off-world and technological influence in order to develop a society based on mutual tolerance among all intelligent beings.

Jargoon Pard (1974) is the ninth book in the Witch World series. Gillan and Herrel of Year of the Unicorn (1965) have a son who is replaced at birth. A witch hopes

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[67] Andre Norton, Here Abide Monsters (New York: Daw, 1974), p. 205. All subsequent textual page references are to this paperbound edition.

[68] Andre Norton, Iron Cage (New York: Ace, [1974]), p. 286. All subsequent textual page references are to this paperbound edition.

to gain personal political power by using the boy. Kethan's dormant Were shape-changing power is brought forth in his teens, however, by the gift of a belt. In fighting the magic, Kethan discovers the secret of his birth as well as his natural parents. All of this intrigue has been used by ". . . one who is entrusted the duty of keeping the balance of power here in Arvon . . . ."[69] in order to ". . . temper those who are to stand firm in times to come" (223). There is more war predicted for the Witch World and the resolution here is a personal one for Kethan who finds family acceptance.

Lavender-Green Magic (1974) is the fifth Magic book. Three children are drawn into colonial America whenever they venture into an elaborate garden maze where they meet two witches. Ultimately the children release the witches, thereby lifting a curse on the property and allowing their grandparents to rescue the land from the threat of a housing development. In doing so, Holly, the eldest, learns to accept her own situation. As in other of the Magic series books, the protagonist finds personal resolution in gaining self-confidence from venturing into other times.

In Outside (1974) Kristie and her brother Lew are among the few survivors on a polluted Earth. They live

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[69]Andre Norton, Jargoon Pard (Greenwich, Connecticut: Fawcett Crest, 1975), p. 224. All subsequent textual page references are to this paperbound edition.

sealed in a domed city, unable to venture out of its gates. Kristie, however, is magically drawn outside by a Rhyming Man who recites magic verse. There she finds other children, all of whom are telepathic, who plan to build a new world "By thinking together--one mind to the next--in this new way."[70] When the Man cannot transport Lew because he is too old, Kristie mind-sends the proper words to bring him from the city. Norton here gives humans a chance not to poison the world a second time but warns that there "won't be another" (125).

In Knave of Dreams (1975) Ramsay Kimball is pulled into a coexistent world by a dream-sending machine in order to become Prince Kaskar of Ulad. He defeats a plot to overthrow his government and expels the rebels and their equipment to a different world ". . . so no man can once more attempt to solve such secrets."[71] The new world has been freed from off-world technological influence and Ramsey finds his place in society as well as a sympathetic life companion.

Red Hart Magic (1976) is the final Magic series book. Step-siblings Chris and Nan are transported into three earlier periods in English history through a model

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[70]Andre Norton, Outside (New York: Avon, 1976), p. 99. All subsequent textual page references are to this paperbound edition.

[71]Andre Norton, Knave of Dreams (New York: Ace, [1973]), p. 274. All subsequent textual page references are to this paperbound edition.

of an old inn. Because their adventures test courage and resourcefulness, they gain the self-confidence necessary to meet their present problems. As in others of the Magic series, the resolution is a personal, domestic one.

In Wraiths of Time (1976) a young archeologist, Tallahassee Mitford, is drawn into a parallel Earth world where the Nubian empire Meroe flourishes. There she supersedes her alternate personality, Princess Ashake, and overcomes a plot by an alien to gain control of her realm. She seals him out of the world so that people could continue to pursue ". . . another path of knowledge, turning inward."[72]

In Quag Keep (1978) seven players of the war game "Dragons and Dungeons" are pulled into an alternate world by their game pieces. They are intended to help dominate the parallel world but instead are placed under compulsion by a local wizard who directs them to ". . . seek out the source of that which has drawn you hither and destroy it. . . ."[73] Having done so, they are unable to return home and therefore agree to a cooperative future in their new world where there is "much strange knowledge" (191).

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[72]Andre Norton, Wraiths of Time (New York: Fawcett Crest, [1976]), p. 237. All subsequent textual page references are to this paperbound edition.

[73]Andre Norton, Quag Keep (New York: Daw, 1978), p. 28. All subsequent textual page references are to this paperbound edition.

The world is saved from alien influence and the diverse group is united in purpose for their future.

Summary. In the sixteen books published in the 1970s and included here, Andre Norton again employs both the fairy tale and the mythic patterns of return. She proffers protagonists who have personal or domestic triumphs[74] as well as those who provide macrocosmic regeneration.[75] In none of the microcosmic stories is there hope for a more universal solution. Important to future survival is tolerance and cooperation among all intelligent beings against interference from outside.[76] Only in Exiles of the Stars (1971) and Forerunner Foray (1973) is there discussion of universal sharing of knowledge. More likely in the future is political struggle[77] and crime[78] which threaten individual freedom and survival.

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[74]Crystal Gryphon (1972), Dragon Magic (1973), Jargoon Pard (1974), Lavender-Green Magic (1974), and Red Hart Magic (1976).

[75]Ice Crown (1970), Android at Arms (1971), Exiles of the Stars (1971), Breed to Come (1972), Forerunner Foray (1972), Here Abide Monsters (1973), Iron Cage (1974), Outside (1974), Knave of Dreams (1975), Wraiths of Time (1976), and Quag Keep (1978).

[76]Ice Crown (1970), Android at Arms (1971), Exiles of the Stars (1971), Breed to Come (1972), Here Abide Monsters (1973), Iron Cage (1974), Knave of Dreams (1975), Wraiths of Time (1976), and Quag Keep (1978).

[77]Ice Crown (1970), Android at Arms (1971), Crystal Gryphon (1972), Dragon Magic (1972), Here Abide Monsters (1973), Iron Cage (1974), Jargoon Pard (1974), Knave of Dreams (1975), Red Hart Magic (1975), and Wraiths of Time (1976).

[78]Android at Arms (1971), Exiles of the Stars (1971), Forerunner Foray (1973), and Quag Keep (1978).

Norton's protagonists in this decade, as in the others, are social mediators who find personal acceptance from family,[79] friends,[80] or life companions.[81]

Conclusion

In the forty-five books reviewed in this chapter, Andre Norton employs both fairy tale and mythic models of the protagonist's return. She treats both types without discernable pattern throughout the thirty years reviewed, except that all of the Witch World series and the later Magic books are microcosmic. Twenty-five books have macrocosmic resolutions and twenty books have fairy tale returns. In seven of her microcosmic books,[82] however, the author offers hope for more universal solutions so that overall she appears to favor the mythic model.

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[79] Iron Cage (1974), Jargoon Pard (1974), Lavender-Green Magic (1974), Outside (1974), and Red Hart Magic (1976).

[80] Dragon Magic (1972), Here Abide Monsters (1973), and Quag Keep (1978).

[81] Ice Crown (1970), Android at Arms (1971), Exiles of the Stars (1971), Breed to Come (1972), Crystal Gryphon (1972), Forerunner Foray (1973), Knave of Dreams (1975), and Wraiths of Time (1976).

[82] Star Rangers (1953), The Stars Are Ours! (1954), Catseye (1961), Judgement on Janus (1963), X Factor (1965), Dark Piper (1968), and Uncharted Stars (1969).

The Microcosmic Return

In twenty of the books included in this study,[83] Norton provides only private resolutions for her heroines and heroes. Microcosmic protagonists usually also contribute something of value to their immediate communities.

Individual Resolution. In all twenty of the books reviewed here, protagonists prevail over personal oppressors, who are sometimes themselves,[84] to gain their freedom. While doing so, they confront themselves in learning to accept and to use their physical[85] or psychic[86] differences to benefit. They also find

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[83] Star Rangers (1953), Stars Are Ours! (1954), Sea Siege (1957), Time Traders (1958), Galactic Derelict (1959), Catseye (1961), Judgement on Janus (1963), Web of the Witch World (1964), Three Against the Witch World (1965), X Factor (1965), Year of the Unicorn (1965), Dark Piper (1968), Sorceress of the Witch World (1968), Zero Stone (1968), Uncharted Stars (1969), Crystal Gryphon (1972), Dragon Magic (1972), Jargoon Pard (1974), Lavender-Green Magic (1974), and Red Hart Magic (1976).

[84] Sea Siege (1957), Time Traders (1958), Sorceress of the Witch World (1968), Dragon Magic (1972), Lavender-Green Magic (1974), and Red Hart Magic (1976).

[85] Star Rangers (1953), Galactic Derelict (1959), Judgement on Janus (1963), Three Against the Witch World (1965), X Factor (1965), Year of the Unicorn (1965), Sorceress of the Witch World (1968), Crystal Gryphon (1972), Dragon Magic (1972), Jargoon Pard (1974), and Lavender-Green Magic (1974).

[86] Star Rangers (1953), The Stars Are Ours! (1954), Catseye (1961), Judgement on Janus (1963), Web of the Witch World (1964), Three Against the Witch World (1965), X Factor (1965), Year of the Unicorn (1965), Sorceress of the Witch World (1968), Zero Stone (1968), Uncharted Stars (1969), Crystal Gryphon (1972), and Jargoon Pard (1974).

sympathetic family,[87] friends,[88] or life companions[89] with whom to share the future.

Social Resolution. The protagonists' boons to their communities include survival[90] or information[91] but are domestic resolutions and do not extend to world-wide social regeneration. In several of the earlier microcosmic books, Norton suggests hope for a larger solution but in many of the later works there is no discussion of world peace or universal tolerance. In the Witch World series there is constant struggle simply to remain alive in battles with the planet's alien, human, and nonhuman agressors. Maximum possible peace in the Witch World appears to be in finding a sympathetic companion with whom to share one's trials. The three later Magic books

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[87] Jargoon Pard (1975), Lavender-Green Magic (1974), and Red Hart Magic (1976).

[88] Star Rangers (1953), The Stars Are Ours! (1954), Sea Siege (1957), Time Traders (1958), Galactic Derelict (1959), Catseye (1961), Judgement on Janus (1963), X Factor (1965), Dark Piper (1968), and Dragon Magic (1972).

[89] Web of the Witch World (1964), Three Against the Witch World (1965), Year of the Unicorn (1965), Sorceress of the Witch World (1968), Zero Stone (1968), Uncharted Stars (1969), Crystal Gryphon (1972), and Jargoon Pard (1974).

[90] Star Rangers (1953), The Stars Are Ours! (1954), Sea Siege (1957), Catseye (1961), Web of the Witch World (1964), Three Against the Witch World (1965), X Factor (1965), Dark Piper (1968), Sorceress of the Witch World (1968), and Crystal Gryphon (1978).

[91] Time Trader (1958), Galactic Derelict (1959), Judgement on Janus (1963), Zero Stone (1968), and Uncharted Stars (1969).

also focus on individual adventures which help resolve only immediate personal concerns. In *Lavender-Green Magic* (1974), for example, Holly becomes comfortable with herself as black in a predominantly white community, but Norton does not suggest that as a result social discrimination is imminently solvable.

The Macrocosmic Return

In the twenty-five books reviewed here,[92] Norton provides not only individual resolutions for her protagonists but also the means for world or universal social regeneration.

Individual Resolution. In all, protagonists triumph over personal oppressors to gain freedom. Their adventures require self-confrontation in learning to accept and to employ their physical[93] or

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[92] *Star Man's Son* (1952), *Star Guard* (1955), *Star Born* (1957), *Star Gate* (1958), *Storm Over Warlock* (1960), *Defiant Agents* (1962), *Lord of Thunder* (1962), *Key Out of Time* (1963), *Ordeal in Otherwhere* (1964), *Quest Crosstime* (1965), *Steel Magic* (1965), *Moon of Three Rings* (1966), *Operation Time Search* (1967), *Postmarked the Stars* (1969), *Ice Crown* (1970), *Android at Arms* (1971), *Exiles of the Stars* (1971), *Breed to Come* (1972), *Forerunner Foray* (1973), *Here Abide Monsters* (1973), *Iron Cage* (1974), *Outside* (1974), *Knave of Dreams* (1975), *Wraiths of Time* (1976), and *Quag Keep* (1978).

[93] *Star Man's Son* (1952), *Star Gate* (1958), *Defiant Agents* (1962), *Lord of Thunder* (1962), *Steel Magic* (1965), *Moon of Three Rings* (1966), *Exiles of the Stars* (1971), *Breed to Come* (1972), and *Iron Cage* (1974).

psychic[94] differences to benefit themselves and their communities. In doing so, they win acknowledgement from family,[95] friends,[96] or life companions,[97] as well as from society.

Social Resolution. The boon is most often the promise of world peace and cooperation among humans[98] or among all intelligent inhabitants[99] against off-world

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[94] Star Man's Son (1952), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1962), Ordeal in Otherwhere (1964), Quest Crosstime (1965), Moon of Three Rings (1966), Operation Time Search (1967), Android at Arms (1971), Exiles of the Stars (1971), Breed To Come (1972), Forerunner Foray (1973), Here Abide Monsters (1973), Iron Cage (1974), Outside (1974), Knave of Dreams (1975), Wraiths of Time (1976), and Quag Keep (1978).

[95] Star Gate (1958), Lord of Thunder (1962), Steel Magic (1965), Iron Cage (1974), and Outside (1974).

[96] Star Man's Son (1952), Star Guard (1955), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), Key Out of Time (1962), Quest Crosstime (1965), Operation Time Search (1967), Postmarked the Stars (1969), Here Abide Monsters (1973), and Quag Keep (1978).

[97] Ordeal in Otherwhere (1964), Moon of Three Rings (1966), Ice Crown (1970), Android at Arms (1971), Exiles of the Stars (1971), Breed to Come (1972), Forerunner Foray (1973), Knave of Dreams (1975), and Wraiths of Time (1976).

[98] Star Man's Son (1952), Star Gate (1958), Operation Time Search (1967), Ice Crown (1970), Android at Arms (1971), Outside (1974), Knave of Dreams (1975), and Wraiths of Time (1976).

[99] Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1961), Lord of Thunder (1962), Key Out of Time (1962), Ordeal in Otherwhere (1964), Moon of Three Rings (1966), Breed to Come (1972), Here Abide Monsters (1973), Iron Cage (1974), and Quag Keep (1978).

political or criminal interference. In the few works in which Norton discusses universal cooperation it is limited to alien/Terran friendship,[100] to the sharing of knowledge,[101] or to the balance of power between worlds.[102] With the exception of Star Guard (1955) and Storm Over Warlock (1960), Norton sees little hope for universal peace and tolerance. She is consistent throughout her macrocosmic works in advocating on-world alliances and tolerance as required against off-planet control. There is, however, one unexplainable lapse. In Quest Crosstime (1965), politicians who support the exploration and economic exploitation of coexistent worlds defeat opponents and continue crosstiming. No matter how carefully controlled the activities are, crosstiming does interfere in other worlds, which is a tactic Norton usually describes as reprehensible.

