

# Magicians of Gor Short Guide

## Magicians of Gor by John Norman

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 by Gale. Gale is an imprint of The Gale Group, Inc., a division of Thomson Learning, Inc. Gale and Design and Thomson Learning are trademarks used herein under license.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.



# Contents

<a href="#">Magicians of Gor Short Guide.....</a>	<a href="#">1</a>
<a href="#">Contents.....</a>	<a href="#">2</a>
<a href="#">Characters.....</a>	<a href="#">3</a>
<a href="#">Social Concerns.....</a>	<a href="#">4</a>
<a href="#">Techniques.....</a>	<a href="#">8</a>
<a href="#">Themes.....</a>	<a href="#">9</a>
<a href="#">Key Questions.....</a>	<a href="#">10</a>
<a href="#">Literary Precedents.....</a>	<a href="#">12</a>
<a href="#">Related Titles.....</a>	<a href="#">13</a>
<a href="#">Copyright Information.....</a>	<a href="#">15</a>

# Characters

The characters in *Magicians of Gor* are not well developed. A reader new to the *Gor* series might have difficulty figuring out who the narrator is, although people familiar with the series would realize that the narrator is *Tarl Cabot*, once of Earth but now a skilled warrior on *Gor*. When he allows himself some reflection about himself, Cabot notes that he is in most ways just an ordinary man, but nature has given him the extraordinary physical gifts that make him a natural swordsman. He is embarrassed to be so immodest as to admit that he is among the best fighters on *Gor*. His modesty, however, does not extend to his looks; he thinks he is a handsome man and does not like to hear that any man may be better looking. As the novel unfolds, he is also revealed to be a clever man with the ability to outthink clever enemies. His schemes lead to the recovery of the Home Stone of *Ar's Station*, a city to the north of *Ar*, and to the enslavement of his enemy *Talena*.

Cabot's companion is another skilled warrior, *Marcus*, of *Ar's Station*. *Marcus*, courageous but a bit dense, learns that his sex slave, *Phoebe*, came from *Cos*. *Cos* has crushed *Ar's Station* in war, so *Marcus* takes his anger out on *Phoebe*, using her as a representative of *Cos*. *Phoebe* is meek, utterly servile, and loves her master. When he returns her love, she is happy and contented.

Other characters are not presented at length. *Boots Tarsk-Bit* makes an appearance as a traveling magician and uses sleight of hand to retrieve the Home Stone of *Ar's Station* from its display area in *Ar*. Disowned by her father, the true *Ubar* of *Ar* who disappeared in a punitive raid in the mountains, *Talena* is an evil character who seems willing to do anything for power. She shamefully sends free women off to be slaves in *Cos* under the pretense of doing a moral and righteous act; she says they are to serve as reparations for *Ar's* supposed crimes against her conqueror, *Cos*. When she discovers her fate at the end of the novel, she curses mightily and expresses contempt for all men.



## Social Concerns

Although Norman is a professor of philosophy, the philosophical aspects of the Gor novels have not often been examined, primarily because the sexual/enslavement themes are so repulsive as to make the novels unappealing to most critics. Why the Gor novels have become one of the bestselling series of all times raises stressful questions about the society that supports them. The critics who wish to take Norman seriously argue that the novels' emphasis on sadomasochistic sexual practices has obscured the moral lessons Norman puts into Tarl Cabot's first-person narration. Sometimes Cabot launches into extended philosophical disquisitions. Some of what Cabot says, when stripped of its social science jargon, is common sense: weakness attracts bullies and weak nations are frequent victims of ruthless enemies; people need a sense of direction in their lives. When society breaks down, as Ar does after it surrenders to the forces of Cos, young people form gangs and carve out their own small territories; defending them against others becomes their purpose. At least on the surface, this parallels what has happened in some large American cities. Another, perhaps more disturbing, series of observations that appears in *Magicians of Gor* focuses on the abuse by their own people of brave soldiers who were defeated while defending Ar.

Instead of honoring or helping these veterans, the citizens of Ar revile them, blaming them not only for the loss of the war, but for having any war at all.

This seems to be Norman's comment on the experiences of many of America's Vietnam War veterans. Through propaganda and the citizenry's fear, Cos shifts from being seen as a remorseless enemy to the wronged friend of Ar which has liberated the city from tyranny. Norman seems to have a low view of people's ability to think for themselves; the citizens of Ar believe almost anything if it sounds close to what they want to believe.

