

# Third International Conference on the **fantastic** in the Arts

March 10-13, 1982

**Tom Stoppard**

*British dramatist*

"The Event and The Text"

**Richard Ellmann**

*Joyce scholar and biographer*

"The Uses of Fantasy:  
Decadence and Renaissance"

**Samuel R. Delany**

*author and critic*

"Dichtung and Science Fiction"

**Harlan Ellison**

**Fritz Leiber**

**Frederik Pohl**

**Brian Aldiss**

**Gene Wolfe**

**James Gunn**

**Barry Malzberg**

**Vincent DiFate**

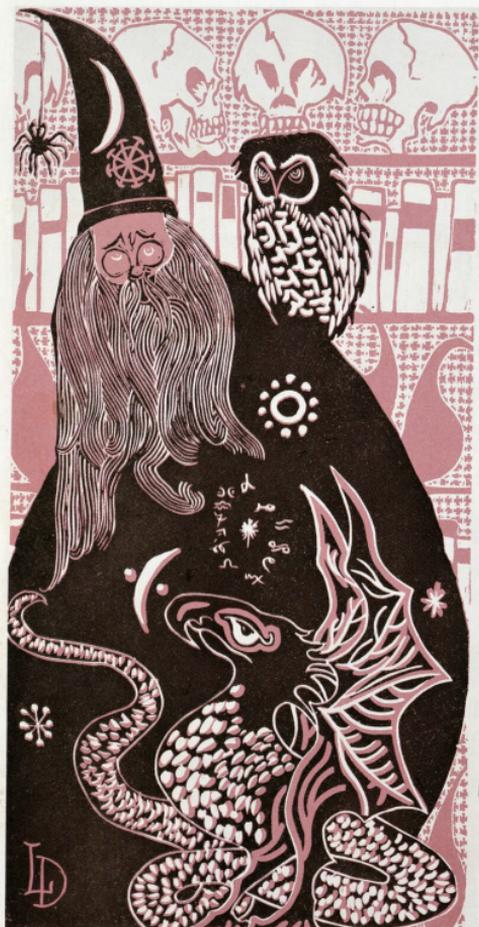
**John Digby**

*The Thomas Burnett Swann Fund*

*College of Humanities*

*Division of Continuing Education*

*Florida Atlantic University*



Linoleum engraving by Laurence Donovan

(with *Tropicon I*, March 13-14, honoring Lee Hoffman)

This program is partially funded by a grant from The Florida Arts Council



TOM STOPPARD

**T**OM STOPPARD began his career as a journalist before publishing a book of short stories in 1964, and a novel, Lord Malquist and Mr Moon, in 1965. Very shortly, however, and almost simultaneously on both sides of the Atlantic, he established his reputation as a playwright with the production of Rosencrantz and Guildenstern Are Dead at the Old Vic Theatre by the National Theatre Company in April 1967, and with the New York premiere in October 1967. In New York, the play won the Tony Award and the New York Drama Critics Circle Award in 1968, reflecting wide-spread critical acclaim and enthusiastic audiences. The judges for the Evening Standard Award in 1968 for Most Promising Playwright were extraordinarily prescient, as witnessed by a series of theatrical triumphs over the next dozen years both in England and the United States: The Real Inspector Hound (1968); After Magritte (1970) Dogg's Our Pet (1972); Jumpers (1972); Travesties (1974); Dirty Linen and New-Found-Land (1976); Every Good Boy Deserves Favor (1977); Night and Day (1978) Dogg's Hamlet and Cahoot's MacBeth (1979); Undiscovered Country (1979). His most recent play, On The Razzle, was produced in London in the fall of 1981.

Characterized by Stoppard's fascination with the "play" of language itself, his ingenuity in dramatic structure, and his keen sense of the incongruous, his plays have brought him a succession of other honors -- Order of the Commander of the British Empire; Fellow of the Royal Society of Literature; honorary degrees from British universities; the Arts Council John Whiting Award; the Evening Standard Awards in 1972.

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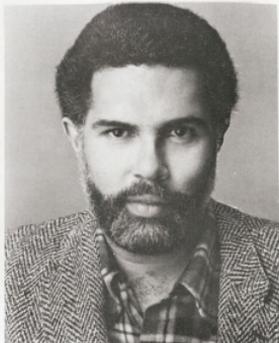


RICHARD ELLMAN  
Photo by Virginia Schendler

**A** LEADING SCHOLAR of the Irish literary renaissance, Richard Ellman has the unusual distinction for an American of holding an endowed chair at Oxford University. Since 1970 he has been the Goldsmith's Professor of English Literature, having taught previously at Harvard, Northwestern, and Yale. During his career he has published or edited more than a dozen books, among them Yeats: The Man and the Masks (1968); The Identity of Yeats (1954); Eminent Domain (1967) Literary Biography (1972); Ulysses on the Liffey (1972); Golden Codgers (1973); The Consciousness of Joyce (1977); My Brother's Keeper (with Stanislaus Joyce) (1958); The Critical Writings of James Joyce (with Ellsworth Mason); Letters of James Joyce, Vols. II and III (1966); the Norton Anthology of Modern Poetry (with Robert O'Clair) (1973); and the New Oxford Book of American Verse. Presently he has in progress a biography of Oscar Wilde.

His most outstanding work, perhaps, has been his biography of James Joyce. Published in 1959, it received the National Book Award in 1960. In this hundredth anniversary year of the birth of James Joyce, Ellman has completed a revision of his biography, adding material about Joyce that has emerged over the past twenty years. It is to be published in the fall of 1982, and it will continue to be the biography of Joyce to which all other biographers -- and all students of Joyce -- will have first to turn.

In recognition of his achievements, Richard Ellman has received honorary degrees from the National University of Ireland, the University of Gothenburg, Emory University, and Boston College.



SAMUEL R. DELANY  
Photo by Sutor & Lindsey

**S**AMUEL R. DELANY was born 1942 in New York City. His first science fiction novel was The Jewels of Apor (1962). His most famous works include The Einstein Intersection, Babel 17 and Nova. His more recent books include the SF novels Dhalgren, Triton and a collection of stories, Distant Stars. He has written as well two books of essay on science fiction The Jewel-Hinged Jaw (1977) and the forthcoming Starboard Wine (1982). He has also written a book-length semiotic analysis of a single SF short story, The American Shore: Meditations on a Tale of Science Fiction by Thomas M. Disch -- 'Angouleme' (1978). After living in Europe and San Francisco and teaching in the Midwest for a number of years, he again lives in New York City.



BARRY MALZBERG

GENE WOLFE



BRIAN ALDISS

JAMES GUNN



HARLAN ELLISON  
Photo by Richard Todd

**HARLAN ELLISON**, celebrated author and campus performer, will kick off festivities this year with a special performance in the Sheraton Ballroom Wednesday evening, March 10, at 8 p.m. Harlan's appearance will be preceded by a "Welcome Party," cash bar and free d'oeuvres, in the Sheraton's Poolside Patio, 5-7 p.m. Harlan will also conduct a special Open Session of the Writer's Workshop at 1 p.m. Thursday.

Academics will remember Ellison for such frequently anthologized classics as "Repent, Harlequin..." "I Have No Mouth And I Must Scream," "The Whimper of Whipped Dogs," "The Deathbird," etc., and fans will be familiar with the endearingly abrasive personal appearances that have earned him the sobriquet, "the mad dreamer." Ellison's rare appearance in the state is prompted by a seminar in support of the E.R.A., scheduled for the weekend in Tampa. Don't miss this chance to hear one of the most controversial figures in modern literature.

#### WRITERS' WORKSHOP FACULTY

**OUR DISTINGUISHED** Writers' Workshop faculty, Brian Aldiss, Gene Wolfe, James Gunn and Barry Malzberg will also participate in the Authors Readings Program, as will Special Guests Fritz Leiber and Frederik Pohl.

Gene will read at 10 a.m. Thursday, and Barry at 2 p.m. that afternoon.

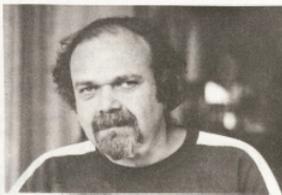
On Friday, Brian is scheduled for 10 a.m., and Jim Gunn for 2 p.m.

Fritz and Fred will perform on Saturday, Fritz at 10 a.m. and Fred at 2 p.m. Consult the program for details.



VINCENT DI FATE

**VINCENT DI FATE** attended the Phoenix, the Pratt and the Art Students' League and has worked as an animator for Ralph Bakshi and as a photo-engraver. He began illustrating in 1969 and sold his first professional work to *Analog*. The majority of his paintings have appeared on the covers of paperback books. He is particularly good at painting technological artifacts; his colours tend to be dark and moody with much use of dull ochres and violets. He has been nominated for five HUGO awards. He has also written an interesting column about sf illustration, "Sketches," in the semi-professional *Algol*.



CHARLES N. BROWN  
Photo by Rachel E. Holmen

**CHARLES N. BROWN**, 44, has been the editor and publisher of *Locus*, the newspaper of the science fiction field, for fifteen years. The magazine has won the HUGO award six times out of twelve nominations; Brown has also been nominated several times as best fan writer. He holds a degree in physics with minors in math and engineering and worked for fifteen years as an electrical engineer before his work on *Locus* developed into a full-time commitment. He has written review columns for *Cosmos*, and *Odyssey*, and was for a time the regular reviewer for *Isaac Asimov's*.



SOMTOW SUCHARITKUL  
Photo by Jeff Schalles

**SOMTOW SUCHARITKUL**, whose symphonic suite *Starscapes* premiered at last year's conference, will present a musically illustrated talk, "Fantasy and Modern Music," at 7:30 p.m. Friday in the Coral Ballroom. Sontow's own compositions have been performed in over a dozen countries, and he was one of the Organizers of the International Composer's Exposition in Bangkok, 1978. Sontow's talk will be followed by Katherine Young's performance of some of his piano pieces, including the American Premiere of "Light on the Sound," first performed in Cologne, 1980. A rising young sf star, he has also won the Campbell Award for best new writer.



KATHERINE YOUNG

**KATHERINE YOUNG** lives currently in Tampa, Florida in order to study with composer and pianist, Robert Helps. She has premiered new music in the Boston area where she earned an M.M. degree in performance from New England Conservatory in 1980, and has performed solo and chamber music recitals in Boston, New York, Los Angeles, and Bennington, VT. Miss Young studied two Thai instruments -- ranat and saw-u -- while living in Thailand. She will perform a piano composition by Sontow Sucharitkul.

# Third International Conference on the Fantastic in the Arts

**Coordinators:**  
Robert A. Collins  
Allen W. Greer  
Joy M. Schwab

**Academic Program:**  
Ernest L. Weiser

**Registration:**  
Jan Hokenson

**Book Exhibit:**  
Marshall B. Tynn  
Ruth McCarthy

**Film Program:**  
Mike Budd  
Clay Steinman

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Tara Arden  
Richard & Barbara  
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Miriam Debrinski  
Tom Eiland  
Christi Essex  
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Ruth McCarthy  
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Michael Passariello  
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**Projectionists:**  
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**Signs & Posters:**  
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**For Continuing Education:**  
LaVerne Lindsey  
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**For University Relations:**  
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**Scope of the Fantastic:**  
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Joy M. Schwab

# Outline of the Program

## Wednesday

12-6PM Registration  
12-6PM Films (See program)  
2-3PM Organization Meeting  
3-6:30PM Authors' Readings (See program)  
4-5:30PM PAPER SESSION I (See program)  
5:30-7PM Welcome Party  
8-10PM "HARLAN ELLISON: Live and Very Annoying"  
10-12PM Films (See program)

Sheraton Lobby  
Coral Ballroom  
Allamanda Room  
Sandpiper Room

Patio Circle  
Coral Ballroom  
Coral Ballroom

## Thursday

9AM-6:30PM Authors' Readings (See program)  
9AM-5PM Films (See program)  
9-10:30AM PAPER SESSION II (See program)  
Coffee Break  
11AM-12:30PM PAPER SESSION III (See program)  
Lunch Break  
1-2PM Harlan Ellison: Writers' Workshop  
Open Session  
2-3:30PM PAPER SESSION IV (See program)  
Coffee Break  
4-5:30PM PAPER SESSION V (See program)  
6-8PM "Meet The Authors Party"  
Autograph Session  
8:30PM SAMUEL R. DELANY  
Conference Keynote Address

Sandpiper Room  
Coral Ballroom

Sandpiper Room

Patio Circle  
and Coral Ballroom

Coral Ballroom

## Friday

9AM-6:30PM Authors' Readings  
9AM-6PM Workshop on Teaching Science Fiction  
Marshall B. Tynn  
9AM-5PM Films (See program)  
9-10:30AM John Digby, Art: "A Personal View"  
9-10:30AM PAPER SESSION VI (See program)  
Coffee Break  
11AM-12:30PM PAPER SESSION VII (See program)  
Lunch Break  
2-3:30PM PAPER SESSION VIII (See program)  
Coffee Break  
3:30-5PM PAPER SESSION IX (See program)  
4-5:30PM Vincent DiFate: "A Thumbnail History of SF Art"  
4-5:30PM PANEL: "What is Science Fiction?"  
Samuel R. Delany, Gary K. Wolfe  
Katherine McClenahan, Tom Moylan  
5-7:30PM Cocktails  
7:30-9PM Sontow Sucharilkul:  
"Fantasy and Modern Music."  
Katherine Young, pianist  
Rosemary Wolfe, pianist  
9-10PM RICHARD ELLMANN:  
Academic Guest of Honor  
10-12PM Films (See program)

Sandpiper Room

Authors' Readings  
Coral Ballroom  
Suite 112

Suite 112

Sandpiper Room  
Patio Circle

Coral Ballroom

Coral Ballroom  
Coral Ballroom

## Saturday

9-10:30AM PAPER SESSION X (See program)  
Coffee Break  
11AM-12:30PM PAPER SESSION XI (See program)  
11AM-12:30PM Vincent DiFate: "How an SF Illustration is Done."  
Lunch Break  
1-2PM Open Session, Writers' Workshop  
2-3:30PM Charles N. Brown, "State of the Market."  
Coffee Break  
4-5:30PM PAPER SESSION XII (See program)  
5:30-7PM Banquet  
7-8:30PM "Travesties"  
8:30-9PM TOM STOPPARD: Guest of Honor  
9-10PM

Sandpiper Room

Patio Circle  
Coral Ballroom  
Coral Ballroom  
Coral Ballroom

# Program Syntopicon

## Session I - Wednesday, Noon to 4 p.m.

Film: IMPOSTORS  
Noon-1:45 p.m.  
Coral Ballroom

1980 United States. Directed by Mark Rappaport. With Charles Ludlam, Michael Berg. "Rappaport's work contains the playful allusiveness and reflexivity found primarily in the European avantgarde.... The fact that most of these actors came from stage rather than screen heightens Impostors' theatrical tone." -- Annette Insdorf.

Film: LAST YEAR AT MARIENBAD  
Coral Ballroom  
2:00-3:34 p.m.

1961, France and Italy. Directed by Alain Resnais. Scenario by Alain Robbe-Grillet. With Delphine Seyrig. In a large baroque palace, a man says that the previous year he met a woman with another man who is perhaps her husband. Is he lying or is she? This does not matter in a film whose editing alternates past, present and future, the real and imaginary, without clearly demarcating any of these modes.

ORGANIZATIONAL MEETING  
Allamanda Room  
2 p.m.

CHAIR: Roger C. Schlobin, Purdue University.

AUTHORS READINGS  
Sandpiper Room  
3 p.m.

JAY ROTHBELL, reading "'One-Shot' Beamish and His Wonderful Feminals."

(no biography available)

## Session II, Wed. 4-5:30 p.m.

1981 WHITNEY MUSEUM FILM EXHIBITION  
SELECTED FILMS  
Coral Ballroom  
3:45-5 p.m.

6 FILMS by Stuart Sherman. 1979-80, United States. FOUNTAIN/CAR, BASEBALL/TV, FLYING, HAND/WATER, ROCK/STRING, ROLLER COASTER/READING. "I began making drawings ... which I rendered more directly ... in my performance 'spectacles'.... Recently, through the medium of film, I have applied my spectacle-vocabulary more broadly to the world at large by utilizing diverse elements in the natural environment. Each film demonstrates a complex idea through a precise sequence of images...."

ON THE MARRIAGE BROKER JOKE AS CITED BY SIGMUND FREUD IN WIT AND ITS RELATION TO THE UNCONSCIOUS, OR CAN

THE AVANT-GARDE ARTIST BE WHOLED? 1978-81, United States. Directed by George Landow. "John Milton (Kevin Anderson) recites his famous lines from Comus, "How charming is divine philosophy..." and then is reincarnated as a modern milquetoast of a poetaster (Morgan Fisher) who recites an ode to the sprocket hole. Two pandas (...a textual error, the word "pander" was misread) run a shell game ... in an environment with false perspective.... Finally Sigmund Freud's own explanation is given by a sleeper awakened by an alarm clock." -- George Landow.

TZ. 1979, United States. Directed by Robert Breer. "...witty barrage of domestic imagery and eclectic technique... performers are mainly household things: a fried egg floats off the stove, an airplane flies out of a chair, an apple splits to produce a telephone which reconstitutes itself as Felix the Cat." -- J. Hoberman.

LIFE DANCES ON. 1980, United States. Directed by Robert Frank. "The films I have made are the map of my journey through all this . . . living." -- Robert Frank.

AUTHORS' READINGS  
Sandpiper Room  
4 p.m.

DAVID KYLE, reading "Bug Killer in a Naked Society," a work in progress with alternate beginnings.

DAVID A. KYLE, science fiction fan, writer, illustrator, and publisher since 1933, is one of sf's "first fandom" and the continuator of E. E. Doc Smith's Lensman series with Dragon Lensman the first published. He has also produced A Pictorial History of Science Fiction (1976), and The Illustrated Book of Science Fiction Ideas and Dreams (1977), both "coffee-table" books on science fiction, the first dealing primarily with its history and the second with its dominant themes.

5 p.m.

WILLIAM F. WU, reading "Wong's Lost and Found Emporium."

William F. Wu holds a Ph.D. in American Studies from the University of Michigan. His first book The Yellow Peril: Chinese Americans in American Fiction, 1850-1940, was published last month. He has published fantasy and science fiction in Britain and Japan as well as the U.S.

6 p.m.

NEIL OLONOFF, reading "The Closet."

Neil Olonoff, a native of Miami, has published mostly in French and English magazines. His story, "The Cats of Pere LaChaise," appeared in The Best Horror of the Year for 1981, edited by Karl Edward Wagner. As an American expatriate resident of Brazil and Paris, he draws upon these settings in his horror stories. "The Closet" is contemporary American, though, and slated to appear in Fantasy Newsletter.

# Wed. 4-5:30 p.m. Cont.

1

## CRITICAL APPROACHES TO SCIENCE FICTION SECTION I Seagrape Room

CHAIR: Robert Crossley, University of Massachusetts, Boston.

ROBERT BÉGIEBING, New Hampshire College. "The Mythic Hero in H. G. Wells's The Time Machine."

Though a number of critics have acknowledged Wells's mythic vision and the archetypally symbolic processes of his narrative, the central mythic pattern of Wells's first novel has yet to be examined. Wells's "Time Traveller" retraces the mythic quest of the hero as defined by Jung, Campbell, Neumann, and Eliade. By his violent journey into a mysterious and misunderstood dimension, the novel's hero gains a wisdom that could, but probably will not, be the salvation of his species.

JOE SANDERS, Lakeland Community College, Ohio. "Jack London's and E. E. Smith's Refugee Superman."

Jack London and E. E. Smith grapple with similar basic concerns in their fascination with the explosive appearance of the dramatically superior individual--the superhero. Each realizes, however, that the superhero's superiority drives him out of the relative safety of his crowd. For London, the superhero is doomed to fail, either too slowly aware of the problems he faces or overcome by their sheer mass. In his Lensman series, though, Smith sets about deliberately re-shaping present conditions to create a world capable of accommodating the superhero.

MANUEL VAN LOGGEN, Amsterdam, Holland. "New Worlds of the Lowlands."

Contemporary science fiction and fantasy writers in the Low Countries, their themes, and their particular approach to the genres are surveyed in this excerpt from New Worlds of the Lowlands: An Anthology of Dutch and Flemish Fantasy and Science Fiction, edited by van Loggen, and forthcoming in May From Cross-Cultural Communications.

2

## CONTEMPORARY CRITICAL APPROACHES TO THE FANTASTIC Allamanda Room

CHAIR: Jan Hokenson, Florida Atlantic University.

GILA RAMRAS-RAUCH, Ohio State University. "Towards a Poetics of the Fantastic."

With reference to Frank's concept of spatial form and Rabin's reinterpretation, the movement from earlier fiction to modern and post-modern is seen to move from realistic to fantastic. The holistic, centripetal, and temporal properties of the realistic transmute to the atomistic, centrifugal, and predominately spatial properties of the fantastic. A composite modern and post-modern protagonist, drawn from Beckett, Kafka, Pynchon and others, demonstrated how fully in the 20th

century the fantastic has been accepted into the literary mainstream, thus requiring critical redefinition of the novel and perhaps reappraisal of earlier distinctions of genre and period.

NANCY C. MELLERSKI, Dickinson College, Carlisle, Pennsylvania. "The Exploding Matrix: A Study of the Episode of the Bleeding Nun in Lewis' The Monk."

The critical works of Bessiere, Brooks, and Ricardou illuminate the structural functions of the episode of the bleeding nun in M. G. Lewis' The Monk. Beginning on the premise that the fantastic contains two distinct discourses (empirical/meta-empirical) that are equally inadequate to account for a supernatural event, Beatrice's apparitions are shown to demonstrate that repetition and multiplication can lead to no ultimate resolution: causal unity (the metonymic) is replaced by formal unity (the metaphoric), and metaphorical perturbations in the episode of the bleeding nun permanently alter the narrative structure of The Monk.

INGEBORG KOHN, University of Arizona, Tucson. "Reversal of Tradition, Oblivion of Memory: The Fantastic Vision of Monique Wittig's Utopia in Les Guerilleres."

Monique Wittig's novel Les Guerilleres represents a feminist approach to the fantastic and especially to contemporary critical discourse understood as the male-dominated approach known as "tradition." To Wittig, and critics Cixous and Kristeva, to write is essentially to rewrite the old texts, thereby appropriating the old language and structures for new, feminist invention "in another writing."

3

## THE FANTASTIC IN ROMAN LITERATURE ROOM 110

CHAIR: Leonard Wencis, Howard University, Washington, D.C.

ROBERT BOUGHNER, St. John Fisher College, Rochester, N.Y. "The Fantastic Catullus."

