JUDITH MERRIL: AN ANNOTATED BIBLIOGRAPHY AND GUIDE

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College Station, TX
The Center for the Bibliography of Science Fiction and Fantasy
December 2006
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PREFACE

Scope and Purpose

This Judith Merril bibliography includes both primary and secondary works, arranged in categories that are suitable for her career and that are, generally, common to the other bibliographies in the Center for Bibliographic Studies in Science Fiction. Works by Merril include a variety of types and modes—pieces she wrote at Morris High School in the Bronx, newsletters and fanzines she edited; sports, westerns, and detective fiction and non-fiction published in pulp magazines up to 1950; science fiction stories, novellas, and novels; book reviews; critical essays; edited anthologies; and both audio and video recordings of her fiction and non-fiction.

Works about Merill cover over six decades, beginning shortly after her first science fiction story appeared (1948) and continuing after her death (1997), and in several modes—biography, news, critical commentary, tribute, visual and audio records.

This new online bibliography updates and expands the primary bibliography I published in 2001 (Elizabeth Cummins, “Bibliography of Works by Judith Merril,” Extrapolation, vol. 42, 2001). It also adds a secondary bibliography. However, the reasons for producing a research-based Merril bibliography have been the same for both publications.

Published bibliographies of Merril’s work have been incomplete and often inaccurate. The nature of the particular errors they contain indicate that they have been based on a bibliography that Merril herself compiled, shared, and readily admitted was unfinished. Although her bibliography was an invaluable aid in my own work, many reference works and visits to libraries were necessary to validate, correct, and complete the record.

An accurate bibliographic record provides the foundation for new interpretations of Merril’s career. This record contains new material: titles of early newsletters and fanzines Merril published; the list of books she prepared for paperback re-issue at Bantam; her fiction and non-fiction pieces for western, detective, and sports magazines; editorials and news articles for the newspaper in Milford, Pennsylvania (the Milford Dispatch); and the individual review essays that she wrote as book editor for The Magazine of Fantasy and Science Fiction.

A complete bibliography supports biographical and socio-historical research, for it presents both a chronological and a contextual view of Merril. Works written by and about her embody major cultural debates on space travel, the Vietnam war and American dissidents in Canada, the nature of American domestic and foreign policies, the nature of identity, the future of the human species, religion, sex, and music. Merril’s life and career also embody movements within the science fiction community—the growth and decline of pulp magazines, expansion of the hardback market, emergence of academic attention, debates over exclusive and inclusive descriptions of science fiction, and discussions of the role of the anthologist and the book reviewer. Understanding the difficulty of making a living in science fiction is revealed in the bibliography for the 1950s, for example, which reveals her doing editorial work at the Milford Dispatch while simultaneously developing her Year’s Best series. Anyone doing research on the history of American science fiction needs to examine Merril’s work and her role in the New York science fiction world of the 1940s and 1950s (Elizbetth Cummins, “American SF, 1940s-1950’s: Where’s the Book? The New York Nexus,” Extrapolation, vol. 40, 1999).
Research Methods and Materials

Following the lead of science fiction bibliographers Neil Barron, Michael Burgess, Lloyd Currey, Hal Hall, and Marshall Tymn, I have physically examined every item I could find; items I could not find have been so noted. Searching for materials involved extensive interlibrary loan orders of microfilm, books, and articles; the purchase of material from used book stores; visits to libraries in the Midwest, California, and Canada; and an examination of Merril’s papers in the National Library of Canada in Ottawa. Overall, a bibliographer working for accuracy and completeness is a bibliophile detective whose essential tools are the physical research library, the virtual library of the internet, the used book store, and the photocopy machine. The project requires the ability to keep multiple investigations going at one time and extensive knowledge of the reference works designed for specific areas, whether that be the genre of science fiction, pulp magazine publishing, newspaper titles, or foreign translations. Nearly every search for a specific article, first edition, or translation branched out to several primary and secondary sources.

Particularly difficult for all science fiction bibliographers is the ephemeral nature of pulp publications, the lack of preservation of these materials in research libraries, and the tradition among literary bibliographers and indexers of ignoring pulp resources, especially in the years when the publications were still available. A second limitation is in the listing of foreign publications. In Merril’s case, the foreign publications are more extensive than previously recognized; but the identification and verification of the books and magazines remains difficult, although the Index Translationum is very helpful. I am encouraged by the number of new sites on the internet that make it feasible to list publications in Germany, Japan, France, and Italy; however obtaining copies to physically examine remains nearly impossible.

Equally difficult has been tracking down newspaper reviews, particularly for the Year’s Best series. Although one might argue that newspaper reviews are not important and that they often rely on promotional material, these reviews provide a record of the popularity of science fiction across the U.S.; and they are sometimes written by major science fiction figures such as J. Francis McComas (for The New York Times) and Anthony Boucher (as H. H. Holmes for The New York Herald Tribune). Although records in Merril’s papers and blurbs on book jackets indicate a wide number of newspaper reviews, without access to an extensive newspaper archive, I have not located many of these. As bibliographic work continues, perhaps it will become easier to find these reviews.

But the rewards are clear and ultimately tangible—the excitement of the search; the pleasure of discovering a heretofore unknown item; the successful step-by-step process of finding one’s way to a specific reference book, online database, librarian, or book store clerk who could answer the question at hand; and then at the end of the day entering yet another item into the bibliography itself, complete with author, title, publication information, photographer’s or illustrator’s credits, binding, and page numbers.

Although a list of all the major research materials does not appear here, a few need to be singled out for special attention. Two library sources with direct connections to Merril were invaluable.

The Merril Collection of Science Fiction, Speculation, and Fantasy (formerly the Spaced Out Library) in Toronto. Initiated by Merril’s gift of her own library in 1970, the Merril Collection was the first major science fiction collection housed in a public library in North America and continues to be one of the most extensive. Its paperback and hardback books and pulp magazine collection make it possible for bibliographers to check dates and content of first
editions and verify publication of stories, editorials, and reviews in serials, copies of which are growing more rare every day.

The library describes its collection as follows: “a non-circulating research collection of science fiction, fantasy, magic realism and experimental writing, for researchers, educators, and the general public. We endeavor to collect every title in the English language in the genres of sf and fantasy, as well as a substantial collection of critical material relating to the genre, and non-fiction materials on related topics such as parapsychology, UFOs, sf and fantasy art work, television programmes and films” (http://www.torontopubliclibrary.ca/uni_spe_mer_index.jsp). The collection is regularly expanded and is supported by an excellent staff, directed by Lorna Toolis.

**The Merril Archives, National Library of Canada, Ottawa.** The Merril papers are described in a finding aid (1986, rev. 1988) which lists the file titles but includes the caution that the cataloging of the papers is incomplete. Merril’s extraordinary gift to Ottawa is a rich resource for it contains such things as her personal papers, including her birth certificate; typescripts of stories; tear sheets and sometimes whole issues of pulp publications; financial and legal records; inventory of her personal library at various periods in her life; records of reviews of the Year’s Best series; and tapes of her radio documentaries. Of special interest to scholars is Merril’s voluminous correspondence. She wrote to many people in the science fiction community and kept carbon copies of her single-spaced, typed, five- to eight-page letters.

The Ottawa material, which Merril generously allowed me to examine in 1996, increased the completeness and accuracy of this bibliography. The papers record not only events and dates important for the bibliographer but also give insights into her work as science fiction writer, editor, and anthologist which are valuable for the researcher. Her enthusiasm for space travel, research into psi powers and human communication, her philosophical speculations about human nature and its initiation of and adaptation to change—all ideas that appear in her publications—were first argued out in her letter dialogs.

In addition to library collections, specific reference sources need also to be noted. Reference works in science fiction, which began appearing as early as 1948 (Everett F. Bleiler, *The Checklist of Fantastic Literature*), were not readily available in libraries until the late 1970s at which time book-length bibliographies on individual authors became more feasible to do and were supported by the publishers of reference books. The delight experienced by bibliographers and researchers in the late 1970s and early 1980s over each new volume that appeared and could be ordered for the library or purchased for a personal library is being reproduced today as science fiction indexes, bibliographies, encyclopedias, and dictionaries appear as online databases. Two of these deserve special mention.

**The Science Fiction and Fantasy Research Database** (http://library.tamu.edu/cushing/sffrd). This online database, compiled and maintained by Hal W. Hall and supported by Cushing Library, Texas A & M University, covers secondary material from 1878 to the present. It is “designed to cover all aspects of science fiction, fantasy, horror, supernatural and weird fiction. History, criticism, commentary, fan writings and some reviews are all included.” The database is searchable by author, title, imprint, and subject; and it supplants the printed volumes of *Science Fiction and Fantasy Reference Index* which are no longer being issued in book format.

**The Locus Index to Science Fiction** (http://www.locusmag.com/index/0start.html). This site actually includes several online databases, created and maintained by Charles N. Brown and William G. Contento. The database by the same title lists books from “the monthly Books
Received column in *Locus Magazine* and “the contents of anthologies, single-author collections, and magazines,” from 1984 to the present. It has supplanted the print version of the *Locus Index*, published in several volumes beginning in 1984. A second database, “Index to Science Fiction Anthologies and Collections,” supports the first in that it lists works published before 1984.

**Acknowledgements**

Completing the bibliography depended on the essential help of librarians at the University of Missouri-Rolla, the Merril Collection in Toronto, the Eaton Collection at the University of California-Riverside, and the National Library of Canada. Their interest in the project and their infinite patience with my questions certainly increased the pleasure and progress of my work. Owners and clerks in used book stores here and abroad have offered not only books but also information; this work has been made easier with the expansion of the internet marketplace, particularly sites like Advanced Book Exchange (http://www.abebooks.com).

