

PAST MASTER

パスト・マスター

トマス・モアの大冒険

R·A·ラファティ

井上 央 訳



SEISHINSHA

PAST MASTER

Japanese title: THOMAS MORE NO DAIBOUKEN
(The Great Adventure of Thomas More)
illustration by Eiji Yokoyama, 1993

The
~~BOOMERFLASHES~~
Gazette

悪魔は死んだ

R·A·ラファティ 井上央訳



サンリオSF文庫

THE DEVIL IS DEAD
Illustration by Teruo Hatano, 1986

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"We few! We happy few!"

-Henry V
Shakespeare

It was never intended that our Fellowship, the Fellowship of the Argo, of Epikt and Roadstrum, of Dana and Okla, should be an exclusive thing. The table was prepared and the bar was stocked for as big a bash as ever was seen. There was something for everyone. A magical feast. Take as much as you want. Stuff your pockets and fill your purse. It would make no difference. There would be just as much when you were done as when you started. This is fish and loaves stuff. (Are not all good stories fish and loaves stuff by their very definition?)

Well, the feast was readied and the invitations were sent out and a most peculiar thing came about. All of the folks to whom they were sent found excuses not to come. The Host was a gracious man. "Perhaps I have not worded the thing properly," he said. So another round of invitations were prepared and dispatched. Years passed (feasts like this don't just happen overnight, you know). The Gracious Host is still waiting. The beer is

still cold and the pheasant warm. The steaks are thick, the hot sauce is the hottest around, and the bread is fresh, fresh, fresh! But the hall is still empty and perhaps it will always remain so.

Or at least almost so. They would be easy to miss in such a vast place. But here and there, sometimes alone and sometimes in small groups, figures move through the magic place. Tasting. Drinking. Stopping here and there to sample that most prodigious board. And when they meet, at the intersection of the Great Tables, there is much back slapping and laughing and joy at what they have found. Family of the Empty Hall. You can hear them if you listen close by the doors.

But why wait at the door?

Did I not say that the beer was cold? That the whiskey was the whiskeyist and the wine- ah, the wine, there's been no cheap-jacking about the wine! So come. One day the Hall may indeed fill with guests. And they will require guides. The Invitation is yours. The Fellowship awaits.

There now, we've had the Invitation and the Invocation. What started as a suggestion by Steve Pasechnik of Edgewood Press fame (thank him for IRON TEARS, I do) has

taken on flesh, as it were. Let the Sherlock fans have their funny hats and pipes. Let the Trekkers have their ears (by the way, if you look carefully at Clint Eastwood in The Unforgiven I believe you will see where the make-up guys got their ideas for Worf). We don't need any of that stuff. Nope. Not us. We're special. We're the guys with the pointy minds and odd reading habits. All together now "We got style! We got Verve! We don't find this stuff absurd!" Sing it to yourself. Everyday. It'll work wonders.

There is no way I can let this go without thanking Shinji Maki for assistance far above and beyond the call of duty. It was his mailing to me of the checklist you'll find inside that really started the ball rolling. I wish him and his family every joy and success. I also acknowledge a debt to Mr. Asakura for his contribution and to Gene Wolfe for allowing me to reprint his Lafferty poem. (Hiroshi Inoue, where have you gone?! I would have loved your translators insights.)

I am hoping that those of you who are talented with pen or brush will be kind enough to contribute to The Boomer. Short essays will be warmly embraced. Commentary and letters are encouraged. I would love to do future issues around Lafferty in Italy, in Britain, in France,

Holland etc. If anyone out there can help, please, please do.

A regular feature of this irregular endeavour will be the free classified ad. Individuals looking for anything specific for their Lafferty collections (and we will keep this to Lafferty material) can send me their want lists in ad format. Also those interested in selling things. Feel free. We'll start this with issue two if there's any interest.

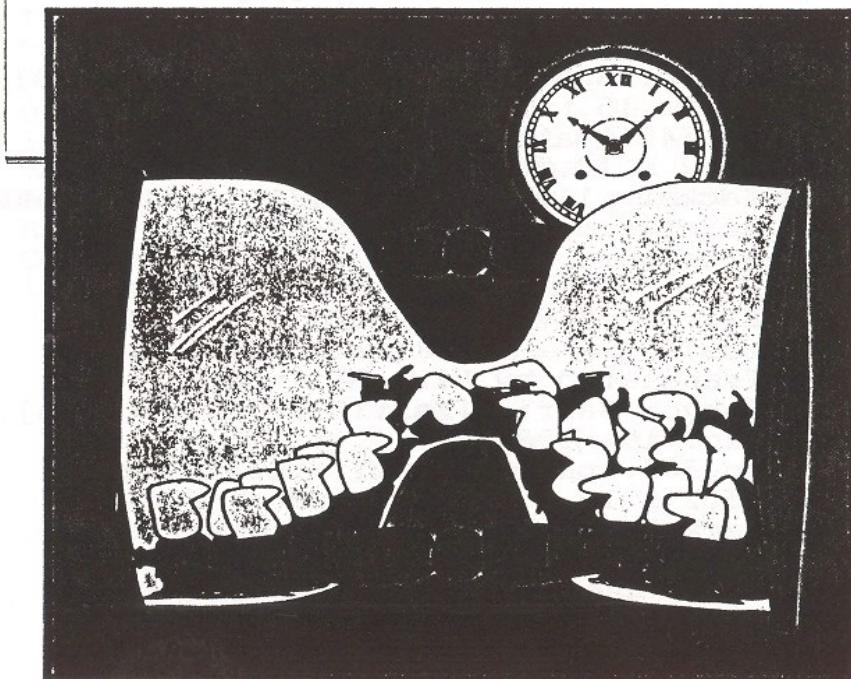
Enough of me for now. Welcome again to Boomer Flats, Home of the Hairy Earthman.

