

WANNASHTONIC



SPECIAL GUESTS

GENE WOLFE
 KATE WILHELM
 FREDERIK POHL
 FRITZ LEIBER
 DAMON KNIGHT
 JAMES GUNN

MARCH
 24-27
 1983

GOTH
 HARLAN
 ELLISON



THOMAS BURNETT SWANN FUND
 COLLEGE FOR THE HUMANITIES
 DIVISION OF CONTINUING EDUCATION
 FLORIDA ATLANTIC UNIVERSITY • BOCA RATON •

Cover Design by Mark A. Nelson

WELCOME

TO THE FOURTH INTERNATIONAL CONFERENCE ON THE
FANTASTIC IN THE ARTS—MARCH 24-27, 1983

GUEST OF HONOR: HARLAN ELLISON

Address: "THE CURSE OF THE CHAMBERED NAUTILUS"

SPECIAL GUESTS: JAMES GUNN
DAMON KNIGHT
FRITZ LEIBER
FREDERIK POHL
KATE WILHELM
GENE WOLFE

THE SEVENTH ANNUAL WORKSHOP ON TEACHING
SCIENCE FICTION AND FANTASY—FRIDAY, MARCH 25

THE SECOND ANNUAL WORKSHOP FOR
FANTASY AND SCIENCE FICTION WRITERS

PRESENTED BY:
THE THOMAS BURNETT SWANN FUND
AND THE COLLEGE OF HUMANITIES
DIVISION OF CONTINUING EDUCATION
FLORIDA ATLANTIC UNIVERSITY
BOCA RATON, FLORIDA

OUTLINE OF THE PROGRAM

Thomas Burnett Swann Fund

Advisory Board:
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Executive Coordinator
Joy M. Schwab
Academic Liaison
Robert A. Collins
Academic Program
Howard Pearce

Registration

Jan Hokenson
Michael Passariello
Authors' Readings Program
Mark E. Smith

Film Program

Mike Buck
Clay Steinman

Book Exhibit

Marshall B. Tynn
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Marta Poekert
Kelly Swanson

Art Show

Mark E. Smith
Scope of the Fantastic
Howard Pearce
Jan Hokenson

Projectionists

Steve Stennett
Gary Redling

Conference Program Book

Robert A. Collins
Mark E. Smith

Writers' Workshop

Harlan Ellison
James Gunn
Kate Wilhelm
Gene Wolfe

Teachers' Workshop

Marshall B. Tynn
Donald E. Morse

Academic Association

Jules Zanger, President
Catherine McClenahan, V. Pres.
Michael Collins, Secretary
Michael Capobianco, Treas.

College of Humanities

Jack Suberman, Dean
Division of Continuing Education

LaVerne Lindsey, Dean

University Relations

Marette Jackson
Elfriede Lynch
Bddie Bartholomew

9-5:30pm Daily

9-5:30pm Daily

9-5:30pm Daily

Super Duper Bookmart

Fantastic Art Show

Fantastic Conference Office

Pompano Room

Ballroom IV

Suite 138

THURSDAY, MARCH 24

9-6pm

9-5:30pm

9-5:30pm

2-5:30pm

2-5:30pm

3:30-4:30pm

4:30-5:30pm

7:30pm

8:30p.m.

10-Midnight

Registration

Writers' Workshop

Films (See Program)

Paper Sessions (See Program)

Authors' Readings (See Program)

Academic Assn. Meeting

SCOPE Series Discussion

Welcome Party (Cash Bar)

"AN EVENING WITH FRITZ AND FRED"

Fritz Leibler and Frederik Pohl

Films (See Program)

Ballroom Lobby

Allamanda Room

Coral Ballroom

Sandpiper Room

Seagrape Room

Seagrape Room

Poolside

Coral Ballroom

Coral Ballroom

FRIDAY, MARCH 25

9-6pm

9-3pm

9-5:30pm

9-5:30pm

9-5:30pm

9-10:30am

Coffee Break

11-12:30pm

Lunch Break

2-3:30pm

Coffee Break

4-5:30pm

4-5:30pm

7pm

8pm

10-Midnight

Registration

Teachers' Workshop

Writers' Workshop

Authors' Readings (See Program)

Films (See Program)

Paper Sessions (See Program)

Paper Sessions (See Program)

Paper Sessions (See Program)

Paper Sessions (See Program)

Magazine Editors Panel

Cocktails (Cash Bar)

STATE OF THE WRITERS' ART PANEL

Moderator: Roger C. Schlobin

Harlan Ellison, James Gunn

Kate Wilhelm, Gene Wolfe

Damon Knight

Films (See Program)

Ballroom Lobby

Seagrape Room

Allamanda Room

Sandpiper Room

Coral Ballroom

Seagrape Room

Poolside

Coral Ballroom

Coral Ballroom

SATURDAY, MARCH 26

9-6pm

9-5:30pm

9-5:30pm

9-5:30pm

9-10:30am

Coffee Break

11-12:30pm

Lunch Break

12-2pm

2-3:30pm

Coffee Break

4-5:30pm

4-5:30pm

6:30pm

7pm

8:30pm

10:30-Midnight

Registration

Writers' Workshop

Authors' Readings (See Program)

Films (See Program)

Paper Sessions (See Program)

Paper Sessions (See Program)

VIP AUTOGRAPH PARTY (Cash Bar)

Paper Sessions (See Program)

Paper Sessions (See Program)

THE ALIEN WITHIN Poetry Reading

Judith Johnson-Sherwin

Cocktails (Cash Bar)

FANTASTIC BANQUET BUFFET

HARLAN ELLISON

QUEST OF HONOR ADDRESS

"The Curse of the Chambered Nautilus"

Films (See Program)

Ballroom Lobby

Allamanda Room

Sandpiper Room

Seagrape Room

Coral Ballroom

Room 118

Poolside

Poolside

Coral Ballroom

Seagrape Room

SUNDAY, MARCH 27

9-10:30am

9-11am

9-11am

11-1pm

2-3:30pm

Marshall Tynn SF Panel

Authors' Readings (See Program)

Writers' Workshop

JAZZ BRUNCH

Writers' Workshop

Seagrape Room

Sandpiper Room

Allamanda Room

Coral Ballroom

Allamanda Room

SPECIAL GUESTS



photo: MICHAEL J. ELDERMAN PHOTOWORKS

HARLAN ELLISON, our Guest of Honor, has been called "one of the great living American short story writers" by the *Washington Post*, and the *Los Angeles Times* has said "It's long past time for Harlan Ellison to be awarded the title: 20th Century Lewis Carroll."

In a career spanning 27 years, Ellison has won more awards for his 38 books, over 1,000 stories, essays articles and newspaper columns, two dozen teleplays and a dozen motion pictures than any other living fantasist. He has won the Hugo Award 7 1/2 times, the Nebula three times, the Edgar Allan Poe award (from the Mystery Writers of America), the George Melies fantasy film award (twice), and most recently the Silver Pen for journalism from P.E.N., the international writers union. He is also one of two writers to win the Hollywood Writers Guild Award for Most Outstanding Teleplay three times.

He has drawn attention to the art of writing by performing the remarkable feat of actually creating and executing stories in the windows of bookstores (in Paris, London, New York, Boston, Los Angeles and elsewhere); stories that have gone on to win major literary prizes. To gain background for his first novel, dealing with juvenile delinquency, he went under an assumed name and ran with a kid gang in Brooklyn's dangerous Red Hook section for ten weeks. He has covered and written about civil rights marches, riots,

antiwar demonstrations and other scenes of social unrest. His two books of TV essays, *The Glass Teat* and *The Other Glass Teat* have sold millions of copies and are currently being taught in media classes in over 200 American universities.

Ellison has traveled with such rock groups as The Rolling Stones, and his novel of that scene, *Spider Kiss*, is called by music critic Greil Marcus, "the finest novel about the world of rock in the past quarter century."

In a 1980 landmark lawsuit he sued and beat ABC-TV and Paramount Pictures when they plagiarized a television series he had created.

Among his most recognized works, translated into 26 languages, are *Deathbird Stories*, *Strange Wine*, *Approaching Oblivion*, *I Have No Mouth and I Must Scream*, *Web of the City*, *Love Ain't Nothing But Sex Misspelled*, *Ellison Wonderland*, *Memoranda From Purgatory*, and *All The Lies That Are My Life*.

His newest story collection is *Stalking The Nightmare*, published by Phantasia Press last August. He has recently completed the script for the film version of Norman Spinrad's *Bug Jack Barron*, to be produced by Universal Pictures under the direction of Costa-Gavras (*Missing*, *Z*, *State of Siege*, *Special Section*).

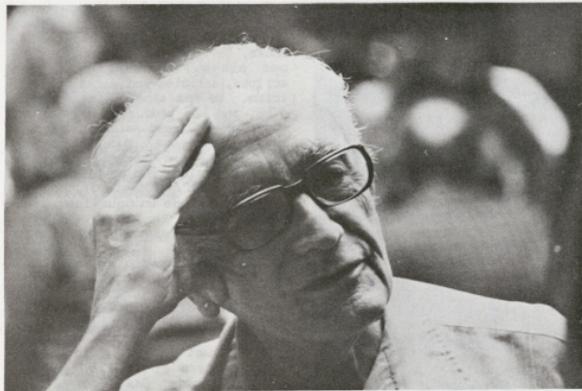
Ellison's speech, prepared for this assembly, is entitled, "The Curse of the Chambered Nautilus." He will present it Saturday evening in the Ballroom.

JAMES GUNN, special guest and member of the Writers' Workshop faculty, is the author of 18 books, 75 short stories, and numerous plays, screenplays, radio scripts, articles and works of criticism. He has also edited anthologies, and has produced the standard biography of Isaac Asimov for Oxford University Press. His stories and novels have been dramatized on radio and television, and *The Immortals*, made into an ABC Movie of the Week in 1969, became an hour-long television series in 1970. His works have been translated into a dozen languages.

Noted as a scholar as well as an author of fiction, Gunn is currently Professor of English at the University of Kansas, and Director of the Center for Science Fiction Studies there. He has served as president of both the Science Fiction Writers of America and the Science Fiction Research Association. He has been Guest of Honor at numerous science fiction conventions, and was given a Special Award for his history of science fiction, *Alternate Worlds*, at the 1976 World Science Fiction Convention. The same year he won the Pilgrim Award for lifetime contributions to scholarship in the field. He has also served as Chairman of the Campbell Award jury for selection of the best science fiction novel of the year.

This is his third year as a special guest of the Conference on the Fantastic, and his second as a member of the Workshop faculty. Gunn also directs an annual summer institute for teachers of science fiction at the University of Kansas. His most recent novel was *The Dreamers* (1981, Simon & Schuster; retitled *The Mind Master*, Pocket Books, 1982).





DAMON KNIGHT, whose long career in science fiction began, like Fred Pohl's, with membership in The Futurians, has written the history of that group (*The Futurians*, 1977). With the publication of *In Search of Wonder*, 1967 he also became the most outstanding critic of the genre. As an author he is most admired for his classic short stories ("To Serve Man," "Four in One," "Babel II," "Country of the Kind," "Stranger Station," "Masks") which have been collected in *Far Out*, *Off Center* and *Turning On*. His novels include *Hell's Pavement*, *The People Maker*, *Masters of Evolution* and *The Gun Saboteurs*.

But it is as an editor that he has had the greatest impact on the field. Beginning with *Popular Publications* (*Super Science Stories*, *Worlds Beyond*), Berkley Books, and

If, he reached the peak of his influence in the late sixties and early seventies with the *Orbit* series of anthologies, which were credited with establishing the boom in original story collections and, which set standards of quality for the field; dozens of *Orbit* authors, (including Gene Wolfe) won nominations for Hugo and Nebula Awards.

Knight was also founder of the influential Milford Science Fiction Writers Conference, the first workshop of its kind. He also served as a founder and first president of the Science Fiction Writers of America; and he has written a biography of the iconoclast, Charles Fort, *Prophet of the Unexplained*.

His most recent book is *The World and Thorinn*, 1980, a novelization of three fantasy tales first published in *Galaxy* in 1968.

FRITZ LEIBER, a Grand Master of Fantasy, is also a multiple award winner for his science fiction and his tales of the supernatural. With Robert E. Howard, he is credited with inventing the "sword & sorcery" genre, and his series heroes, Fafhrd and The Grey Mouser, are as well known as Howard's Conan the Barbarian. (He's also a regular columnist for *Fantasy Newsletter*, where his autobiography is now running in installments.)

Most recently, his classic science fiction novel, *The Big Time*, has been presented as a play at the Babcock Theatre in Salt Lake City, while his classic horror novel, *Conjure Wife*, has been filmed twice (once as *Weird Woman*, later as *Burn Witch Burn*) and also adapted for television. Among award-winning authors, Leiber is also distinguished by having won both the Hugo and Nebula Awards in the same year on three different occasions, the only author ever to have done so. He has also received Lovecraft and August Derleth awards for his supernatural fiction.

The Leiber canon is too long to survey here, but outstanding titles besides those mentioned above include *Gather Darkness*, *The Wanderer*, *Our Lady of Darkness*, *The Green Millennium*, *Sixth Column*, *Destiny Times Three*, and two of the Fafhrd & Grey Mouser Series, *Swords & Deviltry* (which includes the award-winning "I'll Met in Lankmar") and *The Swords of Lankmar*, which has been called the finest of modern heroic fantasies.

After graduation from the University of Chicago, Leiber first acted with a Shakespearean repertory company, and then briefly in films; he also attended theological seminary, and preached in small churches for a year. He began his writing career in 1939 as a regular contributor to John Campbell's *Unknown*.

KATE WILHELM, a special guest and member of the Writers' workshop faculty, has published twenty books of fiction, including five story collections, and has edited two anthologies. Her works have been translated into ten different languages, and are part of the permanent library at Blair House in Washington. She wrote the original scenario for the stage production, *Axolotl*.

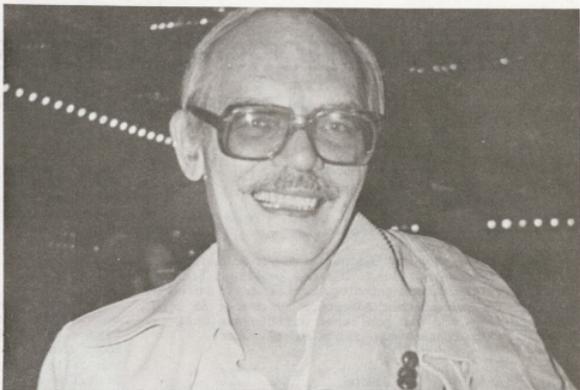
She was co-director of the Milford Science Fiction Writers' Conference from 1963-1976, and has been a guest lecturer at the Clarion Science Fiction and Fantasy Workshop since 1969. She has conducted workshops in many different states, and in Colombia, South America.

Among the awards she has received for her fiction are the Nebula Award (for the story, "The Planners"), and the Jupiter, Locus Poll and Hugo Awards, all three for her novel, *Where Late The Sweet Birds Sang*. Her works are regularly among nominees for Hugo and Nebula Awards each year. She also received the French Apollo Award for *Juniper Time*.

She is married to editor, critic and science fiction author Damon Knight; they have "six children between us." Kate likes gardening and cats (she has four).

Her latest published novel is *Oh, Susannah!* (Houghton Mifflin, 1982) and she has recently finished a new one, *Welcome Chaos*.





GENE WOLFE was born in New York City and largely² raised in Houston. Went to Texas A&M³, dropped out, and was drafted. Got the Combat Infantry Badge during the Korean War⁴. Got a degree in mechanical engineering from the University of Houston thanks to the G.I. Bill. Now a senior editor⁵ on **Plant Engineering**, a technical magazine⁶.

Married Rosemary Dietsch, the girl next door⁷; four children⁸.

Best known as a science fiction⁹ writer. Long associated with Damon Knight's Orbit series. Has sold stories to **Amazing**, **Analogue**, **FSF**, **The New Yorker**, **Omni**, and other magazines.

"The Death of Doctor Island won a Nebula; it first appeared in Terry Carr's¹⁰ **Universe**. Peace won the Chicago Foundation for Literature's Award. "In Looking-Glass Castle" was given an Illinois Arts Council Award¹¹. **The Shadow of the Torturer** got the World Fantasy Award and the British Science Fiction Award. **The Claw of the Conciliator** won a Nebula¹².

Member: SFWA, Author's Guild, World SF, P.E.N.

Two collections of short stories published¹³. They are **The Island of Doctor Death and Other Stories** and **Other Stories and Gene Wolfe's Book of Days**¹⁴.

Currently at work on **The Urth of the New Sun** and **Free Live Free**. Findable by writing Virginia Kidd/Literary Agent/Box 278/Wilford, PA 18337 USA¹⁵.

Notes¹⁶

¹Mr. Wolfe's parents were living in New Jersey at the time. This has never been satisfactorily

explained.

²To six feet, which is not actually large in Texas.

³Awful & Maniacal.

⁴Sometimes called Viet Nam with snow, but actually more like World War I redesigned by Milton Caniff. Mr. Wolfe wishes to state that like E. Hemingway he once rode in an ambulance, and up front with the driver, too. So it was going to Yongdungp'o. So what?

⁵In charge of footnotes.

⁶Not just technically a magazine; a real magazine with pernickety subscribers all over.

⁷In Peoria, Illinois. Mr. Wolfe moved away when he was four. Mrs. Wolfe stayed; the Wolfes now live in guess which state?

⁸Mr. Wolfe resents remarks about bad Genes.

⁹Or fantasy writer, or science fantasy writer, or speculative fiction writer — take your choice.

¹⁰On the other hand, Mr. Carr did not like "The Last Thrilling Wonder Story." Picky, picky.

¹¹Mr. Wolfe wishes to state that he nearly threw away the notification, thinking it was junk mail. It just goes to show you.

