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The Secondary Worlds of High Fantasy

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PERILOUS REALM, LEGENDARY land, mythic country, Faërie, home of the gods: these are a few of the generic names for the landscape or "secondary world" (Tolkien's term) of high fantasy. This secondary world, fully as glamorous as its various epithets suggest, is the subject of this essay. However, since there is such an integral connection between "secondary world" and "high fantasy," this latter term should be examined before going any further into the former.

High fantasy is, in fact, distinguished from low fantasy largely on the basis of setting. Low fantasy (*low* is a descriptive, not evaluative, term here) is set in a conventional here and now, in our "primary world," to again use a Tolkien term. Low fantasy is like high fantasy in that it contains nonrational phenomena, that is, creatures or events that cannot be explained scientifically or rationally according to our norms of what is real. But unlike its opposite number, low fantasy offers no explanations for its nonrational happenings; in fact it cannot, precisely because it is set in the ordinary, primary world. In the secondary worlds of high fantasy, on the other hand, there are explanations that are plausible in those other-world settings, explanations that point to magical (faery tales) or supernatural (myth-based) causality. Having defined high fantasy in general, we can now begin to understand it better by exploring, as systematically as is feasible without distorting matters, a variety of its secondary worlds.

It is J. R. R. Tolkien, appropriately enough, who has provided us with some of the most perceptive and illuminating observations on the nature and function of setting in faery stories and other types of fantasy literature. His seminal essay, "On Fairy-Stories," should be placed first on any required reading list for students of the genre. Indeed, this essay serves as our primary lexicon of terms used in contemporary fantasy criticism. Page quickly through it and the terms pop out: "sub-creator," "Primary World," "Secondary World," "arresting strangeness," "Perilous Realm," "Recovery," "Escape," "Consolation," "Eucatastrophe." Most contemporary critical treatises on fantasy reflect, in one way or another, Tolkien's germinative ruminations. Perhaps most influential, however, have been his comments about setting. Let us examine some of these.

To begin with, Tolkien makes it quite clear that there is a close correlation between successful fantasy and successful sub-creation. The sub-creator must invent secondary worlds that are credible: worlds that possess their own "inner consistency of reality." Although it isn't necessary for an invented world to be governed by laws and causality identical, or even similar, to those of our primary world, there must be some internal logic at work in the sub-creator's invention. Tolkien is clear on this point:

> What really happens is that the story-maker proves a successful "sub-creator." He makes a Secondary World which your mind can enter. Inside it, what he relates is "true": it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside.[1]

The secondary world of high fantasy, then, should possess a consistent order that is explainable in terms of the supernatural (i.e., deities), or in terms of the less definable, but still recognizable, magical powers of Faërie (e.g., wizards and enchantresses).

Although of vital importance, verisimilitude is not enough. A secondary world must also create in the reader a feeling of "arresting strangeness," a feeling of awe and wonder. Thus, an invented world must be wondrous, or at least extremely interesting, as well as credible. The sub-creator must attempt to depict a world with truly marvelous aspects. The new worldscape

should also be different from our own. So different, as a matter of fact, that we are allowed to escape for a while from the mundane existence so often experienced in the primary world. Furthermore, we should be given the opportunity to recover a new and fresh perspective on the primary world (Tolkien's concept of "Recovery"). And, finally, if everything works exactly right, we should be able to experience the greatest joy of all, the joy of Consolation (i.e., the joy of the happy ending).

The creation of such a secondary world is not, as might be expected, an easy task. Tolkien vividly describes the difficulty of the challenge:

> To make a Secondary World inside which the green sun will be credible, commanding Secondary Belief, will probably require labour and thought, and will certainly demand a special skill, a kind of elvish craft. Few attempt such difficult tasks. But when they are attempted and in any degree accomplished then we have a rare achievement of Art: indeed narrative art, story-making in its primary and most potent mode.[2]

It is clear from Tolkien's statement that to have any hope of successfully practicing the "elvish craft" of world-making an artist must be gifted, industrious, and adventurous. But even the possession of these rare qualities does not automatically guarantee success. It is a truly mysterious process, this invention of other worlds, and even the master-fantasist, Tolkien, has difficulty trying to explain it. When he attempts to define the process, he admits that the word which most readily comes to mind is "magical," but he resists the temptation to use this term, explaining that "Magic should be reserved for the operations of the Magician."[3] He finally settles upon "Enchantment" as the term which best describes the "elvish craft" of the fantasist:

> Enchantment produces a Secondary World into which both designer and spectator can enter, to the satisfaction of their senses while they are inside; but in its purity it is artistic in desire and purpose.[4]

Operating under this artistic Enchantment, writers of high fantasy have dealt with the secondary world as related to the primary world in three different ways. Some have created re-

mote secondary worlds; others have created juxtaposed primary and secondary worlds with magical portals serving as gateways between them; and still others have created worlds-within-worlds. Each of these treatments deserves examination.

Many fantasists choose to ignore the primary world completely, introducing readers to their remote secondary worlds from the outset. Thus, Ursula K. Le Guin's Earthsea, a maritime secondary world of countless islands and vast oceans, has no connection with our world; there is no portal through which one may pass from one world to the other. The primary world simply does not exist—physically or geographically. Spiritually, of course, the two worlds are related, since Le Guin lives in the primary world and writes, as do all authors, from her human imagination and experience. As Tolkien explains:

> Fantasy is made out of the Primary World, but a good craftsman loves his material, and has a knowledge and feeling for clay, stone and wood which only the art of making can give. By the forging of Gram cold iron was revealed; by the making of Pegasus horses were ennobled; in the Trees of the Sun and Moon root and stock, flowers and fruit are manifested in glory.[5]

Authors of high fantasy have created a large variety of remote secondary worlds. Most of these worlds, however, can be placed into four broad categories. Our categories do not neatly pigeonhole all works of high fantasy, but they can help the reader come to grips with the many types of invented worlds.

The first category consists of works set in secondary worlds vaguely defined in terms of their relationship to our world and to our time. While these worlds do bear some resemblance to our primary world, their geographical and chronological settings are too nebulous to permit solid identification. This is not to say that the specific features of the worlds are vague and general. Indeed, the worlds have their own unique personalities; it is simply difficult to place them in the history of the primary world, if that is where they belong. Like faery tales, they are usually set "a long time ago in a far away kingdom," or "once upon a time, in the heart of the country." Into this category we can place such works as Patricia McKillip's land of Eld, Peter Beagle's land of the last unicorn, Piers Anthony's magical land of Xanth, and Ursula K. Le Guin's Earthsea.

