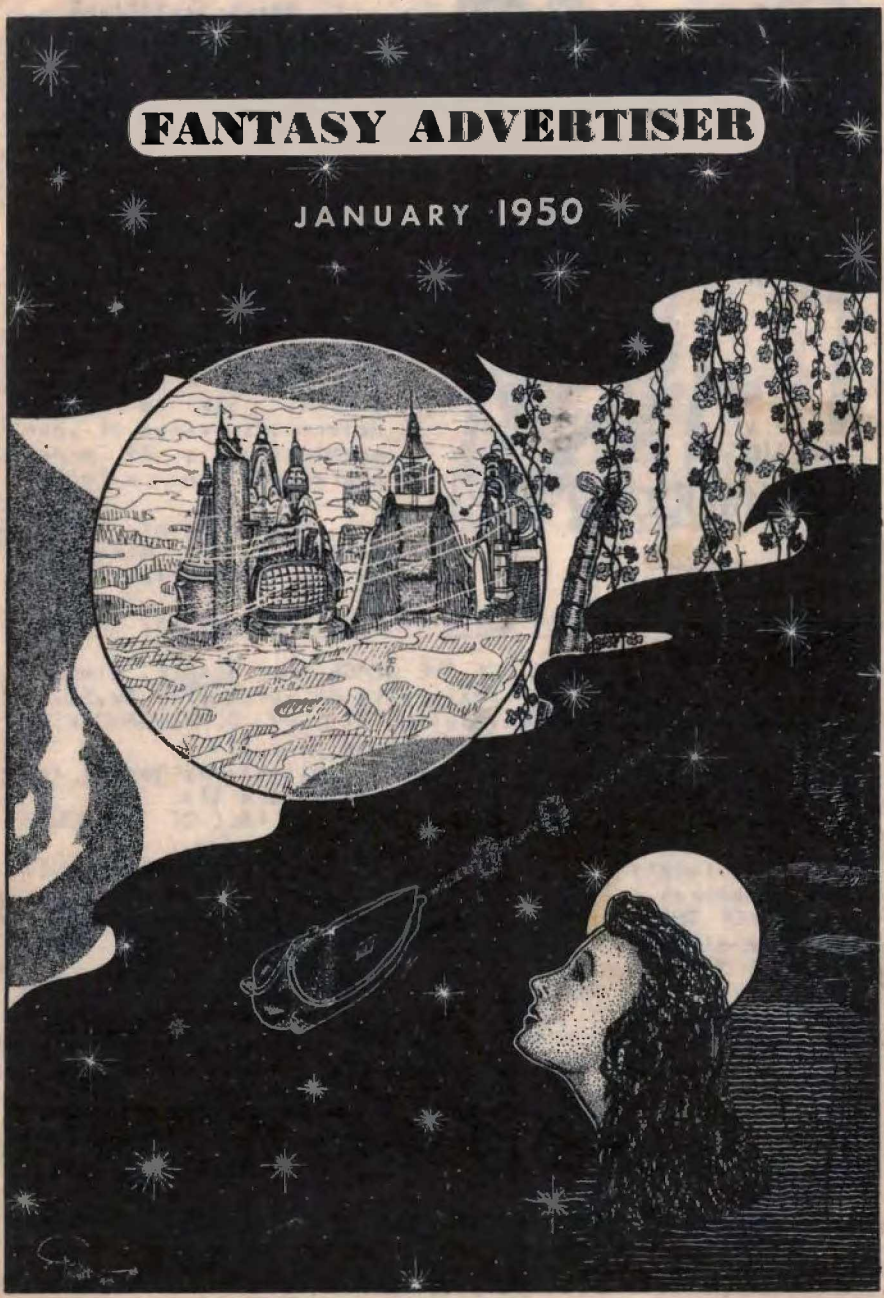


*Jack Gaughan*

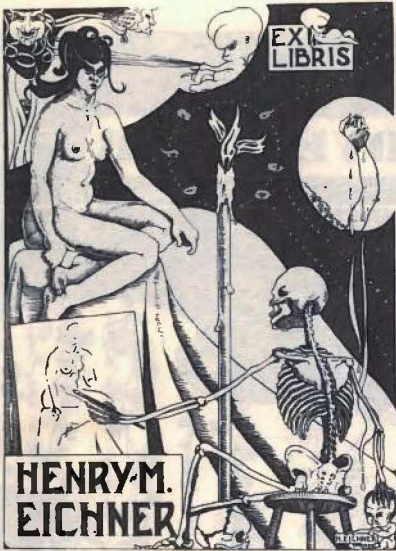
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JANUARY 1950



12

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This issue is the work of a new editor, whose opinion it is that his predecessor, Gus Willmorth, did a very fine job. The only deliberate change in policy (if it really is a change) is to open FA's pages to book reviews and discussions concerning various non-fiction subjects of particular interest to s-f and fantasy fans.

It has seemed necessary to raise the subscription price to 75¢ a year, or 9 issues for a dollar. We hope you will agree that the additional material in each issue is worth the increase. Until February 15th, however, new and renewal subscriptions will be accepted at the old rate of 50¢ a year.

With this issue FA inaugurates a check-list of fantasy books in print in the US. An installment of the c-1, covering a portion of the alphabet, will be included in each issue, and a revised list will be reprinted in instalments annually. With small hope for success, we wish to announce our desire for a volunteer to compile a similar listing of British books.

All fan authors and artists are very cordially invited to submit their work for publication.

This and every issue FA will award \$3 to the artist whose drawing is the most popular in the issue. Please let us know your choice.

There will be 1500 copies of the March FA printed--the extra 500 to accommodate an anticipated demand resultant from several ads and announcements being placed in (we hope!) strategic locations. Advertisers are advised to get in this big, widely-circulated issue, and requested to get their copy in as early as is convenient.

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A VERY HAPPY NEW YEAR TO ALL!!