Most of the Gor novels are concerned with the idea of biological determinism. A popular scientific and philosophical view in the twentieth century, biological determinism maintains that most of what people become is determined by their genes, hormones, and other legacies of millions of years of evolution. These determine what each individual person will be like, with environment having only minimal influence. This concept has appealed to some futurist thinkers who have suggested that techniques such as genetic testing could rid society of incorrigible undesirables or create Utopian societies in which people were good because they were forced to be through advanced technology. Norman takes the notion of biological determinism and, within the context of a "primitive" warrior society, applies it to the relationships between men and women.

It is possible that Norman intends to ridicule notions of biology as destiny — that people are born to be what they become as adults. Some critics suggested in the early 1970s that in the Gor books Norman was merely working out his own sexual fantasies on paper and was sharing those fantasies with his readers. This may be so, but the intellectualism interjected frequently in *Magicians of Gor* suggests that the sadomasochistic society of Gor is more than just wish fulfillment for a sexually frustrated male. Repeatedly, Tarl Cabot, the narrator, declares that women are biologically meant



to be slaves and men are meant to be masters. On Earth, he notes, men and women are usually unhappy with one another. This is because earthly society (probably meaning American society) has forced ordinary people into unnatural social roles to suit small social elites that seek power for themselves at the expense of the welfare of others.

For Cabot, when women act like men, they are defying their true selves, dooming themselves to miserable lives.

To be happy they should be slaves to men. Thus when a Gor slaving raider brings Earth women to Gor, the women soon find themselves happier than they ever were before. As slaves, they serve men totally, which is what evolution meant them to do. Cabot constantly refers to slave women as being truly feminine, while free women are lost in unhappiness because they lack true femininity. On the other hand, men are unhappy when they must try to deal with women as if men and women were equals; this unnatural relationship can only be rectified by the man becoming a master. He must learn that women are biologically meant to serve his every whim, with total obedience; he must learn that no woman is truly happy unless she is a man's slave.

Most psychiatrists would probably cringe at Cabot's radical view of the proper relationship between the sexes.

Human relationships seem too complex for Cabot's reasoning to hold true, yet it is Cabot's point that earthly relationships have been made artificially complex. On Gor, the complexities are stripped away to reveal the truly simple relationships nature intended. The whole idea that women want to be degraded, to literally lick men's feet, to be whipped to remind them that they are entirely in a man's power, and to be chained and regarded as no more than a domesticated animal seems perverse. Simplistic answers may satisfy some adolescent minds, but the real-life experiences of adults suggest that most women hate to be abused.

Could the Gor series be a savage satire on the whole notion of biological determinism? After all, Norman is the pen name of a real-life philosopher whose academic work suggests that he is well acquainted with the confusions of modern philosophical views. Much of twentieth-century philosophy depends on the notion that only what is physical exists, that there is no supernatural aspect to the universe. Biological determinism is the logical result of the belief that people have only physical brains — no minds, no spirits, and no God. On Gor, biological determinism runs rampant. The gods of Gor are not really like the Christian God; they are somewhat cowardly insectlike creatures, making the spiritual lives of Goreans seem ridiculous and suggesting that biological determinism does not properly deal with people's spiritual needs.

Even the most mystical events on Gor, such as when Boots Tarsk-Bit seems to make a woman disappear, can be explained in purely physical terms by hard-headed Tarl Cabot. Yet, under all the cynicism, all the brutality and acting out of biological drives, is a contradiction. Cabot and his companion Marcus act altruistically — not in the self-



interest that their biology would dictate, but in the interest of others. The sadomasochistic world of Gor seems insane, and perhaps it is meant to be.

This does not absolve Norman from responsibility for the views of men and women he presents in his fiction. If the Gor series is a satire, it is a joke almost no one understands. Further, his book *Imaginative Sex* (1974) indicates that he may be serious about sadomasochism and the idea that women must submit to their masters in order to be happy.

How many of the many millions of readers of the Gor books take the biological theories seriously is open to conjecture. After all, the books are presented as fantasies, and the sex as no more than fantasy; for their readers they may be no more than light entertainments. Further, those who charge the Gor books with being pornographic are exaggerating. They may be deeply offensive, but being offensive does not make them pornographic.