The invented worlds of the second category are those clearly set in the primary world of the very distant past. Their milieu is frequently mythic or legendary in nature. The myth fantasy novels of Thomas Burnett Swann offer the best collective example. His *Day of the Minotaur* (1966), for instance, is purportedly "an authentic record of several months in the late Minoan period soon after the year 1500 B.C., when the forests of Crete were luxuriant with oak and cedars and ruled by a race who called themselves the Beasts."[6] Also featuring the fantastic inhabitants of the Country of the Beasts is his *Cry Silver Bells* (1977). *Lady of the Bees* (1976), an imaginative retelling of the Romulus and Remus legend, is set on the banks of the Tiber at the very dawn of Roman civilization, and *Queens Walk in the Dusk* (1977), which tells the story of Dido (Queen of Carthage), Aeneas and Ascanius, is also set in the hazy mythic past. A little closer in time, but still back in the druidic mists, are many of the works inspired by the *Mabinogion*. Prime examples are the Prydain books of Lloyd Alexander; Evangeline Walton's *The Prince of Annwn* (1974), *The Children of Llyr* (1971), *The Song of Rhiannon* (1972), and *The Island of the Mighty* (1970); and Kenneth Vennor Morris' *The Fates of the Princes of Dyfed* (1913) and *Book of the Three Dragons* (1930). Tolkien's Middle Earth is on the cusp of this classification. A strong argument can be made for its inclusion here, but an equally strong one can be made for its inclusion in the first category.

The works in the third category bear some similarity to those in the second in that they too are set in our world, but instead of being set in the past, they are set at a time in the very distant future. Jack Vance's *The Dying Earth* (1950) and *The Eyes of the Overworld* (1966) nicely exemplify this category. At the beginning of *The Dying Earth*, we are told: "Once [Earth] was a tall world of cloudy mountains and bright rivers, and the sun was a white blazing ball. Ages of rain and wind have beaten and rounded the granite, and the sun is feeble and red. The continents have sunk and risen. A million cities have lifted towers, have fallen to dust. In place of the old peoples a few thousand strange souls live. There is evil on Earth, evil distilled by time. . . ."[7] It is this setting—a dying earth inhabited by incredible beings, where magic has replaced science—that forms the eerie backdrop of the thirteen stories that comprise the two Vance volumes. A more recent work of high fantasy that displays this type of backdrop is Terry Brooks's *The Sword of Shannara* (1977). The setting is

earth some hundreds of years after the "Great Wars," clearly nuclear holocausts. One of the consequences of the atomic devastation is the appearance of races other than man: dwarves, trolls, gnomes. Elves, on the other hand, have always existed but have never had much commerce with humanity. It is important to note that in many respects the works fitting this classification resemble science fiction. The similarities to dying-earth and post-holocaust science fiction novels such as H. G. Wells's *The Time Machine* (1895) and Walter M. Miller, Jr.'s *A Canticle for Leibowitz* (1960) are readily apparent.

The fourth, and final, category contains works featuring pseudomedieval settings. Most of these works are based upon the Arthurian legend. This is true of T. H. White's *The Once and Future King* (1958); Mary Stewart's *The Crystal Cave* (1970), *The Hollow Hills* (1973), and *The Last Enchantment* (1980); and Vera Chapman's *The King's Damosel* (1976), *The Green Knight* (1975), and *King Arthur's Daughter* (1976). Although not set in Arthur's England, James Branch Cabell's Manuel novels are also medieval in flavor and setting (the imaginary French province of Poictesme). Another continental, pseudomedieval world is the Nordic one of Poul Anderson's two pure fantasies, *The Broken Sword* (1954) and *The Merman's Children* (1979). Also deserving mention are such William Morris classics as *The Story of the Glittering Plain* (1891), *The Wood Beyond the World* (1894), *The Well at the World's End* (1896), and *The Water of the Wondrous Isles* (1897). While it is true that many of the works of this fourth category are set in countries and realms that we know and in times not far removed from our own, they still feature convincing secondary worlds. This is true because the customs, the beliefs, and the languages of these worlds are still different enough from ours to seem wondrous and strange. Then, too, as Tolkien points out in "On Fairy-Stories," historical figures like Arthur have been put into the great "Cauldron of Story," and there they have been "boiled for a long time, together with many other older figures and devices, of mythology and Faerie,"[8] until they come out something quite different from what they were when first dropped into the pot. Arthur, for example, has "emerged as a King of Faerie."[9] The fantasists who have written works belonging to this final category have learned how effectively to ladle out soup from the Cauldron of Story, and have also learned how to spice it satisfactorily with their own magical and supernatural condiments.

The secondary worlds cited as examples in the preceding discussion, especially those in the final category, reveal an interesting pattern. While these worlds do display variety, most are nonetheless Occidental in setting, flavor, and tradition. It is clear that most modern English and American fantasists have turned to Western myths for their inspiration. Even with the diversity, then, there has been an Occidental emphasis so strong as to display a kind of chauvinism, or at least mythic myopia.

Some writers, it is true, have turned to Middle-Eastern myth rather than Northern or Southern European myth. Lord Dunsany is certainly the primary example here. His Pagāna is a well-defined Middle-Eastern imaginary world. Among more recent authors, one of the finest sub-creators of a Middle-Eastern world-scape is Joyce Ballou Gregorian in *The Broken Citadel* (1975). A lengthy novel with archetypal and mythic foundations reminiscent of McKillip's *The Forgotten Beasts of Eld* (1974) or even more closely of Le Guin's *The Tombs of Atuan* (1971), *Citadel* provides the reader with a complete Pantheon, basically Middle Eastern in flavor, but with echoes of most other major mythologies. Gregorian entertains us with a series of beautifully described exotic landscapes and with the implied comparison between this Arabian Nights otherworld and our own world where a sense of the supernatural has been smothered by mundane pursuits. Some of Kenneth Morris' short stories, such as "The Rose and the Cup" (1916), also feature exotic Middle-Eastern settings.

Although the Far East seems like a natural for the sub-creator because of its exotic nature, not many fantasists have taken advantage of its vast potential. One of those who has is Richard Lupoff, whose *Sword of the Demon* (1978) is distinctly Oriental in character—more specifically, Japanese. The reader is introduced to a colorful world of samurai, geishas, *naga-suyari* spears, *kabuto* battle helmets, graceful wooden ships "with tall masts and slatted bamboo sails square-rigged to capture a following breeze,"[10] pastel lanterns, and hot saki. It is a landscape featuring exotic places like the mysterious Sea of Mists, and the "chill-water-dripping" Forest of Ice. Versatile Kenneth Morris has also exploited the Oriental milieu in stories like "Red-Peach-Blossom-Inlet" (1916) and "The Eyeless Dragons" (1915), as has Ernest Bramah in his Kai Lung tales.

