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1983

Survey of Modern Fantasy Literature

Edited by
FRANK N. MAGILL

Volume Five

War - Z

Essays

2063 - 2538

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1983

SALEM PRESS
Englewood Cliffs, N.J.

THE WITCH WORLD SERIES

Author: Andre Norton (Alice Mary Norton, 1912-)

First book publications: *Witch World* (1963); *Web of the Witch World* (1964); *Three Against the Witch World* (1965); *Year of the Unicorn* (1965); *Warlock of the Witch World* (1967); *Sorceress of the Witch World* (1968); *The Crystal Gryphon* (1972); *Spell of the Witch World* (1972); *The Jargoona Pard* (1974); *Trey of Swords* (1977); *Zarsthor's Bane* (1978); *Lore of the Witch World* (1980); *Gryphon in Glory* (1981); *Horn Crown* (1981)

Type of work: Novel and short stories

Time: Undetermined, but preindustrial

Locale: The witch world, an alternate universe

Various heroic characters use magic to combat evil and science while finding themselves and their destinies

Principal characters:

ELRON THE CLANLESS
 GATHEA THE WISE WOMAN
 SIMON
 JAEITHE THE WITCH
 KYLLAN
 KEMOC
 KATHTHEA THE WITCH
 KEROVAN OF ULM
 JOISAN OF ITHKRYPT
 HERREL
 GILLAN
 KETHAN
 BRIXIA

When compared to authors of any type of literature, Andre Norton is considered prolific, and as a predominantly science-fiction and fantasy writer, she is particularly unusual. Her career, which began in 1934 with the publication of *The Prince Commands: Being the Sundry Adventures of Michael, Sometime Crown Prince & Pretender to the Throne of Morvania* (a juvenile historical novel) and her legal name change from "Mary Alice" to "Andre," has almost spanned five decades. During this time, she has published more than ninety-eight novels, thirty short stories, numerous book reviews and pieces of nonfiction, and three poems; she has edited seven anthologies as well. In addition to her science fiction and fantasy, she has written adventure stories, historical novels, Gothic novels, mysteries, Westerns, and biographies. Mistakenly labeled in the past as purely a writer for children and young people, her fiction has actually entertained and delighted numerous readers of all ages.

Without doubt, Andre Norton is one of the five to ten major luminaries of modern speculative fiction, and her work must be considered in this context. Nowhere is this clearer than in her acclaimed Witch World series. It can

justifiably be judged the crown of her career and belongs with such major fantasy series as Fritz Leiber's *Fafhrd and the Gray Mouser*, Roger Zelazny's *Amber*, Patricia A. McKillip's *Riddle Master of Hed*, and Michael Moorcock's *Elric*. Unlike many of these, the *Witch World* series is not the linear presentation of the adventures of one hero; instead, it is the chronicle of one world and all its diversities, and it moves among a wide variety of locations and social groups and focuses on far more than one character.

The *Witch World* series evolved without initial intention. In a brief article in the short-lived fanzine *The Norton Newsletter* (1979), Norton explains that *Witch World*, the first novel published, was to have been a single effort, not the first in a series. It arose from the ongoing and in-depth research that has been one of her career trademarks. She had become interested in the Norman holdings in medieval Outremer; these were a group of small "baronies which were carved out and held by landless knights who did not wish to return to Europe after their long travel to the Middle East." Using information about these baronies as her basis, Norton added material from the Arthurian legends, such as the *Siege Perilous*, and then based two of the novels on specific folktales: *Warlock of the Witch World* on the Saxon version of *Child Roland* and *Year of the Unicorn* on *Beauty and the Beast*. In addition, *The Jargoan Pard* is based in part on a special reading of the tarot cards for the protagonist. The series continued as the result of numerous inquiries from readers and of her own continuing fascination with the material.

To keep the series coherent, she has maintained a group of notebooks in which she keeps track of characters and their traits, time sequence, geography and places, plot intricacies, series interconnections, customs and beliefs, dates, fauna and flora, and much more. Stories are listed in order and cross-referenced to their times and settings. There is even a glossary of colloquial expressions. This meticulousness is one of the results of Norton's fascination with history, speculative archaeology, and psychometry; her love of the past leads her to create highly detailed histories of her own in most of her fiction.

