

## **Teacher's Guide for *The Wesleyan Anthology of Science Fiction***

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## I. Selected Online Resources - (all links accessed June 2010)

### a. SF Gateways, News, and Portal Sites

Concatenation's Science Fact and Fiction Portal Page

<http://www.concatenation.org/stuff/links.html> ("key sf and science links")

IGP: Inter-Galaxy Portal

<http://www.igp-scifi.com/index.html> ("your gateway to all things science-fiction related")

Liverpool University Index (England)

<http://www.sfhub.ac.uk> ("subject portal for science fiction scholars")

Locus Magazine Links Page

<http://www.locusmag.com/Links/Portal.html>

*Science Fiction Studies*

<http://www.depauw.edu/sfs/links.htm> ("wormholes to useful sites")

SF Site

<http://www.sfsite.com/> ("the home page for science fiction and fantasy")

Templeton Gate

<http://templetongate.tripod.com/mainpage.htm> ("portal to the worlds of speculative fiction")

Ultimate SF Web Guide

<http://www.magicdragon.com/UltimateSF/> ("over 5000 links to web science fiction resources")

### b. Individual SF Authors (whose stories are featured in *The Wesleyan Anthology of Science Fiction*)

Brian Aldiss

<http://www.brianwaldiss.org/> (author's official website)

<http://www.briandaldis.org/> (informative unofficial fan site)

<http://www.sfsite.com/08b/saba206.htm> (SF Site interview)

<http://www.depauw.edu/sfs/aldiss.htm> (critical work about Aldiss in *SFS*)

Isaac Asimov

[http://www.asimovonline.com/asimov\\_home\\_page.html](http://www.asimovonline.com/asimov_home_page.html) (general information and links)

<http://www.depauw.edu/SFs/interviews/asimov41interview.htm> (*SFS* author interview, 1987)

<http://www.heretical.com/miscella/asimov.html> (Q&A with Asimov on robots, 1984)

J. G. Ballard

<http://www.ballardian.com/> (general info, links, and much more)

<http://www.solaris-books.co.uk/Ballard/> (another excellent general info site)

<http://www.jgballard.com/> (yet another)

Alfred Bester

[http://pabook.libraries.psu.edu/palitmap/bios/Bester\\_Alfred.html](http://pabook.libraries.psu.edu/palitmap/bios/Bester_Alfred.html) (bio-bibliography)

<http://www.challzine.net/25/25alfie.html> (interview)

<http://www.gcwillick.com/Spacelight/bester.html> (tribute by David Langford)

Ray Bradbury

<http://www.raybradbury.com/index.html> (semi-official site)

<http://www.spaceagecity.com/bradbury/> (fan site)

[http://www.indexmagazine.com/interviews/octavia\\_butler.shtml](http://www.indexmagazine.com/interviews/octavia_butler.shtml) (interview from 2006)

Octavia Butler

<http://www.sfga.org/members/butler/> (Science Fiction Writers of America site)

<http://www.octaviabutler.net/> (a fan site)

[http://www.indexmagazine.com/interviews/octavia\\_butler.shtml](http://www.indexmagazine.com/interviews/octavia_butler.shtml) (1998 *Index* magazine interview)

<http://www.depauw.edu/sfs/butler.htm> (critical work about Butler in *SFS*)

Pat Cadigan

<http://www.patcadigan.com/> (official site, up-to-date news)

[http://project.cyberpunk.ru/idb/pat\\_cadigan.html](http://project.cyberpunk.ru/idb/pat_cadigan.html) (page on cyberpunk site, with good information about her fiction)

<http://www.sfsite.com/06a/pc82.htm> (profile/interview, 2000)

Ted Chiang

[http://en.wikipedia.org/wiki/Ted\\_Chiang](http://en.wikipedia.org/wiki/Ted_Chiang) (wikipedia article, fairly extensive overview)

<http://withboots.blogspot.com/> (The Megasotherium Club, a collective blog featuring Chiang)

<http://www.fantasticmetropolis.com/i/chiang/> (Fantastic Metropolis interview from 2003)

Arthur C. Clarke

<http://www.clarkefoundation.org/> (website of the Arthur C. Clarke Foundation featuring biographical and bibliographical information about Clarke)

<http://arthur-clarke-fansite.blogspot.com/> (expansive fan website)

<http://www.arthurclarke.net/> (“home to all things Clarkean”)

Avram Davidson

<http://www.avramdavidson.org/> (electronic newsletter)

<http://www.sff.net/people/richard.horton/novelsad.htm> (fan site)

Samuel R. Delany

<http://www.samuelrdelany.com/> (bio-bibliography)

<http://www.depauw.edu/sfs/delany.htm> (critical work by and about Delany in *SFS*)

<http://www.sfsite.com/06b/srd106.htm> (solid career-retrospective interview, 2001)

Philip K. Dick

<http://www.philipkdick.com/> (official site)

[http://www.depauw.edu/sfs/philip\\_k.htm](http://www.depauw.edu/sfs/philip_k.htm) (critical work about Dick in *SFS*)

<http://www.youtube.com/watch?v=0s23dZCZ2vk> (1977 video interview given in Metz, France)

Greg Egan

<http://gregegan.customer.netspace.net.au/> (author’s homepage)

<http://www.twbooks.co.uk/authors/gregegan.html> (Tangled Web author page)

<http://www.scifiworld.cz/article.php?ArticleID=27> (SciFiWorld interview from 1993)

Harlan Ellison

<http://harlanellison.com/home.htm> (official homepage)

<http://www.islets.net/> (fan site)

<http://www.sfsite.com/07a/he107.htm> (SF Site interview from 2000)

Carol Emshwiller

<http://www.sfwa.org/members/emshwiller/> (official homepage)

<http://ltimmel.home.mindspring.com/emshwiller.html> (an appreciation by L. Timmel Duchamp)

<http://www.fantasticmetropolis.com/i/emshwiller/> (Fantastic Metropolis interview from 2002)

E. M. Forster

<http://musicandmeaning.com/forster/> (“Only Connect” unofficial site)

<http://emforster.de/hypertext/template.php3?t=main&c=1011730773> (“Aspects of E.M. Forster” fan site)

<http://www.literaryhistory.com/20thC/Forster.htm> (criticism and excellent links)

William Gibson

<http://www.williamgibsonbooks.com/index.asp> (official homepage)

<http://www.skierpage.com/gibson/biblio.htm> (bibliography and mediagraphy, with links)

[http://project.cyberpunk.ru/idb/gibson\\_interview.html](http://project.cyberpunk.ru/idb/gibson_interview.html) (1986 interview with Larry McCaffrey)

<http://www.depauw.edu/sfs/gibson.htm> (critical work by and about Gibson in *SFS*)

Eileen Gunn

<http://www.eileengunn.com/> (author’s homepage)

<http://www.infinitematrix.net/index.html> (archival material from *The Infinite Matrix*)

<http://www.locusmag.com/2004/Issues/10Gunn.html> (*Locus* interview with author)

Edmond Hamilton

[http://www.pulpgen.com/pulp/edmond\\_hamilton/](http://www.pulpgen.com/pulp/edmond_hamilton/) (a tribute page, with some links)

<http://www.gewillick.com/Spacelight/hamilton.html> (another tribute page)

<http://www.tangentonline.com/index.php/interviews-columnsmenu-166/1270-classic-leigh-brackett-a-edmond-hamiltoninterview> (interview with Hamilton and Leigh Brackett, 1976)

Nathaniel Hawthorne

<http://kirjasto.sci.fi/hawthorn.htm> (bio-bibliography)

<http://www.eldritchpress.org/nh/hawthorne.html> (author’s writings, criticism, and Hawthorneana)

<http://www.vcu.edu/engweb/eng372/rappcrit.htm> (survey of criticism of “Rappaccinni’s Daughter”)

Robert Heinlein

<http://www.heinleinsociety.org/> (Heinlein Society page)

<http://www.nitrosyncretic.com/rah/> (fan page)

<http://billstclair.com/heinlein.html> (notable quotations from Heinlein stories)

Frank Herbert

<http://www.arrakis.co.uk/herbert.html> (fan site)

<http://tim.oreilly.com/herbert/> (full text of Tim O’Reilly’s 1981 book on Herbert)

<http://www.motherearthnews.com/Nature-Community/1981-05-01/Interview-With-A-Science-Fiction-Author.aspx> (*Mother Earth News* interview from 1981)

James Patrick Kelly

<http://www.jimkelly.net/> (author's official website)

<http://www.raintaxi.com/online/2009winter/kelly-kessel.shtml> (Rain Taxi interview with Kelly and John Kessel from 2009)

John Kessel

<http://www4.ncsu.edu/~tenshi/index2.html> (author's homepage)

<http://www.raintaxi.com/online/2009winter/kelly-kessel.shtml> (Rain Taxi interview with Kessel and James Patrick Kelly from 2009)

Nancy Kress

<http://www.sff.net/people/nankress/> (official homepage)

<http://nancykress.blogspot.com/> (author's blog)

<http://writerunboxed.com/2007/05/11/interview-nancy-kress/> (Writer Unboxed interview from 2007)

R. A. Lafferty

<http://www.mulle-kybernetik.com/RAL/> (a "devotional" page)

<http://greatsfandf.com/AUTHORS/RALafferty.php> (another fan site)

Ursula K. Le Guin

[http://www.ursulakleguin.com/UKL\\_info.html](http://www.ursulakleguin.com/UKL_info.html) (official homepage)

[http://www.depauw.edu/sfs/ursula\\_k.htm](http://www.depauw.edu/sfs/ursula_k.htm) (critical work by and about Le Guin in *SFS*)

<http://www.writing-world.com/sf/leguin.shtml> (interview from 2000)

Fritz Leiber

<http://www.gothicpress.com/leiber.html> (a database with lots of links)

<http://scrollsoflankmar.com/> (fan page devoted to Leiber's sword & sorcery)

Stanislaw Lem

<http://english.lem.pl/> (official homepage)

<http://www.rpi.edu/~sofkam/lem/> (bibliography)

<http://www.depauw.edu/SFs/lem.htm> (critical work about Lem in *SFS*)

Judith Merril

<http://judithmerril.com/> (general information)

<http://feministsf.org/authors/merril.html> (bio-bibliography)

<http://www.locusmag.com/Roundtable/2009/03/all-time-top-40that-only-mother-judith.html> (*Locus* roundtable on "That Only a Mother," 2009)

C. L. Moore

[http://www.gcwillick.com/Spacelight/moore\\_cl.html](http://www.gcwillick.com/Spacelight/moore_cl.html) (general author website)

<http://www.scifi.darkroastedblend.com/2005/10/c-l-moore.html> (fan site)

Misha Nogha

<http://www.mishanogha.com> (official homepage)

Frederik Pohl

<http://www.frederikpohl.com/> (official website)

<http://www.thewaythefutureblogs.com/> (author's blog)

<http://www.viceland.com/int/v15n12/htdocs/frederick-pohl-424.php> (career-retrospective interview, 2008)

Joanna Russ

<http://www.nndb.com/people/553/000029466/> (bio-bibliography)

<http://www.depauw.edu/sfs/russ.htm> (critical work by and about Russ in *SFS*)

<http://dpsinfo.com/sf/sympo.html> (a personal reflection on “When It Changed” as feminist sf)

Geoff Ryman

<http://smallbeerpress.com/books/2008/09/09/the-kings-last-song/> (author page at Small Beer Press)

<http://www.infinityplus.co.uk/nonfiction/intgr.htm> (Infinity Plus from 2004)

Robert Sheckley

<http://www.sheckley.com> (official homepage)

<http://www.concatenation.org/interviews/sheckley.html> (interview from 1999)

Robert Silverberg

<http://www.majipoor.com/> (quasi-official website, with tons of info and links)

<http://www.latimes.com/entertainment/news/la-et-robert-silverberg21-2009apr21,0,15112,full.story> (career-retrospective profile/interview, 2009)

Clifford Simak

<http://www.gewillick.com/Spacelight/simak.html> (bio-bibliography)

<http://www.tc.umn.edu/~brams006/simak/> (fan site)

Cordwainer Smith

<http://www.cordwainer-smith.com/> (official homepage)

[http://www.ulmus.net/ace/menus/ace\\_s5\\_c7\\_b0\\_d0\\_x.html](http://www.ulmus.net/ace/menus/ace_s5_c7_b0_d0_x.html) (Alan C. Elms unofficial biography page)

Bruce Sterling

<http://www.levity.com/corduroy/sterling.htm> (biography with links)

<http://www.well.com/conf/mirrorshades/> (a “mix of weblog, archive, and commonplace book”)

[http://www.matrix-online.net/bsfa/website/matrixonline/Matrix\\_Features\\_7.aspx](http://www.matrix-online.net/bsfa/website/matrixonline/Matrix_Features_7.aspx) (British SF Association interview from 2008)

Leslie F. Stone

[http://isfdb.tamu.edu/cgi-bin/ea.cgi?Leslie\\_F\\_Stone](http://isfdb.tamu.edu/cgi-bin/ea.cgi?Leslie_F_Stone) (summary bibliography, with links)

Theodore Sturgeon

<http://www.physics.emory.edu/~weeks/sturgeon/> (official homepage)

<http://www.physics.emory.edu/~weeks/misc/sturgeon.html> (fan site)

<http://www.physics.emory.edu/~weeks/misc/duncan.html> (interview from 1979)

Charles Stross

<http://www.antipope.org/charlie/> (author homepage and blog)

<http://www.roguefarm.com/index2.html> (homepage of the BBC animated version of “Rogue Farm”)

<http://www.vimeo.com/4784897> (“Doctorow and Stross: Resisting the All-seeing Eye,” video interview with Stross and Cory Doctorow about internet surveillance and data protection, 2009)

William Tenn

<http://dpsinfo.com/williamtenn/> (official homepage)

James Tiptree Jr.

<http://davidlavery.net/Tiptree/> (biography and resources page)

<http://www.tiptree.org/> (site for the James Tiptree, Jr., Award)

<http://davidlavery.net/Tiptree/> (informative unofficial site)

John Varley

<http://www.varley.net> (official homepage)

<http://io9.com/365907/io9-talks-to-john-varley-about-climate-disaster-and-space-opera> (interview from 2008)

Jules Verne

<http://jv.gilead.org.il/> (the best comprehensive website devoted to Verne)

<http://www.verniana.org/> (new online journal of literary criticism on Verne's works)

<http://www.depauw.edu/sfs/covers/cov95.htm> (special issue of *SFS* on Verne, 2005)

<http://www.najvs.org/objectives.shtml> (North American Jules Verne Society website)

Stanley G Weinbaum

<http://www.gewillick.com/Spacelight/weinbaum.html> (bio-bibliography)

H. G. Wells

<http://www.kirjasto.sci.fi/hgwells.htm> (bio-bibliography)

<http://www.hgwellsusa.50megs.com/> (The H.G. Wells Society)

<http://www.hulu.com/watch/78102/biography-hg-wells-time-traveler> (Biography TV program)

Kate Wilhelm

<http://www.katewilhelm.com/> (official homepage)

Gene Wolfe

<http://mysite.verizon.net/~vze2tmhh/wolfe.html> (fan site)

<http://www.ultan.org.uk/> (resource page)

Pamela Zoline

<http://www.depauw.edu/sfs/backissues/64/hewitt.htm> (bio-bibliography)

<http://justinelarbalestier.com/books/daughters-of-earth/excerpts/papke/> (on "The Heat Death of the Universe")

### **c. SF Media, Histories, Themes, and Subgenres**

Aliens

<http://virtual.clemson.edu/groups/dial/sfclass/alienbib.html> (a "selective, chronological, thematic reading list")

[http://www.scifan.com/themes/themes.asp?TH\\_themeid=6](http://www.scifan.com/themes/themes.asp?TH_themeid=6) (alien invasion novels)

<http://www.magicdragon.com/UltimateSF/aliens.html> (films and TV movies about aliens)

<http://www.daviddarling.info/encyclopedia/S/SFpre1900.html> (sf involving aliens pre-1900)

<http://www.daviddarling.info/encyclopedia/S/SF19001940.html> (sf involving aliens 1900-1940)

<http://www.daviddarling.info/encyclopedia/S/SFafter1940.html> (sf involving aliens post-1940)

Animals and SF

<http://www.depauw.edu/humanimalia/> (a journal of human-animal interface studies)

<http://www.depauw.edu/sfs/covers/cov105.htm> (special issue of *SFS* on animals and sf)

## Apocalypse and Post-Apocalypse

[http://www.scifan.com/themes/themes.asp?Th\\_themeid=9&Page=1&Items=30](http://www.scifan.com/themes/themes.asp?Th_themeid=9&Page=1&Items=30) (books about sf apocalypses)

<http://www.magicdragon.com/UltimateSF/thisthat.html#endworld> (sf stories about the end of the world)

<http://www.exitmundi.nl/exitmundi.htm> (end-of-the-world scenarios)

## Biotechnology

[http://www.lysator.liu.se/lsff/mb-nr41/Biotechnology\\_and\\_Speculative\\_Fiction.html](http://www.lysator.liu.se/lsff/mb-nr41/Biotechnology_and_Speculative_Fiction.html) (essay by Brian Stableford)

## Computers

<http://newark.rutgers.edu/~hbf/computlit.htm> (essay by H. Bruce Franklin)

[http://en.wikipedia.org/wiki/List\\_of\\_fictional\\_computers](http://en.wikipedia.org/wiki/List_of_fictional_computers) (list of fictional computers)

[http://www.sciencedirect.com/science?\\_ob=ArticleURL&\\_udi=B6V65-4PGY4XT-](http://www.sciencedirect.com/science?_ob=ArticleURL&_udi=B6V65-4PGY4XT-)

[7&\\_user=4427&\\_coverDate=04%2F30%2F2008&\\_rdoc=1&\\_fmt=high&\\_orig=search&\\_sort=d&\\_docanchor=&\\_view=c&\\_searchStrId=1363537219&\\_rerunOrigin=google&\\_acct=C000059604&\\_version=1&\\_urlVersion=0&\\_userid=4427&\\_md5=e7b16e55d715bc170295185317eda4c8](http://www.sciencedirect.com/science?_ob=ArticleURL&_udi=B6V65-4PGY4XT-7&_user=4427&_coverDate=04%2F30%2F2008&_rdoc=1&_fmt=high&_orig=search&_sort=d&_docanchor=&_view=c&_searchStrId=1363537219&_rerunOrigin=google&_acct=C000059604&_version=1&_urlVersion=0&_userid=4427&_md5=e7b16e55d715bc170295185317eda4c8) (depictions of computers in sf)

[http://www.technovelgy.com/ct/Science\\_List\\_Detail.asp?BT=Artificial%20Intelligence](http://www.technovelgy.com/ct/Science_List_Detail.asp?BT=Artificial%20Intelligence)

(artificial intelligence in sf)

## Cyberpunk

<http://project.cyberpunk.ru/idb/index.html> (The Cyberpunk Project: resources and links)

<http://www.hatii.arts.gla.ac.uk/MultimediaStudentProjects/00-01/0003637k/project/html/litaut.htm> (cyberpunk authors)

[http://www.scifan.com/themes/themes.asp?TH\\_themeid=7&Items=30](http://www.scifan.com/themes/themes.asp?TH_themeid=7&Items=30) (cyberspace themes in sf)

<http://www.streettech.com/bcp/BCPtext/Manifestos/CPInThe90s.html> (Bruce Sterling on “Cyberpunk in the Nineties”)

[http://project.cyberpunk.ru/idb/notes\\_toward\\_a\\_postcyberpunk\\_manifesto.html](http://project.cyberpunk.ru/idb/notes_toward_a_postcyberpunk_manifesto.html)

(“Notes Towards a Post-Cyberpunk Manifesto”)

## Cyborgs

[http://en.wikipedia.org/wiki/Cyborgs\\_in\\_fiction](http://en.wikipedia.org/wiki/Cyborgs_in_fiction) (cyborgs in fiction)

<http://www.uiowa.edu/~commstud/resources/bordercrossings/cyborgs.html> (essays and other resources)

<http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html> (Donna Haraway’s “Cyborg Manifesto” from 1985)

## Dystopias

<http://hem.passagen.se/replikant/> (Exploring Dystopia forum)

<http://www.magicdragon.com/UltimateSF/thisthat.html#dystopia> (notable dystopias in fiction)

<http://www.bbc.co.uk/dna/mysciencefictionlife/A19389522> (dystopias in British sf)

<http://en.wikipedia.org/wiki/Dystopia> (article on dystopia with links to lists of works in fiction, film, comics, and other media)

## Early Science Fiction

<http://andromeda.rutgers.edu/~hbf/sfhist.html> (H. Bruce Franklin on the early history of sf)

<http://io9.com/5050642/the-roots-of-todays-science-fiction-go-back-centuries> (annotated works of early sf)

<http://www.depauw.edu/sfs/covers/cov10.htm> (special issue of *SFS* on “Science Fiction Before Wells”)

<http://www.depauw.edu/sfs/covers/cov108.htm> (special issue of *SFS* on “Early/Proto SF”)

## Ecology

<http://www.magicdragon.com/UltimateSF/eco.html> (sf about biology and ecology)

<http://virtual.clemson.edu/groups/dial/sfclass/groups/ecosfbib.htm> (ecological issues in sf)

<http://io9.com/5259366/10-scariest-eco+catastrophes-from-early-science-fiction> (ecocatastrophes in sf)

## Feminism

<http://www.answers.com/topic/women-science-fiction-authors> (article on women in sf)

<http://www.feministsf.org/femsf/> (Feminist SF, Fantasy, and Utopia Organization)

<http://hubcap.clemson.edu/~sparks/sfemlink.html> (SF and Feminism on the Web)

<http://www.wiscon.info/> (annual feminist sf convention)

## *Frankenstein* and Mary Shelley

<http://www.depauw.edu/sfs/shelley.htm> (critical work on Mary Shelley in *SFS*)

<http://www.gutenberg.org/etext/84> (online full-text of *Frankenstein*)

<http://kirjasto.sci.fi/mshelley.htm> (bio-bibliography of Mary Wollstonecraft Shelley)

<http://www.marywshelley.com/> (“Mary Shelley and *Frankenstein* Research Center”)

<http://www.litgothic.com/Authors/mshelley.html> (page on Shelley in “The Literary Gothic” website)

## Hard SF

<http://ebbs.english.vt.edu/exper/kcramer/anth/Hartwell.html> (article on hard sf)

<http://www.depauw.edu/sfs/covers/cov60.htm> (special section of *SFS* on hard sf)

<http://www.hardsf.org/> (Hard SF Site)

## History of SF Criticism

<http://www.depauw.edu/sfs/covers/cov78.htm> (special issue of *SFS*)

<http://www.depauw.edu/sfs/biblio.htm> (chronological bibliography of sf criticism)

## Global SF

<http://www.depauw.edu/sfs/covers/cov79.htm> (first of two-part special issue of *SFS* on Global SF)

<http://www.depauw.edu/sfs/covers/cov80.htm> (second of two-part special issue of *SFS* on Global SF)

<http://worldsf.wordpress.com/> (World SF news blog)

<http://www.worldcon.org/> (World SF Society)

<http://www.locusmag.com/Reviews/2010/03/overview-of-international-science.html> (overview of international sf & fantasy in 2009)

## Hugo Gernsback and the Pulp Magazines

[http://www.pulpworld.com/biography/hugo\\_gernsback.htm](http://www.pulpworld.com/biography/hugo_gernsback.htm) (biography of Gernsback)

<http://www.depauw.edu/sfs/backissues/58/westfahl58art.html> (article on Gernsback and sf from *SFS*)

<http://www.magicdragon.com/UltimateSF/magazines.html> (list of sf, fantasy, and horror magazines)

[http://www.philsp.com/lists/ii\\_magazines.html](http://www.philsp.com/lists/ii_magazines.html) (archive of sf magazine cover images)

## Lesbian, Gay, Bisexual, Transgender, and Queer SF

[http://en.wikipedia.org/wiki/LGBT\\_themes\\_in\\_speculative\\_fiction](http://en.wikipedia.org/wiki/LGBT_themes_in_speculative_fiction) (LGBT themes in sf)

<http://duskpetererson.com/sflinks/index.htm> (GLBT SF and Fantasy Web Directory)

