

Bibliography

NONFICTION

Aldiss, Brian W., and David Wingrove. *Trillion Year Spree: The History of Science Fiction*. New York: Atheneum, 1986. A revision of Aldiss's earlier *Billion Year Spree*, this is a literate overall history of science fiction by one of England's leading authors in the genre.

Ashley, Mike. *The Story of the Science Fiction Magazines*. Volume I: *The Time Machines: The Story of the Science-Fiction Pulp Magazines from the Beginning to 1950*. Volume II: *Transformations: The Story of the Science Fiction Magazines from 1950 to 1970*. Volume III: *Gateways to Forever: The Story of the Science Fiction Magazines from 1970 to 1980*. Liverpool, England: Liverpool University Press, 2000–2007. These three volumes, from one of Britain's leading historians of science fiction, cover the entire history of magazine science fiction over more than five decades, discussing the role of various editors and writers, as well as the major stories of each era.

Attebery, Brian W. *Decoding Gender in Science Fiction*. New York: Routledge, 2002. An astute examination of gender and feminist themes in science fiction by one of the leading scholars of science fiction and fantasy.

Bleiler, Everett. *Science-Fiction: The Early Years*. Kent, OH: Kent State University Press, 1991. A comprehensive summary and analysis of nearly 2,000 individual stories that appeared in science fiction pulp magazines between 1926 and 1936 and an invaluable guide to the early pulp era.

Bould, Mark, Andrew M. Butler, Adam Roberts, and Sherryl Vint, eds. *The Routledge Companion to Science Fiction*. London and New York: Routledge, 2009. A collection of 56 essays on various aspects of science fiction by leading writers and critics in the field.

Clarke, I. F. *Voices Prophesying War: Future Wars, 1763–3749*. Oxford: Oxford University Press, 1992. The most complete history and analysis of the future war subgenre of science fiction stories and novels from the 19th century on.

Clute, John, and Peter Nicholls, eds. *The Encyclopedia of Science Fiction*. 2nd ed. New York: Macmillan, 1993. At the time of its publication, this large volume was the most comprehensive one-volume reference on science fiction writers, themes, magazines, films, and editors. Subsequently, the editors decided to produce the third edition as a website (see “Websites”).

Delany, Samuel R. *The Jewel-Hinged Jaw: Notes on the Language of Science Fiction*. Rev. ed. Middletown, CT: Wesleyan University Press, 2009. One of the field’s leading writers and literary theorists argues that science fiction fundamentally differs from realistic fiction at the level of language usage itself.

Franklin, H. Bruce. *War Stars: The Superweapon and the American Imagination*. New York: Oxford University Press, 1988. A leading literary historian and critic examines the American fascination, both in science fiction and public policy, with superweapons and technologically sophisticated defense systems.

Greenland, Colin. *The Entropy Exhibition: Michael Moorcock and the British “New Wave” in Science Fiction*. London: Routledge, 1983. The most authoritative examination of the origins and effects of Britain’s New Wave in science fiction.

Hartwell, David. *Age of Wonders: Exploring the World of Science Fiction*. New York: McGraw-Hill, 1985. A veteran critic and book editor explains the history and culture of science fiction for the general reader.

Huntington, John. *Rationalizing Genius: Ideological Strategies in the Classic American Science Fiction Short Story*. New Brunswick, NJ: Rutgers University Press, 1989. The author insightfully draws conclusions about American science fiction through an analysis of the short stories collected in Silverberg, *The Science Fiction Hall of Fame*.

James, Edward, and Farah Mendlesohn, eds. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003. A Hugo Award–winning collection of 20 essays by leading writers and critics of science fiction, covering various aspects of the field.

Larbalestier, Justine. *The Battle of the Sexes in Science Fiction*. Middletown, CT: Wesleyan University Press, 2002. The most thoroughly researched and useful overview of the historical role of women in science fiction, as characters, authors, readers, and editors.

Lefanu, Sarah. *In the Chinks of the World Machine: Feminism and Science Fiction*. London: The Women's Press, 1988. A scholarly study tracing the shifting relationships between the feminist movement and science fiction.

Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction*. Rev. ed. New York: Harper, 1992. One of the field's most important writers discusses the difficulties some readers have with science fiction and fantasy and other themes in a series of essays.