The sweeping history of the *Witch World* series is divided into four major divisions, listed here in reading order. The first is composed only of the recent background novel, *Horn Crown* (1981), which is the account of how humanity came to the alternate universe through one of the magical "gates" and how the various areas were initially settled. The second and original branch is based in Estcarp and Escore (the geography of the *Witch World* is well illustrated by Barbi Johnson's map on the end papers of the 1977 Gregg Press reprints) and focuses on the transported earthling, Simon Tregarth; his wife, Jaelithe; their two sons, Kyllan the warrior and Kemoc the seer/warlock; and their daughter, Kaththea the Witch. All of them are featured at one time or another in *Witch World*, *Web of the Witch World*, (1964), *Three Against the Witch World* (1965), and *Warlock of the Witch World* (1967).

The third branch is set across the sea from Estcarp and Escore in Arvon

and High Halleck. It features a group of "beasts"—the hooved Kerovan and the Were Riders (shapechangers)—and is composed of *The Crystal Gryphon* (1972) and its immediate sequel, *Gryphon in Glory* (1981); *The Year of the Unicorn* (1965); and *The Jargoona Pard* (1974). The last, miscellaneous branch is set in various places in High Halleck, Estcarp, and Escore and features a variety of characters. The first five High Halleck stories are set before the great wars, the remaining ones during the chaos of reconstruction. Most of these tales are in three short-story collections—*Spell of the Witch World* (1972); *Trey of Swords* (1977), and *Lore of the Witch World* (1980)—and one novel, *Zarsthor's Bane* (1978). Other parts are scattered about in various collections and anthologies.

The Witch World series is an example of "rationalized" fantasy because of the way *Witch World*, Norton's first book, begins. The protagonist, Colonel Simon Tregarth, is fleeing both the authorities and the underworld. A man at the end of his rope, he chooses an unusual form of escape and dares the Siege Perilous. This ancient stone chair transports people to the alternate worlds they deserve. Simon finds himself in the matriarchal state of Estcarp on the Witch World. The reason this is "rationalized" is that the Siege Perilous provides the reader with a way to enter the fantasy realm, a bridge to help promote the "willing suspension of disbelief," the psychological identification so critical to effective fantasy.

The "sword-and-sorcery" designation is more obvious. Sword-and-sorcery fantasy is primarily involved with feats of arms and magic and tends to echo strongly the epic and romance forms, the *chansons de geste*. It tends to be a highly egotistic fiction that focuses on the achievements of single individuals and their abilities to alter and shape environments and circumstances. Almost without exception, the virtuous characters struggle against the forces of evil and seek to restore things to their natural condition and order. Norton's Witch World series does all of this exceedingly well. While magic on the Witch World appears initially to be only the province of virgin women, her characters must work in harmonious consort, not individually, to be successful. This is a major divergence from the severely "macho" and singular creations of such traditional sword-and-sorcery authors as Robert E. Howard and Michael Moorcock. Also, as with Fred Saberhagen's *Empire of the East* or *Broken Lands* trilogy (1968-1973) and Roger Zelazny's *Jack of Shadows* (1971), the Witch World tales include both magic and science, evoking the ambiguous label of "science fantasy." For Norton, however, science and technology can only be evils. The mechanistic Kolder in *Witch World* and *Web of the Witch World* and the superscientist Zandur in *Sorceress of the Witch World*, both from other universes, are presented as abominations. This aversion to science, which borders on phobia, is a common characteristic in Norton's fiction.

Other equally important themes and dispositions enrich the Witch World beyond run-of-the-mill sword-and-sorcery. While the characters dare the usual

physical ordeals, they must also cope with two additional burdens: the brooding presence of the "Old Ones," the amoral, sorcerous remnants of the world's original inhabitants, and the personal agonies that Norton calls the "seeking and searching of thought and spirit." These two burdens are evident in *Sorceress of the Witch World*, the fifth volume in the main Simon Tregarth branch of the series. Kaththea—the daughter of Simon and his wife, the witch Jaelithe—is nearly destroyed when she ignores her brother Kemoc's misgivings and mistakenly places her love and magic in the hands of an evil adept, Dinzil of the Dark Tower, the "Warlock" of the Witch World. To restore herself and save her parents and brothers, she must pass through the agonizing darkness of her own fear. She undergoes a rite of passage and passes from a degenerate state into a generate one, the archetypal pattern of rebirth. She is then able to open herself to Hilarion, one of the virtuous Old Ones.