Catullus (fl. 55 B.C.) uses imagines, unreal combinations of atoms and forms according to Lucretius, to create another world, to transcend the topical, to treat his constant theme of broken love on a cosmic scale. Creatures, half woman, half fish, rise from the waves to see the first boat made from living pines; tapestries come alive like some Roman television and tell a tale; and men and gods live in bliss without want. These elements from Catullus' Poem 64 make a fantastic world in which, however, love is born and dies, as impermanent here as it was in the real Rome where Lesbia abandoned Catullus.

ANNE P. PERKINS, Washington University, St. Louis, Missouri. "The Fantastic in Propertius."

Three late elegies of Propertius (Bk. IV, nos. 7, 8, 11) deliberately exploit supernatural devices. In the first a decomposing spectre--the poet's recently buried mistress Cynthia--upbraids, comforts and ultimately promises Propertius eternal

union with her bones in the grave. The second describes the escapades of Cynthia whose mysterious knowledge and magical powers reach Propertius even from afar. In the third, a newly cremated Roman matron speaks directly to both the living and the dead from the threshold of the Underworld. By means of magical, otherworldly and macabre elements, the lovers in these poems cross the barriers of physical separation and death.

MICHAEL CHELIK, Herbert H. Lehman College, New York.  
"Ancient Roman Werewolves."

The werewolf can be traced back to the paleolithic period. One of the oldest human rituals involves therianthropey, and in areas where wolves were found, lycanthropy. Among ancient Indo-Europeans the warrior caste was identified with wolves, and in daughter cultures this tradition remained. Thus Romulus and Remus were suckled by the Capitoline wolf and one of the chief Spartan gods was Apollo Lykios (Lyc-wolf). During the Roman Empire this tradition had become folklore, a source of literary motifs. The werewolf story in Petronius' *Satyricon* is not overly different from the Hollywood werewolf epics of the 1930s and '40s.

#### 4

#### THE INFERNO IN WESTERN LITERATURE Suite 112

CHAIR: Jo M. Turk, Florida Atlantic University.

JOHN F. MILLER, North Texas State University. "The Underworld in Homer's Fantasy."

Homer's world view implies other dimensions (astral, mental, spiritual) and other vehicles in which consciousness inheres, as well as life scripts for man and karma (hubris/nemesis). Theologically, Odysseus' entire trip into the underworld is itself a symbol of the soul's descent into matter and its working out of its destiny and karma under the direction of the gods and the individual's own immortal soul.

CARMELA PINTO, Florida International University.  
"Ben Jonson's Infernal Voyage."

Through the journey of Shelton and Heyden down the sewer of Fleet Ditch, in Jonson's "Famous Voyage," a mock epic, the poet indicts the Jacobean milieu; lawyers, prisons, politicians. Readers must learn to distinguish between the natural waste and decay necessary for cleansing, and the diseased offal produced by overindulgence in food, drink, or sex. Jonson's scatological plainness demonstrates the link between diseased spirit and foul matter. Jonson's careful direction of readers down Fleet Ditch teaches the perception necessary for judgment and moral action in the world of public affairs.

SAMUEL H. VASBINDER, Canton, Ohio, Art Institute.  
"Amos Nattini's Lithographs for Dante's *Inferno*."

Nattini, an Italian artist from Parma, created his lithographs for Dante's *Divine Comedy* between 1919 and 1939. They appeared in a sumptuously produced connoisseur's edition, an elephant folio measuring two by three feet, printed in gold ink on heavy paper with a special art deco type face. The

slides illustrate Nattini's grasp of Dante's intellectual and visual imagination, and invite comparison with Dore and Sandro Botticelli. (Slide lecture).

## Wed. 10 p.m.

1981 WHITNEY MUSEUM FILM EXHIBITION  
SELECTED FILMS  
Coral Ballroom  
10-11:10 p.m.

HIDDEN TRACINGS. 1980, United States. Directed by Barry Gerson. "... explores the dichotomy of motion wrought by a collision between edited motion and the natural motion of a white sheet billowing against a stark blue sky... the Zen of motion." -- Barry Gerson.

EXPOSED FRAGMENTS. 1980, United States. Directed by Barry Gerson. "An old seaside hotel porch at the intense moment before a storm, and subsequently during that storm, is the subject for a transformation of time and space through the creation of 'subtly constructed' (split screen) images." -- Barry Gerson.

PAINTING ROOM LIGHTS. 1979, United States. Directed by David Haxton. "... about the nature of spatial illusion in film." -- David Haxton.

CIRCUA RIDERS. 1979, United States. Directed by Martha Haslinger. Story telling involves three elements -- sound, gesture and audience. These are the three characters: the ventriloquist, the mime, and the deaf-mute. "They tell the story of story-telling." -- Martha Haslinger.

LUCIFER RISING. 1980, United States. Directed by Kenneth Anger. With Miriam Gibril, Donald Cammell, Haydon Couts, Anger, Sir Francis Rose, Marianne Faithfull, Leslie Huggins. "Isis (Nature) wakes, Osiris (Death) answers. Lilith (Destroyer) climbs to the Place of Sacrifice. The Magus activates the circle intil Lucifer (Bringer of Light) breaks through... a sympathetic view of what's usually called the devil." -- Anger.

## Session III, Thursday, 9-10:30 a.m.

Film: THE THIEF OF BAGDAD  
Coral Ballroom  
9:00-10:46 a.m.

1940, England. Produced by Alexander Korda. Directed by Ludwig Berger, Michael Powell, and Tim Whelan. With Sabu and Conrad Veidt. One of the all-time great fantasies, with brilliant trick photography; adapted from the *Arabian Nights*.

AUTHORS' READINGS  
Sandpaper Room  
9 a.m.

SOMTOW SUCHARITKUL, reading "Absent Thee From Felicity Awhile."

Somtow Sucharitkul is the author and composer of

## Thurs. 9-10:30 Cont.

last year's symphonic suite, *Starscapes: An Anthology of Worlds*, and winner of the 1981 Campbell Award as "Best New Writer," largely for the gently satirical "Mall World" series in *Asimov's*, which has recently been reissued in book form by Donning/Starblaze. His first novel *Starship: Haiku*, drew wide attention and favorable reviews. He will read a story nominated for the Hugo Award after its appearance in *Analog*. Sucharitkul was educated at Eton and Cambridge and holds MA's in both music and literature. He will also present an illustrated talk on "Fantasy in Contemporary Music" Friday evening.

10 a.m.

GENE WOLFE, reading "Melito's Story -- The Cock, The Angel, and The Eagle," from The Citadel of The Autarch.

Gene Wolfe, a member of our Writers' Workshop faculty, is winner of the 1981 World Fantasy Award, as well as several Nebula and Hugo Awards for such classic stories as "The Death of Doctor Island," "The Fifth Head of Cerberus. Long regarded as a superb prose stylist, Wolfe has recently hit the best seller lists with his *Book of the New Sun* tetralogy. His reading is drawn from the fourth volume in this series.

### 5

#### MAGIC IN LITERATURE Seagrape Room

CHAIR: Hugh Pendexter III, Armstrong State College, Georgia.

WILLIAM M. SCHUYLER, JR., University of Louisville, Kentucky. "The Ethical Status of Magic."

Magic is making use of the supernatural. What counts as supernatural depends on what counts as natural, a subject on which there is broad disagreement. There is also disagreement about what humans have to do to make use of the supernatural. The standard Christian view is that humans have magical powers only by arrangement with a supernatural being, but contemporary authors have suggested numerous other possibilities. All of these present ethical problems, but the problems and solutions vary dramatically from one system to another.

C. CLARKSON WHITE, Armstrong State College, Georgia. "...Voodoo. Black Magic..."

In the tradition of writing which recognizes the evil inherent in the rise of Nazi Germany is Taylor Caldwell's novel *Time No Longer*, published in 1941 but set in Nazi Germany of 1933. To enhance the mood of evil throughout the story, advance the plot, and embellish the theme, Caldwell uses figures from and practices of voodoo which have been brought to Germany from Africa by the adopted Jewish brother of Aryan twin brothers.

KERRY POWELL, Miami University, Ohio. "The Magic Portrait in Fiction: Phase Two."

A second phase of the magic portrait tradition in the Gothic novel began toward the middle of the 19th Century. Beginning with Hawthorne and culminating with Wilde's *Picture of Dorian Gray*, the portrait became the center of the story, rather than merely a device to generate chilling effects. The picture's magic now consisted in an ability to foretell the future and disclose the hidden depths of human personality. When Dorian Gray stabs his own portrait, only to be transformed himself into the "withered, wrinkled, and loathsome thing" the picture had been, the tradition achieved its most memorable expression.

### 6

#### FANTASY AND SOCIAL REALITY Allamanda Room

CHAIR: Jules Zanger, Southern Illinois University, Edwardsville.

PAUL L. GASTON, Southern Illinois University, Edwardsville. "Spenser's Order, Spenser's Ireland: Competing Fantasies."

Although the *Faerie Queene* as a whole shows how fantasy can facilitate responsible consideration of social issues, Book V of Spenser's epic shows instead how fantasy can be exploited for propagandistic purposes. In the context of a traditional rescue quest, Spenser uses conventions of fantasy to conceal the logical problems in his views on Ireland, to distort ideas which he opposes, and to dehumanize those on the wrong side of his argument. Book V reminds us how insidiously fantasy can work upon the unwary when the motives which sustain it are dark.

ANCA VLASPOLOS, Wayne State University, Detroit, Michigan. "Frankenstein's Hidden Skeleton: The Psycho-Politics of Oppression."

Continued interest in *Frankenstein* suggests that the novel contains a covert structure which gives it enduring coherence. The hidden logic of the novel consists of political choices which lead to the most divisive psychic struggles for the hero. Class selection appears in incident after incident, and the principal dynamics of Victor Frankenstein's actions is incest-avoidance, a problem of the aristocracy. Victor's fear creates the monster and leads to the demise of his circle. The monster represents the dispossessed, and together with parallel characters who, though not monstrous, lead abysmal existences and are perceived as threats to established order, he inspires cruelty and abhorrence. The novel's subtext, psychic and political, reveals that monsters are made, not born.

LYNN R. ATKINS, Rochester, Michigan. "Literary and Social Terrorism: The Relationship between Gothic Conventions and Feminist Issues."

The closed, nightmare world of monsters, inherited evil, imprisoned victims, and "sympathetic" houses serves to reflect symbolically the social reality, especially of English women, in the 18th and 19th centuries. More specifically, Gothic heroines such as Emily St. Aubert in Ann Radcliffe's *The Mysteries of Udolpho* or Catherine Earnshaw in Emily Brontë's *Wuthering Heights* show how fantastic predicaments serve as metaphors for the

vulnerability of English women.

RONALD CURRAN, University of Pittsburg. "Running Amok: Fantasy and Social Reality in Hunter Thompson's Fear and Loathing in Las Vegas."

Some modern anthropological approaches to running amok argue its function as a complex form of social criticism. Thompson's requiem for the 1960s is a drug fantasy, a piece of new journalism which describes the extravagantly destructive running amok of Raol Duke, Thompson's persona. The zany episodes appear to be a blackly humorous grandstand play for the attention of the socially alienated drug culture. But in the light of such contemporary anthropological studies Duke's bizarre behavior may appear as an intentional attack on a series of key American social rituals and the values which underlie them.

7

DANTE'S INFERNO AS FANTASY LITERATURE  
Room 110

CHAIR: Constance Markey, Loyola University, Chicago.

MADISON U. SOLWELL, Brigham Young University. "Shades of Dante: A Twentieth-Century Odyssey Through Hell."

For centuries Dante's Comedy has been a sourcebook for poets, musicians and artists. However, a recent work modelled on Dante's Hell has escaped the notice of Dantists and Italianists: Larry Niven's and Jerry Pournelle's Inferno (1976). Images and scenes in this modern science fiction odyssey remind us of Dante's, though the tone clearly places this inferno in 20th century America.

CHARLES FRANCO, State University of New York, Stony Brook. "Gerione: The Medieval Flying Machine."

Dante's descent from the seventh to the eighth circle of Inferno, through Gerione, is one of the most dramatic passages of the Divine Comedy. Gerione has been employed as an aerial vessel, the antecedent to a future space flight but in the context of the medieval mind seen as a flying ship. The result is a fantastic voyage through the empty darkness of Hell in which the interest of Dante the pilgrim overshadows the fear felt when he first encountered the awesome monster.

CONSTANCE MARKEY, Loyola University. "Dante and the Cowboy Cantos: Crossing Fiegetonte."

In the twelfth canto of the Inferno Dante lets down his hair to indulge himself and the reader in a bit of low comedy and old fashioned suspense. In his unique use of mythological figures such as minotaurs and centaurs we recognize more than the usual medieval taste for storytelling, but rather the basis for many modern fantasy adventures.

8

FANTASY AND EXISTENTIALISM  
Suite 112

CHAIR: Donald Palumbo, Northern Michigan University.

C. W. SULLIVAN, III., East Carolina University. "H. P. Lovecraft and Existentialism."

Lovecraft's writings have been examined in a variety of ways, from autobiographical to Freudian, but few attempt to place Lovecraft's work in its early 20th century cultural context and assess its relationship to other horror fiction of the day. In context Lovecraft's work reflects the popular existentialism of his contemporaries, particularly concerning the topics of order and identity, which are given a uniquely Lovecraftian interpretation in such stories as "The Call of Cthulhu," "Pickman's Model," and the Randolph Carter dream sequence.

HEIDI FALETTI, The Behrend College, Pennsylvania State University. "Objective Fantasy as Existential Reality in Kafka's The Metamorphosis."

Gregor Samsa's transformation into a beetle is a semantic objectification of existential guilt; a concretization of his traits as a dehumanized traveling salesman exploited by his family. The characteristics of the beetle correspond to his past activities and mental states: habitual detachment and mechanical routine. The fantastic is well suited to function as a mode of self-contemplation and self-overcoming. The gradual dehydration and starvation of the beetle prepares for final transcendence of both his own sterile existence and the renewed animal vitality of his family.

JEAN-PIERRE LALANDE, Moravian College, Pennsylvania. "Sartre's Existentialist Approach to the Fantastic in The Flies and No Exit."

By choosing the mythological world of ancient Greece as the setting for The Flies, Sartre feels free to use devices traditionally associated with the fantastic. Some see this as an attempt to avoid a direct confrontation with Nazi censorship during the occupation. Two years later, however, with No Exit, Sartre sets the action in another fantasy world, hell, which complements the world of the earlier fantasy, and is meant to present a new image of man's relationship to his environment, and of his destiny.

ANNE D. CORDERO, George Mason University, Virginia. "Vian's L'Ecume des jours: Social Satire Clothed in Fantasy."

Boris Vian's L'Ecume des jours presents a special world of charming fantasy interwoven with profound sadness. Two themes run parallel: satire of social attitudes and institutions and an authentic, touching love story. Vian creates a world where the impact of social problems is more intense because of the poetic use of the fantastic, and yet, inversely, the fantasy saves the harsh social satire from becoming portentous or polemic. Together the themes convey a sense of horror and tragedy.

9

THE USES OF THE FANTASTIC IN NATHANIEL  
HAWTHORNE  
Suite 116

CHAIR: James M. Davis, The Behrend College, Pennsylvania State University.

DAVID NEAL MILLER, Ohio State University. "Reality and Fantasy in 'Young Goodman Brown'."

One school of critical thought credits the "reality" of Goodman Brown's fantastic experiences, the other ascribes these experiences to hallucination or hysteria, leaving the reader with the logical problem of synthesizing a normative reading. Literarily, however, one is obliged to accept both views simultaneously. This is not only sanctioned in much fantastic literature but even assumed. The fantastic quality of literature inheres not only in irreality but in how such texts are naturalized.

CHESTER WOLFORD, The Behrend College, Pennsylvania State University. "Intimations of the Epic in The Scarlet Letter."

Hawthorne's use of the epic tradition remains unexamined, although The Scarlet Letter draws heavily upon it. Like the Iliad and the Odyssey, the novel is divided into 24 parts. As in many epics, the action is of two kinds: Dimmesdale's battle, like Aeneas's, is fought internally in the first half, externally in the second. Epic transcendence occurs for Dimmesdale through Pearl, who escapes the past into the ethereal world of nobility, and the defeat that normally accompanies transcendence occurs in Dimmesdale's death. A similar argument could be made for Hester.

ARTHUR COLEMAN, C. W. Post College, Long Island University. "Hawthorne's Pragmatic Fantasies."

Hawthorne, in the majority of his tales, exemplifies perfectly a writer who uses the resources of controlled science fiction and fantasy -- gothic ambience, spells, omens, charms, ghosts, devils, witches, potions, alchemists, conjurers, fortune-tellers, pseudo-scientists, metaphysical artists, mesmerists, and a revolving stage of extramundane events and effects -- to dramatize and reveal psychological insights about the human condition.

## Session IV, Thursday, 11 a.m.-12:30 p.m.

Film: BRIAN'S SONG  
Coral Ballroom  
11:00 a.m. - 12:15 p.m.

1971, United States. Directed by Buzz Kulick. With James Caan, Billy Dee Williams, Shelley Fabares. An Emmy Award-winning movie made for television. BRIAN'S SONG is the true story of two teammates of the Chicago Bears football team, Gale Sayers and Brian Piccolo.

Film: THE GREAT ECSTASY OF THE  
WOODSCULPTOR STEINER  
12:25-1:10 p.m.

1975, West Germany. Directed by Werner Herzog. Herzog's lyrical documentary is about Walter Steiner, a Swiss woodcarver who is also the world's greatest ski jumper. Steiner usually flies beyond the landing areas of courses designed for ordinary men, smashing all existing records and confronting death every time he jumps. Amazing

slow-motion photography captures the splendid, terrifying isolation of Walter Steiner's ecstasy.

AUTHORS' READINGS  
Sandpiper Room  
11 a.m.

MARK DINTENFASS, reading an excerpt from Old World, New World.

Mark Dintenfass's fifth novel, Old World, New World, was published by William Morrow last month to wide acclaim. His first was written at the University of Iowa's Writer's Workshop in 1968. He teaches writing at Lawrence University in Appleton, Wisconsin, is a veteran of the Peace Corps, and once taught at Haile Selassie University in Addis Ababa.

12 noon

THOMAS ATKINS, reading an excerpt from THE Manifestation, a horror novel in progress.

Thomas Atkins teaches at Hollins College, Virginia, and is the author of two novels, numerous plays and short stories, and five critical books on film. He is also editor of The Film Journal, and co-author of The Fire Came, which has been widely translated, condensed, and turned into a television program.

1 p.m.

HARLAN ELLISON, speaking to an "open session" of the Writer's Workshop.

Harlan Ellison is the author of over a thousand published short stories, movie scripts, and T.V. plays, and widely acclaimed as prose stylist, philosophical gadfly, and social critic among contemporary authors. His love-hate relationship with contemporary media is legendary. His stories are widely anthologized, in collections ranging from classroom "lit" books to bedtime readers.

10

JUNGIAN ARCHETYPES IN LITERATURE  
Seagrape Room

CHAIR: Renate Delphendahl, University of Maine, Orono; Grant Crichfield, University of Vermont.

FREDERICK J. BEHARRIEL, State University of New York, Albany. "Archetypes in Golding's Lord of the Flies."

To emphasize the infinite riches of the collective unconscious, Jung once said that a little child could reproduce all the myths and archetypes and religions the human race ever dreamed, imagined or invented. This idea may have been the inspiration for Lord of the Flies. When a group of boys are stranded on an island without adults they revert to a primitive social stage, the infancy of mankind. While the main characters are perhaps as properly seen as reflecting Freud's id, ego, and superego, the whole development of the child society, its symbols, its rituals, its types, its phobias, and its religion represent the emergence of Jungian archetypes from the collective unconscious.

GLORIA KLINE, Florida Atlantic University. "The Three Bushes": Yeats's Auseinandersetzung with the Anima."

Yeats's late ballad, "The Three Bushes," is an epitome of his life-long quest for the complete love -- a relationship satisfying body, soul, and intellect -- revealing both his failure to achieve it in life and his undying faith in the validity of its image in poetry. The ballad can be read as a dramatization of Yeats's approach to an understanding with his anima, the Auseinandersetzung that Jung urged for men in danger of anima-possession.

ST. GEORGE TUCKER ARNOLD, JR., Florida International University. "The Dragon in the Delta: The Hero Archetype in Eudora Welty's 'The Wide Net.'"

"The Wide Net" dramatizes the Trial of the Hero in the life of a young farmer, his wife, and their community. William Wallace is the paragon of maleness; his pregnant wife, Hazel, epitomizes feminine mystery: she baffles William by her whims, finally leaving a note saying she's drowned herself. All males of the hamlet gather to drag the river. William triumphs in prodigious dives to the depths of the river, and confrontation with the "King of the Snakes." His daring repains him Hazel; his heroic adventure represents enrichment of his archetypal masculinity with anima-awareness of darkness and depths.

ADRIAN DE WIT, Kent State University. "Ionesco's Le Leon: Not so Absurd Archetypal Wisdom of the Unconscious."

A fiftyish professor will coach a coed to the "total doctorate in three weeks' time." He is timid, she a lively, dynamic student, but progressively these attitudes reverse. Despairing of success in inculcating all this "nonsense," he kills her in a symbolic rape-murder. Here are the first two movements of the Triadic Rhythm of Humanization (Ziolkowski): (feminine) unity, (masculine) dichotomy (ending in destruction). But we are left guessing about the much needed (feminine-masculine) integration. With this unfinished myth, Ionesco, like a modern Cassandra, issues a warning. Will the (murderous) one-sided masculine aspect of the world come to its sense and "marry" the (resurrected) feminine aspect, or will it remain stuck, like the professor, in a horrendous vicious circle?

## 11

### A DIALOG WITH GENE WOLFE Allamanda Room

CHAIR: Thomas D. Clareson, Wooster College

GENE WOLFE, Author, and THOMAS D. CLARESON. "A Dialog with Gene Wolfe: Principally The Book of the New Sun"

The dialogue will focus primarily upon those novels comprising The Book of the New Sun, although other high points in Wolfe's career will be included. One center of discussion will be whether or not the novels should be regarded as science fiction or fantasy--or whether or not that distinction is in itself highly important.

## 12

### MYTH AND RELIGION Room 108

CHAIR: Henry R. Norton, Huntington College.

JUDITH J. KOLLMAN, University of Michigan, Flint, "The Place of Humor in Charles Williams' The Place of the Lion."