## THEY'RE PUSHING US AGAIN

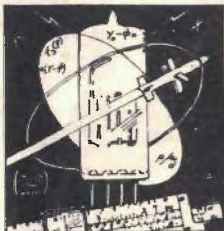
A book review by S. T. Horn

GIANT BRAINS, or, Machines That Think. By Edmund C. Berkeley  
John Wiley & Sons, NY, 1949, xvi, 270 pp., 4.00.

It looks like the physical scientists and engineers are once more pushing our science-fiction authors, by making real the type of thing we have been reading about for many years. GIANT BRAINS is a first rate description of developments in the various mechanical and electronic devices which have been built in very recent years to take over the task of calculating those things beyond the ability of man to accomplish in a reasonable length of time. It is a non-fiction book which is of prime interest to science-fiction readers.

An extremely readable book, the author has done a particularly fine job in making clear to the intelligent layman a subject which basically presents great difficulties in description. He does all this without "writing down" and throughout gives plenty of warning that certain paragraphs may be skipped without losing the thread of thought. His preface explaining the plan of the book and suggested method of reading can well be a model for many other authors writing in similar fields.

Berkeley, the author, is amply qualified to write this book for it was he who did much of the pioneering work in the field of thinking machines, although that fact is modestly hidden in his book. A defined and a brief explanation may be expected from it. to languages and symbols with particular reference to those systems of notation which are useful in chapter and later ones bear the general subject of readers who have looked will find much in GIANT



Next, the design of brain is followed through, reader almost feels that he could grab himself a handful of relays and other parts and build one. The author even seems to invite that just this be done! The machine is named Simon - because it is so very simple, and demonstrates a light touch, by no means frivolous, found throughout the book.

The punch-card machine, as exemplified by the familiar IBM machines, is then discussed and its possibilities set forth. It is shown that these machines are much more versatile than most of us realize and how in other, more complicated machines, the principle of punched cards and tapes is used for feeding information in and later for interpreting results. Punch-card machines are a logical and legitimate step in evolution.

The big league brains are next dealt with in order of their appearance in the art. MIT's Differential Analyzer No. 2 is described so well that its principles seem but little more complicated than Simon's. There is a page or so on the mathematics of it for those who can still handle a bit of calculus, but as the author points out, this can be missed without interfering with the fun and general understanding. Like all other chapters dealing with specific machines, it ends with an appraisal of its abilities and limitations.

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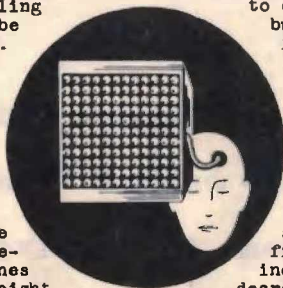
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Harvard's Automatic Sequence-Controlled Calculator is another step in design and its intricacies and possibilities are made clear. An entire chapter is devoted to it, also. The following chapter deals with the first electronic job, the ENIAC (Electronic Numerical Integrator and Calculator). It has 18,000 tubes similar to those in radios and progress is indicated in that another similar but improved model could now be built with about only 3000. This electronic machine has real speed - 5000 additions a second is easy for it. But like all others, addition is the least of its duties.

The Bell Telephone Company has entered the field with what it calls its General-Purpose Relay Calculator. The most outstanding feature of this brain is the ability to check its own answers at every step so that its accuracy is just about unbelievable. This and other features will contribute much to future designs. The last major brain discussed is the Kalin-Burkhart Logical-Truth Calculator. The duties assigned to it have less to do with numbers as such and more with deciding what is true, consistent with certain basic elements of information, properly coded, fed into it. While the numerical information turned out by other calculators is impressive enough, this truth-deducing machine gives one an eerie feeling.

As interesting as the descriptions of existing machines might be, most of us will find the chapter devoted to our imaginations. Berkeley tells what designs could be built with present knowledge and techniques and parts. He also enumerates many of the types of problems that have never been solved or attempted by man because of the shortness of life, which future machines may be able to do for us. His list is impressive, but if the author had been a fan, he might have even engineering problems to design are quite severe. The action consistent with the trogation will certainly be far greater and will, in many cases, require as the problem can be soon solution virtually as soon as the power and increasing all the time, and decreasing (really!), an automatic astrologer and pilot is much to be expected. The human brain just isn't able to operate fast enough for some of these problems but it is able to design a mechanical brain that can.



to our imaginations. Berkeley built with present knowledge He also enumerates many of have never been solved or of the shortness of life, may be able to do for pressive, but if the fan, he might have even engineering problems to design are quite severe trogation will certainly in many cases, require solution virtually as soon fined. With the power and increasing all the time, and decreasing (really!), an auto- to be expected. The human brain to be expected. The human brain

The author's last chapter is also interesting to us for so much of our better fiction deals with the type of problem which he courageously discusses, that of Social Control. He rather proudly points out that it would be easier to ignore this phase in his book and that he doesn't. Berkeley well deserves this little pat, even if self-administered. We won't spoil his fine presentation, but the gist of it is that in the long run, it is the men who control the machine that determine whether any device is used for good or detriment - that the machine itself is neutral. This of course applies, whether the device is a motor car, atomic power, the calculator, or for that matter, the cave man's club.

There are several appendices worth noting. The first is entitled Word and Ideas. It is a further short discussion of symbols and language and a direct tie-in with semantics. The next is a good review of the mathematics used in the body of the book, and if used in conjunction with it, will do wonders toward helping the reader over it. Good practical examples are used. The bibliography of many pages is particularly fine and can be a reading list both by those of us who are doing this sort of reading for fun and by someone wishing to pursue the technical aspects of design.

All told, we would say that it is a well put together book that any serious s-f fan (and who would admit he wasn't?) will get a lot of fun from. Particularly since we can say, "Sure, we knew you guys would get around to that sort of thing some day, anyhow. But get a wiggle on, we're still 'way ahead of you!"