In Norton's fiction, there is a reliance on intuition and humanity, which is no surprise considering the author's aversion to science. There is mythopoesis, "myth-making," which Joseph Campbell describes as the ability to stir centers of humanity beyond the reach of mere language and reason. On a more social and political level, Norton is a pioneer in the use of strong, effective, and real female protagonists; there is Dairine in "Spider Silk"; Jaelithe throughout the series' main sections; Kaththea and Utta of the Vulpalls in *Sorceress of the Witch World*; and Orsaya of the water-bound Krogan, Loskeetha the sand reader, Fubbi the Mosswife, and Duhaun of the Green People in *Warlock of the Witch World*, among numerous others. These women fulfill functional and absolutely critical roles in the Norton canon, and it is not at all uncommon to find men depending on their powers and sensitivities. Yet Norton's women are not ultimately alone. They find, sometimes without seeking, generative relationships that preserve their integrity and their identities. One of the more striking examples of this is the androgynous relationship between Kaththea and Hilarion, which echoes that of Simon and Jaelithe in *Witch World*. When Jaelithe marries, it is expected that her powers will vanish with her virginity, but she retains them—to everyone's amazement, including her own. She does have to relinquish the special jewel that the witches use to focus their powers, but through their union she and Simon find a stronger and more personal means to use both their powers. While Norton's characters may agonize before they commit themselves, there are rewards for those who can find unselfish unions.

Looking more closely at the four branches of the series, *Horn Crown* has been a long-awaited addition, and it answers some of the questions that series readers have had over the years; however, in true Norton fashion, it also does not answer many, leaving the series with its predominant tone of mystery and the unknown. As the background novel, *Horn Crown* explains that mankind comes to the Witch World through the magic of the portal. The tribes that come are exiles from their own world, and they reflect Norton's frequent

use of the outcast and sometimes the scapegoat as character models. The Witch World does not seem to be hostile to the pioneers at first. Scattered about are the ancient, twisted ruins of the "Old Ones," and there are no initial indications of intelligent life. A portion of the novel is devoted to the settlements that are more fully developed in later books.

Yet if the novel were only concerned with the march of humanity into the Witch World, Norton would be violating her own rule for the creation of history in heroic fantasy—that it should be human in its orientation. There is no inconsistency here, however; *Horn Crown* is centered on the quests of Elron the Clanless and Gathea the young wise woman (who is a forerunner of the witches of Estcarp). Elron seeks his kinswoman, who has foolishly gone in pursuit of "Moon Magic," a task for which she is ill prepared. Gathea also pursues her "Power," and she is joined in her travels by a very large, native, telepathic feline who reflects Norton's frequent use of sentient and psychic animals, particularly cats. Both protagonists become embroiled in an ancient struggle between two divine trinities, one good, the other evil. Elron becomes linked to Kurnous the Horn God, Norton's version of the British Herne the Hunter and the Celtic Cernunnos (the god of the underworld). Gathea is bound to dual aspects of the moon goddess Diana, one the generous mother, the other the virgin huntress. As they pass through psychological and physical travails, the two must continually struggle with the choice between the awesome powers offered by the dark and light deities and the preservation of their own humanity.

The second and main branch of the series focuses on Simon, Jaelithe, and the triplets: Kyllan, Kemoc, and Kaththea (who are introduced in *Three Against the Witch World*, the third book). These five novels are dominated by conflict, both internal and external, and legions of fascinating secondary characters (such as Koris, the acrobatic and immensely strong dwarf in *Witch World*) and intriguing events (such as the healing mud of the Edenic valley of Dahaun and the Green People). The first two novels, *Witch World* and *Web of the Witch World*, center on the awesome struggle against the scientific offworlders, the Kolder, and on the problems of Simon and Jaelithe as they discover their love. The latter is further complicated by the resistance of Jaelithe's fellow witches to Simon; they simply cannot accept his special powers (thought to be only the prerogative of women), and they see Jaelithe's affection for him as a great danger. Simon and Jaelithe's adventures unite the forces of Estcarp against a common enemy from the outside; however, internal conflict and the enmity of the Witch Women are challenges that the three "single-birthed" children must accept.