Luckhurst, Roger. *Science Fiction*. London: Polity, 2005. A broad-based cultural history approach to science fiction, considering the development of the genre in the context of wider historical forces and movements.

Roberts, Adam. *The History of Science Fiction*. London: Palgrave, 2006. A leading British science fiction writer and university professor traces the history of science fiction from the development of key Renaissance ideas through contemporary movements.

Stableford, Brian M. *Scientific Romance in Britain, 1890–1950*. London: Fourth Estate, 1985. The most thoroughly researched and authoritative history of the British tradition of science fiction novels, which predated the American pulp era.

Suvin, Darko. *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. New Haven, CT: Yale University Press, 1979. Argued from a largely Marxist perspective, this remains one of the most influential

theoretical studies of science fiction, which Suvin explains in terms of his concept of “cognitive estrangement.”

Walton, Jo. *What Makes This Book So Great*. New York: Tor, 2014. A substantial collection of largely personal essays by a leading British writer who decided to revisit many classic and older works of science fiction, focusing largely on what makes them historically significant or successful works.

WEBSITES

Clute, John, David Langford, et al. *The Encyclopedia of Science Fiction*. 3rd. ed. www.sf-encyclopedia.com. At more than 5 million words and counting, this is the most complete and accurate resource for science fiction available. After Clute and Peter Nicholls completed the massive second edition of *The Encyclopedia of Science Fiction* in 1993, they realized that an even larger third edition could not be accommodated in book format and moved it to this website.

Trombi, Liza Groen, ed. *Locus: The Magazine of the Science Fiction and Fantasy Field*. www.locusmag.com. The website of the monthly print magazine that has been the field's leading professional publication for news, interviews, and reviews since 1968 and the most reliable source for publishing and other news.

FICTION

Note: Science fiction novels and stories tend to go in and out of print on an irregular basis, while some titles, especially classic ones, may be available in multiple editions at the same time. A few, such as Chesney's “The Battle of Dorking,” are free in their entirety on various websites. For more recent titles, the first edition is generally listed; for translated titles, where possible, the preferred translation is listed. Some current titles, as well as older classics, may be available in both e-book formats and print. Other titles are listed in editions most recently available at the time of compiling this bibliography. Some titles may be available only through libraries or used book services.

Asimov, Isaac. *The Foundation Trilogy*. New York: Avon, 1974. Actually a series of stories and novellas written in the late 1940s and early 1950s, Asimov's original series remains one of science fiction's most popular treatments of the galactic empire theme. Late in his career, Asimov returned to the series with several longer novels, and other science fiction writers have also written novels set in this universe.

———. *I, Robot*. New York: Bantam Spectra, 2008. A series of stories originally published in the 1940s and collected in 1950, this remains one of the most influential treatments of the robot theme, introducing the Laws of Robotics that other writers have adopted. Late in his career, Asimov returned to this theme in novels that link the robot stories to his other popular series of Foundation stories.

Atwood, Margaret. *The Handmaid's Tale*. New York: Anchor, 1998. A leading Canadian author's first venture into science fiction is a grim dystopia set in a repressive future America, where women are treated as little more than property and assigned specific roles according to function.

Bacigalupi, Paolo. *The Water Knife*. New York: Knopf, 2015. Cast in the mode of a thriller, this is one of recent science fiction's most thoroughly researched, immediate, and disturbing treatments of environmental themes, focusing on future "water wars" in the American Southwest.

Ballard, J. G. *Crash*. New York: Farrar, Straus, 1973. Though some readers question whether this novel is science fiction at all, it remains one of Ballard's most famous works and an exemplar of the transgressive nature of much New Wave science fiction.

Banks, Iain M. *Consider Phlebas*. New York: Orbit, 2008. The inaugural novel in Banks's highly respected Culture series of literary space operas. Banks also enjoyed success as a mainstream literary novelist under the name Iain Banks.

Baxter, Stephen. *Evolution*. New York: Del Rey, 2008. One of the most ambitious of "hard" science fiction writers, Baxter here attempts to cover the entire history of life on Earth through a series of linked episodes.

———. *Ring*. New York: Harper Voyager, 2008. Possibly the major novel of Baxter's Xeelee sequence, which ranges from the beginning to the end of time throughout the universe; this novel also features what may be the largest artificial object in all of science fiction.