¹²Mr. Wolfe has never received a Hugo. Can nothing be done about this?

¹³Mr. Wolfe still has scads of uncollected stories. No reasonable offer will be rejected without due consideration.

¹⁴Not as bad as it sounds.

¹⁵Mr. Wolfe detests telephone calls, which tend to interrupt more vital activities, such as sleep. Unless he makes them himself.

¹⁶Properly speaking, notes should be F-A-C-E. Or perhaps F-O-O-T. It's probably too late now.

FREDERIK POHL has been in the forefront of science fiction since the days of the Futurians, the famous fan club that spawned many of science fiction's "Golden Age" writers. As editor (**Super Science Stories**, **Galaxy**, **IF**), as agent for many of the top stars in the field, as collaborator (with C. M. Kornbluth on such classics as **The Space Merchants** and more recently with Jack Williamson), as statesman (president of SFWA and World SF), as cultural emissary for the State Department to Europe and Asia, and of course as author of numerous classic novels of science fiction, including the award-winning **Man Plus**, **Gateway**, **JEM**, **Beyond the Blue Event Horizon**, and **The Cool War**.

Pohl is also known as a film critic (**Science Fiction: Studies in Film**) and historian of the field (**The Way The Future Was**); he has won many Hugo and Nebula Awards both for his fiction and his editing. He has also served actively in the Science Fiction Research Association, the American Astronautical Society, the British Interplanetary Society, the New York Academy of Sciences, and other organizations.

A globe-trotter in the cause, Pohl has visited Japan, China, Russia, and most of the countries of Europe, giving lectures and seminars. He is a regular as guest of honor at science fiction conventions. A prolific writer, he composed a story while sunbathing at the Conference on the Fantastic last year, read it a few hours later to enthusiastic conferees, and published it shortly thereafter. This is his third appearance as a special Guest of the Conference.

— THE AUTHORS' READINGS PROGRAM —

IN THE SANDPIPER ROOM

Thursday, March 24

2pm

Joseph Francavilla

A creative writing teacher at SUNY, Buffalo, Joe will read "Man with Flies." Joe has published fiction in the New Dimensions anthology series and in *Science Fiction: The Transcendent Adventure*. A member of both SFRA and SFWA, he has published articles as well as fiction in *Cinefantastique*, *Ethos* and elsewhere.

2:45pm

James M. Davis

James delivered a paper at last year's conference, asked for a chance to try out his experimental fiction on this year's crowd.

3:30pm

Kate Wilhelm

A winner of Hugos, Nebulas, Apollos and other awards, Kate's fiction is too well known to rehearse. Here as a faculty member for the Writers' Workshop, she will read a short story, "The Dragon Seed."

4:15pm

William F. Wu

Dr. Wu holds a Ph. D. from the University of Michigan, is author of the controversial *The Yellow Peril*, a study of Asians in science fiction. He has published fiction in Britain and Japan as well as the U.S. The story he read here last year, "Wrong's Lost and Found Emporium," will appear in the May issue of *Amazing*, out this month. He will read "Midnight Pearls Blue," a new story.

5pm

Neil Olonoff

An off-and-on again expatriate, Neil has published fiction mostly in French and English magazines, though his story, "The Cats of Pere LaChaise" was reprinted in *The Best Horror of the Year, 1981*, edited by Karl Edward Wagner. He was in Brazil when the program went to press, and we don't know what he plans to read.

Friday, March 25

9am

Ginger Simpson Curry

Ginger is Fiction editor for *The Florida Arts Gazette*, has published short stories in *Starwind*,

Woman's World, *Crosscurrents*, *The Friend*. Last year won a fiction award from the National Writers Club. She'll read a chapter from her supernatural thriller-in-progress, "Scream From the Black Box."

9:45am

Jean Lorrain

Jean is now co-editor and publisher of *Pandora*, a magazine of feminist fiction. She is author of the *Savage Empire* Series, formerly published by Playboy Books (*Savage Empire*, *Dragon Lord of the Savage Empire*) and collaborates with Jacqueline Lichtenberg on the *Sime/Gen* series (*First Channel*, *Channel's Destiny*). She's also Professor of English at Murray State University in Kentucky. She'll read an excerpt from *Captive of the Savage Empire*, to be published by Berkley/Jove, June 1984.

10:30am

Justin Leiber

Justin teaches philosophy at the University of Houston, comes by his writing bug naturally as the son of Fritz Leiber. He has published two novels, *Beyond Rejection* and *Beyond Humanity*, and will read an excerpt from *The Sword and the Eye*, which Leiber suggests might be titled, "How Kinch Came to Know the Great Pard and of Matters Sorcerous."

11:15am

Fredrik Pohl

Fred's position as one of the world's foremost science fiction writers precludes the necessity for an introduction (see bio, p. 5). He'll read a forthcoming short story, which may have been written out by the Sheraton pool yesterday if history repeats itself.

2pm

Lois Wickstrom

Founder and co-editor of *Pandora*, Lois has a new story coming out in a Berkley Books anthology, but unfortunately we've lost her letter with the name of it. She'll read a new story, "Fredrath's Rainbow." Meanwhile she survives as a teaching assistant at the University of South Florida,

2:45pm

Timothy Robert Sullivan

Tim was one of the founders of the fantasy and science fiction programs at FAU while an undergraduate here. His *Katasterismi* Trilogy is scheduled for fall publication by Donning/Starblaze; his recent stories, "Zeke," and the one he'll read today, "The Comedian," were both Nebula nominees, and will also appear in *Best of the Year* anthologies.

— THE AUTHORS' READINGS PROGRAM —

3:30pm

Fritz Leiber

Grand Master Fritz is already so celebrated, we won't try to add to what's said on p. 5. He's going to treat us to a reading, in that unforgettable voice, of a brand new story, just finished, "The Cat Hotel."

4:15

Joseph Green

A native of Florida, Joe now lives on Merritt Island with wife Patti, and is a conference regular. He first achieved prominence in 1962, writing for the celebrated British SF magazine *New Worlds*. He has seventy-odd short stories and a dozen novels to his credit, including *The Loafers of Refuge*, *Conscience Interplanetary*, and *Mind Behind the Eye*. He'll read a new story, "Raccoon Reaction."

Saturday, March 26

9am

Terrence Green

Terry belongs to the Canadian contingent of science fiction authors, with fiction in the Canadian magazine *Aurora* as well as *The Magazine of Fantasy & Science Fiction*, and the anthologies *Alien Worlds* and *Other Worlds*. He lives in Toronto.

9:45

Michael Capobianco

Mike is treasurer of IASF (International Association for Study of the Fantastic) and a technical writer for Dynastat Research. He also writes science fiction, but he didn't send us the title of the story he'll read today.

10:30am

John Domini

John teaches at Oregon State University, has placed stories in *The Paris Review*, *The New Republic*, *Ploughshares*, etc., and has just published his first story collection, *Bedlam*. He will read "Chasing Names," from a new collection by that title.

1:15

Harlan Ellison

Our celebrated Guest of Honor, indefatigable as always, volunteered to serve on the Writers Workshop Faculty, and in that connection to read a story to the faithful. God knows which one (Harlan doesn't, at least as these words are written — there are more than a thousand to choose from.)

2pm

Jack Dann

A frequent collaborator with George Zebrowski, both as author and editor (their anthology *Faster Than Light* has just been reissued by Ace), Jack also works with Gardner Dozois. His novels under his own name include *Starhiker*, *Timetipping*, *Junction*, and *Distances* (forthcoming from Doubleday). He'll read a short story, "Bad Medicine."

2:45pm

Damon Knight

A special Guest of the Conference (see bio, p. 5), Damon Knight is a celebrated artist of the science fiction short story. He'll read a selection from his story collection, *The Man, The Tree*.

3:30pm

David Kyle

Kyle hails back to SF's "first fandom," and as illustrator, author and publisher has produced a series of illustrated genre books, including a history and an idea book. Most recently he has been writing continuations of the legendary "Doc" Smith's Lensman series, with *Dragon Lensman* and *Lensmen of Rigel* out so far. He'll be reading from a forthcoming book in the series.

4:15pm

Gene Wolfe

As dean (with James Gunn) of our Writers' Workshop faculty, and author of the hottest property in high fantasy in the past few years (*The Book of the New Sun Tetralogy*), Gene needs no blurb here (see bio, p. 4). But we don't know what he's going to read right now.

Sunday, March 27

9am

David Lunde

David broke into science fiction with *New Worlds* in the sixties, and has also published in *Whispers*, *Galaxy* and Ed Bryant's anthology, *2076*. An expert linguist, who does translations from French and Italian, Lunde is also a poet, with two volumes of verse (*Sludgegulper*, *Calibrations*) to his credit. We don't know what he'll read.

10am

James Gunn

Special Guest Gunn (see bio, p. 3) will close the series of author's readings today with a short story, but we don't have the title yet.

10:04 - 10:38 p.m. **The Grandmother**. 1970, USA. This second and only other color film by director David Lynch is a live action/animated featurette. Made the year before he began working on *Eraserhead*, *The Grandmother* has won several festival prizes. A bizarre "family drama," with parents who sprout from the ground and talk like wild dogs, and a lonesome son who "grows" a playmate.

10:38 p.m. - midnight. **Eraserhead**. 1977, United States. Written and directed by David Lynch. With John Nance and Charlotte Stewart. "No pleasant experience, this, but one that stays with you." --Archer Winston. "Set in a nightmare landscape, the story concerns a pointy-headed young man with an odd hairdo whose life changes dramatically when his girlfriend gives birth to a premature baby chicken. *Eraserhead* so impressed Mel Brooks that he chose David Lynch to direct *The Elephant Man*, which Brooks produced." --Cinema 5 Catalog.

SATURDAY

9 - 10:15 a.m. **The Old Dark House**. 1932, USA.

Directed by James Whale. With Boris Karloff, Melvyn Douglas, Charles Lughton, Raymond Massey, Ernest Thesiger, Eva Moore. "Last seen theatrically in the early fifties, and consigned to that long list of presumably lost films for the past thirty years, James Whale's *The Old Dark House* is available at last. An all-time horror great, it's one of the most literate and visually striking horror films of the thirties." --Twyman Films.

10:30 - 11:56 a.m. **Chinese Roulette**. 1976, West Germany. Directed by Rainer Werner Fassbinder. "The most stylish of Fassbinder's films, an all-out Gothic thriller, stylistically as smooth and tricky as the myriad glass surfaces that surround its characters like a hall of mirrors." --New Yorker Films.

12:15 - 12:30 p.m. **Un Chien Andalou (An Andalusian Dog)**. 1928, France. Directed by Luis Bunuel. Scenario by Bunuel and Salvador Dali. The most famous of surrealist films. Its theme is "the pure and correct line of 'conduct' of a human who pursues love through wretched humanitarian, patriotic ideals and the other miserable workings of reality." --Salvador Dali. "Un Chien Andalou, though primarily subjective drama developed like a poem, is nonetheless for me a film with a social theme. Beware of the dog. It bites." --Jean Vigo.

12:30-1:30 p.m. **L'Age d'Or (The Age of Gold)**. 1930, France. Directed by Luis Bunuel. Written by Bunuel and Salvador Dali. With Gaston Modot, Lya Lys, and Max Ernst. "In a manifesto included in the program of *L'Age d'Or* written and illustrated by many surrealists, it was said: 'The foundations are laid, conventions become dogma, policemen push people around as

they do in everyday life. And accidents occur in bourgeois society while that society pays no attention whatsoever. But such accidents (and it must be noted that in Bunuel's film they remain uncorrupted by plausibility) further weaken an already rotting society that is trying to prolong its existence artificially through priests and policemen. But it is *Love* that brings about the transition from pessimism to action; *Love*, denounced in the bourgeois demology as the root of all evil. For *Love* demands the sacrifice of every other value." Showing of the film was interrupted by the fascist League of Patriots and the Anti-Semitic League, and paintings by Dali, Ernst, Man Ray were slashed. Police banned the film.

1:40 - 3:10 p.m. **Viridiana**. 1961, Spain/Mexico. Directed by Luis Bunel. "*Viridiana* was shot in Spain from a script approved by the Spanish authorities. After production was completed, the authorities became aware of its subversive implications and attempted to seize all copies. But a few had already left for France and despite strenuous protests by the Spanish government it won the Palme d'Or at the Cannes festival, and was immediately denounced by *L'Osservatore Romano*, the official Vatican newspaper. The head of the Spanish state film organization was dismissed, the film banned, and the press was not even allowed to report that Bunuel's film had received an award. It was distributed internationally by the Mexican co-producer." --Peter Morris

3:30 - 5:10 p.m. **That Obscure Object of Desire**. 1977, France/Spain. Directed by Luis Bunuel. With Fernando Rey, Carole Bouquet, Angela Molina. "In this darkly humorous satirical film, Bunuel demonstrates his long-standing conviction that the last revolutionary act is to be madly in love and not have sex with the object of that love." --Janus Films Catalog.

10 - 10:03 p.m. **Phantom Subways**. 1978, United States. Directed by Rufus Butler Seder. "An eerie, ghostly ride on a phantom train." --Rear Window Catalog.

10:03 - 10:08 p.m. **Frankenstein Cries Out**. 1978, United States. Directed by Flip Johnson. "Ink-stipple drawings and xerography explore the monster's ambiguous screaming/laughing expression." --Rear Window Catalog.

10:10 - 11:40 p.m. **Buffalo Bill And The Indians, Or Sitting Bull's History Lesson**. 1976, United States. Directed by Robert Altman. Written by Alan Rudolph and Altman, based on the play, *Indians*, by Arthur Kopit. Presented by Dino de Laurentiis. With Paul Newman, Burt Lancaster, Geraldine Chaplin, Frenk Kaglits, Will Sampson, Joel Grey, Harvey Keitel, Beverly Duval, and E. L. Doctorow. "A direct slap in the face at American history." --Judith M. Kass. "A confrontation of myth with myth." --Tom Milne. Just after *Buffalo Bill* was released, De Laurentiis fired Altman from the film version of *Ragtime*, which Altman was then preparing to direct.

NAME _____ DATE _____

PAPER PRESENTATIONS

DESCRIPTION	JAN	FEB	MAR	APR	MAY	JUN	JUL
700	301	200	707				
100	703						
117		500	111				
E10							
870							

THURSDAY, MARCH 24

2 - 3:30 P. M.

FANTASTIC SPIES Room 100

Chair: Helen S. Garson, George Mason University.

Amelia A. Rutledge, George Mason University. "Science Fiction Spies from E.E. Smith to Stanislaw Lem."

Science fiction, like "mainstream" fiction, tends to appropriate the conventions of related sub-genres. Thus, the special agent, the duplicitous bureaucracy, and other characteristics of the traditional spy story or "thriller" have been used in modern science fiction with some frequency. The essentially fantastic nature of science fiction means that these stories tend toward the "thriller" as a model, with the more reflective story (of Le Carre or Graham Greene) occurring less frequently. Using examples from the science fiction of E.E. Smith, James H. Schmitz, Philip K. Dick, and Stanislaw Lem, this study examines how the above-named writers have employed and adapted the conventions of the more traditional spy-narrative.

Joseph Sanders, Lakeland Community College, Ohio. "The Fantastic Non-Fantastic: Richard Condon's Waking Nightmares."

Today, a new kind of borderline science fiction/secret agent novel reflects the public's distraught alienation. The novels of Richard Condon show how the conventional genre of espionage fiction can be stretched toward the fantastic, as maneuvers become so extreme that they threaten to disturb the basic structure of political and social reality -- and as they express a human tendency toward perverse distortion that seeks to impose its "reality" on the world. The secret agents perform deeds that resemble science fiction and fantasy, but even more disturbing is the way they act in the service of private, irrational fantasies. The popularity of such works shows public uncertainty concerning official "truth."

Helen S. Garson, George Mason University. "Fantasy, Excess, and James Bond."

For every reader, Ian Fleming's novels provide fantasy, since the only realities of the books are in actual places and familiar objects. The same story, however, provokes widely divergent responses, for the distortion within the text may be used to support numerous theories. Such is the fantasy that subsists in the characters and exploits in the 007 stories that they may be interpreted from a feminist, or psychoanalytic, or mythical, or Christian, or anti-Christian view. Is Bond the sadistic "other," the fulfillment of repressed longing, the quest hero, the twentieth century's St. George, or the devil incarnate?

PSYCHOBIOGRAPHICAL APPROACHES TO THE FANTASTIC
Room 102

Chair: Alan C. Elms, Harvard University.

Phyllis Roth, Skidmore College, New York. "Some Uses of Psychobiographical Approaches to Fantasy: The Cases of Mary Shelley, Bram Stoker, Vladimir Nabokov."

The significance of psychobiography in literary studies will be sketched by reference to *Frankenstein*, *Dracula* and *Ada*. These examples demonstrate that psychobiography can provide both rereadings of texts, otherwise seemingly unavailable, and an entree to reader response. On the former point, I will discuss what happens to readings of *Frankenstein* when one takes into account the death of Mary Shelley's mother at Shelley's birth, and the deaths of Shelley's children; rereadings of *Dracula* in light of Stoker's obsessive ambivalence toward women; and Nabokov's employment of fiction to control the patterns of a world and a life. On the latter point, I will suggest ways in which a psychobiographical approach may provide a bridge between authors' management of fantasies and readers' responses.

Alan C. Elms, Harvard University. "The Creation of Cordwainer Smith."

A work of artistic fantasy may serve one or more psychological functions for its creator. It may simply express aspects of the artist's personality. It may be used defensively to control unacceptable impulses or to ease the pain of unresolved intrapsychic conflicts. Or it may function restitutively as the artist overcomes and moves beyond such conflicts. Paul Linebarger's fiction appears to have served the latter function for him, assisted by psychotherapeutic treatment. Evidence for his psychological development will be examined in his realistic mainstream novels and in the science fiction stories he wrote under the pseudonym of Cordwainer Smith.