In short, fantasists have not yet fully exploited primary world settings, traditions, and cultures that can serve as inspirations for their invented worlds. Rider Haggard made excellent use of the Dark Continent, as did John Buchan, but few

have taken it up since the turn of the century. On this side of the Atlantic, the mysterious and intriguing Incan and Aztec myths beckon, but few have answered the summons. A notable exception is Felix Martí-Ibáñez, who, in stories like "The Sleeping Bell" (1963), "Niña Sol" (1963), and "Seekers of Dreams" (1963), has vividly displayed the great potential of this exotic milieu.

The second major technique used by fantasists is to set their secondary worlds in some sort of more direct relationship to the primary world, enabling them to further define their secondary worlds by comparison with this one. Lord Dunsany takes full advantage of this juxtaposition in his fantasy classic, *The King of Elfland's Daughter* (1924). This novel is unusually rich in evocative descriptions, but some of the most memorable are those involving the "frontier of twilight," that magical border separating Elfland from "the fields we know." Witness, for example, Alveric's first crossing into the land of Faërie:

> And then, as he pushed through a hedge into a field untended, there suddenly close before him in the field was, as his father had told, the frontier of twilight. It stretched across the fields in front of him, blue and dense like water; and things seen through it seemed misshapen and shining. He looked back once over the fields we know; the cuckoo went on calling unconcernedly; a small bird sang about its own affairs; and, nothing seeming to answer or heed his farewells, Alveric strode on boldly into those long masses of twilight.[11]

As Alveric takes a few strides through this gossamer curtain the sounds of his own world grow dim, the images of familiar earthly things fade, and, finally, the "wonders and splendours of Elfland" appear before him:

> The pale-blue mountains stood august in their glory, shimmering and rippling in a golden light that seemed as though it rhythmically poured from the peaks and flooded all those slopes with breezes of gold. And below them, far off as yet, he saw going up all silver into the air the spires of the palace only told of in song. He was on a plain on which the flowers were queer and the shape of the trees monstrous. He started at once toward the silver spires.[12]

The physical features of the primary world seem rather pale and plain next to the glamorous landscape of the secondary

world of Elfland, and Dunsany makes effective use of the contrast. But he does not stop here. He also emphasizes the radically different pace at which time progresses in the secondary world, where a few moments may be equal to years in this world. As might be expected, it is this time differential that first attracts the attention of those who cross the magical boundary. It is especially noticeable, of course, to those who leave the essentially timeless and changeless Elfland for a sojourn in the swiftly changing primary world. One who does so is the capricious troll, Lurulu, and his sage and witty comments on the advantages and disadvantages of change represent one of the highlights of the work. Ultimately, we are not only entertained by this novel, we are also given a fresh perspective on our lives and our world.

As is the case with Dunsany, one of the most fascinating aspects of the relationship of secondary to primary worlds is the nature and variety of portals, and portal-like agents, by which characters pass to and fro. There are so many types of portals and agents, as a matter of fact, that we have devised a system of classification to help in examining them. Our system, broad and flexible, contains the following categories: (1) conventional portals; (2) magical and supernatural conveyors; (3) Platonic shadow worlds; and (4) scientific or pseudoscientific portals. Let us examine each of these categories.

Few fantasy writers have created conventional portals as ingenious, convincing, and remarkable as those found in C. S. Lewis' Narnian Chronicles. In the first volume, *The Lion, the Witch and the Wardrobe* (1950), for example, Lucy Pevensie is exploring the ancient rooms of Professor Digory Kirke's sprawling country house when she walks into a large wardrobe and there encounters the snow-covered landscape of Narnia, instead of the back wall of the closet. Her surprise changes to delight when she is invited to tea by the first Narnian inhabitant she meets, a genial Faun called Mr. Tumnus. With this memorable passage into Narnia begins a whole series of remarkable adventures for Lucy, her brothers Peter and Edmund, and her sister Susan. The portal of Book 3, *The Voyage of the "Dawn Treader"* (1952), is probably the most inventive of Lewis' passageways. Edmund and Lucy Pevensie and their disagreeable cousin, Eustace Clarence Scrubb, are looking at a picture of a ship hanging on the wall of Lucy's bedroom when it suddenly comes to life. They rush toward the picture, momentarily stand on its frame, and then find themselves actually swimming beside the ship. After being hoisted

aboard, they discover that they have been saved by their old friend Prince Caspian, who is on a quest to find seven Telmarine lords who have mysteriously disappeared. Once again the children have inadvertently found their way to Narnia, and in truly memorable fashion.

It would be a mistake to think that all conventional portals lead into attractive secondary worlds, however. On the contrary, some lead into demonic domains that few dare, or care, to enter. One of the most intriguing examples is found in James Blish's *The Day After Judgment* (1971). In this worthy sequel to Blish's critically acclaimed *Black Easter* (1968), the action begins on the "sullen full morning of the day after Armageddon";[13] the earth is horribly pockmarked with H-bomb craters, fires race across cities and the surrounding countryside, and the anguished cries of survivors pierce the poisoned air. The stench of death covers the planet. The earth has become not only a figurative hell, but in one respect a literal one as well—for the city of Dis, "the fortress surrounding Nether Hell," actually exists in Death Valley, California. All four of the central characters of the novel finally find their way to the demonic city of Dis, enter through its hellish gates, and there have an audience with that "archetypal dropout, the Lie that knows no End, the primeval Parent-sponsored Rebel, the Eternal Enemy, the Great Nothing itself SATAN MEKRATRIG."[14] As terrifying as this portal is the awful Pit that seems to lead to a hellish underworld in William Hope Hodgson's *The House on the Borderland* (1908). Through his vivid portrayal of this portal and the grotesque swine-creatures who use it, Hodgson informs his novel with an almost unbearable feeling of suspense and evil foreboding. The feeling of dread intensifies as the novel progresses and reaches a peak when the protagonist discovers that the ancient trap door in his "great cellar" seems also to serve as a portal to the subterranean world of the swine-creatures. Although he places stones on the door to prevent the creatures from gaining entry into his home, his efforts apparently fail, since the last anguished entry of his diary records that "someth——" crawls out of the "great, oak trap" in the basement, pads up the steps, and confronts the diarist, causing him to break off his writing in midsentence.