Benford, Gregory. *In the Ocean of Night*. New York: Dial, 1977. The first novel in Benford's large-scale Galactic Center series begins with an astronaut discovering an alien artifact and, later, an ancient struggle for dominion between mechanical and organic intelligences throughout the universe.

Bester, Alfred. *The Stars My Destination*. In *American Science Fiction: Five Classic Novels, 1956–1958*. Edited by Gary K. Wolfe. New York: Library of America, 2012. Bester's classic novel, drawn loosely from *The Count of Monte Cristo*, represents the blossoming of more complex science fiction themes that happened in the 1950s and influenced later writers from the cyberpunk movement to new space opera.

Blish, James. *A Case of Conscience*. In *American Science Fiction: Five Classic Novels, 1956–1958*. Edited by Gary K. Wolfe. New York: Library of America, 2012. One of science fiction's earliest and most complex treatments of the theme of religion and a highly influential example of the 1950s development of the science fiction novel as a separate form from earlier magazine serials.

———. *Cities in Flight*. New York: Avon, 1970. Originally published as four separate novels (*They Shall Have Stars*, *A Life for the Stars*, *Earthman Come Home*, and *The Triumph of Time*), Blish's expansive epic depicts a future in which new technologies enable entire cities to lift off from Earth and travel through space, seeking employment.

Bradbury, Ray. *Fahrenheit 451*. New York: Simon and Schuster, 2013. Bradbury's dystopian classic, originally published in 1953 during the period of McCarthyism and communist witch-hunting, depicts a future in which reading is virtually outlawed and "firemen" are responsible not for putting out fires but for burning caches of books.

———. *The Martian Chronicles*. New York: Simon and Schuster, 2012. In this story sequence, originally published in the 1940s and first collected in

1950, Bradbury's view of Mars is scientifically implausible but compelling in the ways it treats Martian colonization as an extension of American frontier literature.

Brunner, John. *The Sheep Look Up*. In *John Brunner SF Gateway Omnibus: The Sheep Look Up, The Shockwave Rider, The Traveller in Black*. London: Gollancz, 2014. Brunner's long novel, somewhat experimental in form, was among the first science fiction books to depict a detailed future world in the wake of a series of catastrophic ecological and environmental problems.

Budrys, Algis. *Rogue Moon*. London: Gollancz, 2012. Originally titled *The Death Machine*, Budrys's 1960 novel depicting efforts to explore a mysterious alien labyrinth on the Moon also represents an important consideration of existential questions through its problematic protagonist.

Burroughs, Edgar Rice. *A Princess of Mars*. New York: Del Rey, 1985. First serialized in 1912, the first novel in Burroughs's popular series of Martian adventures featuring John Carter helped establish the template for much later pulp fiction.

Čapek, Karel. *R.U.R. (Rossum's Universal Robots)*. Translated by Claudia Novack-Jones. New York: Penguin Classics, 2004. The famous 1920 Czech play introduced the world to the word *robot* and remains a foundational work in the development of the theme of robots threatening humanity's survival.

Charnas, Suzy McKee. *Walk to the End of the World*. In *The Slave and The Free* (contains Books 1 and 2 of The Holdfast Chronicles: *Walk to the End of the World* and *Motherlines*). New York: Tor, 1999. Charnas's four-novel Holdfast Chronicles, which also include *Motherlines*, *The Furies*, and *The Conqueror's Child*, is among the most extended treatments of feminist themes in the context of epic science fiction narratives.

Cherryh, C. J. *Downbelow Station*. New York: DAW, 2001. Winner of the 1982 Hugo Award, this is a key work in Cherryh's ambitious Union-Alliance series of novels spanning thousands of years of galactic history and representing an early iteration of what would become known as new space opera.

Clarke, Arthur C. *Childhood's End*. New York: Del Rey, 1987. Perhaps Clarke's most famous novel, *Childhood's End* appeared in 1953 and was part of that "golden year" of science fiction novels. It concerns alien Overlords who appear on Earth with apparently benign intentions, creating a utopia but leading to an unexpected evolutionary development.

———. *The City and the Stars*. London: Gollancz, 2001. A 1956 revision and rewriting of Clarke's earliest novel, *Against the Fall of Night*. The novel concerns the last city on Earth in a far future, in which humanity seems to be have been left behind in a galactic history that includes the development of enormous, disembodied "minds."