LITERATURE OF SUBVERSION I: THE FANTASTIC AND THE FAIRY TALE IN THE NINETEENTH CENTURY
Room 106

Chair: Gary K. Wolfe, Roosevelt University.

John Wenke, Marquette University. "Melville's *Mardi*: The Fabulous as Psychological and Political Corrective."

In his "Preface" to *Mardi*, Melville responds to incredulous criticism of his earlier travel books by proclaiming his intention to publish a work of fabulation and romance. Sustaining his narrative by means of intellectual preoccupations and a copious display of invention, Melville employs the genre of the fantastic to construct symbolic projections of imbalances within self and state.

Catherine McClenahan, Marquette University. "Uses of the Fantastic: England 1790-1850."

By the second half of the eighteenth century, the fantastic is being used to escape from or criticize the deficiencies of the existing order

of things. Among the Romantic poets, Blake makes the most radical use of the fantastic, undermining the division of "phantasy" and "reality" and exploring the relations between imagination and desire. In the mainstreams of both poetry and the novel, however, the fantastic tends toward what Blake would call "spectrous" rather than fully creative imagination: *nostalgia* (for the ancient or medieval past) or *anxiety* (the gothic). Even so, the fantastic's growing influence allows wider access to the writing of literature and articulates a wide variety of discontents.

Gary K. Wolfe, Roosevelt University. "The Romantic Fairy Tale and Modern Fantasy."

The development of the literary adult fairy tale in the early nineteenth century, especially in Germany, gave rise to many of the conventions and attitudes that have since entered modern fantasy by way of the Victorians. Both in terms of narrative technique and psychological concerns, such authors as Tieck, Novalis, and Hoffmann exerted a significant influence on the generation of fantastic writers which was to follow in England.

REALITY VERSUS FANTASIA IN CALVINO
Room 108

Chair: Constance Markey, Loyola University, Chicago.

Kathryn Hume, Pennsylvania State University. "Man, Fantasy, and Reality in Calvino's Cosmicomic Stories."

Calvino creates new "myths" that assert a bearable relationship between man and the universe without having to build from unscientific premises. Through his myths' redundancies, their characteristic binary oppositions, and their mediations, Calvino describes ways man can establish a sense of meaning: attraction, antagonism, creativity, and vision. Transformation and novelty are the values that permit his myths to handle questions of death, meaning, apocalypse. Fantasy also ornaments and illustrates his argument that we must the scientific cause-and-effect thinking with associative, metaphorical thinking. Science turns us out from ourselves toward reality; fantasy helps us to integrate ourselves with what we see.

Carolyn Springer, Rutgers University. "The Favola Moderna of Marcovaldo."

Calvino's portrait of Marcovaldo, the simple worker from the provinces who has immigrated to the modern industrial city, has less in common with postwar neorealism than with Calvino's own peculiar favolistic style, alternating close description, characterization, and narrative with the hyperbolic, hallucinatory, and absurd. This paper examines the mixture of styles which characterize the "favola moderna" of Marcovaldo, making it in Calvino's own words a "divagazione comico-melancolica in margine al neorealismo."

Anca Vlasopolos, Wayne State University. "Love and the Fantastic in Calvino."

Calvino's universe in *Cosmicomics* is subject to laws of expansion and retraction that are governed

by one Prime Mover and First Agent: love. The characters who love experience the expansion and multiform transformation of matter, that is, a universe full of greater possibilities. The characters who either refuse love, mistake it, or never encounter it live in a maddening world of fixed motion and obsessive time. While the narrator's name often remains the same from story to story, the farcical, reduced language in stories without love lacks the poignant, lyrical quality of those that center on love, indicating that the realities governing affective existence permeate the domain of fantasy.

Brian O'Laughlin, Loyola University. "The Nonexistent Knight: Calvino's Existential Fantasy."

In Calvino's *The Nonexistent Knight* the author jibes at the philosophical meaning of essence and existence via an existential fairytale concerning an empty suit of armor masquerading as a real man.

FANTASY IN THE WORKS OF ROGER ZELAZNY
Room 112

Chair: Carl B. Yoke, Kent State University.

Joseph Francavilla, University of Buffalo. "These Immortals: Another View of Immortality in Roger Zelazny's Fiction."

Roger Zelazny departs in his treatment of immortality from a very pervasive dystopian tradition which includes the key formulations involving spirits of the dead, the Lotus-Eaters, and the struldbrugs in *The Odyssey* and *Gulliver's Travels*. Zelazny's immortal is a divine, Prometheus figure who uses his extended lifetime to protect and sacrifice for the people and things he cherishes, and to erase his "classical" flaws in the process of redefining his identity. Zelazny's view of immortality is generally positive without being utopian or completely unambivalent.

Joseph Sanders, Lakeland Community College, Mentor, Ohio. "Zelazny's Dilvish Series."

Although a relatively minor part of Zelazny's work, the Dilvish series is not negligible. In particular, since the stories were such a long-term project, study of them shows how Zelazny's writing has matured over the years while his interests have remained constant. Zelazny's style has become more informal or mixed in diction, while his organization appears looser. At the same time, Zelazny demonstrates a continued distrust of immutable verities, a wry uneasiness in the presence of "pure" motives, and a chastened acceptance of the need to improvise constantly if one is to reach some humanly acceptable satisfaction.

Gregory M. Shreve, Kent State University. "Intimate Circuits: Man-Computer Communion in Coils."

Coils is a love story, about love between man and woman, and man and machine. The central premise presented by Saberhagen and Zelazny is that the basis of love is communion, a joining of intellect and spirit. This communion is possible between

man and intelligent machine if man is capable of surpassing communication and entering a more intimate form of union, the emotional. Through his psychic abilities the protagonist establishes a link with a central machine consciousness. His communion with this entity is an exploration of the emotional forms that man and intelligent machine may establish share.

FANTASY AND PSYCHE
Room 116

Chair: Jo M. Turk, Florida Atlantic University.

David Halperin, M.D., New York City. "Richard Dadd: The Artist as Inpatient."

The career of Richard Dadd is as notable for its artistic achievement as for its tragedy. A promising artist in Victorian England, he murdered his father during a psychotic episode. Confined to Bedlam for the rest of his life, he then created a series of visionary and fantastic paintings, among them his acknowledged masterpiece, *The Fairy Feller's Master Stroke*. This paper will attempt an explication of this extraordinary work within the framework of a psychodynamic and psychoanalytic understanding of Dadd's life. In addition, the issue of Dadd's hospitalization within the context of both Victorian and modern perspectives on hospitalization and institutionalization will be discussed.

Paul Gaston, Southern Illinois University. "Doorways to Fantasy in Davies' 'Deptford Trilogy'."

Although the novels which comprise Robertson Davies' "Deptford Trilogy" do not belong to the genre of fantasy writing, they are concerned throughout with means of access to fantasy. As each major character must face the threats which fantasy can pose, so each requires the restorative forces which fantasy can provide. But doorways to fantasy are not easily discovered. And those which give access to its authentic force may well open onto long, obscure corridors, with no clear end in sight.

"THE YELLOW PERIL" IN SCIENCE FICTION
Room 118

William F. Wu and Vincent Miranda.

Discussion:
How the Image of the Asian in American Science Fiction Contributes to Racial Discrimination.

Names of further panel participants not available at press time.



THURSDAY, MARCH 24

4 - 5:30 P. M.

ASPECTS OF THE FANTASTIC IN THE THEATRE OF THE ABSURD
AND THE FRENCH SHORT STORY
Room 100

Chair: Jean-Pierre Lalande, Moravian College, Pennsylvania.

Sylvie Pantalacci, Colgate University, New York. "A Fantasy Where Art Quickens the World of Love and Death."

This analysis deals with two nineteenth century short stories ("The Venus of Ille" by Prosper Merimee, and "Omphale" by Theophile Gautier), in which an art form comes to life. Are there any hints of modern attitudes in these texts?

Michael H. Palmer, Louisburg College, North Carolina. "The Use of the Double in Beckett's *Waiting for Godot* and Other Plays."

In several of his plays, especially *Waiting for Godot*, Samuel Beckett fulfills in his characters the definition by C.F. Keppler of the double, or second self: the imaginative creature, that shadowed self responsible for the dynamic tension between selves, the self that intrudes upon the first and establishes a relationship in close affinity that neither desires nor understands. Beckett's Vladimir/Estragon, Pozzo/Lucky, Hamm/Clov, Nagg/Mell, Winnie/Willie, and Krapp/earlier selves are clever and artistic uses of the double used to explore the cruel and inexplicable nature of human existence.

Jean-Pierre Lalande, Moravian College. "The Fantastic and the Absurd in Ionesco's Theatre."

In Ionesco's theatre, we are often confronted with a fantastic situation where matter suddenly seems to come to life and invade everything. We shall examine a few plays where this phenomenon occurs and see how such a fantastic device symbolizes an alienating force insofar as it crushes man, deprives him of his freedom of action, and isolates him from his peers.

BLAKE AND FROST: RECONCILING OPPOSITIONS
Room 102

Chair: Michael Collings, Pepperdine University, and Bertha Keveson Hertz, St. Hyacinth College & Seminary, Massachusetts.

James Whitlark, Texas Tech University. "Divided Mind in Blake: *Songs of Innocence and of Experience*."

The typically complex relationship between text and picture in illustrated fantastic poetry may involve contradiction between the two hemispheres of the human brain: the left dealing with logic, language systems, and time; the right controlling spatial perception and analogy, with little if any sense of the temporal. In Blake's *Songs* the illu-

strations are generally closer to the Eternal (and thus for Blake truer) perspective than the literal reading of the text. But the poems' ambiguities, which shatter ordinary logic and temporal sequence, bridge the separation between timeless and temporal.

A. J. Montesi, St. Louis University. "Fantasy and the Terror Image in the Poetry of Robert Frost."

Too often, Frost has been labeled the sunny poet who provides us with positive affirmations of our role as earthlings and Americans in our own and future times. But Frost has his own gallery of misshaped men, a whole closet of ghosts, and a sizable kettle of psychological horrors. If we look closely enough we can see that Frost makes of his map of New England a Gothic waste as foreboding as any in Poe or Mary Shelley. By balancing these repugnant items with positive ones he produces the bite and piquancy that makes his poetry some of the best of its time.

LITERATURE OF SUBVERSION II: THE FANTASTIC AND THE
FAIRY TALE IN THE NINETEENTH CENTURY
Room 106

Chair: Gary K. Wolfe, Roosevelt University.

Bernadette Bosky, Duke University. "'What Was It?' and 'The Damned Thing': Invisibility and Epistemology."

Two tales by Fitz-James O'Brien and Ambrose Bierce on the theme of the invisible adversary make for an excellent comparison because of similar subject matter and differing literary and philosophical approaches, particularly when viewed in terms of Todorov's distinction between the uncanny and the marvelous.

Jack Zipes, University of Wisconsin. "Oscar Wilde's Socialist Fairy Tales."

Abstract not available.

Jules Zanger, Southern Illinois University. "The Fairy Tale as Captivity Narrative."

Abstract not available.

REFLECTIONS AND REFRACTIONS: GEOMETRY AND MIRRORS IN
LITERATURE OF THE FANTASTIC
Room 108

Chair: Virginia Barger-Grinling, Memorial University of Newfoundland, Canada.

Grant Crichfield, University of Vermont. "Full Circle(s) in Nodier's *La Fee Aux Miettes*."

In *La Fee aux Miettes*, narrative, temporal and spatial structures; metaphor and symbol; even the philosophical and mythic underpinnings are circular in nature and serve as a prefiguration at every level of the unity and ulterior existence for which the tale's central character strives. Further, frequent allusions to circular movements and objects punctuate the text at every turn.

Most importantly, the locket becomes a golden circumference containing a point which will enable the hero to achieve his potentiality. Nodier's circles lead us to a centering point symbolic of spiritual dilation or a palingenic leap forward to the infinite.

Andree Thoms, Memorial University of Newfoundland. "The Language of Geometry in the Work of Alain Robbe-Grillet."

Modern art ideology sees geometric form as the basis of perception and the artist as a man compelled to analyze forms in terms of relationship and tension. Alain Robbe-Grillet, in the footsteps of the many modern artists who have entered this age of reasoned and conscious creation, weaves a new literary textile on a warp of geometric language. In his constructional work the geometric symbol becomes alive, bears its own significance, and speaks a language which delights the intellect. Not only does it reveal the structural foundation of Robbe-Grillet's *Nouveau Roman* but also serves to express the author's phenomenological perception of reality and fantasy.

Tom Brown, Brigham Young University. "The Notion of Mirror and its Effect in Sartre's *No Exit*."

Imagine a situation with eternal seeing of others and not self. This is the case with Garcin, Ines and Estelle in Sartre's play, *No Exit*. Seeing is ever-present because there is no darkness, and the eyes cannot close because the three have no eyelids. How then will the characters know who they are or what they look like? Without the usual reassurance of reflections of self in a mirror, these three lost ones may begin to doubt their own existence. There is a way out. The self may be reflected in the description of the others, but there is a terrible risk. What if the others falsify? What if the image is blurred or altered? How will one ever know?

OCULT AND SACRED
Room 116

Chair: Richard Hersh, Florida Atlantic University.

Martin Schwarz, East Carolina University. "The Occult as Indicator of the Times: *The Exorcist* and *The Dybbuk*."

No abstract available.

Robert F. Geary, James Madison University. "Gothic Shockers New and Old: Supernatural Horrors and Cultural Secularization."

Much critical discussion treats today's enormously popular fiction of supernatural horror as a holdover from the "childhood of the race," something bound to vanish in a modern, rational, secularized world. Yet such fiction's popularity suggests the inadequacy of the critical paradigm of an age of profane consciousness. Modern secularization is a most complex process which, by weakening traditional beliefs, actually proves conducive to the free-floating numinous terror of the modern Gothics. Indeed, a frequent theme in

the Victorian ghost stories and today's shockers is the shallowness of the rationalistic mindset which saugly (and to its peril) dismisses the supernatural (and supernatural fiction).

FRIDAY, MARCH 25

9 - 10:30 A.M.

ANIMALS AND SOCIAL SATIRE I
Room 100

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

Gisela Vitt-Maucher, The Ohio State University. "E.T.A. Hoffmann: From Cat To Flea."

Humanoid animals feature in many of Hoffmann's works. In his peculiar double-novel *Life and Opinions of the Tomcat Murr* the cat is conceived as the philistine counterpart to the "other" hero, the talented and tormented artist Kreisler. Immersed in self-idolatry Murr abounds in the mannerisms and vices of the bourgeois whom Hoffmann despises. In *Master Flea* the socially embarrassing flea represents positive qualities which Hoffmann finds lacking in human society; he is the *Master* of a republican nation with an indomitable drive for freedom and equality. But the flea's desire for freedom extends into the erotic realm as well, creating surrealistically fantastic scenes of outrageous humor.

George Reinhardt, University of Connecticut, Storrs. "Swiss Animal Satire as Psychological Safety Valve."

Its unparalleled prosperity has exacted a toll from Switzerland's citizens. The premium placed on pragmatism leads to an insistence on thrift and conformity inimical to outpourings of the irrational. For those Swiss who feel penned in but choose to remain at home, artistic creation can offer a kind of psychological safety valve. An examination of animal symbols in works ranging in time from the drawings of the sixteenth-century Urs Graf to the theatre of Durrenmatt and contemporary children's literature illustrates both the release of the imagination and a trend towards increasing emphasis on didacticism and more rigid control of the fantastic.

J. Brooks Bouison, Mundelein College, Illinois. "The Repressed Grandiosity of Gregor Samsa: Narcissism in Kafka's *Metamorphosis*."

Reading *Metamorphosis* in a new context -- that provided by Heinz Kohut in his pioneering studies in the narcissistic personality disorder -- provides a new insight not only into the underlying cause and meaning of Gregor's transformation, but also the core of his predicament. In the character of Gregor Samsa, Kafka depicts Kohut's "Tragic Man," the narcissistically vulnerable individual suffering from a crumbling, threatened sense of self. Gregor's transformation reveals at once his sense of worthlessness and powerlessness to con-

trol others and be the center of confirming attention. Essentially a family story, *Metamorphosis* provides a fantastic depiction of a man who is destroyed by the emotionally invalidating responses of his family.

- St. George Tucker Arnold, Jr.**, Florida International University. "Don Marquis, archy and mehitabel, and the Triumph of Comic Vitality: Cats and Cockroaches on the Darkling Plain."

Don Marquis' archy and mehitabel stories contrast less distinctive light verse by the way the imaginative vitality of roach and cat transcends the depression, terror that would be more reasonable responses to the lethal back-alley underworld they inhabit. They struggle not solely to survive, but to maintain dignifying elements of their roach and cat personalities; archy must keep his poet's soul alive, rage at Fate for demotion from human to vermin, criticize humanity for hypocrisy, and even plot cosmic revenge for his lot. Mehitabel asserts her always-a-lady-in-spite-of-hell sense of herself, disregarding damage to ego and skeletal system. Both transform harsh experience to poetry: poetry of romantic adventure, of Rabelaisian self-celebration, of cosmic, even infernal adventure.

THE FANTASTIC AND LATIN AMERICAN WRITERS

Room 102

- Chair: Nora Orthmann**, University of Miami.

Kathleen M. Glenn, Wake Forest University. "Reflections on the Writing of a Fantastic Narrative."