Norton's Point of View

Andre Norton's principal theme in each of the forty-five books considered here, regardless of type of return pattern, is that of the inviolable dignity of each intelligent being and the struggle necessary to maintain individual integrity and to secure individual freedom.

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[100] Star Guard (1955).

[101] Storm Over Warlock (1960), Postmarked the Stars (1969), Exiles of the Stars (1971), and Forerunner Foray (1973).

[102] Steel Magic (1965).

In presenting this viewpoint, the author mirrors related social conflicts in the trials of her protagonists.

Survival. The foremost struggle is that for survival. All of Norton's protagonists face extinction, usually involving violence, and their lives depend on the self-confrontation which leads them to accept their own singularity. In order to endure, they are forced to use their distinct physical and psychological characteristics to advantage. With few exceptions,[103] the author's heroines and heroes possess unique psychic powers which allow them to form alliances with aliens, animals, family, or friends in strengthening their survival potential.

The trials of the protagonists parallel the conflicts and threats of extirpation from political or criminal organizations or from aliens which are encountered by their societies. Just as individuals must employ newly discovered attributes and gain power from others in order to survive, so must communities accept invigoration from social mavericks and from alliances among variant cultures. At times the solution is only temporary, as it is in Jargoon Pard (1974). Kethan accepts himself as Were, learns to control his shape-changing, and helps defeat the

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[103] Star Guard (1955), Sea Siege (1957), Time Traders (1958), Galactic Derelict (1959), Steel Magic (1965), Dragon Magic (1972), Lavender-Green Magic (1974), and Red Hart Magic (1976).

evil which threatens his family. As part of a new group whose heritage is "of importance" (224), however, they all must ". . . now venture once more into battle" (224).

The resolution may also be permanent. In her first science fiction book, Star Man's Son (1952), for example, Norton projects world peace. Fors, by using the abilities resulting from his mixed heritage and by gaining individual acceptance, forges an alliance among Black, Indian, and White clans. When accepting the pact, each group recognizes that its survival is based on corporate strength and cultural diversity and that it is a ". . . time when we must move or die" (223).

Oppression. Beyond survival, protagonists also contend with attempts to control their actions by others. The predominant forms of oppression in those of Norton's books which are reviewed here are physical, technological, and mental domination. First, heroines or heroes may be outcast or enslaved as the result of their physical dissimilarities from others. The differences leading to their rejection by society include being an alien or other off-worlder, an animal, an ethnic minority, of mixed heritage, or simply young. In discovering that their unusual qualities are useful in crises, protagonists help themselves as well as others. Correspondingly, accepting cultural variety is important to communal strength. This may occur in a limited fashion, as in X Factor (1965) when Diskan's mixed heritage gives him the power to travel

to the past to join others like himself and to take along the brothers-in-fur. It may also happen in a macrocosmic fashion, as in Lord of Thunder (1962). Hosteen as a Navajo shares a religion with the indigenous Norbies and thus they are able to use natural forces to rid their planet of aliens.

A second form of oppression which restricts both individual freedom and social development is that of a dependence on machine technology so complete that a more important relationship with natural forces is ignored. Norton heroines and heroes frequently find freedom in pastoral settings away from the technological influences symbolized by cities or by alien ruins. Communities often gain a future by favoring environmentally aligned organization. In Defiant Agents (1962), for example, Apaches and Mongols overthrow machine mind control by Americans and Russians and taboo the technologically advanced alien ruins in order to establish a "new life and civilization" (218) based on their nomadic cultures.

A third type of oppression in Norton's work is that of mental domination by outside forces. By developing their own psychic powers, protagonists resist being individually possessed. Society also grows in a positive direction when it pursues inner knowledge. In her microcosmic books, the struggle against psychological control is placed in a supernatural context, with Good fighting Evil. In Three Against the Witch World (1965), for example,

the balance between the good magic which controls half the land and the evil powers holding the remainder is upset by the Tregarths' arrival in Escore. On the side of Good, they defeat attempts to possess them by using ". . . such witchery as was not tainted" (190). In macrocosmic books, civilizations which pursue inner knowledge and have perfected mental control, such as Meroe in Wraiths of Time (1976), are able to resist even off-world attempts at psychological domination.

Summary

Andre Norton, in the forty-five books reviewed in this study, consistently employs both microcosmic and macrocosmic patterns of the heroine or hero's return as explicated by Joseph Campbell. Her protagonist is ". . . the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms."[104] Individual rites of passage lead to acceptance of one's unique physical and psychological attributes as well as to the development of one's unusual faculties for useful purpose. The consequences of self-confrontation include freeing oneself from oppression as well as gaining self-respect, a heightened awareness of one's capabilities, and a strong partnership with a life companion. The generally valid,

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[104]Campbell, pp. 19-20.

normally human condition for Norton is the freedom to pursue one's destiny while maintaining individual integrity, but there is no promise that the struggle involved will cease.

The mythological protagonist returns to society from adventuring in order to ". . . teach the lesson he has learned of life renewed."[105] Norton's heroines and heroes most frequently instruct us that social survival and growth is contingent upon individual and cultural diversity as well as upon mutual cooperation among all intelligent life forms on a planet. The author offers no more for the human future than has appeared in its past. There is the constant fight to survive and to resist attempts by political or criminal organizations to control society. Norton does, however, exhibit the hope that although individuals die, humanity will survive. In doing so, she again follows the mónomythic pattern by providing "The happy ending of the fairy tale, the myth, and the divine comedy of the soul, which is to be read, not as a contradiction, but as a transcendence of the universal tragedy of man."[106]

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[105] Campbell, p. 20.

[106] Ibid., 28.

CHAPTER IV

IMAGINARY VOYAGES: TIME TRAVEL

Overview

Imaginary voyages have been a literary staple since classical times and ordinarily are incredible journeys on or into the Earth, to other planets, or into other dimensions. The story framework for wonderful journeys is that of a traveller who finds, either by chance or by deliberate quest, an unknown people or alien world which he observes before returning home. Excursions on Earth, which especially flourished in the juvenile scientific romances between 1895 and 1930, involve strange adventures and discoveries of exotic peoples in lost lands.

Writers about journeys into the Earth suppose a hollow interior, entered through open North or South Poles, in which odd people and creatures flourish. Cosmic voyages, which may or may not be carefully worked out by authors in the context of scientific possibility, reveal extraterrestrial cultures and life forms. Other-dimensional travel may be into time or into supernatural worlds. Andre Norton employs extradimensional travel, the focus of this chapter, in twenty-six of the science fiction and fantasy books she published between 1950 and 1979.

Time Travel

The possibility of nonlinear time and travel in a nonspatial dimension was discussed widely in the latter nineteenth century by scientists, mathematicians, philosophers, and psychics.[1] Developments in twentieth century mathematics and physics have abstractly proven a temporal dimension, but scientific consensus until very recently has been that time travel is impossible.[2]

The literary origins for time travel tales also have nineteenth century beginnings. Poe used the idea in "A Tale of the Ragged Mountains" in 1827, and an anonymous Irish story, "Missing One's Coach" (1838), is about travel to the past.[3] DeCamp cites Dickens' Christmas Carol (1843) as the introduction of the time travel theme in literature,[4] and Carter notes that the concept of a fourth dimension ". . . was already under discussion in English literary circles in the 1880s when H. G. Wells was preparing to write the classic time-travel novel."[5]

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[1]Walter Armytage, Yesterday's Tomorrows (Toronto: University of Toronto Press, 1968), pp. 65-66.

[2]Paul Carter, Creation of Tomorrow (New York: Columbia University Press, 1977), pp. 91-92.

[3]Ibid., pp. 92-93.

[4]L. Sprague DeCamp and Catherine DeCamp, Science Fiction Handbook, Revised (Philadelphia: Owlswich Press, 1975), p. 13.

[5]Carter, Creation of Tomorrow, p. 91.

It was Wells' treatment of the topic in The Time Machine (1895), however, that caught other writers' attention. The intellectual puzzle of time destruction has since been the focus of hundreds of stories, becoming an integral theme in science fiction. Bailey points out that the central problem facing authors who use time travel is that ". . . abstract formulas as plot materials for romances necessarily yields fantasy. This fantasy may be disciplined . . . or it may be developed in an idle way."[6] Despite the paradoxes and the physics involved in moving matter around in time and space, time travel is a device which allows writers to view the present from another perspective, to forecast the future, or to extend plot possibilities.

Types

A Fourth Dimension. Writers of time travel stories often project a theoretical fourth dimension, also called spacetime or the spacetime continuum, in which the past, present, and future coexist and into which a human mind and/or body may enter at will. Spacetime is thought to be an indivisible whole of the three spatial coordinates and of one temporal coordinate at right angles with the others, in which all physical objects are positioned. The geometric model for

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[6] J. O. Bailey, Pilgrims Through Space and Time (New York: Argus, 1947; reprint ed., Westport, Connecticut: Greenwood, 1972), p. 148.

spacetime is a hypercube, postulated to have eight cubic faces, which is an extension into the fourth dimension of the six-faced three dimensional cube.

While spacetime is abstractly conceivable, it is geometrically obscure in that it is impossible to construct a hypercube to demonstrate the theory because one of the dimensions is temporal rather than spatial. Writers using time travel have at times carefully developed probable explanations but at other times they have not, leading del Rey to observe that "One of the advantages of time, for the writer, was that nobody really seems to know anything about it . . . ; as a result, every bit of nonsense about the Fourth Dimension . . . was tossed off as if it were scientifically valid."[7]

The temporal coordinate of the spacetime matrix is viewed by most writers as a nonspatial continuum in which events occur in succession from past through the present to the future. Some authors believe this dimension is essentially a form of psychological perception which requires a consciousness of events in order to perceive it. Because time is viewed as a continuum, albeit either a straight line or a closed curve similar to a Moebeus strip, travel from the present to the past or to the future is theoretically possible.

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[7]Lester del Rey, The World of Science Fiction, 1926-1976 (New York: Balentine, 1979), p. 332.

Among devices that authors have suggested for time-viewing are electronic analyzers, which cause light to report scenes it has fallen upon previously; and chronoscopes, which are sensitive to the spinning particles (neutrinos) that travel at the speed of light but have no mass. For physical voyages, the most popular conveyance is a machine which permits people and objects to travel either backward or forward along the time continuum in much the way an airplane moves through space. Another mechanism is a force tube which selects appropriate gates for entry to other time and then allows passage through time corridors.

Some writers assume that a three-dimensional body cannot move along a temporal continuum but that a disciplined mind, by using psycho-mechanics, may propel itself into and out of any place in time. The traveller's body remains in suspended animation while his mind enters a selected body in the chosen time, either dwelling in the mind already there or else replacing it entirely. A second method of mind travelling into the fourth dimension is dreaming. A person may arrive in another time simply by going to sleep and awakening elsewhere. The dreamer usually reawakens in his own world, either at the approximate time he left or later, to discover that his adventures have taken place in a dream.

A Fifth Dimension. Writers using time travel also postulate a fifth dimension based on the theory that there are directions in time other than along a single continuum to the past or the future. They conjecture that for every major historical event there are many conceivable resolutions making feasible a multiplicity of futures. Separate worlds based on each possible choice come into being so that layers of worlds coexist side by side in time bands. Travel is across time rather than backward or forward in it. As Townsend explains this theory, ". . . if time as a single straight line is the fourth dimension, then a time in which parallel developments could take place would require a fifth dimension, that of space-in-time."[8] Authors have described these autologically discrete worlds either as a series of parallel continua in which the worlds closest together are most alike or as nested together in Chinese-box fashion.

Travel in the fifth dimension is accomplished by passing through apertures between the alternate worlds. At times the traveller simply steps through a gate, which may be open either accidentally or by design, and is instantly in another place. Gates also may be transmitters which operate like television or radio in that matter is broken into electronic patterns which

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[8] John Rowe Townsend, A Sense of Story (New York: Lippencott, 1971), pp. 145-146.

are then broadcast to other stations where the patterns are reassembled into a complete facsimile of the original. Sometimes the gates take the traveller to his predetermined destination and other times he travels unwittingly.

Time Warps. Yet another way of viewing travel in a time dimension is similar to the concept of space warps. Space is viewed as "bent" or "wrinkled" so that two segments which are separated by thousands of light years are in fact touching each other, reducing the distance which must be travelled between them. Wrinkles in time, sometimes termed tesseracts, allow instantaneous passage to another time in the same or alternate worlds, using methods similar to those employed in fourth and fifth dimensional travel.

Consequences

Physical. The traveller who undergoes time translation almost always experiences physical pain and mental disorientation and must be allowed some recovery time before beginning his adventures. His return to his own time involves similar physical discomfort.

Psychological. Travellers commonly suffer the mental shock of displacement which a journey to other times or worlds would entail. They must adjust to entirely new surroundings and thought patterns without

succumbing to panic, terror, or complete psychological breakdown. This adjustment is especially difficult for those who cannot return to their own times or worlds.

Other. Extradimensional travel might require an automatic comeback to the present, the traveller might be able to return at will, he might be forced to struggle in order to return, or he might be unable to return at all. Some authors use time travel simply as a device to allow strange adventures in exotic settings. Others attempt to deal seriously with some of the apparent paradoxes in time travel, such as whether one can meet oneself in time, whether one can avoid death by knowing its cause, whether one can change history, or what happens to lost time travellers. Many writers propose time as an ultimately immutable cosmic influence. Although events are changeable, history will eventually be the same. If time is a continuum, one cannot escape fate because what will be is determined by what was.

Andre Norton's Wonderful Journeys

Like other writers of science fiction and fantasy, Andre Norton proffers incredible journeys in her work. She has not used the framework of travel on Earth, except perhaps in Star Man's Son (1952), in which the hero explores previously unknown regions on post-holocaust Earth. Norton presents the idea of a hollow Earth only in Garan the Eternal (1972), in which a pilot flying

over the Antarctic is drawn into the Earth and involved in the adventures of the strange peoples and creatures who live there.

Norton uses cosmic voyages in much of her science fiction but does not make the travel itself an integral part of the book perhaps because she prefers to ". . . get her people off the spaceships as soon as possible, since she is not mechanically minded."[9] Norton's focus is on the adventures of her protagonists in a new world, rather than on the voyages which brought them there. Her space travel is, therefore, better discussed in the context of her postulation of the future or in the development of her characters rather than as incredible journeys.