In fact, the sex in *Magicians of Gor* is not described in detail. It occurs but is obliquely presented; a careless reader might miss it entirely. Still, the novel opens with a free woman being seized and enslaved for trying to sleep with a handsome male slave. The scene is horrifying, with the woman bound in a net, her life thrown to the wind. Soon thereafter, Marcus abuses his own slave, Phoebe, who delightedly licks his feet clean of the dirt and dust they had gathered from walking in Ar's streets. Phoebe is presented as overjoyed to serve her master in such a humiliating way, but for those readers who are unprepared for it, the scene is shocking. Elsewhere, women are "cuffed" — struck with back or palm of the hand — for minor transgressions against the code of conduct all slaves must follow. These cuffings may easily call to mind those women who are beaten by their husbands or boyfriends in real life. Their battered faces are not romantic, and in those cases in which the battered woman insists she loves the man who beats her, the woman appears pathetic and foolish, not as though she were a beautiful love slave whose beatings made her a sex goddess. Critics of the abuse of women have every reason to be appalled by *Magicians of Gor*.

Another disturbing aspect of *Magicians of Gor* is the subject of slavery.

The plot of the novel is slight; about three-fourths of the book is devoted to depictions and justifications of slavery.

The practice is commonplace on Gor, and characters find slavery mildly troubling only when they contemplate male slaves having to be subservient to women. Such qualms are rare. In general, the practice is treated as being a natural consequence of biology; some people are born stronger than others.

The strong rule the weak. All women are weaker than men and thus all women should be slaves of men. For those men who are weak — especially those who treat women as equals or at least as people whose feelings matter — slavery is seen as suitable for them because in slavery they would at least be serving real men, natural men who dominate as biology intends.



The Greek and Roman names of the native Goreans suggest a parallel with the classical world. In these and many other ancient and primitive societies, slavery was a common practice, but America's own experiences with slavery suggest that the practice was not only despicable but destructive of the personalities of both slave and owner, and it is worth noting that slaves in classical times hated being slaves. This is not apparent in *Magicians of Gor*.

Further, the constant insistence on the glories of female slavery on Gor and of how that slavery is honest, whereas earthly practices are hypocritical, implies that female slavery is superior to earthly ways.

On Gor, slavery is a legal institution and is governed and protected by law.

Women are slaves because they must be; they are branded because they are like animals and have no choice; they may be bought, sold, traded, tortured, put to any kind of labor whatsoever, and may be killed entirely at the will of their owners. Tarl Cabot once, in the earliest Gor novels, was troubled by Gor's slavery; he is no long bothered by it; he even endorses it.

## Techniques

When the Gor series began in the 1960s, reviewers compared it to the fiction of Edgar Rice Burroughs. Some reviewers hoped that Norman might exceed Burroughs as a creator of vivid fantasies of adventure. This did not happen. Even in the early novels signs of weaknesses are evident. For instance, *Outlaw of Gor* (1967) takes forever to get its action underway and seems a mere prologue to the real story which comes in *Priest Kings of Gor* (1968). *Magicians of Gor* wanders endlessly. The plot of the novel does not become evident until after more than sixty pages. About three-fourths of the novel is devoted to descriptions of the pleasures of slavery. Purely as a matter of technique, the repetitive descriptions are without the variation or originality which might liven them up as sex fantasies. The sadomasochistic aspect of the novel is its primary interest, with the plot decidedly secondary.

However, the early novels are marked by well-told high adventure.

For instance, in *Priest-Kings of Gor*, the reader seems to be in the presence of a master storyteller. The secret of the Priest-Kings is sought and eventually revealed, and the primitive practices of Gorean society form an exotic backdrop for the Earthman who is discovering the wonders of a strange new world. But after uncovering the truth about the nature of the Priest-Kings, Cabot seems to have little left to discover. The subsequent novels slowly drift into the pattern of *Magicians of Gor*, a clever plot buried under layers of sexual titillation. To Norman's credit, he still practices the essentials of the novelist's craft. He ties the seemingly pointless events of the first chapter to Cabot's scheme to enslave Talena, and builds suspense for the next novel in the series. Further, he has a gift for evocative description, making strange buildings in Ar and camps outside it come alive. The flair for creating an exotic environment in which anything might occur is still present in Norman's fiction, but not much actually happens.