\*\*\*\*\*

In connection with GIANT BRAINS we want to remind you of the book by Norbert Wiener, CYBERNETICS (same publisher, Wylie, 1948, 3.00), subtitled, Communication and Control in the Animal and the Machine. This book, lengthily reviewed in AS-F, September, 1949, discusses a particularly science-fictional branch of the general topic treated in Berkeley's book. RAS

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# THE LORD OF WONDER

An Appreciation of Lord Dunsany

by Lin Carter

"Come with me, ladies and gentlemen who are in any wise weary of London; and those who tire at all of the world we know; for we have new worlds here."

Thus goes the preface to *The Book of Wonder*, and thus is begun the *Chronicle of Little Adventures at The Edge of the World*, and thus did I first fall under the spell of Lord Dunsany. I have never regretted reading those words, nor shall I.

-----

Edward John Moreton Drax Plunkett, Lord Dunsany, is a tall, spare Irishman of seventy-one years, with a slight mustache and a suggestion of hollowness in his face. He is the Eighteenth Baron of Dunsany, and a member of one of the six families in all Britain who are of actual Norman descent. Dunsany was born in 1878, attended Eton, and served as an officer in the Coldstream Guards during the South African War. He succeeded his father to the barony, a twelfth century castle in Meath, Ireland, in 1899, and married Lady Beatrice Villiers in 1904. He has one son. His ancestors were robber barons who founded the lordships of Dunsany and Fingall. His castle and title are among the oldest baronial possessions in the British Isles.

During his early youth he read Homer, the Bible, and Herodotus' accounts of early civilizations. And from these origins he drew both his exalted, quaintly stilted prose, and his favorite theme, which one finds often repeated in his stories...indolent and heathen cities with their pagan monarchs and their prophets of doom.

He sold his first story something like forty years ago, and since then has been a fairly frequent contributor to various English and Anglo-Irish periodicals, including *The Sketch* and *The Saturday Review*. The first volume of his fiction, *THE GODS OF PEGANA*, appeared in 1905, and was followed by *TIME AND THE GODS*, 1906, *THE SWORD OF WELLERAN*, 1908, *A DREAMER'S TALES*, 1910, *THE BOOK OF WONDER*, 1912, and several other collections of his curious prose. His little tales defy accepted classifications, being fables, allegories, fairy tales, and prose poems at the same time. In them, he endeavors to transport his readers from drab reality, into that dim and misty region of earth that he usually refers to as *The Edge of the World*, but sometimes calls *The Lands of Wonder*; there, in those far lands deep in the Region of Myth, and beyond the kingdom of Fantasy, there he spins his shimmering tales of kings and sorcerers, of knights and knaves, of gnomes and pirates. There his glittering imagination dwells upon griffins and djinns, upon temples and palaces, upon the quests of restless kings, and the doom of heathen cities.

Lord Dunsany shares that same rare genius of imagination that was the property of Merritt, Lovecraft, and Clark Ashton Smith. Like Smith, whose works are painted with rich and exotic hues, he colors his stories richly, but with more subtle and delicate pigments. Like Merritt, his prose is both exalted and poetic, but he lacks the heavy, complex descriptive passages of that master, which often encumbered the smooth flow of his unfolding plots. Like Lovecraft, he creates marvelous and exotic names for his myriad cities and Oriental lands, but he possesses one faculty that Lovecraft lacked. Dunsany's names fit smoothly with their meaning and purpose. I cite an example: in *THE QUEST OF THE GOLDEN BOX*, Lord Dunsany spins the tale of the three thieves who went to *The Edge of the World* to steal the Golden Box, Slith, Sippy, and Slorg. What do these names suggest to you? "Slith" reminds me of stealth, "Sippy" is suggestive of someone slipping silently through a forest, perhaps, and "Slorg" has connotations of avarice and cunning. Taken together, they are sly, whispered, and secretive sounds. One would think that whole generations of story tellers had shaped them, rather than one man.

His cleverness in creating names is more fully expressed in the



many and marvelous cities in his Lands of Wonder. There is Zretazoola, city of Sombelen<sup>o</sup> the Centaureess; and Sardathrion, with its great onyx lion rising limb upon limb into the sky; Bombasharna, the City of Marvel, that was hewn from the peak of a mountain when the world was young; and fabled Bethmoora, where window after window pours into the dusk its "lion-frightening" light; Tholdenblarna, the Citadel of the Gods, that was besieged by the centaurs in legendary times; there is Carcassonne, the city the elf-kings built one evening late in May, by blowing all their silver horns together; and there is the fair Belzoond; and Perdon-daris of the Ivory gates; and Mandaroon, with her white pinnacles peering over her ruddy walls; and there is also the incomparable City of Never, sister to the Moon. Surely, in all legend and myth, there exist no fairer cities than these!

From the making of stories, Dunsany went to the writing of plays. His first play was THE GLITTERING GATE in 1909, followed by the famous KING ARGIMENES AND THE UNKNOWN WARRIOR in 1911, THE GODS OF THE MOUNTAIN, 1911, THE GOLDEN DOOM, 1912, and THE LOST SILK HAT, in 1913. In all, he has written about twenty plays. Most of them have been successfully produced on the stage, not only in Ireland and England, but in the United States as well.

It is rather difficult to lay one's finger on the qualities that make his plays what they are. One more tangible quality is their rich and dramatic symbolism. And another is the capacity of his plays for illustrating the frightening vastness, and the complex unity of life. For instance, in THE GOLDEN DOOM, the destiny of a mighty kingdom becomes a factor of equal importance with the outcome of a child's wish for a new toy.

Although Dunsany is one of the three playwrights that restored eloquence to the modern stage and made it exalted, yet his plays are by no means cluttered or loquacious. On the contrary, he practices the greatest economy of means possible, so that not a word, a gesture, nor movement is wasted to reach the desired effect. His characters speak simply, shortly, and sharply to the point. There is no mistaking their meaning, and that serves to constantly move the play ahead.