**Notes**

**Merril’s Pseudonyms**

Legal names:
Judith Grossman
Judy Zissman

Pseudonyms for columns for non-science fiction pulps:
Cowpoke
El Amigo
Georgie
Judge Colt
The Pilgrim
Rawhide
Uncle Bob

Pseudonyms for stories for non-science fiction pulps:
Jo Daniels
Earnest Hamilton
Eric Thorstein

Pseudonyms in science fiction magazines:
Cyril Judd (for collaborative fiction with Cyril Kornbluth)
Rose Sharon
JUDITH MERRIL CHRONOLOGY

Early Life
1923 – Born January 21; named Josephine Grossman, according to her birth certificate; parents called her Judith and school records usually read “Judith J.”
Her parents were Samuel Solomon Grossman, writer for Bureau of Jewish Education and Yiddish Art Theatre, and Ethel Hurwitch Grossman, Zionist and feminist
1924 or 25 - Brother killed in a street accident at age of 3
1929 - Father committed suicide; mother and Merril subsequently moved many times (Boston, Philadelphia, New York);
1929-1940 – Education: By sixth grade, Merril had attended nine schools
1939 – Graduated from Morris High School in the Bronx - journalistic and creative writings had been published in school newspaper and year books.
1939-40 – Attended City College of NY; wrote for school paper; political activity included student peace rallies and a Trotskyist youth organization.
1940 – Married Daniel A. Zissman; became Judith Zissman at age 17; began reading husband’s science fiction books; initiated and wrote newsletter on tenant issues in Philadelphia (1941).
1942 - Daughter Merril born; husband joined Navy and after he was shipped out, Judith returned to New York. Held variety of jobs including research assistant and ghostwriter

Career in science fiction and publishing
1945 – Sold first story, “No Heart for Murder,” to Crack Detective, initiating a four-year pulp career publishing stories and articles under pseudonyms for western, mystery, sports, and detective magazines.
Increasingly involved with science fiction fans in New York.
Husband returned after World War 2 ended; couple separated and divorced by 1947.

1946-56 – Emerging writer and editor.
1946-48 – Member of Futurian Society of New York; one of founders of the Hydra Club; edited and wrote science fiction fan publications; initiated a 40-year correspondence with Theodore Sturgeon; attended science fiction conventions.
1947 or 1948 to 1949 – Editor, Bantam; oversaw reprints of mystery and suspense novels.
1948 – Published first science fiction story, “That Only a Mother,” in Astounding.
Changed last name to Merril.
1949 – Married Frederik Pohl.
1950 - Daughter Ann born; family moved to Red Bank, New Jersey
Published first edited anthology, Shot in the Dark (Bantam) and first novel Shadow on The Hearth (Doubleday)
1951-52 – Collaborated with Cyril Kornbluth on two novels: Outpost Mars (Galaxy serial 1951; Abelard 1952); Gunner Cade (Astounding serial 1952; Simon and Schuster 1952).
1952 – Published second edited anthology Beyond Human Ken (Random House); and co-edited anthology with Pohl and Heinlein, Tomorrow the Stars (Doubleday)
1953 – Merril and Pohl divorced; Merril traveled with Walter Miller (Mexico, Colorado, Florida)

1954 – Published two anthologies: *Human?* (Lion) and *Beyond the Barriers of Space and Time* (Random House)
Motorola Playhouse aired "Atomic Attack," a dramatization of *Shadow on the Hearth*
Living in Milford, Pennsylvania.

1955 - *Galaxy of Ghouls* anthology published (Lion)

**1956 – 1968: Major editor and book reviewer in science fiction world.**

1956 - "Dead Center" reprinted in *The Best American Short Stories:1955*, ed. Martha Foley

1956 – Milford Science Fiction Writers’ Conference founded by Merril, Knight, Blish; first workshop held with 60 attendees. Merril was co-director of the annual event for first five years (1956-61).

*SF: The Year’s Greatest Science Fiction & Fantasy* (Dell and Gnome) published; grew into an annual volume, ending with the 12th in 1968.

1956-57 – Promoted to editor at the *Milford Dispatch* after being reporter for several months.

1957 - *SF: The Year’s Greatest, 2nd* (Dell and Gnome)

1958 - *SF: The Year’s Greatest, 3rd* (Dell and Gnome)

1959 - *SF: The Year’s Greatest, 4th* (Dell and Gnome)

1960 - Published *Out of Bounds* (Pyramid), first collection of Merril’s short stories, and *The Tomorrow People* (Pyramid), her second novel.

*5th Annual Edition of The Year's Best SF* (Simon/Schuster and Dell)

Married Daniel Sugrue, merchant mariner and union organizer; separated within two years but never divorced.

1961 - *Sin In Space* (Galaxy) published (a revision of *Outpost Mars*; subtitle reads “An Expose of the Scarlet Planet”)

*6th Annual Year's Best* (Simon/Schuster and Dell)

1962 - *7th Annual Year's Best* (Simon/Schuster and Dell)

1963 - *8th Annual Year's Best* (Simon/Schuster and Dell); *Year’s Best* volumes begin to be published in UK by Mayflower-Dell.

Taught first writing class: Port Jervis, NY extension course. Begins nearly 30 years of intermittent teaching, usually workshops, for communities, libraries, high schools, and universities in the U.S. and Canada.

1964 - *9th Annual Year's Best* (Simon/Schuster and Dell)

December - Modern Language Assoc. national conference; on panel with Moskowitz, Klass, Pohl

1965 - *10th Annual Year's Best* (Delacorte and Dell)

1965-69 – Book Editor, *The Magazine of Fantasy & Science Fiction*; columns published May 65 through May 69

1965-67 – Two trips to England, the second for nearly a year, gathering material for a British anthology of science fiction.

1966 – Published “What Do You Mean—Science? Fiction?” the first essay by a professional writer/editor in the academic journal *Extrapolation*: 
11th Annual Year's Best (Delacorte and Dell)
1967 - SF: The Best of the Best (Delacorte and Dell); Year's Best volumes begin to be published in Japan by Tokyo Sogensha.
1968 – Published anthology England Swings SF and SF12

Attended Democratic convention in Chicago; took three teenagers, including daughter Ann who was 17
December: Scheduled to present paper at MLA Forum on science fiction, presided over by H. Bruce Franklin and including Asimov, Suvin, Pohl. Due to a car accident in Toronto on her way to the airport, Merril was unable to attend.

LIFE IN CANADA

1968 - Immigrated to Canada in November.
Keynote Speaker, Secondary Universe Conference I, University of Wisconsin-Milwaukee, May 10-11
Workshop leader, 1st Clarion Workshop; Merril was first professional writer to come Clarion State College, Clarion, PA, June 24 - August 2

Modern Language Assoc. National Meeting, Dec. 29; Merril on panel with Pohl and Asimov
1968-70 - Organizer and resource person, learning resources center for writing and publishing, Rochdale College
1968 [?]-71 - helped organize and run CARM (Committee to Aid Refugees from Militarism)
1969 – 70 - Attended international science fiction conferences in Oxford and Tokyo.
1969 - CBC television appearance, Apollo-11 Coverage

1970-1991: Library consultant, Lecturer, Teacher, Documentarist, Performer

1970 - Gave her science fiction collection to the Toronto Public Library; named the Spaced Out Library (SOL), it became first public library collection specialized in science fiction in North America; Merril became consultant and writer-in-residence.
1970-71 – University of Toronto, lecturer in science fiction; first of several courses taught at universities (e.g. Sir George Williams University, McGill University, Wesleyan University) over next fifteen years.
1970-72 – “Catalyst” (seminar leader) for SEED (free high school programme). Met for weekly seminars at SOL; beginning of fifteen-year association with SEED.
1971-75 – Did radio documentaries for CBC on subjects such as science fiction, Japan, speculations about the future, author interviews, women’s issues.
1971 – Founding member of Science Fiction Rresearch Assoc.; Programme Director for first conference-- Secondary Universe 4 Conference, Toronto, Oct 8-11
1972 – Second trip to Japan; stayed several months, translating Japanese science fiction.
1973 - Published third collection of her stories, Survival Ship and Other Stories (Kakabeka).
1974 – Broadcast of radio drama of her story "Whoever You Are," CBC; part of a five-hour series on Doomsday
1975 - Edited Title Unknown: writings by Ontario women, publication of Festival of
Women and the Arts, Toronto
1976 – Granted Canadian citizenship
*The Best of Judith Merril*, fourth collection of her stories, published (Warner).
Speaker, MENSA International Congress, Toronto

1977 – Worked with Writers’ Union of Canada
Miscellaneous writing workshops and readings

1978 - "Headspace," stage play, Theatre Passe Muraille (adaptation of Merril’s short stories "Connection Completed," "The Lady was a Tramp," "The Land of Unblind")
Recorded *Survival Ship* and *The Shrine of Temptation* for Caedmon records TC 1593
Taught summer school course on science fiction, Wesleyan University.
1978-81 - Mini-documentaries for “Dr. Who” television series, completing a decade of work in radio and television.

1979 – Attended Canadian Authors' Assoc . Conference, Toronto; Merril becomes active in Canadian Writers’ organization

1982-84 - Workshop leader, writing workshops, SEED School
1984 – Merril founded Toronto Hydra, an organization for Toronto-area science fiction writers, editors, and scholars.
1985 – Edited *Tesseracts*, the first anthology of Canadian science fiction; Merril’s 20th anthology and the first of a currently-running series.
Dramatic reading at Harbourfront, August, of "OAB" by Robert Zend.
Published *Daughters of Earth and Other Stories* (Toronto: McClelland and Stewart)

1983-1997: Receiving the Accolades

1983 - Casper Award (by Canadian Science Fiction) for "lifetime achievement"; Canvention 4. Ottawa Instructor, Trent University
1986 - Casper Award, Canvention 6 for lifetime achievement in editing.
1991 - Merril has heart bypass surgery, following a heart attack in October 1990.
1991- Milford Award - University of California-Riverside
1991-2 - Writer-in-residence at University of Toronto
1992 - Tribute: Harbourfront International Festival of Authors; Oct. 15
1993 - Guest of Honor, Readercon 6
1993 – Taught science fiction writing workshop, Ryerson Continuing Education Div.
1995 – Special Tribute at Merril Collection, October 14.
1996 – Guest of Honor, WisCon, in Madison, Wisconsin
1997 – Received Author Emeritus award from SFWA
1997 – June 6-7: Special Guest Speaker at the 1997 Academic Conference on Canadian Science
Fiction & Fantasy at the Merril Collection.