<http://www.depauw.edu/sfs/covers/cov77.htm> (special section on Queer Theory and SF in *SFS*)

<http://www.gaylacticnetwork.org/> (The Gaylactic Network)

## Postmodernism

<http://www.depauw.edu/sfs/covers/cov55.htm> (special Postmodernism issue of *SFS*)

<http://hubcap.clemson.edu/~sparks/sffilm/pomodsf.html> (postmodernism and sf film)

## Robots and Androids

[http://en.wikipedia.org/wiki/List\\_of\\_fictional\\_robots\\_and\\_androids](http://en.wikipedia.org/wiki/List_of_fictional_robots_and_androids) (list of fictional robots and androids)

<http://www.androidworld.com/prod07.htm> (androids and robots in film)

<http://davidszondy.com/future/robot/pulprobot.htm> (images of robots from pulp sf magazines)

#### Satire

<http://www.potlatch-sf.org/potlatch7/litcartoon.htm> (sf as “Literary Cartooning”)

<http://www.karlkindt.com/ladue/sfs/sfw1blog.htm> (sf and satire blog)

#### Science in SF

[http://www.baen.com/chapters/borders\\_i.htm](http://www.baen.com/chapters/borders_i.htm) (Charles Sheffield’s Borderlands of Science)

<http://ebbs.english.vt.edu/exper/kcramer/anth/Cramer.html> (Kathryn Kramer’s “On Science and Science Fiction”)

<http://www.newscientist.com/article/dn13864-five-science-fiction-movies-that-get-the-science-right.html> (five sf films that get the science right)

#### Strugatsky Brothers (Arkady and Boris)

<http://www.depauw.edu/sfs/strugatsky.htm> (critical work about the Strugatskys in *SFS*)

#### Themes in SF Literature

<http://www.nationmaster.com/encyclopedia/Science-fiction-themes> (article on sf themes)

<http://www.scifan.com/themes/> (another list)

#### Time Travel

[http://en.wikipedia.org/wiki/Time\\_travel\\_in\\_fiction](http://en.wikipedia.org/wiki/Time_travel_in_fiction) (article on time travel in fiction)

<http://www.xibalba.demon.co.uk/jbr/chrono.html> (guide to sf “chronophysics”)

<http://www.pbs.org/wgbh/nova/time/> (NOVA stories on time travel)

<http://www.iit.edu/~bosabri/time.html> (article on time travel and interdimensional voyages)

#### Utopias

<http://users.erols.com/jonwill/utopialist.htm> (utopian resources on the Internet)

<http://utopia.nypl.org/primarysources.html> (a selective bibliography)

<http://www.marxists.org/subject/utopian/> (article on utopian socialism)

<http://www.utoronto.ca/utopia/> (Society for Utopian Studies)

<http://www.utopianstudieseurope.org/> (European Utopian Studies Society)

<http://www.depauw.edu/sfs/backissues/16/williams16art.htm> (Raymond Williams on “Utopia and Science Fiction”)

#### War and SF

<http://fandomania.com/defining-the-genre-military-science-fiction/> (article on military sf)

[http://en.wikipedia.org/wiki/Military\\_science\\_fiction](http://en.wikipedia.org/wiki/Military_science_fiction) (another article on military sf)

<http://io9.com/5191056/guns-bugs-and-powered-armor-the-most-realistic-military-science-fiction> (article on the most realistic military sf)

<http://io9.com/5401874/the-cold-war-in-science-fiction> (article on the Cold War in sf)

<http://www.wsu.edu/~brians/nuclear/> (Paul Brians’s book *Nuclear Holocausts: Atomic War in Science Fiction*)

### d. SF Databases and Resource Centers

#### AboutSF

<http://www.aboutsf.com/> (a “resource center for speculative literature, science fiction, and education”)

Alpha Ralpa Boulevard

<http://www.catch22.com/SF/ARB/> (“bibliographical information on authors working in the Speculative Fiction genre”)

Contento Index to Science Fiction Anthologies and Collections (-1984)

<http://www.philsp.com/homeville/isfac/0start.htm> (database of reprint information on sf stories)

Fantastic Fiction

<http://www.fantasticfiction.co.uk/> (“bibliographies to over 30,000 authors”)

Hycyber Archive of Science Fiction

<http://www.hycyber.com/SF/> (magazine indexes, guide to author pseudonyms, and more)

Internet Speculative Fiction Database

<http://www.isfdb.org/cgi-bin/index.cgi> (bibliographies, award indexes, magazine content listings, and more)

Locus Index to Science Fiction (1984-)

<http://www.locusmag.com/index/> (continues Contento Index but also includes books)

Science Fiction and Fantasy Research Database

<http://sffrd.library.tamu.edu/> (search engine for critics articles on science fiction)

SF Citations

<http://www.jessesword.com/sf/> (Oxford English Dictionary’s gathering of earliest citations of sf terms)

## **e. SF in Other Media**

Film

<http://www.filmsite.org/sci-fifilms.html> (article on sf film history)

<http://www.umich.edu/~umfandsf/film/films/> (list of major sf films with background info)

[http://en.wikipedia.org/wiki/List\\_of\\_science\\_fiction\\_films](http://en.wikipedia.org/wiki/List_of_science_fiction_films) (another list of sf films)

<http://www.saturnawards.org/> (Academy of SF, Fantasy, & Horror Films)

<http://www.sidereel.com/post/184231> (article on SF anime)

<http://www.animeflipside.net/> (SF and fantasy anime)

<http://www.depauw.edu/sfs/covers/cov43.htm> (1987 special issue of *SFS* on film)

<http://www.liverpool-unipress.co.uk/html/publication.asp?idProduct=3838> (journal of *SF Film & TV*)

Television

[http://en.wikipedia.org/wiki/List\\_of\\_science\\_fiction\\_television\\_programs](http://en.wikipedia.org/wiki/List_of_science_fiction_television_programs) (list of sf TV programs)

<http://www.magicdragon.com/UltimateSF/tv.html> (another list of sf TV programs)

[http://home.austarnet.com.au/petersykes/topscifi/lists\\_tv.html](http://home.austarnet.com.au/petersykes/topscifi/lists_tv.html) (list of top 100 sf TV programs)

<http://sffmedia.com/tv/science-fiction-tv.html> (news site)

<http://www.sftv.org/> (news, reviews, and more)

<http://zurc2.com/SCIFICTV/intro.html> (fan webring site)

Comics and Graphic Novels

[http://en.wikipedia.org/wiki/Science\\_fiction\\_comics](http://en.wikipedia.org/wiki/Science_fiction_comics) (article on sf comics)

<http://stevestiles.com/sfcom.htm> (another site on sf comics)

[http://en.wikipedia.org/wiki/Science\\_fiction\\_graphic\\_novel](http://en.wikipedia.org/wiki/Science_fiction_graphic_novel) (article on sf graphic novels)

<http://costa.lunarpages.com/ec/> (cover gallery of sf comics)  
<http://www.onemanga.com/directory/sci-fi/> (sf manga site)  
<http://www.comicbookscifi.com/> (major comics and sf convention site)

#### Radio and Music

[http://www.greatnorthernaudio.com/sf\\_radio/SFradio.html](http://www.greatnorthernaudio.com/sf_radio/SFradio.html) (general site about sf in radio and music)  
<http://www.otr.com/sf.shtml> (another general info site about sf in radio and music)  
<http://89deuce.blogspot.com/> (Deuce Project radio show)  
<http://www.best-otr.com/Best-OTRScienceFiction.html> (free downloads of old-time radio shows)  
[http://www.greatnorthernaudio.com/sf\\_radio/wow.html](http://www.greatnorthernaudio.com/sf_radio/wow.html) (on Orson Welles's *War of the Worlds* broadcast)  
<http://filmsound.org/articles/horrorsound/horrorsound.htm> (article on sound effects in sf film)  
<http://www.soylent-green.com/sfmusic.html> (list of songs with sf content)

#### f. Other Sites Related to SF

##### AI and the Posthuman Future

<http://www.kurzweilai.net/index.html>  
<http://www.rense.com/general37/cyb.htm>

##### Association for the Advancement of Artificial Intelligence

<http://www.aaai.org/>

##### Astrobiology and Exobiology

<http://www.ibiblio.org/astrobiology/index.php?page=exobio01>

##### Cloning

[http://www.ornl.gov/sci/techresources/Human\\_Genome/elsi/cloning.shtml](http://www.ornl.gov/sci/techresources/Human_Genome/elsi/cloning.shtml)  
<http://www.time.com/time/newsfiles/cloning/>

##### Directory for Environmental Technology

<http://www.eco-web.com/>

##### Failed End-of-the-World Predictions

[http://www.religioustolerance.org/end\\_wrl2.htm](http://www.religioustolerance.org/end_wrl2.htm)

##### Humorous Animation of How our World Might End

<http://www.albinoblacksheep.com/flash/end>

##### *The Infinite Matrix*

<http://www.infinitematrix.net/index.html>

##### Nanotechnology

<http://www.nanotech-now.com/nanotechnology-scifi-books.htm>  
<http://www.nano.gov/>  
<http://www.zyvex.com/nano/>

##### Posthumanities

[http://www.carywolfe.com/post\\_about.html](http://www.carywolfe.com/post_about.html)

Portraying “Real” Aliens

[http://www.baen.com/chapters/borders\\_1.htm](http://www.baen.com/chapters/borders_1.htm)

<http://www.molvray.com/sf/aliens.htm>

SETI Institute

<http://www.seti-inst.edu/>

The Singularity

<http://www-rohan.sdsu.edu/faculty/vinge/misc/WER2.html>

<http://www.aleph.se/Trans/Global/Singularity/>

<http://www.nytimes.com/2009/05/24/weekinreview/24markoff.html>

Technology and Human Values

[http://www.ee.usyd.edu.au/tutorials\\_online/topics/online/quote1.html](http://www.ee.usyd.edu.au/tutorials_online/topics/online/quote1.html)

UFO Abductions: Real or Fake?

<http://www.pbs.org/wgbh/nova/aliens/>

What Does It Mean to Be Human, Anyway? (Turing Test)

[http://www.wired.com/wired/archive/3.04/turing\\_pr.html](http://www.wired.com/wired/archive/3.04/turing_pr.html)

Why the Future Doesn't Need Us

<http://www.wired.com/wired/archive/8.04/joy.html>

Writing SF

<http://www.sfwa.org/>

<http://www.sff.net/people/timc/links.htm>

## II. Science Fiction Archives and Collections (first published in *SFS* vol. 37, no. 2 [July 2010]: 161-90)

### United States

#### California

**The J. Lloyd Eaton Collection of Science Fiction, Fantasy, Horror, and Utopian Literature at the University of California, Riverside**, is the largest publicly-accessible archive of speculative fiction—and the major resource for research in science fiction, fantasy, horror, and utopian literature—in the world. The collection originated in 1969, when UCR acquired the personal library of the late J. Lloyd Eaton, an Oakland physician, sf enthusiast, and delightful eccentric, who wrote a column in the fanzine *The Rhodomagnetic Digest*, or “Proceedings of the Elves’, Gnomes’, and Little Men’s Science Fiction Chowder and Marching Society of Berkeley, California.”

Dr. Eaton’s original collection comprised about 7500 hardcover editions ranging from the late-nineteenth to the mid-twentieth centuries. Among these were a first edition of John Polidori’s *The Vampyre* (1819); the first book publication of the penny-dreadful serial *Varney the Vampire* (1847); Frank Aubrey’s *King of the Dead: A Weird Romance* (1903), which survives in only about twenty copies; a first edition of Edgar Rice Burroughs’s *Tarzan of the Apes* (1914); and an autographed copy of the asbestos-bound first edition of Ray Bradbury’s *Fahrenheit 451* (1953).

The real strength of Dr. Eaton’s collection, however, was the impressive depth and breadth of pre-1950 English-language sf and fantasy. He was especially interested in the subgenres of the imaginary voyage and future war novels; in the area of fantasy, he primarily collected lost-race fiction, along with Gothic tales of the supernatural, including occult fiction and ghost stories, and to a lesser extent, sword-and-sorcery. The original Eaton collection also included complete or near-complete works, with numerous variant editions, of major writers: H.G. Wells, Arthur Conan Doyle, Lord Dunsany, Burroughs, H.P. Lovecraft, Robert E. Howard, and Clark Ashton Smith. In addition, it had an impressive collection of English and American translations of Jules Verne and near-complete sets of first editions of sf’s modern pioneers: Isaac Asimov, Bradbury, Arthur C. Clarke, Robert A. Heinlein, Murray Leinster, Clifford D. Simak, E.E. “Doc” Smith, A.E. Van Vogt, and Stanley G. Weinbaum.

At a time when even public libraries routinely refused to add sf, the Eatons could not find any institution interested in Dr. Eaton’s collection after his death, yet they were unwilling to turn the books over to a dealer to sell piecemeal. Fortunately for UCR and for sf scholarship, Donald G. Wilson, then University Librarian, recognized that the genre’s vast popularity alone rendered it worthy of academic attention. As a committed sf enthusiast, Wilson was undoubtedly motivated by his own love for the field, making the unprecedented decision to add the collection to the library’s rare books department (now called Special Collections and Archives). Wilson was subjected to severe criticism and outright ridicule when the decision was made public.

Wilson left the University not long after establishing the collection. Fortunately, UCR has had a succession of University Librarians who have shared his vision, including the present UL, Ruth M. Jackson. Wilson’s immediate successor, Eleanor Montague, created the position of Eaton Curator and hired George Slusser for the post. For over thirty years, Slusser was instrumental in building the collection, and he also raised its visibility by launching the Eaton Conference in 1979. From that time onward, the Riverside campus almost annually hosted noted writers and scholars, producing twenty volumes of conference proceedings (for an illustrated list of these volumes, see <<http://eaton-collection.ucr.edu/EssayCollections.htm>>).

Today the Eaton Collection encompasses well over 300,000 individual items, ranging from the 1517 edition of Thomas More’s *Utopia* to the most recently published works of sf in many languages, including Chinese, Czech, French, German, Hebrew, Japanese, Polish, Portuguese, Romanian, Russian, and Spanish. Eaton also has the largest gathering of genre criticism in the United States. Archival holdings include the papers of Gregory Benford, David Brin, F.M. Busby, Michael Cassutt, Robert L. Forward, Anne McCaffrey, James White, and Colin Wilson, featuring treasure troves of correspondence with other authors, research notes, successive drafts, and galley proofs.

In addition to some of its most celebrated highlights (e.g., first editions of Mary Shelley’s *Frankenstein* [1818], Bram Stoker’s *Dracula* [1897], and H.G. Wells’s *The Time Machine* [1895] and *The War of the Worlds*

[1898]), the collection includes complete or near-complete runs of all the major sf magazines, including *Amazing Stories*, *Astounding/Analog*, *Galaxy*, *The Magazine of Fantasy and Science Fiction*, *Planet Stories*, *Thrilling Wonder Stories*, *Unknown*, *Weird Tales*, and *Worlds of If*. It has more than 50,000 comic books and close to 70,000 fanzines, the latter donated principally by Terry Carr, Bruce Pelz, and Rick Sneary, as well as additional items from many other fans. Other noteworthy parts of the collection include 500 shooting scripts of sf films and television programs; a 3500-volume collection of proto-sf “Boys’ Books” of the Tom Swift variety; a collection of tapes from fan conventions made by the sf artist and writer Morris Dollens; the sketches of fanzine illustrator Bill Rotsler; and a large collection of taped interviews with American, British, and French writers. Brittle and ephemeral materials are handled in accordance with the most up-to-date preservation and conservation practices, the goal being to maintain all items in their original condition, including the covers of all books, magazines, and fanzines, in order to preserve more than a century’s worth of sf cover art.

In the past nine years, Eaton has also branched out to include films, videos, DVDs, scripts, graphic novels, and videogames, all of which have been acquired through donation. Thanks to the generosity of collector Fred Patten, Eaton now boasts the leading collection of anime and manga in any US repository. Eaton also accepts donations of material-culture artifacts (a.k.a., realia), and most recently received donations of *Star Trek*, *The X-Files*, and Superhero action figures. The collection is also augmented by cash gifts and grant-funding for special purchases; the latter includes a \$10,000 grant in 2009 from the B.H. Breslauer Foundation to acquire the first American edition of Wells’s *The Time Machine*.

The Eaton Collection sets as its main objective the preservation and presentation of materials for students, scholars, and the interested public. Eaton has a very active exhibition program, including electronic exhibitions, and regularly holds events featuring sf writers reading or speaking on their work. Under the direction of Department Head Melissa Conway, the entire staff of Special Collections and Archives participates in ongoing outreach efforts, which include answering thousands of electronic reference queries annually, speaking at sf conferences, and providing tours to enthusiasts of all ages.

After a nine-year hiatus, the Eaton Conference was revived at UCR in 2008 by Conway, with the support of UL Ruth M. Jackson and the Dean of the College of Humanities, Arts, and Social Sciences, Stephen E. Cullenberg. During this conference, entitled “Chronicling Mars,” Ray Bradbury received the first ever Eaton Lifetime Achievement Award in Science Fiction. In 2009, scholar Rob Latham was hired in the Department of English and immediately became Eaton’s *ex officio* faculty liaison and most active partner in Eaton’s outreach programs. Latham, along with Conway, Terry Harpold, and George Slusser, planned the program for the very successful 2009 conference, “Extraordinary Voyages: Jules Verne and Beyond,” with Frederik Pohl as Eaton Award recipient. Along with his colleagues at *SFS*, Professor Latham was also responsible for the establishment of the R.D. Mullen Research Fellowship to support graduate student research in the archive, as well as the annual *SFS* Symposium, which he moderates. Conway and Latham are currently planning the 2011 Eaton Conference on the theme of “Global Science Fiction,” to take place 11-13 February 2011 at the Mission Inn Hotel and Spa in downtown Riverside.

Forty years after its controversial acquisition, the Eaton Collection is now a hub of sf studies, visited by scholars from around the world. Dozens of dissertations, hundreds of monographs, and thousands of scholarly articles have been produced from its holdings. While it is unfortunate that Donald Wilson, who died in 1976 at the untimely age of forty-five, did not live to see its flourishing, his vision has been vindicated by the fact that more than thirty other major university libraries worldwide are now building similar collections. The success of Eaton has extended even beyond the dreams of its original proponents. As Gladys Eaton, Dr. Eaton’s widow, recently remarked, “I only wish Lloyd could see how far the Eaton has come. I don’t know if he believed such an outcome was possible, but I *know* he’d be very pleased.”—**Melissa Conway, Head of the Special Collections and Archives Department**

## **Georgia**

**The Science Fiction Collection at the Georgia Institute of Technology** (formerly known as the Bud Foote Science Fiction Collection) includes over 9000 science fiction-related items. The collection spans the nineteenth, twentieth, and twenty-first centuries and features items in English, Danish, Russian, French,

Japanese, and many more languages. Other special features include rare first-edition works by H.G. Wells, Jules Verne, and Edgar Rice Burroughs, and the papers of Georgia Tech's first sf scholar, Irving F. "Bud" Foote.

The Collection was officially inaugurated in 1999 when Foote, Professor Emeritus in the School of Literature, Communication, and Culture (LCC), donated his personal sf collection to the institute's library. Other important contributors to the collection include sf author David Brin, sf scholar Richard Ehrlich, the Atlanta Science Fiction Society, and Dr. Thomas Patrick Malone, father of Georgia Tech alumnus Thomas Patrick Malone II. All currently available items are listed in Georgia Tech's online catalogue system at <<http://www.library.gatech.edu>>.

The collection includes first-edition scientific romances and utopias from the late nineteenth century and most of the major novels published by sf authors through the present day. Special features include first editions of David Brin's major works (both in English and in translation) and a complete run of the Ballantine Fantasy Series. With recent donations, the collection has expanded to include substantial runs of classic sf magazines, anime videos, and comic books as well. The collection also serves as home to the Bud Foote Photographic Collection and the Bud Foote Papers. The images and papers associated with these two sub-collections document Foote's interaction with other sf authors and scholars, including Foote's work to establish some of the first university-level classes in science fiction. As such, they provide important institutional memory for both Georgia Tech and the wider sf community.

As part of its scholarly mission, the Georgia Tech Science Fiction Collection works in tandem with other Georgia Tech units and the greater sf community to host events including lecture series, symposia, and conferences. These events attract award-winning authors such as Kathleen Ann Goonan, Paul Di Filippo, and Kim Stanley Robinson and critically acclaimed scholars such as Anne Mellor and Rhonda H. Wilcox. The collection also serves as a research base for up-and-coming scholars visiting from locations as close as the other side of Atlanta and as far away as Portugal. Such scholars enjoy unlimited access to the collection as well their own fully-wired office space in library archives, copying privileges, and access to the University System of Georgia's extensive interlibrary loan program.

The collection works closely with professors across campus to support archival research projects and design instructional units for undergraduate and graduate classes. In particular, it provides research support for Georgia Tech's Science Fiction Laboratory and Sci Fi Lab radio program. Under the direction of LCC Professor Lisa Yaszek, students working in the Science Fiction Laboratory contribute to the ongoing development of an online sf dictionary and research portal through independent research projects that combine extensive reading in sf studies with archival research in the collection itself. Over half of these projects are supported by prestigious internal grants from the Institute, and several Science Fiction Lab graduates have gone on to pursue graduate degrees in sf studies or related fields. Others have gone on to create the Sci Fi Lab radio show, a monthly variety program dedicated to "the best in everything science fiction." New episodes of the Sci Fi Lab air from 7-9 pm EST on the first Sunday of every month on WREK 91.1, Georgia Tech's student-run radio channel, and are streamed live online at <[www.wrek.org](http://www.wrek.org)>.

In 2009 Georgia Tech Library dean Catherine Murray-Russ appointed a special task force to assess the Institute's science-fiction holdings and make recommendations for future growth. Two of these recommendations—to integrate all collection holdings into the main library book catalog under the heading "science fiction" and to rename the collection to acknowledge the diversity of past and current donors—have already been acted upon. By summer 2010, the Georgia Tech Library plans to increase awareness about and engagement with the Science Fiction Collection by building a dedicated sf reading room in the main library and making all duplicate items available for checkout on a limited basis. Longer-range plans include the creation of a dedicated exhibit space and the formation of a three-person cross-departmental team to continue assessing the collection and seeking funds for targeted development and long-term growth.—**Lisa Yaszek, Georgia Institute of Technology**

## **Indiana**

**The Richard Dale Mullen Pulp Magazine Collection at DePauw University** was donated by the estate of Richard Dale Mullen, founder of *SFS* and professor of English at Indiana State University. It contains pulp magazines ranging in date from 1874-1965 and including all genres of fiction; more than half of the collection,

however, consists of sf titles such as *Amazing Stories*, *Astounding Stories*, and *Science Wonder Stories*. Another donor, a DePauw alumnus who had taken an sf class at the university, recently helped build the collection further, adding a longer run of *Astounding Science Fiction* (the continuation of *Astounding Stories*) and also the 1950s digest *Galaxy*, in 2008.

While not complete, many of the collection's titles feature long runs. One of the most complete is *Amazing Stories*, beginning with Hugo Gernsback's first issue in April 1926 and running through June 1938, well after Gernsback lost ownership of the magazine. Subsequent Gernsback titles, *Science Wonder Stories* and *Air Wonder Stories*, are also present in the collection. Other popular magazines occasionally featuring sf writing and illustration are also represented in this roughly 900-issue collection.

When the collection was received in 1999, the Archives and Special Collections Department at DePauw's Roy O. West Library purchased archival containers and sleeves to ensure the magazines' longevity. A complete inventory was prepared of all the titles and issue dates; this list may be consulted at <http://www.depauw.edu/library/archives/dpuinventories/Pulp.htm>. Beginning not long after the collection was arranged, processed, and inventoried, Arthur B. Evans, Professor of Modern Languages, began bringing his sf classes to the Archives. As part of these visits, the archivist, Wesley W. Wilson, gives a brief introduction to the collection, including an overview of the history of pulp magazines. Students have the opportunity to handle, read, and discuss the materials.