In recent years a number of Spanish writers have, as it were, invited us into their workshop and have permitted us to observe the conception or elaboration of literary texts. Jose Maria Merino's *Novela de Andres Choz* (1976) is of particular interest because it dramatizes the writing of a fantastic novel. Merino's protagonist, Choz, is engaged in the process of composing a fantastic narrative, and in a series of letters to a friend he discusses the problems he encounters in trying to give form to his ideas. (His observations are doubly self-reflexive inasmuch as they faithfully mirror the problems Merino faced.) Thus we see a writer writing, reading, and reflecting on the genre of the fantastic.

Gloria S. Melendez, Brigham Young University. "Reincarnation and Metempsychosis in Amado Nervo's Fantasy."

Among the Mexican poet Amado Nervo's prolific writings are some forty short stories and essays in addition to six "nouvelles" that can be called "fantastic" or that deal with the "strange." Two of these short novels and three of the short stories deal with reincarnation and metempsychosis. These works reflect Nervo's constant preoccupation in his search for the secrets of life through various religions and philosophies, as well as reveal his relatively little known narrative skill.

FANTASTIC IN ITALIAN LITERATURE I

Room 106

- Chair: Mario B. Mignone**, State University of New York at Stony Brook.

Florinda Tannace, Fordham University. "The Ideal Woman and Fantasy in Dante, Petrarca and Boccaccio."

This paper explores how Beatrice, Laura, and Fiammetta represent the feminine ideal of the three great poets as well as one of the best fruits of their fantasy and imagination. Each author has created and fashioned woman according to his ideal, expanding on his creation during all his poetic life trying to bring her to completion and to perfection.

Emanuel L. Paparella, University of Puerto Rico. "Vico's *Fantasia* as the Origins of Modern Hermeneutics."

Modern hermeneutics has its origins in a general theory of linguistic understanding whose precursors are usually thought to be Schleiermacher and Dilthey in the 19th Century and Heidegger and Gadamer in the 20th Century. Already in the 18th Century, Giambattista Vico had shown in his *New Science* (1730) that the encounter with a literary work of art is always intrinsically historical and linguistic. For Vico the very origins of the human world are intimately connected to the origins of language; what he called "poetic wisdom." Within this imaginative activity (*Fantasia*), myth is of utmost importance. Indeed Vico is the first theoretician of language to point out the essential function of myth for the proper understanding and interpretation of humanistic disciplines.

Vincenzo Bollettino, Montclair State College. "The Nature of the Fantastic in the Novels of Carlo Levi and Garcia Marquez."

In Carlo Levi's "Gagliano" and Gabriel Garcia Marquez' "Macondo" there is no way to tell truth from rumor, history from fantasy. In "Macondo" and "Gagliano" there are many marvels which have nothing to do with our commonplace scientific world at all; nature does not function there with the regularity or impartiality it shows elsewhere, and time, if it moves at all, moves in circles. "Gagliano" and "Macondo" are lost worlds, anachronistic societies at once real and magical, grotesque and fantastic, amusing and tragic to the sophisticated eye. To both writers, the fantastic is often inseparable from what is realistically cruel and bizarre.

RELIGION AND TWENTIETH CENTURY FANTASY

Room 108

- Chair: Melissa E. Barth**, Appalachian State University.

David M. Miller, Purdue University. "Frank Herbert's Gods."

The novels of Frank Herbert raise the question, "Is there a Supreme Being who is qualitatively different from man?" The answers the different

texts provide vary: ten say "no"; six say "yes." The purpose of a Supreme Being in Herbert's fiction is to pull man back from destruction in order that he be able to continue to adapt, modify, and evolve. The transformations wrought are genetic; and, ironically, the man in whose image the god is created is pushed, by the god, into an image that does not mirror the god. What is important in such texts as the *Dune* series is the concept of an evolutionary dynamic of a "Pattern."

Peter W. Macky, Westminster College. "Religion in C.S. Lewis' *Till We Have Faces*."

Till We Have Faces is the only one of C.S. Lewis' novels in which there is substantial, overt description and criticism of human religious beliefs and practices. In this novel, religion is ambiguous, standing in fruitful tension with rationalism which is represented by the Fox who is described as a Greek. The most interesting characteristic of the ancient religion depicted is that it is to a certain extent shown as both a true representation of divine reality and a destructive institution. Implicit in Lewis' novel is criticism of both extremes: irrational fundamentalism and rationalist modernism.

Judith J. Kollmann, University of Michigan at Flint. "The Tarot at Christmas Time: Charles Williams' *The Greater Trumps*."

As all Charles Williams' novels do, *The Greater Trumps* deals with occult phenomena -- in this case, with the ability of the Tarot pack to predict the future. Williams' promise is that, if the pack can be used for clairvoyant purposes, then in some way it is connected to the supernatural forces of the universe; and, because he was a Christian, to Williams the Tarot becomes a tool of God. Further, the tarot pack in the novel is the archetypal deck, the first to be created; as such, it has special properties: not only does it fore-tell the future, but it also can bring about magical transformations. Used during the Christmas season, those cards result in the birth of a new Messiah.

THE EVOLUTION OF FANTASTIC ANIMALS: THREE SLIDE LECTURES
Room 112

Chair: Joan Digby, C.W. Post College, L.I.U.

Vernie M. Logan, Baylor University. "The Dragon as Evolving Artistic Invention."

The dragon as a symbol of fear is an expression of western man's fear that reaches back into pre-history. Changing an abstract concept into a figurative image, artists progressively rendered the dragon with increasing realism. As it proceeds from abstraction to figuration, the dragon follows an evolutionary pattern uncannily Darwinian. First reptilian, it became increasingly mammalian then anthropomorphic. It was the artist who exercised selectivity according to cultural inclinations and adapted the dragon to meet cultural demands.

Michael Hancher, University of Minnesota. "The Descent

of Jabberwock."

John Tenniel's well-known drawing of the Jabberwock for Lewis Carroll's *Through the Looking-Glass* descends from several traditions of monstrous illustration: a contemporary cartoon by George Du Maurier, which satirizes both Victorian paleontology and "educational" children's literature (the dream of reason begets monsters); Tenniel's own obsessive reproduction of St. George's dragon, in drawings for *Punch*; and a hideous monster painted by Salvatore Rosa, which fascinated Carroll's colleague John Ruskin, against his better judgment.

Casey Fredericks, Indiana University. "The Evolution of Big Bugs in Science Fiction."

With an emphasis on the evolutionary development of science fiction's "Big Bugs," the lecture will contrast several ways of envisioning fantastic insects: (1) the Frankensteinian tradition of fearing giant, mutant bugs; bugs able to compete with humans for the mastery of the planet and extinction of the enemy species in a Darwinian survival of the fittest; (2) a satirical, cognitive, and sympathetic attitude evident in a "menippean" tradition which includes Lucan, L. Frank Baum, Lewis Carroll, and Stefan Themerson; (3) the existential theme of man-as-bug: *The Metamorphosis*, *The Fly*, *The Incredible Shrinking Man*; miniaturization of man vs. enlargement of bugs.

FANTASTIC ART AND ARCHITECTURE
Room 116

Chair: Don Curl, Florida Atlantic University.

Jeffrey J. Bayer, The University of Alabama -- Huntsville. "Ave Maria Grotto: Architecture or Fantasy."

This illustrated presentation will describe Brother Joseph's work and explore such issues as: the relation of the "models" to the actual buildings; the sense of realism in relation to the fantastic nature of the creations; the characteristics of a "folk art environment"; the role and nature of fantasy as an element of a folk art environment.

William Melczor, Syracuse University. "The Fantastic and the Iconography of Black Magic in the Late Renaissance."

This is a slide lecture on the subject of witches, imps, devils, and magic images in the Renaissance.

SEXUALITY IN FANTASTIC LITERATURE: FEMINIST VIEWS
Room 118

Chair: Donald Palumbo, Northern Michigan University.

Brooks Landon, The University of Iowa. "Sexuality and the Reversal of Expectations in the Fiction of Russ, Carter, and Berger."

A growing number of works present an "anti-formula" in depicting favorably unexpected sexual roles -- roles that not only differ from, but that also directly challenge, culture stereotyping. Joanna

Russ's **We Who Are About To** brings a feminist perspective to the Crusoe-like survival story. Angela Carter's **Heroes and Villains** depicts a post-apocalyptic world in which a civilized woman proves stronger than male barbarians. Thomas Berger's **Regiment of Women** presents a dystopian society in which sex roles have been completely reversed. These novelists suggest the need for transitional formulas that respond to the needs of a culture whose stereotypes are in flux.

Patricia Frazer Lamb and Diana Veith, Westminster College. "Again, **The Left Hand of Darkness**: Androgyny or Homophobia?"

In Ursula LeGuin's **The Left Hand of Darkness** the male, human narrator, Genli Al, and the Gethenian, Estraven, never consummate their mutual love, ostensibly because they are involved in a hazardous journey and their very survival would be jeopardized by any expression of sexuality. A more important motive, however, is that a sexual relationship would undermine LeGuin's portrayal of Gethenian androgyny in giving Estraven a biologically passive, subordinate role. Yet another motive, contrarily, is that the relationship Genli and Estraven establish during their terrible journey is more reminiscent of an asexual male-bond -- psychologically making theirs a homosexual, "forbidden" love that cannot be fulfilled.

Lillian M. Heldreth, Northern Michigan University. "Speculations on Heterosexual Equality: Was It in the Beginning, or Shall It Ever Be?"

Authors such as Vonda McIntyre have successfully portrayed women as active "heroes," in control of their sexuality and their destiny. Others cannot get away from an ideal of male domination even in stories of female warriors, or have tried looking backward to a golden age of woman-dominated goddess-worship which may never have existed. Over a period of time the works of some authors, like Marion Zimmer Bradley and Anne McCaffrey, reveal tremendous growth in their ability to imagine women in positive roles. Perhaps Ursula K. LeGuin is the most successful at imagining situations in which equality might actually work. And yet the possibility still exists that James Tiptree, Jr., is right in holding that equality is as impossible as nonviolence for society as a whole.

FRIDAY, MARCH 25
11 A. M. - 12:30 P. M.

ANIMALS AND SOCIAL SATIRE II
Room 100

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

Hallam Walker, Davidson College, North Carolina. No abstract available.

Michele K. Langford, Pepperdine University, California.

While apparently pursuing a tradition when he writes his **Natural History**, Felix Labisse renews

totally this literary "lieu commun." The beasts that he identifies/classifies, and describes are not to be found in the real world but spring forth from the depths of his imagination. As an artist and poet Labisse gives consistency to the creatures that dwell in his secret world. He does so, however, with great humor, and irony becoms the incisive tool with which he carves portraits of his contemporaries, turning at times the sharp point toward himself.

Joseph J. Marchesani, Pennsylvania State University. "Conditionally Satire: Walter M. Miller, Jr.'s **Moral Technology**."

Although Walter M. Miller, Jr., is not usually regarded as a satirist, at least one of his works, "Conditionally Human," may be appreciated more fully if it is considered as a satire. In examining the work, this paper raises three questions: (1) What is the subject of its satire? (2) What practices does its satire exaggerate or invert in order to transform our perception? (3) What shared value does its satire affirm? In answering these questions, the paper asserts that "Conditionally Human" envisions a constrained technology and a regressive humanity whose sense of purpose in any larger moral scheme has been lost. Miller's strategy for satirizing this predicament envisions a race of artificially enhanced chimpanzees, called "neutroids," who are morally legitimized through references to a Biblical order of creation and redemption.

SCIENCE FICTION: THE NEW HUMANISM
Room 102

Chair: Michael H. Palmer, Louisburg College.

Mark Siegel, University of Wyoming. "Science Fiction as Interdiscipline."

Even though literature teachers have been slow to embrace science fiction as humanistic literature that might help to bridge the growing gap between humanists and scientists, few artistic genres can claim to be more broadly concerned with human beings and their values, capacities, and achievements than science fiction. This paper describes a course, "Science Fiction and Science," developed after the author's participation in an NEH-sponsored program called Creating Connections. With more universities every year adopting general education requirements to stress interdisciplinary learning and with the increasing understanding that true humanism implies a much broader field of knowledge than has often been allowed in the past, courses like "Science Fiction and Science" may assume a more central place in the curriculum.

David Ketterer, Concordia University. "Change, Truth, and Sex in **The Seeding Stars** by James Blish."

The Seeding Stars is the most important of three books that Blish wrote concerned with genetic engineering. In this four-story sequence the particular technique -- one designed to fit human beings to alien worlds -- is called "pantry" which means "changing everything." But the question arises, if everything about a human being is, or can be, changed, is the result still a human

being? Is there an unchanging human reality (a soul perhaps) that constitutes the truth of human nature? The dilemma, often expressed in the imagery of deceptive containers which must be broken through or out of, comes to the fore in the first and final stories of the book: "Seeding Program" and "Watershed." The second and third stories -- "The Thing in the Attic" and "Surface Tension" -- reveal not only a parallel structure but the subtly pointed presence of a developing sexual analogy for the pantropy process, which does not so much reconcile the conflict between change and truth as it provides a flickering third term which, depending on how that term is taken, may be related to both change and truth.

Michael Collings, Pepperdine University. "Artificial Languages in Science Fiction"

Wittgenstein said, "The limits of my language mean the limits of my world." As science fiction moves farther from our world, the potentials of language must expand. Among 20th Century writers who explore the significance of language systems are C. S. Lewis, A. E. Van Vogt, Robert Heinlein, George Orwell, and most extensively Samuel R. Delany. But as early as 1668, John Wilkins of the Royal Society devised an artificial language in which the symbols were directly related to the meanings they carried. It could be seen as a prototypical "Babel-17," though it was too unwieldy even for its inventor.

FANTASTIC IN ITALIAN LITERATURE, II
Room 106

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

Thomas E. Vesce, Mercy College. "Fantastic Encounters in Early Italian Literature."

Early Italian folk-legends and songs of chivalry often served to express the stages of individual development and the classic need to fantasize one's role in society. This paper tests this premise by means of a review of the works of Antonio Pucci, Andrea da Barberino and one or two other anonymous cantari from the Trecento-Quattrocento period.

Vera F. Golini, St. Jerome's College. "Fact and Fantasy in the Decameron."

Eminent critics of Boccaccio (Bruno Maier among them) have repeatedly called attention to the paramount role which the element of "realism" plays in the whole of the Decameron. "Realism," however exists as a firm basis for the fantastic medieval machinations and imagination of the writer. In some of the tales whose very internal progression and, indeed, existence depend primarily on fortuitous, quite improbable occurrences, the element of realism is second in importance to that unique sense of the fantastic which has been so appreciated in Boccaccio, but has not yet been sufficiently studied.

Michel Ballet, Acadia University. "The Fantastic in Padre Padrone."

Limiting myself to the etymological meaning of "fantastic" derived from the vulgar Latin "fantasticus" and the Greek "phantastikos" from "phantasia," imagination, I focus particularly on the working of a kind of retrospective imagination in Padre Padrone which allows the hero to "re-live" episodes from his past life. And yet with curious and self-perpetrating circularity these very fantasies spring essentially from reality itself, but a reality which has already impregnated the subconscious.

LATIN AMERICAN CONTEMPORARY FICTION: FANTASY AND THE WRITER'S PERSPECTIVE
ROOM 108

Chair: Patricia A. Pardinás-Barnes, Georgetown University.

Michael Capobianco, St. Johns University. "Quantum Theory, Spacetime, and Borges' Bifurcations."

An analysis of Borges' story, "The Garden of the Forking Paths," is presented using a space-time diagram, a device of modern physics. The relationship between the structure of this story and one of the contemporary interpretations of quantum theory is discussed. It seems that Borges anticipated a viable scientific viewpoint in this "fiction."

Eugene Maio, University of Akron. "German Expressionism and Hispanic Magical Realism."

Not only did the new Spanish American narrative take its name, *Magischer Realismus*, from German Expressionist painting, but Hispanic fiction also shares with Expressionism a new approach to reality. A comparison of some paintings by Kandinsky, Nolde, Klee, Marc and Macke with the fiction of Borges, Carpentier, Cortázar, Rulfo, and García Márquez reveals that both artistic groups strive to generate an emotional state of being through the creative use of the unconscious, the fantastic, the mythic, and the cosmic. Both painter and writer reach for intuitions of a magical or unreal reality. These artists tell us that how we formulate the environment becomes the environment itself. Nature or objective reality is no longer a reliable referent for human creativity. Ambiguity and enigma become acceptable dimensions of reality.

Joseph Tyler, West Georgia College. "Chac Mool: A Journey Into the Fantastic."

Carlos Fuentes' short story "Chac Mool" owes much to earlier literature of the fantastic, in general and in particular. The narrator even quotes Borges, and the line quoted supports the edifice of the fantastic in the story. Thus Fuentes' affinity with other writers in this genre can be seen not only as allusion and parallel but also as illuminating the story itself.

FANTASTIC FUNERARY PROJECTS
Room 112

Chair: Kathleen Russo, Florida Atlantic University.

Robert Neuman, Florida State University. "Fantasy and the Cult of the Dead: The Revolutionary Architects and Their Sources."

The imaginary tomb projects conceived by the Revolutionary Architects in late 18th Century France are characterized by megalomaniacal scale, romantic shadowiness, and geometric purity. The purpose of this paper is to demonstrate that the brilliant designs of Boullée, Ledoux, and their circle, often interpreted as extravagant breaks with the past, were frequently an elaboration of formal and symbolic themes explored by architects of the Ancien Régime, when projects of visionary intensity were similarly conceived without regard for structural feasibility or cost.

Daniel Bellante, Broward Community College. "Sources and Influences for Aldo Rossi's Cemetery at Modena."

Aldo Rossi's cemetery at Modena (1976) is a complex and imaginative structure which reflects sources as varied as Mesopotamian ziggurats, and Nazi municipal buildings. Rossi's controversial "post-modern" style recalls the futuristic film fantasy "Metropolis" and evokes the haunting solitude of de Chirico's surrealist paintings. This presentation will examine these and other influences on Rossi's Modena Cemetery project.