Dan
Knight

Among The Hairy Earthmen

子供たちの午後

R・A・ラファティ 井上 央 訳



Seishinsha

AMONG THE HAIRLY EARTHMEN
illustration by Hisaichi Ishi-i, 1982

A CHECKLIST OF WORKS BY R. A. LAFFERTY
IN JAPANESE TRANSLATION
compiled by Shinji Maki

* entries are in alphabetical order

● BOOKS [NOVEL]

N.1] ARRIVE AT EASTERWINE.

as イースターワインに到着
(Easterwine ni Tochaku)

Translated by Michio Ochi.

Tokyo: Sanrio [Sanrio SF Bunko 83-B],
Sept. 15, 1986.

pp.345. paperback with dust jacket.

15.2 x 10.7 cms. issued at 600 yen.

Jacket illustration by Katsumi Murakami.

Afterword by Nozomi Omori.

Afterword by Michio Ochi.

N.2] THE DEVIL IS DEAD.

as 悪魔は死んだ (Akuma wa Shinda)

Translated by Hiroshi Inoue.

Tokyo: Sanrio [Sanrio SF Bunko 83-A],
Aug. 15, 1986.

pp.366. paperback with dust jacket.

15.2 x 10.7 cms. issued at 620 yen.

Jacket illustration by Teruo Hatano.

Afterword by Hiroshi Inoue.

N.3] PAST MASTER.

as トマス・モアの大冒險
—パスト・マスター—

(Thomas More no Daibouken: Past
Master)

Translated by Hiroshi Inoue.

Osaka: Seishinsha [Seishinsha Bunko],
Jan. 10, 1993.

pp.379. paperback with dust jacket.

14.8 x 10.5 cms. issued at 680 yen.
Jacket illustration by Eiji Yokoyama.
Afterword by Hiroshi Inoue.

● BOOKS [COLLECTION]

C.1] AMONG THE HAIRY EARTH MEN.

[edited by Hiroshi Inoue]

as 子供たちの午後

(Kodomotachi no Gogo)

Translated by Hiroshi Inoue.

Osaka: Seishinsha [Seishinsha SF Series
2001], Feb. 10, 1982.

pp.250. paperback with dust jacket.

18.5 x 13.0 cms. issued at 960 yen.

Jacket illustration by Hisaichi Ishi-i.

Afterword by Hiroshi Inoue. including
R. A. Lafferty Bibliography

Contents:

"Adam Had Three Brothers."

as アダムには三人の兄弟がいた
(Adam niwa San-nin no Kyodai ga
Ita)

"Day of the Glacier."

as 氷河来たる (Hyoga Kitaru)

"The Ultimate Creature."

as 究極の被造物
(Kyukyoku no Hizobutsu)

"Pani Planet."

as パニの星 (Pani no Hoshi)

"Among the Hairy Earthmen."

as 子供たちの午後
(Kodomotachi no Gogo)

"Try to Remember."

as トライ・トゥ・リメンバー
(Try to Remember)

"The Polite People of Pudibundia."

as プディンブンディアの礼儀正しい人々
(Pudibundia no Reigi Tadashi-i)

- Hitobito)
 "McGruder's Marvels."
 as マクグルダーの奇蹟
 (McGruder no Kiseki)
 "The Weirdest World."
 as この世で一番忌わしい世界
 (Konoyo de Ichiban Imawashii
 Sekai)
 "How They Gave It Back."
 as 奪われし者にこの地を返さん
 (Ubawareshi Mono ni Konochi wo
 Kaesan)
 "Configuration of the Northshore."
 as 彼岸の影 (Higan no Kage)

C.2a] NINE HUNDRED GRANDMOTHERS.

as 九百人のお祖母さん
 (Kyuhakunin no Oba-a-san)
 Translated by Hisashi Asakura.
 Tokyo: Hayakawa Shobo [Kaigai SF Novels],
 Feb. 28, 1981.
 pp.368. hardcover with dust jacket.
 19.4 x 13.6 cms. issued at 1500 yen.
 Jacket illustration by Teruo Hatano.
 Afterword by Hisashi Asakura

Contents:

- "Nine Hundred Grandmothers."
 as 九百人のお祖母さん
 (Kyuhakunin no Oba-a-san)
 "Land of the Great Horses."
 as 巨馬の国 (Kyoba no Kuni)
 "Ginny Wrapped in the Sun."
 as 日の当たるジニー
 (Hi no Ataru Ginny)
 "The Six Fingers of Time."
 as 時の六本指 (Toki no Roppon-yubi)
 "Frog on the Mountain."
 as 山上の蛙 (San-jo no Kaeru)
 "All the People."
 as 一切衆生 (Issai Shujo)

- "Primary Education of the Camiroi."
 as カミロイ人の初等教育
 (Camiroi-jin no Shoto Kyoiku)
 "Slow Tuesday Night."
 as スロー・チューズデー・ナイト
 (Slow Tuesday Night)
 "Snuffles."
 as スナッフルズ (Snuffles)
 "Thus We Frustrate Charlemagne."
 as われらかくシャルルマーニュを悩ませ
 り
 (Warera Kaku Charlemagne wo Nayamaseri)
 "Name of the Snake."
 as 蛇の名 (Hebi no Na)
 "Narrow Valley."
 as せまい谷 (Semai Tani)
 "Polity and Custom of the Camiroi."
 as カミロイ人の行政組織と慣習
 (Camiroi-jin no Gyosei Sosiki to
 Kanshu)
 "In Our Block."
 as うちの町内 (Uchi no Chonai)
 "Hog-Belly Honey."
 as ブタっ腹のかあちゃん
 (Butappara no Ka-a-chan)
 "Seven-Day Terror."
 as 七日間の恐怖 (Nanokakan no Kyofu)
 "The Hole on the Corner."
 as 町かどの穴 (Machikado no Ana)
 "What's the Name of That Town?"
 as その町の名は?
 (Sono Machi no Na wa)
 "Through Other Eyes."
 as 他人の目 (Tanin no Me)
 "One at a Time."
 as 一期一宴 (Ichigo Ichien)
 "Guesting Time."
 as 千客万来 (Senkyaku Banrai)

C.2b] NINE HUNDRED GRANDMOTHERS.

as 九百人のお祖母さん
(Kyuhakunin no Oba-a-san)

Translated by Hisashi Asakura.

Tokyo: Hayakawa Shobo [Hayakawa Bunko SF 757],
Feb. 15, 1988.

pp.539. paperback with dust jacket.

15.2 x 10.7 cms. issued at 660 yen.

Jacket illustration by Eiji Yokoyama.

Afterword by Hisashi Ashakura (same as C.2a)

Afterword for Paperback Edition by Hisashi Asakura

Contents:

same as hardcover edition(C.2a).

● STORIES

"About a Secret Crocodile."

as 秘密の鱈について
(Himitsu no Wani ni Tsuite)

translated by Hisashi Asakura

→ GALAXY: THIRTY YEARS OF INNOVATIVE SCIENCE FICTION. edited by Pohl & Greenberg & Olander

[as ギャラクシー下 (Galaxy Ge)].

Tokyo: Tokyo-Sogensha [Sogen Suiri Bunko 692-2], Jul., 1988.

"Adam Had Three Brothers."

as アダムには三人の兄弟がいた

(Adam niwa San-nin no Kyodai ga Ita)

translated by Hiroshi Inoue

→ C.1

"Almost Perfect."

as ほとんど完全殺人

(Hotondo Kanzen Satsuzin)

translated by Kaneyoshi Ni-izu

→ Hayakawa's Mystery Magazine, Jan., 1981, illustrated by Ki-ichi Sato

"All Pieces of a River Shore."

as 大河の千の岸辺
(Taiga no Sen no Kishibe)

translated by Hisashi Asakura

→ S-F Magazine, Apr., 1992, illustrated by Hideo Azuma

"All the People."

as すべての人々 (Subete no Hitobito)

translated by Hisashi Asakura

→ S-F Magazine, Aug., 1979, illustrated by Teruo Hatano

as 一切衆生 (Issai Shujo)

translated by Hisashi Asakura

→ C.2a, C.2b

"Aloys."

as アロイス (Aloys)

translated by Norio Ito

→ Kisotengai, Apr., 1976, illustrated by Ryo Kumita

"Among the Hairy Earthmen."

as 子供たちの午後 (Kodomotachi no Gogo)

translated by Hiroshi Inoue

→ C.1

"Been a Long, Long Time."

as 寿限無、寿限無 (Jugemu Jugemu)

translated by Hisashi Asakura

→ 世界ユーモア S F 傑作選 (Sekai Humor SF Kessaku-sen). edited by Hisashi Asakura. Tokyo: Kodansha [Kodansha Bunko BX 248], Apr., 1980.