In The Place of the Lion the angels arrive in twentieth century England. They are present under 'normal--that is, natural--circumstances in the material world, but in dilute and mixed forms, so that they ordinarily are not destructive. However, when they come in pure form, they initiate a premature armageddon. Under these circumstances one hardly expects to be amused; nevertheless, the novel accommodates light irony, satire, and genuine wit, because the universe is, for Williams, a place ruled by intelligence and humor that helps one maintain one's perspective in an ordered but imperfect world.

MALCOLM SOUTH, East Carolina University, "The Virgin and the Unicorn: A Reexamination of the Myth."

The best known belief about unicorns is that only a virgin can capture the unicorn. The myth has great appeal because variations on the central story are possible and the story suggests significant themes. For example, it may be considered a story of temptation, or the unicorn's taming may symbolize the subjection of fierceness by purity. During the Middle Ages the taming symbolized Christ's incarnation. Although it now lacks that powerful appeal the symbolism is of universal significance.

## 13

### FANTASY IN ITALIAN LITERATURE Room 110

CHAIR: Mario B. Mignone, State University of New York at Stony Brook.

DONNA MANCUSI-UNGARO, Rutgers University, "Reductio ad Absurdum: The Social Satire in Italian Film."

Through an analysis of some scenes in which social situations of Italian Life are satirized, it will become evident that the fantastic exaggeration of customs and social situations are very frequent in such Italian films as Seduced and Abandoned, Bread and Chocolate and The City of Women, creating a visual spectacle that is typical of Italian art.

EMANUEL L. PAPARELLA, University of Puerto Rico, "Vichian and Joycean Elements in Conversations in Sicily."

The apparently neorealistic elements or Conversations in Sicily hide myths which could be explained and understood by establishing links with some of those treated by Vico and Joyce. Fantasy is at the base of these understandings.

THOMAS VESCE, Mercy College, "The Fantastic Sway of the Sibyl, Queen of the Earthly Paradise."

This paper is essentially a review of the

## Thurs. 11-12:30 Cont.

traditions surrounding the figure of the Sibyl: in art, as the ancient prophetic of the Gentiles; in literature, as the Queen of the earthly paradise, with reference to Andrea da Barberino's Guerino il Meschino, Michelangelo and other interpreters of the myth.

WILLIAM E. LEPARULO, Florida State University, "Fantasy and Figurative Art in Boccaccio's and Pasolini's Decameron."

Boccaccio's characters and places in the Decameron show a limited imagination for figurative arts. Pasolini's Decameron on the contrary displays a surprisingly rich fantasy through the cinematic reconstruction of famous paintings.

### 14

FANTASTIC ANIMALS: COLLECTIONS OF  
BEASTS  
Suite 112

CHAIR: Joan Digby, C. W. Post College

BERYL ROWLAND, New York University, "The Physiologus and its Relationship to the Hexameron of St. Basil."

The Physiologus takes its material from many of the same sources as St. Basil, expanding it and making it the basis of extended Christian moralizations. Yet, despite a generous use of the same stereotypes, the differences between the two works are striking. St. Basil includes graphic analogies that are not applied to the same animals in the Physiologus or in the expanded version, the Bestiary. Whereas the writer of the Physiologus is indifferent to natural phenomena and is frequently more concerned with the sense of the allegory than its tenor, in St. Basil's Hexameron the scholar still looks at the real world and reflects on its marvels. Thus, the most conspicuous difference between St. Basil's treatment of the animal world and that of the compiler of the Physiologus lies in St. Basil's obvious enthusiasm for Nature. This enthusiasm gives rise to fresh, perceptive images, to specific details that bring the reader close to the world of Virgil's Georgics.

DAVID LOCKWOOD, Cumberland College, "A Comparative Study of Animal-Bird Imagery: Hieronymus Bosch and Francisco Goya Y Lucientes."

This presentation will show Bosch's art combining Animal-Bird imagery, both real and fantastic, with non-secular motifs. It will demonstrate an underlying imagery heavily interlaced with Christian iconography, symbolic allusion, popular beliefs and conceptions of the Medieval. In comparison, this presentation will discuss Goya's graphic art also combining Animal-Bird imagery, both real and fantastic, but with secular motifs dominant. The imagery of Goya is also disguised in order that its personal, political, religious, or satirical inspiration could not be identified.

RAYMOND LePAGE, George Mason University, "Marc

Chagall's Fantastic Vision of La Fontaines' Fables."

The illustrations of Marc Chagall are unique in any iconography study of La Fontaine's Fables. Traditional materials are handled with shades of feelings not to be found in earlier illustrations. In particular, Chagall's approach to animal depiction in the Fables is at variance with that of practically all the previous collections of fables that had found favor with the public. He is not so much interested in the morals of the stories as he is in the general spirit and feeling of the work. Thus, not only are his illustrations more humorous than his predecessors, but his exaggerated and fantastic interpretations of various animal types have never been surpassed. This is the reason why Chagall, more than any other artist, has truly captured the comic genius of La Fontaine.

### 15

C.S. LEWIS: LANGUAGE, MYTH, AND  
FANTASY  
Suite 116

CHAIR: Donald E. Morse, Oakland University.

MICHAEL R. COLLINGS, Pepperdine University, "Jesperson on Toast: Language Acquisition in C.S. Lewis."

In spite of Lewis's acumen with languages, his treatment of language acquisition in Out of the Silent Planet comes closer to stereotypic science-fictional treatments than to a realistic assessment of the difficulties implicit in first-contact attempts at establishing communications. His purposes in constructing the novel far transcend his interest in scientific verisimilitude; and as a result, his handling of language becomes a tool by which he can illustrate and define his conception of a unified Christian universe.

PETER W. MACKY, Westminster College, "Myth As the Way We Can Taste Reality: An Analysis of C.S. Lewis's Theory."

C.S. Lewis was a master myth-maker, as the continuing popularity of his numerous fantasies clearly demonstrates. Lying behind his ability to create fantastic worlds was a developed theory of the contribution that fantasy and myth can make to our lives. He suggested that by means of myth we can come to "taste" reality itself, rather than knowing about it as observers at a distance. This essay suggests what he meant by this remark and what value his theory may have.

JEANNETTE HUME LUTTON, Morehouse College, "A Passion of Patience: Ransom in the Waste Land."

How much does C.S. Lewis resemble T.S. Eliot in his adaptation of the Medieval romance to modern use? By surveying the comparative settings, characters, and stories we find there are enough parallels to conclude that The Waste Land is a pervasive allusion in That Hideous Strength in nearly the same way that Paradise Lost is in Perelandra. Yet there are major differences: e.g., the moral climate which in the fantasy leads

to a polarization of good and evil forces, as opposed to the generalized moral squalor in the poem. The two authors also assign divergent values to the Fisher King's wound and to his waiting. The fact that Lewis often challenged Eliot leads to increased speculation about the different ways in which each author approaches the Medieval material common to the work of both.

BRIAN MURPHY, Oakland University, Michigan, Respondant.

## Session V, Thursday, 2-3:30 p. m.

Film: BEAUTY AND THE BEAST  
Coral Ballroom  
1:25-3:00 p.m.

1946, France. Directed by Jean Cocteau. Scenario by Cocteau, based on the story by Mme. Leprince de Beaumont. Music by Georges Auric. With Jean Marais, Josette Day, Mila Parely, Marcel André, Michel Auclair. Beauty saves her father by giving herself to the beast. Because she loves him, he is transformed into a handsome prince. A sumptuous film fantasy, superbly photographed. The sets of Christian Berard contribute to the visual enchantment and Arakelian's make-up creations are splendid. One of Cocteau's greatest successes as a film maker.

Film: MURDER IN 3-D  
Coral Ballroom  
3:05-3:20 p.m.

1941, United States. Director unknown. In anaglyphic three-dimension (special glasses will be provided). "You'll SHRIEK as the FRANKENSTEIN MONSTER pours hot, molten lead right at your face! Then you'll SHRIEK AGAIN when he hurls the pot! These are just TWO of the 21 certified shocks in MURDER IN 3-D, a real, old-fashioned mystery mellerdrammer, with spoons, spiders, and skeletons that come right out at you! It's the greatest novelty in show business!" -- Eric Spilker.

Film: SON OF DRACULA  
Coral Ballroom  
3:20-4:40 p.m.

1943, United States (Universal). Directed by Robert Siodmak. With Robert Paige, Louise Allbritton, Lon Chaney, Evelyn Ankers, Frank Craven, J. Edward Bromberg. "Robert Siodmak's Hollywood films were more German than his German ones, and that is as it should be. Why should Germans want to look at Germanic films?" -- Andrew Sarris.

AUTHORS' READINGS  
Sandpiper Room  
2 p.m.

BARRY N. MALZBERG, reading "Ioons" and "Chained."

Barry Malzberg, a member of our Writer's Workshop faculty, is the author of 27 sf novels, eight collections and the recently published Engines of

the Night: Science Fiction in the Eighties (Doubleday, 1982). A winner of the John W. Campbell Memorial Award in 1972 for Beyond Apollo, he is also a second violinist.

3 p.m.

JACK DANN, reading "Going Under," a story selected for Terry Carr's Best Science Fiction of the Year anthology.

Jack Dann's stories have appeared in Playboy, Omn!, Penthouse, Fantasy & Science Fiction, Out, Galaxy, Orbit, The Twilight Zone, and many other magazines and anthologies. He has published two novels, Stahliker and Junction, and a story collection, TimeTipping. He has edited numerous anthologies, most recently More Wandering Stars. A resident of New York State, Dann has lectured on radio and television, and taught science fiction at Cornell.

16

THE FANTASTIC WORKS OF EDGAR ALLEN  
POE: PART I  
Seagrape Room

CHAIR: Richard Kopley, Walden School.

BENJAMIN FRANKLIN FISHER IV, The University of Mississippi, "The Flights of a Good Man's Mind: Fantasy in Poe's 'The Assignment.'"

The "good man" of the title is Poe's narrator, in whom we discover a mind and viewpoint linked to the commonplace morality of the time. Limited as his sensibilities are--like those of the actual Thomas Moore--he can only envision earthly causes and effects in relation to the intense passion dramatized before him. His way of seeing things (and his perceptions are always fraught with the concrete obvious) is distorted. Such distortion makes for rich ambiguity throughout, and the fantasy substance achieves high art. Poe's use of the narrator's fantasies to advance and arrest the course of the "The Assignment" is a masterstroke, and one very often ignored.

KENT LJUNQUIST, Worcester Polytechnic Institute, "The Titan Myth and the Fantastic Endings of Poe's Pym and Melville's Pierre."

Varied versions of the Titan myth were of particular interest to writers of the American Renaissance. This myth was, of course, treated by the British Romantics in a gallery of works: Shelley's Prometheus Unbound, Keats's Hyperion: a Fragment and The Fall of Hyperion, and Carlyle's The French Revolution and Sartor Resartus. These works were clearly "models" for American Romantics, as a number of works of the American Renaissance attest: Poe's The Narrative of Arthur Gordon Pym, Melville's Pierre, or The Ambiguities, and Longfellow's Hyperion. Elements of the Titan myth contribute to the fantastic conclusions of Pym and Pierre respectively. By focussing on source material provided by the so-called "speculative" mythologists--most notably Jacob Bryant, Francis Willford, and Edward Davies--one can show the applicability of this complicated body of mythological data and antiquarian lore to two masterworks of American Romanticism.

## Thurs. 2-3:30 Cont.

MURTAUGH J. BENNETT, University of Maryland, "Art and Metaphysics in Edgar Allan Poe's 'Hans Pfaall'."

Poe's emphasis on scientific and technological plausibility in the endnote to "Hans Pfaall" essentially established the basic outlines of what would become science fiction. However, a close reading of the tale in terms of his entire oeuvre-- critical as well as creative-- reveals that his central project here is identical with that undertaken by many Romantics, a literary record of transcendent experience. "Pfaall" (1835) preceded Emerson's Nature (1836), so that in dramatizing the Romantic quest for imaginative consciousness, Poe became the first nineteenth-century American of significant literary stature to participate fully and unequivocally in the Spirit of the Age.

17

SAMUEL R. DELANY  
Allamanda Room

CHAIR: Robert A. Collins, Florida Atlantic University.

ANDREW GORDON, University of Florida. "Human-Machine Communion in Delany's Nova."

The novel attempts to balance deeprooted fears about machine takeover with speculation about new man-machine relationships, but the under-riding theme is the necessity for balance in the human psyche. Technology is a mixed blessing whose potential depends on the motives of the humans employing it. When machines become an extension of mankind, as in Nova, we are led to the inevitable question of what constitutes the human. Our attitudes about machinery really reflect our hopes and fears about ourselves.

WILLIAM SCHUYLER, University of Louisville. "Could Anyone Here Speak Babel-17?"

Delany's artificial language forces a mode of cognition on its speakers, one in which the distinction between self and other is deliberately obscured. The mode is a form of gestalt perception in which everything in one's experience is integrated into a unitary whole, analogous to the "picture theory of meaning" in philosophy. This mode lacks a mechanism for focusing attention, for directed reference. In this form of cognition, the perceiver IS the pattern he perceives, the whole gestalt. Thus the pattern perceived includes the information needed to alter any part of it, to solve any technical problem included in it. However, it is unlikely that human mental capacities are capable of the immensely detailed consciousness required for this mode of perception.

ROBERT A. COLLINS, Florida Atlantic University. "Allegory in Delany's The Einstein Intersection."

Among the several underlying structures of Delany's novel are a series of metaphors that may be read as a kind of ethnic allegory, in which the

myths of mankind become the symbols of western culture, and the alien spirits locked uneasily into foreign bodies represent the black consciousness, alienated and dispossessed by its immersion in western culture. In this reading, Lobey's task is to exorcise the alien cultural matrix, first by re-enacting its myths, then by rejecting them. His refusal to revive Green-eye (Christ) implies rejection of the martyr/hero (Martin Luther King?) as an exemplum of racial consciousness. Similar, though more complex, allegorical structures appear in Dhalgren, another novel of the "sixties" experience (and its rhetoric).

18

ANIMALS AND THE FANTASTIC  
Room 108

CHAIR: Walter Herrscher, University of Wisconsin, Greenbay.

CHRISTA-MARIE BEARDSLEY, Indiana University, South Bend, "The Sunbird in Novalis' Klingshor-Tale and Tieck's The Elves: Symbolism and Aesthetics -- Poetry and Myth."

During the period of German Romanticism the animal takes on a new dimension. It is vested with an "immortal soul." This phenomenon is first observed in the bird. In focusing on the Phoenix in Novalis' Klingshor-Tale and Tieck's The Elves we shall show how through their presence these two birds reveal their soul and simultaneously enhance the fables aesthetically. Striking similarities between the two motifs suggest the influence of the Phoenix in Novalis' tale upon that portrayed by his close literary friend Tieck.

BRUCE ROSS, State University New York, Buffalo, "The Atavistic Beast: Kafka's 'The Animal in the Synagogue.'"

The wilderness in the form of animals of various kinds intrudes upon the majority of Kafka's stories, novels, notebooks, letters, and diaries. In one fragment, however, the collocation of a wild animal and an explicitly Judaic ritual complex is evoked. In "The Animal in the Synagogue" a marten-like creature inhabits the balcony area of a small synagogue for several generations. This paper will explicate the symbolic, anthropologic, and religious nature of the beast.

JEAN TOBIN, University of Wisconsin, Sheboygan County, "Werewolves and Unicorns: Fabulous Beasts in Peter Beagle's Twentieth Century Fiction."

In The Last Unicorn and Lila and the Werewolf, while retaining all the familiar elements of the traditional myth of the unicorn and the legend of the werewolf, Beagle is able to give his readers fresh, compelling contemporary fiction by placing his unicorn and his werewolves within a modern landscape, by putting them among characters who share our modern attitudes and reactions, and by allowing his narratives in themselves to be statements about the nature of myth in our time.

19  
ITALIAN SCIENCE FICTION  
Room 110

CHAIR: Gaetano Cipolla, St. John's University.

GAETANO CIPOLLA, St. John's University, "Italian Science Fiction: A Survey."

Italian science fiction is surveyed from its beginnings to the present, outlining the major writers and their contributions. The evolution of Italian science fiction from its heavy reliance on foreign models to the development of an original style is traced.

MARIO MIGNONE, State University of New York - Stony Brook, "G. Berto's Fantarca."

Like many Italian writers who achieved success as novelists or poets before turning to "Fantascienza," G. Berto won renown with his Male Oscuro and entered science fiction with Fantarca, which reveals underlying themes and structures in common with his other works.

PAOLO POSSIEDI, Montclair State College, "The Muse in Italian Science Fiction."

The work of Gilda Musa, one of the acknowledged masters of Italian science fiction, is examined from the point of view of the codes employed and their relationship to science fiction and mainstream literatures.

20  
ART FORMS AND THE FANTASTIC  
Suite 112

CHAIR: Donald Curl, Florida Atlantic University.

J. RUSSELL REAVER, Florida State University. "The Grotesquery of Gormenghast: Mervin Peake's Castle"

In this study I show how the peculiar grotesqueries of Gormenghast Castle exist in the uneasy balance between the fearful and funny as a kind of reflection of the subconscious repressions in Peake's responses to the castle's control over him. Peake retreated into the fantasy of ancient order and inflexible custom within the castle, but he remained at the mercy of non-human power becoming increasingly monstrous, relieved only by our ability to laugh at the extremely irrational behavior of the people living in Gormenghast Castle. By showing tensions between people and castle, this paper illustrates the horrors of subconscious conflicts we can escape from only momentarily through laughter.

D. HAMPTON MORRIS, Auburn University, "Stephane Mallarme and the Cosmic Dance."

This paper will investigate Mallarme's fascination with the ballet and attempt to show that the poet's conception of the dance was not that of the ordinary critic, for Mallarme viewed dancing as not just another beautiful art, but as a form of "Human Hieroglyphics," which, bypassing the normal channels of communication, reveals the mysteries of man and the cosmos. Mallarme's concept of the dance as an expression of occult knowledge fits well within the esoteric tradition.

THERESA EPPRIDGE, College of New Rochelle, "Eskimo Art and the Unseen Reality."

Eskimo spirit sculptures bring to life the old ways of seeing and the spirit traditions of a culture caught in the disruptive inroads of western ways. This paper considers some themes and visual expressions in the shamanic carvings of Spence Bay, Northwest Territories. Several of the works examined are by the Inuit carver, Karoo Ashevak. He is the foremost sculptor from this isolated area and his works are consistently "spirit" pieces. The ten slides that accompany this paper make visual the characteristics of the traditions discussed in the first part of this presentation.

MARCILENE K. WITTMER, University of Miami, "Mbari: Spirit House of the Owerrri Ibo (Nigeria)."

The sacred space and time of a typical seance can be seen in the Mbari houses constructed by the Ibo of Nigeria and decorated in order to propitiate troublesome spirits and bring blessings to the community. Since a seance is a transient event, tangible evidence of its form seldom exists. This is what makes the Mbari house such a special document. This paper will trace the existence of Mbari from its inception in a divination process, through the various stages of execution, to its final abandonment to the elements.

21  
CRITICAL APPROACHES TO SCIENCE FICTION  
II  
Suite 116

CHAIR: Robert Begiebing, New Hampshire College.

ROBERT CROSSLEY, University of Massachusetts, "Ethereal Ascents: Human Flight in Eighteenth Century Fiction."

The ancient human desire to fly, whether by mechanical means or by physiological adaptation, is susceptible to a variety of literary treatments. Even in Paradise Lost Milton's angel Raphael suggests to Adam that winged flight may be the ultimate human mode of transportation, a natural development in human evolution. In eighteenth-century fiction Johnson's Rasselas and Robert Faltock's Peter Wilkins provide rich instances of the image of human flight in satire and romance, and offer rough and fascinating outlines of issues that would become central in later works of science fiction, notable in Well's The War in the Air and Stapledon's Last and First Men.

MICHAEL R. COLLINGS, Pepperdine University, "Science Fiction and the Cliche: The Sociology of Meaning and Function."

The consensus of most science fiction critics is that the genre is essentially a development of the late nineteenth and early twentieth centuries, and reflects the needs and concerns of industrialized, bureaucratized, impersonalized society. Similar conclusions have been reached concerning the cliche. The parallels between the function of the cliche in modern society and the history and development of science fiction as a twentieth century genre, suggest that the two have much in

## Thurs. 2-3:30 Cont.

common. In fact, the cliché provides precisely the same sorts of stability, impetus to questioning, and ultimate reassurance in the face of overwhelming change that science fiction does. If science fiction, as a genre, is prone to being clichéd, that tendency then, is no fault, but rather an element inherent in the genre.

H. J. SCHULZ, Vanderbilt University, "Science Fiction Criticism and Some Principles of an American-German Dialog."

Since the early 1950's German interest in science fiction has increased steadily, as evidenced both in publications and in the classroom. But in contrast to similar developments in the U.S., this process does not entail a canonization of science fiction. Early formal and thematic concerns (Gerber to Hienger) have given way to ideological and sociological considerations with the result that the American attempt to integrate science fiction into mainstream categories is counteracted by a German critical movement which equates science fiction exclusively with its lowest commercial forms. Both positions rest on firm methodological bases; their mediation is therefore very much in order.

## Session VI, Thursday, 4-5:30 p. m.

Film: TRANSFUSION  
Coral Ballroom  
4:55-5:35 p.m.

1979, United States. Directed by Marc Huestis. With Gregory Cruikshank, Janice Sukitus. "Not just another vampire movie, this moody, Gothic psychodrama moves with the abrupt mercilessness of a nightmare from 17th century Salem, where same-sex affection is punishable by burning, to a contemporary Kafkaesque cityscape of loneliness and isolation." -- Marc Huestis.

Film: BEWARE OF A HOLY WHORE  
Coral Ballroom  
10:00-11:43 p.m.

1970, West Germany. Directed by Rainer Werner Fassbinder. An autobiographical meditation on filmmaking in a class with 8 1/2, Contempt, an Day for Night. The action is set at a seaside luxury hotel where a movie cast and crew spend their spare time assaulting each other verbally, emotionally and sexually. These mangled people all hope to be made complete by contact with the "holy whore": the cinema.

AUTHOR'S READINGS  
Sandpiper Room  
4 p.m.

GARY ALAN RUSE, reading an excerpt from The Gods of Cerus Major.

Gary Alan Ruse, a native of Miami, is a regular contributor to Analog, and the author of three novels, Houndstooth, A Game of Titans, and the recent Gods of Cerus Major, released in hardcover last January by Doubleday. He will read a selection from that. Gary has also illustrated several children's books.

5 p.m.

C. BRUCE HUNTER, reading "A Frenzied Beat of Wings," from Other Worlds II.

C. Bruce Hunter is a resident of Chapel Hill, North Carolina, where he is finishing a doctorate in education. He writes mysteries for Ellery Queen, Alfred Hitchcock and Mike Shane magazines, and has published science fiction in Jerry Pournelle's Survival of Freedom anthology, and fantasy in Fantasy Book, Other Worlds, and elsewhere.