Norton's imaginary voyages are primarily extradimensional. She is especially intrigued with the possibilities of fourth and fifth dimensional travel. At least twenty-six of her books, of which twenty-two are included in this study, have travel into another time or an alternate reality as an integral part of their plots. The author uses many of the devices mentioned above when her heroines or heroes travel to the past, to the future, or to alternate worlds. Norton's protagonists sometimes participate in events there,

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[9]Robert Lofland, "Andre Norton, A Contemporary Author of Books for Young People" (Master's thesis, Kent State University, 1960), p. 13.

sometimes not. At times they return to their present world but often they are trapped in the other time. In this chapter, Norton's books which treat extra-dimensional travel and which have been identified for inclusion in this study will be considered chronologically as published. The intent is to determine the premise for time travel, the devices used, and the consequences of the journey, as well as to discern whether Norton's treatment of the topic has altered or developed throughout the thirty years included here.

1950s

Andre Norton employs time travel in four novels during the 1950s, Crossroads of Time (1956), Star Gate (1958), Time Traders (1958), and Galactic Derelict (1959). Crossroads of Time[10] is the author's first treatment of travel across time into parallel replications of Earth. She postulates alternate worlds again in Star Gate (1958), this time creating an alien planet, Gorth, with bands of parallel worlds born of its many possible historical choices. "History is not only a collection of facts; it is a spiderweb of ifs" with worlds branching from "every bit of destiny action."[11] The Star Lords who

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[10]Not included in this study.

[11]Andre Norton, Star Gate (New York: Ace, 1958), p. 7. All subsequent textual page references are to this paperbound edition.

have colonized Gorth seek withdrawal to an alternate, unpeopled world. When searching they are temporarily stranded on a place where other Star Lords, at times their own counterparts, are repressive.

The device for crossing dimensions is a gate of blue metal pillars between which is suspended a web into which the traveller steps to experience the physical distress of pain and a feeling of drowning. One psychological difficulty is the possibility of facing, perhaps in battle, an alternate self. Norton resolves this by arguing that because these multiple selves all act separately in their differing worlds, they are not really the same person and that they "have no common meeting point at all" (77). Even the traveller is not the same because by deciding to cross time ". . . he made himself a different person in a different world. He is not you, nor have you now any part of him--for that world is gone" (56).

A second psychological adjustment is the necessity for accepting the mental telepathy, communication, and control exercised in the alternate civilization. The protagonist, for example, ". . . was sure he was no mystic, no seeker of visions, or wielder of strange powers. What he _was_--now--he did not know" (151). Yet he must resist the attempts to control his mind which cause him "an overwhelming and devastating panic . . ." (150).

A third question facing the Star Lords in <u>Star Gate</u> is whether to interfere in the affairs of the new world. When they do, it is with the intent of freeing the indigenous peoples to decide their own future. They believe they have been stopped in this world as ". . . part of a large design beyond our knowledge. We have striven to undo one wrong our kind hath wrought on Gorth. Here is another and far greater one" (73).

In <u>Star Gate</u> Norton uses the concept of parallel universes formed from differing historical decisions to profess that time and space travellers should not meddle in the affairs of other worlds. If they do, they will "always be faced with the results of [their] troubling" (73) no matter into what dimension they travel.

<u>Time Traders</u> (1958) is the first of four Time Agent books, a series about USA/USSR competition in space and in time. A delinquent youth volunteers for a government project which involves pursuing Russians into the past to prevent their looting a spaceship wrecked on Earth thousands of years earlier and thereby gaining knowledge which will allow space travel. Time travel is accomplished by standing on a plate while centered in light. The physical consequence is loss of breath and ". . . a moment of death by sickness with

the sensation of being lost in nothingness."[12]

Psychological reaction to being thrust into another time is prepared for by training agents in the language, social customs, taboos, ethics, and weapons of the time to be visited. The most important preparation, however, is choosing travellers who are able to adjust quickly. They are the type of person

> . . . once heralded as the frontiersman. History is sentimental about that type--when he is safely dead--but the present finds him difficult to live with. Our time agents are misfits in the modern world because their inherited abilities are born out of season now. (43)

In Time Traders Norton describes travel to the past and return to the present. Travellers keep away from areas with a traceable history because "Nobody wants to upset the balance and take the consequences" (47). There is, however, a consequence for modern times because the extraterrestrials in the past become aware of the looting and follow the Russian agents to each time post, including the modern one, to destroy the ship.

Galactic Derelict (1959) is the second of the Time Agent books. In this story, US time agents follow Russian leads into prehistoric time in the American Southwest to investigate a wrecked space ship to learn "what its designers had--the key to

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[12]Andre Norton, Time Traders (New York: Ace, [1958]), p. 49. All subsequent textual references are to this paperbound edition.

space."[13] Devices for time travel described by Norton here include cameras which photograph the past using infrared waves and transfer rooms "where radiance streamed up around their bodies" (33), so that the physical sensation experienced by the traveller is ". . . a tingling through bone and muscle, and then a stab which was half panic as the breath was squeezed from his lungs by a weird wrenching that twisted his insides" (33).

As in the earlier novel, agents are carefully chosen and trained. The rules for time travel include not interfering in history ". . . by introducing any modernisms. There must be no hint of our agents' real identity. We have no idea what might happen if one meddled with the stream of history as we know it . . ." (28). The consequence to modern times is that the ship is brought to the twentieth century with usable information about space travel.

Summary. In her four time travel novels of the 1950s, Norton posits both fourth and fifth dimensional peregrination. Devices for doing so involve light rays and gates, and travellers experience physical and psychological shock in their new times.

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[13] Andre Norton, Galactic Derelict (New York: Ace, [1959]), p. 27. All subsequent textual page references are to this paperbound edition.

1960s

In the decade of the 1960s, Norton employs time travel in eleven books, Catseye (1961), Defiant Agents (1962), Key Out of Time (1963), Witch World (1963),[14] Web of the Witch World (1964), Quest Crosstime (1965), Steel Magic (1965), X Factor (1965), Year of the Unicorn (1965), Operation Time Search (1967), and Sorceress of the Witch World (1968). As in the earlier decade, the author treats travel along a time continuum and into alternate worlds.

In Catseye (1961) time travel is mentioned only in reference to a "recaller" which when placed ". . . anywhere within a structure that had once been inhabited by sentient beings . . . could produce--under the right conditions--certain shadowy 'pictures' of scenes that had once occurred at the site well back in time."[15] The consequence of using this device is horrifying. It has brought out of the past ". . . a creature, intelligent or not . . . which had had the energy to revive and attack its arousers" (129).

Defiant Agents (1962) is the third of the Time Agent books. Here the USA and USSR are rivals for control of a key planet on the galactic frontier. The

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[14]Not included in this study.

[15]Andre Norton, Catseye (New York: Ace, [1961]), p. 56. All subsequent textual page references are to this paperbound edition.

Russians send Mongols and the Americans use Apaches to settle Topaz ". . . because their people had a high survival rate in the past."[16] In a unique presentation of time travel, Norton postulates psychological regression, or the ". . . returning of people not physically into time, but mentally and emotionally into prototypes of their ancestors . . ." (10). Both governments use a machine which hypnotizes the settlers to return to "the paths of their ancestors" (19) because venturing into space ". . . requires a different type of man than lives on Terra today. Traits we have forgotten are needed to face the dangers of wild places" (39).

The question in Defiant Agents is whether a machine can force one to remember and to act on the experiences of ancestors. After the machine malfunctions, its lingering influence varies. For some, the return to the past is deep and lasting but others recognize their dual feelings. The protagonist, for example, ". . . knew from his own experience that sometimes he had an odd double reaction--two different feelings which almost sickened him when they struck simultaneously" (40).

Norton's viewpoint on this method of time travel and personal manipulation is clear. After the settlers

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[16]Andre Norton, Defiant Agents (New York: Ace, 1978), p. 11. All subsequent textual page references are to this paperbound edition.

free themselves from American and Russian control, they realize that the ". . . sooner they began thinking of themselves as people with a common bond, the better it would be" (217). Despite the injustice of what has occurred ". . . there will be no return to our own place. And the time will come when something new shall grow from the seeds of the past" (46).

Key Out of Time (1963) is the last of Norton's Time Agent series. Again in competition with the USSR, Americans explore a Polynesian-like sea planet described on voyage tapes in the alien space ship of Galactic Derelict (1959). In seeking information, the time agents probe 10,000 years into the past but are accidentally snatched through the time gate and marooned forever. The author speculates that perhaps the planet has parallel worlds which develop ". . . from a change point in history . . . one stemming from one decision, one from the alternate."[17]

Devices for time exploration include a "peep-probe" for viewing selected periods and analyzers which break language into familiar symbols. The time gate is made of

> . . . two upright bars, the slab of material forming a doorstep between them. This was only a skeleton of the gates . . . used in the past. But continual experimentation had produced this more easily transported installation. (39)

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[17] Andre Norton, Key Out of Time (New York: Ace, [1963]), p. 31. All subsequent textual page references are to this paperbound edition.

The physical sensation is that ". . . he was whirled into a vortex of feeling in which his body, his identity, were rift from him and he lost touch with all stability" (39-40).

One consequence for the travellers is the necessity for adjusting to sophisticated uses of mental power which control events in the new time. They must also accept that they are "forever lost in time" and should therefore "grasp tight the present . . . which might be very satisfactory after all" (189). In doing so, the voyagers are drawn into a political struggle despite service rules which prohibit interference and despite their knowledge of the planet's future. Whether they alter history is not answered: ". . . this may be a step that was taken before. . . . We shall probably never know" (188).

In Key Out of Time Norton discusses the inherent questions in time exploration more fully than she does in other books in the series. She points out that the danger is "loosing all the devils of the aliens" (37) in a time when humans cannot protect themselves or use the knowledge properly ("Would you give a child one of those hand weapons we found in the derelict?" [14]). Beyond the political reason for time travel, Norton also identifies a more human need for doing so:

> There have been those who . . . tried to halt the growth of knowledge here or there, attempted to make men stand still on one tread of a stairway.

> Only there is that in us which will not stop, ill-fitted as we may be for the climbing. (30)

Time travel is a minor element in Web of the Witch World (1964) and appears only to tie up loose ends from the preceding novel in the series. Aliens have ". . . come through some weird door in space and time to this world, seeking a refuge from disaster at their heels."[18] The Tregarths close the gate in both worlds by using a magic talisman as their anchor to the Witch World.

Norton creates a series of Earth-like worlds in Quest Crosstime (1965), the sequel to Crossroads of Time (1956). The civilization of Vroom controls the alternate time bands in which

> . . . history followed tracks varying further and further from that of Vroom. For, from decisions made in history, sometimes even from the death of a single man, separated worlds split, divided, and redivided, to make a glittering web of time roads. . . . .[19]

The successor worlds support Vroom's economy by trading ". . . natural resources from underdeveloped and primitive levels, luxuries from more sophisticated civilizations--never enough taken to cause native comment or investigation" (16).

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[18]Andre Norton, Web of the Witch World (New York: Ace, [1964]), p. 76.

[19]Andre Norton, Quest Crosstime (New York: Ace, [1965]), pp. 8-9. All subsequent textual page references are to this paperbound edition.

Voyages across time are accomplished in a machine which carries passengers, who may be traders, researchers, students, or tourists, sealed inside a cabin. A travel code is worked out in order not to land the machine in the wrong world as well as to avoid ". . . death because a shuttle might well materialize in a position of space already firmly occupied by some massive solid object" (11). The primary rule of crosstiming is that there be ". . . no revelation of their presence to any native of any time level, unless it was also possible to give that native a false memory" (49). A traveller is always chosen to possess talents for levitation, telepathy, telekinesis, and precognition. Hypnosis provides a personal history and knowledge of the culture which permit placement in a ". . . society that would accept him without question" (68).

Despite the implication of sophisticated scientific control of the fifth-dimensional time travel in Quest Crosstime, Norton is careful to acknowledge the risk of being discovered or of being lost in the alternate world. Safety is ultimately gained by her protagonist who uses "a uniting of [mental] power" with his friends in the "strangest offense and defense that crosstime must ever have seen" (186).

In Steel Magic (1965) three children stumble through a doorway of an abandoned estate into Avalon, a

supernatural world inhabited by legendary people and animals. Events in this alternate place are connected to Earth and its parallel worlds. Evil powers have "long sought to overwhelm Avalon and then to win victory in other worlds. . . ."[20]

Entering the gate to Avalon ". . . was like walking into the heart of a cloud, though the gray stuff . . . was neither cold nor wet" (17). Passage is controlled by magic which allows only someone ". . . who has been summoned and who has some destiny here" (35). By becoming involved in the power struggle, the children become a part of Avalon "which in time may be more to you than you can now guess" (147). They return home better able to cope with present problems.

In X Factor (1965) the protagonist, who is of mixed Terran/alien heritage and therefore unsuited to life at home, steals a spaceship and journeys to an unexplored planet. There he meets the brothers-in-fur, intelligent animals who pull him into a past-invoking spell by dream-sending. The portagonist's mental receptivity to the dreams opens the gate to the past which allows him and the animals to join others with "bodies like his own"[21] in ". . . the life that was

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[20]Andre Norton, Steel Magic, illus. Robin Jacques (New York: Archway, 1978), p. 32. All subsequent textual references are to this paperbound edition.

[21]Andre Norton, X Factor (New York: Ace, [1965]), p. 158. All subsequent textual page references are to this paperbound edition.

Xcothal, the Xcothal that had been and now was again!" (158). The hero chooses the new world because ". . . there are those who await me there with a welcome I have never known in your world--" (157). Fourth dimensional travel here, then, is accomplished by mental power rather than by the science or technology of earlier Norton books.

The heroine of Year of the Unicorn (1965), another of the Witch World series, follows her Were-husband into his world through a gate which appears to be ". . . a wall of solid rock without break, smooth past any climbing."[22] In doing so, one part of herself is left behind and she is forced to use her "power of will" (129) to knock down the gate which usually opens only when the stars are in a certain pattern. Once in the alternate world, the protagonist finds she must seek her other self in yet a different world, because ". . . she was wrought in another world; she returned there when the tie holding her here was broke" (187). Ultimately, the selves are united again and the heroine and her husband return to the Witch World. Travel to the fifth dimension in this book is accomplished by supernatural power rather than by technological forces.