Liana Cheney, University of Lowell. "Fantastic Funerary Art in Nineteenth Century Italian Cemeteries."

Italian sepulchral sculpture flourished in the cemeteries of Verona, Genova, and Milan in the Nineteenth Century. The Italian funerary sculptor became a commercial craftsman in representing scenes associated with death. The haunting images of Dead Christ and Danse Macabre of the Medieval period were assimilated and translated into new erotic forms of nude, weeping, and sleeping females. The erotic images reflected the Realistic and Romantic vocabulary of the Nineteenth Century. The Italian artistic mind was able to whimsically create funerary images in an absurd manner by allowing fantasy to camouflage and transform decaying cadavers into living souls.

FANTASY IN FRENCH LITERATURE AND FILM
Room 116

Chair: Yolanda Astarita Patterson, California State University.

Ruth B. Antosh, Colgate University. "Unlocking the Riddle of Huysmans' *En Rade*."

J. K. Huysmans' novel *En Rade* consists largely of an extended description of a crumbling, isolated castle and the surrounding countryside. Virtually nothing happens in the novel, although the protagonist, Jacques Marles, has three bizarre dreams

which appear to have no relationship to the rest of the novel. The dream sequences are not, as is generally thought, entirely unrelated to the "real" world of the castle and its environs. Jacques' dreams are representative of his search for identity and for permanence, stability and transcendence in a world that is disintegrating (the castle). The paper will consider the problem of whether *En Rade* is a novel in the Gothic tradition, or perhaps a sort of satire of the Gothic novel.

Scott Bates, The University of the South. "The Phallic French Moon Voyage, From Jules Verne to Guillaume Apollinaire."

W. H. Auden described the Apollo mission to the moon as a "phallic triumph" of "the boys." The age-old metaphor that equates the moon with the hindquarters and the lunar voyage with anal intercourse is as old as Aristophanes and found in a number of literary texts of the last two centuries. A few selected phallic moon voyages in late nineteenth and early twentieth century French literature are analyzed, from Jules Verne's *De la terre à la lune*, Verlaine's *Petes galantes*, and Rimbaud's prose poems to Apollinaire's "Lunaire," including Georges Melies' "Un Voyage à la lune" and Kenneth Anger's "La Lune des lapins."

Yolanda Astarita Patterson, California State University. "Fantasies of Childhood in 20th Century France: From Le Grand Meaulnes to Truffaut's *Small Change*."

Alain-Fournier's novel *Le Grand Meaulnes* was both required and preferred reading for many of the leading French intellectuals of our century. Set in a provincial boys' school, it explores the often painful passage from childhood through adolescence to maturity, with its changing moods of suspicion, camaraderie, competition, violence, rebellion, escape, and romantic fantasy. These themes are echoed in a series of films portraying life in boys' schools which span a half century of French cinema: Abel Gance's *Napoleon*, Jean Vigo's *Zéro de conduite*, Albert Lamorisse's *Le Ballon rouge*, Francois Truffaut's *Les quatre cents coups* and more recent *L'Argent de poche*.

Mark Levy, California State University. "Fantasy in Godard's *Alphaville*."

"There are times when reality becomes too complex for oral communication but legend gives it a form by which it pervades the entire world," says the computer Alpha 60 in Godard's *Alphaville*. Dramatizing the alienating effects of high technology in mythopoeitic form, Godard shows what cannot be said by a factual or documentary approach. Not only does Godard's legend making involve a novel use of the science fiction genre, but he also refers to other kinds of fantasy in this film: Greek mythology, grade B American gangster movies, and French surrealist poetry. This paper will investigate the fantasy elements which helped to establish *Alphaville* as one of Godard's most compelling films.

FRIDAY, 11 A.M. - 12:30 P.M.

THE SIGNIFICANCE OF THE PARALLEL UNIVERSE
Room 118

Chair: Bud Roote, Georgia Tech.

Robert J. Ewald, Findlay College. "The Alternate Worlds of Clifford Simak."

The motif of alternate worlds is predominant in many of the novels and short stories of Clifford Simak. These alternate worlds may be friendly or inimical. Simak uses alternate worlds as a device to explain time travel and to account for the future progress of mankind. The motif of alternate worlds has also provided Simak with a stylistic device to allow his unique blending of science fiction and fantasy genres in most of his works since 1965 (although his use of parallel universes extends back to the forties and the City series in *Astounding*).

Melissa E. Barth, Appalachian State University, North Carolina. "Seeing Parallels Where None Exist: Breaking Fantasy's Magical Spell."

One species of parallel universe is the world of fantasy; and the establishment of an illusion of reality in that universe involves ground rules similar to those of science fiction parallel universes, but different in many ways from those of mainstream fiction (or even other science fiction). This paper inspects the principles involved in the "realism" of fantasy, using C.L. Moore's story "Uirel Meets Magic" as example.

William M. Schuyler, University of Louisville. "Unnatural Laws."

My paper begins with a discussion of the way philosophers have begun to talk about possible worlds and how this approach has been used to deal with the problem of truth in fiction: a statement about what happens in a fiction which is not true in our world may be said to be true if it is true in some suitable possible world. However, a case of special interest for fantasy and science fiction leads to difficult problems.

FRIDAY, MARCH 25

2 - 3 : 30 P. M.

ITALIAN SCIENCE FICTION
Room 100

Chair: Gaetano Cipolla, St. John's University, New York.

Mario Mignone, SUNY at Stony Brook. "Dino Buzzati and Modern Italian Science Fiction."

The multitude of science fiction books, conferences, and magazines to be found in Italy today testifies that Italian fantascienza is very much alive. Some writers have achieved literary distinction solely as writers of science fiction; others have taken the path of science fiction to strengthen their field of expression. In *Larger Than Life*, Buzzati's only true science fiction

novel and one of the best in Italy, while retaining the best qualities of his earlier works -- the human concerns, the sense of mystery and the unknown -- the author probes the theme of the stifling effects of technology on contemporary society and shows how destructive science and technology can be when capriciously applied.

Gaetano Cipolla, St. John's University, New York. "Jung in Venice: Gasparini's 'La Donna Immortale.'"

Italian science fiction writers no longer write about giant insects infesting Texas: they have come home! Gasparini's tale is set in Venice. They have also projected their search inwardly, rather than to the stars, and there they find a reality older than time: the great mother. This paper will analyze the Jungian elements present in the novel.

THE FANTASTIC IN THE WORKS OF EDGAR ALLAN POE I
Room 102

Chair: Richard Kopley, Illinois State University.

Jean Lorrain, Murray State University, Kentucky. "A Progression of Horror in Four Stories by Edgar Allan Poe."

Perverseness causes the narrators of four Poe stories to commit seemingly incomprehensible murders. The four stories -- "The Black Cat," "The Tell-Tale Heart," "The Imp of the Perverse," and "The Cask of Amontillado" -- show a distinct progression in the narrators' attitudes from denial to acceptance, thus leading the reader into a confrontation with the horror of his own perverseness.

Joseph Francavilla, SUNY/Buffalo. "Poe's Perversity and the Split Narrative 'I,' or How Not To Tell A Story."

Poe's theory of perverseness, defined in "The Black Cat" as "the unfeignable longing of the soul to vex itself," and further developed in "The Imp of the Perverse," is a pervasive aesthetic device which effects a division within the first-person narrators in the above tales and in "The Tell-Tale Heart." Both in the form and in the content of these confessional stories the three traits of perversity can be detected: intentional circumlocution, procrastination, and self-annihilation. The narrators become torn between the desire to be brief and to be circumlocutory, to tell the story and not to tell the story.

Benjamin Franklin Fisher IV, The University of Mississippi. "Fantasy Figures in Poe's Poems."

Figures, particularly female figures, abound in Poe's verse. Often they reveal much about the "voices" in the works when such poems are not, strictly, narratives. "Sonnet -- To Science," "To Helen," and "To One in Paradise" may be considered representative. In the first, ambiguities increase when we consider ramifications of the fantasy-creation for "Science" being feminine. Just so, fantasy heightens in "To Helen," wherein the contemplation of tangible art work leads the speaker

to strange, but pleasing and positive, flights of fancy. The shift in the third poem, from an Edenic vision to one of blasted terrain and desolation, also involves a feminine creation on the part of the speaker.

THOMAS BURNETT SWANN
Room 108

Chair: Robert A. Collins, Florida Atlantic University.

Joy M. Schwab, Florida Atlantic University. "Lady of the Bees: The Eternal Feminine."

In this work Swann delineates those female roles and characteristics which encourage the evolution and survival of mankind. Mellonia, the good and the beautiful, carries Swann's matriarchal messages.

Jerry Holt, Palm Beach Junior College. "Literary, Geographic, and Religious Allusions in *The Goat Without Horns*."

Swann described *The Goat Without Horns* as "a tall tale with elements of Gothic parody." Here the book is considered Gothic, but not in the horror story sense. The sources for Swann's approach to the Gothic are examined.

Robert A. Collins, Florida Atlantic University. "Love Is A Dragonfly."

In poems, in an early, unpublished biography of Sappho, in short stories and in chapter headings, Swann worked and reworked this metaphor. Bitors didn't like it, and usually changed it, but its ambience is central to Swann's viewpoint.

MOTIFS AND STRUCTURES OF HIGHER STATES OF CONSCIOUSNESS
Room 106

Chair: Ralph Yarow, University of East Anglia.

Carmine Sarracino, Elizabethtown College. "Fantasy and the Expansion of Consciousness."

The expansion of consciousness is, implicitly and explicitly, one of the main themes of fantasy, and therein may reside the most worthwhile justification of the genre. Using a model of consciousness based upon Maharishi Mahesh Yogi's Vedic "Science of Creative Intelligence" (since the Vedas present a comprehensive elucidation of higher states of consciousness) I consider the purpose of fantasy to be the restoration in us of a sense of wonder, and of heroic "supernatural" capacities that characterize Vedic "enlightenment." If, as the Vedas claim, such potential is in fact realizable through, for instance, Transcendental Meditation, then fantasy holds before us more steadily and dramatically than any other genre this attainable vision of possibilities.

Peter Malekin, University of Durham. "The Art of Consciousness."

Before any motifs or structures germane to higher states of consciousness can be located in art, it is first necessary to define those higher states themselves and to clarify the altered relationship with the objective world entailed by them. This is possible, since writers who deal with them (including Plato, Plotinus, Christian mystics, Taoists, Patanjali and some modern philosophers) are consistent in the model of the mind they develop. This model illuminates the way a whole range of literature, from Shakespeare to Blake and modern science fiction, can not only convey feelings and ideas (the objects of consciousness), but alter modes of consciousness as such.

C. W. J. Spinks, Trinity University. "Semiotic Approaches to Higher States of Consciousness."

This paper is an examination of semiotic approaches to higher states of consciousness. It first sketches a tri-partite typology of different systems for attaining altered states of consciousness bio-chemical, bio-feedback, and semiotic, and it argues that the first two are primarily semiotic in nature in that they are neurological and physiological preparations to semiotic shifts in values and perceptions. The paper then looks at the relationships between dreams, the shamanistic tradition, and the trickster figure as elements in the semiosis of altered states. Finally it uses Peircean models to argue that higher states of consciousness are fundamental aspects of the signification process of human beings and closely related to what Peirce called the "logic of discovery."

THE ONCE AND FUTURE EDEN: THE IDEAL LANDSCAPE IN
FANTASY
Room 112

Chair: Joel N. Feimer, Mercy College, New York.

Ray T. Greenwald, Mercy College. "The Urban Sublime: Images of New York City."

With the emergence of the skyscraper as an indigenous American art came the popularity of photography. As the skyline of New York City evolved, photographs of the city helped the viewer to "read" the cityscape. In the literature of the turn of the century the text often treated the indefinable city as both attractive and repellent. The blood-red city of man more and more came to be photographed as the white, shining City on the Hill. The luminosity and the new architectural form of New York City was seen as a mysterious "Manhattan sphinx." This paper will attempt to trace the growth of the rhetoric of the urban sublime.

Howard Canaan, Mercy College. "Androgyny and the Paradisiacal Garden in Kafka's *The Castle*."

Kafka's imaginative world of deserts, barren offices, and gray landscapes has been recognized as a wasteland, but implicit in Kafka's vision of desolation is a vision of a hidden paradise. As a case in point, *The Castle* contains such a locus *amoenus* buried beneath its snow-covered terrain. Not only a number of textual references to gardens, but the relationship of K. and Frieda and

several significant androgynous figures represent a harmonious integration of polar oppositions. The Castle is the mirror of K.'s misdirected search for transcendence; in his obsessive pursuit of the Castle, K. overlooks the paradisiacal state hidden but immanent in the world he inhabits -- the fertile union of sky and earth, reason and intuition, the conscious and the unconscious.

Joshua Berrett, Mercy College. "The Edenic Vision in The Creation of Franz Joseph Haydn."

The Creation (1799) of Franz Joseph Haydn (1732-1809) has long been recognized as one of the supreme masterpieces in the oratorio literature. The vision of Eden which Haydn presents can be seen from three points of view: 1) Haydn's lifelong delight in the simple joys and wonders of creation -- generally taken to be a natural outcome of his peasant upbringing; 2) Haydn's being inspired by The Book of Genesis and Milton's **Paradise Lost**, both of which serve as his primary textual sources; and 3) The realization of Haydn's musical ideas in **The Creation**.

SHE'S A GREAT LITTLE SCIENTIST
Room 116

Chair: Vincent Miranda, Science Museum, West Palm Beach, FL.

Vincent Miranda, Science Museum. Film Narration.

Catherine McClellan, Marquette University. Response.

Gary K. Wolfe, Roosevelt University. Response.

WILLIAM MORRIS
Room 118

Chair: Richard Mathews, University of Tampa.

Dennis Badaczewski, Northern Michigan University. "News From Nowhere: Fantasy as Revolution."

News From Nowhere is often viewed as a pastoral romance describing a medieval future. Instead, it should be approached as a Utopian fantasy critical of capitalism and favorable toward Marxism. The novel was written, at least partly, in response to Bellamy's **Looking Backward**, a homage to the ultimate benefits of capitalism. Morris not only advocated the destruction of capitalism but fostered its destruction by violent means. The violent revolt in **News From Nowhere** is consistent with Morris' work both before and after the publication of the novel.

John Hollow, Ohio University. "Another story now my tongue must tell': Book XVII of William Morris' **The Life and Death of Jason**."

In Morris' version if the Jason story, at the end of his life Jason fantasizes himself again doing great deeds, imagining against all facts of time and circumstance that his life renews itself, bringing him love and fame. But Book XVII should teach him instead that "there is an end to everything." It is not just his dreams of passionate desire which have an ending, for in all this world all beds are metaphorically if not actually "drip-

ping with blood and burning with fire" -- all beds eventually become death beds. What matters finally is that the ancient patterns be affirmed, that the hero escape from the cycles of life and desire, and find rest.

FRIDAY, MARCH 25

4 - 5:30 P.M.

IMAGINARY SOCIETIES AS SOCIAL CRITICISM
Room 100

Chair: O.M. Drekonja, St. John's University, Minnesota.

Lawrence R. Broer, University of South Florida. "Negative Utopias: The Sad Paradise of San Lorenzo."

Cat's Cradle, shows a world so devastated by forms of mechanistic insanity that only a cynical religion like "Bokononism" will serve to make existence tolerable. Bokonon offers a solution based upon "a bitter disappointment for which no remedy exists, unless laughter can be said to remedy anything." The challenge awaiting the narrator on San Lorenzo is to discover first of all that the moral advantages of lying about the truth and of surrendering to Bokononist fatalism are tragically mistaken. Then Jonah must develop the necessary will and courage to follow his conscience and act against the totalitarian machinery that threatens to engulf him.

Peter W. Macky, Westminster College. "C.S. Lewis's **Out of the Silent Planet** as Social Criticism."

There can be little doubt that one of C.S. Lewis's main purposes in writing **Out of the Silent Planet** was to offer implicit criticism of the Silent Planet by contrasting it with Malacandra. Thus it is fitting that the novel be approached by asking how it works as social criticism.

Gordon Patterson, Florida Institute of Technology. "Science Fiction and Historical Consciousness: The Idea of History in the Work of Philip Dick."

Readers are attracted to science fiction for many reasons. Rarely, however, are science fiction writers credited with deepening our historical consciousness. This paper demonstrates that science fiction plays a major role in influencing our epoch's sense of history. The paper analyzes the work of Philip Dick. Dick expresses a unique sense of history throughout his work. The paper concludes that Philip Dick succeeded in enhancing our sense of history while writing science fiction.

THE FANTASTIC IN THE WORKS OF EDGAR ALLAN POE II
Room 102

Chair: Richard Kopley, Illinois State University.

Nicholas Ruddick, University of Regina, Canada. "The Ixax of The Red Death: Poe as Allegorist"

Poe was contemptuous of allegory, yet **The Masque of the Red Death** has been read as allegory by some

of his most acute critics. Indeed, certain verbal signs seem to have been planted deliberately by Poe to indicate that the tale has an allegorical level. Closer reading, however, suggests that the *Red Death*, unquestionably a masterpiece of "effect," is also a serious hoax: for when the signs laid by the "allegorist" are followed, the would-be exegete discovers that the apparent allegorical interpretation evaporates before his bewildered eyes.

Peter Cersowsky, Wurzberg, West Germany. "Variants of Fantastic Poetry: E. A. Poe and Georg Trakl."

The lack of convincing answers to the question whether the fantastic can occur in poetry is due to the ahistorical character of most genre definitions. One concept of fantastic poetry is, in fact, exemplified by Poe. This paper focuses on Poe's own understanding of the term "fantastic" as part of a dualistic structure with particular reference to his poem "The Haunted Palace." Poe's concept turns out to be an important influence on the poetry of Georg Trakl. Trakl adopts what is "fantastic" in Poe's eyes without maintaining the dualism. Instead, the fantastic is made the sole dimension of his poetry.