6 p.m.

CHARLES PLATT, reading "The Coldness."

Charles Platt, a veteran of New Worlds, and author/editor/publisher of The Patchin Review, the most controversial (notorious?) little magazine in the field, is the author of such sociological classics as Garbage World, space operas like Planet of the Voles, and doomsday books like Twilight of the City. "I prefer trouble to the lack of trouble," he says in an interview in Fantasy Newsletter.

22

IMAGINARY SOCIETIES AS SOCIAL  
CRITICISM  
Seagrape Room

CHAIR: Terry M. Parssinen, Temple University.

ANNETTE S. LEVITT, Philadelphia, "William Blake's Vision of America."

During the years of the American Revolution William Blake's sympathies were clearly not those of his monarch, George III. Indeed, Blake idealizes America in several poems of the 1790s, personifying the young nation in his Visions of the Daughters of Albion, and glorifying its heroes in the poem entitled America. At the same time, he attacks England for its role in the slave trade, for its exploitation abroad and at home. In his poems and in their illustrations, Blake reviles the evils of the monarchy-- of English society-- as he creates an America of purit and idealism.

EDWARD HIRSCH, Wayne State University, "The Imaginary Peasant."

Throughout the nineteenth century, but particularly in post-famine Ireland, there was an increasing interest in the rural customs and stories of the Irish country people. This interest deeply intensified-- indeed it may be said that the Irish peasant was fundamentally "discovered" or "created" and his characteristics fixed for posterity-- during the early years of the Irish Literary Revival. The idea of the primitive Irish

peasant was central to the literary and folkloric practice and polemic of such key revival writers as W.B. Yeats, John Synge, George Russell, Lady Gregory and Douglas Hyde.

PETER W. MACKY, Westminster College, "Social Criticism in C.S. Lewis's That Hideous Strength."

C.S. Lewis's novel That Hideous Strength presents a sharp criticism of the modern ideology of Materialism in fantasy form. The heart of his criticism is this: Materialism proclaims that there are no universal values binding on all humankind; thus it leaves the way open for those with power to develop completely dehumanizing institutions to control society for their own ends. Materialists, by their disbelief in values and in Spirit, play right into the hands of destructive spirits.

## 23

### CRITICAL APPROACHES TO SCIENCE FICTION

#### I

Allamanda Room

CHAIR: Marshall B. Tynn, Eastern Michigan University.

THOMAS D. CLARESON, College of Wooster, "What, Then, Is Science Fiction?"

Although I do not intend to set up a rigid definition of science fiction, I shall draw upon the materials of Some Kind of Paradise: A History of the American Science Fiction 1870-1930, to be published by Greenwood Press; my introduction to the forthcoming reference work on English language science fiction, fantasy and horror magazines, edited by Marshall B. Tynn and Mike Ashley; and a dialogue with Barry Malzberg at the 1981 MLA meeting in order to look for any changing characteristics which have governed the content, vision, and structural techniques of science fiction.

DAVID KETTERER, Concordia University, "Covering A Case of Conscience."

An examination of the "Case of Conscience: Correspondence File," which forms part of the Blish Papers in the New Bodleian Library, reveals how Blish extended his 1953 novella into the book of 1958. It would appear from this evidence (and from the two published versions of the story) that Blish does not fully endorse the understanding of the alien Lithians arrived at by his protagonist, Father Ruiz-Sanchez, i.e., the view that they and their planet constitute a Satanic trap.

## 24

### ANIMALS AND ANIMISM AND THE FANTASTIC

Room 108

CHAIR: Margaret Simmons, Hampton Institute.

MICHELE LANGFORD, Pepperdine University, "Fantastic Animals: The Structure of Dream in Supervielle's Poetry."

Animals for Jules Supervielle have a privileged position in the universe, for they are in touch with a primary source of knowledge. In his desire to reach a blessed state, a poetic and fantastic

world preceding creation, Supervielle seeks to communicate with animals. To do so, he must invent a new language. But does language emerge from the outer being? Can form that shapes an individual be separated from his speech? Is metamorphosis the key to the secret word, and the vehicle for the fantastic voyage?

BRUCE ROSS, State University New York, Buffalo, "Mysterics of the Broad Backed Church: T. S. Eliot's 'The Hippopotamus'."

Most critics of "The Hippopotamus" have taken the poem to represent a satiric, perhaps frivolous, indictment of various shortcomings in man's traditional religious attitudes and practices that in the poem are embodied in the True Church. The culminating fantasy of the hippopotamus' ascension tends to leaven the poem's cumulative attack upon the True Church's failures. This paper explicates the hippopotamus image in the light of the poem's epigraph to explain why the hippo receives a more favorable treatment than the True Church.

JANET GLUCKMAN, Professional Media Services, "The Absurd Theater of War: A Repertory of Scarecrows."

Successful presentations of war and revolution have been made by writers who see man as a scarecrow masquerading as a human being. As substantiation, the paper uses, among others, the works of Dickens, de Ghelderode, Grass, Kurt Vonnegut, and Hesse. These writers all found it necessary to use the Theater of the Absurd as their medium. Through the personification of inanimate objects such as the scarecrow, they face the absurdities of war and express the insidious process of dehumanization which makes brutality an acceptable commonplace and catapults man into a state of animism.

## 25

### THE FANTASTIC IN JEWISH LITERATURE II: THE NINETEENTH AND TWENTIETH CENTURIES Room 110

CHAIR: David Neal Miller, Ohio State University.

STEPHEN H. GARRIN, University of Texas, "Der Nister's Under a Ployt: Affinities with Kafka."

In the Field of Yiddish, volume two, Khone Shmeruk examines Der Nister's short work, "Under a Fence." This thorough appraisal omits the Kafkaesque aspects of the story, which are the most blatant. In this paper I will explain the elements of time-word-space in Der Nister's Under a ployt, as they relate to the parables of Kafka. Similarities in theme as well as style will be presented.

DAGMAR C.G. LORENZ, Ohio State University, "Elements of the Fantastic in German Holocaust Literature: 'Gare Maritime' and Ilse Aichinger's Dolls."

(No abstract available.)

NANCY LUKENS, College of Wooster, "Jurek Becker's Jacob the Liar: Fantasy and Hope Amidst Holocaust."

Basic to Becker's 1969 novel is the element of

## Thurs. 4-5:30 Cont.

fantasy. Whether on the level of narrative technique, imagery, or of the larger thematic structure, fantasy plays a central role in defining and refining the questions Becker and his characters ask of life: What is hope? Where, after Auschwitz—or after Lodz, in this case—, can one draw the line between truth and deceit? My thesis is that by virtue of the "uses of enchantment," to borrow Bettelheim's concept, Becker offers a unique contribution to the wave of postwar German "Bewältigungsliteratur" which attempts to come to terms with realities of the holocaust.

26

FANTASY IN THE WORK OF HERMANN HESSE  
Suite 112

CHAIR: Robert Schwarz, Florida Atlantic University.

KURT J. FICKERT, Wittenberg University, "The Mystery of Hesse's Glass Bead Game."

Like the symbols of the chessboard game and the organization of the immortals in *Der Steppenwolf* and the amalgamation of H.H. and Leo and the League of Travelers in *Die Morgenlandfahrt*, the symbols of the glass bead game and its players, the Castalians, relate to Hesse's preoccupation with the arts, particularly the literary arts. The glass bead game thus becomes the most subtle representation of his creativity. He depicts writing as an activity which properly occurs in the realm of the *Geist*, that is, Castalia, and then analyzes its exact nature. It is a game, play -- not a purposeful endeavor. It is imagination itself.

MAUREN SCHEIWE, alumna, Florida Atlantic University, "Hesse and the Search for the Beloved."

There is a prevailing quest throughout the work of Herman Hesse for the recognition and reconciliation of opposing forces within the self, the Seele (soul) and the Geist (intellect), that culminates in the healing and "whole-ing" of the self. The arduous journey to the self ultimately must be walked alone. It is Hesse's use of symbols which is a key to unlocking the mysteries of soul. For Hesse, the primordial mother symbol, as revealed in *Frau Eva* in *Demian*, illuminates the feminine principle, associated fundamentally with the maternal element in life, with the womb, with chaos, with emotion, out of which the creative instincts are born. Another key to transformation is the use of humor, as in *Steppenwolf*. Tragedy is turned into comedy. It is the going up after the coming down and faith is restored. The search for the beloved is not the search for "The Other," but ultimately the search for the "other" within ourselves which brings wholeness.

HEIDI E. FALETTI, Pennsylvania State University, Behrend College, "The Parabolic Vision of Hesse' *Morgenlandfahrt*."

A modernistic effort to recapture an almost forgotten quest for absolute artistic values is

given parabolic form in Hesse's *Morgenlandfahrt*. This paper explores the breakdown of spiritual awareness which parallels the disintegration of a collective "journey to the East." Secondly, it concentrates on how the loss of memory hinders the narrator's fictional reconstruction of the journey. Thirdly, it analyzes his insight into the need to subordinate his disjointed life to a higher aesthetic principle, embodied by the journey's servant, Leo. These three dimensions constitute a parable of the modern quest for unifying values and redemption from a dehumanized, fragmented existence.

27

ORDER AND THE FAILURE OF FANTASY  
FICTION  
Suite 116

CHAIR: Richard E. Hersh, University of Florida.

PETER BRIGG, University of Guelph, "The Disorder of Fantastic Order."

Some modern fantastic fiction has taken an explosively paradoxical approach towards the traditional view of art as suggesting the formal structure of reality. Explications of the pattern and meaning of human life become more and more frenzied, zany, and paranoid. Two fantastic extravaganzas, Boris and Arkady Strugatsky's *Definitely Maybe* and Salman Rushdie's Booker Prize-winning *Midnight's Children*, demonstrate how the assertion of rigid systems produces comedy, satire, enchantment, and internal, artistic order, but inverts its own ostensible goal of demonstrating the order of reality.

STEPHEN ROBITAILLE, University of Florida, "Vulcan Revisited: Kenneth Patchen's *The Journal of Albion Moonlight*."

Kenneth Patchen called his *Journal of Albion Moonlight* an attempt to deal with the insanity and chaos of "the plague summer of 1941." This work has been variously labeled as an anti-novel, surrealist, disordered and a precursor to more recent post-modernist art. But such analyses have failed to address Patchen's unique employment of structural devices that subvert the fantastic, only to suggest the more fantastic possibilities that exist beyond the text itself. Certain deconstructive elements of the novel, while depicting Dark Kingdom, ultimately force the reader to enter a strange borderland in which the text, in rendering itself unreadable, discovers nothing but itself, thus surpassing the negativity suggested by earlier, more traditional "readings."

MELISSA E. BARTH, DePauw University, "Necessary Chaos: The Function of Disorder in Fantasy."

The disjuncture that occurs when textual events and reader's expectations do not coincide is often responsible for producing the fantastic in literature. What might be called "polymorphous fantasy" includes texts such as metafiction, the surreal, and the absurd that depend on disorder and incongruities in order to function as fantasies. Without this characteristic ambiguity, these texts would no longer be fantasies. These texts ask their reader to participate in a search

for order, and they trade upon the conventional assumption, incorrect for polymorphous fantasy, that it will be possible to make order out of the prevailing chaos of the text. Robert Coover's short story, "The Magic Poker," illustrates the ways in which these texts rely on the sustained sense of disorder for their effects.

## Session VII, Friday, 9-10:30 a.m.

Film: JUST IMAGINE  
Coral Ballroom  
9:00-10:50 a.m.

1930, United States (Fox). Directed by David Butler. Songs by DeSylva, Brown, and Henderson. With El Brendel, Maureen O'Sullivan, Mischa Auer, Frank Alberton. New York in 1980. "A fantastic celluloid extravaganza." -- Variety.

AUTHORS' READINGS  
Sandpiper Room  
9 a.m.

DAVID LUNDE, reading "The Cozening of Andragash," a story about magicians.

David Lunde considers himself "primarily a poet," has two published volumes of verse, Sludgegulper I and Calibrations, the latter published last May. Much of his fiction was done in collaboration with Jim Sallis of New Worlds back in the sixties, and published there. He has also appeared in Whispers, Galaxy and 2076: The American Tricentennial, ed. Ed Bryant. Lunde is an expert linguist, and does translations from French, Italian, Provençal and Friulano.

10 a.m.

BRIAN W. ALDISS, reading "The Boat Animals."

Brian Aldiss, the dean of British Science fiction writers, is also a member of our Writer's Workshop faculty. Aldiss' latest novel, Helliconia Spring, has won rave reviews on both sides of the Atlantic. Aldiss has also won the Nebula, Hugo, and British Science Fiction Awards, and among his dozens of novels Barefoot in the Head, Greybeard and The Malacia Tapestry rank among the all-time classics in the field.

## 28

THE FANTASTIC IN THE WORKS OF EDGAR  
ALLAN POE: PART 2  
Seagrape Room

CHAIR: Richard Kopley, Walden School, New York City.

HAL BLYTHE and CHARLIE SWEET, Eastern Kentucky University, "Poe's Satiric Use of Vampirism in 'Berenice.'"

The essential motif in Poe's "Berenice" is the familiar legend of the vampire. The narrator's

final oral violation of Berenice can best be understood as the narrator's futile attempt to break what he thinks is the vampire's spell. Poe treats the narrator ironically, thus satirizing the legend which so obsesses Egaeus.

JOSEPH FRANCAVILLA, State University of New York, Buffalo, "Poe's Uncanny Doubles."

Freud's definition of the uncanny as the return of the repressed and as a seeming resurgence of the magical and the supernatural characterizes the doubles in Poe's stories such as "William Wilson," "The Black Cat," "The Fall of the House of Usher," and "The Imp of the Perverse." Freud and Otto Rank see narcissism, guilt, and repression as the forces behind doubling and perceive the Doppelgänger as an ambivalent figure, both savior and destroyer. Poe's doubles by division follow these models and take on the role of an avenging, diabolical conscience and imp of the perverse which destroys the protagonist's ego.

CAROLE WEISZ, Pennsylvania State University, "Poe's Night Terror: The Deep Sleep."

The basic difference between Poe's Grotesques and his Arabesques is their origin. The Grotesques may be linked with the dreams of rapid eye movement sleep (REM); the Arabesques may be connected with the dreams of non-rapid eye movement sleep (NREM). The terror of the Arabesque owes much to the terror characteristic of nonrapid eye movement sleep. This study allows us to perceive not only the source of terror for Poe, but for ourselves as well.

## 29

TIME AND THE FANTASTIC  
Room 108

CHAIR: Walter M. Gershuny, Northeastern University.

LILLIAN BULWA, Northeastern University, "Time Before Time: La Vie anterieure in Nerval and Baudelaire."

The idea of la Vie anterieure is a pervasive one in Romantic literature. It is tied to the broader theme of nostalgia for lost innocence or a happier time, the "clouds of glory" that have vanished. While both notions look back in time, nostalgia refers to the same, single lifetime whereas "anterior life" evokes another existence altogether. Two nineteenth century French writers, Gerard de Nerval and Charles Baudelaire, write poetry haunted by memory and time. Their remembrances of lives past reveal clear differences of style and attitude toward times and places beyond the writer's traditional personae.

JOSEF SCHMIDT, McGill University, "Duerrenmatt and the Grotesque: Falling Behind Reality."

Friedrich Duerrenmatt has used the grotesque in most of his plays. An integral part in his technique is the function of deliberate anachronisms in the Brechtian tradition. Taking his first and his last play (It is written, 1947 The Deadline, 1980), I want to show how he has failed to attain the level of the grotesque that the two historical episodes serving as a basis for the plot entail: an anabaptist republic in the

## Fri. 9-10:30 Cont.

sixteenth century gone mad; and the death of Generalissimo Franco, respectively.

CONSTANCE D. MARKEY, Loyola University, "A Concept of Birth and Rebirth: Somewhere in Time."

A recent film, Somewhere in Time (Szwarc/Universal, 1980), explores the ancient, even primordial, religious myth of the eternal return with its comforting, cyclical concept of history and its reassurance of man's rebirth and immortality. As an expression of the primeval drama, the film, like one of its earlier precursors Kubrick's 2001. A Space Odyssey, manifests man's deepest desire that his world, or some positive aspect of it, will always be here. In a more romantic Nietzschean vein, the film allegorizes the modern overman's will to surmount the limitations of mortal bonds.

### 30

#### FANTASY IN LATIN AMERICAN FICTION Room 110

CHAIR: P.A. Párdinas-Barnes, Georgetown University.

MORTON P. LEVITT, Temple University, "The Fantastic Ordinariness of Three Trapped Tigers."

What makes the famed Magic Realism of current Latin American fiction so extraordinary is not so much the events it describes as the lens through which it sees those events, a lens which assures us that these incredible affairs are, in fact, really mundane. It is this combination of the ordinary and the fantastic which distinguishes this from all other fictions. Guillermo Cabrera Infante's Three Trapped Tigers illustrates wonderfully the unique union of vision and event, of politics and language, of indigenous (Cuban) and borrowed (Joycean) sources which characterizes the most vital and challenging fiction of our day.

MICHAEL CAPOBIANCO, St. John's University, "Statistical Experiments with Hopscotch."

In Hopscotch Julio Cortazar anticipated to some extent the idea he brought to fruition in "62: A Model Kit," namely, that of allowing the reader a certain amount of freedom in choosing the book he wishes to read, i.e., becoming a "reader-participant," a "reader-coauthor." Four experiments with this novel, carried out in this spirit, are described, two of them involving statistical sampling of chapters.

P. A. PARDINAS-BARNES, Georgetown University, "Fuentes' Fantastic Witches: 'Aura' and Other Short Fiction."

Carlos Fuentes' interpretation of the feminine mystique through magic is readily found in "Aura" and some of his other short fiction. An analysis of certain characters shows Fuentes' vision of the fantastic.

### 31

#### MODERN VISION IN BLACK AND WHITE LINES Suite 112

CHAIR: Joan Digby, C.W. Post College

MARTHA SUTHERLAND, University of Arkansas, "Aubrey Beardsley: Art and Fantasy."

Aubrey Beardsley is known to the world as a master of black and white design who held an unwelcome mirror up to the vices of his age. In his short life art and illness were the only realities: the images they produced mocked the righteous and repressive Victorian reality. He was also a writer, and this paper will explore some of the ways in which the fantasies that he wrote about became the fantasies he drew about, which became the fantasy by which he lived and died.

HEIDI E. FALETTI, Pennsylvania State University, Behrend College, "The Lines of Beardsley and Letcher with the Words of Wilde and George."

Turn-of-the-century Art Nouveau offers emphasis on sensuous surface elements of design, such as colors, lines, words, and musical Leitmotifs. These surface elements bring about the Gesamtkunst combination of different mediums with each other, as, for example, painting and architecture or illustration and poetry. Beardsley's sketches for Wilde's Salome and Melchior Lechter's illustrations for some of Stefan George's lyric cycles demonstrate such a dynamic decorative interaction.

JOHN DIGBY, "Working in Black and White: A Personal View."

Collage is a medium closely linked to texts and for that reason is strongly rooted in origins of black and white. The roots of collage are also political, stemming from a conscious rebellion against art. This talk will present a personal view of collage as a form (first linked to my poetry) that I choose to explore purely in black and white, a medium which derives in imagery from engravers such as Samuel Palmer, Gustave Dore, and Harry Fenn.

### 32

#### ORDER AND THE FAILURE OF FANTASY/FILM Suite 116

CHAIR: Richard E. Hersh, University of Florida.

PHIL KUHN, University of Florida, "The Love of Characterization: How the Image is Subordinated in Blake Edwards' 10."

In choosing 10 for the title of a movie, Blake Edwards sets forth an ideal for the movie viewer, a hierarchy for the moving color image based strictly on the conceptual rigors of the mind. In contrast, the motion and color of Bo Derek's image defy naturally these categorizations. There is, moreover, a tension in the movie resulting from Derek's image's freedom and Edwards' and Dudley Moore's subordination ultimately of its powers to a grand idea of life itself. The tension comes to a climax in the aborted lovemaking scene between Derek and Moore, a scene which shows that the

image is to be used intellectually and will not be allowed its inherent powers in a living medium. The power of activation in Derek's image is subordinated to a condition of transference as seen in Moore's seduction of Julie Andrews near the movie's ending.

JOHN PIETERS, University of Florida. "The Movie as Playground: Kubrick's The Shining."

In The Shining, Kubrick has told two concurrent and interpenetrating stories: the first deals on the fairytales level with Oedipal conflict between a father and son, expanding outward to consider the conflict between the rational and the imaginative, work and play, the divided self and the integrated self. The second story is a meditation on the aesthetics of moviemaking, and most particularly on the dual nature of the act, involving as it does a creation of color in motion which can only come into being through a long, logistically complex process of rational ordering. A series of brilliant identifications between the camera eye and the vague malevolent force in the movie leads us to the conclusion that the monster here is the camera, manifested by Jack Torrance, and that when Danny breaks out of the frame near the end, he escapes the movie as much as he escapes his father.

HOWARD D. PEARCE, Florida Atlantic University, "Shining as Lichtung: Kubrick's Movie, Heidegger's Clearing."

Stanley Kubrick's The Shining demonstrates the problematic relationship between theories of art: art as pleasurable activity, art as revealing "truth," Martin Heidegger's theory of truth as aletheia, involving Lichtung ("clearing," and as Heidegger plays metaphorically, "shining forth"), suggests a way of approaching the film and the way its images appear, "shine." The film's manifold repetitions and mirrorings "let appear" a theme of reflexivity, the work of art revealing "absent" structures as do Halloran's and Danny's shinations.

### 33

#### DEATH AND REBIRTH MOTIFS AND FANTASY Room 118

CHAIR: Judith Ortiz Cofer, University of Miami.

JULIENNE H. EMPRIC, Eckerd College, "Death Show and Shakespeare's Comic Fantasy."

The death show is a unique culmination of plot-making within Shakespeare's plays, whereby characters are thrust into an intense internal fantasy designed to reform or transform them, and give them the experience of posthumous life. This study examines the structure I have chosen to call the death show—in general, and in the instance of Much Ado About Nothing, the first in a series of comedies and romantic comedies to make use of the structure.

STEVEN C. WALKER, Brigham Young University, "Resurrectional Narrative in The Lord of the Rings."

(No abstract available.)

## Session VIII, Friday, 11 a. m. - 12:30 p. m.

Film: A CLOCKWORK ORANGE  
Coral Ballroom  
11:00 a.m. - 1:20 p.m.