"Bright Coins in Never-Ending Stream."

as ぴかぴかコインの湧きでる泉
 (Pikapika Coin no Wakideru Izumi)
 translated by Norio Ito
 → Men's Club, Dec., 1979, illustrated
 by ?? [not seen this issue]
 → S-F Magazine, May, 1987, illustrated
 by Ikuo Asaga

"Camels and Dromedaries, Clem."
 as クロコダイルとアリゲーターよ、クレム
 (Crocodile to Alligator yo Clem)
 translated by Norio Ito
 → Men's Club, Mar., 1988, illustrated
 by Yashusi Nakayama
 → Hayakawa's Mystery Magazine, May,
 1992, illustrated by Kihachi Nara

"Configuration of the Northshore."
 as 彼岸の影 (Higan no Kage)
 translated by Hiroshi Inoue
 → C.1

"Continued on Next Rock."
 as つぎの岩につづく
 (Tsugi no Iwa ni Tsuzuku)
 translated by Hisashi Asakura
 → S-F Magazine, Nov., 1972, illustrated
 by Teruo Hatano

"Day of the Glacier."
 as 氷河来たる (Hyoga Kitaru)
 translated by Hiroshi Inoue
 → C.1

"Dreamworld."
 as 外には緑色の雨が
 (Soto niwa Midori-iyo no Ame ga)
 translated by Mizuho Ozawa
 → Kisotengai, Apr., 1974, illustrated
 by Ippatsu Dan

"Enfant Terribles."
 as 恐るべき子供たち
 (Osorubeki Kodomotachi)
 translated by Mariko Fukamachi
 → Hayakawa's Mystery Magazine, Sept.,
 1971, illustrated by Kihachi Nara

"Entire and Perfect Chrysolite."
 as 完全無欠な貴橄欖石
 (Kanzen Muketsu na Kikanranseki)
 translated by Norio Ito
 → S-F Magazine, Oct., 1972, illustrated
 by Teruo Hatano

"Eurema's Dam."
 as 愚者の楽園 (Gusha no Rakuen)
 translated by Norio Ito
 → S-F Magazine, Oct., 1974, illustrated
 by Shoichi Shimozuki
 as 素顔のユーリマ (Sugao no Eurema)
 translated by Norio Ito
 → THE HUGO WINNERS VOLUME 3. edited by
 Asimov
 [as 世界 SF 大賞傑 作選 (6)
 (Sekai SF Taisho Kessaku-sen 6)].
 Tokyo: Kodansha [Kodansha Bunko
 BX 206], Jun., 1978.

"Frog on the Mountain."
 as 山上の蛙 (San-jo no Kaeru)
 translated by Hisashi Asakura
 → S-F Magazine, Aug., 1972, illustrated
 by Teruo Hatano
 → C.2a, C.2b

"The Funny Face Murders."
 as ファニー・フェイス殺人事件
 (Funny Face Satsujin Jiken)
 translated by Hisashi Asakura

→ S-F Magazine, Nov., 1991, illustrated by Teruo Hatano

"Ginny Wrapped in the Sun."

as 日の当たるジニー (Hi no Ataru Ginny)
translated by Hisashi Asakura
→ C.2a, C.2b
→ MUTANTS. edited by Silverberg
[as ミュータント傑作選 (Mutant Kessaku-sen)]. Tokyo: Kodansha [Kodansha Bunko BX 237], Jul., 1979.

"Groaning Hinges of the World."

as 世界の蝶番はうめく (Sekai no Chotsugai wa Umeku)
translated by Hisashi Asakura
→ S-F Magazine, Apr., 1992, illustrated by Teruo Hatano

"Guesting Time."

as 千客万来 (Senkyaku Banrai)
translated by Hisashi Asakura
→ C.2a, C.2b

"Hog-Belly Honey."

as ブタっ腹のかあちゃん (Butappara no Ka-a-chan)
translated by Hisashi Asakura
→ C.2a, C.2b

"The Hole on the Corner."

as 町かどの穴 (Machikado no Ana)
translated by Hisashi Asakura
→ S-F Magazine, Aug., 1972, illustrated by Teruo Hatano
→ C.2a, C.2b
→ THE BEST FROM ORBIT. edited by Knight
[as ザ・ベスト・フロム・オービット上 (The Best from Orbit Jo)].

Tokyo: NW-SF Sha [NW-SF Series], Aug., 1984.

"How They Gave It Back."

as 奪われし者にこの地を返さん (Ubawareishi Mono ni Konochi wo Kaeasan)
translated by Hiroshi Inoue
→ C.1

"In Our Block."

as うちの町内 (Uchi no Chonai)
translated by Hisashi Asakura
→ C.2a, C.2b
→ WORLD'S BEST SCIENCE FICTION: 1966.
edited by Wollheim & Carr
[as 忘却の惑星 (Bokyaku no Wakusei)]. Tokyo: Hayakawa Shobo [Hayakawa Bunko SF 215], Apr., 1978.

as われらの街で (Warera no Machi de)
translated by Hiroshi Aramata
→ 魔法のお店 (Maho no Omise) edited by Hiroshi Aramata. Tokyo: Kiso-tengaisha, Nov., 1979.
→ 新編魔法のお店 (Shinpen Maho no Omise) edited by Hiroshi Aramata. Tokyo: Chikuma Shobo [Chikuma Bunko], Sept., 1989.