1997 – Dies of heart failure, September 12, Toronto

2002 – posthumous publication of her autobiography *Better To Have Loved*; won Hugo Award and was shortlisted for the Toronto Book Award

A. BOOKS


SECONDARY SOURCES & REVIEWS:


Merril’s first published science fiction anthology which she persuaded Bantam to publish; sold successfully, going into a second printing in two months, according to Merril. All authors had published both science fiction and mystery fiction.

CONTENTS: [Introduction] by Judith Merril; [Appreciation] by Judith Merril; “The Sky Was Full of Ships” by Theodore Sturgeon (1947); “The Halfling,” by Leigh Brackett (1943); “Knock” by Fredric Brown (1948); “Voices in the Dust” by Gerald Kersh (1947); “A Hitch in Time” by James MacCreigh (1947); “Gentlemen, Be Seated” by Robert A. Heinlein (1947); “Nightmare Number Three” by Stephen Vincent Benet (1935); “The Star” by H. G. Wells (1899); “The Dark Angel” by Lewis Padgett (1946); “Mr. Lupescu” by Anthony Boucher (1945); “The Day of the Deepies” by Muray Leinster (1947); “The Shadow and the Flash” by Jack London (1906); “Spokesman for Terra” by Hugh Raymond (1941); “He Was Asking After You” by Margery Allingham (1946); “Strange Playfellow” by Isaac Asimov (1940); “Brooklyn Project” by William Tenn (1948); “Interview with a Lemming” by James Thurber (1943); “Mars Is Heaven!” by Ray Bradbury (1948); “Who Is Charles Avison?” by Edison Tesla Marshall (1939); “The Facts in the Case of M. Valdemar” by Edgar Allan Poe [n.d.]; “The Bronze Parrot” by R. Austin Freeman; “Life on the Moon” by Alexander Samalman (1946); “Blunder” by Philip Wylie (1946).


c. as *Orrore su Manhattan*. Milano: Mondadori, 1956, paper. (I Romanzi
di Urania #134.) Translated by Laura Vagliasindi. [Italian].
d. London: Roberts and Vinter, 1966, 192 p., paper. Includes textual
revisions. (Compact SF #F325). Cover by Keith Roberts and Langdon
Jones.
e. as *Dunkle Schatten: Roman*. Frankfurt: Verlag Ullstein, July 1983, 231
p., paper. Translated Michael Windgassen. (Ullstein science fiction
#31056). [German].
f. as *Orrore su Manhattan*. Milano: Mondadori, 1992. (Classici Urania
#189). Translated by Maria Barbara Piccioli [Italian].

This novel about a five-day atomic war on the U.S. is told from the unique
perspective of Gladys Mitchell, 37, wife and mother going about her daily routine
in the lower Westchester suburb of New York.

A study in the techniques of survival, Merril’s novel portrays the realities
daily life in a post-atomic-attack world. Critically portrayed are the officious;
the self absorbed; the marauding gangs; and the overly protective, flirtatious male
neighbor. In contrast, the Mitchell household becomes the center of a small
community of people who share an ethic of mutual cooperation and are not
dependent on officials to solve their problems—potable water, food supply,
energy source, detection of radiation sickness in the children, psychological
stress, home confinement, and concern for the absent father and son. The shadow
on the hearth includes not only these specific problems but, overall, the
impingement of nuclear war on the private household.

SECONDARY SOURCES & REVIEWS.

Science Fiction*. 1 (December 1950): 104.
5. Lowndes, Robert W. *Future combined with Science Fiction Stories*. 1
(November 1950): 98.
6. Miller, P. Schuyler. *Astounding Science Fiction* 47 (March 1951): 145-
46.
7. Miller, P. Schuyler. *SF Commentary* 3 (September 1951): 133. [Not
seen]
11. Slater, Kenneth F. *Nebula Science Fiction* [Scotland] 2 (February 1954):
125.

- as “Lago del sole,” in *Urania* No. 7 (May 1953); No. 8 (June 1953); No. 9 (Jul. 1953); No. 10 (Aug. 1953). [Italian].
- in: *Mas Alla*, No. 3 (1953); No. 4 (1953). [Spanish] [Not seen]
- as “Kinder des Mars,” in *Galaxis*, 3 (1958): 4-part series. [German edition of *Galaxy Science Fiction* magazine].
- as [?]. Munich: Moewig-Verlag, 1967. (Terra Extra #152). [German].

Set just 40 years after the first settlers arrived on Mars, the novel focuses on a conflict between the industrial colonies and the experimental Sun Colony, dedicated to achieving “collective self-sufficiency” and making Mars their home. The exploitation of Mars by the industrial colonies is the same pattern that has nearly destroyed Earth, whereas the Sun Colony offers a new model for human community, a second chance for humans, and a new home for human mutants discovered to be evolving on Mars. The focal character is Sun Colony’s physician.

Intricate plot, comparable to some of Asimov’s mystery/science fiction plots; well developed characters; and humor engage the reader in this example of some of the best of the Futurians’ writing. Particularly enjoyable are the allusions to fanciful or distorted books and comics about life on Mars.

**SECONDARY SOURCES & REVIEWS.**

- New York: Dell, June 1969, 160 p., paper. $0.50. #3529. Cover by Lehr.
- as *Pistolero Cade.* Barcelona: Sagitario, 1976, 191 p. Sagitario ficcion. [Spanish]
- as *Le Fusilier Cade.* Paris: Librairie des Champs-Elysees, 1979, 252 p. Le masque science-fiction #100. Translated by Bruno Martin. [French]

An account of a devout member of a superbly trained fighting force, rigidly obedient to its philosophy and loyal to the Realm of Man. The novel follows Cade’s experiences that gradually reveal the lies and hypocrisy at the foundation of the whole system. Told from the perspective of Gunner Cade himself, the novel immerses the reader in the same confusion as the protagonist experiences. Overall, it is a study in how one learns to see the world from a new perspective and how to deal with flux and change. Central to Cade’s change is
the two weeks he spends living as a commoner, during which time he must learn a new vocabulary, a new worldview, and see how those less privileged survive. His ability to change enables him to lead the untrained Martian patriots to victory over the elite fighting force from Earth.

SECONDARY SOURCES & REVIEWS:

5. Cotts, S. E. Fantastic Stories 6 (November 1957): 123.


a. London: Grayson & Grayson, 1953, 246 p., cloth. Price 9/6. [15 stories selected from original; no preface or introduction]
b. as Selections From Beyond Human Ken. New York: Bantam Pennant, June 1954, 248 p., paper. $0.25. Cover art Binger. [12 stories selected from Beyond Human Ken; headnotes by Merril; no preface or Pratt introduction.] See A9

SECONDARY SOURCES & REVIEWS:


Merril’s second anthology and first one to be printed in both the UK and US.
CONTENTS: “Preface” by Judith Merril; “Introduction” by Fletcher Pratt; “The Fittest” by Katherine MacLean (1951); “The House Dutiful” by William Tenn (1948); “Pride” by Malcolm Jameson (1942); “Unwelcome Tenant” by Roger Dee (1950); “The Glass Eye” by Eric Frank Russell (1949); “Underground Movement” by Kris Neville (1952); “A Gnome There Was” by Lewis Padgett [Henry Kuttner] (1941); “Solar Plexus” by James Blish (1941); “Our Fair City” by Robert A. Heinlein (1948); “The Fly” by Arthur Porges (1952); “Afterthought” by H. B. Fyfe (1950); “The Compleat Werewolf” by Anthony Boucher (1942); “The Wabbler” by Murray Leinster (1942); “The Man Who Sold Rope to the Gnoles” by Idris Seabright (1951); “What Have I Done?” by Mark Clifton (1952); “The Angel Was a Yankee” by Stephen Vincent Benet (1940); “Helen O’Loy” by Lester del Rey (1938); “Socrates” by John Christopher (1951); “Good-Bye, Ilha!” by Laurence Manning (1952); “The Foxholes of Mars” by Fritz Leiber (1952); “The Perfect Host” by Theodore Sturgeon (1948); “Bibliography” by [Judith Merril].


Merril has stated that she and Fred Pohl ghost edited this anthology which was published under Heinlein’s name.

CONTENTS: “Introduction” by Robert A. Heinlein; “I’m Scared” by Jack Finney (1951); “The Silly Season” by C. M. Kornbluth (1950); “Report on the Barnhouse Effect” by Kurt Vonnegut, Jr. (1950); “The Tourist Trade” by Bob Tucker (1950); “Rainmaker” by John Reese (1949); “Absalom” by Henry Kuttner (1946); “The Monster” by Lester del Rey (1951); “Jay Score” by Eric Frank Russell (1941); “Betelgeuse Bridge” by William Tenn (1950); “Survival Ship” by Judith Merril (1950); “Keyhole” by Murray Leinster (1951); “Misbegotten Missionary” by Isaac Asimov (1950); “The Sack” by William Morrison (1950); “Poor Superman” by Fritz Leiber (1951).

A7. Human? New York: Lion, April 1954, 190 p., paper. Stock #205. $0.25. [science fiction anthology, 14 stories and 1 poem; introductions to three sections and headnotes by Merril; untitled introduction by Fredric Brown.] Dedication: “For Ruth and Walter who helped to make this book complete in different ways at different times.”

SECONDARY SOURCES & REVIEWS:

This is the first anthology in which Merril uses headnotes to comment on each story and provide background on each author. Such headnotes will become her hallmark, especially in her series of the *Year's Best* stories.


**Secondary Sources & Reviews:**


In addition to headnotes and a preface, the anthology includes a bibliography by Merril.