Among the outreach opportunities that exist at DePauw University are exhibits, both physical and online. Archives has discussed the possibility of creating an exhibit of representative selections from the Mullen Collection in the library and initiating an online component as well as hiring a student from the university's Instructional Technology Assistants Program. The online exhibit would become a part of DePauw's Digital Library, giving wider accessibility to the Mullen collection.—**Wesley W. Wilson, Coordinator of Archives and Special Collections**

## Iowa

**The Science Fiction Collections at the University of Iowa** are diverse and expanding rapidly. UI is a leading center for the study of sf fandom, with a growing assortment of collections that document the evolution of fan activity in the United States. The cornerstone of our sf-related material is the family of collections donated by longtime Oregon-based fan Mike Horvat. Horvat has been active and prolific in the American fan community for decades, and in late 2004 the UI Libraries acquired his vast array of fanzines (c. 20,000 individual pieces) ranging from the 1930s through the 1980s. The bulk of the zines in this collection are from the 1960s and 1970s, but the collection as a whole is an expansive record of the myriad ways in which sf fans have expressed themselves over the course of the twentieth century. Associated with the Horvat fanzines is a significant collection of genre apazines—the publications of amateur press associations, organizations of like-minded fans who communicate through regular exchanges of collated correspondence. This collection documents fannish communication and cooperative expression in the pre-Internet/pre-blogging era, and contains 91 individual apa titles encompassing a number of genres. The earliest materials in the collection date from the mid-1940s, soon after sf apas were born. Like the fanzines, many apazines were the apprentice work of important professional writers and editors in the field. Online lists of the holdings for both the fanzine and apazine collections are available at the following URLs: [http://www.lib.uiowa.edu/spec-coll/MSC/ToMsC800/MsC791/MsC791\\_horvatfanzines.htm](http://www.lib.uiowa.edu/spec-coll/MSC/ToMsC800/MsC791/MsC791_horvatfanzines.htm) and <http://www.lib.uiowa.edu/spec-coll/msc/ToMsC850/MsC825/horvatapazines.html>.

Other acquisitions from Mike Horvat include a collection of printed materials and ephemera drawn from a large number of sf conventions, including numerous Worldcons, from 1946-2000. Another collection consists of items relating to the venerable fannish association, the National Fantasy Fan Federation (N3F).

The UI Libraries continues to build its fanzine collection, most notably through a partnership with the Organization for Transformative Works, a fan-run non-profit advocacy group. The largest of these collections, and the most significant, is the Mariellen (Ming) Wathne Fanzine Archives Collection. Wathne started an important lending library/archive of fanzines in the 1980s, whose holdings encompass zines and works of fan fiction from the 1960s through the mid-2000s, focusing largely on *Star Trek* and *Star Wars*. Most of the early and important fanzines generated by these sectors of fandom, as well as more recent media fandoms, are represented.

UI also holds the papers of longtime fan Gertrude M. Carr. Carr's materials include correspondence with a number of notable sf writers and fans, including Forrest J. Ackerman, Gregory Benford, Robert Bloch, Redd Boggs, Marion Zimmer Bradley, Terry Carr, Jack Chalker, Richard Eney, Donald Franson, Orville Mosher, Bruce Pelz, Boyd Raeburn, Roy Tackett, Bjo Trimble, Harry Warner, and Walt Willis. The papers of UI alumnus Nicholas Meyer—author, screenwriter, and director of numerous works, including two *Star Trek* films and the TV miniseries *The Day After* (1983)—contain a great deal of material concerning his work in the sf and mystery genres. We also have papers for several other Iowa natives who have written in the sf field, including David Drake, R.A. Lafferty, David Rosheim, and Willard Marsh. Other collections of genre-related personal papers include those of author Max Allen Collins and Norman Felton, producer of the TV series *The Man From U.N.C.L.E.* (1964-68) —**Jeremy Brett, Special Collections Project Archivist**

## Kansas

**The Science Fiction Research Collection at the University of Kansas**, held in the Spencer Research Library, was established in 1969 by a modest contribution from a scholarship student. It got its real start when the library bought a large collection from a Phoenix collector in 1970, which James Gunn needed for his new sf class. Later, Gunn collected his lectures, along with images from the Spencer collection, into his 1975 book, *Alternate Worlds: The Illustrated History of Science Fiction*. Since 1970, Spencer has served as the North American repository for World SF, the Science Fiction Research Association (SFRA), the Science Fiction and Fantasy Writers of America (SFWA), and the Science Fiction Oral History Association.

Spencer houses more than 200 linear feet of manuscripts and papers from Brian W. Aldiss, Lloyd Biggle, Algis Budrys, Thomas Easton, James Gunn, Hunter Holly, Lee Killough, P. Schuyler Miller, T.L. Sherred, Cordwainer Smith, A.E. van Vogt, Donald A. Wollheim (newly acquired), the Robert Mills Agency and the Richard Curtis Agency, and the SFRA. Spencer also houses approximately 20,000 sf-related books, including fiction, reference works, and critical volumes. Other print holdings include more than 120 separate magazine titles going back to the first issues of *Astounding* (and more, as yet uncataloged), a large collection of fanzines and convention literature, plus official papers from the SFWA presidencies of James Gunn, Frederik Pohl, and Jack Williamson. In addition to print materials, the collection holds at least 500 audio recordings and original films, as well as miscellaneous items such as buttons, posters, prospectuses, and one Hugo award statuette.

The collection is available to researchers on-site but does not circulate; staff can make photocopies of materials as needed. Fully cataloged holdings are searchable via the library's website. Much of the collection remains uncataloged, however. Current efforts are focused on acquiring manuscripts, papers, award-winning volumes, and pre-1950 books and magazines; this reduction of scope has led to cataloging efforts finally outpacing gift acquisition. The collection may be browsed via the library website at <<http://spencer.lib.ku.edu>>.

In 2007 when Spencer Library limited the acquisition of materials, the Center for the Study of Science Fiction (CSSF) opened a new library at the University of Kansas to collect and make available donations unsuitable for the research library. Here sf scholars visiting campus also have access to materials and work space, including a private desk and computer, across the street from Spencer. The CSSF collection began with donations from its directors and grew by some 8000 books thanks to a 2009 donation by Anna England in honor of John H. Beyer Jr., who had built the collection. This donation expanded the available magazine collection to many thousands of issues, ranging from the 1940s through today. The CSSF space displays the permanent John W. Campbell Memorial Award and Theodore Sturgeon Memorial Award trophies as well as samples of the trophies the winners take home. The CSSF library also holds many years of audio and video recordings from the annual Campbell Conference and Awards Banquet held at the University of Kansas, author-interview DVDs, a collection of photographs from the files of *Science Fiction Chronicle* contributed by Andrew I. Porter, and miscellaneous papers, photos, art, and more.

Currently, volunteer librarian Bruce Sherwood is cataloging this collection, even as it grows with new donations. CSSF plans to launch a searchable, online database of holdings in 2010, when users will also be able to borrow books (currently available only on-site). Acquisition efforts include filling gaps in the substantial magazine and anthology collections, extending the major nonfiction and critical-works collection, gathering missing volumes on the CSSF "Basic Science Fiction Library" list, and providing space for donations deemed

unsuitable for Spencer. The CSSF website (at <http://www2.ku.edu/~sfcenter>) has more information about our collection, outreach programs, and other initiatives.

The University of Kansas Watson Library is the main campus library, and its collection circulates. Watson houses thousands of sf-related books and magazines, including a nearly complete collection of *Astounding/Analog*, *Galaxy*, *The Magazine of Fantasy and Science Fiction*, and more, dating from the 1940s through the present. Like most major lending libraries, Watson can acquire almost any volume within 24 hours of request. Watson also makes a wide diversity of materials digitally available to users with appropriate access. All holdings are searchable via the library's website at <http://www.ku.edu/libraries>.—**Christopher McKitterick, CSSF Associate Director**

## Massachusetts

**The Science Fiction Society Library at the Massachusetts Institute of Technology** is open to membership by anyone who cares to join. The MITSFS Library is entirely volunteer-run by a dedicated group of about 30 librarians for a membership of over 300 and members of the community who come in and browse. We have over 31,000 book titles in 62,000 volumes, including recent releases, reference materials, a circulating plastic banana, and much more. The Library has more than 90% of all speculative fiction ever published in English, spanning fantasy, hard sf, and horror; in addition, we have 98% of all science fiction and fantasy magazines ever published in English. We also have several thousand volumes of foreign-language books and magazines. We try to obtain a copy of every newly published speculative fiction book; we frequently get books directly from the publishers before bookstores do (occasionally including galley proofs).

Approximately 13.73 billion years ago (with a margin of error of 120 million years), the Big Bang made the founding of the MITSFS library possible. In 1949 CE, the MIT Science Fiction Society formed as a small group of students who like science fiction. The following year, MITSFS embarked on its first of many large projects, an attempt to archive all of *Astounding* magazine on microfilm. By 1953, the MITSFS library had formed, taking the shape of a five-cubic-foot wooden box holding and containing our entire collection of sf. Said wooden box lived a nomadic life, migrating among the dorm rooms of the various MITSFS members.

In the early 1960s, MITSFS began to be formally organized, acquiring an office in which to house our library in 1960 and printing the *Twilight Zine* (MITSFS's fanzine) in 1961. The complete index of our book collection debuted in 1963 as the Pinkdex, named for its first compiler, "Fuzzy Pink" (Marilyn) Wisowaty—later known as Fuzzy Pink Niven (yes, that Niven)—and was quickly followed by two different indexes of the magazines (the Bluedex and the Blackdex), which featured lists of stories and cover and interior art. As the magazine indexes were the only ones of their kind available at the time, MITSFS started publishing and selling them—until MIT decided, in 1967, that MITSFS should not function as an independent corporation. Also in 1967, part of MITSFS split off as an organization dedicated to bringing the WorldCon to Boston; this group later became NESFA (the New England Science Fiction Association). We moved into our current larger space in 1984, after four intervening moves among various small offices on campus.

We still publish the *Twilight Zine*, but we also now publish our own book and movie reviews as well (available at <http://www.mit.edu/~mitsfs/reviews/index.html>). Our current Pinkdex is also searchable online at <http://mitsfs.mit.edu/pinkdex/>. Although we no longer compile the Bluedex and the Blackdex, our magazine collection has expanded tremendously, and we are currently working to rebind to archival quality a complete set of all of the sf and fantasy magazines that have ever existed. We also archive fanzines, although we do not index or rebind them. We expect soon to compile a complete database of our magazine collection.

We are librarians but also philanthropists, bringing the world of science fiction to our community and beyond. Every week, we hold open meetings; on frequent special occasions, we host movie screenings or board-game nights (always within the realm of speculative fiction!), hold book sales, and donate books to hospitals around the Boston area or to children and American military overseas.—**Kendra Beckler and Paul Weaver**

## New Mexico

**The Jack Williamson Science Fiction Library at Eastern New Mexico University** was established in 1980. At that time, Jack donated many of the books that had accumulated in his house over the years, along with his

correspondence, magazine collection, and manuscripts. Within a short period of time, through Jack's good graces and numerous connections, we received books, magazines, correspondence, and manuscripts from Edmond Hamilton and Leigh Brackett; twenty years of manuscripts from *Astounding/Analog*; and the first of many shipments of correspondence from Forrest J. Ackerman. These early donations encouraged others to donate: Gordon Benson, Donald Peckham, Roy Tackett, Charles Wolf, Chester Cotton, Gary Roulston, E. Leroy McFarland, Jane Lindsfold, Dale Walker, Walter Jon Williams, George R.R. Martin, C.J. Cherryh, and Connie Willis. The last five years have brought donations from Duane and Kathryn Elms, Rick Hauptmann, William K. Paulus, and Jack's final donation.

The Williamson SF Library is the largest of the three areas (two open to the public) that make up Special Collections at ENMU. The public area consisted of 1368 square feet until 2003, when we were given an additional 1800 square feet. The four donations we have received since that remodel have filled a lot of the available space. The third component of Special Collections, the university archives, has recently gained more space. The sf collection benefits as we will have additional storage space for manuscripts, correspondence, and other items that need special treatment.

At present, our collection is home to 28,500 volumes of science fiction, fantasy, and horror, many of which are duplicate copies. Rick Hauptmann's collection consisted mainly of first editions, many of them autographed. Gordon Benson was a bibliographer, hence a completist, so we received a copy of all variants of titles by a small number of authors. The Elms collection contained the widest variety of subjects and authors. We now have a complete collection of many authors who wrote only one, two, or three books. Our sf magazine collection spans more than a century, with titles ranging from *Aboriginal Science Fiction* to *Zymurgy*. Thanks to a few of our donors, we also have a large collection of fanzines. One dubious distinction we can claim is that after three decades of speculation, we were able to give the world the final page of "The Eye of Argon" by Jim Theis.

Jack Williamson offered a course on science fiction for forty years at ENMU. Currently, there is no one teaching that course. About half of our patronage comes from interlibrary loan users; the other half is a mixture of college students and local citizens. We also receive visitors from out of town and requests internationally for items housed in the collection.

Friday, April 10, 2010, was the 34th Williamson Lectureship. The Lectureship is a celebration of Jack's love of science and the humanities. Over the years we have welcomed to campus an array of speculative-fiction authors, critics of sf, and scientists. Information about the Lectureship is available on ENMU's website at <<http://www.enmu.edu/academics/library/collections/jwsf.shtml>>.—**Gene Bundy, Special Collections Librarian**

## **New York**

**The George Kelley Paperback and Pulp Fiction Collection at the University at Buffalo** is comprised of over 30,000 paperback novels and pulp magazines that date generally from the 1930s through the 1980s. The Kelley Collection includes 8,000-plus science fiction paperbacks and anthologies, along with major sf and fantasy magazines and fanzines. All items in the Kelley Collection have been catalogued, and are searchable via BISON, our online catalog, and via WorldCat. The collection's Web site at <<http://libweb.lib.buffalo.edu/kelley/>> is a useful starting point for those interested in learning more about our holdings.

The collection began, quite simply, because UB alumnus George Kelley enjoyed reading popular fiction. He started saving paperbacks as an adolescent after his mother threw out his comic book collection one summer while he was away at camp. Kelley, who earned an MA and a PhD from UB, worked for many years as a computer consultant, traveling extensively and collecting paperbacks and magazines in various popular genres wherever he went. His collection eventually grew so large that its weight began to damage the floors of his house, so in 1994, he donated more than 25,000 volumes to the UB Libraries. Kelley predicted that academic interest in science fiction would continue to grow, and he wanted to insure that researchers would have access to sf materials that might otherwise be lost because most libraries did not collect such items.

Major sf authors represented in the Kelley Collection include Brian W. Aldiss, Poul Anderson, Piers Anthony, Ray Bradbury, Marion Zimmer Bradley, Arthur C. Clarke, Samuel R. Delany, Gordon R. Dickson, Philip K. Dick, George Alec Effinger, Harlan Ellison, Ursula K. Le Guin, H.P. Lovecraft, Joanna Russ, Clifford D. Simak, Timothy Zahn, and Roger Zelazny. In many cases, multiple editions of individual titles are available.

Sf periodicals in the collection include a complete set of *Galaxy* magazine, from its first issue in 1950 until it ceased publication in the 1980s. The collection's many fanzines range from simple photocopies to complex, illustrated publications, including a full run of perhaps the most famous, *Locus*, from its earliest mimeographed editions in the 1970s. A notable feature of the Kelley Collection is that most items are in remarkably good condition. This is due in large part to the fact that George Kelley stored each paperback in a plastic bag, thus helping to protect the highly acidic paper.

Recent initiatives related to the Kelley Collection include the addition of selected science-fiction cover art images to *UBdigit* (see <<http://ubdigit.buffalo.edu>>), the University's online repository for interdisciplinary digital collections. Metadata analysis of each *UBdigit* image facilitates searching for character types, clothing, objects, weapons, scenery, and other depicted elements.

As a non-circulating collection, all Kelley Collection materials must be used on-site in the UB Libraries' Special Collections Research Room, 420 Capen Hall. Arrangements may be made to view collection materials by contacting Special Collections staff at 716-645-2917 or via e-mail at <[lib-archives@buffalo.edu](mailto:lib-archives@buffalo.edu)>.

—Kathleen Quinlivan, Project Librarian

**The Science Fiction Manuscript and Printed Material Holdings Relating to SF and Fantasy at Syracuse University** are extensive. The collections range from the mundane to the bizarre, from fanzines to the papers of major authors, and span more than one hundred years.

The Special Collections Research Center's best known holdings in the area of published material are the Street & Smith dime novel and pulp magazine collections. Street & Smith, founded in 1855, specialized in the publication of inexpensive paperbacks, magazines, and comic books. To keep prices low, they used cheap paper that disintegrates rapidly (hence the nickname "pulp"); to counter this problem, SCRC has been digitizing at-risk items—see, for example, the dime novel cover digitization project at <<http://digilib.syr.edu/cdm4/browse.php?CISOROOT=/street>>. Sf-related titles in the Street & Smith collections include the many versions of *Astounding/Analog* as well as *Doc Savage Magazine*. SCRC also has a broad collection of other sf periodicals, including *Amazing Stories*, *Argosy*, *The Magazine of Fantasy and Science Fiction*, *Galaxy*, *Isaac Asimov's Science Fiction Magazine*, *Locus*, *Starlog*, and *Wonder Stories*, and an extensive collection of sf novels, novellas, and anthologies.

Fans have always been a significant part of science fiction, not only as consumers but as producers. Mighty authors from little fans do grow, but even fans who never become published authors often produce their own fanzines, fan fiction, and fan art. In these heady days of the Internet, when anyone can publish anything and reach everyone, it is easy to forget the days when fanzines were created on typewriters, run off on mimeograph machines, and mailed out to perhaps a few dozen people. These were labors of love, and SCRC is working to ensure that these forerunners of SFFWorld.com and other ezines are not forgotten. Fanzines represented in our collections include *Barsoomian Times*, *Cryptic Ichthyophage*, *Excaliber*, *Granfaloon*, *Journal of the British Interplanetary System*, *Khatru*, *Moebius Trip*, and *Le Zombie*. SCRC is actively seeking to add to this collecting area.

The Street & Smith manuscript collections (see <[http://library.syr.edu/digital/guides/s/street\\_smith.htm](http://library.syr.edu/digital/guides/s/street_smith.htm)>) include manuscripts submitted to the magazines listed above as well as correspondence with authors, and SCRC has the editorial and corporate records of several other important sf publishers (Galaxy Publishing Company, Gnome Press, Mercury Press, and the Magazine of Fantasy and Science Fiction), as well as the papers of such notable authors as Piers Anthony, Theodore Cogswell, Neil R. Jones, Damon Knight, Keith Laumer, Andre Norton, Frederik Pohl, Fletcher Pratt, Neville Shute, Robert Silverberg, Kate Wilhelm, Richard Wilson, and Roger Zelazny.

Perhaps the two most intriguing and important manuscript collections at SCRC are those of two "godfathers" of science fiction, Hugo Gernsback and Forrest J. Ackerman, both currently awaiting processing. The bulk of the Ackerman papers were recently acquired from the Ackerman estate. Although not prolific authors of sf, these two men provided a fertile ground for the then-new genre by publishing it, praising it, reviewing it, talking about it, sponsoring conventions on it, and generally plugging it in any way they could. Together these two collections comprise more than 350 linear feet of artwork, correspondence, fan mail, manuscripts, photographs, printed material, scrapbooks, and other treasures yet to be revealed. To aid

researchers in the use of these materials, SCRC's rare book holdings include significant works of sf criticism and major reference texts, indexes, and bibliographies in the field.

A number of the pulp and sf materials were used in the recent freshman honors seminar "American Fear," taught by Center director Sean Quimby. SCRC is also planning an exhibit involving pulp covers and original art in collaboration with the SU Art Galleries, and possibly an exhibit in conjunction with the annual B-Movie Film Festival held in Syracuse.—**Michele Combs, Librarian for Manuscripts Processing**

## Ohio

**The Ray and Pat Browne Library for Popular Culture Studies** was founded in 1969 to support the newly emerging field of popular culture. Dr. Browne's realization that the seemingly ordinary was a relevant area of academic inquiry led not only to the establishment of the Library, but to a popular culture studies program offering both undergraduate and graduate degrees at Bowling Green. The Library provides students with the primary materials to support this developing field.

The Browne Library has grown over the years into an internationally recognized collection of primary research materials to support cultural studies. We now have over 190,000 catalogued materials and close to 300 manuscript collections of various sizes. Though originally conceived as a broad, comprehensive collection, over time we have come to focus on developing certain areas. Collections documenting the history of popular or genre fiction in America from the 1880s to the present are one of our major strengths. Science fiction and its related genres have been included in our Library from its beginnings and continue to form a major part of our collections.

In one sense, our collections are organized around modes of production, and this is also true with regard to the sf materials. Starting in the 1870s and 1880s with the story paper/nickel weekly collections (including the *Frank Reade Weekly Magazine*), our collection includes extensive runs of the pulp magazines *Amazing Stories*, *Astounding*, and *Weird Tales*, along with many other titles. Our vintage paperback collection, organized by publisher, includes Ace Double novels and other sf books by various publishers. We have many sf-related fanzines, including *Star Trek K/S* zines. We have near-complete runs of the Arkham House and DAW imprints. Our juvenile series include almost complete runs of the Tom Swift series.

Our manuscript collections feature the juvenile writings of Joanna Russ, extensive collections of Keith Laumer and Carl Jacobi, and smaller collections of Alexei and Cory Panshin, Joseph Payne Brennan, R.A. Lafferty, and Jeffrey A. Carver. Also, the Center for Archival Collections at Bowling Green holds the William F. Nolan/Ray Bradbury Collection.

We also collect other sf materials, including large graphic novel and comic collections, as well as original movie and television scripts, such as *Close Encounters of the Third Kind* (1977) and *Contact* (1997). Our TV scripts include some for the *Star Trek* series and also older teleplays written by Rod Serling. We have movie posters for various sf films and a realia (or three-dimensional objects) collection of *Star Trek* materials. And we have tie-in books on everything from *Lost in Space* to the *X Files* to the *Twilight Zone*. One of the strengths of our collection is to be able to trace a popular culture icon such as Doc Savage through his various incarnations in pulps, comics, movies, etc.

In recent years, the Browne Popular Culture Library has faced space constraints and has had to re-examine its collection development plans. We are maintaining the science-fiction collections we have already built, but only selectively adding new authors. Our outreach efforts have centered on creating finding aids for our website so that researchers are more aware of our holdings. We have also scanned some of the nickel weeklies for both preservation and access, and plan to digitize more of our collections as copyright permits. The library's website may be viewed at: <<http://www.bgsu.edu/colleges/library/pcl/page39142.html>>.—**Nancy Down, Head Librarian of the Browne Popular Culture Library**

## Pennsylvania

**The Science Fiction and Fantasy Collection at Temple University** was established in 1972 as the result of a conviction on the part of several Physics and English Department faculty that collegiate libraries underrepresented the genre in their holdings. Temple faculty and special collections staff took up the challenge

and sought and found a private collection available for donation—the library of David C. Paskow. The collection consists of fragile pulp magazines and paperbacks, leading the Library to hold it as a non-circulating research archive.

A decision was soon made to build upon this base and expand the holdings, making it one of the priorities of Special Collections. Relationships with local and regional collectors and authors were established and gifts solicited, which began to enlarge the collection; standing-order agreements were concluded with distributors for currently published titles. In addition, relationships with European sf clubs resulted in an influx of continental and foreign-language science fiction, as well as club publications.

For fifteen years the Collection focused strictly on science fiction. In 1986 another major collection, the Roger Knuth Collection, was acquired by gift, enlarging the scope of the archive and changing its designation from the Paskow Science Fiction Collection to the Science Fiction and Fantasy Collection. Adding many new sf first editions and runs of pulp magazines, the gift contained extensive holdings of the work of H.P. Lovecraft, Robert E. Howard, and other horror/fantasy writers, as well as imprints of Arkham House and other publishers, and a strong run of *Weird Tales* magazine.

In addition to monographs and pulp magazines, acquisitions has also concentrated on fanzines, convention booklets, fan photography, manuscripts, and reference works. Literary holdings have emphasized first editions, reprints and translations, textual variants, and editions with new introductions, and new illustrators (paperback cover artists and dust-jacket artists are carefully noted in the cataloguing). Author holdings begin with Verne and other nineteenth-century writers, buttressed by the holdings of imaginary voyages in the Rare Books and Manuscripts Collection, and continue with contemporary authors. Fanzines began to be collected at an early date and as the holdings have grown, so has the use of the zines—a proven treasure trove of ongoing sf commentary. Fanzines and early American club publications start in the 1930s and continue through the *Star Trek* years.