"In the Garden."

as 楽園にて (Rakuen nite)
translated by Norio Ito
→ Men's Club, Nov., 1983, illustrated by Taku Furukawa
→ S-F Magazine, Mar., 1985, illustrated by Ikuo Asaga
→ スターシップ (Starship). edited by Norio Ito & Hisashi Asakura. Tokyo: Shinchosha [Shincho Bunko]. Dec., 1985.

- "Incased in Ancient Rind."
 as 太古の殻にくるまれて
 (Taiko no Kara ni Kurumarete)
 translated by Hisashi Asakura
 → タイム・トラベラー (Time Traveler).
 edited by Norio Ito & Hisashi
 Asakura. Tokyo: Shinchosha [Shincho
 Bunko]. Jan., 1987.
- "Interurban Queen."
 as 田園の女王 (Den-en no Jo-ou)
 translated by Hisashi Asakura
 → CAR SINISTER. edited by Silverberg
 & Olander
 [as 世界カースト SF 傑作選 (Sekai
 Car SF Kessaku-sen)]. Tokyo:
 Kodansha [Kodansha Bunko BX 264],
 Apr., 1981.
- "Land of the Great Horses."
 as 巨馬の国 (Kyoba no Kuni)
 translated by Hisashi Asakura
 → C.2a, C.2b
- "The Man With the Speckled Eyes."
 as 斑点いりの目を持つ男
 (Hanten Iri no Me wo Motsu Otoko)
 translated by Norio Ito
 → Men's Club, Nov., 1987, illustrated
 by Akira Odagiri
- "The Man Who Never Was."
 as いなかつた男 (Inakatta Otoko)
 translated by Hisashi Asakura
 → WORLD'S BEST SCIENCE FICTION: 1968.
 edited by Wollheim & Carr
 [as ホークスピル収容所 (Hawksbill
 Shuyōjo)]. Tokyo: Hayakawa Shobo
 [Hayakawa Bunko SF 375], Jan., 1980.

- "McGruder's Marvels."
 as マクグランダーの奇蹟
 (McGruder no Kiseki)
 translated by Hiroshi Inoue
 → C.1
- "Name of the Snake."
 as 蛇の名 (Hebi no Na)
 translated by Hisashi Asakura
 → C.2a, C.2b
- "Narrow Valley."
 as せまい谷 (Semai Tani)
 translated by Hisashi Asakura
 → S-F Magazine, Nov., 1974, illus-
 trated by Tatsu Kanamori
 → C.2a, C.2b
 as せまい谷 (Semai Tani)
 translated by Keiji Otani
 [pseudonym of Hisashi Asakura]
 → SF 12. edited by Merril
 [as 年刊 S-F 傑作選 7 (Nenkan SF
 Kessaku-sen 7)]. Tokyo: Tokyo-
 Sogensha [Sogen Suiri Bunko 613-7],
 Apr., 1976.
- "New People."
 as 今年の新人 (Kotoshi no Shinjin)
 translated by Hisashi Asakura
 → SF Hoseki, Jun., 1981, illustrated
 by Shun Ishihara
- "Nine Hundred Grandmothers."
 as 九百人のお祖母さん
 (Kyuhyakunin no Oba-a-san)
 translated by Hisashi Asakura
 → C.2a, C.2b
 → WORLD'S BEST SCIENCE FICTION: 1967.
 edited by Wollheim & Carr

イースターワインに 到着

R·A·ラファティ 越智道雄訳



サンリオSF文庫

ARRIVE AT EASTERWINE
illustration by Katsumi Murakami, 1986

[as 追憶売ります (Tsuioku Uri-masu)]. Tokyo: Hayakawa Shobo [Hayakawa Bunko SF 299], Jul., 1977

"Nor Limestone Islands."

as また、石灰岩の島々も
(Mata Sekkaigan no Shimajima mo)
translated by Hisashi Asakura
→ S-F Magazine, Apr., 1992, illustrated by Ikuo Asaga

"One at a Time."

as 一期一宴 (Ichigo Ichien)
translated by Hisashi Asakura
→ C.2a, C.2b

"Pani Planet."

as パニの星 (Pani no Hoshi)
translated by Hiroshi Inoue
→ C.1

"The Polite People of Pudibundia."

as プディンブンディアの礼儀正しい人々
(Pudibundia no Reigi Tadashii Hito-bito)
translated by Hiroshi Inoue
→ C.1

"Polity and Custom of the Camiroi."

as カミロイ人の行政組織と慣習
(Camiroi-jin no Gyosei Sosiki to Kanshu)
translated by Hisashi Asakura
→ C.2a, C.2b

"Primary Education of the Camiroi."

as カミロイ人の初等教育
(Camiroi-jin no Shoto Kyoiku)
translated by Keiji Otani
[pseudonym of Hisashi Asakura]

→ SF 12. edited by Merril
 [as 年刊 SF 傑作選 7 (Nenkan SF Kessaku-sen 7)]. Tokyo: Tokyo-Sogensha [Sogen Suiri Bunko 613-7], Apr., 1976.