With the witches' distrust and antipathy in mind, Simon and Jaelithe decide to rear their three children away from the witches' center of power in *Three Against the Witch World*, which is narrated by the eldest, Kyllan, the most military and most adept at psychic communication of the three. While the

parents are away and the children are in the care of their nurse, Anghart of the Falconers (a tribe repugnant to the witches, which is featured in "Falcon Blood"), Simon and Jaelithe's fears are confirmed. Kaththea is stolen by the witches, and they attempt to train her as a witch and draw her into their power. Through the unique psychic bond of the three children, however, a linking that produces power far beyond their individual abilities, the brothers are able to defeat the assembled witches and rescue Kaththea before she takes her final, irrevocable vows.

The three flee into Escore, a land to the northwest of Estcarp where the legendary past of the Witch World lives and walks. To get there, they must pass through a "mind barrier," a psychic wall that has long separated the two countries. To put it simply, there was no East until the three young people fled in that direction. Once in Escore, Kaththea's use of the power disturbs an ancient balance between the Light and the Shadow, and they become involved with varied remains of the Old Ones; the dread "Shadow" (Norton's personification of evil); Dahaun, the Lady of Green Silence, a member of a race more ancient than even the Old Ones; and strikingly unusual beasts, some benevolent like the winged Vrangs and Flannan, some deeply evil like the Wolf-Men and the subterranean Thas. Since this is Kyllan's book, it focuses on his ability to supply the virtuous with military unity and open communication, the powers he was given before his birth by the strange wise woman who gave gifts to all three children.

Warlock of the Witch World is Kemoc's story, and he is perhaps the most intricate of Norton's male characters. He is based on the Celtic god Nuada of the Silver Hand, who was king of the *Tuatha*, a model also used by Michael Moorcock for his Prince Corum Jhalen Irsei series. Nuada carried an invincible golden sword through his battles, which he wielded with his artificial limb. Like him and the Fisher King of the Arthurian legends, Kemoc is an example of the archetype of the Maimed God, for his right hand is twisted to apparent uselessness. While he becomes moderately proficient with his left hand, he becomes an effective force against Dinzil and the Shadow only after he receives a golden talisman, a wand in the shape of a sword, from a blue-shrouded figure in suspended animation in a forgotten tomb. (Blue and green are colors used throughout the Witch World as indications of virtue.) Interestingly, the sword talisman "fits" best in the deformed hand. As is typical in the Witch World, Kemoc also assumes something of the giver's persona and power when he accepts the weapon. Thus, he later is capable of more than merely his own abilities would permit when he calls on the power of Sytry, the sword's original owner.

Unlike Kyllan, however, and despite his effective use of the magical sword, Kemoc's special ability is mental, and of the three Tregarth offspring, he is the seer/sorcerer. Like most genuine intellectuals, Kemoc doubts his own ability, and his learning of the arcane knowledge in the Crypts of Lornt brings

him humility rather than the self-defeating smugness of Dinzil. He is able to communicate and join with such strange beings as Orsya and Krogan and Fubbi the Mosswife without prejudice, a vital disposition since it is Orsya who is his major ally in his quest to rescue Kaththea. Kaththea has been taken by Dinzil through another magical gate into a weird realm that transforms its inhabitants into monsters. While Dinzil's dark magic protects him, neither Kemoc nor Kaththea is as fortunate and both become hideous reptilian creatures. Kemoc's rescue is made all the more difficult by Kaththea's poisoned power; Dinzil, like Shakespeare's Iago, had made her believe that fair is foul and foul is fair. Moreover, Kaththea's return to normal form demands a blood cure, and her twisted values see Orsya's death as her salvation. Thus, Kemoc must decide between the lives of two women he loves and respects. His solution and other decisions he has had to make identify him as the archetypal alchemist (the Magician in the tarot) who must join the old and the new worlds, provide the bridge between the seen and the unseen, and forge the necessary bond between the abstract and the real. His successes with the world of the mind join with Kyllan's abilities in the social world to prepare the way for Kaththea's ultimate triumph in *Sorceress of the Witch World*.

At the opening of *Sorceress of the Witch World*, Kaththea is helpless. Her union with Dinzil has left her with no power, and she fears that her emptiness makes her an open vessel for the Shadow to fill and use to attack her friends and family. Depressed, she thinks little of life, and her restoration parallels the healing of the Witch World's past and present. After she is rescued, she is separated from the family and becomes the unwilling pupil of the aged Utta, an untrained wise woman who serves a primitive tribe. When Utta dies, Kaththea takes her place, but when the tribe is attacked and destroyed, she and a young tribeswoman flee into the keep of an ancient and long-departed adept, Hilarion. After being transported into a sterile, mechanistic world through yet another portal, Kaththea discovers that Hilarion is not dead but a prisoner of the evil scientist Zandur, who is using Hilarion's power to run his war machines in an ugly and pointless war.