**CONTENTS:** “Introduction” by Theodore Sturgeon; “Editor’s Preface” by Judith Merril; “Wolf Pack” by Walter M. Miller, Jr. (1953); “No One Believed Me” by Will Thompson (1948); “Perforce to Dream” by John Wyndham (1954); “The Laocoon Complex” by J. C. Furnas (1937); “Crazy Joey” by Mark Clifton & Alex Apostolides (1953); “The Golden Man” by Philip K. Dick (1954); “Malice Aforethought” by David Grinnell (1952); “The Last Séance” by Agatha Christie (1926); “Medicine Dancer” by Bill Brown (1953); “Behold It Was a Dream” by Rhoda Broughton (n.d.); “Belief” by Isaac Asimov (1953); “The Veldt” by Ray Bradbury (1950); “Mr. Kinkaid’s Pasts” by J. J. Coupling (1953); “The Warning” by Peter Phillips (1953); “The Ghost of Me” by Anthony Boucher (1942); “The Wall Around the World” by Theodore R. Cogswell (1953); “Operating Instructions” by Robert Sheckley (1953); “Interpretation of a Dream” by John Collier (1951); “Defense Mechanism” by Katherine MacLean (1949); Bibliography by [Judith Merril].


**CONTENTS:** “The House Dutiful” by William Tenn (1948); “Pride” by Malcolm Jameson (1942); “The Glass Eye” by Eric Frank Russell (1949); “Solar Plexus” by James Blish (1941); “Our Fair City” by Robert A. Heinlein (1948); “The Compleat Werewolf” by Anthony Boucher (1942); “The Wabbler” by Murray Leinster (1942); “The Man Who Sold Rope to the Gnoles” by Idris Seabright (1951); “What Have I Done?” by Mark Clifton (1952); “Socrates” by John Christopher (1951); “Good-Bye, Ilha!” by Laurence Manning (1952); “The Perfect Host” by Theodore Sturgeon (1948).


**SECONDARY SOURCES & REVIEWS:**

A thematic anthology which was the first Merril work to be translated into Japanese.

**CONTENTS:** “Wolves Don’t Cry” by Bruce Elliott (1954); “The Ambassadors” by Anthony Boucher (1952); “Share Alike” by Jerome Bixby & Joe E. Dean (1953); “Blood” by Fredric Brown (1955); “A Way of Thinking” by Theodore Sturgeon (1953); “Child’s Play” by William Tenn (1947); “O Ugly Bird!” by Manly Wade Wellman (1951); “The Wheelbarrow Boy” by Richard Parker (1953); “Fish Story” by Leslie Charteris (1953); “Desertion” by Clifford D. Simak (1952); “Triflin’ Man” by Walter M. Miller, Jr. (1955); “The Night He Cried” by Fritz Leiber (1953); “The Demon King” by J. B. Pristley (n.d.); “Proof of the Pudding” by Robert Sheckley (1952); “Homecoming” by Ray Bradbury (1947); “Mop-Up” by Arthur Porges (1953).


**SECONDARY SOURCES & REVIEWS:**

Inaugurated a 12-volume series of the year’s best science fiction and which included a 13th volume called *The Best of The Best*.


**A12. SF The Year’s Greatest Science-Fiction and Fantasy: Second Annual Volume.** New York: Dell, June 1957, 320 p., paper. Stock #B110. $0.35. Cover art by Richard Powers. [science fiction anthology series, 16 stories, 1 essay, 1 poem; headnotes, summation, and honorable mentions by Merril.]

c. as *Nenkan SF Kessakusen*.

**SECONDARY SOURCES & REVIEWS:**


**CONTENTS:** “The Man Who Liked Lions” by John Bernard Daley (1956); “The Cosmic Expense Account” by C. M. Kornbluth (1955); “The Far Look” by Theodore L. Thomas (1956); “When Grandfather Flew to the Moon” by E. L.
Malpass (n.d.); “The Doorstop” by R. Bretnor (1956); “Silent Brother” by Algis Budrys (1956); “Stranger Station” by Damon Knight (1956); “Each an Explorer” by Isaac Asimov (1956); “All About ‘The Thing’” by Randall Garrett (1956); “Put Them All Together, They Spell Monster” by Ray Russell (1956); “Digging the Weans” by Robert Nathan (1956); “Take a Deep Breath” by Roger Thorne (1956); “Grandma’s Lie Soap” by Robert Abernathy (1955); “Compounded Interest” by Mack Reynolds (1956); “Prima Belladonna” by J. G. Ballard (n.d.); “The Other Man” by Theodore Sturgeon (1956); “The Damnedest Thing” by Garson Kanin (1956); “Anything Box” by Zenna Henderson (1956); “The Year’s S-F: Summation and Honorable Mentions” by Judith Merril.


b. as Nenkan SF Kessakusen. [Vol. 3]. Tokyo: Tokyo sogenshinsha, 1968. Translated by Yoshida Seiichi and Uno Toshiyasu [Japanese] (Possibly issued as a 2-volume set with the 4th annual.)

SECONDARY SOURCES & REVIEWS:

3. Gale, Floyd C. Galaxy 17 (June 1959): 141.

CONTENTS: “Introduction” by Judith Merril; “Let’s Be Frank” by Brian W. Aldiss (n.d.); “The Fly” by George Langelaan (1957); “Let’s Get Together” by Isaac Asimov (1956); “The Wonder Horse” by George Byram” (1957); “You Know Willie” by Theodore R. Cogswell (1957); “Near Miss” by Henry Kuttner (1958); “Game Preserve” by Rog Phillips (1957); “Now Let Us Sleep” by Avram Davidson (1957); “Wilderness” by Zenna Henderson (1956); “Flying High” by Eugene Ionesco (1957); “The Edge of the Sea” by Algis Budrys (1957); “How Near Is the Moon?” by Judith Merril; “Transition—from Fantasy to Science” by Arthur C. Clarke (1957); “Sputnik: One Reason Why We Lost” by G. Harry Stine (1957); “Going Up!” by Dennis Driscoll (1957); “Where Do We Go from Here?” by Willy Ley (1958); “Science Fiction Still Leads Science Fact” by Anthony
Boucher (1957); “The Year’s S-F: Summation and Honorable Mention” by Judith Merril.


b. as **Nenkan SF Kessakusen.** [Vol. 4]. Tokyo: Tokyo sogenshinsha, 1968. Translated by Yoshida Seiichi and Uno Toshiyasu [Japanese] (Possibly issued as a 2-volume set with the 3rd annual.)

**SECONDARY SOURCES & REVIEWS:**


SECONDARY SOURCES & REVIEWS:


The first collection of Merril’s own short stories, all previously published.

CONTENTS: “Introduction” by Theodore Sturgeon; “That Only a Mother” (1948); “Peeping Tom” (1954); “The Lady Was a Tramp” (1957); “Whoever You Are” (1952); “Connection Completed” (1954); “Dead Center” (1954); “Death Cannot Wither” (1958).


ab. second printing, May 1961.
bb. 1967. [“Honorable mentions” list not included.]

SECONDARY SOURCES & REVIEWS:

CONTENTS: “Introduction” by Judith Merril; “The Handler” by Damon Knight (1960); “The Other Wife” by Jack Finney (1960); “No Fire Burns” by Avram Davidson (1959); “No, No, Not Rogov!” by Cordwainer Smith (1958); “Shoreline at Sunset” by Ray Bradbury (1959); “The Dreamsman” by Gordon R. Dickson (1959); “Multum in Parvo” by Jack Sharkey (1959); “Flowers for Algernon” by Daniel Keyes (1959); “What Do You Mean...Human?” by John W. Campbell, Jr. (1959); “Sierra Sam” by Ralph Dighton (1960); “A Death in the House” by Clifford D. Simak (1959); “Mariana” by Fritz Leiber (1960); “An Inquiry Concerning the Curvature of the Earth’s Surface” by Roger Price (1958); “Day at the Beach” by Carol Emshwiller (1959); “Hot Argument” by Randall Garrett (1959); “What the Left Hand Was Doing” by Darrel T. Langart (1960); “The Sound-Sweep” by J. G. Ballard (1960); “Plenitude” by Will Worthington (1959); “The Man Who Lost the Sea” by Theodore Sturgeon (1959); “Make a Prison” by Lawrence Block (1958); “What Now, Little Man?” by Mark Clifton (1959); “Me” by Hilbert Schenck, Jr. (1959); “The Year’s S-F: A Summary and Honorable Mentions” by Judith Merril.


ab. Dec. 1962, $0.40. Cover art by John Schoenherr. F-806
ac. 1968, $0.60. Cover art by Gray Morrow. X-1802.

Who are the tomorrow people? In the science fiction world of Merril’s second novel, they are people who can live well adjusted lives in space, on the Moon or Mars and even learn to communicate with alien life forms, such as those from Mars, via “telepathy,” for lack of a more accurate term. Merril demonstrates the complexities of accomplishing such feats by her narrative style which immerses the reader in a chorus of voices—constantly shifting points of view and settings, interior monologues mixed with external conversations, and conversations among politicians, a psychologist, scientists, people who are consciously or unconsciously aware of their own telepathic abilities, and leaders of the Moon colony. An experimental book, probably ahead of its time; but one that allowed Merril wide ranging speculation about one of her favorite themes—perception and communication.

SECONDARY SOURCES & REVIEWS:

More re-packaged than re-written, the novel has a new title, a provocative cover, and tighter prose, but only two scenes where sexual activity is made more explicit. The novel’s content is sensationalized in the jacket blurbs.