1971, Great Britain (Warner Brothers). Directed by Stanley Kubrick. With Malcolm McDowell, Patrick Magee, Adrienne Corri, Aubrey Morris, James Marcus. Slightly cut R-rated version. "I...think it spoils a great deal of the pleasure of the film for anyone who happens to have been unfortunate enough to have read what the filmmaker 'has in mind.' As a member of the audience, I particularly enjoy those subtle discoveries where I wonder whether the filmmaker himself was even aware that they were in the film, or whether they happened by accident." -- Stanley Kubrick.

AUTHORS' WORKSHOP  
Sandpaper Room  
11 a.m.

JACQUELINE LICHTENBERG, reading an excerpt from Rensine!

Jacqueline Lichtenberg is the author of the popular Sime/Gen science fiction series, and her reading is drawn from the most recent volume, the sixth. She has also collaborated with Jean Lorrain on two novels, First Channel and Channel's Destiny. Her latest work, Moll Brother (Playboy Press) begins a new series based on human/machine relationships.

12 noon

JEAN LORRAH, reading an excerpt from Channel's Destiny, forthcoming from Doubleday in November.

Jean Lorrain is Professor of English at Murray State University, associate editor of Pandora, and the author of The Savage Empire series for Playboy Books. She is also collaborating with Jacqueline Lichtenberg on a second series, of which Channel's Destiny is a part.

1 p.m.

P. C. HODGELL, reading "Rattle Together," a story written especially for the conference.

Pat Hodgell is a veteran of the Clarion Science Fiction Workshop, and sold her first Clarion story to Harlan Ellison for Last Dangerous Visions. She has since published in Berkeley Showcase #2 and has a novel, God Stalk due out from Atheneum this fall. Meanwhile, she is doing a dissertation on Sir Walter Scott at the University of Minnesota.

### 34

FANTASY IN THE WORK OF TOM STOPPARD: I  
Seagrape Room

CHAIR: H. D. Pearce, Florida Atlantic University.

## Fri. 11-12:30 Cont.

GABRIELLE ROBINSON, Indiana University, South Bend, "Leap-Frogging from Lord Malquist and Mr. Moon to Dogg's Hamlet, Cahoot's Macbeth."

Tom Stoppard's farcical games not only blur distinctions between the stage and reality; they are also menacing. Disorder and ambiguity foil attempts at making a comfortable, ordered reality, and these disruptions are, for Stoppard, "ambushes." Characters might become detectives or artists in trying to understand or control their worlds, and language itself becomes implicated in their endeavors. As a character who cannot gain control might resort to violence, so language can become a weapon.

PAUL DELANEY, Westmont College, "And Now the Incredible Jumpers Coda."

In Tom Stoppard's original plan for *Jumpers*, the philosophy symposium (now the fantasy "Coda") constituted the entire second act. A departure into the world of fantasy, the original version of this Coda provides insights for an understanding of the play. Tarzan and other characters point up the central argument about relativistic versus absolute moral values; George, on the side of absolutes, wins, though he cannot act accordingly.

LEONARD G. HELDRETH, Northern Michigan University, "The Shifting Nature of 'Reality' in Stoppard's Plays."

Tom Stoppard's plays start with one reality, shift slowly as the play progresses, and then return (sometimes) to the original reality (illusion?) sometimes with a new interpretation of it. For example, *Rosencrantz and Guildenstern Are Dead* moves back and forth between the reality of *Hamlet* and the world of R. and G.; further, in *After Marriage*, the apparent absurdity at the beginning of the play turns out to be perfectly logical, but the external reality, which should be logical, is completely absurd.

### 35

TRANSFORMATION AND THE FANTASTIC  
Room 108

CHAIR: J.P. Telotte, Georgia Institute of Technology.

RAND BOHRER, Georgia Institute of Technology, "Reverse Metamorphosis: Theme of Regeneration in *Gawain and the Green Knight*"

We tend to think of metamorphosis as an unnatural process, a fantastic violation of the normal order of things, a crossing of boundaries based on intelligible, even absolute categories of form that are synonymous with the ultimate nature of things. However, the phenomenon of metamorphosis is not necessarily limited to the unnatural or concerned with the fantastic. Broadly speaking, the subject of metamorphosis, considered as a category of being, is contiguous with the ancient domain of natural philosophy, that is, the field of wisdom that deals with that which moves and changes.

DAVID N. REDMAN, Princeton University, "Metamorphosis by Gold: Money and Man in Renaissance Drama."

A reading of Karl Marx's *Economics and Philosophical Manuscripts* and the first volume of *Capital* evokes powerful resonances of the English Renaissance, for Marx quotes extensively from Shakespeare's *Timon of Athens*. If we turn to this play and others by Shakespeare's contemporaries, we can note a deep moral concern for an essentially modern problem-- the transformative effects of money on human character and society. *Timon*, like Marlowe's *Jew of Malta* and Jonson's *Volpone*, explores through the image of gold both the creative and decreative aspects of metamorphosis, and in the process describes the conditions of emergence of the modern world from the old.

J.P. TELOTTE, Georgia Institute of Technology, "A Transformative Vision: Val Lewton and the Perspective of Horror."

The conclusion of that modern horror classic *Night of the Living Dead*, demonstrates what happens when we perceive our fellowman in the wrong way; he can be mistaken for a monster and our desire to help can be transformed into an impulse for destruction. This paper explores that transformative motif in the horror genre, particularly its relation to distorted perspective. In films like *The Cat People*, *The Leopard Man*, *Isle of the Dead*, and *The Body Snatchers*, Lewton demonstrated how a distorted perspective often becomes a sort of murderous glance which ultimately transforms the viewer into just the sort of monstrous presence he so deeply fears.

### 36

MONSTERS AND MYTHOLOGY: FRENCH  
LITERATURE AND THE FANTASTIC  
Room 110

CHAIR: Lillian Bulwa, Northeastern University.

KENNETH RIVERS, Kansas State University, "Man Into Monster: Caricature in Balzac and the Cartoonists of His Time."

Caricature, in both literature and visual art, involves such techniques as distortion, exaggeration, and substitution, whereby human figures may be metamorphosed into monstrous forms, often for satirical purposes. In the 1820's and 1830's, the novelist Balzac and various pictorial caricaturists, most notably Daumier, collaborated to create France's greatest epoch of caricature. The processes by which man is converted into monster-- and sometimes back again-- reveal a great deal about the relative nature of written and visual types of satire, and also help illuminate our understanding of the culture as a whole.

RADU FLORESCU, Boston College, "Bluebeard: Historical Legend or Myth?"

Popular confusion of Gilles de Rais, a seducer and murderer of young boys who was executed in 1480, with the wife-murderer "Bluebeard" of Perrault's 17th century fairy tale, is a problem for folklorists. This paper attempts to disentangle

the two cycles of legends to explain: 1) the manner in which de Rais was turned into "Bluebeard," and 2) the true sources of Ferrault's tale, native folklore originating in Brittany, the Vendee and the Loire valley.

RICHARD BERCHAN, University of Utah, "How the Muses Came to the Rescue of Paul Claudel."

Paul Claudel's ode Les Muses is a 642-line poem written at the turn of the century. This paper aims to reveal it as a battleground for a major conflict between the poet's religious and poetic vocations. Following a mystical experience in December, 1886, which he called his "conversion," Claudel was tormented by the need to go to the limit of this summons by becoming a priest. On the other hand, he was also a great poet and had an overpowering need to let the poet in him survive. He could not, he felt, be both poet and priest, and the battle between these two vocations is located, though not explicitly, within the text of Les Muses.

### 37

#### CHILDHOOD AND FANTASY Suite 112

CHAIR: Richard Kopley, Walden School, New York City.

MARK BERNHEIM, Miami University, "The Five Hundred Reasons of Isaac Singer.

Isaac Singer's children's literature represents an important part of his entire literary imagination, and stems to a large degree from similar sources. Singer himself has emphasized the childlike qualities of much of his adult fiction, and lines between the two genres are at times difficult to determine. Much material exists similarly in both, and we will note the tendencies which unite his writing for children and adults along parallel insights. Specific stories will be examined to reveal Singer's interest in the naive imagination.

MARY E. SHANER, Massachusetts University - Boston Harbor, "The Matter of Britain in Contemporary Children's Fantasy."

Arthurian legend is a virtual mother lode of adult fantasy for the English-speaking world; witness the range of adult Arthurian fantasies from The Faerie Queen to The Once and Future King. Curiously, however, the Matter of Britain has not been drawn on so extensively in modern children's fantasies nor even so successfully. By examining the use of Arthurian materials in three fantasies for children, The Weathermonger by Peter Dickinson, The Earthfasts by William Mayne, and Silver on the Tree by Susan Cooper, one can draw some conclusions about how such material best functions in fantasy writing for children, and also about the value of Arthurian materials in books for the contemporary child.

### 38

#### OF TIME AND FUTURE HISTORY Suite 116

CHAIR: Justin Leiber, University of Houston.

JAMES GARSON, University of Houston, "How is Time Travel Possible?"

Many accounts of time travel in science fiction are inconsistent. Following the logic of a story, for example, you can show that the same thing both did and did not happen. However, many other stories present consistent pictures of time travel. In this paper, I will present three ways of working out a consistent story about time travel, resolving the Grandfather Paradox (what happens if I go back and kill my grandfather?) to illustrate how potential inconsistencies can be avoided in each of the three ways. These models of time travel, however, put strains on such basic concepts as the immutability of the past, our freedom to make choices, and even the nature of time travel itself. Each model sets up strains in different places, but some distort our concepts so much that I wonder whether they really count as time travel after all.

CRAIG WALLACE BARROW, University of Tennessee, "Psychohistory and the Utopias of Asimov's Foundation Series."

The primary action developed in Asimov's Foundation series is psychological, but it is the evolving psychology of cultures rather than of individuals, chiefly dealing with political and economic power. This paper analyzes the utopian sentiments within this psychological evolution.

JUSTIN LEIBER, University of Houston, "The I's Mind, an Attempt to Indistinguish Literature, Philosophy, and Science."

These days, we are prone to scepticism about literature's traditional role of conveying truths about the universe and our place in it. Our mistrust of literature would seem to stem from 1) Whorfian, structural-linguistics views about human language, 2) laboratory-experimental and behaviorist views about "objective truth," 3) a background empiricist view about non-experimental studies such as mathematics. But all of these views now seem clearly discredited. With the fall of these views, the possibility that literature should hold out important truth seems once again established and better than before. This view might be illustrated by considering the recent Hofstadter-Dennett book, The Mind's I.

R. LANCE FACTOR, Knox College, Illinois, "The Time Travel Paradox and Its Lesson."

In backtracking time travel stories it is possible for characters to change the past. In a paradoxical backtracking story there is no difference between the possible and the impossible; anything can happen. More interesting is consistent backtracking of which there are two kinds: (1) the Heinlein-Lewis restricted plot with one or more closed causal loops where personhood is a matter of sequential time; (2) the Fritz Leiber extra-dimensionality sort in which memory constitutes personality and agencies operate beyond the causal loops of ordinary time. The forms exemplify different views about determinism, identity, history.

### 39

#### REVISITING POSSIBLE WORLDS: RESOURCE MATERIALS IN FANTASTIC LITERATURE Room 118

## Fri. 11-12:30 Cont.

CHAIR: Marshall B. Tynm, University of Eastern Michigan.

STEVE ENG, Nashville, "The Poetry of Fantasy: A Study in Research and Collection."

VINCENT MIRANDA, West Palm Beach, "Fantastic Film Scholarship: A Modern Approach to Research."

SARAH CLEMENS, West Palm Beach, "Fantastic Art: A Preliminary Bibliography."

(No Abstracts available.)

## Session IX, Friday, 2-3:30 p.m.

Film: AGUIRRE, THE WRATH OF GOD  
Coral Ballroom  
1:30-3:04 p.m.

1973, West Germany. Directed by Werner Herzog. With Klaus Kinski, Helena Rojo, Ruy Guerra, Del Negro. In the mid-1500's, a large Spanish expedition searching for the mythical lost city of El Dorado detached an advance party to explore a tributary of the Amazon; they never returned. Werner Herzog has extrapolated this obscure historical incident into Aguirre, the Wrath of God, a spectacularly horrifying chronicle of imperialism gone amok. DON'T MISS THIS FILM!!!

Film: I AM MY FILMS: A PORTRAIT OF  
WERNER HERZOG  
Coral Ballroom  
3:15-4:51 p.m.

1978, West Germany. Directed by Christian Weissenborn and Edwin Keusch. A closeup portrait of the man whom The New York Times called "the most unusual and the greatest of the moviemakers who have appeared in West Germany in the past decade." I Am My Films encompasses Werner Herzog's childhood, his early sense of mission and self-imposed ordeals, the genesis and making of his films, as well as illustrative clips from all his major works.

AUTHORS' READINGS  
Sandpiper Room  
2 p.m.

JAMES GUNN, reading "Child of the Sun."

James Gunn is Professor of English at the University of Kansas, president of Science Fiction Research Association, past president of Science Fiction Writers of America, and one of our Writers' Workshop faculty (he also runs his own science fiction workshop each summer in Kansas).

Author of several of the acknowledged classics in the field (The Immortals, The Listeners, The Joy Makers), Gunn is also its most prestigious academic critic, and his Road to Science Fiction, four volumes, is its most impressive collegiate text. His latest novel is The Dreamers (1981 retitled The Mind Masters in paperback, 1982). The story he will read is taken from Best Science Fiction of the Year, 1978 (ed. Wollheim).

3 p.m.

MICHAEL P. KUBE-McDOWELL, reading "Murphy's Planet."

Michael P. Kube-McDowell's offering is a new story, set in the same universe as his recent cover story in Asimov's. He's an ex-National Merit Scholar with degrees in science education from Michigan State and Indiana University, sold his first story in 1979 to Amazing, has since published in Analog, Asimov's, Twilight Zone, Perpetual Light (anthology), and appears in the latest Worlds Best SF (ed. Wollheim). He's a space exploration enthusiast, and also writes "science fact" articles for various publications.

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FANTASTIC CONTEMPORARIES: FRONT  
PAGERS IN MODERN FICTION  
Seagrape Room

CHAIR: Stanley Fogel, St. Jerome's College.

WALTER HERRSCHER, University of Wisconsin - Green Bay, "Robert Kennedy Saved From Drowning: Barthelme's Ironic Rescue."

Donald Barthelme's "Robert Kennedy Saved from Drowning" is in the contemporary anti-mimetic mode. Eschewing many of the conventional methods of story-telling, Barthelme portrays Kennedy in a confusing and contradictory way, showing bits and pieces of the Kennedy image as it has been transmitted to us. Finally, in a bizarre climactic scene, the author "rescues" Kennedy by pulling him from the sea of trivia in which contemporary notable figures are immersed. But it is an ironic rescue which ultimately adds up to little that makes conventional sense. Kennedy remains unknown, but the reader does have a vision of meaningless contemporary existence as Barthelme and other fictionists see it.

MARC THACKRAY, Dalhousie University, "Coover's and Doctorow's Rosenbergs."

In The Public Burning Robert Coover deconstructs Richard Nixon and many of the other leading figures involved in the sentencing and executing of the Rosenbergs to reveal the cliched and stereotyped attitudes they had towards the Rosenbergs. Coover also reveals the stereotypes into which the Rosenbergs were turned by Nixon and the others. Doctorow's Rosenbergs are less radically appropriated into fiction. Nonetheless, here too the Rosenbergs are not rendered as transparently as writers of the so-called non-fiction novel might have treated them.

HELEN S. GARSON, George Mason University, "Fantasy and Self-Destruction in Truman Capote."

Although Truman Capote maintains that he does not like critics to identify him with his characters, his fiction begs for such a treatment. A recent story such as "Dazzle," and Other Voices, Other Rooms, the novel of thirty-five years ago that made him famous, each displays Capote's obsession with his own growth to "maturity." Whether that "maturity" is something Capote fully understands, or accepts is an issue which this paper confronts.

VERA F. GOLINI, University of Waterloo, "Mussolini as Dante's Vergil: Anatomy of a Parody."

The paper studies first the manner in which the science fiction Inferno (L. Niven and J. Purnell) develops along lines similar to those of Dante's Inferno. Next, an attempt is made at exploring why the authors have given Benito Mussolini a role analogous to that of Vergil. Finally, the paper dwells on the very comical elements and the multifarious parodies which give this very entertaining work a kind of "lunacy of a transcendent order."

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### USES OF THE DEATH AND REBIRTH MOTIF IN MODERN FANTASY Room 108

CHAIR: Donald Palumbo, Northern Michigan University.

THOMAS J. MORRISSEY, State University of New York, and Richard Wunderlich, College of St. Rose, Albany, "Death and Rebirth in Pinocchio."

Carlo Collodi accommodates the harsher facts of mortal existence in his picaresque novel The Adventures of Pinocchio by using the archetypal birth-death-rebirth motif as a means of structuring his hero's growth to responsible boyhood. Of course, the success of the puppet's growth is rendered in terms of his metamorphic rebirth as a flesh and blood human. But on the road to rebirth Pinocchio suffers setbacks that are themselves symbolic deaths and resurrections. Furthermore, along the way he joins the ranks of Odysseus, Aeneas, and Hamlet by getting information and advice from the world beyond; beneath the book's comic-fantasy texture lies a symbolic journey to the underworld from which Pinocchio emerges whole--death and rebirth through infernal descent as well as death and rebirth through metamorphosis.

MARILYN J. KURATA, University of Alabama, Birmingham. "Deliberate Transgression: Death and Rebirth as a Structural Motif in Herbert Read's The Green Child."

The imaginative variety of Herbert Read's The Green Child can bewilder as well as charm, provoking the accusation that Read the novelist ignored the principle that Read the art critic so fervently upheld -- the supremacy of organic form. Aside from the figure of Olivero, the protagonist, one connection among the novel's three disparate parts is the death and rebirth motif, communicated through appropriate images. Deliberate transgression as a structural device also accounts for the tripartite form with its varied tones, settings, and narrative concerns.

CARL B. YOKE, Kent State University. "Death and Rebirth in the Works of Joan Vinge."

Hans Christian Anderson's "The Snow Queen" holds the key to interpreting much of what Joan Vinge tries to do in her writings. A perfect illustration of what happens psychologically in Vinge's stories, this fairy tale delineates the death of an old self, the passage into and through a period of alienation, and the birth of a new, more mature personality. To support and emphasize the developmental pattern of her characters, who often also pass through a period of alienation to a subsequent rebirth of a more mature personality, Vinge frequently employs a vegetation archetype and reinforces it with several other devices, symbols and motifs.

MARGARET McDONALD, Regis College, Denver. "Uses of Myth in Sam Shepard's Buried Child."

Buried Child is built upon a mythic narrative of the death of the corn spirit and the rebirth of new life as its concomitant. Shepard's use of this primitive legend lends his 1978 work a stronger dramatic structure than the earlier plays possessed and brings it much closer to a realistic evocation of American family life. Shepard does not re-tell the primitive folk myth in modern setting, but he does re-enact several of the old rituals to lend an aura of mystery and terror to his tragedy. For instance, in some primitive enactments of the ancient Egyptian myth of Osiris the fertility god, strangers were bound in a bundle of corn sheaves and tormented. Shepard weaves such mythic rituals into his weird tale of death and rebirth on an Illinois farm.

## 42

### FANTASY IN GERMAN ROMANTICISM Room 110

CHAIR: Heidi E. Faletti, The Behrend College, Pennsylvania State University.

DONALD H. CROSBY, University of Connecticut, Storrs. "Between Two Worlds: Robert Schumann and German Romanticism."

During the Romantic era German poets and thinkers found themselves under the spell of a kindred art: music. Whereas scholars have amply documented the influence of music on Romantic poetry and prose, little attention has been given to that of Romantic literature on German music. Robert Schumann supplies a striking example of a musician whose moods and themes show parallels to Romantic prose and poetry. In his piano music Schumann finds inspiration in visions of the nocturnal, the hallucinatory and the fantastic. This paper draws specific comparisons between the "night-side" of romanticism and Schumann's music.

D. L. ASHLIMAN, University of Pittsburg. "Fantasy Sex-Role Reversals in Grimm's Fairy Tales."

Grimm's Fairy Tales are for the most part the creations of numberless generations of women entertaining their families, and giving expression to their fears, hopes, wishes, frustrations. Some of the most fantastic, otherworldly elements in these tales can be shown to be symbolic rejections

## Fri. 2-3:30 Cont.

of basic limitations that a patriarchal society has imposed on women, including the lack of sexual freedom. The tales give solutions to these problems, hidden behind a curtain of fantasy.

ANDRAS SANDOR, Howard University, Washington.  
"Miraculous Satire in Hoffmann's 'Little Zaches.'"

The fantastic merges with irony and satire in stories based on the conviction that natura facit saltus, that all transcendence occurs in a monistically immanent world. The distinction between nature and culture is paradox in such a view, since culture, too, is nature; the non-conscious mind, too, is mind. The 'natural supernatural' springs from an 'immanent transcendence.' This thesis is argued and exemplified with reference to E. T. A. Hoffmann's longer tales, especially "Little Zaches," one of his best tales of a miraculous reality, which is at the same time a satire comparable to Swift's.

WILLI WINKLER, Washington University, "Classical Antiquity demonized in Eichendorff's The Marble Statue and A Sea Journey."

Eichendorff's Antonio in A Sea Journey and Florio in The Marble Statue exemplify the crisis of adolescence which must be overcome to lead a satisfying life. Eichendorff demands that his male characters resist the threat of a nature which he has demonized throughout his writing. In this context nature frees the irrational forces which can be awakened in all beings and which are symbolized in an anachronistic Venus figure from classical antiquity that endangers the young man. Thus, for Florio a marble statue comes to life as an expression of threatening sensuality; Antonio believes himself to be trailed by a resurrected mummy who is mesmerizing him.

43

THOMAS BURNETT SWANN  
Suite 112

CHAIR: Robert A. Collins, Florida Atlantic University.

JOY M. SCHWAB, Florida Atlantic University, "The Archetypal Matriarch in the Fiction of Thomas Burnett Swann."

In time, setting and focus Swann places his works in pre-Christian mythical eras. Phoenixes, Bee Ladies, Minikins and Gods abide there and the symbolism and imagery of "The Great Feminine" abound there. In Swann's tales of initiation and quest, elementary and transformative imagery is based in Neumann's concept of "The Great Mother" and reveals the matriarchal influence in myth and legend.

JERRY HOLT, Palm Beach County Schools, "Partita: Renewal in the Fictional Works of Thomas Burnett Swann."

Renewal is a constant theme throughout the works of Thomas Burnett Swann. In most cases, he refused to see events as ultimately final. His treatment of the renewal theme took several forms.