In many works of fantasy, magical and supernatural conveyors of different types function virtually as portals. The Chronicles of Narnia display two fine examples of such conveyors. In the second book, *Prince Caspian* (1951), we discover that the portals

into Narnia are not always as tangible as a magic wardrobe or a picture hanging on a wall. *Caspian* begins with the four Pevensies sitting in an "empty, sleepy, country station" despondently awaiting their school-bound train. Suddenly they find themselves irresistibly drawn back into Narnia. They later learn that it was Prince Caspian's signal on Susan's magic horn that had pulled them back. In Book 6, *The Magician's Nephew* (1955), there are several magical agents at work. First, young Digory Kirke and Polly Plummer are transmitted from the primary world of London to "The Wood between the Worlds" through the power of magical rings. Then, they discover that this "in-between" place is dotted with magical pools, each of which provides transport to still another world. Lewis' preoccupation with magical agents as portals or conveyors probably derives from one of his favorite E. Nesbit books, *The Story of the Amulet* (1906). The amulet is an ancient Egyptian artifact on which is inscribed the name of power. When one of the four children invokes this name and states a destination, the amulet becomes a magical arch through which the children enter other realms and times.

One of the most fascinating magical agents in all high fantasy appears in A. Merritt's *The Ship of Ishtar* (1926). Couched in the author's inimitable brand of ornate poetic prose, this novel relates the fantastic exploits of John Kenton, an American scholar and adventurer who enters a secondary world through the magic of an ancient stone block that "Forsyth, the old archaeologist, had sent him from the sand shrouds of ages-dead Babylon." The vehicle for Kenton's journeys into this strange world is a miniature ship with toylike figures that he discovers when he breaks open the Babylonian relic.

In some fantasies, the magical agent/portal is important enough to become the focus of the entire work. This is true, for instance, in Jane Langton's *The Diamond in the Window* (1962), an all-ages fantasy set in Concord, Massachusetts, some time in the first half of the twentieth century. One day Edward and Eleanor Hall, the two children who are the central characters of the novel, discover an attic room furnished for two children about their own age, with a large stained-glass, keyhole-shaped window with an enormous diamond set in the middle. Edward and Eleanor discover a series of riddles in a poem scratched into one of the facets of the keyhole-shaped window. The poem includes clues to nine treasures. The children move into the attic room, which, when light comes through the key-window at the

proper angle, acts as a portal to various secondary worlds. The children enter these worlds as though in dreams, but they really aren't dreams because one can get trapped in them, especially if one cannot solve the riddles; for each dream presents the children with one of the nine riddles from the poem.

While the majority of conveyors are magical in nature, some of the most memorable are supernatural. One of the best examples of this type of portal can be found in C. S. Lewis' *Perelandra* (1943), where the protagonist, Elwin Ransom, is literally spirited away by angel-like creatures called Eldils to another planet, Perelandra (Venus), in a "white and semi-transparent" oblong box "big enough to put a man into";[15] in short, a celestial coffin.

In all of the examples of portal worlds discussed so far, the perspective has been chiefly a human one, viewing the other world as "secondary" to the human or "primary" one. And the traffic has been from the human to the other world and back again. Several writers of fantasy from George MacDonald (mid-nineteenth century) to the present have chosen a different perspective, viewing our world as a mere shadowy reflection of the authentic world. They adopt Plato's conception of our world as simply an imitation of the real world where pre-exist all the ideal forms from which the creatures of our world are copied. In this type of fantasy, our world is the secondary, the other world the primary one. And the traffic is from the other world to this one and back again—ideally. Three authors that present our world as a Platonic shadow world are Lord Dunsany, E. R. Eddison, and Roger Zelazny.

In Dunsany's *The Gods of Pegāna* (1905), Māna-Yood-Sushāi creates lesser gods and worlds of men in his dreams as Skarl plays the drums. If Skarl stops, the creator awakens and the creatures return to nothingness. Eddison's King Mezentius, in *A Fish Dinner in Memison* (1941), manages to give his creation an existence apart from his thoughts which initially give it life. Our world—it is earth that Mezentius creates—remains as fragile as Māna-Yood-Sushāi's, however, and just as vulnerable. Most recently (1970-1978), Zelazny's royal family of Amber—approximately fourteen members in all—have the power to construct "shadow earths" for their own purposes. Our earth is but one creation of many, though the favorite one of Prince Corwin, who uses "the primal pattern of order" in Amber to shape mentally our shadow earth. A direct line of influence may, in fact, connect these authors, but what is important is that all three use a

shadow world as both a link (portal) between worlds and as a thematic device. Eddison will serve to illustrate these points.

It took Eddison three books to discover how best to relate our world to the other world, both practically and thematically. In *The Worm Ouroboros* (1922) he failed completely in this regard. But Eddison wanted such a connection and in his next book, *Mistress of Mistresses* (1935), the first of his Zimiamvian Trilogy, he comes nearer to the mark. Eddison wisely opts for myth fantasy and suggests (and examines) supernatural causality. Zimiamvia in *Mistress* is, for the hero, Lessingham, a Valhalla, a place for those "that were great upon earth and did great deeds when they were living."[16] The explanation of how Lessingham, and the reader, get to the other world is a satisfactory one, but Eddison is clearly not content simply to get there. He wants to connect Zimiamvia with our world in more substantive ways. Thus he allows Lessingham, who has forgotten his previous existence, to occasionally and vaguely remember his other life. His doing so unfortunately confuses the reader, who knows nothing of Lessingham's earthly life.

Eddison remedies this situation and finally achieves what he wants, a meaningful interrelationship between primary and secondary worlds, in *A Fish Dinner in Memison*. He alternates scenes from our world, England during the period from the turn of the century until a few years after World War I, with scenes from the other world, the Three Kingdoms of Zimiamvia, where, however, only a single month passes. Throughout most of the novel, Lessingham and his wife Lady Mary, the earthly hero and heroine, lead the lives of an English aristocratic couple, attempting to act honorably in a largely ignoble world. Meanwhile, in Zimiamvia the lords and ladies are experiencing an awakening to their divine natures of which they had been unaware. These two alternating plots converge in the dazzling climactic chapter fifteen, "The Fish Dinner: Symposium." King Mezentius' Duchess asks the question: "If we were Gods, able to make worlds and unmake 'em as we list, what world would we have?"[17] All are content with the status quo, until Fiorinda (Aphrodite) dictates the details of a different world (Earth) and the King (Zeus) actually bodies it forth from his thoughts. More striking still, King Mezentius and his mistress, Duchess Amalia (another Aphrodite figure) enter this world where they live, forgetting their previous existence, as Lessingham and his wife Lady Mary. When they return after fifty years—a mere blink of the eyes in Zimiamvia—

the banquet ends, but not before Fiorinda, as an afterthought, destroys Earth with a pinprick. Eddison has, on his third attempt, discovered the successful formula for interweaving his two worlds. The plot connection works with striking effect, and the thematic implications, in relation to men and the gods and time and place, are manifold and breathtakingly original in their presentation.