In Operation Time Search (1967) a United States agency invents a machine which films the past through a

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[22]Andre Norton, Year of the Unicorn (New York: Ace, [1965]), p. 98. All subsequent textual page references are to this paperbound edition.

time-space opening. A young photographer accidentally steps into the beam and is thrust into another time where two civilizations, Atlantis and Mu, are warring. Norton postulates time as a ". . . great serpent, that . . . turns and coils upon itself so that one time may almost touch upon another."[23] She speculates that the Atlantis legend may result from knowledge gained by time-warp travel because we ". . . have well-authenticated stories of strange and unexplainable disappearances from our own world, and one or two odd people have turned up here under very peculiar circumstances" (6-7). The author also employs an alternate dimension in her story: the evil which is aiding Atlantis comes from another world.

The time probe is a light beam developed from a computer calculation which used ". . . every known scrap of material on [Atlantis] that is known by the modern world from the reports of geologists . . . to the 'revelations' of cultists" (7). The traveller experiences ". . . intolerable pain in his head, pain associated with violet flashes that blinded him" (8).

One psychological consequence to the voyager is a new mental power. People in the new world use a high degree of mental telepathy both for communication and

[23]Andre Norton, Operation Time Search (New York: Ace, 1973), p. 28. All subsequent textual references are to this paperbound edition.

control. Because the visitor is susceptible to them, he must develop a defense for himself so that ". . . if it had made of him a servant and a weapon, so now . . . he reversed that. Into him flowed, after a second or two of amazed resistance, a kind of power such as he had never felt before" (189).

A second adjustment the traveller must make is to accept that he can never return to his home world. Because he has participated in events in the alternate world in order to survive, he has been psychologically altered and therefore cannot return to his own time. Although return is scientifically possible, he recognizes that "This was the here and now and was all he had--or needed. After all, his own time had no more to offer--rather less than he had found here" (220).

In postulating the modern consequence which results from interfering in the affairs of Atlantis, Norton provides a twist unprecedented in her time travel books. Two continents, one in the Atlantic and one in the Pacific, appear on Earth, and the book ends with the note that ". . . we may have a somewhen on this side, too. Only it's in the here and now and we have to deal with it. Those lands--if they have people--if they are open--they'll have to be dealt with" (214).

In Sorceress of the Witch World (1968) the protagonist is drawn into an alternate world through

"an archway of light,"[24] which has previously been opened by another adept. She experiences the ". . . ". . . feeling of being rent apart, not altogether pain but rather a hideous disorientation because I passed through some space which a human body was never meant to penetrate" (104). Returning to the Witch World requires the gate's fashioner because "He knows the gate; it was of his creation and will answer him" (148). As in other Witch World books, extradimensional travel is as much a matter of magic as of science or technology.

Summary. In the ten time travel novels of the 1960s which are discussed here, Norton treats fourth dimensional journeys in five, Catseye (1961), Defiant Agents (1962), Key Out of Time (1963), X Factor (1965), and Operation Time Search (1967). Devices for peregrinating along a time continuum include cameras which bring pictures of the past to the present, hypnosis, and time gates. Norton points out that the risks of travel to the past include releasing uncontrollable elements into the present and being either physically or psychologically lost in the past.

Five novels, Web of the Witch World (1965), Quest Crosstime (1965), Steel Magic (1965), Year of

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[24] Andre Norton, Sorceress of the Witch World (New York: Ace, [1968]), p. 70.

the Unicorn (1965), and Sorceress of the Witch World (1968), treat fifth dimensional travel into alternate worlds. Devices for crosstiming are gates, magical objects, and time machines. Inherent risks include mind control, death, and being stranded in a parallel world.

1970s

Norton continues her fascination with time travel in eleven novels written in the 1970s: Dread Companion (1970),[25] Android at Arms (1971), Dragon Magic (1972), Forerunner Foray (1973), Here Abide Monsters (1973), Lavender-Green Magic (1974), Knave of Dreams (1975), Wraiths of Time (1976), Perilous Dreams (1976),[25] Red Hart Magic (1976), and Quag Keep (1978).

In Android at Arms (1971) the hero is drawn from a "Place of No Return," where other people have disappeared, into a different world to take over the duties of his dying counterpart. Norton describes an alien planet with ". . . layers of worlds in which history has taken some different turn. These . . . exist in bands side-by-side, so a man knowing how to go from one to another may travel, not back in time, nor forward, but across it."[26]

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[25]Not included in this study.

[26]Andre Norton, Android at Arms (New York: Harcourt, Brace, Jovanovich, 1971), pp. 128-129. All subsequent textual page references are to this edition.

The device that compels the protagonist to enter the alternate dimension resembles a musical instrument ". . . save that from one end of it projected and then rose a fan of slender rods" (140). Sounds draw the traveller through the place where the worlds touch. The physical experience is a

> . . . time of transition through a place he could never afterward describe, from which his memory flinched. Then he was falling, coming up against a solid object with force enough to painfully drive all the breath from his lungs in a single gasp. (152)

His adjustment involves pretending to be someone he knows nothing about in the midst of a critical political situation, resisting outside attempts to control his mind, and reconciling himself to accept the fact that ". . . travellers never return to their original world" (160).

In Dragon Magic (1972), four boys experience adventures in a past time and place of their cultural heritages by completing a dragon picture in a jigsaw puzzle. Travel to the events which happened to their "great-great-great--about a thousand times back--grandfathers,"[27] involves staring at the dragons in the puzzle until finding oneself unexpectedly in the past. When the adventure is complete, the boy returns to the present to discover he has been gone only a few moments.

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[27]Andre Norton, Dragon Magic (New York: Ace, 1973), p. 191. All subsequent page references are to this paperbound edition.

Norton's only explanation is "magic" or a ". . . kind of science we don't understand yet" (191). The result is that each boy gains pride in his heritage as well as self-insight.

The plot of Forerunner Foray (1973) is constructed around psychometry, the reading of an object's history by a clairvoyant in order to gain archeological information. The psychic induces clairvoyance by focusing on a clear stone or gem. Only the protagonist in this story has the power to use the focus stone, but in doing so she is herself unwillingly drawn into the past. Norton's premise is that the stone has a counterpart in earlier time

> . . . which is tied to it by strong bands, draws it ever, so that she using it is swept further back in time. The one stone struggles to be limited with the other, and that which lies in the past acts as an anchor.[28]

To release the ties, the heroine must obtain the twin stone by going back to times ". . . so far lost to her own that this city, these people were not even legends" (143). To come forward in time she "must be anchored in her own time and plane" (112-113).

The physical sensations of time travel using a focus stone were ". . . falling forward into the heart of the stone, which was now a lake of blazing energy ready to engulf her utterly" (110) and a ". . . whirling,

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[28]Andre Norton, Forerunner Foray (New York: Ace, [1973]), p. 119. All subsequent textual page references are to this paperbound edition.

a sense of being alone, lost. With its fear of nothingness, of being forever caught and held in a place where there is no life at all" (223). Beyond being unprepared to function in a time and place about which one has no prior knowledge, there is also the psychological shock of inhabiting the body of an earlier person and accommodating oneself to its attendant, but partial, memories. The constant struggle to survive as both is for the protagonist ". . . like the turning of a wheel in her head, making her first one person and then the other" (112).

In Here Abide Monsters (1973) people are transported from a country road in Ohio into another space-time, the legendary Avalon. Norton posits ". . . a magnetic field like a whirlpool . . . anything caught in it may be thrown into another space-time continuum."[29] She cites the Bermuda Triangle as ". . . only one of ten such places all around the world. Ships and people and planes disappear there regularly . . ." (10).

The travellers ride into "a cloud-like a fog trapped under the trees" (15). They awaken with "a queer not-here feeling" (16) and must adjust to living in the new world inhabited not only by people and animals of legend and myth but by other refugees (Mongols, Chinese, Romans, Indians) and by an alien off-world

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[29]Andre Norton, Here Abide Monsters (New York: Daw, 1974), p. 19. All subsequent textual page references are to this paperbound edition.

force which is trying to control Avalon. To be safe from the alien invaders one must first accept the fact that return to the former world is impossible. When "the will to remain becomes stronger than the will to return" (167), one is part of Avalon and undergoes the physical, mental, and emotional alteration necessary to become "no longer human" (62).

The influence of this alternate world on Earth is that the same force drawing visitors to Avalon has deposited creatures native to Avalon here, providing

> All the old legends of dragons and griffins, the People of the Hills, the very core of folklore and myth--men had believed in them a long time, had sworn oaths in court that they had been seen, had had converse with the more humanlike figures of an unnatural, magical world" (22).

In Lavender-Green Magic (1974) three children go back to American colonial times whenever they venture into an elaborate garden maze. In the center of this labyrinth are feuding witches struggling to free themselves from the colonial time. Because time "doth twist and coil, as lies the serpent in its lair,"[30] the children find the maze in differing seasons and times. The device for entering the past is an embroidered pillow. After sleeping on it, one awakens knowing the

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[30] Andre Norton, Lavender-Green Magic, illus. Judith Brown (New York: Ace, 1977), p. 75.

way into the maze and being compelled to enter it. The result of the children's adventures in the past is more self-awareness after they return to their present.

In Knave of Dreams (1975) travel to the fifth dimension is accomplished by dreaming. The protagonist is at first haunted by strangely real dreams and finally awakens in his dream world to become involved in a political power struggle. Norton postulates that

> . . . there are many bands of worlds which exist side by side though they are walled from each other by some form of energy. In some, our counterparts live lives different from ours because in those worlds the action of history has moved in another pattern . . . in places, the walls between these worlds grow thin at times, worked upon by some unknown energy. So may a man or woman fall through, vanish from their own time into this other.[31]

The device is a machine which chooses a counterpart in the alternate universe, sends dreams which prepare the ". . . selected one with linkage and for the necessary manipulation within his own time world" (7). Once the connection has been established the manipulator intends to ". . . send the personality of the prince into the body of the stranger and arrange his death. Thus would Kaskar--tied to the other--also die . . ." (59). The hero lives but is lost between worlds for two days before awakening as Kaskar, the Prince.

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[31]Andre Norton, Knave of Dreams (New York: Ace, [1975]), p. 59. All subsequent textual page references are to this paperbound edition.

He must learn to survive in a society which uses mind control, dream sending, foretelling, and other mental weapons. He must do so in the body of his counterpart without its attendant memories because ". . . no fraction of the other's identity remained to give Ramsay a single clue as to what had been done or undone" (171). The more he plays the role of the Prince, however, the more he changes to ". . . become another. Ramsay Kimble was dead. He was dead in body in his own time and world; here he has died slowly in another way" (275). As in other of her time-travel books, Norton asserts that when there is no return, the protagonist's survival depends on accepting a future in the new world, which isn't necessarily horrible: "Are we so poor a dream that you would seek waking from it?" (275).

In Red Hart Magic (1976) Norton uses a model of an English inn to transport two children to past events which might have occurred there. She claims that "dreams, they do tell one things--true things."[32] The children go to another time by dreaming and then awakening again at home. They experience the dreams as real, however.

> Her whole body was stiff and aching. It had been a dream of course! But she had never in her life known a dream so real, a dream in which you could smell things, taste things, be hot, cold--and very much afraid. (61)

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[32]Andre Norton, Red Hart Magic, illus. Donna Diamond (New York: Ace, 1979), p. 41. All subsequent textual page references are to this paperbound edition.

The result of these adventures in the past is that the children learn resourcefulness and courage, thereby gaining confidence in their present day lives.

In Wraiths of Time (1976) a young archeologist is drawn across time into a strange Nubian kingdom, Meroe, where she is forced to substitute for her counterpart in a political power struggle. Norton's premise here is that

> . . . time moves not only as one dimension, passing us by like a ribbon drawn too fast for one catching. No, time embraces much more so that this world . . . lies close to other worlds existing in the same space, yet separated from us by walls of this other kind of time.[33]

The device drawing her into the alternate world is an ankh ". . . that very ancient key to all life which every representative of an Egyptian god or goddess carried in one hand" (26). Its power derives from the Nubian belief that it contains the soul of their nation. Travelling between the worlds is similar to ". . . an explosion. There followed light, heat, pain, and such a noise as deafened Tallahassee. The girl had a terrifying sensation of being swung out over a vast world of nothingness . . . so negative as to tear at her sanity" (31).

The heroine has been drawn into the alternate world because she is the same person in her world as

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[33] Andre Norton, Wraiths of Time (New York: Fawcett Crest [1976]), p. 63. All subsequent textual page references are to this paperbound edition.

her counterpart is in the other, "For you were--in your world--the one whom she would have been had she lived in your time and place--you were equal within you. Do you think otherwise the memories of Ashake could have been given you?" (239). In this case the traveller retains her own body and is given the memories of her double by a computer. She adjusts to the customs of the new world, including mental telepathy, by employing both personalities in the struggle.

The protagonist is also forced to acknowledge that she cannot return home because there is "no door left for you because nothing lies there to fasten you" (239). Because she has participated in the events of the new world, however, "Ashake in part has become you--nor can you indeed ever tear her out of your memory and thought. But you are also yourself and so have different qualities--which are yours alone" (238). She is able to accept her future because she has friends, who ask "Was this other world of yours so beloved to you that you cannot live without it?" (239).

In Quag Keep (1978) Norton bases her story in the contemporary game "Dungeons and Dragons." Her premise is that

> . . . it may be entirely possible that what a man dreams in one world may be created and given substance in another. And if more than one dream the same dreams, strive to bring them to life, then the more solid and permanent becomes that other world. Also dreams seep from one space-time line

> of a world to another, taking root in new soil and there growing--perhaps even to great permanence.[34]

The constructor of the game has unwittingly used dream knowledge of a world that actually exists in another time and space.

The devices which pull seven people into the alternate world are game pieces which have been constructed "to draw someone of the right temperament here . . ." (190). The designer intends to gain control of the alternate world by using the people he has drawn into it. The travellers cannot remember how they have come and must struggle not only to survive but to resist the manipulator's control. They inhabit bodies different from their own and have thereby gained dual personalities to which they must also adjust: "The warring memories in his skull seemed enough for a wild moment or two to drive him mad" (22). Return to the other time is impossible because the manipulator has provided no anchor for them to use. They must, therefore, ". . . strive to be one with _this_ world, . . . not reach after that which was of another existence" (185). Once they do, they may look to their future positively.

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[34]Andre Norton, _Quag Keep_ (New York: Daw, 1979), pp. 24-25. All subsequent page references are to this paperbound edition.