# Themes

The main theme of *Magicians of Gor* is a complex speculation about reality, about what really exists and what does not. At the end of the novel this theme is explained in relation to the Home Stones, over which wars are fought and for which people will give their lives.

Cabot explains that the Home Stone "exists, which goes beyond, which surpasses, meaning. In this primitive sense the Home Stone is simply that, and irreducibly, the Home Stone. It is too important, too precious, to mean.

And in not meaning, it becomes, of course, the most meaningful of all."

This idea that what is not may be more important than that which is, is not only complex, it seems contradictory to the idea that being exactly what one is and nothing else is what is most important to people. Women are inherently slaves, the reasoning goes, thus they must be slaves to be really themselves.

Yet, the novel's principal theme suggests that in not being what one is, in denying the fact that one exists, one can become more than what one was before. On the one hand, people find fulfillment in reducing their relationships to their own fundamental natures, those of slave and master, and on the other hand the philosophical underpinning of the novel is that in denying what one is, one can become greater than oneself.

This philosophy actually takes its roots from the concept of the universe as a Great Chain of Being, a pervasive influence in Western thought during the Renaissance and early modern period. One tenant of this philosophy is that everything in the universe, from the deities to the lowliest rock has its designated place, and that it is the moral duty, if not the religious obligation, of every creature to seek happiness within its place in the chain. Thus, the contented slaves of Gor have achieved their highest potential and will be blessed by the deities. The Great Chain of Being has not been given much credence since the eighteenth century.

A more modern theme is the titillation of sexual denial. By denying that there is desire, a master inflames himself and his slave; the greater the denial, the more powerful the desire. The slave Milo exerts an attraction for free women as if he were not a slave; no free man is more idolized. Seremides, a military lord in Ar, has become the power-behind-the-throne of the city by surrendering to the forces of Cos; as a defeated warrior he has won Ar. Eventually, the theme finds its fulfillment not in the disquisition on the meaning of Home Stones, but in Talena, the Ubara (Ruler) of Ar. Cabot conquered her and made her a slave, but she lives as if still a free woman.



## Key Questions

One way to look at *Magicians of Gor* and the entire Gor series is as a real-life tragedy in which an author of great talent, whose second and third books show that the first was not a fluke, who could have become a premiere storyteller, perhaps better than Edgar Rice Burroughs and Robert E. Howard, but who instead chose to write tales that have made him only a footnote — and perhaps not even that — in the history of American fantasy literature.

A discussion could profit from comparison of *Tarnsman of Gor*, *Outlaw of Gor*, and *Priest-Kings of Gor* to *Magicians of Gor*. Note how in the first novels even minor events become the stuff of epic adventure; even digressions involve flights of imagination. Note further the friction in the first three novels between Cabot's American values and those typical of the peoples of Gor.

This friction creates tension, which lends itself to suspense and complex characterization. Note the fragile echoes of the best elements of the early novel in *Magicians of Gor*. This late novel almost has a plot, almost has interesting characters, and almost has a complex and exotic society. What can we learn about the challenges of writing fiction from Norman's decline?

What techniques have served him best and what ones have done him disservice? What could account for the loss of a great storytelling voice, and why would it be a tragedy not only for Norman, but for readers, as well?

Another approach to discussing *Magicians of Gor* would be to straightforwardly tackle the obvious issues it raises. If group members can avoid polemicizing (and the novel's gender themes invite polemics), they could use the novel for a fruitful discussion of what men and women (especially American men and women) hope for in their relationships with each other and whether they secretly want to submit totally to the will of their sex partners.

Does the sexual fantasy of *Magicians of Gor* merely represent a healthy airing of common sexual fantasies, as sexologist Alex Comfort suggests for earlier works in the Gor series?

If a group is determined to develop a discussion out of the novel, identifying and debating its philosophical points could develop some significant ideas about social hypocrisies, the treatment of Vietnam War veterans, the human desire for secure communities, and the human willingness to sacrifice lives for abstractions, such as the Home Stones.

1. Do weak nations attract attacks from strong ones? Is a well-prepared military necessary for the security of individual nations even in times of peace?
2. Why have some Americans blamed Vietnam War veterans for the war?