It is difficult to choose a favorite story or play. Of the forty-six stories and eighteen plays I have had the pleasure to read, many are outstanding: THE FALL OF BABULKIND; THE FORPRESS UNVANQUISHABLE. SAVE FOR SACNOTH; THE SWORD OF WELLERAN; HOW ONE CAME, AS WAS FORETOLD, TO THE CITY OF NEVER; POLTARNNESS, BEHOLDER OF OCEAN; and the play KING ARGIMENES AND THE UNKNOWN WARRIOR are perhaps my favorites.

Why they are my favorites is not so easy to say. There is an elfin beauty, a dramatic sense of situation, and a dreamy, Oriental richness that attracts and fascinates. There, in his glittering fables, lies the dim, far land beyond the Kingdom of Faery, that spreads just below the junction of rivers, where Conrana, River of Myth, joins the Waters of fable, the old Plegathanees; and there you shall find cities of blue crystal doomed by jealous gods to ages of unbroken slumber, there the peaks still ring with elfin horns, and knights still quest for fabled grails in lands where Time is known not; where walled cities war for hundreds of years because of a whispered jest; where old green gods with ruby eyes slumber in temples of onyx and jade, and priests burn spices and rare oils to them at Eventide; there adventurous princes bridle the scarlet hippogrif, and fly to the City of Never, and amorous Kings, guised in a troubadour's rags, aspire to win the Queen of the Woods; and always there is ever more to come, as Dunsany says in his Epilogue to The Book of Wonder:

"I take farewell of my readers. But it may be we shall even meet again, for it is still to be told how the gnomes robbed the fairies, and of how the King of Ool insulted the troubadour, thinking himself safe among his scores of archers, and how the troubadours made that King ridiculous forever in song. But for this I must return to the edge of the world. Behold, the caravans are starting."

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 WATCH THE NORTHWIND RISE, by Robert Graves, Creative Age, 3.00.  
 VENUS, THE LONELY GODDESS, by John Erskine, Morrow, 2.75.

Recently published and worthy of comment are three fantasies written by authors who have distinguished themselves on the lower, mundane planes. This reviewer is of the opinion that the average good writing of those planes is, literarily, superior to the average good writing found on the higher, fantasy planes. And since he seldom cares to descend to the non-imaginative levels, he, perhaps more easily than most, tends to be pleased by the attempts of the mundicidious author to scale the heights of fantasy. Such attempts, I believe, come to grief much more often through the sheer lack of comprehension of the attitudes & awarenesses that typify the fantasy fan than through any of the more-widely acknowledged auctorial deficiencies.

The first mentioned title only of the three evidences any appreciable grasp of the "science fiction attitude". This, manifesting itself in a work by the author of FIRE, MAN: AN AUTOBIOGRAPHY, and STORM, comes as no surprise to one who has followed his books since DOCTOR'S ORAL (Random, 1939, o.p.).

The situation is one of Earth almost completely de(human)populated because of a new disease resulting from a natural bacterial mutation. Restrained, as science fiction must be for popular consumption, the story however does not lack the elements of action and suspense. The philosophical implications are adequately interesting, novel, and subtle. The behaviour of the protagonist, Isherwood Williams, on finding himself immune and virtually alone in a mechanically functioning or functionable world, is eminently believable. The hydro-electric power plants continuing automatic operation render easily available the world's gasoline for Ish's use in his choice of all automobiles. After a situation-surveying trip to New Jersey, he returns

to his home in San Francisco, meditates a while, then chooses a single female companion and becomes the focus of a small community. At the time of his death Ish has been promoted to semi-godhood by his survivors, who continue to be satisfied with the simple life, carelessly exploiting the dwindling reserves of civilization's non-perishable products. Ish's single-handed attempts at educating the children and supervising conservation projects, "lest darkness fall", and his failure to do either in the face of a growing lack of understanding between "the last Americans" and the newer generations, are skillfully portrayed.

The future society envisaged by the author of I, CLAUDIUS, HERCULES, MY SHIPMATE, etc., offers few similarities to the more familiar ones. Science and technology have fallen by the wayside, and ethical and philosophical conceptions have changed more than somewhat. The only intellectuals are poets and magicians; the somatotonics are a clan apart, known as captains; and wars are day-long games involving less mayhem than a 1949 hockey match. Violence has its place in everyday living, however, a murder being committed for the sole purpose of providing a socially-acceptable opportunity for a single sexual escapade, with only the aged running the murderers a close second in that activity. The book ends soon after a religio-dramatic-regicidal coronation (sans crown, but replete with cannibalism) that is as unusual and as detailed as one would expect of THE WHITE GODDESS's author. True, this story would have required extensive revision for UNKNOWN publication, but it is fantasy throughout and a Utopian novel of high order.

VENUS is about on a par with most of Erskine's paraphrases of ancient literature and legend, its format being its chief claim to superiority over the others. If you have enjoyed ADAM AND EVE, THE BRIEF HOUR OF FRANCOIS VILON, SOLOMON, MY SON, or PAMELOPE'S MAN (as I have), you should read this. GDM

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 Ma - E. A. Martin, 43 Sumner St., Hartford 5, Connecticut.  
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**SIXTH COLUMN**, by Robert A. Heinlein, Gnome Press, 2.50.

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**THE RADIO MAN**, by Ralph Milne Farley, Fantasy Publishing Co., Inc., 2.50.

Adventure and intrigue on Venus ---one Earth-man, a subjugated semi-human race, and ant-people. The first of a series of early-modern classics.

**THE SHIP OF ISADAN**, by A. Merritt, with five drawings by Virgil Finlay 309 pp., Borden, 3.50.

**THE CONQUEST OF SPACE**, by Willy Ley, 56 drawings by Chesley Bonestall. 4to, 160 pp., Viking, 3.95.

The work of these four men is quite familiar to all readers of FA, and probably most of you have bought both books long since. All that's to be said now is that, if you do not have them, rocket, don't run, to the nearest bookstore, lest you miss two of the finest books published in many a fantasy year.