With the support of her mother and father, who have followed her, and using the barbarian girl as a tool, Kaththea succeeds in freeing Hilarion from his crystal prison. All return to the Witch World, and after Hilarion seeks solitude to consider the enormous time and changes that have occurred since his imprisonment, the family is threatened by the unified forces of the Shadow and by an unnamed force that is so powerful that none of them can even confront it. It is at this moment that Kaththea must overcome the deep guilt of bringing a friend into the perilous battle and call upon Hilarion to save them all. It is this resolution that identifies Kaththea as the final force that unifies the strength of Kyllan and the mind of Kemoc. Her ultimate power, then, is the ability to harmonize all the positive aspects of humanity through

trust and respect, the only true form of love and the ultimate exaltation of the female principle of generation.

The third branch of the Witch World series focuses on a group of people with beastlike features who dwell in Arvon and High Halleck, lands across a small sea to the west of Estcarp. Its action is simultaneous with that of the main branch. The major theme that connects these two branches is appearance and reality. Just as Kemoc and Kaththea had to overcome their hideous appearances in *Warlock of the Witch World*, so too the characters in this branch who encounter those with hooves or those who can change into animals must understand that virtue lies underneath bestial forms. This "true seeing" and freedom from prejudice is a major philosophy that permeates all of Norton's fiction, and it is crucial to the "Beast" branch of the series, which begins with *The Crystal Gryphon* and its immediate sequel, *Gryphon in Glory*.

These two novels center on the bittersweet and tempestuous marriage of Kerovan of Ulm and Joisan of Ithkrypt, apparent victims of an arranged "axe marriage" when he is only ten and she eight. Their initial psychic bond is a crystal sphere that contains a small white gryphon which Kerovan had found in the barren Waste among the ruined places of the Old Ones and sent to Joisan as a gift. The interesting twist here is that Kerovan does not have feet and normal eyes; instead, he has cloven hooves and amber-colored eyes with slit pupils, supposedly the results of a curse upon his forebears and family because they had looted "glowing" treasures from one of the sealed vaults of the Old Ones. Kerovan's deformity makes him an outcast even among his own kind, and his own mother and half-brother successfully plot against his proper succession to the lordship of Ulmsdale. In fact, his mother has refused to look at him since his birth even though his deformities are the result of her call to the dark powers for a changeling at his birth (the actual cause of his difference). She also spreads numerous rumors about the nature of Kerovan's deviations with appropriate hints that they are evil and have poisoned his mind. This contributes to Kerovan's restlessness, although his questing for self and arcane knowledge are also general characteristics of Norton's protagonists.

When both Kerovan and Joisan are bereft of their homes through the invasions of the evil Alizons with their sickly white, wraithlike hunting dogs, they embark on a series of trials that finally bring them together. While Kerovan has seen a painted likeness of Joisan, however, she has no idea what he looks like. Thus, when she first sees his eyes and hooves, she thinks that he is an Old One and calls him Lord Amber. Fearing her revulsion, he remains anonymous even when his half-brother arrives pretending to be him. Of course, what Norton is doing here is allowing Kerovan and Joisan to develop a true relationship beyond the bonds of the axe marriage, which Joisan has honored even when assailed by Toross (a childhood friend who, Norton hints, has been joined to Joisan in a previous life). In the final confrontation, both

protagonists must call upon powers beyond themselves and accept the aid of a true Old One, Neevor, to defeat the dark power that Kerovan's mother summons. The dark antagonist, Galkur, echoes the nature of the Greek Typhon and drinks life force. While this climax brings Kerovan an understanding of his kinship to the Old Ones, reveals some of the power of the globe, and confirms Joisan's love for Kerovan, it is in *Gryphon in Glory* (which includes the two protagonists of "Dragon Scale Silver" as minor characters) that all of these issues are resolved.