———. *Rendezvous with Rama*. New York: Bantam Spectra, 1990. Clarke's multiple award-winning 1973 novel depicts one of the most famous alien artifacts in science fiction, a huge cylindrical habitat that drifts into our solar system and is explored by astronauts seeking to uncover its mysteries.

Dick, Philip K. *The Man in the High Castle*. New York: Mariner, 2012. Dick's Hugo Award-winning 1962 novel is a classic of the alternate history subgenre, depicting an America partitioned between the Germans and Japanese after losing World War II but with tantalizing glimpses of other realities apparently leaking through to this one.

Finney, Jack. *Invasion of the Body Snatchers*. New York: Scribner, 1998. Originally serialized in *Collier's* magazine in 1954 as *The Body Snatchers*, Finney's popular tale of an alien invasion in which people are replaced by replicas grown in pods is usually published under this title as a result of multiple film adaptations.

Forster, E. M. "The Machine Stops." In Forster, *The Machine Stops and Other Stories*. New York: Macmillan, 2012. An uncharacteristic but startlingly prescient 1909 story from one of England's leading 20th-century novelists, depicting a far-future society living in a vast underground city tended by the godlike "machine."

Fowler, Karen Joy. *Sarah Canary*. New York: Plume, 2004. Fowler's first novel, from 1991, begins with a mysterious woman, who can speak only in

birdlike sounds, appearing in a Chinese work camp in Washington territory in 1873. Although her origin is never made clear, her experiences permit Fowler to explore the theme of the Other that is so important in alien-contact tales.

Gibson, William. *Neuromancer*. New York: Ace, 1984. The novel that defined the cyberpunk movement of the 1980s and established a new tone of street-smart but technologically sophisticated adventures. The novel also developed key ideas, such as cyberspace, the matrix, hacking, virtual reality, and “the sprawl” of future urban environments.

Haldeman, Joe. *The Forever War*. New York: St. Martin's, 2009. Haldeman's 1974 future war tale, drawing on his own experiences in Vietnam, has often been described as the finest science fiction war novel ever written. It concerns a centuries-long war against a mysterious alien race that is never seen directly.

Harrison, M. John. *Light*. New York: Spectra, 2004. Harrison pioneered what became known as new space opera with his 1974 novel *The Centauri Device*, but this more mature and complex work, with multiple antiheroic protagonists and a mysterious region of space known as the Kefahuchi Tract, is one of the major science fiction novels of the early 21st century.

Heinlein, Robert A. *Orphans of the Sky*. New York: Baen, 2001. Heinlein's classic 1939 story “Universe” and its sequel “Common Sense” were combined in 1951 into this novel. The book features a generations-long starship voyage in which those on the ship have forgotten that they are on a starship, thinking of their surroundings as the entire universe.

———. *Starship Troopers*. New York: Ace, 1987. Heinlein's controversial 1959 novel inspired not only an entire subgenre of military science fiction but a debate over the political and social philosophies expressed in the novel, which take up far more of the narrative than actual battle scenes.

———. *Stranger in a Strange Land*. New York: Ace, 1991. Published in 1961 and possibly Heinlein's most famous novel, this work became a favorite of the 1960s counterculture by introducing such concepts as “grokking” and “water-sharing.” It is also a serious consideration of the alienation felt by a

human raised on Mars and of the various social and economic institutions—including religion—on which the novel comments.

Herbert, Frank. *Dune*. New York: Ace, 1990. Herbert's epic portrayal of rival dynasties in a far-future galactic empire, centered on the desert planet of Arrakis, or Dune, has become a continuing franchise for sequels and even two movies, but the original novel is a complex examination of power, politics, and such issues as ecology and sustainability.

Hopkinson, Nalo. *Brown Girl in the Ring*. New York: Warner, 1998. Hopkinson's debut novel takes place among the Caribbean community in a near-future, dystopian Toronto. The work mixes science fiction with folkloristic magic and supernatural spirits with contemporary urban issues, such as drugs, crime, and racial tension.

Keyes, Daniel. *Flowers for Algernon*. New York: Mariner, 2005. Keyes's Nebula-winning 1966 novel, developed from his Hugo Award-winning 1959 short story of the same title, concerns a mentally challenged man whose intelligence is radically increased through an experimental procedure; it is among the most beloved and widely taught works of science fiction.

