

The Dispossessed (2)

1965	Gulf of Tonkin Resolution (escalation of US involvement in Vietnam)
1968	Tet Offensive UKL signed by agent Virginia Kidd assassinations of MLK and RFK antiwar protests at Democratic National Convention
1969	<i>The Left Hand of Darkness</i> (New York: Ace) Pres. Nixon (elected '68) begins troop drawdown in Vietnam "U.K. Le Guin," "Nine Lives," <i>Playboy</i> (November)
1970	Hugo and Nebula Awards for <i>Left Hand</i>
1971	teaches at first Clarion West workshop
1972	<i>The Word for World Is Forest</i> in <i>Again, Dangerous Visions</i> , ed. Harlan Ellison (New York: Doubleday) Strategic Arms Limitation Talks (US–Soviet détente)
1973	Paris Peace Accords; final US withdrawal from Vietnam "The Ones Who Walk Away from Omelas," in <i>New Dimensions 3</i> OPEC embargo and First Oil Shock
1974	<i>The Dispossessed</i> (New York: Harper & Row) Richard Nixon resigns following Watergate scandal
1975	Hugo, Locus, and Nebula Awards for <i>The Dispossessed</i> fall of Saigon (reunification of Vietnam follows next year) Fredric Jameson, " World-Reduction in Le Guin ," <i>Science Fiction Studies</i> 2, no. 3 (November) Physicist Andrei Sakharov awarded Nobel Peace Prize

It is "steam engine time" for the writers of speculative fiction. The millennium is at hand. *We* are what's happening....

He [Norman Spinrad] said he thought I should implement some of the rabble-raising ideas I had been spreading about "the new thing" in speculative fiction, with an anthology of same. I hasten to point out *my* "new thing" is neither Judith Merrill's "new thing" nor Michael Moorcock's "new thing." Ask for us by our brand names.

Ellison, introduction to *Dangerous Visions*, xxii, xxv.

358:437 (Goldstone)

March 25, 2025

Overleaf: Advertisement, *Galaxy* 26, no. 5 (June 1968): 4–5, [Internet Archive](#). Following page: Vonda N. McIntyre, “Guest of Honor: Ursula K. Le Guin,” *World S.F. Convention 33: Aussiecon* (conference program), 1975, [fanac.org](#).

We the undersigned believe the United States must remain in Vietnam to fulfill its responsibilities to the people of that country.

Karen K. Anderson
Paul Anderson
Harry Bates
Lloyd Biggle, Jr.
J. F. Bone
Leigh Brackett
Marion Zimmer Bradley
Mario Brand
R. Bretnor
Fredric Brown
Doris Pitkin Buck
William R. Burkett, Jr.
Elinor Busby
F. M. Busby
John W. Campbell
Louis Charbonneau
Hal Clement
Compton Crook
Hank Davis
L. Sprague de Camp
Charles V. de Vet
William B. Ellern
Richard H. Eney
T. R. Fehrenbach
R. C. FitzPatrick
Daniel F. Galouye
Raymond Z. Gallun
Robert M. Green, Jr.
Frances T. Hall
Edmond Hamilton
Robert A. Heinlein
Joe L. Hensley
Paul G. Herkart
Dean C. Ing
Jay Kay Klein
David A. Kyle

R. A. Lafferty
Robert J. Leman
C. C. MacApp
Robert Mason
D. M. Melton
Norman Metcalf
P. Schuyler Miller
Sam Moskowitz
John Myers Myers
Larry Niven
Alan Nourse
Stuart Palmer
Gerald W. Page
Rachel Cosgrove Paves
Lawrence A. Perkins
Jerry E. Pournelle
Joe Poyer
E. Hoffmann Price
George W. Price
Alva Rogers
Fred Saberhagen
George O. Smith
W. E. Sprague
G. Harry Stine (Lee Correy)
Dwight V. Swain
Thomas Burnett Swann
Albert Teichner
Theodore L. Thomas
Rena M. Vale
Jack Vance
Harl Vincent
Don Walsh, Jr.
Robert Moore Williams
Jack Williamson
Rosco E. Wright
Karl Würf

We oppose the participation of the United States in the war in Vietnam.

Forrest J. Ackerman
Isaac Asimov
Peter S. Beagle
Jerome Bixby
James Blish
Anthony Boucher
Lyle G. Boyd
Ray Bradbury
Jonathan Brand
Stuart J. Byrne
Terry Carr
Carroll J. Clem
Ed M. Clinton
Theodore R. Cogswell
Arthur Jean Cox
Allan Danzig
Jon DeCles
Miriam Allen deFord
Samuel R. Delany
Lester del Rey
Philip K. Dick
Thomas M. Disch
Sonya Dorman
Larry Eisenberg
Harlan Ellison
Carol Emshwiller
Philip José Farmer
David E. Fisher
Ron Goulart
Joseph Green
Jim Harmon
Harry Harrison
H. H. Hollis
J. Hunter Holly
James D. Houston
Edward Jesby
Leo P. Kelley
Daniel Keyes
Virginia Kidd
Damon Knight
Allen Lang