Hal Blythe and Charlie Sweet, Eastern Kentucky University. "The Tale of the Fortunate Fall."

In this work of "fictional criticism," a Dupinesque character provides a solution to the mystery of Poe's "The Fall of the House of Usher."

MOTIFS AND STRUCTURES OF HIGHER STATES OF CONSCIOUSNESS
II
Room 108

Chair: Ralph Yarrow, University of East Anglia.

John H. Flodstrom, University of Louisville. "How will we know when the dreaming ends?"

Stanislaw Lem's novel *The Futurological Congress* raises the question whether there is any adequate way to distinguish one state of consciousness from another. The novel's hero can find no criterion that is capable of guaranteeing that he is awake rather than dreaming. The description of a peculiar conscious state experienced by the novel's hero contradicts Lem's own materialist account of intelligence, showing that a different explanation is needed. It is suggested, on the basis of recent psychological and neurophysiological research, that the ability to assess reality satisfactorily demands an adequate account of the higher states of consciousness.

Herbert Marder, University of Illinois. "Borderline Fantasies: The Two Worlds of Briefing for a Descent into Hell."

Doris Lessing's *Briefing for a Descent into Hell* is a borderline fantasy -- that is, a story in which the boundaries between ordinary and estranged realities are deliberately obscured. The ambiguity of the narrative throws our epistemological assumptions into relief and permits the writer to challenge received ideas about causal

relationships and historical order. The mythic voyager (Watkins' fantastic alter ego) re-enacts the evolution of species and human societies in his own progress toward a higher state of consciousness. He attempts to reconcile cosmic and mundane realities, although his human limitations are too great to permit the final incorporation of what he has learned. Nevertheless, the reader is impelled to participate in the voyager's mythical thinking, and to consider the holistic fantasy as a viable complement to the linear and rational viewpoint represented by Doctors X and Y.

Peter Malekin, University of Durham, England. "Tempest in the Mind."

Using the model of the mind developed in "The Art of Consciousness," Shakespeare's *The Tempest* is shown to exploit the practical potentialities of the stage to modify the audience's awareness and orientation to the world: the mind breaks free of the limits of ordinary consciousness; then fantastic becomes the inevitable. In this respect Shakespeare is the first of the moderns, a contemporary writer: the techniques of *The Tempest* and of Harlan Ellison's "The Whimper of Whipped Dogs" are compared and distinguished.

TIME TRAVEL TO THE PAST
Room 108

Chair: Bud Roote, Georgia Tech.

David Leon Higdon, Texas Tech University. "The Past Was Safe: Time Travel in Brian Aldiss' Fiction."

Despite the paradoxes posed, Brian Aldiss has repeatedly transported his characters into the past. Aldiss is not only self-consciously rebelling against the conventions of travel into the future established by H.G. Wells and others, he is writing "counterbooks," a type of literary alternative world which redacts and reinterprets the earlier work -- what Aldiss has himself called "exegetical novels." Time travel to the past, so evident in the works of Brian Aldiss, Michael Moorcock, and even Brian Moore, is part of a larger literary movement gradually reassessing the uses of and the need for the past. An important science-fiction convention, the anxiety of influence, and a cultural direction thus merge in time travel.

John Franklin Miller III, North Texas State University. "A Theoretical Basis for Travel into the Past."

Can we travel into the past? Of course. We do it daily. How? By memory! But we can travel into a more distant past through methods which link us to our reincarnational past, by "extended memory" or tuning in to the Cosmic Mind, or through telepathic attunement to others' pasts. Where is the past? In the Eternal Now of the Consciousness of the Divine. Three metaphors are offered to clarify the possibility of time travel: consciousness of time as the "inside" if space; consciousness of time as Light; and past/present/future as Eternally Present in the Mind of God.

Rand Bohrer, Georgia Tech, with Marc Goodman. "Travel to Other Microworlds (Elsewhere and Elsewhen) via

the Microprocessor -- the Birth of a Narrative Genre."

Micro-based games promise to develop into a full-fledged narrative genre. The distinctive characteristics of the genre, despite its infancy, can already be identified. In order to illuminate these characteristics, we will look at a subset of the genre -- travel to another time -- and compare it to the treatment of time-travel in prose narrative. To illustrate the distinctive aspects of the genre, a new video game will be shown, demonstrated, and discussed.

VISIONARY IMAGES IN THE VISUAL ARTS
Room 112

Chair: Amy Golahny, Normal, Illinois.

Craig Adcock, Florida State University. "The Dada 'Cyborg' and Its Heritage."

The cyborg (cybernetics + organism) is a recurring image in science fiction. The part-human, part machine entity is generally equipped to survive in some harsh environment. The cyborg image in science fiction was anticipated in the world of visual art. One example is Raoul Hausmann's collage, *Tatlin at Home*, 1920. For the dadist Hausmann, the metaphor of the cyborg also involved survival. My paper will explore the history and development of the cyborg as a dystopian metaphor in 20th-century art and literature.

O.J. Rothrock, University of New Mexico. "Callot's 'Temptation of St. Anthony.'"

Jacques Callot etched his first version of the "Temptation of St. Anthony" in Florence in 1616-1617. In contrast to compositional traditions, however, in particular Bosch and Breughel, Callot's design is derived from the visionary scenes in the underworld in Medici theatre. This "spectacular" treatment of the subject addresses itself less to fantasy in the sense of objective distortions or inventions than it does to the mind's subjective or hallucinatory capacities. Callot's "diableries" are intellectually convincing travesties of scientific anatomy.

Francine Koslow, McGill University, Montreal. "Visionary Images: Apparitions, Dreams, and Nightmares in Romantic and Symbolist Art."

No abstract available.

Yvonne Korshak, Adelphi University. "Visionary Transcendence in Painting."

No abstract available.

EROTICISM IN FANTASTIC ART
Room 116

Chair: Donald Palumbo, Northern Michigan University.

Paul Grootkerk, Mississippi State University. "Dualism of the Devil/Satyr Image in 15th and 16th Century Prints: Demonism vs. Eroticism."

The multiple attributes of the satyr (or Pan in

particular) and Satan (or demons in general) all have specific iconographic meanings -- many of which denote the sexual excesses of satyrs and demons. Numerous representations of satyrs and demons are found in 15th and 16th century prints, but the distinction between these figures is nearly imperceptible. What is perceptible, however, is the dualism of the representations, which vary according to country of origin. In Germany and Flanders the satanic depictions concentrate on the devil's lascivious maleficence. In Italy and France the satyr's erotic yearnings are emphasized.

Kathleen Russo, Florida Atlantic University. "From Overt Eroticism to Sexual Fantasy in 18th Century Art."

During the first half of the 18th Century sexual themes, which enjoyed a tremendous popularity, were often treated with candor and humor. As the 18th Century progressed, the change in social structure and morals suppressed the former overt treatment of these sexual themes and created a tension and power that eventually leads to a very fanciful and sometimes bizarre treatment of topics dealing with love and sex. Henri Fuseli, among other late 18th Century artists, also reflects this trend, which eventually influenced many 19th Century artists. In this presentation, specific examples of art from the early to late 18th Century will be shown and discussed in reference to this change in the treatment of sexual themes.

Gwendolyn Layne, Vanderbilt University. "Western Ways with Eastern Things: Oriental Sexuality in the Illustrative Art of Mervyn Peake and Aubrey Beardsley."

Europe's collective daydream of the Orient primarily involves sexual fantasy, and when occult and orient collide in literature and art, the resulting hybrid is charged with energy and design foreign to both traditions. When western artists illustrate an oriental text, or a text modeled on an oriental theme, style is modified to reflect the imagined Eastern ambience of eroticism or sexuality. Comparisons of Mervyn Peake's and Aubrey Beardsley's illustrations, with illustrations from various editions of *Arabian Nights* (and some examples of "the real thing" -- Oriental erotic art) support this thesis.

SATURDAY, MARCH 26
9 - 10:30 A.M.

CRITICAL APPROACHES IN SCIENCE FICTION
Room 100

Chair: Marshall B. Tymn, Eastern Michigan University.

Joe DeBolt, Central Michigan University. "Manufacturing the Future: International Variations in Publishing and their Effects on Science Fiction."

Abstract not available.

Katherine Fishburn, Michigan State University.
"Recognition and Re-cognition in Doris Lessing's
Science Fiction."

In all her science fiction, Doris Lessing challenges our views of reality through the complementary formal techniques of recognition and re-cognition. That is, she is forcing us to see ourselves and to change ourselves. Through recognition Lessing gives us greater insight on ourselves by allowing us to recognize ourselves in the alien world of the text. But at the same time we begin to change, not just our view of the world, but our very definition of reality itself. By making us self-conscious readers, Lessing opens our minds and transforms our perceptual paradigms and thus the world itself.

MASKS AND THE FANTASTIC IN DRAMA
Room 102

Chair: Francis Gillen, University of Tampa.

Susan Harris Smith, University of Pittsburgh. "The Mask in Modern Drama: An Overview."

From 1896, the date of Alfred Jarry's *Ubu Roi*, to the present, about 225 plays using masks have been written for the Western stage. The various uses to which masks have been put reflect not only our historical and cultural heritage, but also specifically modern ideas about aesthetics, psychology, and sociology. The mask has figured prominently in every significant and influential experimental artistic movement, challenging the primacy of language and becoming both a profound metaphor in the text and a powerful emblem on the stage. The use of masks can be divided roughly into four broad categories: satiric and grotesque; ritual, myth, and spectacle; dream images and psychological projections; and social roles assumed or imposed.

F. Robert Lehmeier, The University of Alabama in Birmingham. "Mask and Marionette: Schnitzler's World Theater."

Throughout his artistic life as dramatist Arthur Schnitzler was fascinated by the human need to hide behind masks and to play a role in society. This role playing is an integral part of his great play *Reigen*, and in his *Paracelsus* the statement is baldly made: "We are all playing roles. He who knows that is wise." In his trio of one-act plays *Marionetten* Schnitzler examines once again the question of human identity. Is life, after all, a game and we merely players? Are we in fact free agents or merely puppets made to move at the whim of an unknown force?

Uma Chaudhuri, New York University. "Black Faces, White Masks: The Semiotics of the Racialized Self in Genet's *The Blacks*."

Jean Genet's play *The Blacks* is at one and the same time an analysis of theatrical signs such as mask and a drama employing these signs. Genet uses mask to comment on the reduction of a person's complex selfhood to role, by both the

audience and the actors. The ritual in the play can be seen as an attempt to recapture a pre-semiotized, pre-blackened/whitened self.

THE INVERTED PERSPECTIVE
Room 106

Chair: Judith Kollmann, University of Michigan, Flint.

Patricia Traub, Floral Park, New York. "Of Vonda, and Snake, and Sand: *Dreamsnake*, a Recognition of the Female Hero."

The central myth in human life is the journey of the hero. A constant in literature is the individual's search for identity, a seeking of the Self — the mythic dimension. If, as Joan Didion says, "We tell ourselves stories in order to live," what does the story of the female hero reveal; what does it engender in the reader? Vonda N. McIntyre's novel, *Dreamsnake*, evokes one of the hero's thousand faces, the face of the healer, Snake, whose rare dreamsnake has been destroyed. Not alien, Amazon, or other — McIntyre's hero and her journey suggests an archetype of the future manifesting in the present, the female hero.

Julia G. Cruz, Washington State University.
"Asterion's Reflections."

In "The House of Asterion," Jorge Luis Borges, one of the patriarchs of the Neo-Fantastic in literature, presents the inverted perspective of the often-told myths revolving around Asterion. In doing so, Borges has lent a new and original facet to the ancient Greek myth. The objective of this paper is to study the content of that ancient Greek myth through Borges' inverted perspective and examine the innovative procedures through which he achieves this effect.

Douglas Miller, University of Michigan, Flint.
"Hoffmann's *Murr the Cat*: The Philistine and the Fantastic."

E.T.A. Hoffmann's unfinished novel *Murr the Cat* (1820-22) makes us aware of the disparity between the comfortable assumptions of the Philistine and elements of fantasy that surround and sometimes endanger our lives in the real world. Reason and Fantasy are given separate voices through the fictional device of two books "accidentally" interwoven into one. The radical confrontation between these two views produces a pointedly grotesque statement on the impossibility of reaching a true understanding of the world through the application of reason.

BRIAN ALDISS
Room 108

Chair: Richard Mathews, University of Tampa.

Philip E. Smith, University of Pittsburgh. "Last Orders and First Principles for the Interpretation of Aldiss' Enigmas."

The structure and contents of Brian Aldiss' *Last Orders* suggest not only a theory of science fiction, but also a method of reading. Aldiss insists

on the artifice of his fictions (and of science fiction) by casting them in the forms of parables, fables, and enigmas, and by weaving through them a texture of cross-references, of reflexive dreaming, and of self-conscious humor. Interpretation depends on the reader's double consciousness both of reality and artifice in the fictive world of a single story and also of the real and artificial correspondences among stories in the sequence. The sense which can be made of *Last Orders*, then, depends on the reader's use of Aldiss' first principles of interpretation to trace a constellation of meaning.

Willis E. McNelly, California State University Fullerton. "Entropy, Stasis, and Change in Aldiss."

Brian Aldiss' works seem obsessed with the problem of entropy, stasis, and change. They are related to Aldiss' view of art in *Report on Probability A* and *The Malacia Tapestry*. These works form the major structures upon which Aldiss' ideas of movement or progression are based. Some attention will be given to the same problem in *Helliconia Spring* and *Life in the West*.

ARCHITECTURE AND THE FANTASTIC IN LITERATURE
Room 112

Chair: Grant Critchfield, University of Vermont.

Barbara T. Cooper, University of New Hampshire. "L'Envers du decor: The Space of Enchantment in George Sand's *Consuelo*."

Chapter 95 of George Sand's *Consuelo* includes a description of the Royal Opera House of Vienna as seen from backstage. Following an analysis of this description, I shall show how this backstage space — located half way between reality and pure illusion — functions not only as the site of a fantastic experience, but also as a verbal and visual metaphor for the place of the fantastic in the human imagination.

Frank J. Miller, Colby College. "Petersburg Madness in Russian Literature."

During the 19th Century, St. Petersburg came to be regarded as artificial and European in contrast with Moscow, the true Russian city. Russian literature of this period often characterizes the residents of Petersburg by their insincerity and mental instability in comparison with the genuineness of Moscovites. In "The Queen of Spades" and "The Bronze Horseman," Pushkin introduced into Russian letters the theme of Petersburg madness which was further developed by Gogol, Dostoevsky and Tolstoy. The artificiality of the city complements the artifice of its inhabitants.

Virginia A. Harger-Grinling, Memorial University of Newfoundland. "Djinn by Alain Robbe-Grillet: or the Architecture of the Fantastic."

Djinn's superficial simplicity, its veneer of grammatical and architectural precision are in fact totally deceptive, and what is assumed as outer real space is gradually revealed to be the

inner tormented space operating on laws alien to accepted logic and comprehension. The novel's detailed preciseness and resultant confusion is that of the protagonist but also reflects the deliberate intention of the author to implicate the reader in his creation. It the purpose of this paper to examine the means by which Alain Robbe-Grillet permits entry to his particular world of the fantastic and to show how, by the structure of the novel, distance is created between reader and text, in order that a comprehension of this particular novel in the context of the total work of the author may be obtained.

Mark Bernheim, Miami University. "The Never-Never Land of Architecture and Real Estate Advertising in Dos Passos' *The Big Money*."

The use of fantastic descriptive language for the development of South Florida in the 1920s reveals the unreal mental and spiritual atmosphere and the corruption of the American Dream which Dos Passos attacks in his trilogy. Public relations hype bordering on the surreal links the authentic constructs of a never-never land with a refusal of contemporary reality.

FILM FANTASY
Room 116

Chair: Mike Budd, Florida Atlantic University.

James Van Dyck Card, Old Dominion University. "Some Fantasy of the Forties."

Although fantasy during the forties was sometimes said to lead to box office disaster, several films such as *Here Comes Mr. Jordan* were highly popular, and several others such as Rene Clair's *It Happened Tomorrow* and Julien Duvivier's *Flesh and Fantasy* have been unjustly neglected. During the period England produced two superior fantasies, *Stairway to Heaven* and *Dead of Night*, which were partly indebted to Hollywood productions.

Mike Budd, Florida Atlantic University. "The Cabinet of Dr. Caligari: the Fantastic and The Uncanny."

Although the 1920 German Expressionist film *The Cabinet of Dr. Caligari* does not fit neatly into either the fantastic genre as defined by Todorov or the uncanny as defined by Freud, its resemblance to these genres helps to reveal its curiously unstable and heterogeneous structure, an uneasy mix of realist and modernist elements. The reader's "hesitation" described by Todorov is most likely a retrospective one in viewers of *Caligari*, while the peculiar ambivalences of the film are partly a result of the repression of classical narrative, as in Freud's concept of the uncanny as the return of the repressed.

Andrew Gordon, University of Florida. "E.T. as Fairy Tale."

Steven Spielberg is our wizard of the suburbs, transforming tract homes into fairytale cottages. In *Close Encounters*, *Polygeist*, and *E.T.*, he deals not in science fiction but fantasy, the

inexplicable intrusion of the extraordinary into the everyday. His "extraterrestrials" are really updated versions of the trolls, dwarves, and elves of fairy tales. *E.T.* is the best of his "suburban fantasies" because it is closest to the fairy tale pattern, following the psychological development of a child. The character *E.T.* can be seen as Jung's "eternal child" or child god and also as the boy Elliott's magical alter ego, his repressed animal side or budding sexuality, helping him to grow up.