Other Books and Magazines Received...

**THE FANSCIENT**, #10, Winter 1950, 25¢, 3435 NE 38th Ave., Portland 13, Ore.

Fiction and articles by G. O. Smith, Lin Carter, D. C. Richardson, Kingsborough Heedley, etc., well-illustrated by John Groseman, D. Bruce Berry, and Forrest C. Davis, in a very neat format.

**BLOOMINGTON NEWS LETTER**, #14, Dec '49, Box 260, Bloomington, Illinois.

News, reviews, and history by Bob Tucker and others. Especially interesting is a scholarly appraisal of "The Voyage of Luna-1", a novel that taxed even Tucker's erudition.

**MASQUE**, an undated fanzine published by Bill Kotsler at Camarillo, Calif.

It would appear that Burbee and Laney wrote it and Kotsler and Stibbard drew it. It also appears to be free, but is worth much more. Kotsler's Stiegian line drawings, I find, to their credit, to be suggestive of Abner Dean in their penetrative implication.

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## REVIEW

By ARTHUR C. CLARKE

reprinted from the *Journal of the British Interplanetary Society*

### Voyages to the Moon

by Marjorie Hope Nicolson. Macmillan, St. Martin's Street, W.C.2. 1948. pp. xvii + 297, 8 plates. 20s.)

Miss Nicolson is a professor of English at Columbia University; she has no specialised knowledge of science but is deeply interested in its impact upon literary imagination. This book is a study of the field in which that contact has been most fruitful: but many students of the interplanetary romance will be astonished to discover that Miss Nicolson finishes her investigation—apart from a brief epilogue—at the end of the eighteenth century. Those who imagine that, except for Verne, no writer of importance appeared in this field before Wells, will be annoyed or amused by Miss Nicolson's contention that after the Montgolfier ascent in 1783 the "cosmic voyage" suffered a slow decline and has now become so obsessed with technology that it has lost much of its pristine charm. But however much one may disagree with this thesis, *Voyages to the Moon*, will prove a mine of information and entertainment. It is hardly necessary to say that it is well-written, and within its self-imposed limitations it is in every respect superior to the only other book of its type, Bailey's *Pilgrims Through Space and Time*.

The history of the cosmic voyage is inextricably entangled with early dreams of flight, and both received an enormous stimulus from the great astronomical discoveries of the early seventeenth century. The invention of the telescope was responsible for one of the great liberations of the human mind; it made the Moon visible to men's eyes as a world in its own right, and revealed for the first time the true scale of the Universe.

John Wilkins, in 1638, listed the four possible means of flight as follows: "(1) By spirits, or angels. (2) By the help of fowls. (3) By wings fastened immediately to the body. (4) By a flying chariot." Miss Nicolson uses this classification as a convenient division for her book, and to a modern reader it comes as a considerable surprise to learn that the greatest of the "supernatural voyages" was written by no less a scientist than Kepler. The magical elements in the "Somnium," however, are concerned only with the voyage itself: when Kepler reaches the Moon his descriptions are strictly scientific, as far as the knowledge of the time permitted. According to Miss Nicolson,

"Kepler transformed the old Lucianic tradition into the modern scientific Moon voyage. The weight of his scientific pre-eminence caused his little fictional work to be taken with utmost seriousness by the learned, and his sense of mystery—part of the mysticism that marked all his work—appealed greatly to poets and writers of romance."

It is, incidentally, of great interest to see what famous names in science and literature one encounters in Miss Nicolson's survey. Swift, Defoe, Huygens, Bacon (R. and F.), Boyle, Hooke, Donne, Rousseau, Wren, Voltaire, Poe—all have been interested in flight in or beyond the atmosphere. It was only in comparatively recent times that such scientific speculating became no longer quite respectable.

Stories based on "flight by the help of fowls" and the use of artificial wings became very common as the old superstitions died and some factual basis was needed to replace the convenient "daemons" of earlier stories. With the notable exception of Godwin's *Man in the Moone*, however, these are more concerned with aero rather than astronautics, and the technically-minded reader will be more intrigued by the fourth category of stories, those employing "flying chariots."

It would be impossible to enumerate all the ingenious mechanical devices and plausible-sounding "engines" which authors have invented to elevate their heroes into the heavens. One may laugh at the vials of dew that Cyrano de Bergerac attached to his body so that he might be drawn towards the Sun: but perhaps the familiar "space-warp" of contemporary science-fiction will bear no closer examination.

The climax of this period of sheer literary inventiveness came, Miss Nicolson believes, at the close of the eighteenth century.

"Nothing further seemed left for restless imagination. And, indeed, nothing was left to stimulate the kind of imagination with which I have concerned myself. We have reached the end of a chapter . . . for hundreds, even thousands of years, man had . . . let his fancy play with means of flight both credible and incredible. . . Those soaring souls . . . had recognised no barriers of time or space, no limitations of plausibilities. . .



The above intrepid Gonsales, whose story is told in *Man in the Moone*, by Cyrano de Bergerac, is one of the earliest interplanetary stories written in English language. It is a paper-bound edition.





adventurer is Domingo  
y is told in THE MAN  
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written in the En-  
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But the future is upon us, a future in which no such untrammelled voyages of imagination . . . will continue to be possible. . . As the balloons of the Montgolfiers . . . symbolise a beginning, so they mark the end of a long period of trial and error. . . . They mark the end, too, of a peculiar form of literature. The cosmic voyage will go on, but after the invention of the balloon it suffers a change into something, I think, less rich and strange. Science has conquered fancy."