Summary. During the 1970s, Andre Norton continued to be fascinated by time travel, and more than one-third of her novels treat this topic. As in prior decades, she employs both fourth dimensional and fifth dimensional journeys in her work. In four of her books, Dragon Magic (1971), Forerunner Foray (1973), Lavender-Green Magic (1974), and Red Hart Magic (1976), the author treats travel to the past using magical objects. All voyagers return to their present with more self-awareness and self-confidence.

Travel across time into alternate Earth worlds is described in five of Norton's novels, Android at Arms (1971), Here Abide Monsters (1973), Knave of Dreams (1975), Wraiths of Time (1976), and Quag Keep (1978).[35] Travellers in these novels are drawn across time both in body and in mind by magnetic fields, machines, and magical objects. Unlike travellers into the past, voyagers across time do not return again to their home worlds.

Conclusion

Extra-dimensional voyages are a major motif in Andre Norton's science fiction and fantasy. The author has treated time travel in twenty-six of the science

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[35]The one novel of the 1970s in which Norton treats an alternate history of an alien planet is Perilous Dreams (1976), which is not included in this study.

fiction and fantasy books she has published since 1950, which disproves Clute's assertion that the topic is found "infrequently in the AN universe."[36]

Fourth Dimension

Of the twenty-two novels included in this chapter,[37] Norton presents fourth dimensional journeys, always into the past, in eleven. Six, Time Traders (1958), Galactic Derelict (1959), Operation Time Search (1967), Dragon Magic (1972), Lavender-Green Magic (1974), and Red Hart Magic (1976), are voyages into Earth's history. Four, Catseye (1961), Key Out of Time (1963), X Factor (1965), and Forerunner Foray (1973), are probes into the past of alien planets. One book, Defiant Agents (1962), treats the mental regression of people into prototypes of their ancestors.

The devices the writer uses for fourth dimensional trips are mechanical, such as cameras and gates, and magical artifacts, such as gems, models, or puzzles, which contain historical impressions. The author describes the devices but makes no attempt to explain in detail how either the technology or the mind functions in transporting peregrinators. In Dragon Magic (1972),

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[36]John Clute, "Norton, Andre," in The Science Fiction Encyclopedia, ed. Peter Nicholls (Garden City, New York: Dolphin Books, 1979), pp. 430-431.

[37]Excluded are Crossroads of Time (1956), Witch World (1963), Dread Companion (1970), and Perilous Dreams (1976).

for example, a child simply experiences another time after he completes the puzzle. Physical transfer occurs in six books, Time Traders (1958), Galactic Derelict (1959), Key Out of Time (1963), X Factor (1965), Operation Time Search (1967), and Lavender-Green Magic (1974). Mental journeys take place in Defiant Agents (1962) and Forerunner Foray (1973) and are implied in Dragon Magic (1972) and Red Hart Magic (1976).

Travellers are forced to accommodate themselves quickly to hostile times. In several of the Time Agent books explorers are prepared for their journeys but in other works travel is a surprise. Personal consequences of time travel include the struggle for survival, often against outside attempts at mental control. In Defiant Agents (1962), Key Out of Time (1963), X Factor (1965), and Operation Time Search (1967), travellers are stranded, but in the remaining books voyagers come home with enhanced confidence and self-awareness.

Norton also presents historical consequences of the fourth dimensional travel for the present. In Time Traders (1958) aliens follow agents to the modern world in order to destroy a wrecked space ship. Tapes recovered from another wreck provide knowledge resulting in space travel for Earth in Galactic Derelict (1959), Defiant Agents (1962), and Key Out of Time (1963). A monster is released into the present in Catseye (1961), a stone which will be used in archeological exploration

is brought from the past in Forerunner Foray (1973), and a curse is lifted in Lavender-Green Magic (1974).

Fifth Dimension

Norton postulates extradimensional travel into worlds parallel to the planet of the original setting in eleven books included in this chapter. Nine are coexistent Earth worlds, although the writer is less interested in analysis of the historical patterns which have produced the alternative than she is in providing adventures in its present circumstances. Five books, Web of the Witch World (1964), Quest Crosstime (1965), Sorceress of the Witch World (1968), Knave of Dreams (1975), and Quag Keep (1978), include no historical background. Three, Steel Magic (1965), Year of the Unicorn (1965), and Here Abide Monsters (1973), use Celtic legend, and Wraiths of Time (1976) refers to African history and legend. In Star Gate (1958) and Android at Arms (1971), Norton provides alternate worlds for alien planets.

Devices for crosstiming are dreams, gates, magnetic fields, and shuttles, as well as magical objects such as ankhs, game pieces, musical rods, and talismans. As in fourth dimensional travel, Norton is not interested in explaining how the devices function. In Quag Keep (1978), for example, people begin playing the game and without transition find themselves in

another world. Usually bodies are transported but in Knave of Dreams (1975) and Quag Keep (1978) only the traveller's intellect finds the coexistent world.

Extradimensional worlds are hostile and travellers must accommodate themselves quickly to the personal consequences of survival. Several face alternate selves or replace their counterparts, who are often in the midst of political struggles. Most learn to use their own psychic powers to avert outside attempts to control them. Many of the extradimensional voyagers are stranded in the parallel world forever. Unlike fourth dimensional travel which often has modern consequences, Norton presents few consequences for the original world resulting from crosstiming.

Time Warps

Norton treats travel through time warps in only two novels, Operation Time Search (1967) and Lavender-Green Magic (1974). In the first, the journey is through a time beam and the traveller is forever stranded. In the second, passage is into a maze which permits return as well. Both result in modern consequences. New continents appear on Earth in Operation Time Search and a curse is lifted in Lavender-Green Magic.

Summary

The effects of the use of time travel in Andre Norton's science fiction and fantasy are several. One is that her settings gain verisimilitude and an extra vividness by the addition to them of a sense of history and archeology. A second is that by her skillful conveyance of galactic time depths, Norton places the human situation into a perspective larger than otherwise might be accomplished in relating the adventures of a single protagonist. She reminds the reader of the slow universal processes which in the future will probably make Earth's destiny similar to that of extraterrestrial civilizations.

A third result of the use of time travel is that by thrusting an ordinary human being into a fantasyland which provides the personal fulfillment impossible at home, Norton invokes a traditional mythological pattern that Campbell describes as the unit of the monomyth in which "A hero ventures forth from the world of common day into a region of supernatural wonder. . . ."[38] Surely few settings provoke wonder comparable to that of being in a different time or an alternate world. This technique, according to C. S. Lewis, employs ". . . a

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[38] Joseph Campbell, *The Hero With a Thousand Faces*, 2nd ed. (Princeton, New Jersey: Princeton University Press, 1968; Princeton/Bollingen Paperback, 1973), p. 30.

mode of imagination which does something to us at a deep level."[39] The reader might, therefore, find subconscious satisfaction in adventures in another dimension.

Throughout the decades studied here, Andre Norton has become increasingly interested in the possibilities of time travel. While only four books contained this topic in the 1950s, eleven did in the 1960s, and eleven did in the 1970s. In the 1950s she presents both fourth and fifth dimensional travel and continues to do so evenly throughout the following decades. She postulates psychological time regression once, in Defiant Agents (1962), and presents time warps only twice, in Operation Time Search (1967) and Lavender-Green Magic (1974), throughout the thirty years.

Beyond the expanding treatment of time travel in the books reviewed here, Norton has also increasingly emphasized the power of the human mind in combining science and the supernatural to accomplish extra-dimensional voyages. In the works of the 1950s and early 1960s, time travel is possible because of advanced technology. After publishing Witch World (1963), however, the author more often employs intellectual power in effecting journeys. In Quest Crosstime (1965), for example, which is the most technologically

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[39] C. S. Lewis, Of Other Worlds (New York: Harcourt, Brace and World, 1966), p. 72.

sophisticated time travel described by Norton, the central characters ultimately save themselves by using mental telepathy to pull themselves across worlds.

The emphasis of the books of the 1970s is overwhelmingly mental and magical. Most of the peregrinators travel intellectually[40] and are drawn into the past or into alternate dimensions by magical devices.[41] Without exception, societies in the times visited employ the supernatural as a valid method of dealing with problems.

A third development in Norton's work of the 1970s is her insistence that fifth dimensional travel precludes return to one's own world because of the lack of an anchor to draw one back. Unlike earlier books in which people both enter and return from alternate dimensions, in each of the five books of the 1970s which are discussed here the author asserts that there is no return possible. She views this positively, however, because the new worlds offer more satisfactory lives to the protagonists than did their old worlds.

Although Andre Norton uses many of the common conventions of time travel tales, she has probably added to the literature in her suggestion of psychic

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[40]Except Android at Arms (1971) and Wraiths of Time (1976).

[41]Except Here Abide Monsters (1973).

regression to ancestor prototypes and in her treatment of time in extraterrestrial settings. Not only does she describe travel into the past of alien planets but she also designs alternative histories for them. So unusual is the latter that a recently published encyclopedia says nothing about alien settings in defining an alternate world as an "image of Earth as it might be"[42] and parallel world as "another universe situated 'alongside' our own. . . ."[43]

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[42]Brian Stableford, "Alternate Worlds," in The Science Fiction Encyclopedia, ed. Peter Nicholls (Garden City, New York: Dolphin Books, 1979), p. 26.

[43]Brian Stableford, "Parallel Worlds," in The Science Fiction Encyclopedia, ed. Peter Nicholls (Garden City, New York: Dolphin Books, 1979), p. 447.

CHAPTER V

FUTURE PREDICTION: HUMAN/ANIMAL ALLIANCE

Overview

In stories about the future, science fiction writers speculate about the types of future which might result if specific social, scientific, or technical possibilities were to occur. Tales of the future are dreams of a life to come extrapolated from present knowledge. Six topics common to future history are computer-produced worlds, space colonization, times of chaos, evolutionary leaps, ESP-psychic civilizations, and sweeps of history.[1] Although Andre Norton employs all of these topics in her work, review of her treatment of each would be unworkable here. Because the author has an obvious interest in psychic phenomena and because her most unusual contribution to science fiction and fantasy for younger readers may be in the presentation of telepathic alliances between her protagonists and animals, the focus of this chapter is on this variation of the topic of ESP-psychic civilizations in Norton's work.

Each of the forty-five books included in this study has been reviewed for the presence of human/animal

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[1]Stephen Rose and Lois Rose, The Shattered Ring Richmond, Virginia: John Knox Press, 1970), pp. 22-23.

telepathy. The twenty-one which contain developed protagonist/animal psychic alliances are discussed here in order of their publication to determine the type of mental connection described as well as Norton's treatment of it. Also of interest is whether the author alters or develops her approach to the topic throughout the years she has been writing science fiction and fantasy.

Psi Power

"Psi" is a term used by writers to describe a variety of extrasensory phenomena. The word derives from both psychic communication and psionic matter movement by mental power. Despite the lack of indisputable scientific corroboration that psi power does exist, its use is commonplace in science fiction and became especially popular after the 1934 publication of Rhine's Extra-Sensory Perception.[2] So prevalent have psi powers become in the genre that del Rey recently observed ". . . in the present science fiction market the chief subject seems to be psi--or usually, some form of telepathy with perhaps other extrasensory powers."[3]

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[2] Peter Nicholls, "ESP," in The Science Fiction Encyclopedia, ed. Peter Nicholls (Garden City, New York: Dolphin Books, 1979), p. 200.

[3] Lester del Rey, The World of Science Fiction: 1926-1976 (New York: Ballantine Books, 1979), p. 340.

Psi powers include clairvoyance, extrasensory perception (esp), levitation, precognition, telekinesis, telepathy, and teleportation, and involve communication, manipulation, and matter transmission using only mental energy. Writers rarely attempt rationalization of these phenomena and because so little explanation is proffered, the effect of their use is more often magical than logical. Authors frequently treat psi powers in the context of a psychological evolution which has arisen from the necessity for better human understanding. The result is a heightened ethical awareness of the kinship of all humans, a "homogestalt."[4] This gestalt is sometimes extended to a psychically linked universal alliance in which human/alien distinctions are unimportant.

Andre Norton's Human/Animal Alliances

Like other writers of science fiction and fantasy, Norton uses psi power in many of her works. She offers little explanation about their operation but often refers to them as evolutionary leaps or as undiscovered human abilities. She does not predict either human or universal gestalt resulting from the development of psychic abilities but often argues tolerance for all

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[4]Brian Ash, Faces of the Future (New York: Taplinger, 1975), p. 131.

forms of life, providing collective strength in telepathic alliances. In twenty-seven of the science fiction and fantasy books she has published since 1950, the author presents protagonist/animal affinity bonds and telepathic links which result in a strong partnership.

1950s

Three of Norton's novels of science fiction and fantasy published in the 1950s decade, Star Man's Son (1952), Star Born (1957), and Beast Master (1959),[5] have telepathic protagonist/animal relationships developed in them. Norton's first science fiction book, Star Man's Son (1952), is set in a post-cataclysmic world of hostile wilderness and deserted cities on which a few primitive communities survive. Fors, a human mutant, explores the country with a mutant Siamese cat, Lura, who has chosen him as a companion. Lura communicates telepathically to Fors her sense of danger as well as other vague emotional impressions. Norton's sole explanation is that "None of the Eyrie dwellers had ever been able to decide how the great cats were able to communicate with the men they chose to honor with their company."[6]

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[5]Not included in this study.

[6]Andre Norton, Star Man's Son (New York: Fawcett Crest, [1952]), p. 15. All subsequent textual page references are to this paperbound edition.

Although Fors claims that Lura is his "good friend and roving companion" (182), it is an unequal relationship because the feline's psychic powers extend only to the conveyance of emotional impressions. Fors finds his "real friend" (102) among humans. Norton uses the social acceptance of this human/animal alliance to underscore her primary interest in non-psychic cooperation among the human communities so that ". . . color of skin, or eyes, or the customs of a man's tribe must mean no more to strangers when meeting than the dust they wash from their hands before they take meat" (101).

Star Born (1958) takes place on Astra several generations after the settlement by Earth people described in The Stars Are Ours! (1954). All of the settlers are telepathic and communicate mentally both with the indigenous Merpeople and with animals, albeit at differing levels. The protagonist, Dalgard Nordis, is able to mind-touch small animals although they ". . . did not really think--at least on the level where communication was possible for the colonists--but sensations of friendship and good will could be broadcast, primitive messages exchanged."[7] Dalgard uses this mind-touch when exploring and gains ". . . a

[7] Andre Norton, Star Born (New York: Ace, 1978), p. 3. All subsequent textual references are to this paperbound edition.

thousand eyes at his service whenever he wanted them" (6). Psychic communication with other peoples on the planet, however, is at a sophisticated, conceptual level.