But Eddison is not done; he refines his Platonic linking of earth and Zimiamvia a step further in his last book, *The Mezentian Gate*. This book overlaps the time settings of the first two Zimiamvian works. In the "Praeludium," Lessingham dies. The rest of the book follows the career of King Mezentius in Zimiamvia and concludes with his death. Clearly Mezentius is Lessingham, who is going to come alive in the Valhalla-like Zimiamvia, where Mezentius has just died. Neat, but more significantly, the implication is that, as Lessingham forgets that he is the divine Mezentius in another existence, Mezentius has forgotten that he is a divinity in still another world from which he created—and entered—Zimiamvia. The final effect is to raise significant philosophical questions about the nature of divinity and its relationship to man.

One last type of portal that is profitable to discuss is the scientific or pseudoscientific portal found in science fantasy. In many instances, including those that will be given here, the only scientific elements in science fantasy are the explanations for the bare existence of the secondary world and of the means of getting there from here. Once we arrive in the secondary world, scientific devices or explanations give way to the magical or the supernatural. A species of scientific portal found in some prominent works written in the first half of this century is the space voyage to a real or imagined distant planet whereon exists a magical or supernatural secondary world. The assumption in such works is that such distant places could contain almost anything; the challenge, however, is how one manages to get there. As mentioned previously, Eddison's *Worm Ouroboros* contains a mythopoeic world much like Tolkien's Middle Earth, for which it in fact served as a model; yet it is set on the planet Mercury. And the earthling, Lessingham, travels thither in a most curious chariot with the guidance of a talking bird. In David Lindsay's classic work, *A Voyage to Arcturus* (1920), the hero, Maskull, journeys in a capsule-shaped rocket to reach one of the most unusual but vividly described secondary worlds ever created, the planet Tor-

mance, which revolves around the twin suns of Arcturus. The best known work of this sort is C. S. Lewis' *Out of the Silent Planet* (1938), a work influenced by H. G. Wells and in no small part by Lindsay's *Voyage*. Lewis' spaceship is a much more plausible vehicle than either Eddison's chariot or Lindsay's capsule, and it is probably more plausible than Well's pseudoscientific travel machines. Like his fantasy predecessors, however, Lewis is concerned not so much with how one gets to the distant planet as with what happens after one arrives. Lewis' hero, Ransom, gradually discovers that Malacandra (Mars) is a planet that can be understood in terms of gods and angels and devils rather than in terms of science.

The science in all of these earlier works is meager in comparison to its incidence in some of the more contemporary science fantasies that use scientific portals. Poul Anderson, in his delightful *A Midsummer Tempest* (1974), employs the device of parallel universes, which provides an explanation for the existence of the secondary world of Faërie in which the book is principally set. The idea of the parallel universe is that more than one universe exists simultaneously and in the same place, but occupies different dimensions. In *A Midsummer Tempest* the premise is that a parallel world exists in which Shakespeare's plays are not fiction but history. The faery court of Oberon and Titania, and the magic book and staff of Prospero, are realities. Such a spatial dimension positing a world parallel to our own is itself a kind of portal through which one can upon occasion pass; yet Anderson specifies a particular location—portal—where such a passage takes place. Prince Rupert, the hero of the book and an inhabitant of the Shakespearean world, stumbles into the Old Phoenix Tavern, where he finds a young woman from the United States who has read Shakespeare as a dramatist. The young woman is able to tell Rupert some facts about Prospero's book and staff that help him in his quest. The Old Phoenix, it seems, is a neutral point of contact where numerous parallel universes intersect. One finds a different one simply by choosing a different door to exit through.

Clifford Simak also employs the parallel universe device to good effect in his *Enchanted Pilgrimage* (1975). Alexander Jones uses some undefined machine to pass on his motorcycle between our dimension and the Wasteland, a faeryland inhabited by goblins, trolls, and unicorns, as well as by monks and medieval university students. The year is 1976.

Two other recent science fantasy writers, Andre Norton and C. J. Cherryh, use the device of alternate worlds. Alternate worlds are not simply parallel dimensions of a single universe, but are separate worlds entirely, though some connection links them to our own. This connecting link or portal is thus much more important than the dimension-connection portals in Anderson's and Simak's works. Both Norton and Cherryh give considerable attention to place or time-warp portals for transportation. In *Witch World* (1963), the first volume of her celebrated Witch World Series, Norton uses the *Siege Perilous* of Arthurian vintage to transfer her hero from our world to the Witch World, where Witches use magic to defend themselves against their suspicious and warlike neighbors. C. J. Cherryh, in *Gate of Ivrel* (1976), uses the "Gates Between Worlds" as portals "into elsewhen as well as elsewhere," a secondary world in which one encounters the fascinating witch-woman, Morgaine.

In all of the instances of scientific portals, the most important effect is to help persuade the reader of the reality of the secondary world. In one sense the device is a way of coaxing the skeptic to read fantasy; as C. S. Lewis put it, scientific elements offer a "sop" to the intellect.[18] Similarly, however, this blending of rational and nonrational has the intriguing effect of merging the two types of phenomena and challenging the reader to some healthy questioning about "what is real?" In C. S. Lewis' case, science helps to persuade us of the truth of myth, both Christian and pre-Christian. Science and magic and myth in these works are integrated in an effective and thematically functional manner. Science fantasy is a relatively new direction in high fantasy, an attractive one that should continue to expand and enhance the genre in the future.

The third major category of secondary worlds includes writers who use the world-within-a-world technique. There are no portals; the secondary world is simply a particular location within the primary world. It is usually marked off by physical boundaries within which events transpire that do not occur elsewhere, that is, within which a different set of laws pertain. These inner worlds, it should be noted, can take many forms and can assume many different sizes and shapes. They can be as small and esoteric, for example, as the "neat pentagram" that Jehan Lenoir draws on the floor of his Parisian garret in Ursula K. Le Guin's "April in Paris" (1962), or the "Grand Circle" that Theron Ware, Doctor of Theology and Black Sorcerer, uses to practice

his hellish arts in Blish's *Black Easter*. An inner world a little larger, but not by much, is the church that serves as the backdrop for the Archdeacon's final High Mass in Charles Williams' *War in Heaven* (1930). More typical, perhaps, but still highly unusual because of its exotic Oriental setting, is the supernatural other-world that Wang Tao-Chen accidentally discovers in Kenneth Morris' superb myth-fantasy story, "Red-Peach-Blossom-Inlet." Although very small in area, the idyllic inlet is a well-defined secondary world, rich in sight, smell, and taste delights, all of which are vividly conveyed by Morris' sensuous imagery:

> Forthwith and thenceforward the place was all new to him, and a thousand times more wonderful. What had seemed to him cottages were lovely pagodas of jade and porcelain, the sunlight reflected from their glaze of transparent azure or orange or vermilion, of luminous yellow or purple or green. Through the shining skies of noon or evening you might often see lordly dragons floating: golden and gleaming dragons; or that shed a violet luminance from their wings; or whose hue was the essence from which blue heaven drew its blueness; or white dragons whose passing was like the shooting of a star.[19]

The point to be made here is that it is the quality of the world-within-a-world, and not the quantity, that determines its credibility and effectiveness. Through a few deft strokes on their literary canvasses, gifted artists can create inner worlds that are truly believable and memorable.