Notwithstanding this, Miss Nicolson gives brief accounts of a few more recent stories which seem to her to stand in the classical tradition, or at least to stem from it. These include Verne's *From The Earth To The Moon*, Wells' *First Men In The Moon*, and, in our own time, C. S. Lewis' *Out Of The Silent Planet*, which Miss Nicolson considers, not without justice, to be "the most beautiful of all cosmic voyages and in some ways the most moving." It is one of the very few modern stories, she considers, that retains some of the charm that technology has banished.

This continually recurring theme of Miss Nicolson's book—the idea that poetry and romance were exercised by the arrival of exact science—surely will not bear close examination. Miss Nicholson's erudition and width of reading are both phenomenal, and one therefore hesitates to suggest that she has overlooked a large part of modern fantastic literature. But it is rather difficult to judge the extent of her reading in this field, as her chief references to the current scene are to "Flash Gordon" and the comic strips—surely of anthropological rather than literary interest. (One has, incidentally, a delightful mental picture of Miss Nicolson's desk at the beginning of each week being submerged beneath a pile of Sunday Supplements collected by her eager pupils.)

It is true that the "technical" story is now prominent, though perhaps not as prominent as Miss Nicolson imagines. Her judgment in such matters can scarcely be taken very seriously, for she makes the quaint remark that Dr. Weston's spaceship in *Out Of The Silent Planet* is "as elaborately realistic as you will find in any of the pseudoscientific pulps!" But stories have been written in the last few decades as full of poetry and wonder as any that earlier times can show. There is almost no "technology" in Stapledon's cosmic novels, but their vision and majesty has never been matched by any earlier writer. For sheer magic and beauty I do not believe the other-wordly tales of Lord Dunsany have been excelled, though it is true that few of them are in the direct "cosmic voyage" tradition. But many of the elements which Miss Nicolson (and this reviewer) most admires are in his tales, as also in the better stories of the American writers H. P. Lovecraft and Clark Ashton Smith. The pity is that the work of modern authors is in danger of being submerged by the flood of trash by which many judge the entire genre. Luckily, good work is now being performed by such publishers as Arkham House in rescuing the best of such stories from oblivion beneath the rising sea of wood pulp.

To lament that "science has conquered fancy" would in any case be to ignore the lessons of the past. Fancy cannot exist without science. The stories which Miss Nicolson cherishes could never have been written without the basic scientific discoveries which inspired them in the first place—as she herself points out. Men had to know that the Moon was a world before they could visit it; and the greater the field of exact knowledge the greater—not the smaller—the possibility of imagination becomes. Where the ancients only had a handful of planets and a single Sun, we have entire island universes full of wonders never dreamed of in earlier ages.

It is true that the frontier shifts: science overtakes earlier romances and obliterates them as the advancing tide smooths down the sand. Five years ago fiction was still being written about the release of atomic energy: now only a few years are left in which to describe the first crossing of space.

There is nothing to regret in this. In many respects science has liberated, not enslaved, the fantasy writer. He need no longer devote the usual (and usually boring) chapter to his means of propulsion: this can be taken for granted and he can get on with the story, concentrating, for example, on the psychological or social implications of the subject. One result of this is that characters have made a shy appearance, here and there, in science-fiction: the stories are no longer enacted entirely by lay figures whose emotional reactions to extraterrestrial circumstances have changed remarkably little since Kepler's day.

Such writers as, for example, Ray Bradbury in *And The Moon Be Still As Bright* or *The Million Year Picnic* have made brilliant use of this new-found freedom. Although there is often far less "science"—pseudo or otherwise—in these stories than in tales written before this century, the best of them has a three-dimensional quality which the earlier stories wholly lack. Both have their own qualities and merits: but to prefer the older type to the exclusion of the new is like insisting that music was ruined when the sackbuts, hautboys and harpsichords gave way to the modern orchestral instruments.

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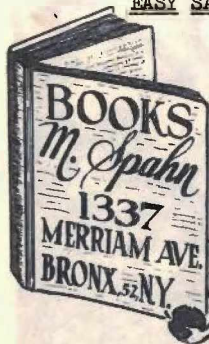
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## CABELL AS A FANTASIASTE

Much, I would say far, far too much, has been written about the work of James Branch Cabell, by both himself and others (though I must admit that I enjoy reading his self-evaluations, however redundant they are in the aggregate). But there is perhaps yet something to be said about his books as fantasies.

Cabell has many places avowed his intention "to write perfectly of beautiful happenings", exercising the "auctorial virtues of distinction and clarity, of beauty and symmetry, of tenderness and truth and urbanity", for no other purpose than his own diversion. The commentators have taken up the catechism and have gone verbosely on, intoxicated with such phrases as "cosmic japes", "contrapuntal prose", "dynamic illusions", etc., in many magazine articles, introductions to Cabell reprints, and a sizable assortment of limited edition "press books". The primary purpose of most of them seemed to be the proclamation of their writers' admiration for Cabell's works prior to the banning of Jurgen and Cabell's subsequent recognition by the critics. Let it therefore, for our purposes, suffice to comment upon the futility of searching your fantasy bookshelves for a more highly skilled literary craftsman, and to add that what most of the arty boys have not bothered to mention is that Cabell's "well-nigh perfect prose" has, not necessarily incidentally, been employed in the spinning of many yarns of first-rate fantasy.