These forms may be categorized as metamorphosis, sacrifice and reincarnation. A number of examples of each of these are discussed in order to illustrate Swann's widely varied treatment of renewal.

LEIGH HUNT, Florida Atlantic University, "Mystic Symbols in Swann's Novels."

The three great classes of symbols identified by Evelyn Underhill in mystical literature are present in Swann's novels. They are the symbols of the journey, human love and marriage, and purity and perfection. An analysis of the symbols in Swann's The Not-World shows that their use is not random, but consistent with a pattern of spiritual development composed of several stages and called the Mystic Way.

44

DREAM AND FANTASY IN FILM  
Suite 116

CHAIR: James Van Dyck Card, Old Dominion University.

YOLANDA A. PATTERSON, California State University, Hayward, "Fantasies of Women in the Films of Jean Cocteau."

In Beauty and the Beast and Orpheus, Jean Cocteau has chosen a world of fairy tale, dream and legend as a background for his portrayal of four very different women. Belle is the innocent, naive young girl reluctant to leave her father and embark upon an adult relationship with another male. Eurydice, devoted, pregnant, and insecure, is seen as an encouragement to poetic inspiration by Orpheus, who is passionately attracted to the svelte and seductive Princess of Death. Aglaonice represents the man-hating female, a raging modern counterpart of the Bacchantes who tore Orpheus apart limb from limb.

LEONARD HELDRETH, Northern Michigan University, "Dream and Fantasy in the Films of Hitchcock and DePalma."

This paper will examine the form and function of dream and dream imagery in Hitchcock's films, and compare this use to that of Hitchcock's most obvious imitator, Brian De Palma. The major discussion will center on Hitchcock's Spellbound, Vertigo, and Marnie, and on De Palma's Obsession, The Fury, Carrie, and Dressed to Kill.

JAMES VAN DYCK CARD, Old Dominion University, "Fantasy and Movie Magic in Korda's The Thief of Baghdad."

The fairy tale quality of certain special films that impress us when we are children also delights later generations of children, and it turns adults into children again when they recover the initial experience of such films. In the 1930's Hollywood had this quality. One of the enduring fantastic films is Alexander Korda's The Thief of Baghdad, its visually imaginative scenes effected by special effects and color.

45

WADNESS AND THE FANTASTIC  
Room 118

CHAIR: Grant Crichfield, University of Vermont.

6 p.m.

CAROLYN RHODES, Old Dominion University, "Method in Their Madness: Feminism in 'Crazy' Utopian Visions."

Two works which dramatize the visionary journeys of alienated women to better futures are "Your Faces, Oh My Sisters, Your Faces Filled with Light," by James Trippree, Jr. (Alice Sheldon) and Woman on the Edge of Time by Marge Piercy. The dreams and yearnings of the seer-protagonists serve to convey the authors' analyses of current social horrors as well as projected alternatives. Both of the fantasized futures present new gender roles as key elements in achieving utopian peace and plenty. Such sympathetic projections of madness as vision and conformity as oppression show parallels to certain psychiatric critiques of contemporary life, saliently R. D. Laing's.

LAWRENCE R. BROER, University of South Florida, "Though This be Madness, Yet There is Method in it: Narrative Strategy in Vonnegut's Sirens of Titan."

Critics who call Vonnegut "pessimistic" fail to see the essential meaning of his narrative strategy which undercuts the defeatism of his characters. Sirens of Titan is more the story of Malachi's adoption of existential awareness and his return to psychic wholeness than it is the story of his madness. He finally realizes that the Tralfamadoreans and all the other imagined mechanistic forces of control in the novel are merely projections of his own spiritual potential for creating a heaven or a hell of the actual world. He learns that with a little imagination he can dismantle his own self-imprisoning machinery and become whatever he chooses.

## Session X, Friday, 4 - 5:30 p.m.

AUTHORS' READINGS  
Sandpiper Room  
4 p.m.

SPECIAL SESSION, "Is There a Theory of Fantasy?"

Panelists: SAMUEL R. DELANY, KEYNOTE SPEAKER, author and critic; Katherine McClenahan, Marquette University; Gary K. Wolfe, Roosevelt University; Tom Moylan, University of Wisconsin, Waukesha.

5 p.m.

JOE FRANCAVILLA, reading "Memory of Maids," a science fiction story about an unwilling mortal.

Joe Francavilla teaches creative writing at SUNY, Buffalo, belongs to both SFWA and SFRA, and has published in Cinefantastique, Leight, Ethos, New Dimensions 10, and Science Fiction: The Transcendent Adventure. His first book of fiction is tentatively titled Vanishing Point.

GREGORY FROST, reading "MacDath's Pig," an Irish fantasy.

Greg Frost is another Clarion graduate, whose first story, "In the Sunken Museum," appeared last year in The Twilight Zone. He is at present working on a two volume novel based on ancient Irish myth. Frost is also an artist, and does custom-designed T-shirts for Gene Wolfe and others.

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THE THEATRUM MUNDI MOTIF AND  
THE FANTASTIC  
Seagrape Room

CHAIR: Howard Pearce, Florida Atlantic University.

PETER MALEKIN, University of Durham, "The Theatrum Mundi Motif, the Play within a Play, and the Fantastic in Shakespeare."

The various devices exploring the theatrum mundi metaphor in Shakespeare's plays constitute a system of multiple mirrors implicating the audience. Objectively, this system of mirrors reflects the psychological and social issues involved in playing a role in life. And it affects, subjectively, the ways in which an audience is aware, its mode of consciousness, not merely what it is conscious of. Whereas As You Like It, for instance, demonstrates the objective manifestation of the motif, the great tragedies probe it through the very consciousness of the audience.

ENRICO QUARTO, Barry College, "The Carnival of Conscious Madness."

Luigi Pirandello's Enrico Quarto dramatizes the evasiveness of the phenomena we perceive as reality. The pageant and role playing embody Pirandello's concerns over appearance and reality, and with Henry IV's madness the pageant becomes an enduring reality, insanity becomes sanity. Indeed, Henry IV is superior to his sane companions in force of personality, in his insights into himself and his companions. The "sane" companions' attempt to force Henry IV back to reality by re-enacting the pageant only produces multiple layers of confusion and sets the stage for the final regression into the fantasy of madness.

FRANCIS GILLEN, University of Tampa, "Horror Shows, Inside and Outside my Skull": Theatre and Life in Tennessee Williams' The Two Character Play."

In a play by Tennessee Williams which he alternately entitled Outcry and The Two Character Play, Williams uses the convention of the play-within the play to suggest the limits of rational control over the fantastic demons of our minds. And as Calderon questioned what is life and what is dream, so Williams uses the convention to blur the boundaries between theatre and experience.

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HAWTHORNE, II  
Room 108

## Fri. 4-5:30 Cont.

CHAIR: William Coyle, Florida Atlantic University.

DAVID KETTERER, Concordia University, "Circle of Acquaintance": Mistress Hibbins and the Hermetic Design of The Scarlet Letter."

With regard to his Puritan ancestors, Hawthorne found himself in double bind situations: his being an isolated writer conflicted with his guilty admiration for their practical careers and a belief in the value of communal involvement; his historical presentation of witches as "evil" beings tended to endorse the judgments of one particularly misguided ancestor, John Hathorne, who condemned witches to death during the Salem witchcraft trials of 1692. Both quandaries are reflected in Hawthorne's treatment of Mistress Hibbins, the oddly prominent witch in The Scarlet Letter. Like the historical Ann Hibbins, Mistress Hibbins is discovered to be an unsuspectedly positive figure. Presented as a person intimately related to others, she provides a link between Pearl and Chillingworth and thus heals a breach in the circle of relationships formed by Chillingworth, Dimmesdale, Hester and Pearl.

GERALDINE BALZER, University of Waterloo, "Masks in The Blithedale Romance."

In The Blithedale Romance, Hawthorne uses much of the dramatic tradition in order to portray the nineteenth-century search for utopia in America. Through his use of theatrical devices, especially the mask and masquerade, Hawthorne is able to make a statement on life and, more specifically, the American search for utopia. Hawthorne has successfully emphasized the artifice of the attempted utopian society by revealing the masks of each individual and exposing the various masquerades acted at Blithedale.

### 48

LATIN AMERICAN FICTION WRITERS AND  
THEIR PERSPECTIVE ON FANTASY:  
PART I--20TH CENTURY NOVELISTS AND  
SHORT FICTION WRITERS  
Room 110

CHAIR: P.A. Pardinas-Barnes, Georgetown University.

JULIA G. CRUZ, Washington State University,  
"Fantastic Fiction in Bombal's House of Mist."

One of the first literary works to initiate what some critics call the neo-fantastic was The House of Mist (1935) by Maria Luisa Bombal of Chile. This short novel or long short story may be considered as representative of the transition from the traditional fantastic European fiction (up to and including that of the 19th century) towards the contemporary fantastic literature of international scope today. In addition, The House of Mist fits the genre of "pure fantastic" which Todorov has identified as the theoretical ideal of fantastic literature.

MICHAEL H. PALMER, Louisburg College, "The Use of the Double and Other Fantastic Devices in Elena Garro's The Lady on Her Balcony."

Elena Garro's one-act play The Lady on Her Balcony is prominently a fantasy play: it develops thematic motifs that are escapist in their preoccupation with time; it is written in a language that is poetic, lyrical, rhythmical; its themes and ideas are carried largely through recurrent symbols that both suggest the fantastic and underscore other fantasy elements; its structure suggests a movement through three ritualistic dances; and most importantly, the play employs the literary double, versions of fifty-year-old Clare (its central characters) as a schoolgirl, at age twenty, and at age forty. It is a bitter, anti-existentialist play.

ANGELA DELLEPIANE, City University of New York, "Critical Notes on Argentine Science Fiction Writers."

Argentinian science fiction is examined since its beginnings in the 19th century through the present. It is a literature of cognitive estrangement, using and judging science, having utopic and anti-utopic character. In addition to standard traits, Argentinian SF has been distinguished by social criticism and philosophical projection, as shown in a variety of novels and short stories, critical articles, and current attempts to gain respectability for this "paraliterary" form.

### 49

THE VAMPIRE: CONTEMPORARY VARIATIONS  
SESSION II  
Suite 116

CHAIR: Leonard G. Heldreth, Northern Michigan University.

MARY FERGUSON, West Georgia College, "The Hunger Plague: Stephen King's Ravenous Vampires."

While the traditional image of the vampire is that of a sensual, solitary figure, there is another strain, less sexual than starving and not at all isolated: the hungry breed, a massive swarm of creatures made predatory by a hellish plague. Films such as The Last Man on Earth and The Fearless Vampire Killers elaborate on this theme, but Stephen King's Salem's Lot best details its infectious spread. Even after the master vampire who has attacked Jerusalem's Lot is destroyed, his victims remain, ravenous hordes who once were people but who now exist only to feed on blood. Their plight parallels that of the flesh-eating ghouls in the Living Dead films. In both, the soul dies; the appetite lingers and becomes all-consuming -- the ultimate allegory of mob lust.

ANTHONY AMBROGIO, Wayne State University, "Dracula's Progeny: Consanguinary Ties."

Despite the phenomenal success of Dracula (1931), Hollywood filmmakers were slow to capitalize on the vampire's -- particularly the female vampire's -- potential. Dracula's Daughter (1936), released at the end of the first horror cycle, was an anemic reworking of Dracula, but Universal's next follow-up, Son of Dracula (1943), made during the peak of the second horror cycle, presented -- despite its title -- a truer daughter of Dracula than the previous film's title character. Kay

Caldwell is cinema's first vampiric vamp -- a woman very much like her femme-fatale film-noir contemporaries -- as icily, chillingly sexually aggressive as her more explicit cinematic sisters of the sixties and seventies.

LEONARD G. HELDRETH, Northern Michigan University, "Fred Saberhagen's Variations on Dracula."

Saberhagen's novels detail Dracula's new escapades over a period of almost a century. In resuscitating Stoker's villain, Saberhagen modifies him to reflect contemporary conflicts and transforms the arch vampire into a vigorous old man who moves smoothly through the modern world, pursuing only his own interests unless antagonized. While maintaining many of the traditional vampire characteristics, the new Dracula prefers animal blood to human, is merely weakened by the sun, and is no longer a devilish figure who can be warded off by crucifixes, garlic, holy water, or the host.

## 50

THE NUMINA IN MODERN FANTASY  
Room 118

CHAIR: Roger C. Schlobin, Purdue University.

GARY K. WOLFE, Roosevelt University, "What is a Numina?"

The author of the Eaton-Award-winning The Known and the Unknown will discuss the history and definitions of the concept of "numina" in a variety of disciplines, including theology, philosophy, psychology, and literature.

JULES ZANGER, Southern Illinois University, "Numina as Technology: The Disenchantment of Magic."

A sociological approach to the "new" centrality of magic and its practitioners in nineteenth- and twentieth-century British and American literature that examines the role of industrial-scientific culture in threatening and supporting the artist. This paradoxical combination of forces creates a literature in which magic and the magician, rather than Everyman, are critical to the action and resolution. This is a change from magic as a threatening, immoral force, which was usually background to the story, to an evil or good force whose attainment is the critical key to the plot.

Film: BLACK MOON  
Coral Ballroom  
10:00-11:32 p.m.

1975. International. Directed by Louis Malle. "To me, dreams are very real, very precise," Louis Malle has said, and rarely has a dream-world been delineated with such clarity as in Black Moon. A compelling mixture of science fiction, ancient myths, Lewis Carroll, Indian mysticism, Cocteau-like surrealism, and playful avant-gardism, out of Malle's own Zazie, this self-described "dream of a dream" is all the more haunting and magical for the matter-of-factness with which the most outrageous conceits are presented. In English and various unknown languages.

## Session XI, Saturday, 9-10:30 a. m.

AUTHORS' READINGS  
Sandpiper Room  
9 a.m.

TERENCE GREEN, reading "Susie Q."

Terence M. Green, BA, BEd, MA, was born in Toronto, Canada in 1947, where he still resides. His SF stories have appeared in the anthologies Alien Worlds, Other Worlds, Aurora: New Canadian Writing 1979, and in The Magazine of Fantasy & Science Fiction. Critical work has appeared in such places as Science Fiction Review, SF Commentary, Books in Canada, and others.

10 a.m.

FRITZ LEIBER, reading an excerpt from his forthcoming autobiography, Not Much Disorder and Not So Early Sex. (title inspired by Mann's "Disorder and Early Sorrow.")

Fritz Leiber, a Special Guest of the Conference, is perhaps the only author to win both Hugo and Nebula Awards in the same year on three separate occasions. Fritz has also garnered Gandalf, August Derleth, Lovecraft, and the Nebula Grand Master Awards. Best known among fantasy fans for his continuing series of sword and sorcery stories (six volumes, now) starring Fafhrd and The Grey Mouser, Fritz has also written classic science fiction, including The Wanderer, the culminating volume of his "Change War" story series The Big Time, and gothic horror novels in a modern setting like Our Lady of Darkness and the now classic Conjure Wife, which has been filmed twice and adapted for television. Nevertheless, as coiner of the term "sword and sorcery," Fritz's popular identity lies with fantasy, and his Swords of Lankmar has often been called "the best modern heroic fantasy."

## 51

FANTASY IN THE WORK OF TOM STOPPARD  
PART II  
Seagrave Room

CHAIR: Howard Pearce, Florida Atlantic University.

JOSEPH J. FEENEY, S. J., Saint Joseph's University, "Fantasy in Structure: The Layers of Metaphor in Jumpers, Every Good Boy Deserves Favor, and Professional Foul."

Fantasy is usually structured informally, but Tom Stoppard tightly constructs fantastic metaphors and uses these (together with plot) as the very structure of his plays. These complex layers of metaphor continue throughout a play, and each element of the comparison illuminates and is illuminated by the others. Fantasy in structure is provided by these bizarre metaphors: in Jumpers, philosophy/ gymnastics/ sex/ academic-chairs/ politics/ murder/ parties/ astronauts/ love/ slapstick/ characters; in EGBDF,

## Sat. 9-10:30 Cont.

characters/ politics/ mathematics/ sanity/ music/  
style/ society; in Professional Foul, soccer/  
politics/ philosophy/ academics/ characters.

DAVID NIXON, Palm Beach Junior College, "Dimensions  
of Reflexiveness in Tom Stoppard's Travesties."

An interplay between fixed and open attitudes  
toward meaning becomes the focus in Tom Stoppard's  
Travesties. The problem of meaning in the play is  
manifest in its many reflexive dimensions. Here  
we find a metaphor for an issue larger than yet  
not so far removed from the spotlights, the  
greasepaint, and the well-worn boards.

LUCINA P. GABBARD, Eastern Illinois University, "Tom  
Stoppard: Escape Artist."

Two principal functions of fantasy have been  
recognized as to escape from the here and now and  
to explore personal identity. Tom Stoppard's  
imaginative works perform these functions on two  
levels -- fictional and personal. First, three of  
his little-known plays -- If You're Glad I'll Be  
Frank, A Separate Peace, and Albert's Bridge --  
demonstrate the fanciful escapes of his characters  
and the lessons they learn about themselves and  
their worlds. Second, parallels between these  
plays and Stoppard's life mark them as personal  
flights of fancy by which he escapes and explores  
the perplexities of his private world.

GORDON E. SLETHAUG, University of Waterloo, "Mirrors  
and Multiple Heroes: Lord Malquist and Mr. Moon."

As Mr. Moon of Tom Stoppard's novel, Lord Malquist  
& Mr. Moon, brings some scotch whiskey to Lady  
Laura Malquist, who is just about to disprove his  
imagined impotency, he sees his reflection in the  
mirror: "At the top of the first flight of stairs  
was a pair of large, double doors painted cream  
with gilt moldings...He opened them to a narrow  
gap and saw himself in a mirror opposite, looking  
at himself through a gap in a large pair of double  
doors painted lilac." This image, the doubling of  
Moon in the mirror, presents in miniature both the  
main idea and the fundamental structure of the  
novel -- the quest for heroism by six characters,  
five of whom are in some ways the doubles of Moon.

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SEXUALITY & FANTASY I:  
DEATH & FEMINISM  
Allamanda Room

CHAIR: Donald Palumbo, Northern Michigan University.

DAVID J. BOND, University of Saskatchewan, "The  
Function of Eroticism and Fantasy in the Fiction  
of Andre Pieyre de Mandiargues."

Two apparently different strands of Andre Pieyre  
de Mandiargues' work, the fantastic and the  
erotic, are interwoven in his fiction, and both  
serve the same purpose: both are linked to an  
attempt, on the part of Mandiargues' characters,  
to escape the self, to loosen the bonds impressed  
by life on the individual. One of the obvious  
restraints on us is time, but Mandiargues

presents sexual activity as something that  
suspends time. Also, he presents eroticism as a  
means of escaping personal identity, not into  
nothingness, but into the world of nature. The  
final escape comes with death; while aware that  
eroticism and death are inextricably bound  
together in the human consciousness and have clear  
similarities, Mandiargues depicts the erotic as  
the antidote to death. For him eroticism is, like  
the fantastic, a search for something beyond this  
life, for a dimension where we are liberated from  
the constraints of society, official doctrines,  
ideologies, and life itself.

ANN R. MORRIS, Stetson University, "Death-Cunt-Prick  
Songs, Robert Coover, Prop."

To judge by Robert Coover's two best books, it is  
not baseball but sexual fantasy that is the great  
American game. In The Universal Baseball  
Association, Inc., J. Henry Waugh, Prop. and  
Pricksongs and Descants, Coover shows the sexual  
fantasizing of his characters, young and old, rich  
and poor, male and female. The Universal Baseball  
Association implies that baseball can be traced  
back to ancient religious and fertility rites.  
Thus sex, linked through baseball with religion,  
becomes part of existential man's answer to  
meaninglessness and death. Pricksongs and Descants  
explores further this possibility of using sexual  
fantasy to impose order on chaos and emptiness.  
In both books Coover is reaching through sexual  
fantasy to ultimate values.

PATRICIA FRAZER LAMB, Westminster College, "The  
Romantic Myth and Transcendence: A Feminist  
Interpretation of the Kirk/Spock Bond."

The Star Trek phenomenon has given rise to a genre  
of fan magazine that examines the relationship  
between Kirk and Spock through a psychic and sexual  
bonding that "mates" them. These "zines"  
constitute a modern form of the romantic novel,  
despite the fact that the psychic bond and  
homosexual relationship exists between two  
apparently ultra-masculine figures. Yet Spock  
plays the female role in two important respects:  
his is the object of discrimination as an alien,  
and he must suppress his protectiveness. And any  
traditional elements of a romantic story are  
intensified by an admixture of mysticism and  
existentialism. The Kirk and Spock of these zines  
are, in fact, androgynous. Each is allowed to  
express both masculine and feminine  
characteristics; each is a whole human being. And  
neither is required to sacrifice their unique  
identities in order to be loved nor to sacrifice  
the work that brings them together. Thus their  
relationship is romantically appealing but  
non-threatening to the professional woman.

MARLEEN BARR, Virginia Polytechnic Institute and  
State University, "Suzy McKee Charnas' Motherlines  
Exemplifies and Justifies the Permissive Portrayal  
of Sexuality in Feminist Science Fiction: Or,  
What's a Nice Character Like You Doing in a Plot  
Like This?"

Not everyone will welcome a novel that depicts  
inter-racial lesbianism among women who mate with  
horses. Thus, it is useful to understand why these  
potentially disturbing plot elements are present  
in Charnas' Motherlines. The novel portrays an

alternative to the prevailing patriarchal culture -- a society, in fact, that does not include men. It presents an alternative to a society where degradation and violent treatment of women is a normal, albeit unfortunate occurrence. The society of the Motherline tribes is far more humane, far less brutal and exploitive, than our prevailing American culture's treatment and depiction of women. And the novel is not a solitary phenomenon; it shares the concerns of other works that are a part of the recent wave of feminist science fiction.

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### THE MYSTICAL CONSCIOUSNESS IN FANTASY Room 108

CHAIR: Karen Schaafsma, University of California, Davis.

MARGARET S. MAURIN, Bryn Mawr College, "Marcel Brion and the Quest for Harmony."

Throughout the centuries, the fantastic has often been linked to what might be called a mystical consciousness of the universe. Why this should be so is readily apparent, for the fantastic presupposes the existence of a dimension of reality other than that of everyday human experience, and induces a heightened awareness of the self, the discrete world, the realm of the spiritual and of the obscure relationships that govern them. The present study is devoted to a selected number of Brion's stories that constitute a simple revelation of the mysterious workings of the universe, and a form of initiation in which the protagonist undergoes a series of tests or trials designed to render him worthy of the ultimate revelation.