Attention to manuscripts began early with deposits of files of younger authors, with the Collection offering safe-keeping and organizational attention. Later, with the help of Conde Nast, Isaac Asimov, and others, early manuscripts were added to the collection: the archives of Fantasy Press and the manuscripts of Stanley G. Weinbaum, Ben Bova, E.E. “Doc” Smith, John Taine, Tom Purdom, and John Varley, among others. A sub-collection related to the Fantasy holdings is the “Enterprising Women Fan Fiction” collection, amateur fiction based on mass media shows, characters, and actors, both published and unpublished. Please consult our website at [http://library.temple.edu/collections/special\\_collections/scifi.jsp;jsessionid=81D1436AEEEC10E3EA4673A95FA3F07D?bhcp=1](http://library.temple.edu/collections/special_collections/scifi.jsp;jsessionid=81D1436AEEEC10E3EA4673A95FA3F07D?bhcp=1) for more information.

Faced with continuing space and cataloguing problems, the Collection continues to add to its 30,000 to 40,000 items by purchase and gift, to respond to international queries on textual and bibliographic matters, and to fulfill the needs of the Temple academic community and the greater Philadelphia sf community.—**Thomas M. Whitehead, Head of Special Collections**

## Texas

**The Science Fiction and Fantasy Research Collection at Texas A&M University** began in 1970 when two librarians, Hal Hall and Vicki Anders, purchased a collection of 200 sf magazines for the main library. In 1974, the collection was sufficiently large in size and scope to be recognized at a formal event. Over time, additional print and manuscript material was purchased by Hall or donated to the collection, with collection development focusing primarily on completing serial runs and documenting the history and criticism of the genre. In 1998, Cushing Memorial Library and Archives became the home of special collections, and the collection’s rare and fragile material was housed there while more contemporary material remained in the circulating stacks. Additions to the collection are placed in both libraries to effectively build a research collection for the study of the genre. In 2001, Professor Hall officially became the curator for the collection. In the Fall of 2010, Cait Coker, who has been Hall’s apprentice for several years, will become the new curator.

The collection currently houses over 46,000 pieces, including over 26,945 monographs and over 100 manuscript and archival collections. The periodicals collection collects over 90 percent of English-language genre serials from 1923 to the present, with complete or near-complete runs of all the major journals (including probably the only complete run of the British journal *New Worlds* in the US). Notable books in the collection include the 1831 expanded edition of Mary Shelley’s *Frankenstein*, with its first illustration of the Creature; the

first printing of J.K. Rowling's *Harry Potter and the Philosopher's Stone* (1997); and both the first British and the pirated American editions of J.R.R. Tolkien's *THE LORD OF THE RINGS* trilogy (originally published 1954-55).

The papers of Southwestern sf authors such as Chad Oliver and George R.R. Martin have joined the collection, with Elizabeth Moon being the newest author to donate her papers to the library. Other collections of papers include those of Joe Lansdale, Bill Crider, Howard Waldrop, and Martha Wells. There are notable small collections of such genre luminaries as Arthur C. Clarke, Robert A. Heinlein, Isaac Asimov, and Andre Norton. Of particular note is an archive of letters to and from Robert E. Howard, along with a collection of his book and magazine appearances. Correspondence between William Gibson and Martha Millard offers a unique look at the relationship of author and literary agent. All told, the collection is one of the most-used in the library, with scholars visiting from as far afield as Britain and Australia to access its holdings. More information is available at: <http://cushing.library.tamu.edu/collections/browse-major-collections/browse-major-collections/the-science-fiction-collection/>.

The library's efforts in promoting the collection have accelerated in recent years, culminating in March 2010, when a high-profile exhibition entitled "One Hundred Years Hence: Science Fiction and Fantasy at Texas A&M" opened to positive response. The exhibition presents many of the collection's highlights to a wide public audience for the first time, providing an opportunity to build a narrative around its many strengths. In addition to an opening event, the library will host a related symposium, "Amazing, Fantastic, Weird: Science Fiction Studies in Texas," and will feature affiliated scholars as well as visiting speakers. The library collaborated with a number of student and community groups who placed posters and flyers throughout campus, at local venues, and at the annual AggieCon. Cushing Library further publicized the exhibition with three twenty-eight foot banners on its façade and twelve lightpost banners along campus roads. In order to further extend awareness of the exhibition, Cushing curators solicited interviews with local television and radio programs, in addition to coverage in other media outlets. Perhaps most effectively, the President of the University, who has indicated his enthusiasm for the collection, aided our efforts with a promotional paragraph in an address to the campus.

An 84-page catalog of the exhibition was produced, featuring essays by James E. Gunn and Elizabeth Moon, a history of the collection's development by Hal Hall, and text and images from the exhibit. This landmark publication and exhibition, with its title suggesting the speculative perspective of science fiction, also points to the future growth and enrichment of the collection itself. Perhaps, as Hugo Gernsback conjectures in his introduction to *Ralph 124C 41+*, future users of Cushing Library will fault us for the paucity of our imagination in "conceiving the obvious developments," but for the moment we are enjoying the opportunity to engage in speculation on the future of science fiction with the many new visitors to our Library.—**Todd Samuelson, Curator of Rare Books and Manuscripts, and Catherine Coker, Coordinator of Research Services.**

## Virginia

**The William J. Heron Speculative Fiction Collection at Virginia Tech University** was acquired, over the course of 1989-94, from William J. Heron, a private collector from North Carolina. At the heart of Heron's collection is a group of serials—pulp magazines—some 4600 strong and representing over 200 titles published primarily in the United States, but also in Britain and Australia. Beginning in the late 1920s with issues of Hugo Gernsback's *Science and Invention*, all twelve issues of his *Science Wonder Stories*, and nine of the eleven issues of *Air Wonder Stories*, the collection features nearly complete runs through 1987 of *Amazing Stories* and *Astounding/Analog*. With long runs of *Galaxy* (1950–80) and *The Magazine of Fantasy and Science Fiction* (1949–87), the collection strongly represents the postwar era of magazine sf. Complementing these long runs of well-known publications are many more with notably shorter life-spans, such as all issues of *Infinity Science-Fiction* (1955–58), *Dynamic Science Fiction* (1952–54), and *Space Science Fiction Magazine* (1957), among others.

The Heron Collection also includes over forty sf reference works and a gathering of more than 11,000 American sf paperback books, representing nearly the entire published output of this type within the genre for the years 1941 to 1986. Approximately 8000 of these paperbacks are unique individual titles, with the rest being variant editions collected by Heron for their distinctive cover art. While most of these titles already appear in the general library's circulating stacks, many continue to await further disposition.

Providing access to the serial portion of the collection is presently limited by two factors: the condition of the issues themselves and, with regard to online presentation, their copyright status. While many of these publications are in fine condition, many more, particularly the older issues, are very fragile. Currently, interlibrary loan requests for copies of these are, regrettably, being refused. Although an early digitization effort, begun in the mid-1990s, came to a quick halt over copyright concerns, a new effort is now being considered. At the very least, digital “preservation copies” of these materials are needed and action in this regard is being discussed, as is electronic presentation of those publications that have passed into the public domain. Greater electronic access to this valuable collection will undoubtedly be provided in the coming years. Please visit <http://spec.lib.vt.edu/spfic/> to find out more about the collection.—**Marc Brodsky, Public Service and Reference Archivist, Special Collections**

## **Australia**

**The Science Fiction and Fantasy Collection at the University of Sydney** was established in 1974 and contains over 90,000 titles. A prime resource for teaching and research, the collection is wide-ranging, including hardcover and paperback books, reference works, indexes, journals, fan material, art, film posters and stills, manuscripts, memorabilia, and a large collection of early comics. Of particular importance is the collection of manuscripts, artwork, memorabilia, and prizes relating to the work of A. Bertram Chandler and the papers of other Australian authors such as Ian Irvine, Traci Harding, and Justine Larbalestier.

In 1979 the Ron Graham Science Fiction and Fantasy Collection was acquired, significantly enlarging our holdings. This private collection was formed over a 45-year period by the Sydney collector Ron Graham up until his death in 1979. A significant element of the Graham Collection is its complete or near-complete runs of early sf magazines such as *Amazing*, *Astounding*, and *Weird Tales*, and its gathering of early sf comics and fanzines. Although the Graham Collection is largely uncatalogued, an original card index compiled by Graham himself is held with the collection.

In 2004-2005 Colin Steele, Emeritus Fellow of the Australian National University, donated his significant private collection of science fiction, fantasy, horror, and related periodicals to the library. This comprehensive collection was built over many years in England and Australia and includes complete works by leading Australian and international authors, anthologies, rare early journals, and fanzines. The Steele Collection complements the Graham Collection, extending the importance and strength of the University of Sydney Library’s nationally and internationally recognized sf and fantasy holdings.

In recent years the SF and Fantasy Collection and the Ron Graham Collection have been consulted by students from the University of Sydney and other Australian universities undertaking postgraduate research. The author Justine Larbalestier used the collections extensively for her doctoral dissertation at the University of Sydney, which was later published as *The Battle of the Sexes in Science Fiction* (Wesleyan, 2002).

Future projects under consideration are the digitization of the Graham Collection card index and the scanning of early Australian fanzine material. Records for books that are currently listed in the library’s card catalogue will be converted to online records in the next two years in order to facilitate access. The contents of the Science Fiction and Fantasy Collection can be searched in the library’s online catalogue at <http://opac.library.usyd.edu.au/>, though some titles are only listed in the library’s card catalogue. A list of the magazines of adventure, fantasy, horror, sf, and the weird held in the Graham Collection is available at <http://www.library.usyd.edu.au/libraries/rare/3.2.1graham.html>. The contents of the Steele Collection are listed at <http://opac.library.usyd.edu.au:81/search/c?SEARCH=Steele>. —**Sara Hilder, Librarian, Rare Books and Collections**

## **Canada**

### **Alberta**

**The Bob Gibson Collection of Speculative Fiction at the University of Calgary** began with an Alberta farm boy’s youthful fascination with speculative fiction, which turned into a life-long passion for collecting in the genre. By the time he died in 2001 at age 92, William Robert (Bob) Gibson had amassed over 35,000 books,

periodicals, handmade anthologies, and related material. Bob's son, Andrew, brought this remarkable collection to the attention of the University of Calgary Library. In 2002, Andrew donated it to the University. Three years later, the collection was certified as Canadian Cultural property, recognizing its outstanding significance and national importance.

Since its transfer from Gibson's Calgary home in two semi-trailer-sized vans, the collection's depth and breadth have become apparent. Not only is it a rigorous scan of speculative fiction from Gibson's lifetime, but also a significant compilation of such material from the second half of the nineteenth century and even earlier. The oldest book is a 1776 edition of Louis-Sébastien Mercier's *L'an deux mille quatre cent quarante: rêve s'il en fut jamais* (1771; *The Year 2440: A Dream If Ever There Was One*). Among the latest are R.L. Stine's GOOSEBUMPS title, *The Blob that Ate Everyone* (1997) and Robert J. Sawyer's *Peking Man* (1996).

To date, 15,000 items have been catalogued, nearly 5000 of which are searchable and thus accessible to researchers. These include hardcover books, paperbacks (most pre-1960), and Gibson's 889 handmade anthologies, which are especially intriguing. For each anthology, Gibson selected stories from issues of a particular magazine, and then assembled them—in chronological order—into a volume of his own design. On their covers, Gibson inscribed the anthologies' contents in his meticulous and miniscule hand. Many of these covers also sport original art by Gibson, which the library has reproduced digitally. Currently, the collection's remaining 10,000 "shadow-catalogued" periodicals and 20,000 uncatalogued paperbacks are stored offsite. With the imminent opening of two new University of Calgary facilities—the Taylor Family Digital Library and the High Density Library—the Gibson Collection soon will be "brought home," with materials made accessible as cataloguing is completed.

As a representation of the history of popular publishing, the collection is invaluable. Not only does it comprise literary material from Canada, Europe, and the United States, it also depicts the evolution of book formats and binding techniques over the course of more than 150 years. Already the scope of the collection is catalyzing new scholarship. Dr. Stefania Forlini (Department of English, University of Calgary) has been investigating the 125 Gibson anthologies that contain material collected from non-specialist popular periodicals published from 1860 to 1920. According to Forlini, "this research will provide a more comprehensive understanding of the Victorian scientific imagination and its fundamental influence on the formation of what came to be known as science fiction, underlining the neglected contributions of women in the development of both. It will also contribute to the study of fandom and the study of material culture, especially the practice of collecting."

To access Gibson Collection records, visit <<http://library.ucalgary.ca/>> and go "direct to catalogue." For all records, search by the keywords: fund gift gibson. To retrieve only the anthologies, search the keywords in series: bob gibson compilation. For more information about Bob Gibson and his collection, please see our website at <<http://devel.specialcollections.ucalgary.ca/books/gibson>>.—**Melanie Boyd, Liaison Librarian, English**

## **Ontario**

**The Merrill Collection of Science Fiction, Speculation, and Fantasy History at the Toronto Public Library** was founded in 1970 when sf author and editor Judith Merrill donated her personal collection of approximately 5000 novels, anthologies, and periodicals to the institution. From 1970 to 1991, the Merrill Collection was known as the Spaced Out Library; the name was changed to honor Judith Merrill in 1991. The collection, a publicly accessible research archive maintained by the Toronto Public Library, has moved twice in its history and is now located on the 3rd floor of 239 College Street, at the Lillian Smith Branch. This branch was designed with special collections in mind, and the Merrill Collection holdings are kept in temperature- and humidity-controlled stacks.

The Merrill Collection is a major resource for research in science fiction, fantasy, horror, utopian and dystopian literature, pulp fiction, and graphic novels. It holds over 70,000 items. At the beginning of 2010, the holdings included over 40,000 hardcover and paperback novels and anthologies, over 5000 volumes of non-fiction, 25,995 pulp magazines, periodicals, and fanzines, as well as graphic novels, fantasy role-playing games, art, manuscripts, and realia. Most of the holdings are listed in the Toronto Public Library's database; the others are listed on the Merrill Collection web site at <[http://www.torontopubliclibrary.ca/uni\\_spe\\_mer\\_index.jsp](http://www.torontopubliclibrary.ca/uni_spe_mer_index.jsp)>.

The Merrill Collection development policy calls for one copy of all current English-language sf and fantasy titles to be added to the Collection. In addition, the Merrill Collection buys out-of-print material from specialized vendors, by auction or as opportunity allows. All materials purchased are kept intact, complete with original dust-jackets. Whenever different forms, such as graphic novels or fantasy role-playing games, are collected, non-fiction pertaining to those forms is purchased to support related research. Non-fiction pertaining to sf and fantasy is routinely added on an ongoing basis.

Donations and acquisitions have built upon Merrill Collection strengths. The Merrill Collection added a substantial collection of Jules Verne titles to its holdings after the death of Verne collector Nathan Benghis. The Vance Integral Edition (the authoritative set of the works of Jack Vance) was produced by a web-based project funded by J. Paul Allen; one set was donated to the Merrill Collection. Other noteworthy items include a first edition of *Dracula* (1897), Leo and Diane Dillon's painting *Worldly Wisdom*, and recorded interviews conducted by Judith Merrill with a large number of the sf writers and futurologists of her time. Canadian science fiction and fantasy is collected, and many Canadian authors deposit their manuscripts at the Merrill Collection. Guy Gavriel Kay's early fantasy manuscripts are held, as are Phyllis Gotlieb's sf manuscripts.

The primary focus of the Merrill Collection remains literary texts; however, graphic novels with sf or fantasy storylines are collected. Special effort has been made to collect archival reprint editions of early comics. The collection of sf art books is very heavily used by the public. The Merrill Collection collects original sf and fantasy art, as funding and opportunity allow.

The Merrill Collection, as with many research collections, builds its own research tools. An author and title index of all short stories in anthologies collected by the Merrill Collection before 2005 exists on paper cards and will be digitized within the next few years. Short stories in books published after 2005 are entered into the Toronto Public Library's database in a searchable note field. The staff maintain an ongoing, comprehensive index of sf and fantasy series, as well as a separate index of articles appearing in periodicals and fanzines that are not indexed elsewhere.

The Merrill Collection is open 48 hours a week and has four professional staff. Collection materials are not available for circulation or interlibrary loan. Some may be photocopied or scanned, depending on the fragility of the items. The Merrill Collection follows standard conservation practices for books, periodicals, and art; its materials are listed in the Toronto Public Library's database, bringing questions in from all over the world. Questions are received and answered by phone, fax, and e-mail, as well as in person. The Merrill Collection phone number is 416-393-7748 (fax is 416-393-7741); e-mail queries should be sent to <Ltools@torontopubliclibrary.ca>.

Books and periodicals are displayed in quarterly thematic exhibitions in cases in the Merrill Collection reading room. Recent displays included "Wings," featuring images of flight in science fiction and fantasy; "Steampunk," showing charming if anachronistic technology introduced into Victorian culture; "What Done It," showcasing detective fiction set in sf or fantasy universes; and "Save Our Planet: Environmentalism in SF." Classes are offered to grades 7-12 and university students, as well as special interest groups. Offsite exhibitions are unusual, but in 1995 the Merrill Collection and the National Library of Canada sponsored "Out of This World," an extremely successful exhibition on Canadian Science Fiction and Fantasy held at the National Library in Ottawa. Another special project in 1995, for the Planetary Society, featured the Merrill Collection contributing to the *Visions of Mars* project. Working under the direction of astronomer Jon Lomberg, the Merrill Collection staff identified fiction and art pertaining to Mars, which was collected on a cd-rom that was included on two American Mars launches. The disc was intended to be found by future colonists on Mars.

In 2010, the Merrill Collection hosted its third writer-in-residence, Karl Schroeder, for a four-month term. Previous writers in residence were Judith Merrill and Robert J. Sawyer. Every other year, the Merrill Collection sponsors the Academic Conference on Canadian Science Fiction and Fantasy, whose guest speakers have included Margaret Atwood, Robert Charles Wilson, and Guy Gavriel Kay. Distinguished visiting researchers include Margaret Atwood, who reviewed over 1200 pulp magazines while researching *The Blind Assassin* (2000) and John Clute, working on entries for his *Encyclopedia of Science Fiction* (1993) and *Encyclopedia of Fantasy* (1997).

The Friends of the Merrill Collection is an organization of volunteers who assist in outreach and fundraising. Every year, the Friends sponsor numerous book launches, readings, and lectures. Annual events include the Fantastic Pulp Show, which has taken place for the last fourteen years, and an annual fund-raising flea market.

The Friends also publish a newsletter, *Sol Rising*, issued twice per year, and maintain a web page to publicize Merril Collection events and holdings at <http://www.friendsofmerril.org/>.

The Merril Collection will continue to function as a gateway, supporting research into speculative fiction, as well as to respond to changes in technology. In 2009 the first subscriptions to online periodicals were undertaken. We now maintain a Facebook page and Events pages are created in Facebook for the numerous events sponsored by the Friends of the Merril Collection. Materials that were formerly mailed to off-site researchers are now usually scanned and e-mailed. Other changes should be expected as public libraries respond to new technologies. For instance, within the next few years all indexes maintained by the Merril Collection will be digitized, becoming available to off-site researchers. In addition, the French-language materials will be added to the database. An active outreach program, facilitated by the Friends, will continue to inform the public about the genre and the opportunities to explore it through the Merril Collection.—**Lorna Toolis, Collection Head**

## **UK and Europe**

### **England**

**The Science Fiction Foundation Collection at the University of Liverpool** was originally established as the research library of the Science Fiction Foundation. It was built through the generosity of writers, publishers, and fans and is now the largest collection of material relating to science fiction in the European Community and one of the two or three most important outside the US.

The Foundation itself was a loose organization of academics and writers that, thanks to George Hay, Ellis Hillman, and others, found a home at North East London Polytechnic (now the University of East London) in 1971. Arthur C. Clarke and, later, Ursula K. Le Guin became patrons. (Following the death of Sir Arthur C. Clarke in 2008, the author Neil Gaiman and the space scientist David Southwood were invited to become patrons of the SFF.) Its main objectives are fourfold: 1) to provide research facilities for anyone wishing to study sf; 2) to investigate and promote the usefulness of sf in education; 3) to disseminate information about sf; and 4) to promote a discriminating understanding of the nature of sf.

Initially, with Peter Nicholls as its first Administrator, the Foundation was involved in a number of major projects, including a Book Exhibition in conjunction with the National Book League and a series of public lectures at the Institute of Contemporary Arts in 1975, which became the book *Science Fiction At Large* (1976). It has since sponsored conferences, published books, and established a high-profile series of lectures at the annual British sf convention, Eastercon. Its main activities, however, have centered around the critical journal *Foundation* and the establishment and promotion of its library.

*Foundation* began in 1972, edited by Charles Barren and then Peter Nicholls, who left in 1977 and was succeeded by Malcolm Edwards, who himself later moved on to the world of publishing. These days were followed by national cuts in education funding; the structure of the Foundation as an organization with a Council of academics and sf professionals, and a body of invited Members, remained, but the lack of a full-time administrator meant that much of its outreach work was scaled down. Joyce Day, a part-time secretary, became its only (and much valued) salaried worker. Nevertheless, the unpaid work of Foundation Chairs Charles Barren and John Redford, and Honorary Administrators Ian McPherson and Ted Chapman (Ted was also Honorary Librarian), and especially the “Friends of Foundation” support group, kept things going and consolidated the Library’s importance.

In 1993, however, the University of East London decided to cease supporting the Library. It was placed in the care of the University of Liverpool, which was beginning an MA in Science Fiction Studies, and which appointed a librarian to take charge of it and exploit its potential. In January 1995 a formal agreement was signed between the Friends of Foundation (represented by John Clute) and the University of Liverpool. At this ceremony Arthur C. Clarke, for many years a patron of the SFF, received an honorary doctorate for his services to literature. The Foundation is now an educational charity whose aims remain the support and encouragement of the study, teaching, research, and reading of science fiction.

The Foundation Collection arrived with an extensive card catalogue, but without any form of electronic records. Funding from the Higher Education Council of England in 1995 allowed two staff members to work on electronically cataloguing the collection for two years. Over 19,000 records of English-language fiction, 2000

records of non-fiction monographs, and over 1000 records for periodicals (magazines, critical journals, and fanzines) were created; and an index was compiled of 5500 articles, reviews, and other relevant material appearing in critical journals and fanzines. This material was made available via the Library's Online Public Access Catalogue. Major funding from the Arts and Humanities Research Board in 2002 allowed a three-year project to enhance the existing catalogue and develop both the journal index and the listings of archive material. The fruits of this work are now available as the Science Fiction Hub (<<http://www.sfhub.ac.uk>>), a web-based subject portal for sf scholars.

The collection now consists of over 30,000 books and extensive runs of most of the major sf magazines. This is supplemented by an extensive stock of critical works, both books and journals, and a number of sub-collections, such as the British Science Fiction Association Library and the Myers Collection of Russian SF, which complements growing and increasingly important collections of material from the countries of Eastern Europe. Manuscripts, correspondence, legal papers, and other documents of a number of prominent sf writers are on deposit with, or on loan to, the collection. These include John Brunner's awards and manuscripts and the manuscripts of Liverpool horror writer Ramsey Campbell. In addition, a large collection of fanzines and sf convention materials, including audio tapes of talks and panel discussions, spotlights the genre's history.

Liverpool University also holds other material of interest to sf readers and scholars. The Olaf Stapledon Archive and the archive of the Liverpool SF writer Eric Frank Russell have particular local connections, while the John Wyndham Archive was purchased with the aid of a grant from the National Heritage Lottery Fund. The library's collection of children's fiction offers much for the investigator of early sf. The Foundation Collection is seen as part of its resources in this field, but very much the jewel in its crown that offers context to these archival holdings.

Over the years since the move to Liverpool, donations and bequests have extended the collection's depth and scope. Following a financial bequest from the British book dealer and fan Ken Slater, it was decided to fill gaps in our holdings of early science fiction, particularly British material, and a more recent very generous donation of books has enabled us to consolidate our holdings in this area and to replace much material in poor physical condition. Recent acquisitions, through the Slater bequest, include a copy of the scarce 1905 first edition of Edwin Lester Arnold's *Lieutenant Gullivar Jones: His Vacation on Mars*.