Robert Sprich, Bentley College, Massachusetts. "When Worlds Collide: The Spectrum of Viewer Responses to *Star Wars* and *The Empire Strikes Back*."

Star Wars (1977) has become the top box office success in film history, and its sequel, *The Empire Strikes Back* (1980), is also among the top ten money-makers of all time. But a careful comparison of the two films leads to a paradox: although the main characters and situation are ostensibly the same and the plot-line is continued, the unconscious dynamics of audience responses are strikingly different. *Star Wars* is seen as up-beat and life-affirming while its sequel presents a pessimistic view of life.

SEXUALITY AND THE FANTASTIC IN LITERATURE AND FILM
Room 118

Chair: Donald Palumbo, Northern Michigan University.

Anthony Ambrogio, Wayne State University. "The Sexual Subtext of Ridley Scott's *Alien*: or, In Space, No One Can Hear Your Primal Scream."

In *Alien* (1979), the Nostromo's crew members do not have sex because they are really children: siblings not interested in sexual relations but more concerned about their relationship with their Mother (the ship's computer), a relationship complicated by the arrival of the Alien, a child-molesting penis whose sole activity is indiscriminate rape, violation. Instead of protecting them, their unfeeling, love-denying Mother colludes with the beast. Caught between a rock and a hard place, the children die from rape or its resultant unnatural "childbirth," until one breaks free from her no-longer-safe nest/womb, destroys both the Alien and Mother, and midwives her own "birth"/re-birth.

Ann R. Morris, Stetson University. "The Dialectic of Sex and Death in Fantasy."

Contrary to Jung's concept of *eros* and *thanatos* as "the great instinctual adversaries," literary fantasy shows the complex dialectic between the two. Man not only flees death in sexual fantasy and fantasizes about death in the midst of copulation; he also welcomes death as a demon lover and sees it, like sex, as a powerful creative stimulus. This ongoing, perhaps unresolvable dialectic between sex and death is discussed in a number of works, particularly John Irving's *The World According to Garp*, Robert Coover's *Universal Baseball*

Association and Pricksongs and Descants, Aldous Huxley's *After Many a Summer Dies the Swan*, and Thomas Mann's *Death in Venice*.

Donald Palumbo, Northern Michigan University. "Sexuality and the Allure of Fantasy Literature."

While fantasy alleviates our fear of death obliquely by ever suggesting that the unknown in general is merely the familiar transformed -- and directly through depictions of life after death, forms of immortality, and resurrections -- it also more subtly releases us from the thrall of death through its treatment of sexuality. For it is in fantasy most specifically that sex -- the precursor and symbol of life, of renewal, of the survival of the species despite the deaths of individuals -- is death's antidote.

SATURDAY, MARCH 26
11 A.M. - 12:30 P.M.

**NARRATIVE STRATEGIES IN
FANTASY AND SCIENCE FICTION**
Room 100

Chair: Olena Saciuk, Universidad Interamericana.

Carlos Hortas, Hunter College, CUNY. "Humor in the Works of Jack Vance."

A comparison of Jack Vance's more "serious" fiction with some of his lighter works. The paper will demonstrate that by the use of certain techniques such as inversion, incongruity, irony, and a feeling for the absurd in human activity, Jack Vance creates an effective and humorous parody of certain science fiction conventions. The use of parody is evidence of the health and vitality of a genre that is able to poke fun at itself.

Tom Dunn, Miami University, Hamilton. "A Comparison of Narrative Structure in LeGuin's *The Dispossessed* and Pohl's *Gateway*."

Ursula K. LeGuin's *The Dispossessed* and Frederik Pohl's *Gateway* make use of a plot-structuring device which we may call metaphorically the "rifled" narrative; that is to say, in each case the story is split halfway in its chronology and the two halves are then "shuffled" so that the reader in effect takes in both half-stories at the same time. While both LeGuin and Pohl realize gains in story impact from it, the gains are not the same. Perhaps the long-standing criticism that science fiction does not have the sophistication of main stream writing misses the mark: it has its own kind of sophistication and is evolving and developing critical forms and structures appropriate to its particular undertaking.

FANTASY UTOPIAS
Room 102

Chair: Roger C. Schlobin, Purdue University, North Central Campus.

Walter Gershuny, Northeastern University. "Rococo Utopias: Evocations of Gnidie in Eighteenth Century France."

The literary depictions of Gnidie in eighteenth-century France offered a vision of Utopia as conceived in rococo terms. As evoked by Montesquieu, Leonard, and Colardeau, this seductive world, consecrated to the cult of Venus and the pleasures of love, served as a wishfulfillment fantasy of a society drawn to the dual ideals of escapism and sensual delectation. So too, these evocations reflected the rococo's dual attitude towards love, in which the idealized flourished alongside the erotic.

Brian Attebery, Idaho State University. "Fantasy as an Anti-Utopian Genre."

Many fantasies portray societies seemingly engineered to promote human happiness. However, in most of these stories, the apparent utopias turn out to be oppressive or to deaden inquiry and initiative in their citizens. When a truly "good place" appears in fantasy, it is generally administered by beings wiser than mere man (Or is run by a sorceress and a fairy, Malacandra by an angel) or it is portrayed as a limited, fragile thing. Sometimes it is simply left offstage so that we need not be troubled by possible flaws. Fantasy may be inherently inhospitable to utopia, being concerned primarily with the psychic integration or spiritual growth of an individual rather than with the reformation of society.

HUMOR IN FANTASY
Room 106

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

Richard Allan Schwartz, Florida International University. "Underlying Incongruity: An Analysis of Tragic, Comic, and Fantastic Disparities."

Existing studies identify incongruity as a basis for humor. John Allen Paulos refines that point further, indicating that "A perceived incongruity with a point and an appropriate emotional climate...seems to be necessary and sufficient for humor." Using Paulos' definition as a starting point, I argue that the emotional climate determines the incongruity's fundamental nature (i.e., tragic, comic, fantastic, or some other) as well as its meaning. The emotional climate results largely from the dynamic relationship between our desires for and our expectations about a character's fate. The emotional climate also has implications for the reader's perception of the universe as ordered or disordered and for his or her general sense of being in control.

Gordon Slethaug, University of Waterloo, Ontario. "Parody in Thurber's *The White Deer*: Tarnish on

the American Dream."

In an essay on "Fairy-Stories" published in 1949, J.R.R. Tolkien accepts the possibility that fantasy may contain satire, but cautions that "if there is any satire present in the tale, one thing must not be made fun of, the magic itself." Since James Thurber wrote *The White Deer* in 1945, he cannot have read Tolkien's statement and would probably not have agreed anyway since the very essence of the book is a burlesquing of American Culture in the 40's and a parodying of the form of fantasy, including magic. As an implicit overturning of Tolkien's assumptions about the nature of fantasy, this book playfully demolishes the things Americans live by -- their customs and habits, their institutions, and their romantic conceptions of life.

Jean Tobin, University of Wisconsin Center, Sheboygan. "A Myth, A Memory, A Will-O-The-Wish: Peter Beagle's *Funny Fantasy*."

Humor, seldom considered a prime characteristic of fantasy, pervades Peter Beagle's *The Last Unicorn*, both the book published in 1968 and the animated film released late in 1982. This paper investigates Beagle's use of humor in this work and focuses on a kind of humor -- one based on incongruity of consciousness, such as that held by timeless creatures who know their own literary history up to the present -- which may be unique to fantasy.

Peter Jordan, Tennessee State University. "Wish Fulfillment: The Innocent Humor of Thorne Smith."

This paper will explore the novels of Thorne Smith in light of the comedy generated by the central fantasy of stepping beyond the bounds and crashing against the prison of social convention.

FLIGHTS OF FANTASY: EMILY DICKINSON
Room 108

Chair: Michael H. Palmer, Louisburg College.

Nicholas Ruddick, University of Regina. "The Tint I cannot take-- is best--: Extraspectral Color in Emily Dickinson's Poetry."

The fantastic writer's technique of estrangement by breaking the bounds of orthodox (usually Newtonian) physics was appropriated extremely effectively by Emily Dickinson in a group of poems that show both the limitations of ordinary perception and the potentialities afforded by extraspectral (i.e. outside the Newtonian visible spectrum) vision. This she did by positing the existence of new colors whose manifestations, ubiquitous and perceptible by all, give intimations of a transcendent realm where immortality is possible.

Michael H. Palmer, Louisburg College. "Bulletins from Immortality": Fantastical Dimensions in the Poetry of Emily Dickinson."

The very ethereal nature of Emily Dickinson's subject -- that realm beyond the grave, beyond the

reality of living -- lends itself to fantasy; and ED created the language necessary to treat the subject successfully in this mode. Among poems elucidated to explore this fantastical dimension are "The not live yet," "Behind me dips eternity," "No crowd that has occurred," "The Bible is an Antique volume," "Two lengths has every day," "This world is not conclusion," "Great streets of silence led away," "I felt a funeral in my brain," "The only News I know/Is Bulletins all Day/From Immortality."

FANTASTIC ANIMALS IN NAIVE EXPRESSIONS: THREE SLIDE LECTURES
Room 112

Chair: Joan Digby, C. W. Post College, L.I.U.

Margorie Gottheimer and Joyce Rosa, C. W. Post College, L.I.U. "The Tarasque: History and Iconography of a Fantastic Animal."

The Tarasque was said to have infested the banks of the Rhone River where it lay in wait to trap wandering children. Depicted in different ways by various anonymous artists and craftsmen, the monster is seen sometimes as a hybrid dragon and sometimes as a lion, most times as a combination of both. The most frightening aspect of the beast is the fact that the face appears to be very human because of the eyes and nose. The paper traces the monster from pre-history to the recent past where, in the city of Tarascon, a yearly fete celebrating the taming of the beast by St. Marthe was still held. The dispersion of the myth through Southern France and Spain shows how a cultural idea has been transmitted by legend and visual image.

Allene S. Phy, Alabama State University. "Miss Bianca: Mouse Heroine of Fantasy Fiction."

Miss Bianca is clearly an animal fantasy, within the fable, fairy tale convention. Between 1959 and 1972 she appeared as an engaging character in a continued series of books intended for children but with some adult appeal. In vivid words and illustrations Margery Sharp and Garth Williams have devised a compassionate and witty contemporary animal fantasy. Miss Bianca is a highly individual "personality," yet is at the same time a proud member of her species.

Theresa Eppridge, College of New Rochelle. "Fantastic Images in the Prints of Leah Qumaluk."

Dream, legend, and tradition are the sources of inspiration for Leah Qumaluk, a well-known Eskimo printmaker from the Canadian Arctic. By distortion and fusion of forms she achieves imagery that is both powerful and grotesque. Some of the boldness of the prints comes from the techniques used to produce them. This paper accompanied by slides considers sources of Qumaluk's images, the cultural significance of her iconography, and the techniques used to create the characteristic qualities of these graphic prints.

LOVE AND WAR
Room 116

Chair: Philip Kuhn, University of Florida.

Ralph Yarrow, University of East Anglia. "War as Myth and Archetype: Confrontation and Transformation in Celine and Simon."

War as chaotic experience becomes the ultimate challenge to the constructive imagination. Celine and Simon use its symbolic energy to destroy vieux mythes of behaviour, language and identity; their use of metaphor and syntax presents war as an elemental situation of confrontation. But irony and narrative distance prevent masochistic self-indulgence, and instead assure the possibility of learning to reorganize structure on the other side of night and dissolution. War thus reveals and triggers fundamental qualities of human consciousness, relocating language and identity as a continuous project.

Brian Murphy, Oakland University. "The Beatles: Their Sound Has Gone Out."

The songs of The Beatles, from 1963 to 1970, are remarkable not only for their influence on popular music and cultural history, but their dramatic coherence -- as if many of the songs constituted a kind of gigantic song cycle built around a standard three-act conflict: boys find love; boys lose love; boys, through remarkable acts of imagination and a faith in fantasy, find a renewed and creative love.

Mindy Percival, Florida Atlantic University. "Life (?) After Nuclear War."

Many themes in fiction, science fiction, and fantasy help distance readers from the horror of a nuclear event, and thus actually aid in creating acceptance of this possibility. Notions of life after death, space colonization, and the purging and rebuilding of civilization are some of the themes that work toward this end. Science fiction and fantasy are thus "champions of a false security" regarding the nuclear issue.

MONSTERS IN ARTHURIAN LEGEND
Room 118

Chair: Thomas E. Vesce, Mercy College.

R. H. Thompson, Acadia University. "The Dragon in Medieval Arthurian Romance: Chretien de Troyes' Yvain."

The Dragon appears with surprising rarity in medieval Arthurian romance. As an examination of the function of the fire-breathing serpent within the structure of Chretien de Troyes' Yvain shows, reasons can be found in the rationalizing tendency of the romance genre on the one hand, and the specifically diabolical associations of the dragon on the other.

Richard R. Griffith, Long Island University. "A Foe at Every Ford: Monsters in Sir Gawain and the Green

Knight."

Gawain's journey through Logres in search of the Green Chapel is marked by dangers which supplement the mortal test he must face upon reaching his destination; at every river crossing he is threatened by monsters -- specifically wolves, bulls, bears, boars, dragons, giants, and wild men. It is easy to see how "wild men" could be identified with the sin of Envy. Gawain is perfectly capable of dealing with any and all sins, provided they manifest themselves as obvious, external threats: it is sin in the disguised and attractive form of chivalric manners and *fin amor* that gives him trouble.

Joel N. Feimer, Mercy College. "English Myth and French Fantasy: The Giant of Mont St. Michel in the Alliterative *Morte Arthure*."

This paper demonstrates the infusion of the techniques of fantasy, which may be found in the twelfth century romances of Chretien de Troyes into the horrifying but stark mythological Arthurian figure, the Giant of Mont St. Michel. His portrait as established by Geoffrey of Monmouth and developed by Wace and Layamon is substantially embellished in the fourteenth century alliterative *Morte Arthure* with the aid of some fantastic elements for which analogues may be found in Chretien's Giant Herdsman from *Vvain*.

SATURDAY, MARCH 26

2 - 3:30 P.M.

THE FANTASTIC IN THE WORKS OF E.T.A. HOFFMANN
Room 100

Chair: Hans Ternes, Lawrence University.

Andras Sandor, Howard University. "Myth and Satire: Hoffmann's 'Der Goldene Topf'."

The paper distinguishes between sublime and ironical myths. Greek creation-myths may characterize the former, Winnebago trickster-myths the later. From a sociological point of view, sublime myths are in harmony with unquestioned authority; ironical myths are characteristic of a mentality which does not know of an unquestioned authority. The long tales (Marchen) of E.T.A. Hoffmann are ironical myths. The mythical element is as widespread in them as the satirical. I shall analyze *The Golden Pot* as an exemplary work of this category and pay particular attention to Lindhorst, the Salamander, whose nature and function can be equated with that of the trickster-figure of ironical myths.

Ernest L. Weiser, Florida Atlantic University. "Hoffmann's Automata: The Mysterious Resonance of Art."

Previous studies of the automata miss the essential meaning of their portrayal in Hoffmann's

narratives "Der Sandmann" and "Automata." A review of the history of these mechanical people and the interpretation of two works by Hoffmann in which they appear introduces a discussion of their use as a vehicle for the presentation and analysis of the reflexivity in the experience of art. The mysteries of the automata and the other strange and incomplete experiences in Hoffmann's narratives become the means of setting up resonances that continue reverberating pendulum-like within the imagination of characters within the narratives and readers of them.

Thomas A. Kamla, University of Scranton. "Oral Sadism in E.T.A. Hoffmann's 'Vampirgeschichte'."

A latent oral-sadistic content informs E.T.A. Hoffmann's novella "Vampirgeschichte" which makes the vividly portrayed closing scene -- the heroine Aureille feeding on the flesh of an exhumed corpse -- psychologically explainable in that it points to a fantasy on her part to reestablish a narcissistic equilibrium that had been threatened in early childhood. Hoffmann treats precisely those prototypical junctures of life (infancy and nourishment, the parent as narcissistic complement, maternal dependence and incorporation, puberty, etc.) which, if frustrated in their normal development, lead to a loss of self-esteem and ultimately to the kind of aggressive oral incorporation suggested by the title.

FEMALES AND THE FEMININE IN FANTASY
Room 102

Chair: S. C. V. Stetner, C. W. Post College.

Marleen Barr, Virginia Polytechnic Institute. "Dame Unise, Feminist Maiden Who Fares Well with the Patriarchy."

After voyaging out from enclosed worlds, four female protagonists of recent feminist fantasy derive self-awareness from experiencing solitary adventure. Once their adventure ends, they are ensconced within a new protected environment, safely -- and sometimes literally -- embraced by strong female support. The pattern is traced in Anne McCaffrey's *Dragonsong* (1976); Suzy McKee Charnas' *Motherlines* (1978); and Elizabeth A. Lynn's *The Northern Girl* (1980). Jessica Amanda Salmonson's "The Prodigal Daughter" (1981) continues this emerging tradition. To exemplify the directions of contemporary feminist fantasy, this essay will discuss Salmonson's story in terms of the three previously mentioned texts. References to Louis Bernikow's *Among Women* will link these works to contemporary feminist reality.

Arthur Coleman, C. W. Post College. "Chinks in Sir Gawain's Armour."

Sir Gawain and the Green Knight has often been read as a "test" tale, with Gawain's chastity the value tested. But the choice of the word "chastity" to define the nature of Gawain's trial is highly suggestive in that it is the one term most often used in reference to female continence and virginity. In this sense, therefore, *SGK* can be read as a classic psychological metaphor of the

individual standing midway between two basic human impulses, masculine and feminine — involving an ultimate recognition of this emotional and sexual duality in Gawain himself.