SECONDARY SOURCES & REVIEWS

CONTENTS: “Introduction” by Judith Merril; “Double, Double, Toil and Trouble” by Holley Cantine (1959); “The Never Ending Penny” by Bernard Wolfe (1960); “The Fellow Who Married the Maxill Girl” by Ward Moore (1960); “Something Invented Me” by R. C. Phelan (1960); “A Sigh for Cybernetics” by Felicia Lamport (1960); “Obvious!” by Michael Ffolkes (1960); “I Remember Babylon” by Arthur C. Clarke (1960); “The Lagging Profession” by Leonard Lockhard (1961); “The Distortion” by Shel Silverstein (1960); “Report on the Nature of the Lunar Surface” by John Brunner (1960); “J.G.” by Roger Price (1960); “Chief” by Henry Slesar (1960); “Psalms” by Lester del Rey (1960); “The Large Ant” by Howard Fast (1959); “A Rose by Other Name” by Christopher Anvil (1959); “Enchantment” by Elizabeth Emmett (1960); “Thiothimoline and the Space Age” by Isaac Asimov (1960); “Beach Scene” by Marshall King (1960); “Creature of the Snows” by William Sambrot (1960); “Abominable” by Fredric Brown (1960); “The Man on Top” by R. Bremner (1951); “David’s Daddy” by Rosel George Brown (1960); “The Thinkers” by Walt Kelly (1961); “Something Bright” by Zenna Henderson (1959); “In the House, Another” by Joseph Whitehill (1960); “A Serious Search for Weird
Worlds “ by Ray Bradbury (1960); “Ed Lear Wasn’t So Crazy!” by Hilbert Schenck (1960); “Instructor” by Thelwell (1961); “The Brotherhood of Keepers” by Dean McLaughlin (1960); “Hemingway in Space” by Kingsley Amis (1960); “Mine Own Ways” by Richard McKenna (1960); “Old Hundredth” by Brian W. Aldiss (1960); “Radiation Blues” by Theodore R. Cogswell (1960); “Blowup Blues” by Theodore R. Cogswell (1960); “Ballad of the Shoshoni” by Gordon R. Dickson; “How to Think a Science Fiction Story” by G. Harry Stine (1961); “The Year in S-F” by Judith Merril; “S-F Books—1960” by Anthony Boucher; “Honorable Mentions.”

A21. The 7th Annual of The Year’s Best S-F. New York: Simon and Schuster, Dec. 1962, 399 p., cloth. $4.50. Jacket design by Blechman and Palladino; front photo by Nick Musi. [science fiction anthology series, 26 stories, 4 poems, 1 essay, 1 cartoon; headnotes, and summation by Merril; annual review of books by Anthony Boucher]

b. as The Best of Sci-Fi – Two. London: Mayflower, 1964, 399 p., paper. #9773

SECONDARY SOURCES & REVIEWS


A22. The 8th Annual of The Year’s Best SF. New York: Simon and Schuster, 1963, 382 p., cloth. $4.50. Jacket design by Lawrence Ratzkin. [science fiction anthology series, 28 stories; headnotes, summation by Merril; annual review of books by Anthony Boucher.]

a. as 8th Annual Edition The Year’s Best S-F. New York: Dell, June 1964, 382 p., $0.75. #9774.
b. as The Best of Sci-Fi No. 4. London: Mayflower-Dell, Aug. 1965, 382 p., paper. Price 5/. #0544

SECONDARY SOURCES & REVIEWS:


A23. The 9th Annual of The Year’s Best SF. New York: Simon and Schuster, 1964, 384 p., cloth. $4.95. Jacket design by Lawrence Ratzkin. [science fiction anthology
series, 23 stories, 1 comic strip, 1 poem, 1 essay; preface, headnotes, summation by Merrill; annual review of books by Anthony Boucher.


SECONDARY SOURCES & REVIEWS:


CONTENTS: [Preface] by Judith Merrill; “Bernie the Faust” by William Tenn (1963); “Fortress Ship” by Fred Saberhagen (1963); “Mr. Waterman” by Peter Redgrove (1963); “Mrs. Pigafetta Swims Well” by R. Bretnor (1963); “Tree Trunks” by John Gallagher (1963); “They Don’t Make Life Like They Used To” by Alfred Bester (1963); “The Great Nebraska Sea” by Allan Danzig (1963); “The Faces Outside” by Bruce McAllister (1963); “A Slight Case of Limbo” by Lloyd Biggle, Jr. (1963); “237 Talking Statues, Etc.” by Fritz Leiber (1963); “The Jazz Machine” by Richard Matheson (1963); “Mourning Song” by Charles Beaumont (1963); “Dog Eat Dog” by Jules Feiffer (1963); “The Jewbird” by Bernard Malamud (1963); “On the Fourth Planet” by J. F. Bone (1963); “Poppa Needs Shorts” by Walt and Leigh Richmond (1963); “Double Standard” by Fredric Brown (1963); “Interview” by Frank A. Javor (1963); “Eight O’Clock in the Morning” by Ray Faraday Nelson (1963); “Where Is Everybody?” by Ben Bova (1963); “The Earth Dwellers” by André Maurois (1963); “Nobel Prize Winners” by W. J. J. Gordon (1963); “Hot Planet” by Hal Clement (1963); “IBM” by Mort Gernberg (1963); “Confessions of the First Number” by Cliff Owsley (1963); “The Ming Vase” by E. C. Tubb (1963); “A Bargain with Cashel” by Gerald Kersh (1963); “Drunkboat” by Cordwainer Smith (1963); “Summation: S-F, 1963” by Judith Merrill; “Books” by Anthony Boucher; “Honorable Mentions.”


SECONDARY SOURCES & REVIEWS:


SECONDARY SOURCES & REVIEWS:


CONTENTS: Introduction by Judith Merril; “Something Else” by Robert J. Tilley (1965); “The Volcano Dances” by J. G. Ballard (1964); “Slow Tuesday Night” by R. A. Lafferty (1965); “Better Than Ever by Alex Kirs (1965); “Coming-of-Age Day” by A. K. Jorgenson (1965); “The Wall” by Josephine Saxton (1965); “The Survivor” by Walter F. Moudy (1965); “Moon Duel” by Fritz Leiber (1965); “Project Inhumane” by Alexander B. Malec (1965); “Those Who Can, Do” by Robert T. Kurosaka (1964); “Susan” by Alistair Bevan (1965); “Yesterdays’ Gardens” by Johnny Byrne (1965); “The Roaches” by Thomas M. Disch (1965); “Game” by Donald Barthelme (1965); “There’s a Starman in Ward 7” by David R. Bunch (1965); “The Case” by Peter Redgrove (1965); “Eyes Do More Than See” by Isaac Asimov (1965); “Maelstrom II” by Arthur C. Clarke (1965); “Two Telepathic Letters to Lord Kelvin” by Alfred Jarry (1965); “Warrior” by Gordon R. Dickson (1965); “Mars Is Ours!” by Art Buchwald (1965); “Scarfe’s World” by Brian W. Aldiss (1965); “A Singular Case of Extreme Electrolyte Balance Associated with Folie a Deux” by Robert D. Tschirgi (1965); “A Magus” by John Ciardi (1965); “The Circular Ruins” (1962) by Jorge Luis Borges (1962); “The Girl Who Drew the Gods” by Harvey Jacobs (1965); “The Drowned Giant” by J. G. Ballard (1965); “Circe Undersea” by George MacBeth (1965); “Somewhere Not Far from Here” by Gerald Kersh (1965); “In the Ruins” by Roald Dahl (1964); “Traveller’s Rest” by David I. Masson (1965); “Ado About Nothing” by Bob Ottum, Jr. (1965); “Summation” by Judith Merril.


ab. 1968. [not seen].

a. as *SF The Best of the Best*. New York: Dell, Aug. 1968, 438 p., paper. $0.95. #0508.


SECONDARY SOURCES & REVIEWS:


CONTENTS: Introduction by Judith Merril; “The Hoofer” by Walter M. Miller, Jr. (1955); “Bulkhead” by Theodore Sturgeon (1955); “The Anything Box” by Zenna Henderson (1956); “Prima Belladonna” by J. G. Ballard (1956); “Casey Agonistes” by Richard M. McKenna (1958); “A Death in the House” by Clifford D. Simak (1959); “Space-Time for Springers” by Fritz Leiber (1958); “Pelt” by Carol Emshwiller (1958); “Stranger Station” by Damon Knight (1956); “Satellite Passage” by Theodore L. Thomas (1958); “No, No, Not Rogov!” by Cordwainer Smith (1958); “Compounded Interest” by Mack Reynolds (1956); “Junior” by Robert Abernathy (1955); “Sense from Thought Divide” by Mark Clifton (1955); “Mariana” by Fritz Leiber (1960); “Plenitude” by Will Worthington (1959); “Day at the Beach” by Carol Emshwiller (1959); “Let’s Be Frank” by Brian W. Aldiss (1957); “The Wonder Horse” by George Byram (1957); “Nobody Bothers Gus” by Algis Budrys (1955); “The Prize of Peril” by Robert Sheckley (19580; “The Handler” by Damon Knight (1960); “The Golem” by Avram Davidson (1955); “The Sound Sweep” by J. G. Ballard (1959); “Hickory, Dickory, Kerouac” by Richard Gehman (1958); “Dreaming Is a Private Thing” by Isaac Asimov (1955); “The Public Hating” by Steve Allen (1955); “You Know Willie” by Theodore R. Cogswell (1957); “One Ordinary Day, with Peanuts” by Shirley Jackson (1954).


SECONDARY SOURCES & REVIEWS


As she did with her year’s best series, Merril provides comments on each story, as well as information on the authors. Because of her extensive correspondence with the authors, Merril often quotes from their letters. Using informal demarcations between the stories and the notes, Merril makes the notes are an integral part of the whole book, so that the whole anthology functions as a stylistic experiment just as individual stories in the anthology do. Reader is thus guided to read the anthology in the order in which it is printed.