The collection remains very much a "working" library attuned to the needs of academics and fan researchers, and to inquiries from the public and the media. While its material cannot be loaned, it is well-used by undergraduate and graduate students at Liverpool and elsewhere, and by international scholars from the US, Australia, Japan, and Continental Europe, as well as the UK. It has loaned material and provided advice for exhibitions and displays.

Future plans include improving the storage and preservation of the pulp collections and developing the "shape" of the collection, removing unnecessary duplicates while filling gaps in the coverage. Because of the variant and sometimes random sources of much of the collection, not all the significant texts of the field are present in first (or later revised) editions, and there are relatively small but significant gaps in some of the magazine runs. This is ongoing work, and given that the SFF is a volunteer-run educational charity with limited financial resources, it is not an easy task; but much has been done over the past few years to raise funds for preservation and conservation, as well as for the purchase of new material. For the latter, as ever, the Foundation Collection is entirely dependent on fundraising by the Science Fiction Foundation and the generosity of readers, writers, publishers, and fans of science fiction; but by becoming attached to a major research university, its potential as a resource has been realized.—**Andy Sawyer, Science Fiction Foundation Collection Librarian**

## **Germany**

**The Phantastische Bibliothek Wetzlar in Wetzlar, Germany**, offers a wonderland of books and special exhibitions, all connected to the different subgenres of fantastic literature. More than 180,000 books await professional researchers as well as interested lay people, and even though the building does not seem so big from the outside, the collections of international sf and fantasy, horror, fairy tales, and utopian writings, as well as the corresponding academic literature, spread over five floors altogether. Some special collections, such as nineteenth-century German imaginary travels and the futuristic literature of the Third Reich, can only be found in Wetzlar.

The Phantastische Bibliothek Wetzlar has not always been this large. It began in 1987 with a private collection of books and a dream. Scientist Thomas Le Blanc, the library's founder, wanted to combat prejudices against the fantastic, so he initiated the annual "Wetzlar Days of the Fantastic," an interdisciplinary symposium series that often combined literary and scientific topics and sometimes concentrated on literary subjects alone. What started as small meetings of specialists is a highly regarded international congress today, and the small collection of books developed into one of the world's largest public libraries of the fantastic. The collection is unique in the completeness of its focus on modern speculative literature in all its forms. Originally controlled by the City of Wetzlar and an association for the fantastic, since 2006 the collection has been held by a private foundation.

Over the past two decades, the Phantastische Bibliothek Wetzlar has turned into a modern center for cultural studies, literature, and education that accommodates guests from all over Europe. Its main aim is the collection of fantastic literature, but it has also worked to promote political awareness (e.g., how fantastic literature can function as a means to evade censorship and suppression) and literacy. The Phantastische Bibliothek Wetzlar is currently cooperating closely with regional institutions and academies and is developing its own literacy programs. Four conference rooms, as well as a multitude of individual research corners, make it possible for study teams to work together but are also available for use by private researchers.

The design of each room mirrors the literature that it holds: Asian decorations escort the reader to the fairy tales area, while a portal made entirely of the silvery PERRY RHODAN books frames the entrance to that collection; the door to Gothic and horror fiction is draped with spider webs, whereas fantasy fiction is guarded by a dragon. Despite this fanciful decoration, the library does not lack a scholarly focus. It has been involved in editing more than sixty monographs and essay collections devoted to the study of science fiction, fantasy, and the classical fantastic. A second series of publications, inaugurated in 2003, concentrates on pedagogical studies and material for teachers.

Following a stand-alone project supported by the German Aerospace Center in Berlin, for whom the sf department did thorough research concerning the representation of future traffic systems, the same department is now working on "Future Life," focusing on alternative energy technologies and climate protection. These projects make clear that sf literature is a rich source for ideas about currently feasible technological developments that were, only short years ago, the subject matter for fantastic speculations. More information about these projects, and about the Library itself, may be found on our website at:

<[www.phantastik.eu](http://www.phantastik.eu)>—**Maren Bonacker, Vice-Director, Head of Juvenile Literature Department**

## Spain

**The Science Fiction Collection at the Universitat Politècnica de Catalunya** (Barcelona Tech or UPC) began in 1991 as part of a range of science-fiction-related activities: the UPC Science Fiction International Award, a new Science Fiction Collection in the university library, and a new students' association, United by Science Fiction (*Units Per la Ciència-Ficció*, in Catalan, or UPCF). The main idea behind these efforts was that science fiction was the literary genre best suited for introducing students to a literary field at a technical university.

Sponsored by the University Board of Trustees, the UPC SF International Award is geared towards unpublished sf novellas (manuscripts between 17,500 and 40,000 words, as per the Nebula Awards definition), written in Spanish, Catalan, French, or English. An award of 6000 Euros is presented to the winner, along with two special mentions, each worth 1500 Euros, one of which must be given to a member of the University. An outstanding personality in the field of science or science fiction is invited to give a talk at the awards ceremony; past guests have included Marvin Minsky, Brian W. Aldiss, John Gribbin, Alan Dean Foster, Joe Haldeman, Gregory Benford, Connie Willis, Stephen Baxter, Robert J. Sawyer, David Brin, José Miguel Aguilera (Spanish sf writer and screenwriter), Vernor Vinge, Orson Scott Card, Miquel de Palol (Catalan writer), Elizabeth Moon, Brandon Sanderson, Jasper Fforde, Lois McMaster Bujold, and Neal Stephenson. The winning novellas, along with the speech given by the invited lecturer, are published in an annual volume by Ediciones B in its sf line Nova. After nineteen years, the award has become a big success, drawing more than a hundred entries per year, a third of them from outside Spain.

At the same time, with the help of Luis Anglada, director of the UPC Library, and based upon a proposal by Professor Miquel Barceló, editor, writer, and specialist in science fiction, the UPC began a new Science Fiction

Collection in the Library. Today, the collection houses more than 6000 titles, including novels, essays, and other books, and featuring practically every sf publication that appeared in Spain during the 1950s and 1960s. Some of this material is very rare. The Science Fiction Collection has also been a huge success. During the 1990s, it has been estimated, certain popular sf novels were the books most frequently borrowed by students at the UPC. The collection has expanded over the years to include not only sf literature, but also comics, graphic novels, films, and television series. Currently, we plan to add manuscripts of novellas submitted to the UPC SF International Award, upon resolution of remaining copyright issues.

The UPCF students' association has been rather dormant recently, though in the past it has organized debates, invited speakers, screened films for discussion, and occasionally participated in collaborative writing sessions.

News updates, recommendations for reading, and further information may be found on our website (where it is also possible to submit suggestions for new acquisitions) at <http://bibliotecnica.upc.es/cienciaficcio/colleccio/introduccio.asp> (in Catalan). An English-language page has recently gone online at [http://bibliotecnica.upc.es/cienciaficcio/premi\\_upc/angles/presentacio.asp](http://bibliotecnica.upc.es/cienciaficcio/premi_upc/angles/presentacio.asp), though its focus is limited to the UPC SF International Award.—**Miquel Barceló**

## Switzerland

**La Maison D'Allieurs: Musée de la science-fiction, de l'utopie, et des voyages extraordinaires in Yverdon-les-Bains, Switzerland**, is a museum of science fiction, utopias, and extraordinary voyages in Yverdon-les-Bains, Switzerland. A non-profit foundation, the Maison D'Allieurs (or "House of Elsewhere" in English) is not only a public library and museum but also a research center. It is the only public institution of its kind in the world.

The origins of the Maison d'Ailleurs can be found in the work of French scholar and collector Pierre Versins (1923–2001). Versins devoted much of his life to studying and writing about what he called "conjectures romanesques rationnelles" (rationalist speculative fiction) and spent more than twenty years building an impressive collection of sf. His extensive study of the genre allowed him to write one of the most important reference works in the field, the *Encyclopédie de la science fiction, de l'utopie et des voyages extraordinaires* (*Encyclopedia of Science Fiction, Utopias, and Extraordinary Voyages*) in 1972. In 1976, he bequeathed his collection to the town of Yverdon-les-Bains, and the Maison d'Ailleurs was established to care for it. The collection was initially housed in a three-room apartment in downtown Yverdon-les-Bains, with Versins as its curator, until he returned to France in 1981. In 1989, the municipality of Yverdon-les-Bains decided to move the collection into the former city prison. This historical building (erected in 1806) was refurbished, and the Maison d'Ailleurs reopened in 1991 as a public museum. Since 1999, historian Patrick J. Gyger has been the director of the Maison d'Allieurs; he also served as artistic director of the *Utopies* international festival of science fiction in Nantes, France, from 2001 to 2005.

Today, the Maison d'Ailleurs offers two to three major exhibits per year, each organized around a science-fictional theme (e.g., music and science fiction, the universe of H.P. Lovecraft, flying cars, cities of the future, lost worlds, etc.) or individual writers/artists in the field (e.g., Mervyn Peake, Dave McKean, Jean Fontaine, James Gurney, Patrick Woodroffe, etc.). The shows are aimed at a wide audience, and many are subsequently displayed as traveling exhibits in Switzerland, France, Japan, the United Kingdom, Eastern Europe, and other countries. Often in partnership with other cultural and academic institutions—such as the Swiss Foundation for Culture—the Maison d'Allieurs organizes a variety of public events including conferences, meetings with writers and artists, debates, concerts, performances, and presentations about technological innovation. The Maison d'Ailleurs's collections are, of course, open to scholars and researchers.

The museum's archives contain about 100,000 items relating to science fiction and utopias. Some are very old (dating from the sixteenth century) and some are quite unique. The Versins collection is composed primarily of books related to science fiction. It contains approximately 1500 volumes from 1505 to 1850, some 1200 volumes from 1850 to 1950, and a nearly complete set of special editions of small-press publications and magazines in French dedicated to science fiction. There are also substantial numbers of books in English, German, and Italian, and hundreds of works of secondary literature. In addition to books, there are 17,000 comic

books (including graphic novels and magazines), original artwork (a large collection of film posters and lobby cards), and hundreds of toys, both old and new.

In 2008, the president of the North American Jules Verne Society, Jean-Michel Margot, donated to the town of Yverdon-les-Bains his large collection of materials devoted to Jules Verne. The Maison d'Allieurs is responsible for managing and further developing this collection. Another historical building close to the museum was refurbished to house the Margot collection, and the so-called *Espace Jules Verne*, a large permanent exhibit and meeting space, was opened to the public on 4 October 2008. The Margot collection has found its place alongside the collections of Pierre Versins, of bookseller Malcolm Willits (who contributed thousands of American sf magazines), and, most recently, vintage artwork contributed by Andrew Watt.

The Margot collection contains only works related to Jules Verne, including novels, short stories, and plays in a huge variety of editions (Hetzl in-octavo and in-octodecimo editions, thousands of modern editions, etc.) and languages (English, American, Portuguese, German, Italian, Spanish, Asian languages, etc.). An important part of the collection is a unique and nearly exhaustive archive of secondary literature about Jules Verne, including thousands of articles, prefaces, theses, biographies, literary studies, and other documents related to the world's most translated novelist. This critical compendium about Verne is the largest of its kind on the planet. The collection also contains hundreds of items of Jules Verne memorabilia, including rare editions, unique objects, posters, postcards, stamps, etc.

The Willits collection was added to the museum in 2006. It contains near-complete sets of all sf and fantasy magazines (including pulps and digests) published in English. Hugo Gernsback's publications before *Amazing Stories* are part of the collection, as well as more than 180 subsequent titles (*Amazing Stories*, *Astounding Stories*, *Scoops*, *Air Wonder*, *The Magazine of Fantasy and Science Fiction*, *Science Wonder Stories*, etc.), making a total of 6000 items, all in near-mint condition. The Watt collection was added in 2009. This collection of "visions of the future" represents about 2000 drawings, cartoons, press graphics, plates, advertisements, and other material gathered from newspapers, literary sources, or commercial works in English, Japanese, and French, much of it dating from the late-nineteenth and early-twentieth centuries. The Maison d'Ailleurs is currently in the process of acquiring Brian M. Stableford's book collection and personal archive, including thousands of sf titles in English from 1850 to 2000.

The Maison d'Ailleurs is constantly growing; it has established a broad network of collaborative partnerships that includes universities, film festivals, and museums such as the Cité des Sciences in Paris, the Museum of Ethnography of Geneva, and others. During the past decade, the Maison d'Ailleurs has coordinated a major research project funded by the European Space Agency (ESA, <[www.esa.int](http://www.esa.int)>) to identify in works of sf certain inventions and technologies that relate to the field of astronautics and space exploration. In partnership with ESA and the *Agence Martienne* (<[www.agence-martienne.fr](http://www.agence-martienne.fr)>), it has created a significant library of images from science fiction, including more than 6000 high-resolution photographs, available for publication or exhibition.

The next few years will be very busy for the Maison d'Allieurs. The museum will be organizing a major retrospective on American artist Ken Rinaldo's robotics and organizing an exhibit on the weird steampunk inventions of Dr. Grordbort. In addition, a new permanent exhibit presenting recent pieces from museum collections will be added to the Espace Jules Verne in 2012. And the museum will continue its ongoing study of new technologies and their interaction with the arts. The English version of our website may be consulted at: <<http://www.ailleurs.ch/index.php?s=en&m=0>>.

The Maison d'Ailleurs will always remain faithful to its dual mission as a public museum and a research center. It will continue to strengthen its holdings through quality exhibits that appeal both to large audiences and individual specialists, to focus on helping scholars and researchers, and to broaden its growing international network.—**Patrick J. Gyger, Director (trans. Jean-Michel Margot)**

### III. Discussion Questions

#### a. Individual Stories

##### **Nathaniel Hawthorne, “Rappaccini’s Daughter” (1844)**

1. As an early sf tale, this story makes important contributions to the sf megatext. What images, situations, plots, characters, settings, and themes do you recognize in Hawthorne’s story that recur in contemporary sf works in various media?
2. In Hawthorne’s *The Scarlet Letter*, the worst sin is to violate, “in cold blood, the sanctity of the human heart.” In what ways do the male characters of “Rappaccini’s Daughter” commit this sin?
3. In what ways can Beatrice be seen as a pawn of the men, as a strong and intelligent woman, as an alien being? How do these different views interact with one another?
4. Many descriptions in the story lead us to question what is “Actual” and what is “Imaginary”? How do these descriptions function to work both symbolically and literally in the story?
5. What is the attitude toward science in the story? How can it be compared to the attitude toward science in other stories from the anthology?

##### **Jules Verne, excerpt from *Journey to the Center of the Earth* (1864)**

1. Who is narrator of this tale? In your opinion, why would Verne choose this particular character to be the narrator? Describe his relationship with the other members of this subterranean expedition. Many of Verne’s early novels feature a trio of protagonists who symbolize the “head,” the “heart,” and the “hand.” Why? How does this notion apply to the protagonists in Verne’s *Journey to the Center of the Earth*?
2. Verne’s works were among the first successful examples of didactic “hard” sf. Verne himself called them “novels of science,” and one critic has described them as being more “scientific fiction” than science fiction. What is the difference between science fiction and scientific fiction? Where in this excerpt do you see examples of Verne teaching “hard” science to the reader?
3. The heroes’ discovery of an underground forest of giant mushrooms is a scene that appears in virtually all movie versions of the novel (even the most unfaithful). Why? What is there about his particular scene that captures the imagination? How does it exemplify the epic nature of this “extraordinary voyage”?
4. Professor Lidenbrock says “Science, my boy, is built upon errors: but they are errors that are good to make, for they lead little by little to the truth.” In this story, how is scientific knowledge obtained? How is nature portrayed? What is the role of the scientist? How are the scientist’s discoveries ultimately rewarded?
5. Verne’s narrative style is a constant oscillation between Romantic reverie and Positivistic realism, between flights of imagination and logical reason, between poetic description and dialogical debate. Where in this excerpt do you see this back-and-forth dynamic at work? How does it serve as a kind of narrative bridge between the “science” and the “fiction” in this story?

##### **H.G. Wells, “The Star” (1897)**

1. Why does Wells end “The Star” with comments by Martian astronomers? How does the story demonstrate “how small the vastest of human catastrophes may seem, at a distance of a few million miles?”
2. Unlike most of the “asteroids-careening-toward-Earth” stories and movies that followed it, “The Star” does not involve individual heroes or rescue projects. Why do you think Wells decided not to include them?
3. Some readers might see “The Star” as a moral parable; others, as a plausible scenario for a future encounter between Earth and a dangerous object in space. Could the story be told without either the moral point of view or the scientific details? What would it gain or lose?
4. Who is the narrator? How does the story’s structure reinforce its message?
5. The basic plot of “The Star” has been used many times, from Wells’s own day, to modern films like *Meteor*, *Armageddon*, and *Deep Impact*, all the way to contemporary scientific speculations about how to defend against errant asteroids. What is the appeal of such stories about objects in space threatening the Earth?

### **E.M. Forster, “The Machine Stops” (1909)**

1. “The Machine Stops” is a classic example of the “if this goes on...” tale, in which the author warns readers that contemporary trends extrapolated into the future will endanger important values. What are the values most endangered in the story’s vision? What are the trends that endanger them?
2. In contemporary terms, we might call the world of *The Machine* a total virtual-reality environment. Why is the replacement of empirical experience with such an environment considered a gain by its inhabitants?
3. Why do you think the Machine stops?
4. What does Kuno discover when he climbs to the surface? Is there hope for the future when the Machine stops?
5. Although it reflects the Victorian values of its time, many of today’s readers consider “The Machine Stops” even more relevant now than it was in its own time. Can the story be retold in contemporary terms?

### **Edmond Hamilton. “The Man Who Evolved” (1931)**

1. Describe the stages of evolution Dr. Pollard goes through in the story. Why do you think the evolutionary changes occur in this specific sequence?
2. How do Dr. Pollard’s views and values change as he goes through the speeded-up evolution? How do his younger colleagues respond to these changes?
3. Taking this as a typical story of pulp-era super-science, what specific attitudes towards science does it seek to convey? Are we meant to be fascinated or frightened by the possibilities and perspectives science seems to open up?
4. How do the narrator and Dutton function in the story? Do they seem like full-fledged characters or merely foils for Dr. Pollard?
5. Analyze the way the author uses dialogue among the characters to present scientific exposition.

### **Leslie F. Stone, “The Conquest of Gola” (1931)**

1. Who is the narrator in “The Conquest of Gola”? Who is the “you” to whom the story is being told? How does the narrative perspective contribute to the reader’s experience and appreciation of the events in the story?
2. “The Conquest of Gola” is, among other things, an alien-invasion story. Who are the aliens in this story? What is the purpose of their invasion?
3. This story is also about “the battle of the sexes.” How does the narrator contrast the women of Gola and the men of Detaxal?
4. What are some of the elements of pulp-era space opera that Stone incorporates into her story to give it color and drama?
5. In what ways can we read this story as a kind of precursor to Joanna Russ’s feminist classic, “When It Changed”?

### **C. L. Moore, “Shambleau” (1933)**

1. This story gains resonance from the associations it suggests between the alien figure of the Shambleau and such familiar myth figures as the Medusa and the vampire. How does Moore’s story evoke these figures and what do they contribute to Moore’s construction of her mysterious alien?
2. Moore’s story belongs to the early pulp tradition of “space opera,” stories of adventure that echo features of the western. What are some of the elements in this story that can be identified with the conventions of space opera?
3. Why does Northwest Smith protect the Shambleau from the Martian colonists who want to kill her?
4. What might be meant by the Shambleau’s promise to Northwest Smith: “Someday I—speak to you in—my own language”?
5. Why does Smith’s voice “waver” in the story’s concluding sentence?

### **Stanley G. Weinbaum, “A Martian Odyssey” (1934)**

1. The story is known for its parade of diverse Martian life-forms. Which of Weinbaum’s aliens is the most “science fictional”—i.e., the most quirkily extrapolated from scientific information? Which creature is most “mythical”? Which of Weinbaum’s aliens do you find most interesting?

2. In portraying Jarvis and Tweel, Weinbaum emphasizes their traits in common as well as their physical differences. In what ways are the human being and the Martian alike? How does Tweel's language differ from Jarvis's? How does Jarvis's language differ from that of his fellow crew-members?
3. The use of the word "Odyssey" in the title suggests Homer's epic poem. In what ways is Weinbaum's an *updated* epic? On the other hand, what traits of ancient epic does he retain?
4. Weinbaum's story was published in 1934. What are some specific ways in which it differs, in style, theme, and/or characterization, from today's sf stories?
5. Consider Jarvis's casual theft of the miraculous Martian "egg" in terms of European explorers who took the wealth of the Americas back to the Old World. In what ways does Weinbaum's story recapitulate this colonial pattern of exploitation of "new worlds"? On the other hand, given Weinbaum's serious illness at the time he was writing the story, might there also be some element of fantasy—a dream of instantaneous healing—in this single theft by Jarvis?

### **Isaac Asimov, "Reason" (1941)**

1. Is QT's logic reasonable? Why or why not?
2. Robots are not supposed to experience emotions, yet QT often seems to do so. Also, the three laws of robotics mandate obedience to human beings, yet QT seems to flout these laws. How do you account for this apparent contradiction?
3. What do you make of QT's claims of robot superiority? Does the story seem to support his views or refute them?
4. How does the story use humor and irony to mock QT's pretensions to grandeur? Does the story also mock Powell and Donovan and, by implication, all fallible human beings?
5. How does the author portray the relationship between reason, religion, and truth?

### **Clifford Simak, "Desertion" (1944)**

1. How does the story explore differing attitudes toward colonization and adaptation?
2. How does it show both literal and metaphorical kinds of alienation?
3. How does the story dismantle stereotypical assumptions about heroism, gender roles, and human/animal relationships?
4. It has been claimed that settings in sf function as characters themselves. Compare the characters of the Dome and the planet outside the Dome.
5. What kinds of new perceptions does the planet make available, and how are they transformative to Fowler and Towser?

### **Theodore Sturgeon, "Thunder and Roses" (1947)**

1. The last name of Pete Mawser's friend Sonny is Weisefreund—"wise friend" in German. Why might Sturgeon have chosen this name? Define the very different ways that the two friends react when they each realize that there is a way to strike back at the multiple enemies (east and west) who have destroyed the US. Do you understand Sonny's impulse to pull the lever? Given the situation Sturgeon describes, would you make the same choice as Pete?
2. A love song, "Thunder and Roses," gives the story its title. Pete at first thinks that Starr Anthim's choice is all wrong for her despairing audience of dying survivors. Yet this romantic ballad about the sublime (thunder) and beautiful (roses) begins Pete's conversion to Starr's viewpoint. Why do you think Sturgeon links *musical performance* with the best impulses of human civilization? For what reasons might his story portray *hatred* and bureaucratic *secrecy* (far more than military technology per se) as globally destructive forces?
3. "Thunder and Roses" was published two years after atomic bombs were dropped from American planes on the Japanese cities of Hiroshima (August 6, 1945) and Nagasaki (August 9, 1945). Sturgeon's first meditation on these events was published in the letters column of *Astounding Science Fiction* in December, 1945. (The piece appeared there because *Astounding's* editor, John W. Campbell, rejected it as a paid submission.) Titled "August 6<sup>th</sup>, 1945," Sturgeon's brief, lyrical commentary ends with a description of a deeply scarred man who has been in a deep sleep, who now stands "with open eyes": "He is looking at himself, on the other side of

death. He knows—he learned on August 6, 1945—that he alone is big enough to kill himself, or to live forever.” In what ways does “Thunder and Roses” re-stage and/or revise the same two alternatives?

4. What effect is created by Pete Mawser’s tidy, conscientious following of routine—showering, shaving, picking up litter, etc.—despite the horrific events that have doomed his country and perhaps the rest of the world? How do you interpret Sturgeon’s early emphasis on Pete’s disciplined refusal to give up?

5. Starr Anthim and Pete Mawser discuss *One World or None*, an 86-page book published early in 1946 by the American Federation of Scientists (including Albert Einstein, Leo Slizard, and J. Robert Oppenheimer). It was aimed at raising public support for global surveillance of nuclear weapons research. Discuss the initially differing views of Starr Anthim and Pete Mawser over the idea of “one-world” loyalties versus exclusive loyalty to a single country. What factors help to change Pete’s mind despite his initial skepticism?