as カミロイ人の初等教育
 (Camiroi-jin no Shoto Kyoiku)
 translated by Hisashi Asakura
 → C.2a, C.2b

"Rainbird."
 as レインバード氏の三つの生涯
 (Rainbird-shi no Mittsu no Shogai)
 translated by Setsu Fukaya
 [pseudonym of Hisashi Asakura]
 → S-F Magazine, Jul., 1967, illustrated by Seikan Nakajima

"Seven-Day Terror."
 as 恐怖の七日間 (Kyofu no Nanokakan)
 translated by Sei-ichi Yoshida
 → THE YEAR'S BEST SF: 8TH ANNUAL.
 edited by Merril
 [as 年刊 SF 傑作選 3 (Nenkan SF Kessaku-sen 3)]. Tokyo: Tokyo-Sogensha [Sogen Suiri Bunko 613-3], Jan., 1968.
 as 七日間の恐怖 (Nanokakan no Kyofu)
 translated by Hisashi Asakura
 → C.2a, C.2b

"The Six Fingers of Time."
 as 時の六本指 (Toki no Roppon-yubi)
 translated by Hisashi Asakura
 → C.2a, C.2b

"Slow Tuesday Night."
 as 長い火曜の夜だった
 (Nagai Kayo no Yoru Datta)
 translated by Kazuko Yamada

→ S-F Magazine, Aug., 1972, illustrated by Teruo Hatano
 as 火曜日の夜 (Kayo-bi no Yoru)
 translated by Sei-ichi Yoshida
 → THE YEAR'S BEST SF: 11TH ANNUAL.
 edited by Merril
 [as 年刊 SF 傑作選 6 (Nenkan SF Kessaku-sen 6)]. Tokyo: Tokyo-Sogensha [Sogen Suiri Bunko 613-6], Mar., 1975.
 as スロー・チューズデー・ナイト
 (Slow Tuesday Night)
 translated by Hisashi Asakura
 → C.2a, C.2b

"Snuffles."
 as スナッフルズ (Snuffles)
 translated by Hisashi Asakura
 → C.2a, C.2b

"Sodom and Gmorrah, Texes."
 as テキサス州ソドムとゴモラ
 (Texes-shu Sodom to Gmorrah)
 translated by Norio Ito
 → Men's Club, Jun., 1977, illustrated by Shun Ishikawa
 →
 Kisotengai, Aug., 1981, illustrated by Shun Ishihara

"Square and Above Board."
 as 公明にして正大 (Komei nisite Seidai)
 translated by Hisashi Asakura
 → S-F Magazine, Feb., 1983, illustrated by Ikuo Asaga

"Through Other Eyes."
 as 他人の目 (Tanin no Me)
 translated by Hisashi Asakura
 → S-F Magazine, Mar., 1979, illustrated

rated by Keizo Iwabuchi
→ C.2a, C.2b

"Thus We Frustate Charlemagne."
as われらかくシャルルマーニュを悩ませり
(Warera Kaku Charlemagne wo Nayama-seri)
translated by Hisashi Asakura
→ S-F Magazine, Nov., 1979, illustrated
by Teruo Hatano
→ C.2a, C.2b
→ WORLD'S BEST SCIENCE FICTION: 1968.
edited by Wollheim & Carr
[as ホークスビル収容所 (Hawksbill Shuyōjo)]. Tokyo: Hayakawa Shobo [Hayakawa Bunko SF 375], Jan., 1980.

"The Transcendent Tiger."
as 超絶の虎 (Chozetsu no Tora)
translated by Norio Ito
→ Men's Club, Jul., 1984, illustrated
by Akira Odagiri
→ S-F Magazine, Sept., 1992, illustrated
by Teruo Hatano

"Try to Remember."
as トライ・トゥ・リメンバー
(Try to Remember)
translated by Hiroshi Inoue
→ C.1

"The Ugly Sea."
as みにくい海 (Minikui Umi)
translated by Norio Ito
→ S-F Magazine, May, 1975, illustrated
by Teruo Hatano
→ ファンタジーへの誘い (Fantasy heno Sasoi). edited by Norio Ito. Tokyo: Kodansha [Kodansha Bunko BX 19], Oct., 1977.