**CONTENTS:** Introduction by Judith Merril; “The Island” by Roger Jones (1965); “Ne Dèjà Vu Pas” by Josephine Saxton (1967); “Signals” by John Calder (1966); “Saint 505” by John Clark (1967); “The Singular Quest of Martin Borg” by George Collyn (1965); “The First Gorilla on the Moon” by Bill Butler (n.d.); “Blastoff” by Kyril Bonfiglioli (1964); “You and Me and the Continuum” by J. G. Ballard (1966); “Who’s in There with Me?” by Daphne Castell (n.d.); “The Squirrel Cage” by Thomas M. Disch (1967); “Manscarer” by Keith Roberts (1966); “The Total Experience Kick” by Charles Platt (1966); “The Silver Needle” by George MacBeth (1966); “The Baked Bean Factory” by Michael Butterworth (1967); “The Hall of Machines” by Langdon Jones (1968); “The Run” by Chris Priest (1966); “All the King’s Men” by B. J. Bayley (1965); “Still Trajectories” by Brian W. Aldiss (1967); “Sun Push” by Graham M. Hall (1967); “Report on a Supermarket” by Michael Hamburger (n.d.); “Dr. Gelabius” by Hilary Bailey (1968); “The Heat Death of the Universe” by Pamela A. Zoline (1966); “The Mountain” by Michael Moorcock (1965); “Psychosmosis” by David I. Masson (1966); “The Idea of Entropy at Maenporth Beach” by Peter Redgrove (1967); “Same Autumn in a Different Park” by Peter Tate (1967); “The Assassination of John Fitzgerald Kennedy Considered as a Downhill Motor Race” by J. G. Ballard (1967); “Plan for the Assassination of Jacqueline Kennedy” by J. G. Ballard (1967).

**A28. SF 12.** New York: Delacorte, 1968, 384 p., cloth. $5.95. Jacket design by Carl Smith. [science fiction anthology series, 24 stories, 6 poems; introduction and internotes by Merril.]
a. New York: Dell, June 1969, 384 p., paper. $0.75. Cover art by Paul Lehr. #7815.


SECONDARY SOURCES & REVIEWS:


CONTENTS: “Fish Out of Water, Man Beside Himself” by Judith Merril; “The Cinemagicians” by Tuli Kupferberg (1966); “In Seclusion” by Harvey Jacobs (1966); “The Food Farm” by Kit Reed (1966); “Gogol’s Wife” by Tommaso Landolfi (1963); “The Balloon” by Donald Barthelme (1966); “The Cloud-Sculptors of Coral D” by J. G. Ballard (1967); “Luana” by Gilbert Thomas (1965); “W-a-v-e-r” by Tuli Kupferberg (1966); “During the Jurassic” by John Updike (1966); “The Fall of Frenchy Steiner” by Hilary Bailey (n.d.); “Light of Other Days” by Bob Shaw (1966); “Beyond the Weeds” by Peter Tate (1966); “Crab-Apple Crisis” by George MacBeth (1966); “The Primary Education of the Camiroi” by R. A. Lafferty (1966); “When I Was Miss Dow” by Sonya Dorma (1966); “A Vacation on Earth” by Thomas M. Disch (n.d.); “Confluence” by Brian W. Aldiss (1967); “Journal from Ellipsia” by Hortense Calisher (1965); “An Ornament to His Profession” by Charles L. Harness (1966); “Narrow Valley” by R. A. Lafferty (1966); “They Do Not Always Remember” by William S. Burroughs (1966); “The Winter Flies” by Fritz Leiber (1967); “When I First Read...” by Dick Allen (1966); “You: Coma: Marilyn Monroe” by J. G. Ballard (1966); “And More Changes Still” by Henri Michaux (n.d.); “The Other” by Katherine MacLean (1966); “Chicken Icarus” by Carol Emshwiller (1966); “In the Egg” by Gunter Grass (1965); “The Star Pit” by Samuel R. Delany (n.d.); “Personal” by Tuli Kupferberg (1966).


b. New York: Dell, July 1970, 256 p., paper. $0.75. #1705

SECONDARY SOURCES & REVIEWS


Three linked novellas covering the history of several generations of the women in one family and their responses to the opportunity to travel through space. Merril’s second collection of her own stories.

**CONTENTS:** “Project Nursemaid” (1955); “Daughters of Earth” (1952); “Homecalling” (1956).


**CONTENTS:** “The Island” by Roger Jones (1965); “Ne Deja Vu Pas” by Josephine Saxton (1967); “Signals” by John Calder (1966); “Saint 505” by John Clark (1967); “The Singular Quest of Martin Borg” by George Collyn (1965); “The First Gorilla on the Moon” by Bill Butler (n.d.); “Blastoff” by Kyril Bonfiglioli (1964); “You and Me and the Continuum” by J. G. Ballard (1966); “Who’s in There with Me?” by Daphne Castell (n.d.); “Manscarer” by Keith Roberts (1966); “The Silver Needle” by George MacBeth (1966); “The Baked Bean Factory” by Michael Butterworth (1967); “The Hall of Machines” by Langdon Jones (1968); “The Run” by Chris Priest (1966); “Still Trajectories” by Brian W. Aldiss (1967); “Sun Push” by Graham M. Hall (1966); “Report on a Supermarket” by Michael Hamburger (n.d.); “Dr. Gelabius” by Hilary Bailey (1968); “Psychosmosis” by David I. Masson (1966); “The Idea of Entropy at Maenporth Beach” by Peter Redgrove (1967); “Same Autumn in a Different Park” by Peter Tate (1967).


**Secondary Sources & Reviews:**


Merril’s third collection of her own stories was published only in Canada and, unfortunately, not widely known in the U.S. The internotes link the stories together and provide insights into individual stories. Reader is thus guided to read the anthology in the order in which it is printed.

**CONTENTS:** Introduction by Donald F. Theall; Prologue by Judith Merril; “Survival Ship” (n.d.); “Wish Upon A Star” (1958); “Exile From Space” (1956); “Connection Completed” (1954); “The Shrine of Temptation” (1963); “Peeping Tom” (1954); “The Lady Was A Tramp” (1957); “Auction Pit” (1973); “So Proudly We Hail” (1953); “The Deep Down Dragon” (1963 sic.) “Whoever You Are” (1952); “Death Is The Penalty” (1949); “The Lonely” (1963); Epilogue by Judith Merril.

**A32. Title Unknown: writings by ontario women.** Ed. By Lydia Burton, Liz Cromwell, and Judith Merril. Toronto: Festival of Women and the Arts, June 1975, paper, 40 p.. Published for the Festival of Women and the Arts (June 5-14, 1975) in celebration of the International Women’s Year. [anthology of short fiction, poetry, drama, non-fiction, drawings; introduction by Merril].

speak of love]” by J. Heintzman; “Love Song?” by Sara Bowser; “From the Other Woman” by Suzan Ardelle; “Reaction, Reflection, Re-affirmation” by Catherine Robert; “Some Reflections” by Dorthy Norby; “Hair” by Carolyn Bode; “Dust is for Writing In” by Donna Guglielmin; “needs employment” by Pat Austin; “And Men,” “Love in a Salad Bowl,” “Conversation” by Ann Benedek; “During the Fall” by Maxine Albert; “The Quarrel” by Trudy Mackay; “Q.E.D.” by Linda Sandler; “[Some may say]” by Cynthia Pimm; “[Alone again we three]” by Wendy Coulter; “[Ah.],” “The Divorcee” by Sylvia Martin.


ab. April 1976, 2nd printing.

SECONDARY SOURCES & REVIEWS:

1. Duffy, Dennis. “She does have a feel for everyday future.” Photocopy at Merril Collection; no source identified, but probably a newspaper.

Merril’s fourth collection of her own stories.

CONTENTS: Introduction by Virginia Kidd; “That Only a Mother” (1948); “The Shrine of Temptation” (1962); “Whoever You Are” (1952); “Daughters of Earth” (1953); “Stormy Weather” (1954); “Dead Center” (1954); “The Lady Was a Tramp” (1957); “Wish Upon a Star” (1958); “The Lonely” (1963); “Auction Pit” (1973); “In the Land of Unblind” (1974).


SECONDARY SOURCES & REVIEWS

Merril’s fifth collection of her own stories.

**CONTENTS:** “Author’s Notes” by Judith Merril; “Wish Upon a Star” (1958); “Daughters of Earth” (1952); “The Lonely” (1963); “The Shrine of Temptation” (1962); “Whoever You Are” (1952); “Peeping Tom” (1954); “In the Land of Unblind” (1974); “Homecalling” (1956); “The Future of Happiness” (1979); “That Only a Mother” (1948); “Dead Center” (1954).


**SECONDARY SOURCES & REVIEWS:**

Merril’s last edited anthology and the first anthology in the Tesseracts series.


Emily Pohl-Weary’s essay “Writing My Grandmother’s Autobiography” introduces Merril’s work and explains Pohl-Weary’s methodology for completing it. “She left me with a very incomplete manuscript and thorough instructions about everything she wanted included,” Pohl-Weary writes, and also notes that she had taped sessions, correspondence, and files to draw on. Since Merril had used the first-person voice in the completed sections, Pohl-Weary used that voice for the entire book.

**SECONDARY SOURCES AND REVIEWS:**


SECONDARY SOURCES & REVIEWS
1. Library Bookwatch June 1, 2005 [pNA]

A posthumous collection of selected short stories, omitting co-authored and non-science fiction genre pieces.

CONTENTS: Introduction by Elisabeth Carey; “Judith Merril’s Legacy” by Emily Pohl-Weary; “That Only A Mother” (1948); “Death is the Penalty” (1949); “Barrier of Dread” (1950); “Survival Ship” (1951); “Woman’s Work is Never Done” (1951); “Daughters of Earth” (1952); “Hero’s Way” (1952); “Whoever You Are” (1952); “A Little Knowledge” (1953); “So Proudly We Hail” (1953); “Connection Completed” (1954); “Dead Center” (1954); “Peeping Tom” (1954); “Stormy
Weather” (1954); “Pioneer Stock” (1955); “Project Nursemaid” (1955); “Exile From Space” (1956); “Homecalling” (1956); “The Lady Was a Tramp” (1956); “A Woman of the World” (1957); “Wish Upon a Star” (1958); “The Deep Down Dragon” (1961); “The Shrine of Temptation” (1962); “The Lonely” (1963); “The Future of Happiness” (1979).