### **Judith Merrill, “That Only a Mother” (1948)**

1. Who is Maggie? Describe the kind of world she is living in. Where is her husband? What year is it?

2. Why is Maggie nervous about having her baby? How does she react after her daughter’s birth? How does the author clue us in that Maggie is delusional?

3. How does the story’s narrative format (letters, first-person narration, etc.) enhance its overall effectiveness?

4. The story’s setting (a modest middle-class home) is very different from most science fiction locales. How does the world of science/technology impinge on this domestic landscape?

5. What is the significance of the title? How is the title ironic?

### **Fritz Leiber, “Coming Attraction” (1950)**

1. How do we know the story is set after a nuclear conflict between the United States and Russia? In what ways does the Cold War setting intrude upon the narrative?

2. Why do the women wear masks? What does this social convention indicate about the gender attitudes of this world? What is the point of the dramatic unmasking at the end?

3. What kind of person is the narrator? How does the fact that he is from England affect how he views—and interacts with—the American characters?

4. Why is there so much violence and cruelty in the story? In particular, what are the implications of the relationship between the girl and Zirk?

5. The story has a “hard-boiled” style, a tone of bitterness and cynicism. What does this contribute to the overall mood of the scenes described? Are we supposed to share the narrator’s bitterness?

### **Ray Bradbury, “There Will Come Soft Rains” (1950)**

1. How does Bradbury personify the house, and what is its personality?

2. In what ways does the story suggest a lost technological utopia, and in what ways does it show the dangers of technology?

3. Although the story’s fictional date is 2026, it was published in 1950. How does it reflect the time in which it was written?

4. How does the poem by Sara Teasdale inform the story?

5. What techniques does Bradbury use that make it seem less science-fictional, more “mundane,” that keep it from fitting genre expectations?

### **Arthur C. Clarke, “The Sentinel” (1951)**

1. What event, according to this story, will prove that the human race has become fully mature as a species? How is this connected to Clarke’s ongoing interest in themes of evolution?

2. The narration includes many details describing the lunar landscape. What does this contribute to Clarke’s story, given that these details seem unnecessary to the plot?

3. How does the mysterious pyramid function as the “novum” in this story?

4. This story does not reach a conventional conclusion, but leaves the situation open-ended. How does this contribute to the impact of the story? What does the narrator mean when he speculates that “we have set off the fire-alarm and have nothing to do but to wait”?

5. Clarke's story was first published in 1951, in the early years of the Cold War between the US and the Soviet Union, a "war" that only came to an end with the fall of the Berlin Wall decades later. In what ways does this historical context seem to have influenced Clarke's story?

### **Robert Sheckley, "Specialist" (1953)**

1. Sf critic Darko Suvin has defined the genre as a "literature of cognitive estrangement." Sheckley "estranges" readers by comically subverting sf's frequent emphasis on advanced technologies that culminate in a triumphant human "conquest" of space. Instead, he uses as viewpoint-characters a motley crew of alien beings, all from different planets, who band together to form an organic (not mechanical) spaceship and who find the technological preoccupations of Earthlings puzzling rather than dazzling. Contrast the "estranged" view of machines in Sheckley's story with a more optimistic vision of technology in any other story in this anthology.
2. For Sheckley's aliens, the key human trait is a knack (rare in the universe) for "Pushing." What do the *aliens* mean by this? In contrast, what do you think the *author* means? He gives some hint in final paragraphs of the story, when the human hero, searching his soul, has a vision of his own "tortured" face—which propels the Ship forward at eight times the speed of light. How do you interpret this conclusion?
3. What do Sheckley's aliens mean by the terms "Unspecialized," "Specialized," and "the Great Cooperation"? Looking back over the story, locate moments in which the "Pusher" totally misinterprets friendly signals from the alien crew-members. What is the link between these misunderstandings and the Crew's emphasis on Cooperation (versus the "Unspecialized" status of the Pusher)? In general, how do the aliens' assumptions differ from those of the human hero?
4. Sheckley's Crew are merchant spacegoers, yet he portrays this diverse group of shipmates (from very different home-planets, cultures, and even food-chains) in ways similar to the stereotypical portrayal of soldiers in war movies: the Kid from Brooklyn; the spoiled Rich Kid. In Sheckley's story, too, all Pushers look alike and all Walls are good-humored—if (as befits their function on the Ship) a little shallow. Sheckley showcases the sensitive, poetic temperament of Eye, the cocky personality of the youngest Crewmember, "Feeder," and the doughty courage of the "gallant" old Engine. In a war-movie, such clichés increase pathos, because most of these lovable characters will perish miserably in battle. Given Sheckley's suggestion that war would be unnecessary if the people of Earth only learned their destiny as Pushers, how does this story " estrange" us also from stereotypical representations of the military and of war?
5. In a similar vein, consider Sheckley's undercutting of B-horror movie stereotypes, in which rampaging monsters sport giant tentacles (like those of Feeder) or look like gigantic spiders (like Talker) or resemble the Bug-Eyed Monsters of pulp sf (like Sheckley's Eye—or like the one-eyed aliens of *It Came From Outer Space*, a film released the same year as "Specialist"). Locate any two scenes in which Sheckley presents the human being as the character who appears anomalous and "monstrous." One place to begin might be the scene in which Feeder "twitched his tendrils at the idea of a Pusher—one of the strangest sights in the Galaxy, with his multiple organs—being startled at someone else's appearance" (258).

### **William Tenn, "The Liberation of Earth" (1953)**

1. How does the story exemplify Angenot's idea of the absent paradigm (see Introduction)?
2. How does the story use elements of the epic to satirize power politics?
3. In what ways does the story comment upon the world politics of its time and in what ways is it relevant to contemporary world politics?
4. The story's narrator adopts all the prejudices of his "liberators," the Dendi and the Troxxt. How does this reflect the psychological impact of the state over the individual?
5. What warnings does the story give for accepting the status quo?

### **Alfred Bester, "Fondly Fahrenheit" (1954)**

1. What causes the violent crimes of Vandaleur's Multiple-Aptitude android? (The graduate students Wanda and Jed are the first to see the correlation, the mathematician Blenheim is the first to explain it, and the psychometrician Nan Webb later adds details.) By the final paragraphs, readers have been given enough information to understand the reason for the ominous twitching, writhing, and violence of Vandaleur's cheap new android—even though they are now on a planet where the original triggering event can never recur. Piecing

the evidence together, how do you explain the crimes of the second android? How do you interpret Bester's conclusion?

2. Jean-Jacques Rousseau muses in *The Social Contract* (1764) that "a man thinks he is the master of others, whereas he is actually more of a slave than they"; in a letter written around the same time, he argues that "he who is a master cannot be free." How do Rousseau's ironic insights apply to the dilemma of Vandaleur in Bester's story? Why would the M.A. android declare that "Sometimes it is a good thing to be property" (294)?

3. Analyze the puzzling pronouns in the first sentence: "He doesn't know which of us I am these days, but they know one truth" (284). How does this initial sentence establish the story's focus on confusion of identity?

Contrast Bester's distinctive writing style—including his choice of an opening sentence that cannot be understood until much later—with the more straightforward style of any other writer in this anthology.

4. James Paleologue Vandaleur's impressive name is at odds with his venal, selfish personality. Consider some flaws in motivation and character that are disclosed by his behavior over the course of the story. Some of the android's victims—including Wanda, Jed, and especially Dallas Brady—are almost as unlikeable. Are there any heroes in Bester's tale? Does a science-fiction story have to have a hero?

5. During the M.A. android's homicidal rampages, he performs a "lunatic rhumba" while repeating the silly lyrics of a pop song. Bouncy non-sequiturs such as "Now jeet your seat" were a feature of swing and jazz lyrics for some fifteen years. Bester writes his own "jive" lyrics, but Cab Calloway's "Jumpin' Jive" (1939; lyrics by Froeba and Palmer) was a real hit song of the period: "Palomar, shalomar, Swanee shore,/ Let me dig that jive once more,/ Boy!/...Now, don't you be that ickeroo..." Such lyrics, lighthearted in themselves, become disturbing when Bester links them to the lurid crimes of a rogue android. This unsettling intrusion of incongruously merry lyrics becomes one element in Bester's uncanny overall effect. What are some other elements or episodes that contribute to this story's sardonic, *noir* atmosphere?

### **Avram Davidson, "The Golem" (1955)**

1. References to two kinds of movies frame this story: the silent comedies of the 1920s (long ago filmed in the Gumbeiners' LA neighborhood) and B-movies contemporary with the story. Among these films was "Robot Monster" (1953), so low in budget that the director, Phil Tucker, cast George Barrows as the robot solely because Barrows already owned a gorilla suit that could be adapted into a costume. The gently bickering, "ancient" Gumbeiners are themselves relics of the silent-movie era. Being rooted in another place and time, they fail to react to the rogue-android's horror-movie cues (the "flesh will melt from your bones in terror" [305]), with the usual screaming and running away. Discuss some comic moments in the story created by the Gumbeiners' disregard of the menacing threats of their movie-monster visitor.

2. While the story is so lightly sketched as to seem almost weightless, Davidson touches on an issue serious enough in Jewish history and culture. Mrs Gumbeiner refers to the wintry climate of their old home, Chicago, as being "cold and bitter as the Czar of Russia's heart" (305). Russian *pogroms* were violent uprisings against Jewish communities in the former Russian empire throughout the 19th century, culminating in the aftermath of the 1917 Russian Revolution, when between 70,000 and 250,000 civilian Jews were killed. Davidson does not mention Hitler's quest to exterminate the Jewish people during World War II, but this, too, is part of the story's backdrop. The Gumbeiners are part of a community that between the era of silent films and the era of drive-in movies in fact had been repeatedly singled out for extinction. Why, in this context of *historical* horror and actual holocaust, might a single grey-faced person with porcelain teeth fail to faze Mr. and Mrs. Gumbeiner?

3. The word "golem" is not a neologism or sf coinage—the Talmud describes Adam, a being created from mud, as a golem. The Hebrew term can refer to an unshaped form, a pupa, an uncultivated person, an automaton or artificial being, or a clumsy, stupid man. In Jewish folklore, golems are automata fashioned from mud—usually by holy men, not by learned scientists—that, unlike Davidson's, usually do not speak. Golems are clumsy because even a very holy human being will create a far less satisfactory being than God. When Mr. Gumbeiner observes that the approaching visitor "walks like a golem," what kind of gait do you visualize? Which among the various meanings of "golem" does Davidson bring to bear in this story? What is Mr. Gumbeiner's prosaic medical explanation of the greyish cast to the golem's face (305)?

4. Mr. Gumbeiner takes a lump of clay to write the "*Shem-ha-Mephorash*"—"the 72-fold Name of God"—on the damaged golem's forehead. The formerly hostile golem—either controlled by this powerful magic or restored to a small part of its faculties by Mr. Gumbeiner's hasty replacement of some loose wires—becomes

perfectly obedient. Consider any three of the Hebrew or Yiddish terms introduced into the story. How, as in any sf story, are specialized words-from-elsewhere used to clarify the characters and set the mood?

5. Discuss some of the elements of humor in the story. Possible examples include the Gumbeiners' admiring list of Bud's college courses, the contrast between the domestic banter of the Gumbeiners and the monster's blood-curdling threats, and the moment of brief confusion when Gumbeiners wonder whether the golem's allusion to Mary Shelley's *Frankenstein* (1818) is a reference to Frankenthal, the merchant who provides them with seltzer.

### **Cordwainer Smith, "The Game of Rat and Dragon" (1955)**

1. The malevolent entity here lurks "*underneath space itself*" (312). It is linked to the human psyche, "the primordial id itself, the volcanic source of life" (314); and the "rats/dragons" are indeed id-like in their manifestation as a death-drive that violently disintegrates the human ego. The briefest of contacts can pull the soul out of the body (311), delivering such a "ruinous psychic blow" (313) that even survivors are left incurably psychotic. This story's Partners—rather like the oysters in Smith's first published story, "Scanners Live in Vain"—are animals who help humans oppose the destructive death-force of the id. How do you interpret Smith's psychological emphasis—his presentation of a menace that is derived from the *human* psyche? How is this story's portrayal of menace different from that of such tales as Arthur C. Clarke's "The Sentinel" (241-49), in which alien artifacts and entities are presented as utterly incomprehensible and "other"?

2. "Rat" and "dragon" are the names given by Partners and humans to the prey that they stalk. Yet the terms might simultaneously point to the Chinese zodiac, in which "rats" and "dragons" are seen as ideal partners. Those born in the year of the Rat present a confident face to the world but are inwardly insecure, while those born in the year of the Dragon are grounded and secure. The Dragon will enjoy the Rat's affection and the Rat's cunning and ability to think ahead will provide for the Dragon. In these terms, with which Smith was familiar as a student of Chinese language and culture, which of the two in the "partnership"—human or cat—is the cunning, far-sighted, inwardly anxious "rat"? Which is the secure and centered "Dragon"?

3. Choose any five words in Smith's story that are either new to you or are familiar words used in a new sense. Some possible examples include "planoforn," "pinlighting," "Partner," "jump," and "Go-Captain." Define how each comes to be clarified in the story and consider what Smith's coined and newly adapted words add to the story's playful style.

4. Consider the diverse makeup of the Fighting Room. Among the pinlighters are young Underhill, Woodley, an "old" pinlighter planning to retire soon at age 26, Father Moontree, a 45-year-old farmer recruited in midlife and "fantastically old" for "this kind of business" (315), and "West," a little girl. Because pinlighters are chosen for their telepathic prowess, age and gender are incidental. Yet like today's soldiers, Smith's are subject to post-traumatic stress disorders: pinlighters are hospitalized after every fight. Consider similarities and differences between Smith's pinlighters and military personnel today. How, for instance, are these "battles" different? (How long do they take, for instance? What are the weapons and how are they deployed?) Is teamwork—cooperation among "partners"—also important today?

5. Lady May is a highly bred Persian cat "more complex than any human woman" (317). Smith's story depicts, among other things, mutual infatuation between a human male and a female cat, concluding with the question "Where would he ever find a woman who could compare with her?" (323). Do you read this question as playful or perhaps slyly mischievous? Or do you think Smith seriously crosses a line, raising questions about the psychic boundaries assumed to separate people from the other animals, limiting their emotional/libidinal bonding? To approach the question from a slightly different angle, did you find this story charming or slightly creepy—or perhaps a mixture of the two?

### **Robert Heinlein, "All You Zombies—" (1959)**

1. The story is told as a series of reports reminiscent of a ship's log. The time is noted military style (2217 for 10:17PM in the opening entry, for instance), followed by the narrator's giving his time-orientation in terms of his distance from Greenwich Mean Time: the Rockies base near Denver is VII, or seven hours behind GMT; New York and Cleveland are V, or five hours behind. In what ways does this no-nonsense naval-log format help to orient readers, providing realistic ballast as Heinlein advances ever more deeply into his outrageous and fantastic plot? The narrator, Pop, travels to New York City in what year? When is he in Cleveland? What is the year of his return to his Rocky Mountain base?

2. The song “I’m My Own Grandpaw,” played on a jukebox, figures in the final section of Heinlein’s story; the phrase was among the working titles for Heinlein’s tale and also the title of a hit song of the later 1940s, written by Dwight Latham and Moe Jaffee and subsequently performed by singers ranging from The Muppets to Willie Nelson. The songwriters got their idea from Mark Twain, but Twain himself was recirculating a tall-tale from Britain first printed in the US in 1822; it involves a narrator who has married a widow; they have had a son. At the same time, his step-daughter has married his father and *they* have had a son. In this way, he is the “grandpa” of his own father’s son. Discuss Heinlein’s science fictionalization of this whimsical pop tune/folk tale—his movement away from broad humor to sardonic time-paradox. What elements in Heinlein’s story are assisted by imagined, not-yet-possible technologies?
3. Transgender operations were performed in Europe as early as the 1920s and 1930s, but in this story, hermaphroditic Jane’s account of her outward transformation from female to male may draw on post-war accounts of the male-to-female surgeries of two real people mentioned in the story: Roberta Cowell (1951) and the better-known Christine Jorgensen (1952). (*The New York Daily News* Jorgensen headline for Dec. 2, 1952 was “Ex GI Becomes Blonde Beauty.”) The English Roberta Cowell’s 1954 *Autobiography* describes her surgery in terms similar to Jane’s account: Cowell, a fighter-pilot in World War II and race-car driver before the operations, described hellishly extensive surgeries to remove his undeveloped male sexual organs and to be reconstructed as female. Discuss the style and tone in which sexuality (including transsexuality) is discussed in Heinlein’s story. Might his intended market, *Playboy*, have directed some of his choices, including his sf-*noir* tone? Do you agree with Pop’s grim observation that “you can’t resist seducing yourself” (334)?
4. The story’s first-person narrator, Pop the bartender, says of the true-confessions writer known as The Unmarried Mother that “I didn’t like his looks—I never had” (325). In retrospect, once you’ve finished the story, how are Pop’s name (and this early assertion) *ironic*?
5. The *ouroboros*—a circular image of a serpent devouring its own tail—dates back to ancient Egypt. In Plato’s “Timaeus” (third century BCE), this becomes an emblem for self-sufficiency: “there was nothing which went from him or came into him: for there was nothing besides [i.e., except] him.” Pop wears a ring that bears this image. Why is this eternal circle a fitting insignia of the time-corps, as well as for Pop’s own life-story?

### **J.G. Ballard. “The Cage of Sand” (1962)**

1. Where is the story located? Why has the area been evacuated? How does the deserted beach community, as a setting, affect the overall mood of the story?
2. What are the three main characters’ motives for staying in the quarantined area? What are they seeking? Are they delusional? Is the story mocking them or affirming them?
3. What is the story saying about the American space program? Has it been a success or a failure?
4. The story’s title is “The *Cage* of Sand.” How do images of enclosure or entrapment—physical or psychological—operate in the story?
5. The protagonist, Bridgman, cries out “We made it!” at the very end. What do you think he means?

### **R.A. Lafferty’s “Slow Tuesday Night” (1965)**

1. Why do things move so fast in this future world? What are some of the social effects of this speeded-up lifestyle?
2. How do the characters in the story relate to each other? How do they deal with the impermanence and rapid turnover in their relationships?
3. What forms of culture—thought and art—does this sped-up future tend to produce?
4. The tone of the story is almost that of a fable or folktale. What does this tone add to the events being described?
5. Is the story a satire? If so, what is it criticizing or poking fun at?

### **Harlan Ellison, “‘Repent, Harlequin!’ Said the Ticktockman” (1965)**

1. Why does Ellison open the story with a long quotation from Henry David Thoreau’s essay “On Civil Disobedience”? Are the ideas represented in this quotation exemplified in the story, and if so, how? What is the effect of including this excerpt? Why address the quotation directly to those readers who tend to “ask, what is it all about?”

2. Describe the nature of the social “Machine” that must be “Kept ... Running Smoothly” for this near-future world to function. What are its basic political and cultural norms? How are they enforced? How do the citizens relate to one another, and to the political regime that runs the social Machine? Why, for example, do people routinely wear masks?
3. What is the Ticktockman’s basic job? Why does this society need him? Why are precise timetables emphasized throughout the story? What is Ellison saying about the regimentation of time in modern bureaucratic societies?
4. What does the Harlequin hope to accomplish with his stunts and pranks? Why are they so silly and seemingly random? How do the citizens respond to them? Why does the Ticktockman believe the Harlequin must be captured and forced to repent his ways?
5. At the end, the Ticktockman shows up late for the first time ever, murmuring nonsense syllables. Why do you think Ellison ends the story this way?

**Frederik Pohl. “Day Million” (1966)**

1. The narrator begins by promising to tell us a “love story” but then keeps overturning our expectations. How is this not a conventional love story? How is Don not really a “man” and Dora not really a “woman”?
2. What sort of assumptions does the narrator make about the story’s reader? Is the narrator addressing a particular type of reader? If so, describe this reader in as much detail as you can.
3. What has happened to the human race in this far future? How have they adapted to technological changes? Is there enough left even to call them “human” any more?
4. What is the narrator’s attitude toward the processes of change? Are we supposed to be appalled by this far future Earth or to accept it?
5. At the end the narrator says that Don and Dora are as similar to the story’s reader as the story’s reader is to Attila the Hun. What does the narrator mean by this comparison?

**Philip K. Dick, “We Can Remember It For You Wholesale” (1966)**

1. What is ironic about the title, “We Can Remember It For You Wholesale?” The story includes many examples of linguistic irony; words and phrases often seem to mean two different, impossible, or contradictory things. Why do you think Dick indulges in such linguistic play?
2. Does the creation of artificial memories by technology seem plausible to you? What would the implications be if memories could be changed as bodies are changed by cosmetic surgery?
3. Aside from REKAL itself, what other signs are there of a futuristic society? How is the future portrayed?
4. “We Can Remember It For You Wholesale” was adapted into the Movie *Total Recall*, in which Douglas Quail was played by Arnold Schwarzenegger. What do you think of this casting decision?
5. Dick’s stories usually take the perspective of little people living everyday lives, rather than flashy heroes in grand adventures. Why is this an important feature of “We Can Remember It For You Wholesale?”

**Samuel R. Delany. “Aye, and Gomorrah...” (1967)**

1. What is a spacer? What is a frelk?
2. What are the implications of the fact that “frelk” is a masculine noun in Spanish and a feminine one in French?
3. How do the gay man in Paris and the lesbian in Mexico view the spacers? Why are the spacers outcasts from even these socially marginal communities?
4. Is the encounter between the narrator and the female student in Istanbul a typical spacer-frelk hook-up? What is the nature of their mutual attraction or bond? Why are they unable to come to an understanding based on it?
5. What is the significance of using a Biblical allusion as a title? Is the title offering some sort of judgment on this future world, or is it more ironic?

**Pamela Zoline, “The Heat Death of the Universe” (1967)**

1. When interpreting an ironic perspective, it can be helpful to consider the author’s probable satiric *targets*. In your view, which among these concerns of Zoline is *most* important to understanding her story: consumerism, overly high expectations for perfect parenting and housekeeping, or California/suburban lifestyles?

2. Many students are inclined to dwell on the main character's distraction from her responsibilities as a mother: her inability, for instance, to remember exactly how many children she has. Do you agree or disagree that Sarah Boyle is herself a target of Zoline's critique?
3. The title's reference to "heat death" refers to the end-stage of entropy. (An internet search should provide you with definitions of "entropy" and "heat death"; see also the head-note to this story.) In physics, entropy accounts for why, *in a closed system*, available energy will inevitably decline to zero. In what ways is Sarah Boyle's comfortable suburban house a "closed system"?
4. How does Zoline's numbering of paragraphs alter, enrich, and/or complicate the experience of reading this story?
5. Zoline's story was written in 1967. Is it still more or less applicable to the lives of suburban, middle-class mothers of preschoolers? If not, what elements have changed in our own day? Have any elements remained constant?

**Robert Silverberg. "Passengers" (1968)**

1. What are the "Riders"? How do they operate? What is the experience of being a "passenger"?
2. How have human beings adapted, psychologically and culturally, to the presence of the Riders? Have they been compelled to develop new ethical norms or modes of social etiquette?
3. What sort of person is our narrator, Charles Roth? How does he view himself? What are his opinions about the Riders?
4. Why is it so hard for Charles and Helen to develop a relationship? How much of the blame lies with the Riders and how much with themselves?
5. What is the effect of the sudden twist ending? How are we supposed to react? Is the story making some sort of comment on sexual behavior during the 1960s?

**Brian Aldiss, "Super-Toys Last All Summer Long" (1969)**

1. The background details of the future depicted in this story suggest that, in spite of its many technological advances, this world is more dystopian than utopian. What are some of the negative features of the world depicted in "Super-Toys Last All Summer Long"?
2. Science fiction stories often explore possible transformations in social relations resulting from developments in science and technology. What are some of the ways in which social relations are shaped by technology in this story?
3. In spite of its brevity, "Super-Toys" gains resonance and depth through its indirect evocation of the well-known story of Pinocchio, the wooden puppet who desperately desires to be a real boy. How is David like a science-fictional version of Pinocchio?
4. David is programmed to love Mrs. Swinton as if she were his real mother. Do you think that there is any significant difference between David's love for Mrs. Swinton and the love of a "real" child for a "real" mother? Why do you think that Mrs. Swinton cannot love David?
5. The future world of "Super-Toys" is marked by a desperate reliance on illusion and artificiality. How does the first sentence introduce this thematic element? What other details in the story contribute to this atmosphere of illusion? How might we read the concluding sentence of the story in this context?