Of JBC's titles now in print, first and ever-foremost in the well-known JURGEN, which is obtainable in a 25¢ New American Library (successor to Penguin Books, Inc.) edition. Jurgen, the middle-aged pawnbroker and would-be poet who rode into the past upon a centaur, is one of Cabell's "gallant" characters. To butcher the master's half-page definition, "the essence of gallantry... was to bear the pleasures of life leisurely and its inconveniences with a shrug. A gallant person will...concede that the commission of murder does not necessarily impair the agreeableness of the assassin's conversation...and he will consider the world with a smile of toleration and his own doings...with a smile of honest amusement". If encountered in UNKNOWN, would Jurgen have seemed a foreigner? Throughout a year that occurred "between dawn and sunrise" in his normal time, Jurgen travels to Phillistia, Cocalgne, Caer-Is, Hell, and other lands, mythical, legendary, and strictly Cabellian, in

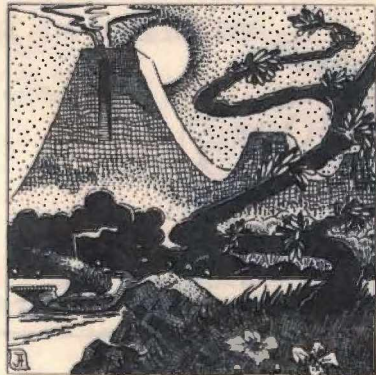
which he encounters the most beautiful women of history and legend and indulges himself in some of the most downright clever monoveration, in the exercise of his erudite chicanery, that the fantasy reader will ever enjoy. The gods and demons of many obscure mythologies appear in the story, and strange practices, mystic and symbolic, occur.

Also in print, from Farrar, Strauss, is THE WITCH WOMAN, a reprint of the only three stories to be written of an intended ten on the subject. A fourth title was to have been "The Thirty-First of February". The three are "The Way of Ecben", a beautiful fantasy; "The Music From Behind the Moon", which explains how a mortal's tampering with The Book of the Norns caused our history from the year 1294 to be at variance from the happenings in Cabell's books; and "The White Robe", wherein lycanthropy happens to a bishop.

THE DEVIL'S OWN DEAR SON (Farrar, Strauss, and Cabell's fiftieth book, by count of a rigid inclusivist) offers divers dealings and even more titillating conversation with sundry shades and demons, during the son's pilgrimage to pay his filial respects to Red Samaël, ageless roué and one-time lover of Lilith.

To the list of Cabell titles in Bleiler, I would add, in addition to the new ones, HAMLET HAD AN UNCLE, (Farrar and Rinehart, o.p.), despite Cabell's expressed intention of making it an historical improvement upon W. Shakespeare and others who have taken liberties with the legend. It is fantasy of the sort loosely characterized by Pratt's "Well of the Unicorn" and some of Eddison's books.

GDM



A CHECK-LIST OF FANTASY BOOKS IN PRINT IN THE UNITED STATES

New copies of all books listed below may be ordered through any bookseller. In all cases of doubt as to the fantastic nature of a given title, Bleiler has been our authority. Our indebtedness to the invaluable CHECKLIST OF FANTASTIC LITERATURE is considerable. The cooperation of all publishers is urgently solicited in the up-to-date maintenance of this department.

- Ackerman, Forrest J  
THE FANTASY ANNUAL.  
Ackerman, 1.00.
- Ainsworth, W. H.  
ROCKWOOD: A ROMANCE. Dutton, Everyman's Library, .95.
- Aldritch, Thomas Bailey  
MARJORIE DAW AND OTHER PEOPLE. Houghton, Cambridge Classics, 2.50.  
MARJORIE DAW AND OTHER STORIES. Houghton, 2.00.  
MARJORIE DAW, GOLIATH, AND OTHER STORIES. Houghton, .48 and .88.
- Allerton, Mary  
THE SHADOW AND THE WEB. Bobbs-Merrill, 2.00.
- Angoff, Charles  
ADVENTURES IN HEAVEN. Beechhurst, 2.00.
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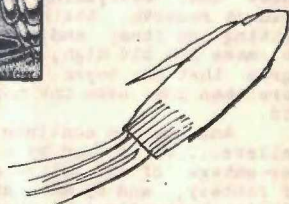
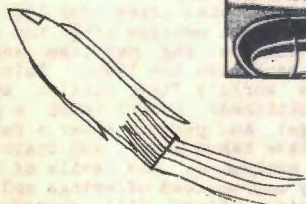
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 5 -- May { 11 -- Nov  
 6 -- June { 12 -- Dec

\*\*\*\*\*

A. MERRITT'S FANTASY MAGAZINE

Mary Gnaedinger, Ed.  
 Vol. 1, No. 1 -- Dec

\*\*\*\*\*

ARKHAM SAMPLER

V. 2 N. 1 -- Win. { 3 -- Sum.  
 2 -- Spr. { 4 ?? Aut.

\*\*\*\*\*

ASTOUNDING SCIENCE FICTION

V. 42 N. 5 -- Jan { 5 -- July  
 6 -- Feb { 6 -- Aug  
 43 1 -- Mar { 1 (V.44) Sep  
 2 -- Apr { 2 -- Oct  
 3 -- May { 3 -- Nov  
 4 -- June { 4 -- Dec

\*\*\*\*\*

ASTOUNDING SF (Eng.)

V. 6, N. 8 -- Feb { 12 -- Oct  
 9 -- Apr { 1 (V7) Nov ?  
 10 -- June { 2 -- Dec  
 11 -- Sep { assumed

\*\*\*\*\*

AVON FANTASY READER (undated)

#9, 10 & 11; Apr, July & Oct.

\*\*\*\*\*

FAMOUS FANTASTIC MYSTERIES

V. 10 N. 3 -- Feb { 6 -- Aug  
 4 -- Apr { 1 (V.11) Oct  
 5 -- Aug { 2 -- Dec

\*\*\*\*\*

FANTASIE EN WETENSCHAP (Dutch)

Ben Abas, Ed. (small size)  
 4 issues (disc.)

\*\*\*\*\*

FANTASTIC ADVENTURES

V. 11 N. 1 -- Jan { 7 -- July  
*Ditto* 2 -- Feb { 8 -- Aug  
*Amazing* 3 -- Mar { 9 -- Sep  
*Q* 4 -- Apr { 10 -- Oct  
 5 -- May { 11 -- Nov  
 6 -- June { 12 -- Dec

\*\*\*\*\*

FANTASTIC NOVELS

V. 2 N. 5 -- Jan { 2 -- July  
 6 -- Mar { 3 -- Sep  
 3 1 -- May { 4 -- Nov

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FANTASY BOOK V. 1 N. 5 (news-

print & book paper edns., both  
 June. Newsstand edn., October

LES AVENTURES FUTURISTES (small)

(French-Canadian) First 6 semi-  
 monthly, at least 3 more monthly.