J. BROOKS BOUSON, Mundelein College, "The Mystical Consciousness of Edwin Muir."

Ranked among the great visionary poets of the English tradition, the Scottish poet Edwin Muir (1887-1959) was obsessed with what he called the world of the "fable," a strange and "hidden" world revealed to him in dreams and visions. This paper discusses Muir's autobiographical and poetic account of his contact with the world of the fable and shows how his verse was born of his deep-seated urge to communicate his visionary experiences of the radical innocence of life and thus to convey something of the boundless mystery which he perceived at the core of human experience.

KAREN SCHAAFSMA, University of California, "The Sentient Cosmos in Fantasy."

The vision of the cosmos as a whole, as "an organism at once real, living, and sacred" is common to most works of fantasy fiction, from MacDonald to Le Guin, and a major theme of many. This paper will examine the ways in which this animistic vision manifests itself in fantasy (talking animals and trees, natural objects and places which possess magical or sacred powers) and will also discuss its thematic implications.

## 54

### AN INTRODUCTION TO SCIENCE FICTION IN SPAIN Room 110

CHAIR: Janet Diaz, Texas Tech University.

BONNIE MCSORLEY, Northeastern University, "Bueno Vallejo's Mito and El tragalus: The Twilight Zone of Hope."

In El tragalus and Mito, science fiction elements are introduced to dramatize the realization of hope. In the first, Bueno uses a technique akin to time travel to show a distant future where problems of existential identity and alienation have been diminished, if not resolved. In the second, Bueno turns toward the mysteries of outer space. The unknown is envisioned not as a finite entity that decreases with science's advancements, but infinite and rapidly expanding as the interface between knowledge and ignorance increases. To recognize the impossibility of our quest, yet to reach out, is a message which Bueno's theater attempts to inspire.

GENARO J. PEREZ, University of Texas, "Major Cultivators, Themes and Motifs of Science Fiction in Spain: A Bird's Eye View."

Very little has been written concerning Spanish science fiction, although the amount of published titles is large by any standards. The cause may be that many scholars and critics regard S-F as para-literature -- popular, low, plebeian literary production -- which does not merit scholarly research. The present paper attempts to give a panoramic view of S-F published in Spain, without a thorough evaluation of its literary merits; and it will examine works of some prominent cultivators of the genre and focus on those themes and motifs which tend to reappear throughout their fiction, in the hope of inspiring a more detailed study of S-F in Spain.

JANET DIAZ PEREZ, Texas Tech University, "Manuel de Pedrolo and Science Fiction in Cataluna."

Manuel de Pedrolo (b. 1918) is the author of over seventy volumes of poetry, drama, short stories, and especially novels. That Pedrolo is little known in Spain is in part a result of Spanish politics under Franco, combined with the fact that he writes in Catalan, a "minority language." A significant contributor to the theater of the absurd, he has won Cataluna's most prestigious literary prizes for his novels, but his science fiction has received no attention. This paper will trace S-F themes or traits in novels which do not belong fully to the genre, and give greater emphasis to three novels and a volume of stories which do.

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### HUMOR IN FANTASY Suite 112

CHAIR: Walter Herrscher, University of Wisconsin, Green Bay.

## Sat. 9-10:30 Cont.

LORRAINE MCMULLEN, University of Ottawa, "Humour and Fantasy in Jack Hodgins' Resurrection of Joseph Bourne."

Jack Hodgins is a west coast writer whose novels and stories weave humour with fantasy to present an essentially moralistic approach to life. Hodgins exploits the local colour of his west coast background and populates his lush setting with bizarre, sometimes ludicrous characters, whom he involves in fantastic, often humorous situations. In Resurrection of Joseph Bourne, the resurrection of Bourne, the cranky old radio host in the small town of Port Annie, through the intervention of a mysterious stranger, initiates a chain of fantastic events, all designed to point out the falseness of materialistic values and the power of love to transform the world. Hodgins exuberant language and comic inventiveness entertain us as he leads us with his Port Annie characters into a world stripped of material values, united by love.

OLENA H. SACIUK, Inter-American University of Puerto Rico, San German, "Today Reflected in Tomorrow: Science Fiction Jokes as Satire."

Along with the popularity of science fiction literature, science fiction humor, especially in the form of a joke, has grown in popularity and is used even in prestigious professional journals to make a point or satirize not the future but the present and the universal and ever-existing foibles of human nature. This combination of the present in the future gives the science fiction joke an extraterrestrial twist. Furthermore, familiar situations and expressions in a sci-fi context acquire a new irony or satirical ramifications as they mock us or our distorted values.

ALICE S. NAKHIMOVSKY, Colgate University, "The Black Humor of Daniil Kharns."

"An old woman, from an excess of curiosity, fell out of a window, smashed, and broke into pieces. Then a different old woman stuck her head out of the window and started looking at the broken one, but from an excess of curiosity she also fell out the window, smashed, and broke into pieces." Having begun in so odd a fashion, this tiny story will close in a few paragraphs in an even more unsettling way. Kharns' prose miniatures are a delicate balance of his ordinary, autobiographical early 20th century life in Russia and the fantasy-grotesque. I propose to show how they work, concentrating on stylistic quirks and philosophical play.

HEIDI E. FALETTI, Pennsylvania State University, "The Metaphysical Satire of Gogol's Narrative Fantasies."

Gogol's fantasy satire on the diabolical absurdity of bureaucratic St. Petersburg is exemplified in The Nose and The Overcoat. In these stories, the inhabitants of the city become unreal by reduction to rank, status, and accuracy. Gogol's satire operates by use of surrealist contrasts, patterns of irrelevance, and non-communicative

dialogue. In The Nose, satirical fantasy focuses on the wandering, disembodied nose of a petty official, a sign of the confusion inherent in bureaucracy. In The Overcoat, the demise of a meek document copier through the loss of his luscious new overcoat reflects the metaphysical precariousness of his routine existence.

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### VIOLENCE AND THE FANTASTIC IN MOVIES Suite 116

CHAIR: Phil Kuhn, University of Florida.

RICHARD E. HERSH, University of Florida, "Collage and Creation -- Necessary Violence and Theif."

Michael Mann's Theif narrates for Mann's major character, Frank, and for Mann himself the triumph of imagination in violent conflict with the intellect. Initially, the movie is a collage of epic devices and traditionally, even classically, literary parts rationally assembled. Frank's approach to his life -- a life he attempts to construct piece by ill-fitting piece according to a collage he assembled and refers to -- mirrors the filmic narrative collage. Yet collage is a mechanical, orderly compilation of sharp but still images -- nature morte; and in a necessarily violent revolt against rational assemblage, Frank abandons collage and embraces creative life at the edge of experience just as Mann abandons the traditional and literary forms for the imaginative narrative method of moving picture.

RICHARD SUGG, Florida International University, "The Meaning of Alex's Violent Fantasies in A Clockwork Orange."

Although the film is now ten years old, A Clockwork Orange is still remembered and cited as a benchmark in the history of violence in films. Not only is there plenty of violence in the film, but also the subject of the film is violence in human nature; and an important subtext is the relationship of violence to the creative energy that begets art. At the center of all these concerns are the fantasies of the main character, Alex -- visions of being a vampire, of exploding atomic fireballs over cities, of whipping Christ on the road to Calvary. To understand the meaning of these fantasies, not just to Alex but also in relation to the film itself, is to understand the meaning of A Clockwork Orange.

## Session XII, Saturday, 11 a. m. - 12:30 p. m.

AUTHORS' READINGS  
Sandpiper Room  
11 a.m.

JOHN MORRESSY, reading "Welcome To WIZCON," a new story about a Wizard's convention.

John Morressy is Writer in Residence at Franklin Pierce College in New Hampshire. The third volume

of his fantasy trilogy (Ironbrand, Graymantle, Kingsbane) is scheduled for June publication. Meanwhile he's completing a science fiction novel on the conflict of religion and politics in the future. The Mansions of Space. Morressy publishes regularly in Fantasy & Science Fiction where his Kedrigem stories are popular, and also appears in Omi, Asimov's and Playboy. He is best known among science fiction fans for his novel Frostworld and Dreamfire.

12 Noon

JUSTIN LEIBER, reading "Ryoangi," an excerpt from Beyond Humanity.

The son of Fritz Leiber, Justin teaches philosophy at the University of Houston where his course topics include "the mind/body problem, linguistics and psychology, and extraterrestrial communications." His academic publications include Noam Chomsky: A Philosophic Overview, Structuralism, and papers with titles like "Paradigmatic Immorality." He has also taught at CUNY, Oxford, and MIT. Beyond Humanity is his second novel.

1 p.m.

CHARLES N. BROWN, editor and publisher of LOCUS, speaking to an open session of the Writers Workshop, "Science Fiction and the Publishing Market."

Charlie Brown has edited LOCUS: The Newspaper of the Science Fiction Field, for the past 15 years, garnering six Hugo awards for his publication and several nominations for himself as "best fan writer." He was an electrical engineer before his hobby became a fulltime job. His review columns have appeared in Cosmos, Odysey, and Asimov's.

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KURT VONNEGUT AND FANTASY  
Seagrape Room

CHAIR: Joseph Sigman, McMaster University, Ontario.

LAWRENCE BROER, University of South Florida, Tampa, "Through the Looking Glass at The Sirens of Titan: Vonnegut in Wonderland."

The paper will analyze the subtly interwoven allusions to Charles Dodgson's two "Alice" books in Kurt Vonnegut's novel, The Sirens of Titan. Vonnegut refers to Alice in Wonderland and Through the Looking Glass directly on several occasions in his novel but also reinforces his main theme through numerous references to glass, portholes, windows, mirrors, and crystals, transparency, and to doors, caves, and tunnels. Vonnegut uses glass reflections to suggest that the nightmarish experiences of the novel occur within the tormented mind of Malachi Constant rather than in objective reality.

PETER F. FARSHALL, Rose-Hulman Institute of Technology, Terra Haute, "Fantasy and Irony in Kurt Vonnegut's Slaughterhouse Five."

Although Billy Pilgrim is probably fantasizing his visit to Tralfamadore, he cannot escape his past

experiences through that fantasy. Ironic patterns link the Tralfamadore episode with Germany. The Tralfamadoreans are an exaggerated representation of the most sterile and destructive aspects of mankind. In this novel, Vonnegut espouses not the Tralfamadorean philosophy but rather a commitment to true humanity.

JOSEPH SIGMAN, McMaster University, "Kurt Vonnegut's Sirens of Titan as 'An Exercise in Science and Theology'."

Kurt Vonnegut once told an interviewer that "all writers are going to have to learn more about science." This paper explores the way in which Vonnegut contrasts the world of modern physics with the world of traditional theology in The Sirens of Titan. It focuses on his use of the chrono-synclastic infundibulum to oppose Einstein's theory of relativity to the theological concept of eternity. It also discusses the metaphorical parallels between quantum theory and Vonnegut's manipulation of point-of-view and plot.

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SEXUALITY & FANTASY II:  
ICONOGRAPHIC APPROACHES  
Allamanda Room

CHAIR: Donald Palumbo, Northern Michigan University.

RICHARD ABRAMS, University of Southern Maine, "Illicit Pleasures: Dante Among the Sensualists."

Almost all of our modern analysis of sexuality derives from Freud, but Dante offers an analysis of sexuality in Purg. XXVI that provides a footing outside Freudian thought and contributes a different set of images, e.g., an association of sexual pleasure with the fascination of cities or with the world of the page (as opposed to the spoken word).

PAUL GROOTKERK, Mississippi State University, "Hans Baldung-Grun's Bewitched Groom: A Probe into the Erotic Nature of the Witches' Sabbat."

One of the major themes of 15th century art was the portrayal of the tortures of the damned, and Germanic art displayed the strongest penchant for this concern with the macabre. Among the most odious representations of this world of the Devil, witches, and demons are those created by Hans Baldung-Grun, who also did numerous sensual studies of the confrontation of death and the living soul. While one theory argues that Baldung's The Bewitched Groom displays the artist's concern with his own imminent death, iconographic study and comparison with contemporaneous works suggest that the woodcut is actually a symbolical print representing the erotic nature of the medieval witches' Sabbat. Slides will illustrate the presentation.

GWENDOLYN LAYNE, Vanderbilt University, "Subliminal Seduction: Fantasy Cover Art."

Much of fantasy's appeal and popularity come from its sublimation of sex. It is a "safe" escape, while at the same time it provides a titillating experience. An example is the cover art of such illustrators as Frazetta, Boris, and Whelan, which

## Sat. 11-12:30 Cont.

demonstrates Wilson Bryan Key's premise in Subliminal Seduction that advertising's persuasive powers are derived from hidden embeds and highly suggestive scenes.

ANTHONY AMBROGIO, Wayne State University, "Horror Films' First Sex Symbol: Woman as All Things to All Monsters."

Before King Kong (1933), Fay Wray was already horror films' first Sex Symbol: her presence virtually guaranteed a horror movie's aberrant sexuality (e.g., she was lusted after as a hunting prize in The Most Dangerous Game -- 1932 -- and perversely worshipped in Mystery of the Wax Museum -- 1933). William Troy notwithstanding, no wonder Kong is so rife with sexual tension -- especially since miscegenation and rape were popularly associated with apes anyway. But Kong ultimately stands these concepts on their ear: its ape becomes a noble savage; like the film's two men, adolescent Kong gains maturity through the love of a good woman.

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BRIAN ALDISS  
Room 108

CHAIR: Richard Mathews, University of Tampa.

CHARLES PLATT, SF author, New York City, "An Appreciation of Brian Aldiss."

A conversational discussion of Brian Aldiss' work in relation to the process of SF publishing. Charles Platt was a staff member of the influential SF magazine New Worlds and as such was a participant in the innovative new movement in SF which originated in England and was associated with that magazine.

PATRICK G. MCLEOD, Jacksonville University, "Frankenstein Reconsidered."

A discussion of Brian Aldiss' novel Frankenstein Unbound as it reflects the author's stylistic and thematic interest, and as it expresses an enduring motif in SF.

RICHARD MATHEWS, University of Tampa, "Failed Horse or Failed Rider? The Question of Human Failure in the Fiction of Brian Aldiss."

In a startling range of short stories and novels, Brian Aldiss returns to the problem of failure -- failure of men and machines, and even of whole species and civilizations. His books examine the origins of a failure of enormous proportions as he searches for reasons and causes in the primitive past as well as in the far-distant future. By examining two early treatments of the problem in the short story, "The Failed Man" and the novel Non-Stop, this paper identifies the scope of the problem in Aldiss' fiction and suggests how the author begins to answer the questions he raises.

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ARTHUR AND MERLIN  
IN CONTEMPORARY DRESS  
Room 110

CHAIR: C. W. Sullivan III, East Carolina University.

RAYMOND H. THOMPSON, Acadia University, "The Immortal Enchanter: Merlin in Modern Fantasy."

Alan Garner in the Alderley Books, C.S. Lewis in That Hideous Strength, and Susan Cooper in The Dark Is Rising series all enlist a revived Merlin as a powerful champion fighting for the cause of good against evil. However, they deliberately burden him with responsibility so that the young protagonists have freedom to learn and develop maturity. In each case good triumphs. Yet just as the struggle between good and evil can never be concluded while humanity endures, so Merlin, the exponent of good, cannot die. Instead he withdraws from mortal sight once again.

VEATRICE C. NELSON, Morehouse College, Atlanta, "Between Two Merlins: The Quest of a Modern Arthur in John Le Carre's Smiley Trilogy."

In John Le Carre's three espionage thrillers about George Smiley, the gentlemanly British secret agent par excellence, Arthurian matter supplies many obvious images. The dual nature of Merlins appears in the antithetical characters Control and Karla, respectively heads of the British and Russian intelligence agencies; and Arthur takes on the form of George Smiley, the middle-aged intelligence expert and hero of the trilogy. The legendary figures are more than simply informing spirits for the major characters, though. The difference between the polarities of Merlin's nature provides the tension for the trilogy's main action and Arthur's dilemma with love and loyalty provides the motivation for Smiley's movements.

61

THE VAMPIRE: CONTEMPORARY VARIATIONS  
SESSION II  
Suite 116

CHAIR: Leonard G. Heldreth, Northern Michigan University.

RAYMOND T. MCNALLY, Boston College, "Some Recent Cases of Vampirism in History and in Films since 1940."

After the 1940's the vampire fell on hard times in the movies; during the late Fifties American International Pictures linked the theme with teenagers. Horror of Dracula (1958) represented the harbinger of a new, creative effort to revive the vampire theme, resulting in Daughters of Darkness (1970), Immoral Tales (1974), in Search of Dracula (1972), the TV Dracula with Jack Palance (1973), Martin (1977), and a TV Count Dracula with Louis Jordan (1978), which all contributed to the development of the genre. What I call "The Vampire Flood of 1979" took place with the release of Werner Herzog's Nosferatu, Love At First Bite, Salem's Lot, and Dracula with Frank Langella. Reference will also be made to recent cases of vampirism, such as a documented case of auto-vampirism in 1964 and the court trial of a self-proclaimed "living vampire" in 1981.

VIRGINIA A. HARGER-GRINLING, Memorial University of Newfoundland, "Interview with the Vampire and Heloise: Two Contemporary Variations on the Theme of the Vampire."

In these two North American novels of the 1970's, both concerning travel through time and space, the search for the absolute is reflected in the ties and fatal relationships established between the vampire and his or her victims. The character of this creature leads itself to universal interpretations on the human condition and to more particular interpretations on modern occidental man.

## 62

FANTASTIC PERSPECTIVE:  
THREE CLASSIC TEXTS  
Room 118

CHAIR: Norman Nathan, Florida Atlantic University.

DEBBIE JAY, Texas Tech University, "Of Men and of Demons: The Duchess of Malfi."

Except for the Cardinal, John Webster taints the characters in the Duchess of Malfi (before 1614) with varying degrees of evil, using supernatural association to lend credibility to the characters' evil. Though never portrayed as a supernatural being, the Cardinal represents the Devil, while Ferdinand and Bosola share a blend of human witchcraft and supernatural animal imagery. Through this blend, both characters feasibly suffer guilt. In opposition to the Cardinal's total evil, the Duchess is surrounded by suggested evil: her spirit remains vital in life and death. Melding images in varying degrees allows fuller character development and illustrates Webster's belief that man could be more evil than demons.

ISSA PETERS, American Graduate School of International Management, "Social Criticism and Fantasy in The Arabian Nights: 'The Envious Sisters'."

That the fantastic element in The One Thousand and One Nights is employed to entertain the audience with imaginary ventures or as a means of wish fulfillment of an otherwise miserable world, "The Envious Sisters" proves to be an idle and narrow view. The story is disguised social criticism of arbitrary punishment for crime, thus relating directly to the frame story of the Nights. The devices of the fantastic utilized in the story, such as the three magical objects, serve to advance the plot as well as to disguise social criticism which would otherwise be too direct and therefore dangerous to the narrator.

MARILYN JURICH, Suffolk University, "The Fugue of 'Alienation' and Fantasy in Blake's Songs of Innocence and Experience."

In Songs of Innocence and Experience, Blake sets up a dialectic, voice detached from mind, conscious from unconscious; participant's sensibility contrasted with observer's discernment. The means by which Blake seeks to raise critical consciousness in his reader clearly resembles the "alienation" effect Brecht accomplishes in the epic theater. The spectator's intelligence must remain active even while he sympathizes with the plight of the victim.

## Session XIII, Saturday, 2-3:29 p. m.

AUTHORS' READINGS  
Sandpiper Room  
2 p.m.

FREDERIK POHL, reading two new short stories, "Options" and "The New Neighbors."

Fred Pohl's credits and accomplishments are legendary in science fiction. Beginning as a first generation fan (the Futurians), and an editor at 19, he has helped to shape the genre as much or more than any other writer. Still going strong after 40 years, his novels regularly place high on the bestseller lists, and on the ballots for Hugo and Nebula Awards. Pohl's early collaboration with C. M. Kornbluth, The Space Merchants, is a classic often chosen for college classes, while Man Plus, Gateway, Beyond the Blue Event Horizon, and The Cool War have either won, or placed second, in major awards balloting. Pohl's editorship of If won that magazine three Hugo Awards, while under his leadership Galaxy introduced the finest new writers of the day. Pohl has also headed the SFWA and World SF, served actively in SFRA, the American Astronautical Society, British Interplanetary Society, New York Academy of Sciences, the World Future Society and countless other causes.

3 p.m.

KARL HANSEN, reading an excerpt from a novel in progress, from The Hybrids Trilogy.

Karl Hansen is a medical officer for the Public Health Service on the Ute Mountain Indian Reservation, but plans to retire from medicine at the end of his tour to write full time. His first novel, Wargames drew enthusiastic reviews last year. Hansen has published stories in Analog, Galileo, and the Chrysalis anthologies, as well as the Berkeley Showcase series. He writes what is known as "hard science" fiction.

## 63

IMAGINARY SOCIETIES  
AS SOCIAL CRITICISM II  
Seagrave Room

CHAIR: O. M. Drekonja, St. John's University, Collegeville, Michigan.

RICHARD MATHEWS, University of Tampa, "Social Roots in William Morris's The Roots of the Mountain."

After years of lecturing and organizing for political and social change, William Morris turned to fiction to portray alternative social visions. The House of the Wolfings (1888) and The Roots of the Mountains (1889) not only are the first modern fantasy novels written in English, but are thematic partners which reveal a fresh and strong communal society rooted in the British past. The Roots of the Mountains establishes historical roots for social organizations based on kinship with one's fellow man and with the earth. Morris

## Sat. 2-3:29 Cont.

emphasizes his point through a language based on Germanic-Nordic roots, rich in metaphor, rejecting the Latinate and Frenchified vocabulary of technology.

LILLIAN HELDRETH, University of Northern Michigan, "Shadow of the Swashbuckler: Social Conscience Invades Darkover."

Marion Zimmer Bradley's Darkover novels originated in escapist sword-and-sorcery fantasy, with all the trappings of adolescent adventure in exotic worlds where men can be men, wallowing in combat and sex. Yet even these early efforts show elements of conscience, which become more dominant until the later Darkover novels become vehicles for a sophisticated, radical appraisal of human society and sex roles. This paper examines the development of Bradley's social conscience, demonstrating that the former confessions' author presents in her popular series a reversed view of sword-and-sorcery that shows what it would be like truly to live in the world of our fantasies -- especially for women.

INGEBORG KOHN, University of Arizona, "Reversal of Tradition, Oblivion of Memory: The Fantastic Vision of Monique Wittig's Utopia in Les Guerilleres."