3. Is Norman correct in implying that people are easily manipulated by propaganda, that even a vicious aggressor such as Cor can be made to seem a benefactor to its victims?
4. How valid are Norman's ideas of biological determinism? Are people ruled by their biology, with environment have little influence?
5. Are modern relationships too complex? Would people benefit from removing the artificiality that complicates modern life? If the social artificialities were removed, what would remain in human relationships?
6. Is the Gor series pornographic?
7. Does scientific observation of nature conclude that the physically strong rule the physically weak or that the weak exist only to serve the strong?
8. What are the thematic contradictions of *Magicians of Gor*, such as slavery equals liberation and losing equals victory? What do these contradictions imply about human experience?
9. Should a writer such as Norman be excluded from a reference encyclopedia such as this because of his aberrant ideas?



## Literary Precedents

The science fiction novels of Edgar Rice Burroughs (1875-1950) are clearly the literary sources of Norman's Gor novels. From Burroughs's Mars series and his later Pellucidar series, Norman recreates the powerful men, the sexually exciting women, the strange mixture of primitive and sexually advanced peoples, the odd and sometimes physically improbable beasts (Burroughs's "Bos" becomes Norman's "Bosk"), the powerful protagonist from another world who gets out of impossible scrapes through sheer brute strength and courage (even the names John Carter and Tarl Cabot are somewhat similar).

In *At the Earth's Core* (1922), for example, Burroughs imagines a counterEarth, Pellucidar, that is ruled by reptilian creatures who are more advanced and intelligent than men; in *Gor*, the antlike Priest-Kings rule, and they withhold military technology from the men of Earth, who are used by the Priest-Kings to people their land. However, the humans of Burroughs's Mars and Pellucidar cycles are old-fashioned gentlemen, romantic heroes who are deferential and chivalrous toward women. As the *Gor* series evolves, Tarl Cabot and Jason Marshall are disabused of such notions and come to "realize" that all women are essentially slaves and all men their masters.

Another interesting shift is that the Burroughs hero is usually impatient of convention, and romantic enough to sacrifice a civilization to save a woman's honor or just to satisfy his own whim. In contrast, the Norman heroes are almost superstitiously reverential of the primitive codes of *Gor*, and are quite willing to grovel in the dust and kiss their master's (or mistress') feet during the odd times when they are themselves enslaved.

As for the themes of bondage and sadomasochism, one need look no further than Pauline Reage's *Histoire d'O* (1954), which appeared in an English version by Sabine d'Estree as *Story of O* in 1965, just before the first *Gor* novel was published. The English version even had a preface entitled "The Pleasures of Slavery," which might be profitably compared with Norman's *Imaginative Sex* (1974). Like the "heroines" of *Gor*, *O* is branded and leashed and collared, enjoys her slavery, and feels truly liberated only when she is firmly locked in her chains. *O*, like Doreen in Norman's *Dancer of Gor* (1985), lies in her captivity at night, glorying in her shackles and brands, savoring to the full her abasement and slavery. The proud, free women of *Gor* and the aloof women of Earth are stripped of their garments and reduced to anonymity; Reage's heroine is similarly humiliated, and, instead of being granted a slave name, retains her nonname, the tantalizingly ambiguous symbol *O*. The horrible difference is that *O*'s sufferings are supposed to be extraordinary, while the terrible treatment of women in the *Gor* novels is not only considered normal, but just and right. There is a hint of this in Burroughs's *Land of Terror*, where the narrator suggests that he prefers enslaved women to liberated women. As the *Gor* series continues, the adventure quotient in each novel shrinks in proportion to the amount of time devoted to sex and enslavement. It seems, then, the *Gor* novels have deteriorated from first-class adventure in the Burroughs tradition to a misogynistic treatment of sexual themes that is marred even further by tedious sermonizing and an almost comic, if not pathetic, social Darwinism.



## Related Titles

Tarnsman of Gor Tarl Cabot, again the primary hero of Tarnsman of Gor (1967), is a courageous, honorable, ethically upright individual who cannot find scope for his talents in pollution-clogged, technologically overburdened, effete Earth.