Le Guin, Ursula K. *The Left Hand of Darkness*. New York: Ace, 2000. Le Guin's classic depicts a society on a distant planet whose members attain either female or male sexual characteristics when they enter a condition called *kemmer*, remaining asexual otherwise. A diplomat from Earth befriends one of them, struggling to deal with a challenge to his own ideas of gender.

———. "The Ones Who Walk away from Omelas." In Le Guin, *The Wind's Twelve Quarters*. New York: William Morrow, 2004. Le Guin's classic short story from 1973, depicting a peaceful and prosperous city whose happiness depends on the continuing misery of a single small child, is one of science fiction's most trenchant critiques of the idea of utopia.

———. *The Word for World Is Forest*. New York: Tor, 2010. Expanded in 1976 from a 1973 novelette and written partly in response to the Vietnam War and partly as a parable of environmental destruction, Le Guin's famous story also bears similarity to many later works, including the film *Avatar*.

Lem, Stanislaw. *Solaris*. Translated by Bill Johnston. Amazon Digital Services, 2014. The Johnston translation remains the only direct Polish-to-English translation of one of the major works of European science fiction. Concerning a distant planet almost entirely covered by an apparently intelligent ocean, this work has been the source of two film adaptations.

London, Jack. *The Scarlet Plague and Other Stories*. New York: Sutton, 1995. Although many editions of London's post-apocalyptic tale are available, including some free on the Internet, this collection also features some of London's other science fiction stories.

McCarthy, Cormac. *The Road*. New York: Knopf, 2006. A major American novelist's Pulitzer Prize-winning but almost unrelievedly grim tale of a father and son trying to survive in a blasted landscape following an unspecified cataclysm.

Miller, Walter M., Jr. *A Canticle for Leibowitz*. New York: EOS, 2006. Miller's famous 1959 novel traces the rebuilding of civilization over a period of centuries following a nuclear war; it is centered on the monks of the Abbey of St. Leibowitz in the American Southwest.

More, Sir Thomas. *Utopia*. Translated by Robert M. Adams. Cambridge: Cambridge University Press, 2002. Available in many editions and online, More's 1516 tale, written in Latin, introduced the word *utopia* into the English language and remains one of the definitive texts imagining a better society, here located on a remote island.

Okorafor, Nnedi. *The Book of Phoenix*. New York: DAW, 2015. A prequel to Okorafor's 2011 World Fantasy Award-winning *Who Fears Death*, this novel more prominently features science fiction ideas, drawing on sources as diverse as genetic engineering, dystopia, colonialism, and even superhero comics.

Orwell, George. *Nineteen Eighty-Four*. New York: Harcourt, Brace, 1983. Probably the most famous of all dystopian novels, Orwell's 1949 classic (often published as *1984*) gave the language a number of shorthand terms for oppression, such as *Big Brother* and *doublespeak*. It depicts a future

England engaged in constant warfare, mind control, and almost universal surveillance of its citizens.

Pohl, Frederik, and C. M. Kornbluth. *The Space Merchants*. In *American Science Fiction: Four Classic Novels, 1953–1956*. Edited by Gary K. Wolfe. New York: Library of America, 2012. A trenchant and sometimes cynical satire of postwar American consumer culture. The book depicts a dystopian future virtually ruled by corporations and advertising agencies, where a star copywriter is caught up in intrigues that reveal to him the true nature of his society.

Reynolds, Alastair. *Revelation Space*. New York: Ace, 2002. Reynolds's galaxy-spanning, high-concept adventures helped define the movement known as new space opera and led to further novels set in the same universe. This one probes the mystery of why so few advanced civilizations throughout the galaxy have seemed to survive.

Robinson, Kim Stanley. *Aurora*. New York: Orbit, 2015. One of the most fully developed portrayals of a society aboard a generation starship, Robinson's novel also shrewdly critiques the assumptions behind the idea of a generation ship altogether.

———. *Forty Signs of Rain*. New York: Bantam Dell, 2005. Robinson's near-future Science in the Capital trilogy, which also includes *Fifty Degrees Below* and *Sixty Days and Counting*, combines elements of the environmental disaster spectacle and the novel of character with a serious exploration of the political and policy-making issues regarding climate change, particularly relating to the National Science Foundation.