One of the finest examples of an elaborately defined world-within-a-world is found in Peter Beagle's *A Fine and Private Place* (1960), where the walls of the Yorkchester Cemetery mark it off as a secondary world surrounded by New York City. Inside these walls, if you are like Jonathan Rebeck, you can commune with ghosts, or, if you are a ghost, you can think yourself anywhere—except beyond the gates of the cemetery where your body lies. In the case of Beagle's novel, the ghosts of Michael Morgan and Laura Durand circumvent this law by having their bodies exhumed and transferred to another place.

There are several reasons why Beagle's cemetery-world works so well. To begin with, the boundaries of the cemetery are very clearly defined; it is never difficult to determine where this land of the dead ends and the land of the living begins. The

boundaries of the Yorkchester Cemetery are especially clear, of course, because massive stone walls surround it. Secondly, Beagle's description of the cemetery is extraordinarily concrete, detailed, and vivid. This was relatively easy for Beagle to do, since he grew up near the cemetery described in the novel. As he explains in his playful but highly informative introduction to *The Fantasy Worlds of Peter Beagle*: "The cemetery is a very real place (I grew up playing there, going for walks, or sitting at the kitchen window with my brother, peacefully watching funeral processions winding over the green-and-white slopes). . . ."[20] Finally, a cemetery has an ambience that makes it a natural choice for a secondary-world setting. Beagle does exploit this ambience—but only up to a point. Do not expect to find the sense of dread that permeates most Gothic high fantasy. This is not an H. P. Lovecraft graveyard with its moldering skeletons, frightening shadows, and howling dogs. Beagle's cemetery-world, on the contrary, is a rather bizarre, eccentric, and often downright comic, world featuring drunken caretakers, a poetic red squirrel (who can talk, of course), and a baloney-stealing raven that serves as a delightful parody of all of its doom-croaking predecessors.

The world-within-a-world classification contains a broad and heterogeneous collection of tales. It cannot, therefore, be readily subdivided. Three subgroups, nonetheless, deserve to be examined: the enchanted wood, the magical or supernatural garden, and the primary world in which still lingers a remnant of Faërie, dormant but easily roused.

Contemporary high fantasy offers many interesting, but archetypally recognizable, variants of the enchanted wood motif. There is, for instance, the strange wood at the edge of the village of Treegap that serves as the central setting of Natalie Babbitt's beautifully written novelette, *Tuck Everlasting* (1975). In this all-ages fantasy, the narrative focuses upon the relationship between ten-year-old Winnie Foster and the Tuck family, four mortals who have unwittingly acquired everlasting life by drinking the water of a magical spring located in the forest. Their life seems idyllic indeed, until we discover, through revealing conversations that Winnie has with the Tucks, that there are serious drawbacks to a life without death or change. The forest, although only a "slim few acres of trees," is convincing enough as a secondary world to make the supernatural events that transpire therein seem credible. It is a forest so "strange," after all, that

even roads refuse to pierce its borders, preferring instead to veer sharply in wide arcs around its circumference.

Another fine example of the enchanted forest setting is given in Abraham Merritt's "The Woman of the Wood" (1926), one of his most popular tales of Gothic high fantasy. In this violent but poignant story about the primeval conflict between human-kind and nature, the battlefield, oddly enough, is a lush and tranquil coppice nestled along the shore of an equally tranquil lake:

> Between the lodge and the shore, marching down to the verge of the lake was a singularly beautiful little coppice of silver birches and firs. This coppice stretched for perhaps a quarter of a mile; it was not more than a hundred feet or two in depth, and not alone the beauty of its trees but also their curious grouping vividly aroused McKay's interest. At each end were a dozen or more of the glistening, needled firs, not clustered but spread out as though in open marching order; at widely spaced intervals along its other two sides paced single firs. The birches, slender and delicate, grew within the guard of these sturdier trees, yet not so thickly as to crowd one another.[21]

The significance of this "curious grouping" of trees within the coppice is vividly revealed later in the story when a bizarre and ultimately deadly battle rages between the nature spirits of the wood and the ill-fated Polleau family.

Many other enchanted woods deserve our exploration—for example, the magical forest of Robin McKinley's *Beauty* (1978) and the Forest Sauvage of T. H. White's classic, *The Sword in the Stone* (1939)—but space allows for only one other example. And what better to end with than the truly wondrous, but peril-ous, enchanted forest of Lord Dunsany's *The King of Elfland's Daughter*. Since it is situated in the realm of Elfland, we expect this wood to possess the powerful glamour of the land of Faërie. We are not disappointed. To make us fully aware of the wood's arcane qualities, Dunsany sends his hero, Alveric, through the middle of it in his journey to claim as his bride the Elfin princess, Lirazel. He barely escapes with his life. It is only his potent sword of "thunderbolt iron," magically forged by the witch Ziroonderel, that ultimately saves him from the savage attack of the pines and ivy tendrils of the enchanted wood.

> So he returned his father's sword to the scabbard by his side and drew out the other over his shoulder and, going straight up to the tree that had moved, swept at the ivy as it sprang at him: and the ivy fell all at once to the ground, not lifeless but a heap of common ivy. And then he gave one blow to the trunk of the tree, and a chip flew out not larger than a common sword would have made, but the whole tree shud-dered; and with that shudder disappeared at once a certain ominous look that the pine had had, and it stood there an ordinary unenchanted tree. Then he stepped on through the wood with his sword drawn.[22]

Dunsany's treatment of the enchanted wood is a fine example of his intuitive understanding of the ambivalence of the realm of Faërie. The forests of Faërie can be places of repose and retreat, but if one isn't wary or doesn't act in the proper fashion, the forests can be frightening realms.