B. SHORT FICTION


B2. “No Heart for Murder,” as Jo Daniels or Judy Zissman [?], in: Crack Detective. July 1945. [Not seen]


d. in: *S-F Magazine*, No. 10, November 1960. Translated by Fusa Obi. [Japanese].


f. as *Donne del Futuro*. Savelli, 1979, paper. [Not seen]


r. as *Isaac Asimov’s Science Fiction Treasury*, edited by Isaac Asimov, Martin Greenberg, Joseph Olander. New York: Bonanza, 1980, cloth, p. 431-40. [Reprint of *Space Mail* combined with *The Future In Question*].


b.  *Science Fiction Quarterly* 1951. [Not seen]


b.  *Bold*, 1953. [Not seen]


   cb. 1976. (Prisma #1751).
   e. as “Per una nuova frontiera,” in: *Gamma* 2 (1) Nov. 1965. Translated by Arianna [Rossi] Livenzev. [Italian]. [Not seen]


b. S-F Magazine I. No. 73. September 1965. Translated by Mariko Fukamachi.


cce. as The Seven Deadly Sins and Cardinal Virtues of Science Fiction, edited by Isaac Asimov, Martin H. Greenberg, Charles G. Waugh. New York: Bonanza, 1982. 45-68. [Reprint of The Seven Deadly Sins, combined with Cardinal Virtues.]


   c. as “Eres el Centro del Universo,” in Ciencia y Fantasia (Mexican version of Magazine of Fantasy and Science Fiction) 1 (1): 2-28. September 1956. [Not seen]


b. in: *Meta Luna*.  Milan: Mondadori, 1962.  Translated Alberto Grossi.  (Urania #295) [Italian] [Not seen]


e. See stage play adaptation (1978): E15.


cb. 1976 printing. (#3765)


a. *Fantasy and Science Fiction* (UK) 1 (2). January 1960. [Not seen]


c. as “Mort, ou est ta victoire?” *Fiction* #101. April 1962. [French] [Not seen]


For cover painting by EMSG.


c. as “Le Dragon des profondeurs,” In *Galaxie* (France) No. 18. October 1965. [Not seen]


d. [?]: Hayakawa. Translated Takako Sato. (Sogen SF Bunko).


C. NON-FICTION

NOTE: Explanatory and content notes are provided for the more ephemeral material, especially prior to 1960.


C16. Untitled, as El Amigo, in: *Blue Ribbon Western* p. 77. May 1947 or 1948 [?]. Column on women brought to Oregon.


C42. Headnotes, in: *Beyond Human Ken*. New York: Random House, 1952. Headnotes of one or two paragraphs which include information on authors gathered by Merril, the hallmark of Merril’s edited anthologies, appear here for the first time.


C57. “A Pledge,” as JM, in: *Milford Dispatch* (April 4, 1957): 2. Editorial announcing Merril is assuming editorial duties; first signed piece in newspaper, although she states she’s been doing “occasional pieces . . . for several months.”


C64. “Milford Profiles: Helen M. Clarke School Nurse,” as Judy Merril, in: 


C71. “Voice of Pike County: Louder, Please. . .” in: *Milford Dispatch* (May 23, 1957): 2. Unsigned, quite certainly by Merril; introduces several letters to the editor and announces intention to have similar letter columns in the future.


C75. **Editorial column,** in: *Milford Dispatch* (June 6, 1957): 2. Three items, unsigned, but quite certainly by Merril.


C86. “Talk of the Town,” by Judy Merril, in: *Milford Dispatch* (July 11, 1957): 2. Announces Florence Terwilliger has become editor and will take over the editorial column; Merril will occasionally publish new, personal opinion column.


C91. “Talk of the Town,” by Judy Merril, in: Milford Dispatch (August 1, 1957): 2. Responds to comments on July 18 column on civil defense; inquires about local interest in several community activities.


C94. “Talk of the Town,” by Judy Merril, in: Milford Dispatch (August 22, 1957): 2. Responds to a column in August 15 paper and voices support for not only the satellite program but the space program in general.


ab. New York: Ace, 1975, paper, p. 56-67. [See also Leiber]


C120. Headnotes, in: *The 8th Annual of the Year’s Best SF*. New York: Simon and Schuster, 1963, cloth. With the exception of the first headnote, these are the briefest notes of Merril’s anthology series.


by John Brunner; Planetary Agent X by Mack Reynolds; Code Three by Rick Raphael; The Universe Between by Alan E. Nourse.


b. NW-SF, Vol. 4, Japan. [Not seen]

c. In SF Ni Nani Ga Dekiruka. Tokyo: Shobunsha, 1972. Translated by Hisashi Asakura [Not seen] [Japanese]. Unable to determine if title given here is for the essay or an anthology.

c. 2nd printing 1990.


C146. “Books,” in: The Magazine of Fantasy and Science Fiction 31 (3): 14-24. September 1966. Discusses problems of being an anthologist, then reviews The Ninth Galaxy Reader and The IF Reader of Science Fiction edited by Frederik Pohl; The Best From Fantasy and Science Fiction: Eleventh Series edited by Robert P. Mills; Orbit I and Cities of Wonder edited by Damon Knight; Modern Masterpieces of Science Fiction edited by Sam Moskowitz; The Vintage Anthology of Science Fiction edited by
Christopher Cerf. Also reviews reference books *Seekers of Tomorrow* by Sam Moskowitz; *Science Fiction Title Changes* compiled by Michael Viggiano and Donald Franson; *Index to the S-F Magazines 1951-1965* compiled by Erwin R. Strauss; *Edgar Rice Burroughs, Master of Adventure* by Richard A. Lupoff; *Future Perfect—American Science Fiction of the Nineteenth Century* by H. Bruce Franklin.


C152. “Books,” in: *The Magazine of Fantasy and Science Fiction* 31 (6): 30-37. December 1966. Discusses interest in myths in contemporary science fiction; reviews *The Judgment of Eve* by Edgar Pangborn; *Ace Double The Kar-Chee Reign* by Avram Davidson and *Rocannon’s World* by Ursula K. Le Guin; *The Blue World* by Jack Vance; *Inherit The Earth* by Charles Nunes; *This Immortal* by Robert Zelazny; *Empire Star* and *Babel-17* by Samuel R. Delany. Includes an anthology review by Joanna Russ (36-37); closes with list of books received.


C161. “Pro-Panel: Discussion By Professional Authors Panel,” in: Speculation (UK) 16 (Autumn 1967): 12-17. Transcription by Diane Ellingsworth. Transcription of
Worldcon panel (1967, New York); participants include Merril, Brian Aldiss, James White, Michael Moorcock, Thomas Disch, John Brunner.


C168. “We oppose the participation of the United States in the war in Vietnam,” Magazine of Fantasy and Science Fiction 34.3 (Mar.1968): [130]. Advertisement. Merril was a signer; funds raised by Merril and Kate Wilhelm Knight. Ad in same issue (p.4)
by signatories supporting US presence. Both ads also appeared in Galaxy 26.5 (June 1968) 5, 44.


   ab. as *Las canciones secretas*, by Fritz Leiber. Barcelona, Spain: Veron, 1972. [Not seen]
   ac. Tokyo: Shobunsha, 1972. [Not seen]


C182. “Books,” *The Magazine of Fantasy and Science Fiction* 36.1: 34-43. January 1969. Reports on the Democratic Convention in Chicago in August and then discusses history of how science fiction responds to current issues and events. Reviews *Twilight Journey* by L. P. Davies; *The Man Whose Name Wouldn’t Fit* by Theodore Tyler; *Kings of Infinite Space* by Niegel Balchin; *The Day Before Forever* and *Greylorn* by Keith Laumer; *The Downstairs Room* by Kate Wilhelm; *Lost in the Funhouse* by John Barth; *Rite of Passage* and *Star Well* by Alexei Panshin.


C188. “A Diversity of Exiles: Canada’s New Americans,” *Saturday Night* 86 (8): 33-34. August 1971. Review of *The New Exiles* by Roger Williams; and *They Can’t Go Home Again* by Richard L. Killmer, Robert S. Lecky, and Debrah S. Wiley. Title in table of contents is listed as “Canada’s Americans.”


C198. “the first word the last word the first word the last word the first,” in: *Title Unknown: Writings by Ontario Women*, edited by Judith Merril. Toronto: Festival of Women and the Arts, June 1975, paper, p. 2, 34, 36. Introduction.


D. POETRY


D2. [Though it be true what they all say], in: Publications of the Institute of Twenty-First Century Studies 1 (1) (1959). [Not seen] Merril was one of several correspondents who wrote poems which were to contain rhymes for both pronunciations of the first syllable of Leiber’s name (long e and long i).


b.  See stage play adaptation:  E15.


**E. OTHER MEDIA**


a.  Capital Heights, MD:  National Audiovisual Center, 1983.  16 mm. film reel

b.  Chicago, IL:  International Historic Films.  Copyright variously given as 1980, 1985.  50 min. VHS.


E16. **Survival Ship and The Shrine of Temptation.** NY: Caedmon, 1978. Record (CaedmonTC 1593) and cassette tape (CDL 51593). Read by Merril; jacket notes by Frederik Pohl. See B23 and B47.


E18. **Dr. Who mini-documentaries.** TV Ontario. CBC. 1978-1980. Brief (three to seven minutes) commentaries following each broadcast of a Dr. Who segment by Merril as “The Undoctor.” [Not seen]


F. **EDITORIAL AND TRANSLATION CREDITS**

F1. **Author biographies; cover advertisements, blurbs, and information; story synopses (1940).** for the following Bantam publications, arranged alphabetically by author:

Baldwin, Faith. *Love is a Surprise!.* Bantam 455.
Bradley, David. *No Place To Hide.* Bantam 421.
-----.* A Plot for Murder.* Bantam 735.
Cerf, Bennett, ed. *The Unexpected!* Bantam 502.
Hedden, Worth Tuttle. *The Other Room*. Bantam 463.
Lockridge, Frances and Richard. *Hanged For A Sheep*. Bantam 305.
Maresca, James. *My flag is down*. Bantam 419.
Shriber, Ione Sandberg. as *Long as I Live*. Bantam 320.
Ullman, Allan and Lucille Fletcher. *Sorry, Wrong Number*. Bantam 356.
Van Dine, S.S. *The Dragon Murder Case*. Bantam 362.