———. *Red Mars*. New York: Ace, 1993. Robinson's Mars trilogy, also including the sequels *Green Mars* and *Blue Mars*, is the most thorough and scientifically rigorous treatment of the exploration, colonization, and eventual "terraforming" of Mars, combined with a detailed portrayal of how a government might be formed there and how various cultures interact in a new environment.

Russ, Joanna. *The Female Man*. Boston: Beacon Press, 2000. Russ's 1975 novel remains among the seminal works of feminist science fiction. A skilled

critic and essayist, as well as a fiction writer, Russ makes sophisticated use of both the resources of science fiction and feminist theory in depicting four contrasting societies with four versions of the same character.

Russell, Mary Doria. *The Sparrow*. New York: Ballantine, 1987. A powerful and disturbing consideration of the role of religion and faith in science fiction, depicting the unforeseen results of a Jesuit-sponsored expedition to a distant planet featuring two societies, neither of which is what it first appears to be.

Shelley, Mary. *Frankenstein, or the Modern Prometheus*. Oxford: Oxford University Press, 2009. Cited by many as the first work of science fiction in the modern sense, Shelley's classic created one of the most iconic figures in the history of popular culture, spawning dozens of spinoffs, sequels, and movies. This edition is of the original 1818 text, and although Shelley issued a revised edition in 1831 (also widely available), many scholars prefer this version, which created the initial sensation and preserves Shelley's original intentions.

Silverberg, Robert. *The World Inside*. New York: Orb, 2010. An ironic and highly imaginative response to the overpopulation concerns of the 1960s, Silverberg's 1971 novel presents a world in which a population of some 75 billion live in giant high-rise arcologies and in which procreation is considered the highest virtue. The faux-cheerful tone of the early chapters turns darker as this natalist utopia is gradually revealed as an overregulated, nightmarish dystopia.

———, ed. *The Science Fiction Hall of Fame, Volume 1: 1929–1964*. New York: Orb, 2005 (reprint of the 1970 edition). When the Science Fiction Writers of America voted on the best science fiction stories published before 1964, the result was this anthology, which provides a useful overview of what science fiction writers themselves considered the finest examples of their craft. It includes such stories as Murray Leinster's "First Contact," Lester del Rey's "Helen O'Loy," Arthur C. Clarke's "The Nine Billion Names of God," and Daniel Keyes's *Flowers for Algernon*.

Smith, Edward E. *The Skylark of Space*. Lincoln, NE: Bison Books, 2001. Originally written between 1915 and 1921 but not published until its serialization in the pulp *Amazing Stories* in 1928, this extravagant galactic

adventure became enormously popular and helped define the subgenre known as space opera.

Stapledon, Olaf. *Last and First Men*. Mineola, NY: Dover Publications, 2008. A virtual sourcebook for later science fiction writers, Stapledon's visionary novel from 1930 recounts the entire history of the human race through multiple "species," from the 20th century through millions of years in the future.

———. *Star Maker*. Mineola, NY: Dover Publications, 2008. Stapledon's 1937 novel treats the vast time scale of *Last and First Men* as merely a sliver in the larger history of the universe, as presented through the out-of-body experiences of a contemporary Englishman. The novel spans the origin of the universe in a version of the big bang through the final collapse billions of years in the future.

Stephenson, Neal. *Snow Crash*. New York: Spectra, 2000. A 1992 novel that revived interest in the cyberpunk movement through its portrayal of a future in which police and national security services are entirely privatized, a virtual reality environment competes with experiential reality, and such ideas as religious beliefs are discovered to behave literally as viruses.

———. *Seveneves*. New York: William Morrow, 2015. Humanity nearly faces extinction after the Moon is destroyed and fragments rain down on Earth, making it uninhabitable for thousands of years. The story focuses on a handful of survivors in space habitats and the efforts of their descendants to recolonize Earth generations later.

Sterling, Bruce. *Zeitgeist*. New York: Spectra, 2001. Set in the immediate, pre-millennium past rather than the future, Sterling's description of a singing group manufactured entirely by a media entrepreneur deliberately blurs the line between speculative science fiction and cutting-edge contemporary culture.

Stewart, George R. *Earth Abides*. New York: Del Rey, 2006. Although Stewart was not a science fiction writer, this elegiac epic covering generations of the survival of a family in a diminished society following a worldwide plague received the first of the short-lived International Fantasy Awards in 1950.