Kerovan never grows comfortable with Joisan's acceptance of his cloven hooves and amber eyes and her love for him, and in *Gryphon in Glory* he and Joisan are separated. Again they find each other through different routes. Initially, Kerovan's guilt and destructive self-concept prevent true union, but their ties to the power draw them both to the road in the Waste that he had discovered earlier and that ends flush at a cliff face. At the moment of most dire need, Joisan releases the Gryphon from the globe; it swells to enormous size and opens a magic doorway in the cliff. The two unrequited lovers are drawn to a mythopoeic meeting with Landisl, a benevolent Old One who has slept for eons and who is half-human, half-gryphon. As the three turn to face the dread that seeks to exploit them all, they are joined by Neevor, and it becomes clear that Kerovan's fortunes have been tied to matters far beyond the fortunes of individuals and small settlements. Kerovan's mother's dark calling at the moment of his birth has seemingly made him the son of Galkur, a Pan-like creature, and Kerovan's hooves are his mark. In a titanic psychomachia, good prevails. More important to Norton's view of the aesthetics of heroic fantasy, the two lovers are finally joined through mutual strength.

In *Year of the Unicorn*, the focus switches to the Were Riders and to Herrel the were-mountain cat and Gillan the latent witch. Norton draws here, as mentioned earlier, on the folktale of the Beauty and the Beast. Gillan is one of thirteen brides sent by the rulers of High Halleck to the feared Were Riders as payment for their aid in the wars that have shaken the Witch World. In a betrothal ceremony involving enchanted capes, Gillan is drawn to Herrel. Like so many of Norton's characters, however, he is an outcast, the object of his companions' contempt because he is a half-breed, and he draws their jealousy because of Gillan's choice. They contrive to separate the two, and when their revelation of Herrel's shapechanging does not deter Gillan's affection, they split her spirit from her body and leave the essential Gillan behind when they journey back to their home in Arvon. Gillan draws upon her undeveloped powers, however, and follows Herrel and her empty body. Unfortunately, she does not have the power to rejoin her body, and Herrel must force his comrades to send him into the spirit realm after her. Together, they are able to defeat its denizens and win their way back to the real world. Herrel denounces the insensitivity of his fellows, and he and Gillan leave to build a new life together.

The Jargoan Pard (its title reflecting the Norton love for jewelry and animals) is a semisequel to *Year of the Unicorn*. Its main character, Kethan, is the son of Gillan and Herrel from the earlier book. He has been stolen as an infant to replace the daughter of Lady Heroise of Car Do Prawn, who needs a male heir for her political machinations; however, as seen throughout the Witch World series, quality always expresses itself. After an attempted ensorcellment by his evil cousins, Kethan flees into the wilderness and struggles with his heritage as a were-leopard. At times more beast than man, he is pursued by the feuding forces of Car Do Prawn, who seek to exploit him and use him as a pawn. Amid his struggle to remain a man, he is discovered by his true parents, who defeat Heroise's pet witch, Ursilla, in a sorcerous duel that involves the use of the gates among worlds and a variation of the *Doppelgänger* theme (the splitting of spirits from bodies). Their success results in Kethan's possible return to the clan of Were Riders, his control and understanding of his shapechanging, and, of course, his reunion with his parents. Thus, the recurrent themes of rebirth and regeneration are again primary focuses.

The miscellaneous portions of the Witch World series are scattered through the many dales, societies, and ages of this magical realm, and most are set in the chaos following the great wars. The one novel, *Zarsthor's Bane*, is set in High Halleck, and its protagonist, Brixia, is drawn into the lost city of An-Yak to play a pivotal role in the transformation of an ancient malevolent curse and spirit by the power of Green Magic. As would be expected, she is joined by a number of worthy comrades, including an extraordinary cat named Uta. Also of note are the three Sword stories—"Sword of Lost Battles," "Sword of Ice," and "Sword of Shadow"—which are in *Trey of Swords*. These exciting stories tie the fates of their characters to an awesomely powerful force that draws them into the past to battle the forces of evil. One of the particular delights of all the Witch World short stories is that they multiply the number of the fascinating characters and magical events that have made the series what it is.

Amid the vast literary concerns involved in Norton's large canon, the Witch World series presents its own intricacies and convolutions, only some of which have been discussed here. In general, however, the series is dominated by its carefully constructed settings, its inventive magic, and its human characters. The figures who move through its physical and psychological dilemmas elicit reader empathy because of their humanity; they offer pathways to wondrous mysteries that could be shared if only readers could get to the Witch World and its mystical revelations and great challenges. The tension and suspense of their adventures allows any sensitive soul to stand at the focal point of matters both majestically cosmic and deeply intimate.

Roger C. Schlobin

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