**F2. Editor**, anthologies with various publishers


*Human?*. New York: Lion, April 1954, 190 p., paper. $0.25. #205.


*Galaxy of Ghouls*. New York: Lion, May 1955, 192 p., paper. $0.35. Cover art

*Title Unknown: Writings by Ontario Women.* Toronto: Festival of Women and the Arts, June 1975, paper, 40 p.


**F3. Editor, Year’s Best Series.** 1956-1968. Various publishers.

*S-F The Year’s Greatest Science-Fiction and Fantasy.* New York: Dell, May 1956, 342 p., paper. $0.35.

*SF The Year’s Greatest Science-Fiction and Fantasy: Second Annual Volume.* New York: Dell, June 1957, 320 p., paper. $0.35.


*SF The Year’s Greatest Science-Fiction and Fantasy: Fourth Annual Volume.* New York: Dell, June 1959, 256 p., paper. $0.35.


*SF 12.* New York: Delacorte, 1968, 384 p., cloth. $5.95.


G. SECONDARY SOURCES

1950


G17. *In Search of Wonder: essays on modern science fiction*, edited by Damon Knight. Chicago: Advent, 1956, cloth, p. 86, 100. [Criticism.]


1960


G77. “Afterword: The Year in SF,” by Brian W. Aldiss and Harry Harrison, in: Nebula Award Stories: Number Two. New York: Pocket, 1967, cloth. [Citation.]


1970


G114. Review of The Best From Fantasy and Science Fiction, in Vertex No. 2 (December 1974): 10. [Criticism.]


G120. “She put women into space 25 years ago,” by Margaret Terol, in: *Kitchener-Waterloo Record* (July 17, 1975) [Profile/interview.]


G129. “Milford was mecca for sci-fi writers,” by Pamela Hart, in: *The Union-Gazette* [Port Jervis, NY/Milford, PA] (June 1, 1976): [1]. Interview with Virginia Kidd in which Merril’s role is discussed. [News item.]


cloth, includes discussion of Merril’s “Whoever You Are” [mis-named as “However You Are”] (p. 138). [Criticism.]


b. 3rd ed. New York: Bowker, 1987, cloth, 161, 204. Content of annotated entries unchanged; new entry for The Best of Judith Merril and Tesseracts. [Criticism.]


G141. *Strange Horizons: The Spectrum of Science Fiction.* New York: Scribners, 1976, cloth, p. 45. In chapter on treatment of the Jew in science fiction, he names Merril as one of several writers. [Criticism.]


G161. ‘only the unwashed use the term Sci-Fi,’” in Edmonton Journal (March 25, 1978): 1, 8. [Profile/interview.]


G164. “Author is waiting to help other writers,” by Jim Withers, in: The Mirror (November 29, 1978): 3. Includes photo. Merril was writer-in-residence at Centennial College. [Interview]


G179. CON SF & F: A Bibliography of Canadian Science Fiction and Fantasy, compiled by John Robert Columbo, Michael Richardson, John Bell, Alexandre L. Amprimoz. Toronto: Hounslow, 1979, p. 8-9, 71. Dedicated to Merril and Gottleib. [Dedication; entry.]


G183. The Known and the Unknown: The Iconography of Science Fiction, by Gary K. Wolfe. Kent, OH: Kent State University Press, 1979, p. 31, 34, 75. Includes discussion of Merril’s “Barrier of Dread” and “Daughters of Earth.” [Criticism.]


1980


   a. 7th ed. 1986.


G240. “Fans jam festival’s Science Fiction Stage,” by Gord Graham, in: *Quill & Quire* (December 1985), p.[?]. Includes photo of Merrill. [Profile.]


G257. “*Writer-In-Residence At SOL,*” in *Sol Rising* 2 (Summer 1987): [1]. [News item.]


   

1990


G349. *The Encyclopedia of Science Fiction*, edited by John Clute and Peter Nicholls. London: Orbit, 1993, p. 312, 383, 481, 799-800, 800, 1075, 1092, 1120, 1344. In addition to an author entry (799-800), includes Merril in discussions of definition, various themes and motifs, and women authors. [Criticism.]


G359. “Necessary Constraints: Samuel R. Delany on Science Fiction,” by David N. Samuelson, in: *Foundation* No. 60 (Spring 1994), p. 33. [Citation.]


G362. “It’s not ‘about’ science, it’s ‘about’ fiction, and it’s ‘about’ about,” by George McKay, in: *Foundation* No. 60 (Spring 1994): 55, 57. [Criticism.]


**G377.** “Judith Merril: A Link with the New Wave—Then and Now,” by Elizabeth Cummins, in: *Extrapolation* 36 (Fall 1995): 198-209. [Criticism.]


**G380.** “Bibliography: Books Displayed at the National Library of Canada Out of This World Exhibition,” by Andrea Paradis, in: *Out of This World: Canadian Science Fiction*, p. 258-64. Includes Merril’s *Daughters of Earth* and *Tesseracts.*


**G383.** “Consider Her Ways: Canadian Science Fiction and Fantasy by Women,” by Christine L. Kulyk, in: *Out of This World*, edited by Andrea Paradis. Kingston,


G399. Obituary, in Rocky Mountain News (September 18, 1997). [Denver]


G431. [Tribute], by Candas Jane Dorsey. See G417..


G433. [Tribute], by Phyllis Gotlieb. See G332..


G435. [Tribute], by Virginia Kidd. See G320.

G436. [Tribute], by Dennis Lee. See G323.

G437. [Tribute], by Jon Lomberg. See G329.


[Speech delivered at Memorial Service, Performance Arts Lodge, Toronto; September 20, 1997.]

   a.   as “Judy Merril: A Great New York Canadian.”


G455. American Science Fiction and the Cold War: Literature and Film, by David Seed. Chicago: Fitzroy Dearborn, 1999, p. 25, 54-60, 63, 68. [Criticism.]

2000


G467. “Generation Starships and After: ‘Never Anywhere to go But In’?,” by Christopher Palmer, in *Extrapolation* 44.3 (2003 Fall): 311-330. Discusses Merril’s “Wish Upon a Star” as one of several stories in the generation starship subgenre.


G480. “Judith Merril and Isaac Asimov’s Quest to Save the Future,” by Michael LeBlanc. *Foundation* 98 (Autumn 2006), 59-73. Based on extensive research and work in the Merril papers in the National Library of Canada, LeBlanc contrasts the two author’s views of future politics but notes their deep concerns with politics and ecology; he calls both authors “heroes of change in the late 1960s and early 1971s.”
About Elizabeth Cummins

Elizabeth Cummins’ interest in Merril began in 1980 when she first visited the Merril Collection (then called the Spaced Out Library) in Toronto while working on her book-length Le Guin bibliography. In 1991, when she gave her first paper on Merril at SFRA, one audience member commented that he didn’t know Merril was still alive. Merril then became Cummins’ primary research interest, and she published five articles in Extrapolation over the next decade as well as visiting again the Merril Collection in Toronto, conducting an extensive interview with Merril, and accessing the Merril papers at the National Library of Canada in Ottawa. As this bibliography reveals, many scholars are now working on Judith Merril’s career and her significant contributions to the field of science fiction.

Convinced that reference books needed to be published on-line, Cummins was very pleased to learn that Hal Hall was establishing a web publishing center for the bibliography of science fiction and fantasy and honored that Hall accepted the Merril bibliography for inclusion.

Elizabeth Cummins holds degrees from Cottey College (A.A.), the University of South Dakota (B.A. and M.A.), and the University of Illinois Urbana-Champaign (Ph.D.). Since 1962, she has taught in the University of Missouri system on both the Columbia and Rolla campuses. In 1990, she was appointed chair of the Department of English at the University of Missouri-Rolla (soon to be Missouri University of Science & Technology), the first woman in the history of the school to become a department chair. For her support of women students and her active research program, she was awarded the first Woman of the Year Award at UMR in 1997. Now Professor Emeritus, she taught her last class (science fiction) in the fall semester 2004.

She has had a long interest in the connection between literature and science, beginning with a post-B.A. Fulbright Scholarship to the University of Bristol (England). Consequently, when engineering students at UMR petitioned the department chair for a course in science fiction in the early 1970s, the chair offered the course to Cummins. After accepting the challenge, her first step was to attend the annual meeting of the Science Fiction Research Association and thus began a very fruitful scholarly connection. Her presentations at SFRA became publications, and her activity led to her serving as both treasurer and vice-president of SFRA, contributing to numerous committees, and presenting two Pilgrim Awards (Darko Suvin and Marshall B. Tymn).

Her books include Ursula K. Le Guin: A Primary and Secondary Bibliography (G. K. Hall, 1983); Understanding Ursula K. Le Guin (University of South Carolina, 1990; rev. ed. 1993) and Judith Merrill: A Primary and Secondary Bibliography (Center for the Bibliography of Science Fiction and Fantasy, Texas A&M University, [http://library.tamu.edu/cushing/collectn/lit/science/sci-fi/cbsff/index.htm](http://library.tamu.edu/cushing/collectn/lit/science/sci-fi/cbsff/index.htm)). She has published numerous articles on both Le Guin and Merrill. She has made presentations on science fiction at the Modern Language Association, SFRA, and the Popular Culture Association in the South (also serving this organization in numerous offices including president).

Although her retirement has been marred by the death of her husband Larry Vonalt in December 2005, Cummins looks forward to reading new research on Merrill, reading new books by Le Guin, and working on a new research project on Caroline Dale Snedeker of New Harmony, Indiana.