Off-world explorers view all the non-Terran people on the planet as "beasts" to be treated as having ". . . no right of existence in a well-ordered universe" (198). In contrast, Norton argues that the association among humans, indigenous people, and animals on Astra should not be interfered with by off-worlders because something of value will be added to the universe: "A thousand years from now stranger will meet with stranger, but when they make the sign of peace and sit down with one another, they shall find that words come more easily, though one may seem outwardly monstrous to the other" (241).

Summary. Norton develops protagonist/animal psychic relationships in only three of the fifteen science fiction and fantasy books she published in the 1950s. In the two works included in this chapter human/animal telepathy is at a basic level in which instinctive and emotional impressions rather than concepts are conveyed. The author's primary interest in these books is in proposing human tolerance for other cultures whether terrestrial or extraterrestrial. Human/animal mental communication is a secondary motif which adds dimension to her principal argument.

1960s

Norton makes much greater use of human/animal psychic communication in the 1960s. During the decade she published fifteen books which treat this topic: Sioux Spaceman (1960),[8] Storm Over Warlock (1960), Catseye (1961), Defiant Agents (1962), Lord of Thunder (1962), Judgement on Janus (1963), Key Out of Time (1963), Ordeal in Otherwhere (1964), X Factor (1965), Moon of Three Rings (1966), Victory on Janus (1966),[8] Fur Magic (1968),[8] Zero Stone (1968), Postmarked the Stars (1969), and Uncharted Stars (1969).

In Storm Over Warlock (1960) Terrans and evil aliens clash over sovereignty of the already inhabited planet, Warlock. Shann Lantee and two wolverines, specially bred and trained as explorer assistants, are the only surviving members of an Earth survey team. The telepathy between Shann and the animals is at a primitive level and involves only hunting and defensive information. Assistance is not guaranteed and depends heavily on ". . . a mental rapport built up between man and animal."[9] Although the wolverines do provide companionship to Shann, other humans and the indigenous Wyverns contribute intellectual stimulation and

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[8]Not included in this study.

[9]Andre Norton, Storm Over Warlock (New York: Ace, [1960]), p. 16. All subsequent textual page references are to this paperbound edition.

friendship. The relationship of primary importance to Norton is between Earth people and the Wyverns in cultivating an "alien friendship and alliance" (191).

Catseye (1961) is Norton's first detailed presentation of a balanced protagonist/animal association. Troy Horan, a day laborer in a pet shop in Korwar, discovers that he is able to communicate telepathically with five Terran animals, two cats, two foxes, and a kinkajou, which have been imported for sale to wealthy citizens. This psychic phenomenon surprises him: ". . . never before had there been any suggestion that a form of life existed that was able to contact men mentally."[10] When Troy and the animals escape to an underground city, he recognizes that he no longer has control and that

> . . . if they wished they would leave him . . . unless he could establish some closer tie with them. The position was changed--in Tikil he had been in command because that was man's place. Here the animals had found their own; they no longer needed him. (117-118)

The animals communicate both information and sophisticated concepts and Troy notes that they ". . . had taken a huge step forward to close ranks with man himself" (66). In forging an alliance ". . . he must put aside his conception of these five

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[10]Andre Norton, Catseye (New York: Ace, [1961]), p. 16. All subsequent textual page references are to this paperbound edition.

as play things to be owned and ordered about. Neither were they humans whose thinking processes and reactions he could in a manner anticipate" (118). When the six decide to remain in the wilderness to ". . . see what might happen when two or three species long associated in one fashion move into equality with each other to work as companions, not as servants and masters . . ." (188), Norton acknowledges that the primary hindrance will be the ". . . age-old fear of man, that he will lose his supremacy . . ." (153).

Lord of Thunder (1962), sequel to Beast Master (1954), continues Hosteen Storm's adventures on Arzor with an African eagle and a dune cat. The team had been put together elsewhere for combat purposes by scientists who ". . . had tested and trained . . . to form not just a team of two very different life forms but--when the need arose--part of a smoothly-working weapon."[11] Although the alliance continues with the telepathy between Hosteen and the animals occurring at a vague level of instinctive sensory impressions, on Arzor the animals are independent of human control. Norton's principal interest here again is in advocating an alliance between settlers and indigenous people from

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[11]Andre Norton, Lord of Thunder (New York: Fawcett Crest, 1962), p. 7. All subsequent textual page references are to this paperbound edition.

which ". . . could come more than one kind of good, perhaps a more permanent truce . . . of Norbies and humans working together" (224).

In the third of the Time Agent series, Defiant Agents (1962), the USA and USSR battle for control of Topaz by setting Apaches against Mongols. Travis Fox, an Apache time agent, explores the planet with coyotes that are specially trained to ". . . range and explore, but always in the company and at the order of man."[12] They help Travis in scouting and in hunting but are so aggressive about their freedom that he is soon aware of their ". . . unbeast-like traits. Not only did they face him eye-to-eye, but in some ways they appeared able to read his thoughts" (27). Because they have also put "their thoughts--or their desires--into his mind" (31), Travis recognizes "the first step on a new and fearsome road" (31) of telepathic communication. Although Norton develops the motif of human/animal mental contact in some detail here, her foremost interest is in human cooperation against off-world interference so that a "whole new life and civilization" (218) may evolve.

In Judgement on Janus (1963) a slave, Naill Renfro, is transformed by the Green Sickness into Ayyar

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[12] Andre Norton, Defiant Agents (New York: Ace, 1978), p. 22. All subsequent textual page references are to this paperbound edition.

of the Iftcan. These ancient people of Janus are attempting to renew their civilization by transplanting memories to receptive changelings. As Ayyar, Naill discovers the ability to exchange information mentally with the bird-like quarrin in an alliance not

> . . . such as existed between man and animal he has known, but between one species of intelligent life form and another of equal if different mentality. It was as shocking in that first moment of realization as if the tree holding them both had broken into intelligible words.[13]

Communication between them is

> . . . as if one had two recordings similar in most major features, differing in smaller details, which must be fitted one upon the other for a matching of patterns. That could not be done entirely--but on the major points where the match could be made. . . . (65)

Only basic messages, "imperative ideas and needs" (67) which are useful in scouting, are provided by the quarrin despite Norton's claim that the alliance is not ". . . between thinking man and instinct-ruled animal or bird, but a partnership between two species of equal if different prowess" (66). The quality of the human/animal symbiosis in Judgement on Janus is not entirely convincing, perhaps because of the limits placed on the telepathic communication. The relationship is used by Norton to emphasize her primary theme

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[13]Andre Norton, Judgement on Janus (New York: Ace, [1963]), p. 64. All subsequent textual references are to this paperbound edition which uses this spelling in the title.

of the necessity of resisting off-world interference.

In the last Time Agent book, Key Out of Time (1963), agents exploring Hawaika include an archeologist, Karara, who works telepathically with dolphins who are proof that the "Humanoid form may not be the only evidence of intelligence."[14] In the present, the dolphins are explorers who are as "interested as the human beings they aided" (27). In the past, they are translators for the time agents and the Hawaikans. They also read the minds of the alien invaders, an activity which ". . . had sent the 'supermen' close to the edge of sanity. To accept an animal form as an equal had been shattering" (128). Norton implies that this is one of the attitudes which make the aliens reprehensible and uses it to strengthen her case for cooperation among the Hawaikans in defeating off-world invasion.

Ordeal in Otherwhere (1964) is the sequel to Storm Over Warlock (1960). Charis Nordholm has been sold to criminals who put her on Warlock to negotiate trade with the feminine Wyverns. After the traders desert her, Charis is befriended by the Wyverns who teach her to use psychic powers. She develops this ability on a "limited plane"[15] with her companion Tsstu,

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[14]Andre Norton, Key Out of Time (New York: Ace, [1963]), p. 25. All subsequent textual references are to this paperbound edition.

[15]Andre Norton, Ordeal in Otherwhere (New York, Ace, [1964]), p. 71. All subsequent textual references are to this paperbound edition.

a curlcat, who is one of a ". . . rare species from the forest lands, not truly animal, not wholly 'human' but a link. . ." (71). In later association with Shann Lantee and the wolverines they use their telepathic powers as a group and ". . . become one at will, and each time we so will it, that one made of four is stronger" (188). This union is offered to the Wyverns as an example of the reason for cooperating among themselves to resist off-world interference, beginning "a new road" (188) to the future for the planet.

In X Factor (1965) Diskan Fentress leaves home by stealing a space ship which carries him to an unexplored planet, Mimir. There he is befriended by feline-like beings who feed and protect him and lead him to the ruins of a city where he "sees" the people who live there. Diskan is already aware that he can communicate telepathically with animals but believes his ability is a "slip-back in the climbing path of evolution."[16] He begins thinking of the cats as the "brothers-in-fur" (65) soon after they exchange mental messages.

The felines dominate Diskan and telepathically convey concepts and plans rather than only vague instinctive impressions to him. Norton points out

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[16]Andre Norton, X Factor (New York: Ace, [1965]), p. 12. All subsequent textual references are to this paperbound edition.

that ". . . intelligence and humanoid shape were not always allied. There were humanoid animals--and non-humanoid 'men'" (34). The cats use telepathy to unlock an energy in Diskan which allows them all to join their "brothers-in-flesh" (158) who, because they have taken refuge in the planet's past, cannot be detected by off-worlders. This form of local resistance to outside interference does not appear elsewhere in Norton's books.

In Moon of Three Rings (1966) a free-trader crew member, Krip Vorlund, is caught in a political power struggle on Yiktor. In protecting him from harm, the Thassa Maelen transfers Krip from his human body first into a Yiktor animal and then into an indigenous Thassa. Although other inhabitants of the planet view their animals as "beasts," the Thassa communicate telepathically and at times temporarily exchange bodies with them. Krip realizes the creatures travelling with Maelen are ". . . indeed 'people' with minds and feelings, strange to but approaching my own."[17] For Maelen, they ". . . were not a company of servants following a mistress, but something more--companions of varied natures allied with another species who understood them and in whom they placed supreme trust" (115). They are

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[17]Andre Norton, Moon of Three Rings (New York: Ace, 1978), p. 25. All subsequent textual page references are to this paperbound edition.

such close comrades that when Maelen's body dies one of the animals gives up her own so that the Thassa may live on in it as "a small furred person" (294). This relationship, despite social disapproval, is far more admirable to Norton than the human political conspiracy which had ". . . left the planet to lick its wounds and sort some order out of chaos" (292).

In Zero Stone (1968) Murdoc Jern, a gem trader, seeks the origin of a strange stone by travelling around a galaxy. He is accompanied on his quest by a feline mutant, Eet. When Eet begins to talk to Murdoc telepathically the youth is surprised:

> No man can laugh at the idea of esper powers, as the so-called enlightened once did. It has been established that they exist, but do so rarely, and erratically. However, I had never had any contact with such before, and was certain I had no "wild talent."[18]

Although Murdoc recognizes in Eet a superior intelligence, the feline is vague about who he really is. He urges their alliance without revealing his own purposes because ". . . we have need of one another. Life forms in partnership sometimes make a great one out of a lesser . . ." (77).

The dominant intelligence in this human/animal relationship is that of the feline. Eet plans most of

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[18] Andre Norton, Zero Stone (New York: Ace, [1968]), p. 63. All subsequent textual page references are to this paperbound edition.

their strategies, and "It was very easy to forget at such times he was only a small furred creature. His communication was not that of an equal, but soared only too often into patronizing explanations" (157). Although Murdoc adjusts to his relationship with the animal, "It had been hard at first to accept that Eet could so invade my mind at will. But somehow I had been able to stand it because he was alien" (211). Norton presents a curious double standard about telepathy in Zero Stone. Murdoc communicates at will with the alien but becomes ill after he has mental contact with another human, claiming that "We are not meant . . . to know our own kind in that way" (213).

In the sequel to Zero Stone (1968), Uncharted Stars (1969), Murdoc and Eet conclude their galactic search for the origin of the stone. Eet gives up the feline body for that of a feminine humanoid and reveals herself as one of a group of disembodied intelligences who have eternal life. She promises to continue their partnership and Murdoc agrees, knowing ". . . that for better or worse, for ill times and good, there was no casting away of what that fate had given me. When I accepted that, all else fell into place."[19]

In Postmarked the Stars (1969) the crew of the Solar Queen is caught in the illegal transportion

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[19] Andre Norton, Uncharted Stars (New York: Ace, [1969]), p. 254.

of animals which have been experimentally regressed to earlier life forms by a criminal group. Dane Thorson and one of the experimental brachs cooperate in locating the illicit operation on the planet Trewsworld. Although the brach can telepathically communicate with other animals and has other "esper control,"[20] talking to humans requires a language translator box.

Dane realizes that in enlisting the brach's help, "They had used his particular talents as they would those of an animal as he had once been considered" (110). Because the brachs are intelligent, however, Dane must reconsider his classification of them. They are ". . . not animals--these people (you must give them their proper status no matter what . . .)" (75). The comment with which Norton concludes this book is that "If the brachs are degenerate intelligent life . . . . It will probably be obligatory to do what can be done to return them to their proper intelligence--upsets a lot of history . . ." (181).

Summary. Fifteen of the twenty-nine science fiction and fantasy books Andre Norton wrote in the 1960s contain developed protagonist/animal relationships. In the twelve works included in this chapter, all except

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[20] Andre Norton, Postmarked the Stars (New York: Ace, 1969), p. 75. All subsequent textual references are to this paperbound edition.

one of the protagonists communicate telepathically with animal companions, although message levels differ. In three, Storm Over Warlock (1960), Defiant Agents (1962), and Lord of Thunder (1962), transmission is at the primitive stage of conveying only instinctive or emotional impressions or simple imperatives. In Judgement on Janus (1963), Ordeal in Otherwhere (1964), and Postmarked the Stars (1969), human and animal intelligence is so dissimilar that concepts cannot be shared. In most of the later books, however, psychic contact is conceptual and conversational, as Norton deepens her human/animal psychic relationships.

In all of the twelve books, the protagonists consider their animal companions to be friends, but the relationships are not always intellectually satisfying. This is especially so in the earlier books in which telepathic communication is at a primitive level.