The creation of a fantastic world as a form of social criticism: this is the achievement of the French contemporary novelist/feminist Monique Wittig in Les Guerilleres (The women warriors). Her aim is to totally reverse the social order in Western society by means of substituting a female discourse. This would abolish all our myths and traditions, responsible for the creation and perpetuation of phallogocentrism in a biblico-capitalist society. The setting of this imaginary new world is a fantasy land, a paradise of astonishing species of fauna and flora. Its inhabitants, the guerilleres, invent a mythical past which places women in the center of the universe.

64

THE FANTASTIC AND THE  
19TH CENTURY CITYSCAPE  
Room 108

CHAIR: Louise Fiber Luce, Miami University.

GRANT CRICFIELD, University of Vermont, "Locus Hocus Focus in Theophile Gautier's 'Arria Marcella'."

Gautier's dynamic cityscape sets up the tensions which create the fantastic effect of this text. Such typically fantastic motifs as the lava bust sprung to life; pagan sensuality vs. Christian morality; the conquest of time and mortality; the momentarily actualized ideal; the acceptance of a new, if possible, logic all depend on the labyrinthine temenos that is Pompeii. The reintegrated and reanimated ruins constitute the major rupture with ordinary physical, temporal and psychic realities which leads to a fearful malaise; the city itself is the primary provocation for the explicit hesitation essential to the fantastic experience.

HEIDI E. FALETTI, Pennsylvania State University, The Behrend College, "The Mythic Modernism of Demonic St. Petersburg in Gogol's Nevsky Avenue."

St. Petersburg appears in Russian literature, from the Age of Pushkin to Symbolism, as the mythic personification of the sterile Western metropolis of modern epoch. This paper will explore Gogol's tale, Nevsky Avenue, with focus on the supernatural suggestion of a fateful impact the city has on the lives of two young men. Concentration will be on imagery, mood, and plot elements which place in relief both the city's diabolical atmosphere and the juxtaposition of dream and reality which defines the plight of the characters.

WALTER M. GERSHUNNY, Northeastern University, "The Mystical Cities of Flanders in the Poetry of Georges Rodenbach."

The poetry of Belgian symbolist Georges Rodenbach evokes the silent mysteries of the cities of his native Flanders. Enshrouded in Northern mists, his cities appear as extensions of the poet's own vitiated soul. Somnolent and abandoned, they are caught in the throes of death and decay. Spirituality proves the only source of their salvation; suffused in an aura of mystical devotion, these dormant cities present an otherworldly vision on the Flemish landscape.

65

THE FANTASTIC IN JEWISH LITERATURE I:  
THE MIDDLE AGES THROUGH  
THE EIGHTEENTH CENTURY  
Room 110

CHAIR: David Miller, Ohio State University.

BRUCE ROSS, State University of New York, "Pathetic Creation: The Medieval and Renaissance Debate over the Golem Figure."

Isaac Bashevi's Singer maintains that the golem figure in H. Leivick's play The Golem fails to achieve its intentions because it "lacks a moral imperative." Singer's observation restates the earlier Hasidic and Kabbalist assessments and highlights the pathos of a being that interacts with human beings while lacking a will of its own. The paper will examine the theological and literary traditions of the golem figure and judge the limitations and ambiguities of viewing this being as a metaphor of the relationship between God and man.

MARK BERNHEIM, Miami University, "How the Rabbi Was Changed into a Werewolf" and the Mayse-Bukh of 1602."

Appearing around the year 1600, the Mayse-bukh has played an important if overlooked role in the continuation of Yiddish literature. This collection of stories fuses popular, folk, and religious traditions into a basically harmonious opus that is important for revealing attitudes and beliefs of the emerging Yiddish-speaking world centered in the Rhineland. Moral and theological values are affixed to familiar stories of conduct, in the hopes that the largely female readership will nourish the traditions at home for future

generations. One well-known tale, "How the Rabbi Was Changed into a Werewolf," is especially interesting for its connections to medieval Latin and English sources. Its peculiar brand and misogynistic ethics will be described.

HARRIS LENOWITZ, University of Utah, "A Fairy Tale of Jacob Frank."

Historically, "Frank-ism" derives from Lurianic and Sabbatean figures, and ideologically from Gnosticism and Sabbatean mythology. This paper traces the Frankist movement, its hagiographic and allegoric backgrounds, and presents an analysis of the allegorical structure of the tale.

## 66

### GAMES IN LITERATURE Suite 112

CHAIR: Laurence Donovan, University of Miami.

BUD FOOTE, Georgia Institute of Technology, "The Board and the Book."

The board game (or spacial map) has been utilized in fiction from *Alice in Wonderland* through John Brunner's *Squares of the City* and Faulkner and Joyce. This paper considers the fading of this practice as fixed territoriality, is replaced in our day by interior psychology.

CAMILLE LA BOSSIERE, University of Ottawa, "A Capricious Algorithm: Alain Robbe-Grillet's Game in *L'Annee derniere* a Marienbad."

In this examination of the use of the mathematical game of Nim in *L'Annee derniere* a Marienbad, it becomes clear that in affirming the independence and efficacy of the "I" to escape a repetition of analogous actions, Robbe-Grillet dramatizes his own static, neutral role as narrator.

TOM SMITH, Castleton, Vermont, "Some Traffic: Anagrammatic Poems."

A reading of anagrammatic poems of great wit and complexity.

## 67

### FILM FANTASY AS IDEOLOGICAL REPRESENTATION Suite 116

CHAIR: Mike Budd, Florida Atlantic University.

DOUGLAS GOMERY, University of Maryland, "The Movie Made-for-Television: Sports Fantasy and Ideological Production."

Fantasy may be examined as an instrument reinforcing or subverting existing social attitudes. Films, especially those made for television about sports figures seem to be based on a concrete, real world, but in fact portray a consistently fantastic image -- no racial tensions, no economic conflicts. The best players win. Athletes in these films die from cancer, not their football injuries. I shall analyze what was the first "hit" TV movie, *Brian's Song*, a "love story" between two football players. Slides from the film illustrate the talk.

NANCY KETCHIFF, North Carolina State University, "Modernism and the Representation of Fantasy: Cubism and Expressionism in *The Cabinet of Dr. Caligari*."

By around 1915-1920, the various commercial film industries, led by Hollywood, had developed a mode of film discourse, realist narrative, which was capable of articulating fairly complex differences between the registers of fantasy and an omniscient, naturalized reality. At about the same time, though, two important modernist movements, Cubism in France and Expressionism in Germany, were in different ways and to different degrees challenging the very realist, illusionistic tradition in painting from which the new filmic discourse partly derived. One of the first films to bring together these conflicting modes of realism and modernism was *The Cabinet of Dr. Caligari*, made in Germany in 1919. In it we can see aspects of both Expressionism and the more radical Cubism as they infect the film's representations of fantasy, insanity, and reality.

ALLAN HIRSH, Central Connecticut State College, "Uncanny Affect in the Horror Film."

Does the uncanny in horror films stretch to one's thinking things into being? Is introjection projected in the dark? In the acceptable horror film, the inanimate thought becomes animated. Within the film, the anxiety-arousing fantasy is managed and ceases to be a mystery. Finally, form allays anxiety.

## 68

### ANIMALS IN MYTH AND LEGEND Room 118

CHAIR: Christa-Maria Beardsley, Indiana University at South Bend.

MARGARET M. DUNN, Stetson University, "The Dragon is Not Dead: He Is Alive and Well in the *Earthsea Trilogy*."

Have the dragons of antiquity become nothing more than symbols, fantastic creatures which have no place in serious literature? Ursula LeGuin's answer in the *Earthsea Trilogy* is a resounding "No" as she restores the legendary fire-drake to his rightful place as the embodiment of the incomprehensible force of darkness. Modern man must realize, says LeGuin, that these forces must forever lie beyond the purview of his comprehension, and that if he is to cope with such inevitable aspects of human life as evil and pain and death, then it is to myth and imagination -- it is, in essence, to the dragon -- that he must once again return.

ROBERT CASILLO, University of Miami, "Ruskin and 'The Place of the Dragons'."

Ruskin's "The Place of Dragons" not only contains a sustained reading of Carpaaccio's St. George and the Dragon but in effect appropriates that painting as a vivid ideogram of Ruskin's life and works, a visual summary of Ruskin's main goals and conflicts. The Dragon assimilates to Ruskin's negative principle or "The Lord of Waste"; it is an overdetermined symbol of impurity,

## Sat. 2-3:29 Cont.

disorganization, destructive impulse, entropy, promiscuity, castration, economic greed, unharnessed energy, in short, the unredeemed and unsublimated Nature from which Ruskin sought to rescue Victorian man.

JUDITH J. KOLLMAN, University of Michigan-Flint, "Dionysus the Areopagite and Charles Williams' The Place of the Lion: The Place of the Beasts."

The Place of the Lion is about confrontations between human being and angels, or *sidola* -- Neoplatonic creatures that are a combination of Plato's Ideals with the supernatural beings of the Old and New Testaments. Summoned into suburban England, they are, as pure energy or idea, invisible and immaterial. In obedience to the laws of the material world, they assume forms, usually that of symbolically appropriate animals. The characters meet these God-like powers in a series of theophanies, through which Williams demonstrates that the place of the lion is, along with the other angelical energies, within the human psyche.

## Session XIV, Saturday, 4-5:30 p. m.

AUTHORS' READINGS  
Sandpiper Room  
4 p.m.

JOSEPH L. GREEN, reading "A Crystal Love," from Inheritance of Crystal.

Joe Green began his science fiction writing career in England with contributions to New Worlds, and his first novel, The Loafers of Refuge, was published there. Better known in this country are The Mind Behind the Eye, Conscience Interplanetary, Star Probe and The Horde. Joe is also well-known for his lucid science articles, and calls himself a "hardscience" writer. His latest work is a trilogy called Crystal. The story he will read concerns an alien/human love affair, and comes from the second volume.

5 p.m.

TIMOTHY ROBERT SULLIVAN, reading "The Comedian," forthcoming in Asimov's.

Tim Sullivan is an FAU graduate, and the man whose suggestion led to the establishment of the Thomas Burnett Swan Fund. Tim has taught SF there, and served for three years as chairman of the Authors' Readings Program for ICFR. He is among the new writers who first published in Unearth, and has since placed stories in New Dimensions, Chrysalis, The Twilight Zone, and Asimov's. A faery tale of his appeared in the February Fantasy Newsletter. He is presently at work on a fantasy entitled The Madonna Matrix.

6 p.m.

BRAD LINAWEAVER, reading "Clutter," forthcoming in Amazing Stories.

Brad Linaweaver teaches creative writing to prisoners under the aegis of Mercer College, Atlanta. He is a graduate of Florida State and Rollins College. He has written numerous stories and articles for the Underground press, has four stories sold to Amazing.

69

FANTASY & RELIGION  
Seagrape Room

CHAIR: Gloria Kline, Florida Atlantic University.

GORDON W. SAUNDERS, Trinity College, "Beyond the Grave in the Mountains: Fantastic Allegory as Theological Paideia."

The last five years have seen a significant increase in the publication of fantastic allegory by religious publishing houses. This paper analyzes three sets of allegories: Calvin Miller's, "Singer" trilogy (Intervarsity Press), John White's "Anthropos" books (Intervarsity Press), and Hannah Hurnard's Hinds' Feet on High Places and sequel (Tyndale House), along with several theories of allegory, to develop its major thesis: allegory is experiencing a resurgence because it makes possible an explication of experience for which no adequate, self-conscious, conceptual terminology yet exists, and because it provides, vicariously, experiences which teach more clearly than discursive exposition while providing, simultaneously, the exposition which elucidates those experiences.

MICHAEL R. COLLINGS, Pepperdine University, "Strangers in Estranged Lands: Mormonism in Science Fiction."

Religion and science fiction rarely blend easily. For religion to appear in science fiction -- and to work with it rather than against it -- it becomes necessary to reduce religion to stereotypes and clichés. The examples investigated deal directly with kinds of allusions to Mormonism in writers as disparate as Heinlein, Ian Watson, Dean Ing, Philip Jose Farmer, and Piers Anthony. In each, regardless of the depth or superficiality of treatment, the pattern emerges: religion ceases to function as doctrine, and instead becomes cliché or stereotype, a short cut metaphor for ideas and attitudes antithetical to those espoused by science fiction.

PETER M. LOWENTROUT, California State University, Long Beach, "Science Fiction & Fantasy: Window on the Future of Religion."

The steady demythologization of culture in recent centuries has drained traditional meaning from the world and fragmented values and moral concepts. But at the cutting edge of our culture there is now emerging an axiomatic "shifting of gears" which may have much to do with meeting the spiritual crisis. Science fiction and fantasy as well as recent religious inquiry participate deeply in this shift.

## CRITICAL APPROACHES TO SCIENCE FICTION -

## IV

Room 108

CHAIR: Joe Sanders, Lakeland Community College, Ohio.

DON W. SEIKER, New Hampshire College, "H. G. Wells Goes to the Movies: The Making and Meaning of Things to Come."

In 1936 the Korda-Menzies film production of Things to Come provided millions of viewers with H. G. Wells' ideas about history, government, warfare and the very future of mankind. The modern moviegoer is likely to have some serious misgivings about most of Wells' solutions to the problems the film so facetiously resolves. Wells was denounced for pandering to the gods of progress and for creating the most lopsided Utopia ever conceived. Yet in many ways the film does not accurately reflect or agree with his beliefs set forth in the book, The Shape of Things to Come.

ROBERT M. PHILMUS, Concordia University - Montreal, "Mechanical Operations of the Spirit and A Tale of a Tub."

Arguing that Swift's Tale of a Tub, like Gulliver's Travels, is science fiction in the sense of being a fiction based upon science is uphill work. Yet improbable as it may seem, the theory of madness that is in all respects central to the Tale does bear enough of a parodistic resemblance to mechanical accounts of the spirit propounded by Joseph Glanvill, Thomas Willis, and lesser known hypothesizers on the subject to suggest that this most fantastical aspect of the Tale does have scientific basis. Swift's possible "sources" here underscore what he is doing in the Tale as a whole: turning the modern penchant for mechanistic theorizing against modernity itself.

GREGORY RENAULT, Tacoma, Washington, "The Dynamic Mirror: Darko Suvin's Estranged Literary Theory."

Darko Suvin's definition of SF as "cognitive estrangement" is one of the most significant attempts to explore the relation between art and politics in SF literature. This paper critically examines Suvin's project, systematically illuminating the hidden assumptions, implicit concepts and contradictory effects of his literary theory. Analysis of fundamental terms such as estrangement and cognition, as well as Suvin's basic delimitation of the genre in his genre criticism and history, points to the flaws inherent in his attempt to construct a formalist basis for political criticism of SF.

## 71

WILLIAM MORRIS

Room 110

CHAIR: Richard Mathews, University of Tampa.

FLORENCE BOOS, University of Iowa, "The Roots of the Mountains as a Pre-Socialist History."

No Victorian social thinker more linked his political views to the reconstruction of past societies through myth and history than William Morris. At the height of his period of active socialist activity Morris began in his imaginative writings to recreate history along similar lines. This paper refers to Morris' writings on medieval culture and the history of socialism in order to compare The Roots of the Mountains with News From Nowhere. In the process, it examines how The Roots of the Mountain's fantasy of an early medieval society represents the constraints and the strengths of his utopian strain of revolutionary communism.

GARY AHO, University of Massachusetts, "William Morris, Iceland, and the Late Prose Romances."

In the Icelandic Journals, William Morris registers his response to Thingvellir with the following words: "once again that thin thread of insight and imagination, which comes so seldom to us, and is such a joy when it comes, did not fail me at the sight of the greatest marvel and most storied place of Iceland." This paper shall discuss what insights might have provided Morris, mentioning how several other critics have interpreted Iceland's significance to Morris. It shall then point out the ways that Iceland's geography and story seem to merge, becoming threads in the tapestries of his late prose romances.

FREDERICK KIRCHHOFF, Indiana University-Purdue University, "William Morris' Anti-Books."

William Morris' late prose romances were written in response to what he called "the plague of books" characteristics of nineteenth-century industrial society. Their archaic diction and typographical format (in the Kelmscott editions for which they were specifically written) block easy reading. This distrust of the printed word has its internal counterpart in the treatment of written texts within the narratives, where books are either dangerous or at least misleading. Together, these facts suggest an opposition between the story and the written form in which it appears. The romances force the reader to dissociate the story from its text and thus create an illusion of the timeless independence of the story.

## 72

MONSTERS IN ARTHURIAN LORE  
Suite 112

CHAIR: Thomas E. Vesce, Mercy College - New York.

JOEL FEIMER, Mercy College, "The Giant of Mont St. Michel: The Significance of the Monstrous in Arthurian Epic."

In the early twelfth century versions of Arthur's story may be found the episode of Arthur's encounter with the Giant of Mont St. Michel. Geoffrey of Monmouth, Wace, and Layamon all present Arthur's confrontation with the monstrous giant in terms which make the struggle emblematic of Arthur's career as a whole and the significance which the British king has by virtue of his exploits. The Giant represents the demonic; Arthur is the avenging agent of divine providence

## Sat. 4-5:30 Cont.

who liberates the giant's mountain lair for its future use as a holy shrine. In this episode, which immediately precedes the Briton's assault on the pagan Roman Empire, Arthur's meaning is reduced to its essential elements and the here is raised to mythic stature.

GALE JUSTIN, C U N Y, "Twrch Trwyth in Kulwch and Olwen: Monsters at the Root of Arthurian Lore."

Associated with Arthur from the earliest appearances, with Arthur Miles, Arthur the Warrior, the Twrch Trwyth, Porcus Troit, was a wild boar of supernatural rage. His fury laid waste to "one-third part of Ireland" and a good part of Wales, destroying a multitude of Arthur's legendary followers in the process. The hunting of this beast takes up a major portion of the mabinogi Kulwch and Olwen, as Arthur aids his nephew, Kulwch, in acquiring the ceremonial comb and shears hidden between the ears of the Twrch Trwyth. (One of two score tasks assigned to Kulwch by the giant, Yspaddaden Penkawr, whose daughter, Olwen, he hopes to marry.)

THOMAS E. VESCE, Mercy College, "The Medley of Monsters of Les Merveilles de Rigomer."

A review of the use and misuse of celtic oral traditions and contemporary literary models, cleverly accomplished by the author of this thirteenth century French Arthurian romance which describes sometimes curious and sometimes awesome monster-opponents of various Arthurian heroes, among whom are Lancelot and Gawain.

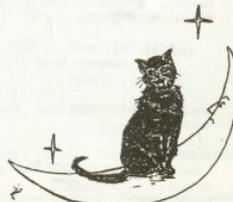
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LEPAGE, Raymond	14	RIVERS, Kenneth	36	COTE, ANDRE, "Enricho Quarto: The	
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# Tropicon I March 13-14

Honoring  
Lee Hoffmann

Saturday

INTERVIEW WITH ANDRE NORTON  
Coral Ballroom  
11 a.m.

PANELISTS: Moderator: Brad  
Linaweaver, author and teacher;  
Roger Schlobin, scholar and  
bibliographer of Norton's works;  
Ruth Kyle, author of the Andre  
Norton Concordance; Becky Peters,  
librarian.

Noon

LEE HOFFMAN, Tropicon Guest of  
Honor; Interviewed by Joe  
Sicari.

IF YOU'RE NOT A VIRGIN, DO YOU REALLY  
WANT TO DRAW A UNICORN?  
Allamanda Room  
1 p.m.

ARTISTS Sabrina Jarena, Gail Bennet  
and Sarah Clemens discuss  
symbolism and commercialism in  
Fantasy Art.

FADS FOR SALE  
Allamanda Room  
2 p.m.

ARE SERIES NOVELS (and space  
opera, sword & sorcery, etc.)  
popular mostly because they're  
"non-threatening"?

PANELISTS: Robert Sheekley, Jean  
Lorrah, Fritz Leiber, Joseph  
Green (moderator).

CRITICS: GOOD OR BAD?  
Allamanda Room  
3 p.m.

What kind of criticism does the  
genre need?

PANELISTS: James Gunn, Eric S.  
Rabkin, Gene Wolfe, Samuel R.  
Delany, William F. Wu  
(moderator).

PREVUES OF COMING ATTRACTIONS  
Allamanda Room  
4 p.m.

CRAIG MILLER, film publicist,  
previews major movies coming  
soon: THE THING (this time  
really based on Campbell's "Who  
Goes There?") and DARK CRYSTAL,  
the muppetized fantasy based on  
designs by Brian Froud.

FILMS: TBA  
Coral Ballroom  
10 p.m. (after banquet)

Sunday

TAROT THE SUPERNATURAL  
Coral Ballroom  
11 a.m.

PANELISTS: Fritz Leiber, Jacqueline  
Lichtenberg, Laurence Donovan.

FANDOM PAST  
Coral Ballroom  
Noon

A view of science fiction fandom  
from those who made it.

PANELISTS: Dave Kyle, Fred Pohl,  
Rusty Hevelin, Charles N. Brown,  
Lee Hoffmann.

HOW NOT TO STARVE WHILE WRITING SF  
Coral Ballroom  
1 p.m.

Some hints for those who are  
breaking in.

PANELISTS: John Moressey (moderator),  
William F. Wu, Jack Dann, Gary  
Alan Ruse.

ART AND STORY DEVELOPMENT  
Coral Ballroom 2 p.m.

Can SF art stand alone? Is it  
important, as illustration, to  
perception of the story?

PANELISTS: Vincent DiFate, Frederik  
Pohl, Ellen Datlow, David Kyle.

FANTASY THROUGH MUSIC  
Coral Ballroom  
3 p.m.

Fantasy and science fiction  
elements in folk and rock music,  
folk songs, etc.

PANELISTS: Edie Sterne (moderator),  
Diana Gallagher, Tim Sullivan.

STOPPARD, cont. from p. 2

1976, and 1978; the Tony Award in  
1976; and the Shakespeare Prize in  
1979. Also writing regularly for  
radio, television and film, he  
received the Prix Italia in 1967  
for the radio drama *Albert's Bridge*.

Of *Travesties*, the critic from  
the London Times observed that "Tom  
Stoppard is not the first man to  
have noticed that Lenin, James  
Joyce, and the Dadaist, Tristan  
Tzara were all living in Zurich  
during the Great War. But what  
other playwright, with these three  
revolutionary figureheads to draw  
on, would have chosen for his hero  
a minor British consular official  
called Henry Carr? . . . From this  
obscure footnote to *Ulysses* Stoppard  
has spun out a fantastically  
elaborate web to snare three giants  
in the same play."

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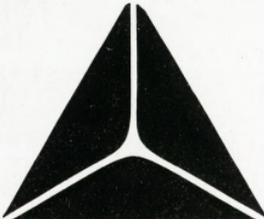
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