Tidhar, Lavie. *Osama*. Oxford: Solaris, 2012. One of the Israeli-born writers' risk-taking explorations of alternate history, *Osama* takes place in a terrorism-free world in which the career of Osama bin Laden exists only in a series of pulp novels. A later novel, *A Man Lies Dreaming* (2014), depicts Hitler, having lost the 1933 German elections to the communists, working as a down-and-out private eye in London in 1939.

Tiptree, James, Jr. (Alice M. Sheldon). *Her Smoke Rose Up Forever*. San Francisco: Tachyon, 2004. The most complete collection of the pseudonymous Tiptree's most famous stories, including "The Women Men Don't See," "The Screwfly Solution," and *Houston, Houston, Do You Read?*

Twain, Mark. *A Connecticut Yankee in King Arthur's Court*. In *Mark Twain: Historical Romances: Prince and the Pauper / Connecticut Yankee in King Arthur's Court / Personal Recollections of Joan of Arc*. New York: Library of America, 1994. Twain's 1889 classic satire of both American industrialism and romantic versions of Arthurian legend is one of the earliest bestselling novels involving time travel.

Van Vogt, A. E. *Slan*. New York: Orb, 1998. Characteristic of Van Vogt's rapid-fire style and pacing, this tale of beleaguered mutants was originally serialized in a pulp magazine in 1940 and published as a novel in 1946; it became a favorite among science fiction fans who may have identified with the outsider protagonist.

Verne, Jules. *From the Earth to the Moon*. In *Amazing Journeys: Journey to the Center of the Earth, From the Earth to the Moon, Circling the Moon, 20,000 Leagues under the Seas, and Around the World in 80 Days*. Translated by Frederick Paul Walter. Albany, NY: State University of New York Press, 2010. Verne's influential 1865 tale of a Moon shot carried out by an American gun club should be read in conjunction with its sequel, *Around the Moon* or *Circling the Moon*; if possible, it should also be read in a contemporary translation, such as this edition. Nineteenth-century translations tend to be stilted and clumsy, sometimes even altering Verne's original text in important ways.

Wells, H. G. *The Time Machine*. New York: Penguin Classics, 2005. This edition of Wells's 1895 time-travel tale, which established the notion of time

travel as a technological achievement rather than a magical event, contains a restored text and useful supporting material. Many editions are available, but a few are erroneously based on an expurgated school edition published later in Wells's life.

———. *The War of the Worlds. A Critical Edition of The War of the Worlds: H. G. Wells's Scientific Romance*. Edited by Harry M. Geduld and David Y. Hughes, Bloomington, IN: Indiana University Press, 1993. Wells's seminal tale of Earth invaded by an advanced Martian civilization is here presented with critical and historical material concerning its origins, publication history, and influence.

Willis, Connie. *Doomsday Book*. New York: Spectra, 1993. Willis's somber tale of a time-traveling Oxford historian trapped in 14th-century England during the black plague is probably the most successful of her series of historical time-travel tales. The work suggests that the end of the world, for many times and places, has happened repeatedly in the past.

Wolfe, Gary K., ed. *American Science Fiction: Nine Classic Novels of the 1950s*. New York: The Library of America, 2012. A collection of carefully researched texts of major novels of the 1950s, including Bester's *The Stars My Destination*, Blish's *A Case of Conscience*, Pohl and Kornbluth's *The Space Merchants*, and Sturgeon's *More Than Human*.

Wolfe, Gene. *The Book of the New Sun. Shadow and Claw: The First Half of The Book of the New Sun; Sword and Citadel: The Second Half of The Book of the New Sun*. New York: Orb, 1994. One of the masterworks of contemporary far-future science fiction, *The Book of the New Sun* was originally published between 1980 and 1983 as four separate novels: *The Shadow of the Torturer*, *The Claw of the Conciliator*, *The Sword of the Lictor*, and *The Citadel of the Autarch*. It was followed by two more series, *The Book of the Long Sun* (1993–1996) and *The Book of the Short Sun* (1999–2001).

Zamiatin, Evgeny. *We*. Translated by Natasha Randall. New York: Modern Library, 2006. Zamiatin's 1924 dystopian novel was a major influence on later dystopian fiction, most notably George Orwell's *Nineteen Eight-Four*. More contemporary translations, such as this one, restore some of the material corrupted in earlier versions.