Perhaps even more ambiguous than the enchanted wood, in regard to humans at least, is the enchanted garden. And this has to do very likely with the fact that, while both have ancient archetypal associations, the garden is the older, at least in litera-ture. The enchanted wood is more frequently featured in the French fairy tales and German Märchen that were recorded, and sometimes embellished, in the seventeenth and eighteenth cen-turies by writers and folklorists such as Charles Perrault and Jacob and Wilhelm Grimm. The garden, on the other hand, ap-pears primarily in myth fantasy, in some of the earliest written myths and legends. It appears in the Bible as the Garden of Eden. It appears likewise in a wide variety of classical sources.[23] The major tradition, however, remains the biblical one, transmitted to us through the pens of some of the greatest writers of the Middle Ages, including Dante and Chaucer. Chaucer was clearly influenced by one of the most extensive uses of the garden in medieval literature, *The Romance of the Rose*, from which the following description comes:

> I entered then upon that garden fair.
> When once I was inside, my joyful heart
> Was filled with happiness and sweet content.
> You may right well believe I thought the place
> Was truly a terrestrial paradise,

For so delightful was the scenery
That it looked heavenly; it seemed to me
A better place than Eden for delight,
So much the orchard did my senses please.[24]

The garden, as it eventually does in the *Rose*, becomes a complex symbol, ideally suited to medieval allegory. It could be a place of innocence, symbolic of rebirth, spiritual fecundity, virginity, or the Virgin. Alternatively, it could be a place of the fall from innocence, of frivolity and spiritual or physical seduction like the medieval gardens of courtly love. Or the garden could be a place both of innocence and of seduction simultaneously, on different allegorical levels.

Subsequent writers have retained both elements, innocence and fall, from the medieval tradition of the garden, most often blending the two in the same story. One of the most famous writers to use the tradition is Nathaniel Hawthorne. Hawthorne, who uses the wood in "Young Goodman Brown" (1835) as an unambiguous symbol of evil, uses the garden in an ambiguous way, as a symbol of innocence tainted by selfishness, in "Rappaccini's Daughter" (1844). Through his malignant intelligence, Rappaccini introduces evil to pervert the innocence of his daughter, who becomes the forbidden and deadly fruit of the garden.

Other more contemporary fantasists are divided in their use of the garden. Some, like Kenneth Morris, Selma Lagerlöf, and C. S. Lewis, recognize the element of evil or potential evil in the garden, but they see innocence as the vanquisher of evil, at least for the moment. In Morris' "The Rose and the Cup," the Persian rose garden becomes sacred ground on which the famed Cup of Jamshid, a parallel to the Holy Grail, appears to quell the fury of the invader and avert a massacre. Two gardens form the focal points in Lagerlöf's "The Legend of the Christmas Rose" (1904). The first is the monastery garden, symbolic of order restored after the fall; the second is the garden of the Göing Forest, a verdant garden that appears at midnight every Christmas Eve, a garden of childlike innocence, even though, ironically, the only humans to witness it are a family of outlaws. When a monk introduces evil into the Christmas garden through his suspicion and lack of faith, the garden disappears forever—all except the Rose which remains and is transferred to the monastery, where it blooms as a symbol of lost innocence. The entire planet of Perelandra (Venus) in the novel of that title by C. S. Lewis is a garden of

Eden, since it is an unfallen world. The Tempter enters the scene but is vanquished, albeit only after a fearful struggle. While Perelandra is an unfallen world, an Eden, earth is very much a world of lost innocence, a Wasteland, in Lewis' *That Hideous Strength* (1945). The garden at St. Anne's is, however, an antique oasis of pre-fall conditions. Jane, a young woman, has the following vision when she passes through the gate of the garden wall:

A flame coloured robe, in which her hands were hidden, covered this person from the feet to where it rose behind her neck in a kind of high ruff-like collar, but in front it was so low or open that it exposed her large breasts. Her skin was darkish and Southern and glowing, almost the colour of honey. Some such dress Jane had seen worn by a Minoan priestess on a vase from old Cnossus. The head, poised motionless on the muscular pillar of her neck, stared straight at Jane. It was a red-cheeked, wet-lipped face, with black eyes.[25]

The fertility goddess is appropriate here, not only because of the garden, but because Jane has been denying her femininity and has been in danger of losing her innocence. The goddess recalls her to both a physical and a spiritual fertility.

Writers who use the garden for its associations with the fall from innocence include Barry Pain, John Buchan, and Sanders Anne Laubenthal. In his story "The Moon-Slave" (1916), Pain tells a tale of erotic but sinister seduction. Princess Viola, a headstrong girl, finds herself increasingly drawn to "an old forsaken maze" in an almost forgotten and overgrown portion of the palace gardens. There, during the full moon, she dances in a trancelike state, until one night she comes out of her trance long enough to realize that she is dancing with a cloven-hoofed god. Buchan's story, "The Grove of Ashtaroth" (1912), is a poignant tale of a young Englishman named Lawson who is torn by his conflict between the bewitching but heathen rites of Ashtaroth and his Christian upbringing. The conflict centers about a small grove or garden on his estate in a remote part of South Africa. The grove is a timeless place, and in its center is a shrine to the goddess Ashtaroth. Lawson's conflict and ambivalent feelings about the grove affect even his close friend, who, after he has destroyed the shrine, thinks of his deed as a desecration. "And then my heart-

ache returned, and I knew that I had driven something lovely and adorable from its last refuge on earth."[26] Rather less ambiguous in its presentation of lost innocence—or the temptation thereto—is the description of the garden in Laubenthal's *Excalibur*. Laubenthal is clearly familiar with the detail of medieval gardens, as the following description shows:

> The place was large as a cathedral, walled with roses and roofed with rain as with silver and glass. It was half-dark—darker, he thought, than the stormy wood outside. There were trees of a kind he had never seen before, with smooth trunks like black marble and strange, curving branches clothed with red leaves. And the leaves, it seemed to him, were not red with autumn; it was their native color, instead of green. The trees stood in a perfect circle and seemed too symmetrical in shape, as if they grew obedient to some force of mind. Lamps hung from their boughs to light the dusk of the garden, gold and silver lamps fantastically wrought and encrusted with gems. There was no grass or ground to be seen; underfoot was a carpet of short-growing crimson flowers, shaped like starflowers and springy like moss, with no green leaf showing. They gave out a strong, sweet scent, a little like gardenias but more subtle and powerful. In the center of the garden rose a pyramid of circular steps of some shining black stone, perfectly smooth and without carving, except that from the lowest step a fountain of water poured thinly out of an opening carved like a leopard's mouth, and lost itself under the short flowers. On the low, flat height of the pyramid stood a black stone chair like a throne, also shining and smooth as glass; and on it sat an image like a woman.[27]

The description is attractive, but suspect ("too symmetrical"), and the enthroned woman turns out to be the false seductress Lilith.