March Laumer
Ursula K. LeGuin
Fritz Leiber
Irwin Lewis
A. M. Lightner
Robert A. W. Lowndes
Katherine MacLean
Barry Malzberg
Robert E. Margroff
Anne Marple
Ardrey Marshall
Bruce McAllister
Judith Merrill
Robert P. Mills
Howard L. Morris
Kris Neville
Alexei Panshin
Emil Petaja
J. R. Pierce
Arthur Porges
Mack Reynolds
Gene Roddenberry
Joanna Russ
James Sallis
William Sambrot
Hans Stefan Santesson
J. W. Schutz
Robin Scott
Larry T. Shaw
John Shepley
T. L. Sherred
Robert Silverberg
Henry Slesar
Jerry Sohl
Norman Spinrad
Margaret St. Clair
Jacob Transue
Thurlow Weed
Kate Wilhelm
Richard Wilson
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Contributions to help meet the expense of future ads are welcomed, and should be sent to:

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P. O. Box 79
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QUEST OF HONOUR URSULA K LE GUIN



Ursula K. Le Guin is a deceptively quiet individual. In the four years I have known her, I have never heard her raise her voice. This is an accomplishment worthy of special note, because during three weeks of those four years, she presided over the University of Washington's Science Fiction Writers' Workshop, an experience guaranteed to reduce almost anyone to raving mania. But neither a week's stay in a dormitory guest room with the approximate measurements and light level of the bottom of a well, nor the sight of one of the stranger members of our class waving — upside down — through the window of her second-floor sitting room shook Ursula's aplomb.

She does not need to raise her voice. Her quietness comes from the serenity

of a person self-assured in her careers, her abilities, her life, without the vanity that "self-assurance" so often implies. She is one of the few writers around who is able to talk undefensively about a piece of her own work in terms of its flaws, rather than insisting a story is finished, untouchable, and perfect. While lesser writers may refuse to acknowledge the validity of any criticism, viewing it as a personal attack, Ursula not only discusses it, but shows in her response that she has considered the subject herself, usually in even greater depth than the critic. I think this is because she recognizes the ability to dissect one's own work for what it is: an indication of growth and of the potential for continued growth as writer and as artist.

The flaws in her writing, however, are rare. Much more evident are the

brilliance of prose and conceptualization, the characterization (so often lacking in traditional science fiction), the substance and consistency of her settings. Joanna Russ once observed that Ursula Le Guin has evolved as a novelist with frightening speed. Her first work was published barely fifteen years ago; it was of high quality to start with, and each novel in succession is of even higher quality, seemingly by an order of magnitude every time. Where the progression will lead from here no one — perhaps not even Ursula — can say. As a reader, I anticipate; as a writer, I marvel.

Ursula's work has been honored by audience and professionals alike. Her awards include three Hugos (for *The Left Hand of Darkness*, *The Word for World is Forest*, and "The Ones Who Walk away from Omelas"), three Nebulas (for *Left Hand of Darkness*, *The Dispossessed*, and "The Day before the Revolution"), the Boston Globe/Hornbook Award (for *A Wizard of Earthsea*), and the National Book Award for Children's Literature (for *The Farthest Shore*). To anyone who has not read Ursula's three Wizard of Earthsea books, I recommend them without reserve. Like all the best children's books, the ones that are loved and become classics, they are as enjoyable for adults as for children.

And Ursula is as fine a teacher as she is a writer. "Teacher" is perhaps not the most accurate word (there may be no accurate word); as James Sallis has said, "Thus far, we have not demonstrated that writing can be taught, only that it may be learned." During Ursula's weeks at the workshop, people wrote, and worked, and learned, for she is adept at providing situations in which learning is most possible.

Any educators in the audience, please note: she calls the situations "games."

Possibly the most successful — certainly the most memorable — was the construct game. When the players arrived in Ursula's sitting room one afternoon, they were confronted by a Thing. This Thing included the ceiling lamp, the rug, pieces of string, several ash trays, twigs, wires, bottle tops, bits of plastic. The assignment: to use it in a story.

At least three of the pieces written that day were saleable and have since appeared in print. It's interesting to note that by the time the stories were finished no construct bore much resemblance to the one inhabiting Ursula's suite, and none — construct or story — resembled any other. Like any good game, the Thing was a tool to interest the imagination.

Ursula left the construct in her room as a gift for Harlan Ellison, whose week followed hers that year. Now, during workshops, Harlan has withstood dormitory food, and audiences which would not let him leave for four and a half hours, a strange creature named Ygor, an even stranger creature named Buntho, a stint in a ditch as the Dauphin of France — everything, in fact, from a gargoyle raid across the roof of four-storey Hansee Hall to my fluorescent chartreuse socks. But when he arrived, wilted (as opposed to "fresh") from two weeks of New York City and one week of Michigan during a high-humidity heat wave, he took one look at the Thing lurking in his quarters, groaned, and went to bed for twelve hours.

Sometimes Ursula overwhelms even the most imaginative of us.

Vonda N. McIntyre

Adapted from the introduction to "From Elfland to Poughkeepsie" by Ursula K. Le Guin, Pendragon Press, Oregon, 1973. (second edition in preparation).