**Ursula K. Le Guin, "Nine Lives" (1969)**

1. Le Guin's "singletons" and the clones of the late John Chow have come into being under very different conditions. Yet this difference is conveyed quite subtly, as when Le Guin matches a plural ("two") with a singular ("clone") in an early scene: "Two of the clone stayed in the dome" (461). Name some differences, whether major or subtle, that Pugh and Martin soon notice between themselves and the cloned beings.
2. Le Guin is extrapolating from cutting-edge scientific ideas. The scientific research began as early as 1885, but the term "clone" itself was not coined until 1963—by the biologist J.B.S. Haldane. The first gene was not isolated until 1969, the year this story was published. Though the story is well-grounded in science, would you say that Le Guin's extrapolation of this topic is primarily centered on scientific extrapolation? Or is she more interested in meeting the challenge of *characterizing* the engineered human beings of the future?

3. “Nine Lives,” like Brian Aldiss’s “Super-Toys Last All Summer Long,” was published in 1969, and both texts envision future societies attempting to adapt to severe population pressures. Both Aldiss and Le Guin might have been inspired by John Brunner’s magisterial novel on the same topic, *Stand on Zanzibar*, which had appeared the year before. In Le Guin’s backstory, nations that do not restrict family size become virtually extinct. What are the circumstances by which the world depicted here has passed in a single generation from being overpopulated to being de-populated?
4. Consider how the planet Libra—by nature untamed, volcanic, violent—contrasts with “human nature” (singleton and clone) as depicted by Le Guin. Pugh and Martin strive to strike a social balance, to coexist in peace despite occasional interpersonal friction. At the beginning of the story, how do the clones interact with Pugh and Martin? How do the clones interact with each other? Consider how the situation has changed by the story’s end. How does Kaph adapt? Do you think that Pugh and Martin assist him? If so, in what ways?
5. How do you interpret Le Guin’s title, “Nine Lives”? What scenes in the story refer to, or partly explain, this title?

### **Frank Herbert, “Seed Stock” (1970)**

1. Early in the story, Kroudar—his name is really just a job category, “menial laborer,” given to him and few other colonists (480)—muses on the scientists’ failure over the last three years to establish earth-based animals and technology on the alien planet. Name any three earth-derived resources, at first relied on by the colonists, that have become unsustainable or have completely vanished some three years later. On the other hand, what native resources have been successfully tapped before the story’s conclusion? Why does Kroudar consider the burning of native wood for cookfires a “victory” rather than (like many of the colonists) a regression into primitivism? In general, what would you say is Herbert’s message about sustainable patterns of consumption and conservation of resources?
2. “Sometimes,” slow-witted Kroudar thinks, “you had to search out a problem with your flesh and not with your mind” (481). What do you think he—or Herbert—means by this? How are Kroudar’s actions a demonstration of this statement? How is Herbert defining heroism in this story? In what ways do the scientists among the colonists fail to respond adequately, let alone heroically, to the challenges of their new environment?
3. Technician Honida, a well-educated, articulate woman, chooses homely and taciturn Kroudar as the father of her children. The story shows why. Explain several ways in which Herbert conveys that they are very well-matched. For one thing, if Kroudar is a “sea peasant” (483), Honida is associated (as a hydroponics expert) with the cultivation of plants and foods—including successful introduction of a hybrid maize into the soil of the poisonous, inhospitable planet. How is Honida’s cultivation of maize appropriate given her “Amerind ancestry”(484)? Why—withstanding her high status in the colony as a Technician—are her caution (485), her hoarding (487), and her approach to child-rearing (as well as her careful cultivation of resources and tending of food-bearing plants) seen as “peasant” traits?
4. As the story concludes, Kroudar plans a voyage of eight days to find the hidden source of the earth-born falcons’ food. How are the falcons different from the other earth-species introduced by the colonists? What does their collective survival tell Kroudar? What are the dangers, and the significance, of his voyage? Why are Kroudar and Honida so sure that if the explorers return successfully, they will finally be able to name the planet?
5. What reasons does Herbert suggest for a general failure to thrive among children born on the planet? Why do the twins born to Honida and Kroudar sleep so much? How does Kroudar imagine the changing appearance and bodies of descendants of the colonists, including the descendants of his own children?

### **Stanislaw Lem, “The Seventh Voyage” from *The Star Diaries* (1971)**

1. The title evokes tales of travel to magical places by fantastic adventurers—Sinbad, Gulliver, the European tall-tale hero Baron von Münchhausen. What sort of adventure hero is Ijon Tichy?
2. Do you consider the story an example of true sf with plausible scientific content or only a fanciful parody?
3. What are the time-travel paradoxes that Lem relies on in “The Seventh Voyage?”
4. Lem is perhaps the most respected European writer of sf. How is “The Seventh Voyage” different from most sf stories that you know?

5. How would you compare “The Seventh Voyage” to another famous story in which identities proliferate because of time-travel, Heinlein’s “All You Zombies—”?

### **Joanna Russ, “When It Changed” (1972)**

1. At the beginning of the story, how is life on the planet Whileaway portrayed? What kind of people live there? What is role of violence in their lives?
2. At what point in the story did you begin to suspect that the narrator is a woman?
3. What is parthenogenesis? Are human males really needed for species reproduction? If not, what other purpose do they serve, if any?
4. How are the returning men described? How does the narrator succeed in “defamiliarizing” them, in making the reader view them as repulsive “aliens”?
5. Exactly how is this story “feminist”? What kinds of situations does it seek to address/redress?

### **James Tiptree, Jr., “And I Awoke and Found Me Here On the Cold Hill’s Side” (1972)**

1. Tiptree’s title is taken from John Keats’s poem, “La Belle Dame Sans Merci” (1819), about a young man deserted and left bereft by a mysterious and magical lover. How does this choice of title contribute to the meaning of the story?
2. As in many of Tiptree’s stories, human sexuality is depicted here as brutal and hierarchical. What are some of the details in this story that support this depiction?
3. This story was written as by “James Tiptree, Jr.” Are there elements in the story that seem to support the idea of a male author?
4. Who is the narrator of this story? What does he want? Why does he not heed warnings to stay away from the various alien species in the story?
5. How is this story a critique of colonialism? How do gender and colonialism intersect in this story?

### **John Varley, “Air Raid” (1977)**

1. What eco-catastrophe has overtaken the future world Varley describes? Do you agree with this story’s drastic solution to the problem of a ruined gene-pool and planet? Discuss the circumstances Varley establishes under which the time-travelers can take some people into their far-future. What limitations govern these kidnappings, and what limits in the technology (and the nature of time) can complicate these missions?
2. The use of prosthetics is widespread in the future era of Varley’s story, which also emphasizes that one of Mandy’s friends, Dave, can easily be fitted up to double for Diana, a female flight-attendant. For Varley, evidently, a person’s spirit/character/essence is not dictated by the anatomical details of his/her body. Debilitated and slowly deteriorating Mandy says scornfully of the healthy but unfit twentieth-century passengers, “Muscles like horses, all of them, but they can hardly run up a flight of stairs” (533). Despite her multiple disabilities, Mandy is clearly this story’s hero. In what traits does Varley suggest that her heroism lies? What details of Mandy’s behavior on this mission belie her tough-talking persona? Finally, if the captured twentieth-century passengers and crew are to survive as far-future colonists, what traits does Varley suggest that *they* will need?
3. Varley’s story devises a number of “future” meanings for familiar words of the late-twentieth century. In Mandy’s future-speak, what are “wimps”? (Why does Mandy say that she “hates” them?) What does she mean by “slippage,” “goats,” and “Snatching”?
4. A chapter in *Millennium* (1983), the full-length novel expanded from this story of 1977, is titled “All You Zombies—” in tribute to a classic time-paradox story of this title by Robert A. Heinlein (see 324-34). Compare Heinlein’s and Varley’s hard-boiled *tone* and time-travel *plot*. On the other hand, consider how Varley updates Heinlein, fitting his references and allusions to his own late-1970s and far-future time-frames. (One of the more important references is to the increased frequency of sky-jacking during the 1970s.)
5. Heinlein’s story travels between various time-frames from the 1940s through the early 1990s. What is the significance of the much *broader* time-span navigated by Varley’s time-travelers? In what century does Mandy live, and to what date does she travel in this story? What are we to imagine has occurred in the centuries between the twentieth century and Mandy’s time? How does this longer time-frame affect the description of technology in this story?

### **Carol Emshwiller, “Abominable” (1980)**

1. In what ways are women portrayed as aliens or animals? How do these portrayals comment on attitudes toward women?
2. How are men portrayed in the story? How do these portrayals comment on men’s prejudices and on the limits those prejudices bring to men’s lives? How sympathetic is the portrayal of men?
3. What are the purpose and the effect of the charts on the story? How would the story be different without them?
4. What can you tell about the world of the story? What seems to be left out and what is the effect on the reader of those omissions?
5. In what ways is this story science fiction? In what ways is it not?

### **William Gibson, “Burning Chrome” (1982)**

1. How does Gibson’s language create the illusion that the reader is already in the future? How does his use of words and images make the unfamiliar seem familiar?
2. How does Gibson simulate the experience of being in cyberspace (a term he invented)?
3. What sort of world does “Burning Chrome” imagine will exist in the future? Who has power? Who is Chrome?
4. What are the steps of Automatic Jack’s and Bobby Newmark’s raid on Chrome?
5. Why do you think prostheses (artificial body parts) are so significant in the story?

### **Octavia Butler, “Speech Sounds” (1983)**

1. How does the dystopic near future of the story comment on the state of the world now?
2. Everything about the future depicted in this story stems from one novum, the illness that impairs communication. How does communication function as a central theme in the story?
3. In what ways do economics, gender, and the environment affect the lives of the characters in this story?
4. Personal responsibility is a deep concern in all of Butler’s fiction. How is it explored here?
5. In what ways does the story explore human/animal difference or ideas about devolution?

### **Nancy Kress, “Out of All Them Bright Stars” (1985)**

1. Why does the author choose to write the story in first person and present tense?
2. Why is Sally angry at John at the end of the story?
3. Kress says she writes science *fiction* rather than *science* fiction. How is that evident here?
4. In what ways is it appropriate to use an alien to examine racism in the story? What are some significant ways in which the alien is not an apt metaphor for racial difference?
5. What feminist and classist issues are explored in this story and how?

### **Pat Cadigan. “Pretty Boy Crossover” (1986)**

1. What is a Pretty Boy? What do they value, as a group? What are some of the other youth subcultures we encounter in the story?
2. What do the corporate bigwigs want with the protagonist? What have they done with Bobby?
3. What is the nature of the appeal—for Bobby and the protagonist—of the technological transformation the corporate bigwigs promise them? Why does Bobby accept, and why does the narrator reject, the invitation?
4. How is the setting (a dance club) important to the themes of the story?
5. What is the story saying about the power of celebrity?

### **Kate Wilhelm. “Forever Yours, Anna” (1987)**

1. What does Gordon Sills do for a living? How is his job important to the plot?
2. Who is Anna? What is her relationship to Gordon? How does he (and how do we) eventually figure this out?
3. What has happened to Mercer? Why is the Draper Fawcett company so eager to find out?
4. How does Gordon change over the course of the story? How is Anna responsible for these changes?
5. Describe how time travel functions in this story.

### **Bruce Sterling, “We See Things Differently” (1989)**

1. How can we tell that the near-future America depicted in this story is in economic and social decline? What global events have led to this “gloom-and-doom” situation?
2. What is the narrator’s opinion of America and Americans? How does he express it, both to characters within the story and to the reader? Are we meant to share his view or be critical of it?
3. List some moments in the story when inter-cultural miscommunication happens, and discuss the implications of these scenes. How does Sterling show the failure of mutual understanding between Western secular democracies and Islamic theocracies? Does the story suggest any possibility of true contact between such disparate world-views?
4. Why does the author highlight the rock-and-roll music scene in such detail? Are global cultural forces such as rock a point of potential connection between Western and non-Western peoples, or just another source of conflict?
5. What are the implications of the story’s title? Who does the “we” refer to?

### **Misha Nogha, “Chippoke Na Gomi” (1989)**

1. At Hiroshima and Nagasaki, the temperature within three seconds of atomic-bomb impact was 1,000-2,000 degrees centigrade. People at ground zero were vaporized at once, but non-combustible buildings sometimes survived, bearing the shadowy traces of the flash-burned victims’ bodies. Hiroshima’s Peace Museum preserves what appears to be the shadow-outline of someone sitting on the steps waiting for the Sumitomo Bank to open when the first atomic blast occurred at 8:45 AM. How do you interpret this story’s final image of a girl’s outlined body remaining “permanently scorched into the station wall” (636)? Who is this girl? Why does her skin peel off when the scientist reaches out to take her hand (636)?
2. How has the shadow-girl arrived at the train station? You might want to look at the scene in which, looking at dust under his microscope, the scientist sees “a human face trapped between two tiny pieces of dust” (635). If she is a kind of ghost or apparition, why is it fitting that she has chosen a scientist to haunt?
3. The atom bomb that destroyed Hiroshima used uranium, but the bomb dropped on Nagasaki used plutonium, the existence of which became known only after the destruction of Nagasaki. In the case of the Nagasaki bomb, one fourth of 1% (.25%) of fallout descended directly on the city and some was expended in the detonation process; but 91.65% of the fallout drifted across the Northern hemisphere. Given this global drift of radioactive contamination, why might the author have chosen to set this story in the North American West rather than in Japan itself? Are there other possible reasons for setting this story far from Japan?
4. This story was published forty-five years after the destruction of Hiroshima and Nagasaki, at which point hundreds of broad-canvas post-nuclear tales had been published. Misha Nogha takes a different approach, using an intimate scale and lyric style. Analyze the sentences in italics that are interspersed throughout the story. These seem to move readers back to the viewpoint of an original witness, conveying the moment of impact in a more immediate way. Explain what the italicized sentences say; consider, too, what they contribute to the story as a whole. How do these passages in italics contrast with the stolid figure of the story’s scientist?
5. The “carbonated bone” of the 70,000+ victims of Nagasaki, mixed in among other detritus of the bombings and carried in vials in the satchel of the story’s scientist (a “konologist” whose specialty is dust) mixes here with more familiar forms of dust: the gritty dial of a pay-phone, the dust-storm that has delayed the scientist’s train. Consider at least six references to varying forms of dust in this story, and reflect also on the wider symbolic significance of this image.

### **Eileen Gunn, “Computer Friendly” (1989)**

1. The aim of the future state in “Computer Friendly” is “to optimize for predictability.” What does this mean?
2. What are some of the elements of this high-tech future world that suggest that it is a technological dystopia?
3. Why do you think that the author chose to tell this story from a young child’s point of view? How might this point of view affect the reader’s experience of this future world?
4. What is the purpose of the “tests” that every child in this future must undergo when they reach the age of seven? What does it mean that children who fail these tests will be sent to the “Asia Center”?
5. This is a story in which some characters have become “posthuman.” How has technology transformed Elizabeth’s mother and brother into efficient “tools” of the future state?

### **John Kessel, “Invaders” (1990)**

1. The motif of time travel is often used by sf writers to juxtapose, for purposes of comparison and contrast, different times, places, and events. How does “Invaders” use time travel to this effect? What are the different time-frames juxtaposed in this story?
2. “Invaders” also juxtaposes absurd humor and deadly seriousness. What is the effect of introducing a historical tragedy such as the Spanish destruction of the Incan Empire into a story about time travel and zany aliens? How does the alien invasion of 2001 parallel the Spanish invasion of 1532?
3. The story introduces cocaine into each of its time-frames. How does cocaine function both literally and metaphorically in the development of the story.
4. At the end of the story, the author/narrator fulfills one of the most powerful fantasies of science fiction, that is, he goes back into the tragic past and he changes it. What is the effect of presenting the story’s “happy ending” in the conventional words of the fairy-tale?
5. How is “Invaders” a metageneric story, that is, how does it work as a commentary about writing and reading science fiction? (Note that the description that the author/narrator gives of himself in the story closely matches that of the “real” John Kessel.)

### **Gene Wolfe, “Useful Phrases” (1992)**

1. Where or what is Tcôvé?
2. What happens to the narrator at the end of the story?
3. Who is the “you” to whom the narrator writes the story?
4. How is this a ghost story?
5. How does the story explore the problems of translation both literal and metaphorical?

### **Greg Egan, “Closer” (1992)**

1. What is the “Ndoli device”? How does it ensure an individual’s virtual immortality?
2. What are some of the details of this future world that suggest its radical difference from our own present-day reality? What are some of the ways in which Egan’s characters have become posthuman?
3. The story concludes with the end of the love affair between Michael and Sian: “Together, we might as well have been alone, so we had no choice but to part.” What does Michael mean by this? What does this conclusion suggest about his obsessive drive to *really* know his lover?
4. How might this story be read as a variation on the many stories about aliens that are so much a part of the history of science fiction?
5. Egan’s fiction has often been associated with the philosophical position – most famously encapsulated in René Descartes’s statement “Cogito, ergo sum” (I think, therefore I am) – that values the human mind as the core of human identity and tends to relegate the body to the position of material envelope for mind. Does “Closer” seem to support this Cartesian position?

### **James Patrick Kelly, “Think Like a Dinosaur” (1995)**

1. What is the narrator’s job at Tuulen Station?
2. What does “balancing the equation” mean in the context of this story?
3. This is, among other things, a story about ethical choice. Are the alien Hanen correct to conclude that “there is no identity in dead meat,” so that it does not matter which version of Kamala Shastri continues to exist and which is killed? Has the narrator committed murder or has he no choice but to act according to the logic of “the cold equations” of the physical universe?
4. To “think like a dinosaur” conventionally means to think in ways that are no longer useful. Is this what the story seems to imply about the alien “dinos”? What else might “to think like a dinosaur” mean in this story? What does the narrator mean when, after disposing of Kamala, he proudly concludes that he “could think like a dinosaur”?
5. Given the irrational/emotional elements that contribute to human identity, which we see in the “secret” stories that Kamala and Michael tell each other, does the story finally support or critique “thinking like a dinosaur”?

### **Geoff Ryman, “Everywhere” (1999)**

1. How is the narrator’s youth demonstrated and how does it affect the content of the story?
2. In what ways is this a utopian future and what do we know about how it operates economically?
3. What are the limits and restrictions of this utopia?
4. What is the Angel of the North and what is Everywhere?
5. In what ways is the story an example of Mundane Science Fiction as described in the headnote?

### **Charles Stross, “Rogue Farm” (2003)**

1. Stross’s story is set in a post-Singularity future inhabited by a diversity of human and posthuman subjects. What kind of creature is a “rogue farm”? What kind of creature is Bob the dog?
2. What are some of the technological developments that Stross imagines as commonplace in this future English countryside?
3. What are some of the political and environmental costs of such rampant technoscientific development? What is suggested by the fact that both Maddie and Brenda are military veterans?
4. What seems to be the cause of Maddie’s breakdowns? What form does her latest “fatal” breakdown take? How does Joe go about fixing her up again?
5. “Lamarckian inheritance” is a discredited theory of evolution that holds that organisms can pass on to their descendents traits acquired during the course of a single life-time. What does the story seem to be suggesting about the potential for technology directly to intervene in the evolutionary process in its passing references to “a Lamarckian clade” and to “self-sufficient posthuman Lamarckian colonists.”

### **Ted Chiang, “Exhalation” (2008)**

1. This story presents readers with a world utterly different from our own, and inhabitants of that world who more closely resemble Asimov’s robots than they do organic human beings. Even the most apparently familiar elements in the world are unfamiliar and unexpected. What, for instance, are the “filling stations” referred to by the narrator? What are some other significant features of this very unusual sf world?
2. The narrator is a scientist whose speciality is anatomy. What are some of the reasons he gives for his people’s lack of knowledge of their own physiology?
3. Like Wells’s “The Star,” this story invites us to appreciate the power of the sentient mind to understand the universe that is its natural environment, even if it cannot overcome the forces in that universe that threaten to destroy it. How is this particular narrative developed in “Exhalation” and how is it connected to sf’s capacity to evoke “the sense of wonder” in its readers?
4. It is often observed that sf stories can gain much of their impact through the literalization of metaphor. How does this story literalize the metaphor of the “body as machine” and to what effect?
5. Who is the reader for whom the narrator is writing down his story?

## **b. Themes**

### **SF/General**

1. Science fiction often explores alternative belief systems (religious, philosophical, political, etc.) or the impact on current ideologies of various futuristic changes or alien ideologies. Discuss this point with reference to any two of the above texts. How are our opinions and beliefs linked to social and/or technological systems? What happens when alien or opposed ideologies come into confrontation or conflict? How do sf texts reflect “conservative” tendencies (salvaging or recuperating settled norms of belief) and how do they suggest “radical” or “revolutionary” possibilities (the subversion or supersession of pre-given norms)?
2. Much science fiction is about technology and its impact on/in the world. Discuss this point with reference to any two of the above texts. How does the evolution of technology affect the possibilities for self-understanding and social connection? Do technologies promote specific social values and norms of behavior, or do values and behavior define and constrain technologies? What are the implications of the fusing of humans and machines in the form of cyborgs? Does technology in these stories appear to be principally a utopian or a dystopian force?
3. Science fiction imagines situations that are estranged from our world and that are also reflections of the world in which they were written. What concerns of the time and place in which it was written are reflected in a work? What present concerns do you see reflected in the work? What significant differences from the real world does the work portray and what is their metaphorical or thematic importance?
4. Science fiction is in conversation with itself. That is, each work answers back to the works written before in some way. How is each work different from previous works in the course? How is it similar to them?
5. Science fiction is as much about the formal ways in which future or alien worlds are depicted as it is with the represented content of those worlds. Discuss this point. How does the very mode of representation (word-choice, literary style, forms of textual ordering) limit or enable the sorts of worlds represented? How do sf texts incorporate information about their futures into the very fabric of their textual worlds? Does the representation of future worlds seem to demand some sort of “futuristic” method of representation?

### **Alien Encounters**

1. A perennial theme of science fiction is the encounter between humans and the “alien” (not merely literal extraterrestrials but the more complex experience of alienness and otherness). Discuss this point with reference to any three of the texts you have read. What does an encounter with the alien/other reveal about the human self and its assumptions and values? Does the confrontation with alienness transform human beings’ sense of possibility or does it produce xenophobic reactions, or both? How can sf’s aliens be seen as metaphorical extrapolations of human qualities and desires? Are the stories hopeful about the possibilities of communication across boundaries of difference (cultural, racial, sexual, etc.), or not?

### **Apocalypse/Post-apocalypse**

1. Is it possible to imagine an apocalypse that is *not* human-centered? To what extent are all visions of TEOTWAWKI (the end of the world as we know it) inherently biased and focused exclusively on the survival of the human species? In what ways might the apocalyptic end of the humanity be good for the world as we know it?

### **Artificial/Posthuman Lifeforms**

1. What does each work have to say about what it means to be human? For instance, where is the dividing line between human and non-human: animal, machine, artificial intelligence, created being, alien, clone, etc. What are the ethical, philosophical, and/or moral implications the work raises concerning these issues? How are these questions relevant in metaphorical terms to the world we live in?

### **Computers/Virtual Reality**

1. What is the “Singularity” and how might it affect the traditional relationship between humans and technology?
2. What are the advantages and potential dangers of artificial intelligence?

### **Evolution and Environment**

1. Science fiction is the literature of change. How does each work treat change? Among the kinds of change to consider are evolution, devolution, education, difference, innovation, etc. Is change always inevitable? Can it be controlled?
2. How is the natural environment portrayed in these works? Are the humans working with it or fighting against it? Compare the early sf works of the pulp era with more contemporary sf works—what differences do you see in how nature is depicted?

### **Gender/Sexuality**

1. Many of the stories we have read foreground issues related to gender and sexuality. Discuss this point with reference to any two of the above texts. What do futuristic or “experimental” models of gender/sexual relationships say about contemporary norms and values? How are gender identities and/or sexual practices transformed by technological developments? If gender roles are in some sense dependent on historical/social contexts, what do sf texts achieve by manipulating or rearranging these contexts?