"The Ultimate Creature."
as 究極の被造物 (Kyukyoku no Hizobutsu)
translated by Hiroshi Inoue
→ C.1

"The Weirdest World."
as この世で一番忌わしい世界
(Konoyo de Ichiban Imawashii Sekai)
translated by Hiroshi Inoue
→ C.1

"What's the Name of That Town?"
as その町の名は? (Sono Machi no Na wa)
translated by Hisashi Asakura
→ S-F Magazine, May, 1979, illustrated
by Teruo Hatano
→ C.2a, C.2b

"World Abounding."
as 絶倫世界 (Getsurin Sekai)
translated by Koichi Kato
→ S-F Magazine, Jun., 1984, illustrated
by Yoshitaka Amano

"You Can't Go Back."
as 昔には帰れない (Mukashi niwa Kaerenai)
translated by Norio Ito
→ S-F Magazine, Jun., 1986, illustrated
by Michiaki Sato

Titling:

The Japanese title "Crocodile to Alligator yo Clem" is neither a mistake or a joke. Mr. Ito, the translator, said "If I directly translate the original title "Camels and Dromedaries, Clem", into Japanese it becomes "Futakobu-Rakuda to Hitokobu-Rakuda yo Clem". It doesn't make sense." So instead Mr. Ito chose "Crocodile and Alligator, Clem" a phrase in the story. Alligator and crocodile are both words familiar with Japanese readers. 'Dromedary' is not. By the way, the Japanese conjunction 'to' is equivalent to the English 'and'. It is pronounced as 'to' in the word 'toy'.

****Last Moment Addenda

A LAFFERTY READER
 Translated by Hisashi Asakura
 Published by Hayakawa Shobo, 3/93
 "This Grand Carcass Yet", "About a Secret Crocodile", "Been a Long, Long Time", "Condillac's Statue", "Boomer Flats", "Nor Limestone Islands", "The Groaning Hinges of the World", "Parthen", "The World As Will and Wallpaper", "Days of Grass, Days of Straw", "Rivers of Damascus", "The Puddle on the Floor", "Thieving Bear Planet", "Ifrit", "Square and Above Board", "Oh Whatta You Do When The Well Runs Dry?", "Something Rich and Strange"



NINE HUNDRED GRANDMOTHERS
 paperback edition,
 illustration by Eiji Yokoyama, 1988

NOTES

Magazines:

S-F Magazine is the leading Japanese science fiction publication. Its first issue appeared in February of 1960. It was originally the Japanese edition of The Magazine of Fantasy and Science Fiction but later became independent. It appears monthly and carries a mixture of translations (U.S. and U.K. authors) and original Japanese work.

Hayakawa's Mystery Magazine is a companion publication to S-F Magazine. It started as the Japanese version of the American Ellery Queen's Mystery Magazine in 1956. It emphasizes translations, but recent issues have shown an increase in original Japanese stories.

Kisotengai was a science fiction magazine. The first series, launched in 1974, mixed science fiction with mystery and emphasized translation. It failed after ten issues. The second series, relaunched in 1976, was predominantly science fiction of Japanese authorship with a smattering of translations. It failed in 1981. A third attempt to revive the publication in 1987 lasted only 12 issues.

Men's Club is a slick, thick fashion/style magazine for young men. Older issues carried a single story (both translations and Japanese) in each issue. The practice has been discontinued.

LAFFERTY'S WORKS FOR JAPANESE READERS
By Shinji Maki

When I began reading science fiction it made me feel as though I overlooked the world. In everyday life a person can take only a limited view. But in a science fiction story a hero is in full view of everything at once. Or even if he is not, the author and reader can take a clear view of the world in the story. It seemed to me, as a boy, that scientific thought solved every problem in the universe. But soon I came to be aware of another type of science fiction. The science fiction of Philip K. Dick, Stanislaw Lem, and R.A.Lafferty.

In a lot of science fiction stories a hero or a reader can see the world as a miniature garden. But in these other sorts of stories, a hero can't grasp the system of the world. A system? No, the world squeaks among systems, being inconsistent. And these systems are beyond human perception.

I now think the value of SF is that it causes a reader to conceive of the world's coming into existence. Scientific thought is one form of such conception. But there are other methodologies.

In his fiction, Philip K. Dick treated reality as the subject of recognition. His hero often lives in a pseudo-world prepared by another

person. He can't reach the truth. Dick was leaning towards theology, especially in his last years, because he had lost the feeling of truth in his daily life.

Stanislaw Lem examines the universe from a epistemological standpoint. In "The New Cosmogony" (contained in A PERFECT VACUUM), he insisted that all the events in the universe, even the principle of physics, are a game played by the higher being. And in HIS MASTER'S VOICE, a novel, Lem described the confusion and disappointment of his characters as they try to decode a cipheric signal which came from outer space.

In Japan, Dick has been very popular, and not only with science fiction fans, because his stories appeal to emotion and sympathy. Lem isn't as popular as Dick, but his talent has been greatly appreciated by Japanese critics. Lem's works incite the reader's intelligence.

Then how about Lafferty? In his fiction he holds that the world isn't as it appears. This he shares in common with Dick and Lem. However, Lafferty also has a unique ability to tell the story. He takes history and legend as his elements, throwing in many anecdotes, and the combination creates an intricate new aspect to reality. It seems to me that such methodology is not only literary technique but also connected with

that apocalyptic view of which Lafferty is possessed. We Japanese haven't been acclimated to Christian legend.(the teaching and practice of Christianity was illegal as recently as 1873- ed.) Japanese people have only slightly a feeling that the world is changing towards an end. In English, the sound of a clock is "tick tock". The "tick" is the little beginning and the "tock" is the little end. In Japanese, the sound of a clock is "chi chi chi". There is neither the beginning nor the end. Most of Lafferty's novels are full of this apocalyptic vision. Especially PAST MASTER, ANNALS OF KLEPSIS, FOURTH MANSIONS, and EAST OF LAUGHTER. This vision seems to be one of the reasons that there have been so few translations of his novels in Japan.