In nine of the books, Norton's principal theme is that of cooperation, despite cultural or physical differences, among the people who already live on a planet against off-world interference in their future. The protagonist/animal telepathic alliance is used as a supporting motif in them. In Catseye (1961), Zero Stone (1968), Postmarked the Stars (1969), and Uncharted Stars (1969), however, intelligent human/animal symbiosis is the author's primary interest.

1970s

During the 1970s, Andre Norton published nine novels which contain developed protagonist/animal relationships: Exiles of the Stars (1971), Breed to Come (1972), Forerunner Foray (1973), Here Abide Monsters (1973), Iron Cage (1973), Jargoon Pard (1974), No Night Without Stars (1975),[21] Zarthor's Bane (1978),[21] and Quag Keep (1978). Exiles of the Stars (1971) is the sequel to Moon of Three Rings (1966). Krip Vorlund and Maelen, the Thassa who inhabits the body of a small animal, are crew on a free-trader. They force-land on Sekhmet and inadvertently discover Forerunner treasure. Krip and Maelen communicate telepathically at a high conceptual level in rescuing the crew from the evil which guards the treasure.

Norton presents Maelen's struggle to keep her Thassa personality and powers while inhabiting an animal body where instinct threatens to rule. Maelen does not wish to ". . . belittle or waste the great sacrifice [the animal] had made."[22] The danger is that ". . . there would be no escape ever, that through the years Vors would become more and more, Maelen less and less" (34). She exchanges her animal body for that

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[21]Not included in this study.

[22]Andre Norton, Exiles of the Stars (New York: Ace, 1979), p. 33. All subsequent textual page references are to this paperbound edition.

of a more Thassa-like Forerunner female so that she and Krip ". . . who had walked strange ways may choose to walk a new one side by side. . ." (248). Norton appears to be pointing out here that intelligence and physiology are linked and that at times instinct may overrule intelligence.

In Breed to Come (1972) Norton again changes her approach to human/animal alliances. The People, a mutant feline group, have developed a high level of intelligence as the result of experiments on them by The Demons who have abandoned the planet. Changes include "stubby fingers,"[23] brains "dealing with thoughts and conceptions earlier unknown" (9), a "boldness of curiosity" (10), and a "restlessness of spirit . . . of questioning old ways, of exploring" (10) which has led them to study Demon technology. Furtig, a warrior, is one of a few telepaths among The People, although his talent is limited to the "hunting search" (89) with which he is able to locate other People.

The Demons who send scouts back to Earth five hundred years after they have left it, find intelligent animals in control. They discover that they are hated because their ancestors in ". . . learning too late that

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[23]Andre Norton, Breed to Come (New York: Viking, 1972), p. 9. All subsequent textual page references are to this edition.

they had set those they considered lowly servants on a trail that would lead these servants to walk as their equals, tried to hunt them down and slay them" (82). Three of the scouts want to leave the Earth to its inhabitants but the fourth responds that "Things with fur and claws and fangs that dared to think they were equal with man . . ." (232) cannot be allowed to control the planet. The People, who make an unprecedented truce with the Tusked Ones and The Barkers, defeat a scout/Ratton alliance and send The Demons back into space. Norton here again emphasizes local cooperation against the threat of off-planet takeover.

In Forerunner Foray (1973) a Thieves Guild is searching for the origin of a gemstone in order to discover other treasure. They employ the psychic talents of Ziantha as well as those of a bird-like being, although "Just what Harath was, what species he represented or whether he could be classed as 'human' or merely as a highly evolved and telepathic animal, Ziantha did not know."[24] This is the first book in this study in which Norton presents a general social knowledge and acceptance of psychic powers. She writes that

> When man learned to study instead of to scoff, when the talented ones were neither scorned nor

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[24]Andre Norton, Forerunner Foray (New York: Ace, [1973]), p. 32. All subsequent textual page references are to this paperbound edition.

> feared, progress began. Mind-touch was as well accepted as speech now, and with it all those "unexplainables" which had been denied for generations. (50)

Ziantha and Harath possess several psychic abilities, including psychokinesis, psychometry, and teleportation. Among the company of the thieves, Ziantha trusts only Harath from whom she "could certainly learn the truth" (242). She observes nonetheless that "One could not credit Harath with human motives. He was programmed to work by an alien set of impulses . . ." (47). Norton's foremost interest here insofar as human/animal relationships are concerned appears to be in arguing that judgment about intelligence levels should not be based on body type. By presenting alien intelligence in an animal-like body she also brings reader attention to the possibility that intelligence in animals might be unrecognized by humans.

In Here Abide Monsters (1973) a dog, Lung, and a cat, Jeremiah, are among the crosstime travellers. The animals are willing to adapt to Avalon and accept changes, including telepathy, which will permit them to survive there. The humans at first refuse to receive psychic powers because they will "become other than ourselves."[25] Nick, however, is less resistant.

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[25]Andre Norton, Here Abide Monsters (New York: Daw, 1974), p. 86. All subsequent textual page references are to this paperbound edition.

After his first telepathic contact with Jeremiah he is astounded that an animal is able to communicate psychically. When Jeremiah objects to being termed an animal, Nick realizes "Indeed--who was an animal? In this place where all the old certainties had been swept away, could anyone make claims that could not be overturned?" (141).

When the humans at last acknowledge that they cannot return to their old world and must accept alliance with Avalon, it is Jeremiah and Lung, "wise in their own time" (187), who have led them to enlightenment. In the alternate world Norton reverses the traditional roles by providing wise animals to protect the humans who must overcome instinct in order to survive.

Norton's prologue to Iron Cage (1974) is a description of a pregnant cat abandoned in a dump to have kittens. The book is about the survival of human children after being deserted on a strange planet by aliens who have used them in laboratory experiments. The children are befriended by bear-like folks, The People, who themselves have been subjected to experimentation by humans. The oldest child, Jony, is telepathic but is only able to contact his brother and sister. Psychic contact is not a major motif here.

When a Terran space ship arrives, the children must choose between their instinctive alliance with the

spacemen and their ties with The People who are viewed as animals by the visitors. When the off-worlders put several of The People in cages as "specimens"[26] for laboratory experiments, the children react violently in rescuing them, despite the Terran caution that they ". . . cannot be both--man and animal. Animals are ruled, men rule" (152). Norton, however, finds this attitude arrogant and points out that "Men were not 'things.' Nor were 'animals' things--to be used, discarded, experimented upon. All had life force in common and that life-force was a precious gift. Man could not create it" (285).

Throughout Iron Cage, which is the author's most protracted argument for human/animal affinity, she iterates the idea of animal intelligence and argues that humans are unnecessarily cruel when they should instead be more tolerant and more appreciative of talents which could be of use in common survival.

In Jargoon Pard (1975), the protagonist, Kethan, is the representation of human/animal symbiosis. He is one of the Were-born, a shape-changer, who must come to terms with his dual nature in which

> There was the man part that could think ahead, plan, hope, and despair. And, there was, to

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[26]Andre Norton, Iron Cage (New York: Ace, 1974), p. 183. All subsequent textual page references are to this paperbound edition.

> counter that, the pard who moved by instinct, had flares of rage or hunger, whose intelligence followed other patterns.[27]

Kethan, the human, must learn to dominate his leopard nature even while in its body or risk "being lost, man within beast" (144). In searching for the method of doing so he has the help of other Were-born whom he is able to contact telepathically.

The author has cleverly presented a new human/animal relationship here. She carefully distinguishes between beast nature as one of the "instincts of life" (144) and human nature as one of "will" (144). This approach increases the reader's awareness of the possibility of animal intelligence, but Norton's purpose is as enigmatic as her conclusion that although the forging of a "new race" of Werekins ". . . is of importance, the why for will have to be discovered in time" (224).

In Quag Keep (1978) several of the game players who are drawn across time find themselves not only in another world but also in animal-like bodies. They are confronted with problems of survival as well as with the disdain of others in the group to which they are bound. A lizardman, for example, is told by a warrior, "Get you out, scale-skin, or I'll have that

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[27]Andre Norton, Jargoon Pard (Greenwich, Connecticut: Fawcett Crest, 1975), p. 143. All subsequent textual page references are to this paperbound edition.

skin off your back and ready to make me boots."[28] Norton's use of a diverse group of beings is to overcome their distrust of each other because of physical and psychological differences in arguing that survival depends upon collective action and cooperation.

Summary. Nine of the twenty-three science fiction and fantasy books published by Andre Norton in the 1970s decade treat protagonist/animal alliances in some depth. Of the seven works included in this chapter telepathic linkage at a sophisticated level of concept sharing occurs in four, Exiles of the Stars (1971), Forerunner Foray (1973), Here Abide Monsters (1973), and Jargoon Pard (1974). The others have protagonists with telepathic talents which are not of major importance to the animal association. As in the 1960s, Norton's primary interest is in preventing off-world interference in local affairs and this theme appears in the 1970s in Breed to Come (1972), Here Abide Monsters (1973), Iron Cage (1974), and Quag Keep (1978).

Norton in the 1970s again varies her approach to the treatment of human/animal relationships in order to present her argument that body format does not indicate

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[28] Andre Norton, Quag Keep (New York: Daw, 1979), p. 20.

intelligence level. She places alien intelligence in animal bodies in Exiles of the Stars (1971) and Forerunner Foray (1973); human intelligence into animal bodies in Here Abide Monsters (1973), Iron Cage (1974), and Quag Keep (1978); and animal intelligence into a human body in Jargoon Pard (1974).

Conclusion

When speculating about the future, some writers of science fiction employ psychic powers as evidence of psychological evolution and argue that telepathy may lead to a heightened awareness of human kinship, a "homogestalt." Authors at times extend the gestalt to universal psychic linkages which erase human/alien distinctions. Andre Norton, however, does not foresee either human or universal gestalt in her works. Indeed, the author's future galactic history as presented in the twenty-one books included in this chapter is not unlike Earth history. There is war;[29] crime;[30] rivalry for information, political control, trade, and

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[29] Star Man's Son (1952), Star Born (1957), Catseye (1961), Defiant Agents (1962, Lord of Thunder (1962), Breed to Come (1972), and Forerunner Foray (1973).

[30] Storm Over Warlock (1960), Catseye (1961), Ordeal in Otherwhere (1964), X Factor (1965), Zero Stone (1968), Postmarked the Stars (1969), Uncharted Stars (1969), Exiles of the Stars (1971), and Forerunner Foray (1973).

wealth;[31] competitive exploration and settlement;[32] and the disappearance of once-powerful civilizations.[33]

Although Norton does not predict universal peace or understanding, she does offer hope for on-planet cooperation among inhabitants in resisting off-world interference.[34] One method Norton at times employs for overcoming cultural, linguistic, or physiological barriers among planet peoples is mental telepathy.[35] In developing on-planet psychic cooperation, however, the author has more interest in the

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[31] Catseye (1961), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1963), Judgement on Janus (1963), Ordeal in Otherwhere (1964), X Factor (1965), Moon of Three Rings (1966), Zero Stone (1968), Postmarked the Stars (1969), Uncharted Stars (1969), Exiles of the Stars (1971), Breed to Come (1972), Forerunner Foray (1973), Here Abide Monsters (1973), Iron Cage (1974), Jargoon Pard (1974), and Quag Keep (1978).

[32] Star Man's Son (1952), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1963), Judgement on Janus (1963), X Factor (1965), Breed to Come (1972), and Iron Cage (1974).

[33] Star Man's Son (1952), Star Born (1957), Catseye (1961), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1962), X Factor (1965), Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Forerunner Foray (1973), and Iron Cage (1974).

[34] Star Man's Son (1952), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1963), Ordeal in Otherwhere (1964), Breed to Come (1972), and Iron Cage (1974).

[35] Star Born (1957), Key Out of Time (1963), X Factor (1965), Here Abide Monsters (1973), and Quag Keep (1978).

mental communications which might occur between humans and animals, and she presents protagonist/animal telepathic links in almost half of the books she has published since 1950.

Telepathy

Telepathic communication between Norton's protagonists and their animal companions ranges from the primitive, vague, instinctive emotional or sensory impressions and imperatives of the early books[36] to the highly sophisticated reasoning and planning which appear later.[37] In between, the author claims equivalent intelligence which is so dissimilar that mental communication can only be at a basic level.[38] She offers few explanations for her animals' telepathy, although at times she mentions mutation,[39] evolution,[40]

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[36] Star Man's Son (1952), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), and Lord of Thunder (1962).

[37] Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Forerunner Foray (1973), Here Abide Monsters (1973), and Quag Keep (1978).

[38] Judgement on Janus (1963), Ordeal in Otherwhere (1964), X Factor (1965), Moon of Three Rings (1966), and Postmarked the Stars (1969).

[39] Star Man's Son (1952), Breed to Come (1972), and Iron Cage (1974).

[40] Key Out of Time (1963), Ordeal in Otherwhere (1964), and Postmarked the Stars (1969).

and special breeding.[41] Norton's principal interest is in human/animal mental links, but she also employs human/human[42] and human/alien[43] psychic powers in several books.

Alliances

In ten of the books reviewed in this chapter, the protagonist/animal association is that of companionship and partnership for defense, exploring, hunting, and scouting.[44] There is little intellectual stimulation in these relationships, no doubt because the telepathic link is at a primitive level, although often the humans claim the animals as friends. In nine others there is intellectual fellowship in the concept

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[41] Storm Over Warlock (1960), Catseye (1961), Defiant Agents (1962), Lord of Thunder (1962), and Jargoon Pard (1974).

[42] Ordeal in Otherwhere (1964), Zero Stone (1968), Forerunner Foray (1973), Iron Cage (1974), Jargoon Pard (1974), and Quag Keep (1978).

[43] Star Born (1959), Storm Over Warlock (1960), Key Out of Time (1963), Moon of Three Rings (1966), Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Forerunner Foray (1973), and Here Abide Monsters (1973).

[44] Star Man's Son (1952), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), Lord of Thunder (1962), Judgement on Janus (1963), Ordeal in Otherwhere (1964), X Factor (1965), Postmarked the Stars (1965), and Jargoon Pard (1974).

sharing and mutual planning allowed by more sophisticated psychic communication.[45] In several books, however, Norton provides interesting variation when human or alien intelligence occupies an animal body other than its own and therefore the relationship is psychologically internalized.[46] In all of the twenty-one books the protagonist/animal symbiosis provides a collective strength beyond that individually possible. There is a social acceptance of the human/animal alliance in about half of the novels.[47] In others, there is social reluctance to accept intelligence in animals and suspicion of the protagonist because of the association.[48]

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[45] Catseye (1961), Key Out of Time (1963), Moon of Three Rings (1966), Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Forerunner Foray (1973), Here Abide Monsters (1973), and Quag Keep (1978).