\*\*\*\*\*

LOS CUENTOS FANTASTICOS (Mexican)

#11 - Jan  
 12 - 15th of Mar  
 13 - 2d fortnite of Mar

V. 2 N. 14 - 1st fortnite of June

3 15 - 2d fortnite of June  
 2 16 - 15th of July  
 17 - 1st of Aug  
 18 - 15th of Aug  
 19 - 15th of Sep  
 20 - 15th of Oct  
 21 - 1st fortnite of Nov  
 22 - Dec (assumed)

\*\*\*\*\*

THE MAGAZINE OF FANTASY (small)

Anthony Boucher & JFMcComas, Eds  
 Vol. 1, No. 1 -- Fall

\*\*\*\*\*

NEW WORLDS (Eng.) (Undated)

V. 2 N. 4 (Apr) #5 (Sep)

\*\*\*\*\*

OTHER WORLDS Science Stories (small)

"Robt. N. Webster" (Ray Palmer) Ed  
 Vol. 1, No. 1 -- Nov

\*\*\*\*\*

PLANET STORIES (CANADIAN SAME)

V. 4 N. 2 -- Spr. { 4 -- Fall  
 3 -- Sum. { 5 -- Win.

\*\*\*\*\*

STARTLING STORIES (CAN. SAME)

V. 18 N. 3 -- Jan { 3 -- July  
 19 1 -- Mar { 1 -- (V.20) Sep  
 2 -- May { 2 -- Nov

British Reprint Edn. #4

\*\*\*\*\*

SUPER SCIENCE STORIES

Ejler Jakobsson, Ed.  
 V. 5 N. 1 -- Jan { 3 -- July  
 2 -- Apr { 4 -- Sep

One British Reprint Edn

\*\*\*\*\*

THRILLING WONDER STORIES (CAN. EDN. TOO)

V. 33 N. 3 -- Feb { 3 -- Aug  
 34 1 -- Apr { 1 (V.35) Oct  
 2 -- June { 2 -- Dec

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UNKNOWN WORLDS (Eng.)

V. 4 N. 3 -- Spr. { Win. -- 5  
 4 -- Sum. }

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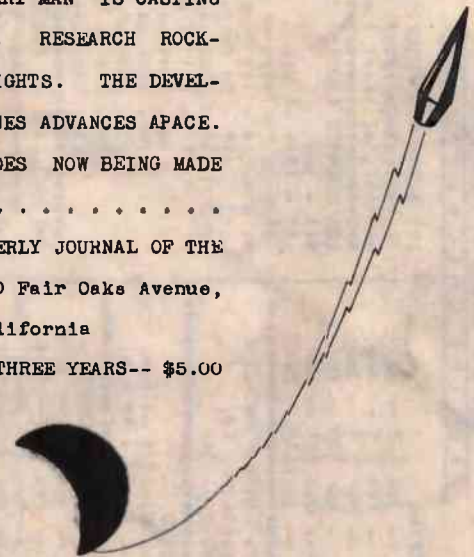
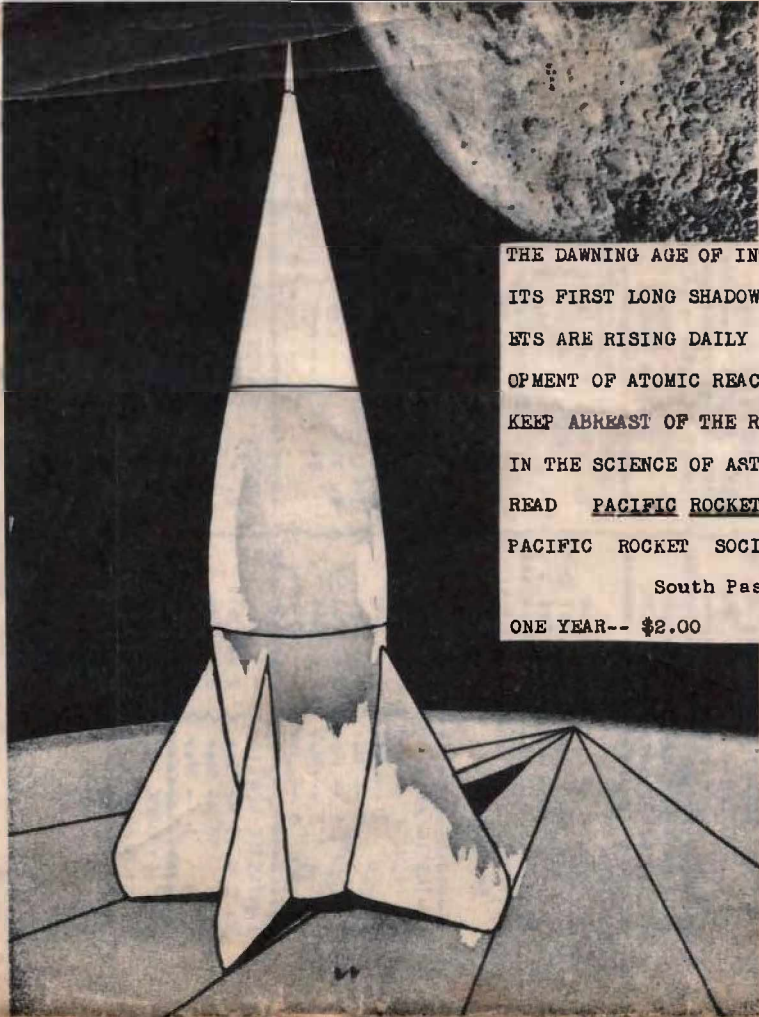
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