### **Time Travel/Alternate History**

1. There are many different ways to conceive of space-time and of the possibility of travel through it. Identify at least three and explain the ramifications of each.
2. What kinds of paradoxes or chronological conundrums are sometimes created by time travel? Are there fewer problems travelling back in time versus travelling forward in time? Why?

### **Utopias/Dystopias**

1. Science fiction often explores alternative social-political structures or the implications of present structures extrapolated into future contexts. Discuss this point. What does the persistent focus on dystopian worlds--e.g. repressive police states--say about relationships based on power and control? How does the future (d)evolution of the city connect with contemporary concerns about urban spaces? How do the social structures of future or alien worlds affect the possibilities for social interaction and personal development? How do work and leisure practices change with changes in social structures?

### **War/Conflict**

1. Does sf tend to portray war and human conflict differently from other genres? How?

#### IV. Research Paper and/or Essay Exam Topics

1. It has been argued that science fiction's imaginary worlds can each be situated somewhere on the continuum between the opposing poles of utopia and dystopia. Consider how several of these stories suggest futures that will be better in some ways and/or worse in some ways, than the "real" world that produced them. What do the features of these various futures suggest about the historical contexts that produced them?
2. Write an essay about imaginative representations of the alien in several of these stories, including some consideration of the ways in which these representations function (for example, in terms of how they help to define "humanity" or how they act as metaphors of "otherness").
3. How has the portrayal of the alien in sf evolved since the early decades of the 20th century? Compare, for instance, "Shambleau" and "A Martian Odyssey" (as examples of "pulp" sf from the 1930s) with "Out of All Them Bright Stars" and "Think Like a Dinosaur" (as examples of modern sf).
4. Many readers agree that the fictional worlds of science fiction intersect with the "real" world in two quite different ways: through extrapolation and through metaphor (what Ursula K. Le Guin calls "thought experiment"). Using at least two stories as examples, write an essay in which you identify and discuss these two kinds of relationship between fictional worlds and real world. Which of these two tendencies seems most emphasized in the individual texts you are discussing? Keep in mind that some texts make fairly equal use of both tendencies.
5. Discuss the ways in which any three of the following titles contribute to the meaning of their stories: "A Martian Odyssey," "The Sentinel," "And I Awoke and Found Me Here on the Cold Hill's Side," "Aye, and Gomorrah...", "We See Things Differently," "Invaders," "Think Like a Dinosaur," and "Exhalation."
6. Discuss how several of these stories are "about" gender; that is, discuss how these texts construct/support/critique/ question/subvert various ideas about "femininity" and/or "masculinity." Another way to consider this question is to consider the narrative worlds and structures of these texts and how they "estrangle" conventional ideas about gender and gendered behaviour. Remember that a text can be "about" gender in many ways.
7. Compare and contrast the literary and film versions of two of the following: "The Sentinel"/*2001: A Space Odyssey*; "Super-Toys Last All Summer Long"/*A.I.: Artificial Intelligence*; "We Can Remember It for You Wholesale"/*Total Recall*; and "Air Raid"/*Millennium*. Keep in mind that stories and films are different media; do not confine yourself only to content (plot and character) analysis; include some consideration of how each of these media work to create their particular effects.
8. Write an essay about the portrayal of artificially constructed life-forms (androids; cyborgs; clones; artificial intelligences; virtual intelligences, etc.), and the ways in which these representations function in several stories in the collection. For instance, they might raise questions about how to define "humanity" or they might function as considerations of the effects of technology on human life.
9. Write an essay examining the function of "estrangement" (also called "defamiliarization") as it is developed and used in two or more course readings. Your discussion should include an explanation of what you mean by this concept, and it should also include some conclusions about its *goal* in each text. Keep in mind that "estrangement" ultimately refers to an effect *on the reader*, although we often see fictional characters undergoing similar estranging experiences, often as stand-ins for the reader (e.g., the narrator in Russ's "When It Changed").
10. The way in which a story is told often helps to develop the meaning of the story. Consider the narrative points of view in several of these stories (examples might include "That Only a Mother," "The Sentinel," "Day

Million,” “When It Changed”). Discuss how the choice of point of view in these stories contributes to the reader’s experience and understanding of the narrative events.

11. Sf frequently highlights ecological concerns. Discuss several stories that do. Issues you might choose to focus on include: the implication of alien ecologies, the ways in which technological and other developments impact and transform the natural environments of future worlds, the evolution of a technological landscape (e.g., a “media ecology”) that has come to form a “second nature” to which humans must adapt.

12. American sf since the 1970s often displays a feminist consciousness or deals explicitly with feminist themes. Identify and discuss three sf stories of this type. Issues you might choose to focus on include: the politics of gender separatism, the critical interrogation of masculine behavior and values, the deployment of active female protagonists, the alleged “backlash” of cyberpunk against feminist concerns.

13. Much sf chooses to focus less on technological hardware and more on issues related to future lifestyles. Discuss this tendency in some of the stories you have read. Issues you might wish to focus on include: the exploration of alternative gender and sexual identities, the emotional and political complexity of interpersonal relationships, the fascination with future artforms and aesthetic practices, the embrace of drug-induced and other synthetic states of consciousness.

14. According to some commentators, American sf from the mid-1980s can be divided into two main camps: the humanists versus the cyberpunks. Discuss this polarization. Issues you might choose to focus on include: the relative importance of technology within both subgenres, their divergent stylistic norms and literary values, problems involved in the general division itself.

15. Discuss how cyberpunk sf portrays the cultural fallout of futuristic technologies. Issues you might choose to focus on include: the complex intersection between high-tech and street-level (sub)cultures, the flirtation with “posthumanist” or “transhumanist” possibilities and philosophies promoted by new technologies, the effect of these technologies on the social landscapes of cyberpunk's fictional worlds.

16. Contrast the role of the hero in early sf (pre-1960) versus contemporary sf. How has it changed? Why?

17. All literary texts are cultural artifacts. They are the products of their milieu and reflect their socio-historical origins. Choose three stories and explain how they express the period in which they were written.

18. Modern science fiction is sometimes described as more “inward looking” than “outward looking.” Explain, using examples from your readings.

19. Since the seventeenth century, the genre of sf has had a very long tradition of being used for purposes of social satire. Discuss at least three examples in your readings and explain how the satire works in each case. In terms of such social commentary, what advantages does this genre offer that others do not?

20. As explained in the Introduction to this anthology, reading sf involves certain “protocols” (with regard to plot, characterization, megatext, narrative structure, etc.) that are different from those used in reading realist mainstream fiction. Give at least three examples drawn from the sf stories you have read to illustrate these basic differences.

## V. Sample Syllabi

### I. Course title: **Science Fiction**

(to fulfill an undergraduate second year general literature requirement)

Course description:

This general science fiction course will focus on four questions:

1. Science fiction is the literature of change. How does each work treat change? Among the kinds of change to consider are evolution, devolution, education, difference, innovation, etc.
2. Science fiction imagines situations that are estranged from our world and that are also reflections of the world in which they were written. What concerns of the time and place in which it was written are reflected in a work? What present concerns do you see reflected in the work? What significant differences from the real world does the work portray and what is their metaphorical or thematic importance?
3. Science fiction is in conversation with itself. That is, each work answers back to the works written before in some way. How is each work different from previous works in the course? How is it similar to them?
4. This is the unifying thematic question. The particular works of science fiction upon which this course focuses all explore the question of what it means to be human. What does each work have to say about what it means to be human? For instance, where is the dividing line between human and non-human: animal, machine, artificial intelligence, created being, alien, clone, etc. What are the ethical, philosophical, and/or moral implications the work raises concerning these issues? How are these questions relevant in metaphorical terms to the world we live in?

The text will be *The Wesleyan Anthology of Science Fiction*, the stories assigned chronologically, approximately three per class. In addition, we will be reading *Frankenstein* by Mary Shelley, *Do Androids Dream of Electric Sheep?* (*Bladerunner*) by Philip K. Dick, and *The Mount* by Carol Emshwiller.

For each class students should write responses to two of the four questions above reflecting their careful reading of the assignment due that day. In addition, students will take a midterm and a final and write two 5-page papers based on the daily responses.

### II. Course title: **The Classic Science Fiction Short Story**

These are suggestions for an upper-division survey course that should attract students with an interest in the genre from departments across campus. The readings may be reduced to only those pairings that most appeal to the instructor, which would slow the pace to accommodate less experienced readers such as first-year college students. A smaller selection of pairings might also be chosen in order to make room for sf criticism, novels, television shows or films, in which case the title would be adjusted to reflect the added media and materials.

The goal is to introduce the classic sf short story without oversimplifying its diversity. Readings and discussions will emphasize how stories on similar themes have been told in very different ways. Some of the suggested pairings also show that many works from earlier eras have affinities (of viewpoint, style, characterization, etc.) with more recent sf. The course is designed to raise multiple issues about science fiction; it is not intended to build towards any one overarching definition of—or prescription for—the genre.

To focus on contrast is a good approach for teachers who prefer not to cover every decade consecutively but who do want students to absorb literary-historical contrasts and contexts. Students closely read two contrasting stories each session, immersing themselves in the kind of textual details that advance their critical skills but also inviting teachers to provide background material on each author and topic presented that day. An advantage of setting up the class by using contrasts of various kinds is that paper topics of the compare-and-contrast variety will come into sharp and rapid focus for teachers and for students, who will learn how to approach this writing task as they read and discuss works in tandem.

Twelve and a half weeks of sessions are given, leaving time in a 14-15 week semester for review classes and in-class testing. The syllabus assumes that classes meet twice a week for 80-90 minutes per session. The first two weeks introduce some influential texts from the nineteenth and twentieth centuries, while the last few cover the most recent stories printed in the *Anthology*; but as in the earliest sessions, many of those are assigned in tandem with texts from a different era. Overall the approach is more through topics than through chronology.

Note: The only textbook needed to teach the class as described below is *The Wesleyan Anthology of Science Fiction*. All the stories in the volume are assigned; in two sessions, three texts rather than two are considered.

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- Week 1 **progenitors—the French “voyage extraordinaire” versus the British scientific romance:** Jules Verne, Excerpt from *Journey to the Center of the Earth* (1864); H.G. Wells, “The Star” (1897)
- poisoned love—science and sexual attraction/repulsion:** Nathaniel Hawthorne, “Rappaccini’s Daughter” (1844); Fritz Leiber, “Coming Attraction” (1950)
- Week 2 **mother and son—scientific romances from two eras:** E.M. Forster, “The Machine Stops” (1909); Brian Aldiss, “Supertoys Last All Summer Long” (1969)
- three important styles:** Ray Bradbury, “There Will Come Soft Rains” (1950); Arthur C. Clarke, “The Sentinel” (1951); Ursula K. LeGuin, “Nine Lives” (1969)
- Week 3 **postapocalyptic insights:** Theodore Sturgeon, “Thunder and Roses” (1947); Octavia Butler, “Speech Sounds” (1983)
- sf parables of motherhood:** Judith Merril, “That Only a Mother” (1948); Pamela Zoline, “The Heat Death of the Universe” (1967)
- Week 4 **offbeat tales of space travel:** Robert Sheckley, “Specialist” (1953); Stanislaw Lem, “Seventh Voyage” from *The Star Diaries* (1971)
- animals in space:** Clifford Simak, “Desertion” (1944); Cordwainer Smith, “The Game of Rat and Dragon” (1955)
- Week 5 **alien sexuality:** Catherine L. Moore, “Shambleau” (1933); James Tiptree, Jr., “And I Awoke and Found Me Here on the Cold Hill’s Side” (1972)
- benighted astronauts:** J.G. Ballard, “Cage of Sand” (1963); Samuel R. Delany, “Aye, and Gomorrah. . .” (1967)
- Week 6 **1950s sf noir and 1980s cyberpunk:** Alfred Bester, “Fondly Fahrenheit” (1954); William Gibson, “Burning Chrome” (1981)
- the New Wave’s spectacular stylists:** R.A. Lafferty, “Slow Tuesday Night” (1965); Harlan Ellison, “‘Repent, Harlequin!’ Said the Ticktockman” (1965)
- Week 7 **rethinking human history:** William Tenn, “The Liberation of Earth” (1953); John Kessel, “Invaders” (1990)
- ecological crisis and survival:** Frank Herbert, “Seed Stock” (1970); John Varley, “Air Raid” (1977)

- Week 8 **rethinking sexual myths:** Leslie F. Stone, “The Conquest of Gola” (1931); Frederik Pohl, “Day Million” (1966); Joanna Russ, “When It Changed” (1972)
- positronic versus folkloric robots:** Isaac Asimov, “Reason” (1941); Avram Davidson, “The Golem” (1955)
- Week 9 **first person singular—sf and solipsism:** Robert A. Heinlein, “All You Zombies—” (1959); Greg Egan, “Closer” (1992)
- through the eyes of a child:** Eileen Gunn, “Computer Friendly” (1989); Geoff Ryman, “Everywhere” (1999)
- Week 10 **sf’s twisting plots:** Philip K. Dick, “We Can Remember It for You Wholesale” (1966); Kate Wilhelm, “Forever Yours, Anna” (1987)
- interplanetary, light and dark:** Stanley G. Weinbaum, “A Martian Odyssey” (1934); James Patrick Kelley, “Think Like a Dinosaur”(1995)
- Week 11 **strange encounters:** Nancy Kress, “Out of All Them Bright Stars” (1985); Misha Nogha, “Chippoke Na Gomi”(1989)
- tales of chastened embodiment:** Robert Silverberg, “Passengers” (1968); Pat Cadigan, “Pretty Boy Crossover” (1986)
- Week 12 **unreliable narrators:** Carol Emshwiller, “Abominable” (1980); Bruce Sterling, “We See Things Differently” (1989)
- sf metamorphoses:** Edmond Hamilton, “The Man Who Evolved” (1931); Charles Stross, “Rogue Farm” (2003)
- final class **sf parables of reading:** Gene Wolfe, “Useful Phrases” (1992); Ted Chang, “Exhalation” (2008)

### III. Course title: **The Major Themes of Science Fiction**

This is a survey of science fiction focusing on major themes of the genre. The readings are organized into one-to-two week thematic modules; a 15-week semester can accommodate most or all of the modules, though if the stories are supplemented with novels and/or films, the instructor will need to scale back the number of units included. Shorter terms will need to work with either fewer modules or fewer stories.

*The Wesleyan Anthology of Science Fiction* is organized into nine thematic units (see Thematic Table of Contents, pp. viii-x): Alien Encounters, Apocalypse and Post-Apocalypse, Artificial/Post-Human Life-forms, Computers and Virtual Reality, Evolution and Environment, Gender and Sexuality, Time Travel and Alternative History, Utopias/Dystopias, and War and Conflict. Modules based on these themes may be clustered so that they dovetail fruitfully into one another: Evolution and Environment, for example, would fit neatly with Artificial/Post-Human Life-forms, which could then segue into Computers and Virtual Reality. Alternatively, the modules on Apocalypse and Post-Apocalypse, Utopias/Dystopias, and War and Conflict can be grouped to highlight issues of social antagonism and breakdown.

The stories within each module may be arranged chronologically, to show the development of the theme over time, or connected via sub-themes. This syllabus follows the latter approach. Each pairing represents a single class session of roughly 75 minutes.

## **Module 1: Alien Encounters**

Mind Parasites: C.L. Moore, “Shambleau” (1933) and Robert Silverberg, “Passengers” (1968)

Alien Wonders: Stanley Weinbaum, “A Martian Odyssey” (1934) and Arthur C. Clarke, “The Sentinel” (1951)

Ethical Dilemmas: Robert Sheckley, “Specialist” (1953) and James Patrick Kelly, “Think Like a Dinosaur” (1995)

Communication Problems: Nancy Kress, “Out of All Them Bright Stars” (1985) and Gene Wolfe, “Useful Phrases” (1992)

## **Module 2: Apocalypse and Post-Apocalypse**

With a Bang, with a Whimper: H.G. Wells, “The Star” (1897) and J.G. Ballard, “The Cage of Sand” (1963)

Nuclear Aftermaths: Ray Bradbury, “There Will Come Soft Rains” (1950) and Misha Nogha, “Chippoke Na Gomi” (1989)

Social Breakdown: Fritz Leiber, “Coming Attraction” (1950) and Octavia E. Butler, “Speech Sounds” (1983)

## **Module 3: Artificial/Posthuman Life-forms**

Poisoned Relationships: Nathaniel Hawthorne, “Rappaccini’s Daughter” (1844) and Brian Aldiss, “Super-Toys Last All Summer Long” (1969)

“Rational” Machines: Isaac Asimov, “Reason” (1940), Alfred Bester, “Fondly Fahrenheit” (1954), and Avram Davidson, “The Golem” (1955)

Becoming Other: Ursula K. Le Guin, “Nine Lives” (1969) and Ted Chiang, “Exhalation” (2008)

## **Module 4: Computers and Virtual Reality**

Commodified Selves: Philip K. Dick, “We Can Remember It For You Wholesale” (1966) and William Gibson, “Burning Chrome” (1982)

Virtual Lives: Pat Cadigan, “Pretty Boy Crossover” (1986) and Eileen Gunn, “Computer Friendly” (1989)

## **Module 5: Evolution and Environment**

Abandoning the Human: Edmond Hamilton, “The Man Who Evolved” (1931) and Clifford D. Simak, “Desertion” (1944)

Hybridity: Frank Herbert, “Seed Stock” (1970) and Charles Stross, “Rogue Farm” (2003)

## **Module 6: Gender and Sexuality**

Battle of the Sexes: Leslie F. Stone, “The Conquest of Gola” (1931) and Joanna Russ, “When It Changed” (1972)

Posthuman Love Stories: Frederik Pohl, “Day Million” (1966) and Greg Egan, “Closer” (1992)

Gender Frustration: Samuel R. Delany, “Aye, and Gomorrah...” (1967) and Pamela Zoline, “The Heat Death of the Universe” (1967)

Loving the Alien: James Tiptree, Jr., “And I Awoke and Found Me Here on th Cold Hill’s Side” (1972) and Carol Emshwiller, “Abominable” (1980)

## **Module 7: Time Travel and Alternative History**

Time Loops: Robert A. Heinlein, ““ All You Zombies—”” (1959), Stanislaw Lem, “The Seventh Voyage” (1971), and Kate Wilhelm, “Forever Yours, Anna” (1987)

Raiding the Past, Invading the Future: John Varley, “Air Raid” (1977) and John Kessel, “Invaders” (1990)

## **Module 8: Utopias/Dystopias**

Urban Enclosures: E.M. Forster, “The Machine Stops” (1909) and Harlan Ellison, “‘Repent, Harlequin!’ Said the Ticktockman” (1965)

Things to Do in Utopia: R.A. Lafferty, “Slow Tuesday Night” (1965) and Geoff Ryman, “Everywhere” (1999)

## **Module 9: War and Conflict**

Nuclear War and Its Aftermath: Theodore Sturgeon, “Thunder and Roses” (1947) and Judith Merrill, “That Only a Mother” (1948)

Cultural and Inter-Species Conflict: William Tenn, “The Liberation of Earth” (1953), Cordwainer Smith, “The Game of Rat and Dragon” (1955), and Bruce Sterling, “We See Things Differently” (1989)

**Science Fiction**  
**(undergraduate full-year course)**

This course is an introduction to some of the history, theory, and representative works and authors of science fiction (sf) literature. From early novels such as H.G. Wells's *The Time Machine* (1895) to stories published into the twenty-first century, the course will examine such types of sf stories as speculations about alien encounters, stories about new technologies and artificial intelligences, stories about technology's effect on changing definitions of the human, and stories of apocalyptic speculation. The course aims to examine science fiction as a genre with its own specific history and conventions, at the same time as it will consider some of the ways in which contemporary Western culture has adopted science fiction as a particularly powerful descriptive discourse.

course format: two terms, with 2-hour lectures and two-hour seminars that alternate weekly

**Required reading:**

*The Wesleyan Anthology of Science Fiction*, ed. Arthur B. Evans et al. (WASF)

H.G. Wells, *The Time Machine*

Isaac Asimov, *I, Robot*

Robert A. Heinlein, *Starship Troopers*

Philip K. Dick, *Do Androids Dream of Electric Sheep?*

James Tiptree, Jr., *Her Smoke Rose Up Forever*

William Gibson, *Neuromancer*

Jack Womack, *Random Acts of Senseless Violence*

Nalo Hopkinson, *Brown Girl in the Ring*

Cory Doctorow, *Eastern Standard Tribe*

**Term 1**

**week 1-2:** H.G. Wells, *The Time Machine* (1895)

H.G. Wells, "The Star" (1897; WASF)

**week 3-4:** Isaac Asimov, *I, Robot* (1950)

Davidson, "The Golem" (1955; WASF)

**week 5-6:** Arthur C. Clarke, *Childhood's End* (1953)

Cordwainer Smith, "The Game of Rat and Dragon" (1955)

**week 7-8:** Robert A. Heinlein, *Starship Troopers* (1959)

Arthur C. Clarke, "The Sentinel" (1951; WASF)

**week 9-10:** Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)

Brian Aldiss, "Super-Toys Last All Summer Long" (1969; WASF)

**week 11-12:** *Wesleyan Anthology 1*

Editors, "Introduction"

Stone, "The Conquest of Gola" (1931)

Sturgeon, "Thunder and Roses" (1947)  
Judith Merrill, "That Only a Mother" (1948)  
Heinlein, "All You Zombies –" (1959)  
Dick, "We Can Remember It for You Wholesale" (1966)  
Le Guin, "Nine Lives" (1969)  
Recommended: Moore, "Shambleau" (1933); Simak, "Desertion"  
(1944); Leiber, "Coming Attraction" (1950); Pohl, "Day Million"  
(1966)

## Term 2

- week 1-2:** James Tiptree, Jr., *Her Smoke Rose Up Forever* (2004)  
"And I Awoke and Found Me Here on the Cold Hill's Side" (1972)  
"The Girl Who Was Plugged In" (1973)  
"The Women Men Don't See" (1973)  
"Your Faces, O My Sisters! Your Faces Filled of Light!" (1976)  
"Houston, Houston, Do You Read?" (1976)  
"The Screwfly Solution" (1977)  
"We Who Stole the *Dream*" (1978)  
Andy Huang, "Doll Face" (2005) (<<http://www.youtube.com/watch?v=zl6hNj1uOkY>>)
- week 3-4:** William Gibson, *Neuromancer* (1984)  
Pat Cadigan, "Pretty Boy Crossover" (1986; *WASF*)
- week 5-6:** Jack Womack, *Random Acts of Senseless Violence* (1993)  
Octavia Butler, "Speech Sounds" (1983; *WASF*)
- week 7-8:** Nalo Hopkinson, *Brown Girl in the Ring* (1998)  
Geoff Ryman, "Everywhere" (1999; *WASF*)
- week 9-10:** Cory Doctorow, *Eastern Standard Tribe* (2003)  
Charles Stross, "Rogue Farm" (2003; *WASF*)
- week 11-12:** *Wesleyan Anthology 2*  
Russ, "When It Changed" (1972)  
Gibson, "Burning Chrome" (1982)  
Kress, "Out of All Them Bright Stars" (1985)  
Egan, "Closer" (1992)  
Kelly, "Think Like a Dinosaur" (1995)  
Chiang, "Exhalation" (2008)  
Recommended: Varley, "Air Raid" (1977); Emshwiller, "Abominable" (1980);  
Gunn, "Computer Friendly" (1989); Kessel, "Invaders" (1990)

In addition to the reading list below, please also view Science Fiction Studies' "Chronological Bibliography of Science Fiction History, Theory, and Criticism" here: <http://www.depauw.edu/sfs/biblio.htm>



## FURTHER READING

\* \* \* \*

### GENERAL REFERENCES

*Science Fiction Studies*, "Chronological Bibliography of Science Fiction History, Theory, and Criticism," <http://www.depauw.edu/sfs/biblio.htm>

### PROFESSIONAL AND ACADEMIC JOURNALS

*Extrapolation*

*Foundation: International Review of Science Fiction*

*Journal of Science Fiction Film and Television*

*Journal of the Fantastic in the Arts*

*The New York Review of Science Fiction*

*Science Fiction Studies*

*Utopian Studies*

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