[46] Moon of Three Rings (1966), Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Jargoon Pard (1974), and Quag Keep (1978).

[47] Star Man's Son (1952), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), Lord of Thunder (1962), Key Out of Time (1963), Judgement on Janus (1963), Ordeal in Otherwhere (1963), Postmarked the Stars (1969), and Forerunner Foray (1973).

[48] Catseye (1961), Key Out of Time (1963), X Factor (1965), Moon of Three Rings (1966), Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Breed to Come (1972), Here Abide Monsters (1973), Iron Cage (1974), Jargoon Pard (1974), and Quag Keep (1978).

Definition

Norton does not make precise the differences which classify animals or humans in the books reviewed here. The distinction appears to be that intelligence ruled by instinct is animal and intelligence that plans or solves problems is human. In early books, animals are termed animals.[49] In books of the mid-1960s, the author claims a step up in the evolutionary scale for her animals but maintains a difference from humans.[50] In the late 1960s, she shifts her approach again and presents human or alien intelligence in animal bodies.[51] In the remaining books of the third decade reviewed here, Norton designates as "people" those animals which have evolved higher intelligence levels.[52]

Development

Throughout the three decades reviewed here, Norton alters her treatment of human/animal alliances

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[49] Star Man's Son (1952), Star Born (1957), Storm Over Warlock (1960), Defiant Agents (1962), Lord of Thunder (1962), and Key Out of Time (1963).

[50] Catseye (1961), Judgement on Janus (1963), Ordeal in Otherwhere (1964), X Factor (1965), and Moon of Three Rings (1966).

[51] Moon of Three Rings (1966), Zero Stone (1968), Uncharted Stars (1969), Exiles of the Stars (1971), Forerunner Foray (1973), Jargoon Pard (1974), and Quag Keep (1978).

[52] Postmarked the Stars (1969), Breed to Come (1972), Here Abide Monsters (1973), and Iron Cage (1974).

in several aspects. In the books of the 1950s and early 1960s, the telepathic link is primitive; the relationship is primarily one of companionship in defense, exploration, hunting, or scouting; and animals are defined as animals. In the works of the mid-1960s, however, Norton argues equivalent animal intelligence which differs so greatly from human intelligence that the mental link must be primitive. The association therefore remains that of companionship although the animals are somewhere between beasts and humans on an evolutionary scale.

During the latter part of the 1960s, Norton again varies her approach so that the telepathic links are more sophisticated and the animals often dominate. Animal-like bodies contain animal, human, or alien intelligence so that distinctions among them are blurred. Body format is no longer predictive of intelligence level and the personal identity of the author's characters becomes dependent on individual thought patterns rather than on outward appearances. Throughout the three decades, Norton's fascination with human/animal alliances increases so that by the end of the 1960s it becomes of greater interest to her than the theme of on-planet cooperation. She devotes two books in the 1970s, Breed to Come (1972) and Iron Cage (1974), to arguing for human tolerance for and cooperation with animals.

<u>Importance</u>

Andre Norton's treatment of human/animal alliances in twenty-seven of her science fiction and fantasy books results in a prominent motif that affects her work in several areas, all of which support her argument for as much universal tolerance and cooperation among differing life forms as is possible. In the immediate sense, Norton believes that the social and philosophical distinctions that humans maintain between themselves and animals are arrogant and unwise. What may be necessary for survival on Earth is cooperation among all of its inhabitants so that human animals should renew their age-old affinity bonds with other animals. The author's principal method of overcoming the barriers is mental telepathy, not an approach immediately possible for her readers.

A second use of human/animal alliances in Norton's work is that it supports her interest in on-planet cooperation against off-world interference. By providing examples of non-traditional but mutually beneficial associations between humans and animals, the author reinforces her viewpoint that local cooperation is possible and that collective strength is superior to individual action.

A third consequence for Norton's work is that in blurring distinctions among animals, humans, and aliens she effectively and sympathetically demonstrates

to her readers that assumptions about individual intelligence or personal worth which are based on body format are very likely to be erroneous. Using familiar animal-like bodies to introduce possible extraterrestrial life forms is a powerful technique for mixing the familiar and the unknown in gaining reader identification with the unfamiliar settings.

Andre Norton has employed the human/animal alliances in her books in order to propose not only human tolerance for animals but also universal cooperation among all life forms. She has done so effectively and subtly in the context of the action-packed adventure of each book.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Although Andre Norton has been overlooked by critics of science fiction and fantasy, her work deserves careful consideration because she is a popular and competent writer who provides interesting literary experiences for her readers. The intent of this study has been to provide an introductory, chronological overview of three major topics which appear in the author's full-length science fiction and fantasy published since 1950 for an audience of younger readers, as well as to determine the development of her viewpoint on each topic throughout her career.

Procedures

Forty-five books were selected from listings in at least two of fifteen standard sources of recommended reading for American elementary and junior high school students. Each book was then reviewed to determine Norton's treatment of the topics of Philosophical Reflection, Imaginary Voyages, and Future Prediction. Because the three categories are not mutually exclusive and might appear both individually and in combination in the writer's work, the number of books included in

each chapter varies.

Findings

Philosophical Reflection: Norton and Monomyth. In the forty-five books discussed in Chapter III, Andre Norton employs both the fairy tale and the mythic models of the protagonist's return, as explicated by Campbell in his book Hero With a Thousand Faces. She presents both models without discernible pattern throughout the thirty years reviewed, but she favors mythic endings. Twenty-five books have macrocosmic resolutions and seven of the twenty with fairy tale endings also offer hope for universal solutions.

In all of the books, Norton's protagonists triumph over oppressors to attain personal freedom. Her heroines and heroes confront themselves in learning to accept their physical or psychic differences to the benefit of themselves and their communities. In doing so, her protagonists gain acceptance from family or friends. The protagonists' boons to their societies include survival, information, and in the macrocosmic books, the promise of world peace and cooperation. The author offers little hope for universal peace or tolerance in the works discussed here.

The enduring human condition as portrayed consistently by Norton throughout the thirty years reviewed is the struggle for survival against both

individual and social oppression. Her heroines and heroes return from their adventures to instruct their communities that social endurance and growth is contingent upon individual and cultural diversity as well as upon the mutual cooperation of all intelligent life forms on a planet. The ideal circumstance for human survival according to the author is a balance between individual freedom and social collaboration.

Imaginary Voyages: Time Travel. In the twenty-two books examined in Chapter IV, Andre Norton describes travel in fourth and fifth dimensions as well as through time warps. Although her interest in time travel has increased in the decades considered, she employs fourth and fifth dimensional voyages evenly throughout her work.

The author treats fourth dimensional journeys into the pasts of Earth or alien planets in ten books and describes psychological regression in one. She presents future travel in none. Both physical and mental voyages occur and in most stories the travellers return to their own times. Consequences to the modern world which have resulted from a traveller's interference in past history are projected in seven books.

Travel into worlds that coexist with Earth or alien planets is presented in eleven books. In most, the peregrinators journey physically but in two only the protagonists' intellects find the alternate world.

In seven, voyagers are stranded without hope of returning home. In her stories about fifth dimensional travel, the author does not project consequences for the original world which result from crosstiming.

Travel through time warps into the Earth's past also appears in two of the books. Both trips result in consequences for modern times.

Norton's employment of time travel adds verisimilitude to her settings and a sense of history and galactic time depths to her stories. By placing adventures in past times or in coexistent worlds, the author invokes the traditional mythological pattern of a protagonist's wandering into regions of supernatural wonder.

Future Prediction: Human/Animal Alliance. In the twenty-one books analyzed in Chapter V, Andre Norton presents protagonist/animal telepathic links as a communication method of the future. She alters her approach to the topic throughout the thirty years reviewed. Telepathy levels between heroes and heroines and their animal companions range from the primitive, instinctive impressions in the books of the 1950s to the highly sophisticated reasoning and planning in the works of the 1970s. She offers little explanation for the telepathic abilities of either her protagonists or her animals.

In all of the twenty-one novels here the protagonist/animal symbiosis provides a collective strength greater than that possible for individuals. Social acceptance of the alliance is found in half the books. In the other half there is reluctance to accept animal intelligence. Norton does not define precisely the differences between animals and humans in her books, although one distinction appears to be that intelligence capable of planning or problem solving is human but intelligence which may be overruled by instinct is animal.

The author's principal method of arguing that humans must overcome the social and philosophical distinctions they maintain between themselves and animals is to present telepathic links which allow communication leading to increased understanding. Human/animal alliances are a secondary but important motif in Norton's novels, supporting the primary topic of on-planet cooperation among all intelligent beings against off-world interference.

Conclusion

Andre Norton the Author

Andre Norton is a competent, prolific, and successful author who throughout her long career has shown little indication of creative fatigue. Her proficiency is evident in several areas of her writing.

First, Norton is a superb storyteller with such powerful control of narrative form that she presents complex ideas and plot structure in a deceptively straightforward writing style. An example of this is Year of the Unicorn (1965), which is a retelling of "Beauty and the Beast" as well as a literal and figurative story of the heroine's search for herself.

Secondly, although Norton's choice of topics is usually within conventional boundaries of fantasy and science fiction, she moves beyond action formulas and gadgetry to focus on fundamentally human matters. Her emphasis on how characters respond to their environments and how they change as a result develops logically from their personalities rather than from the artificiality of plot structure. The important qualities possessed by her protagonists are internal and their actions are based on sound psychological motivation. Although the topography of the future is different from the present in Norton's books, human emotions remain basically unaltered so that her characters face recognizable personal and social problems with which readers may readily identify.

A third Norton strength is her descriptive writing. She is especially prolific in creating primitive alien worlds and populating them with intriguing cultures. The author conceives her worlds in vividly imagined detail. She gives them geographic

and social reality by using recognizable natural resources, such as drinkable water and breathable air, and rivers and mountains, as well as by providing histories and archeologies which merge antiquity with the future.

Norton has also created a number of unforgettable alien folk who appear several times throughout her work. They include the Baldies of the Time Trader series, an emotionless, blue-skinned people who resent Terran intrusion into space; the Forerunners, a vanished Elder People who have deposited evidence of their powerful civilization around the universe; the Ift of Janus who resemble mythological Dryads; the horned Norbies of Arzor who communicate in sign language; the feline Salakari who are the universal traders; the insectile Throgs; the Weres, Kolder, Hounds, and Old Race of the Witch World; the green-scaled Wyverns of Warlock who possess powerful mental capabilities; and the reptilian Zacathans, the peaceful, wise, galactic historians.

Andre Norton provides her readers with a thoroughly realized imaginative experience. She begins at the same "What if?" question used by most science fiction and fantasy writers to describe an unknown future, past, or alternate reality. By employing many components of human history, including anthropology, archeology, folklore, legend, mythology, natural history,

and religion, to project human behavior, the author provides an appealingly unique literary experience for her audience. Her success may therefore be explained by the imaginative fusion of historical elements and by the skillful and sound characterization which are present in her work.

Andre Norton the Author for Young Readers

Andre Norton has written successfully for younger readers in several genres, including historical novels, retold legends, and science fiction and fantasy, and her books have sold in millions of copies. She explains that "Writing for young people came to me because I wanted to write adventure stories and was freest to develop the action story for young readers."[1] As a writer of books for youth, Norton has been virtually ignored by literary critics and she notes that "I find more prejudice against me as a writer of 'young people's' stories now than against the fact that I am a woman."[2]

Critical oversight of Norton's work is regrettable but may be partially explained by the lack of attention science fiction receives as a genre within children's

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[1]Paul Walker, Speaking of Science Fiction (Oradel, New Jersey: Luna Publications, 1978), p. 269.

[2]Ibid.

literature. Another explanation is that despite its popularity with younger readers, the author's work is underestimated by adults. Fader and Shaevitz, for example, comment after their attempts to interest adolescents in reading books, that "Specializing as she does in simple action rather than complex imagination, Norton's adventures were read while far better writers languished."[3] In assuming that Norton's books are simply action adventures, they display their lack of knowledge about the author's work which is in fact a complexly imagined blend of philosophical and historical ideas. Although she does provide her readers with the satisfaction of fast-paced adventures in exotic settings, Norton's books also present three-dimensional characters who face problems which a younger reader understands and may identify with.

Recommendations

The purpose of this disquisition has been to provide a chronological overview to three of the major topics in Andre Norton's science fiction and fantasy for younger readers. It is, therefore, an introductory study and because Norton is a talented writer who inculcates her work with many ideas, much critical investigation remains to be done. Among the many

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[3] Daniel Fader and Martin Shaevitz, Hooked on Books (New York: Berkeley Medallion, 1977), p. 51.

possible subjects suitable for future research are the following suggestions:

1. The author's treatment of African, American Indian, Anglo-Saxon, Celtic, Scandinavian, and other folklore and legend in her stories. Among the topics which might be studied are the use of African tradition in Wraiths of Time (1976); American Indian legend in Fur Magic (1968); Anglo-Saxon folklore in Dread Companion (1970); Celtic chronicles in Merlin's Mirror (1975); and Icelandic sagas in Crystal Gryphon (1972).

2. Norton's application of anthropology, archeology, and history in providing background, ideas, and story lines for her novels. She uses, for example, Greek history in Star Guard (1955), Roman history in Star Rangers (1953), medieval European settings in many books, and the settlement of the British Isles as background for her Witch World series.

3. The influence of Norton's favorite writers on her subject matter, ideas, and style. She has especially acknowledged Edgar Rice Burroughs, Joan Grant, H. Rider Haggard, William Hope Hodgson, T. C. Lethbridge, Abraham Merritt, Talbot Mundy, Ralph Simpson, Ruth Plumly Thompson, and Dornford Yates as influencing her but others may also be added to this list.

4. Mysticism in Norton's work as her interest in the supernatural and in speculative archeology and

parapsychology has developed.

5. Norton's feminism as displayed by her female protagonists, other female characters, and women with supernatural powers.

6. Future history as constructed by the author in her science fiction stories.

7. Norton's treatment of ethnic minorities.

8. The relationship between instinct and reason in Norton's animals, humans, and extraterrestrials.

9. Norton's treatment of physical, political, and psychological compulsion.

10. Norton's influence on the sword and sorcery writers of the 1960s and 1970s.

The above list is not presented in priority order nor is it intended to be exhaustive, for there are many topics of critical interest to be found in Andre Norton's work.

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