There are ardent Lafferty enthusiasts in Japan, though their number is small. Hiroshi Inoue, a translator and editor of AMONG THE HAIRY EARTH MEN, a collection of Lafferty's short stories. Leading Japanese translators Hisashi Asakura and Norio Ito are also both Lafferty fans. And Shinji Maki, myself.

In Japan the translations of Lafferty's short stories has been taken up more than his novels. In 1986 the publisher Sanrio released ARRIVE AT EASTERWINE and THE DEVIL IS DEAD. Both were soon out of print, the remaining copies being destroyed

by the publisher. Thus, in Japan, most science fiction fans regard Lafferty as a short story writer.

Three years ago, with Ki-ichiro Yanashita who is also an enthusiast for Lafferty and a translator of THE CRASH, a masterpiece by J.G. Ballard, I held a discussion about Lafferty at the Japanese National SF convention. About twenty fans gathered. Most of them had read Lafferty's stories only in Japanese translation. Thus they thought that Lafferty was a writer of gimmick stories, such as Fredrik Brown or Robert Sheckly in his early period, in spite of the fact that Lafferty's stories were more complex and unusual. Someone in the room said that Lafferty was a mad man. Perhaps he meant it in admiration rather than as a joke.

I like Lafferty's short stories very much. But it is necessary for understanding Lafferty's vision to read his novels. Since reading REEFS OF EARTH and PAST MASTER I now enjoy the short stories much more deeply.

For the reasons I've mentioned Lafferty's novels are not easy for the Japanese people to accept. I hope that the novels will be translated though. They are full of hints for the careful reader. If you collect the hints you can reach Lafferty's vision. Despite the differences between Christian culture and Japanese culture, the subjects that Lafferty picks up in his work

are common to every person; the birth and the death, the origins of history, the relationship between a human being and the world.

I hope many comments will be in this newsletter for understanding Lafferty's vision more soundly and for enjoying his works more and more.

*

(Shinji Maki is a columnist for Japan's leading SF magazine and currently resides in Tokyo with his wife)

Gene Wolfe composed the following poem in response to RAL's infamous "True Believers" stanzas that appeared in Foundation #20. It ran in the following issue.

R. A. LAFFERTY

'Tis Ray the Irish saint he is,
The holiest iv men;
The light iv Hiven's on his head,
He drives the devil's pen;
He deals wi' an even hand,
Wi' malice toward the thumb,
('Tis hard to write whin so much
wrong
Wins glory fer some bum.)
I give him leave to damn me wi'
Lift-handed compliment;
If he'll but leave me half his fire,
I swear I'll be contint.

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LAFFERTY LOVE

Hisashi Asakura

A battered copy of Galaxy magazine, bought at a second-hand bookshop in Tokyo. I found in it a little gem entitled "Rainbird". It was my first encounter with an R.A.Lafferty story.

The year was 1965. I was then (and still am) an avid fan of "Galaxy-type" short stories. Robert Sheckley and William Tenn were my favourite writers. But this story was so different! And I was hooked. Sadly, Galaxy supplied no information about this writer, but I began to look for more stories bearing his by-line -- "Dreamworld", "Snuffles", "Slow Tuesday Night" -- and went deeper into Laffertyland.

Years passed. I was happy to find that this writer suddenly rose into prominence with PAST MASTER, and other novels and stories. In the summer of 1972, Hayakawa's "SF Magazine" planned a Special Lafferty Issue, and I was asked to translate two stories: "Frog On The Mountain" and "Hole On The Corner". How happy I was! From a translator's view, they were very difficult to put into Japanese, but I loved the labour. Fortunately, this issue was well-received, and opened the way for more. Though it would take nine more years before the publication of NINE HUNDRED GRANDMOTHERS, a devoted

readership had been born in this country too.

Why do I love Lafferty stories so much?

They are folksy, extravagant, full of humour and the joys of life. The adventures of his extra-ordinary ordinary people always send my mind reeling. And the rich overtones of his story reminds me of the sound quality of an analog recording that can't be found in CD. In the age of digital prose-writing, Lafferty is a rarity.

But above all, Lafferty stories are pure joy to read. What more could I say about them?

*

(Hisashi Asakura is the translator of the most recently released A LAFFERTY READER from Hayakawa Shobo.

Mr. Asakura lives in Yokohama)

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Well, that about ties up issue one. For issue number two (with RAL's permission) I hope to present a number of the alternate endings to the novel MORE THAN MELCHISEDECH (there were, if memory serves, five of them floating about). I'm trusting you folks to roll up those sleeves and share your selves. Write to me here at UMP. The new address is P.O.Box 79777, 1995 Weston Rd., Weston, ON. Canada M9N-3W9.