The Yorkchester Cemetery of Beagle's *A Fine and Private Place*, the enchanted wood of the faery tale, and the gardens of innocence and fall of myth-based tales are worlds-within-a-world in the sense of a definite enclosure within which laws operate that are different from those on the outside. There is another sense in which a secondary world can be considered a world-within-a-world. Some works present a contemporary primary-

world setting, quite normal and rationally or scientifically explainable but within which the powers of Faërie or the gods are dormant, though just on the threshold of awakening. These powers can be roused at the appropriate time, frequently with the aid of some sort of magical talisman. Of all the secondary worlds of high fantasy, this one is closest to the primary world and offers the challenge of merging the magical and supernatural with the natural. Numerous authors have found this challenge an attractive and productive one, including Nancy Bond, William Mayne, Alan Garner, Susan Cooper, and Charles Williams, as a sampling of their works will illustrate.

Two major devices link these authors into the sleeping-world group: first, their use of a primary-world setting that has legendary or mystical associations and, second, their use of a magical or mystical talisman. Nancy Bond in *A String in the Harp* (1976) and Alan Garner in *The Owl Service* (1967) both use the area around Aberystwyth, Wales, for its associations with Taliessen and other characters and events found in the *Mabinogion*. William Mayne, in *Earthfasts* (1967), uses rural North of England settings whose very names evoke the glamour of the past: Garebrough, Haw Bank, High Kelk, Eskeleth, and Arkingathdale. Susan Cooper sets *The Grey King* (1975) in Wales, fittingly because she employs in it the Pendragon. Charles Williams uses a village with ancient Roman roots, Caer Parvulorum (camp of the children), as the setting for his modern grail novel, *War in Heaven* (1930).

The talismans that these five authors use function differently than do the magical agents that convey people back and forth in the portal worlds books. The talismans don't convey people out of the primary world; rather, they are catalysts for arousing the unsuspected magical or supernatural powers out of the past and blending them with natural ones of our contemporary world. In *A String in the Harp*, the talisman is the harp of Taliessen, which is discovered by a young boy. It periodically vibrates and enables its owner and others to observe scenes from Taliessen's life occurring on the very ground where they first happened fourteen centuries earlier. The dinner setting decorated with the figures of owls that three young people discover in *The Owl Service* becomes the means by which the three begin to reenact the tragic legend of Blodeuwedd, the woman made out of flowers by the magician Gwydion in the *Mabinogion*. A particularly appropriate talisman is the lighted candle in *Earthfasts*; when it is removed

from its underground setting, Arthur and his men awaken, but they are bewildered because the time is not yet ripe for their return. The motif of the talisman literally awakening a sleeper from the ancient past appears again in *The Grey King*. The hero seeks and finds the golden harp that must be used to rouse the six Sleepers, Arthur's men, who are then united with the Pendragon. In *War in Heaven* the talisman is also Arthurian, the grail. It becomes the repository of power used by both sides in a good-evil struggle: after the struggle, Prester John collects the grail and it is seen no longer in England.

In all of the above works, and in several other works by these same authors, the pattern is clear. They are set in the contemporary primary world but in a place with legendary or mythic associations, and they employ a talisman as a means of tapping the powers resting just beneath the surface of these locations. The immediate, practical effects of this pattern are to dissolve the barriers of time, thereby joining past and present, and fantasy reality. The aesthetic and thematic possibilities of the sleeping-world fantasies, which the above authors effectively realize, are numerous. In *War in Heaven*, for example, the reader shares the sense of awe expressed by the Archdeacon and his associates for the sacred and ancient grail. Even more affecting is the Archdeacon's agonizing acceptance, through the power of the grail, of the burden of another (Williams calls this "transference").

In the foregoing material, we have explored a variety of landscapes of the secondary worlds of high fantasy. This variety is one of the particular riches of fantasy literature. Readers can get as far away from our own world as the remote islands of Earthsea, or they can go to as close a place as Wales. Or readers can choose a work in which they move back and forth between our world and a faery world like Narnia, or a mythic world like Zimiamvia. In each case, however, the reader will be travelling in the realms of high fantasy, wondering at their "arresting strangeness," and returning to the real universe both renewed and with a fresher perspective.

NOTES

1. J. R. R. Tolkien, "On Fairy-Stories," in *The Tolkien Reader* (New York: Ballantine, 1974), p. 37.
2. Ibid., pp. 48–49.

3. Ibid., p. 52.
4. Ibid., pp. 52–53.
5. Ibid., p. 59.
6. Thomas Burnett Swann, "Preface," *Day of the Minotaur* (New York: Ace, 1978), p. vi.
7. Jack Vance, *The Dying Earth* (New York: Pocket Books, 1977), p. 42.
8. Tolkien, pp. 28–29.
9. Ibid., p. 29.
10. Richard Lupoff, *Sword of the Demon* (New York: Avon, 1978), p. 187.
11. Lord Dunsany, *The King of Elfland's Daughter* (New York: Ballantine, 1977), p. 13.
12. Ibid., p. 14.
13. James Blish, *The Day After Judgment* (New York: Doubleday, 1971), p. 18.
14. Ibid., p. 153.
15. C. S. Lewis, *Perelandra* (New York: Macmillan, 1972), p. 17.
16. E. R. Eddison, *Mistress of Mistresses* (New York: Ballantine, 1978), p. 23.
17. E. R. Eddison, *A Fish Dinner in Memison* (New York: Pan/Ballantine, 1972), p. 247.
18. C. S. Lewis, "On Science Fiction," in *Of Other Worlds: Essays and Stories*, ed. Walter Hooper (New York: Harcourt, Brace and World, 1967), p. 68.
19. Kenneth Morris, "Red-Peach-Blossom-Inlet," in *The Fantastic Imagination II*, ed. Robert H. Boyer and Kenneth J. Zahorski (New York: Avon, 1978), p. 99.
20. Peter S. Beagle, "Introduction," *The Fantasy Worlds of Peter Beagle* (New York: Ballantine, 1979), p. x.
21. A. Merritt, "The Woman in the Wood," in *Dark Imaginings*, ed. Robert H. Boyer and Kenneth J. Zahorski (New York: Dell, 1978), p. 47.
22. Dunsany, p. 19.
23. See Howard Rollins Patch, *The Other World, According to Descriptions in Medieval Literature* (1950; rpt. New York: Octagon, 1970).
24. Guillaume de Lorris and Jean de Meun, "The Dreamer Enters the Garden of Mirth," *The Romance of the Rose*, trans. Harry W. Robbins (New York: E. P. Dutton, 1962), p. 14, 11, 76–84.
25. C. S. Lewis, *That Hideous Strength* (New York: Macmillan, 1977), p. 304.
26. John Buchan, "The Grove of Ashtaroth," in *The Fantastic Imagination*, ed. Robert H. Boyer and Kenneth J. Zahorski (New York: Avon, 1977), p. 127.
27. Sanders Anne Laubenthal, *Excalibur* (New York: Ballantine, 1973), p. 123.