Jack Zipes, University of Wisconsin — Milwaukee. "Feminist Fairy Tales and Cultural Criticism in America."

Abstract not available.

PHILOSOPHY, SCIENCE AND SCIENCE FICTION

Room 106

Chair: Thomas F. Baxley, Florida Atlantic University.

Justin Leiber, University of Houston. "The Future Present Tense."

In "The Future Present Tense" I explore the characteristics which differentiate science fiction from philosophy, science, and fiction. I reject the ideas that science fiction does not play a potent role in the development of civilization, while science and philosophy do, and that it is intended merely as entertainment. Neither does it simply present prophecies about the future, but it is our literature of ideas expressed in the future present tense. I maintain that science fiction attends to and changes general features of life rather than simply inventing a few incidents and characters and that our own world is put in relief through this contrast.

Richard W. Wolters, Doane College. "Science Fiction: Literature and Philosophy."

I begin by defining science fiction and establishing that science fiction is more than a literary form. It is a culture-wide phenomenon, each manifestation of which displays in its own way what I call the mythic signification of science fiction. I then indicate the immense influence this myth has had on contemporary philosophy, analyzing its presence in Strawson's *Individuals* as an example. Acceptance of the myth has some disadvantages, however. I discuss one of these, using a recent article by Richard Rorty as focal point, and argue that philosophers should back away from the myth.

Frederick Bruce Olsen, Montgomery, Alabama. "Notes Toward the Epistemology of Science Fiction."

I explore in functional terms the epistemology of science fiction; or that is to say, the consideration of what is predicated to what, and in so doing, define in a particular way the originality of the genre. I also demonstrate the difference between science fiction and other kinds of fiction by showing how it occupies a new place in the complex bundle of fictional narrators and their authority. My argument is historical as well as analytical. Though relatable to other kinds of fiction that have gone before it, science fiction nevertheless occupies a previously unfilled niche in the realm of fictional possibility.

THE COSMIC WINDOW: DREAM AND VISION AS REALITY

Room 112

Chair: Joel N. Feimer, Mercy College.

Brigitte Pampel, Loyola University of Chicago. "Strindberg's *Dream Play*: Dream and Reality."

Although the theme of suffering is throughout Strindberg's work, his "inferno" brought with it some obvious changes in dramatic form. Instead of staging man's doomed existence in graphic and naturalistic scenes, Strindberg in his later work turned to visions to express the reality of the human condition. The *Dream Play* (1902) serves as an excellent example of this new method. The structure of the play is similar to that of a dream. The scenes are seemingly disconnected yet meaningful to the play as a whole. The central character is the daughter of the Buddhist god Indra, and she is to determine whether man's constant complaints are justified. It is in this form of fantasy, dream, and vision that Strindberg examines man's reality.

Frank Bryce McCluskey, Mercy College. "Borges: Dream as Reality."

The Orient has prized dreams as a source of knowledge and inspiration. While there is this tendency in Western thought, they have not had a central role in the mainstream of the analytical-rational tradition. The Argentine writer Jorge Luis Borges stands outside this tradition and values the dream on a par with waking experience. Borges uses the revelatory character of the dream to point out some of the problems with the western analytical rational tradition, and his use of the dream points out other typologies that are possible. This paper will show that Borges' treatment of the dream state challenges the whole ontology and epistemology of mainstream western thought and offers us a fresh perspective upon the world.

Joel N. Feimer, Mercy College. "The Rehabilitation of Dream Vision in Doris Lessing's *The Four Gated City*."

The dream vision as an effective link between men and cosmic reality, divinity, and eternity had a long and august history in myth and literature from classical antiquity to the early Renaissance. The Age of Reason denied dream vision its veracity and relegated it to the category of phantasm. With the advent of modern psychology, interest in the dream vision was revived. Martha Quest, the heroine of Lessing's *The Four Gated City*, wages a successful campaign to reestablish the ancient value and function of the dream vision for her generation and ours.

HOW DO I KNOW WHO I AM UNTIL I SAY WHO I AM: LANGUAGE AS SELF-DISCOVERY IN MODERN DRAMA

Room 116

Chair: Francis Gillen, University of Tampa.

Edelma de Leon, Appalachian State University. "The Man I Made Up Is Me: Self-Discovery in Sam Shepard's *Plays*."

In Sam Shepard's phantasmagorical America, men and women stumble through a painful existence desperately trying to explain their origins and identities both to themselves and to the world. Their autobiographies take the form of intense monologues or passionate songs in which they attempt to describe who they are, why they are, and where they are. The monologues and songs reveal these characters self-perceptions — only when they hear what they are saying — do these people understand who they are.

Michael H. Palmer, Louisburg College. "Discovering the Self of Everyman: Fantasy in Wilder's *Our Town*."

The content of *Our Town* is an accumulation of many simple details of daily life. In the crucial third act, the graveyard scene, the fantasy of Emily's return from death to relive her twelfth birthday and to converse with the dead is the central dramatic genius in Wilder's tale of common life. In this act, he carefully juxtaposes the simple details of living with the philosophical and metaphysical proings that fuse into a carefully articulated theme. The playwright gives to Emily's insights the yearnings of Everyman: "Life is too beautiful for anyone to realize"; only the dead truly appreciate the beauty and miracle of life.

REFLECTIONS: MIRRORS IN FILM OF THE FANTASTIC
Room 118

Chair: Virginia Harger-Grinling, Memorial University of Newfoundland, Canada.

Peter Harris, University of Toronto. "Mirror, Mirror on the wall: Mirrors in Early German Film."

The mirror is one of the most ubiquitous images in literature and painting through the ages. The newest art form, film, was not slow in realizing the suitability of the mirror as a visual image, for it as a primarily visual medium. Two early German films in particular, *The Student of Prague* (1913) and *Warning Shadows* (1922), demonstrate how their respective directors innovatively adapted the mirror into a cinematic image with both literal and metaphorical aspects. This paper examines how these directors achieved their adaptations.

Leonard S. Heldreth, Northern Michigan University. "The Mirror as Symbol and Sign in Film."

This paper will survey the traditional uses of the mirror as a symbol in literature and psychology and indicate how these interpretations carry over to film. Examples will be drawn from films as diverse as the 1910 *Frankenstein* and *The Student of Prague* through Fassbinder's recent "double" film.

SATURDAY, MARCH 26

4 - 5:30 P.M.

THE LOCUS OF FANTASY
ROOM 100

Chair: Jules Zanger, Southern Illinois University, Edwardsville.

Roger C. Schlobin, Purdue University, North Central Campus. "The Fantasy Quest and the *Locus Aemoneus*."

Among the many meaning-filled image clusters in literature, the garden is one of the most recurrent and popular. Yet, its importance in the fantasy quest has rarely, if ever, been explored. This paper discusses the stultifying and deadly *locus aemoneus* as it attempts to seduce a wide variety of heroic protagonists in such works as Tolkien's *Lord of the Rings*, Nancy Kress' *The Prince of Morning Bells*, Roger Zelazny's *Dilvish the Damned*, and many others.

Nancy E. James, Westminster College. "Opening a Door in the Air: The 'Beginning Place' of a Parallel World Story."

One type of fantasy fiction is the parallel world story in which the protagonist passes from this world into a universe of alien species and different "natural" laws. The writer of this paper, aspiring to write a juvenile novel, analyzed four examples (two written for children and two for adults) and discovered a pattern in the story openings: the protagonist is introduced in a realistic setting, but soon there are foreshadowings of the fantastic, followed shortly by the character's entry into the parallel world. Differences between the juvenile and adult examples lie in the opening point of view and the extent of characterization. The writer's own first chapter, following the pattern, attempts to resemble the adult models more than the juvenile in those features and at the same time to avoid implying serious conflicts that would be more appropriate in a realistic novel.

Jeannette Hume Lutton, Morehouse College. "The Garden of Eden Motif in James Baldwin."

No abstract available.

CLEVER CHARACTERS IN MYTH AND FOLKLORE
Room 102

Chair: Judith Ortiz Osofer, University of Miami.

Jack Zipes, University of Wisconsin. "Feminist Fairy Tales and Cultural Criticism in America."

During the past ten years there has been a wave of feminist fairy tales written for children and adults. Along with the creative wave there have been numerous critical studies which analyze the function of fairy tales within the socialization process. Most of the studies take issue with the regressive portrayal of sex roles in the classical fairy tales, whereas the new tales explore alternative models to improve social relations between the sexes. My paper explores the underlying socio-psychological significance of the fairy tales and the critical studies in light of cultural developments in America.

Ernie Williams, Saint Leo College, Florida. "Old Ann Gibbs: A North Alabama Family Story."

The story of Old Ann Gibbs was told to old-time banjoist Jim Connor, of Gadsden, Alabama, by his grandmother, Drucilla Vest Setzer, who was born in

east Tennessee in 1878. The story does not appear to be easily subsumable under a taletype. Its interest lies in the multi-level function it seems to have served as a communicative vehicle for moral and social teachings. Connor reflects that though the humor in the tale was what attracted him to hear it "eight or ten times as I grew up," this humor was in fact secondary and served a pedagogical function in relation to the moral and social points being transmitted.

Marie Sovereign, Pompano Beach, Florida. "Saci, Legend for Children."

The saci is a mischievous black, one-legged character familiar to Brazilian legend. Originating in traditions among black people, he has been well delineated in a children's novel *The Saci*, written in 1921 by Monteiro Lobato (1884-1948). The novel describes in detail the characteristics and behavior of a saci, how he is captured by a young boy and how he leads the boy into a supernatural adventure and heroic rescue involving other supernatural beings. Elements of religion and philosophy emerge from the tale, revealing the syncretism of Black, Indian, and Western concepts in creating the saci's world. The saci has become a part of the Brazilian ethos.

FANTASY IN SHAKESPEARE'S PLAYS
Room 106

Chair: Norman Nathan, Florida Atlantic University.

James Whitlark, Texas Tech University. "The Fantastic in *Hamlet*: Equilibrium between the Real and the Imaginary."

Applying to *Hamlet* a theory of the fantastic derived from studies of the brain shows that the play appeals equally to both sides of the mind, an uneasy equilibrium. On the one hand, such aridly logical characters as Horatio and Polonius and some use of legal, philosophical, and theological language reflect characteristics of the left brain. On the other hand, the ghost, Ophelia's madness, and the play's vivid imagery represent processes of the right brain. With truly divided mind, Hamlet hesitates between his desires for reality, permanence, and rationality and his talent for imaginative improvisation.

Murray J. Levith, Skidmore College. "Illyria, Italia, Englandia: Shakespeare's Italian Settings."

Many of Shakespeare's plays were written against a background of intense English interest in Italy. This interest manifested itself in travel to Italy, learning the Italian language, translating and being influenced by Italian books, and apeing Italian fashion and culture. For Renaissance Englishmen Italy was an exotic place, a fabled land. On the one hand, it was the home of Machiavelli and the Pope; on the other, it was considered the most advanced civilization of the time. The cradle of the past and now the newest frontier, Italy served in part as a metaphor for Shakespeare.

Samuel J. Bernstein, Northeastern University. "Shakespeare's *Othello* as Bildungsroman: Reality and Fantasy in Conflict."

Shakespeare's *Othello* may be understood symbolically as a young man undergoing a process of maturation. Like young men in novels of maturation, *Othello* lives partially in fantasy. Unlike them, however, his fantasizing is neither a buffer against harsh reality nor a means of integrating real and fantastic psychological elements gracefully. This is due to the powerful influence of the fantastic in his psyche and to the overwhelmingly negative influence of Iago, his enemy, also associated with fantasy. Iago functions like a wisdom figure in a novel of maturation, but is false and manages to undermine *Othello's* maturation.

THE PREMISE AND THE STORY IN GERMAN LITERATURE: EXTENSIONS OF FANTASTIC OR UNUSUAL ASSUMPTIONS
Room 108

Chair: Ernest L. Weiser, Florida Atlantic University.

Hans Ternes, Lawrence University. "Michael Ende's *Unendliche Geschichte*: The Promise of Phantasia."

According to Michael Ende, modern man suffers from schizophrenia, his intellect is ruled by science, his moral behavior by traditional, outmoded values. The world created by the modern religion of science has become uninhabitable. Ende is convinced that the world has to be "re-humanized" by making it accessible to human experience again, by infusing it with poetry that springs from the wells of man's creative imagination. Ende's novel *Unendliche Geschichte* is both an attack on the idolization of science and its dehumanizing influence as well as a search for regeneration within the eternally youthful realm of imagination.

David B. Dickens, Washington and Lee University. "Kurt Kusenberg and the Quest for Higher Order."

Although his work displays a concern about higher ordering forces, Kusenberg rejects most traditional explanations of human existence. Yet man by nature seeks something supra-human to lend significance to his own life. Kusenberg's characters frequently undertake the sometimes exotic, sometimes dangerous, quest for that higher order, encountering capricious chance, mysterious protectors, principles of time and physics, even the truth of the bottle. Closer examination reveals, amid humor, fantasy, and the absurd, echoes of Feuerbach and existential thought: life is what we choose to make it, and the quest's end may lie in "authentic existence" itself, no matter what its form.

VISION AND VISUAL ART
Room 112

Chair: Joel N. Feimer, Mercy College.

James D. Luciana, Mercy College. "Photography: Object as Catalyst: An Extended Reality."

An exploration of the concept of the cognitive moment as the initial inspiration that ignites in

the artist the desire to produce; noting the profound differences between simply perceiving the world, and perceiving something meaningful in an experience that brings our perceptual and intuitive abilities together with selective memory. This synthesis of perception, intuition, and memory can allow us to focus our attention on a particular object or image, expand our awareness of it, and more fully comprehend our heightened sense of its essential form.

Andre Cote, Barry College; **Elynn Cote**, Miami Dade Community College. "Pre-Raphaelite Artists: Visions and Fantasies."

The Pre-Raphaelite Brotherhood was covert, revolutionary, naughty, bizarre. The members strove for uniqueness through their wild life-style, their medieval or "antique" subjects, and their aesthetic theories. They were superb colorists (as evidenced in approximately 40 slides). Their art and fantasies were fueled by visions of women: innocent, courtly, ideal, alluring, enchanting, enchanted. Pre-Raphaelite art deals invariably with women; whether the setting is an idealized environment, a triumphant heaven, or an enchanted space -- the women share an element of trance; whether fallen or beatified -- the women project aspects of ecstasy that sway uncomfortably between physical and spiritual consummation.

FANTASTIC ELEMENTS IN ITALIAN FILM

Chair: Emanuel L. Paparella, University of Puerto Rico.

Maria Cristina Rodriguez, Interamerican University, San Juan. "Lina Wertmuller: The Use of Fantasy in 'The Seduction of Mimi' and 'Seven Beauties'."

Most of Wertmuller's films have been studied in a political context as they deal with ideology and men/women relationships. The use of non-reality, the blow-up image and the dream sequence, allow Wertmuller to deal with these themes in an indirect and more artistic way.

Bernard Lockwood, University of Puerto Rico. "The Realistic Film may also be Fantastic."

Some thirty years ago, Cesare Zavattini issued a stirring neo-realistic manifesto calling for more realism, not less, and even asking for abolishment of story and dialogue. Zavattini claimed that by mining all the elements that inhere in a given "real" situation, it would be possible to create a film that in its banal "dailiness" would become "worthy of attention . . . even become 'spectacular'." In this brief paper I should like to remind the audience that the realistic film, of whatever variety, may be just as spectacular, just as astonishing, as the fantastic film.

Donna Mancusi-Ungaro, Rutgers State University. "Trip the Light Fantastic: Fellini's Snaporaz."

Fellini's *City of Women* is the most baroque and strangely optimistic statement in the evolution of his recurring theme of the discontented male self. Snaporaz is in search of his identity in terms of

his desire for the traditional ideal woman and his fear of the new ideal woman. Yet who is Snaporaz? The ideal man? Is he not the same *vitellone* cartoon figure obsessed with the elusiveness of this ideal that we saw in Alberto; or Marcello who creates the artificial reality of the sweet life; or conceited yet pathetic Guido who in fact called himself by the very same nickname -- Snaporaz?

Patrick Brancaccio, Colby College. "Pasolini's Hawks and Sparrows and the End of Ideology."

An exploration of Pasolini's use of the form of a picaresque allegorical fantasy to depict the political and spiritual malaise of the late fifties and early sixties in Italy.

THE ALIEN WITHIN Room 118

Judith Johnson-Sherwin, State University of New York at Albany. A Special Presentation.

Professor Johnson-Sherwin, President Emeritus of the Poetry Society of America and a winner of the Yale Series of Younger Poets Prize will speak on **THE ALIEN WITHIN** -- Monsters, Vampires, Werewolves, Ghosts, Gore, Lust, Rage, Murder, Madness, Possession, out-of-the-body travel. The presentation covers material ranging from the "Rhyne of the Ancient Mariner," the Ballet "Giselle," and the Borneo fantasy-epic "Song of Tukad Rini," to such recent fantasy novels as *Interview with the Vampire* and *The Vampire Tapestry*.

SUNDAY, MARCH 27

9 - 10:30 A.M.

RESEARCHING THE FANTASTIC

Sunday, March 27, 1983
9: a.m. - 10:30 a.m.
Seagrape Room

Chair: Marshall B. Tymn, Eastern Michigan University.

Marshall B. Tymn, Eastern Michigan University. "Bibliographic Control in Fantastic Literature: Current Resources and Future Needs."

Brian W. Aldiss, Oxford, England. "Researching History: Starting Points."

Roger C. Schlobin, Purdue University, North Central Campus. "Microcomputer Software and the Scholar."

Thomas P. Dunn, Miami University, Hamilton Campus. "The Scholar as Editor: Organizing Principles."

James Gunn, University of Kansas. "Criticism in Context: Sources for Illustrations and Author Interviews."

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