His father, Matthew Cabot, who moves between Earth and Gor, the counterEarth hidden by Earth's sun and moon, has Cabot kidnapped and brought to Gor. Here he finds a society where all technology is in the hands of the Priest-Kings, gigantic, antlike creatures. They dole out advanced medical knowledge to men, but keep them in a state of military backwardness. Thus brute strength is valued, and women are the prizes of war and are happiest when enslaved. Norman comments bitterly on the anonymity of the individual on Earth, and his inability to use his physical and mental powers.

On Gor, in contrast, the powerful and the crafty survive, and the weak are pushed aside. Norman preaches a type of social Darwinism, and while Cabot professes to be shocked by the brutality and slave practices of Gor, he admits it is a much more refreshing and honest existence than one finds on Earth.

This society is a strange mixture of primitivism and futurism. Spaceships travel to Earth to pick up women and a few men to work as slaves, Goreans live lengthy lives free of disease and the ravages of time. They fight only with swords and spears, are subject to a rigid caste system, and engage in primitive religious rituals, including worship of the community's "home stone" and strict adherence to the directives of the Priest-Kings, who are known only by report. In effect, Norman separates the technological progress of the modern world from its value system and unites it with the simple moral codes of a Homeric world without gods, a world where the strong and the cunning prosper, and the weak and foolish perish. It is an exciting world of exotic beasts, superwarriors, and stunningly beautiful women, a world of adventure and romance whose interest for the reader is considerably enhanced by Norman's vast knowledge of ancient customs and civilizations.

At least at the beginning of the Gor series, Tarl Cabot is an engaging, complex character whose wonderment at Gorean customs is shared by his readers. Talena, daughter of Ubar, plays a credible role as the condescending princess who at first scorns her champion Tarl, but eventually becomes his loving, submissive companion. Torm, of the caste of scribes, is a parody of the preoccupied intellectual, and Marlenus a courageous but cruel chief of Homeric proportions. Tarl's father is a cool and distant ruler, but he has moments of compassion and love for his bewildered son that make him credible.

One sometimes gets the impression that a realistically drawn protagonist has been set down in a world of comicbook characters, but they all mesh quite well in the simultaneously primitive and futuristic world of Gor.



Captive of Gor Where the earlier Gor books were romantic and fantastic adventures peopled by chauvinistic men and stereotypically submissive women, *Captive of Gor* (1972) is almost exclusively devoted to the dubious pleasures of bondage and enslavement. As in many pornographic novels of the Victorian era, the narrator, Elinor Brinton, is writing an account of her enslavement at the command of her master, Rask of Treve. Gone are the exciting battles and intriguing plots of the earlier Gor books — here there is only bondage, leashing, whipping, branding, and acts of abasement. The book concludes with a return to romantic sentimentalism when Rask of Treve risks death to repossess his slave; his "love" can be equated with the gratuitous hundred pieces of gold he tosses to her former master, for the great Rask of Treve had sworn never to pay for a slave. Elinor's cash value has progressively risen as she has passed from master to master, before being restored to Treve, but this only reinforces the Gorean fact that she is a piece of property, a valued domestic animal. If Norman is concerned about anything in this book, it is with the erosion of male power in what he takes to be an increasingly feminist America; otherwise, the book can be read as pure sexual fantasy.



# Copyright Information

## Beacham's Guide to Literature for Young Adults

Editor - Kirk H. Beetz, Ph.D.

Library of Congress  
Cataloging-in-Publication Data

Beacham's Guide to Literature for Young Adults

Includes bibliographical references.

Summary: A multi-volume compilation of analytical essays on and study activities for fiction, nonfiction, and biographies written for young adults.

Includes a short biography for the author of each analyzed work.

1. Young adults—Books and reading. 2. Young adult literature—History and criticism. 3.

Young adult literature—Bio-bibliography. 4. Biography—Bio-bibliography.

[1. Literature—History and criticism. 2. Literature—Bio-bibliography]

I. Beetz, Kirk H., 1952

Z1037.A1G85 1994 028.1'62 94-18048 ISBN 0-933833-32-6

Copyright ©, 1994, by Walton Beacham. All rights to this book are reserved. No part of this work may be used or reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or in any information or storage and retrieval system, without written permission from the copyright owner, except in the case of brief quotations embodied in critical articles and reviews. For information, write the publisher, Beacham Publishing, Inc., 2100 "S" Street, N.W., Washington, D.C. 20008.

Printed in the United States of America First Printing, November 1994