Science fiction is at the intersection of numerous fields. It is a literature which draws on popular culture, and which engages in speculation about science, history and all types of social relations. This volume brings together essays by scholars and practitioners of science fiction, which look at the genre from these different angles. After an introduction to the nature of science fiction, historical chapters trace science fiction from Thomas More to the present day, including a chapter on film and television. The second section introduces four important critical approaches to science fiction drawing their theoretical inspiration from Marxism, postmodernism, feminism and queer theory. The final and largest section of the book looks at various themes and sub-genres of science fiction. A number of well-known science fiction writers contribute to this volume, including Gwyneth Jones, Ken MacLeod, Brian Stableford, Andy Duncan, James Gunn, Joan Slonczewski and Damien Broderick.
THE CAMBRIDGE COMPANION TO

SCIENCE FICTION

EDITED BY

EDWARD JAMES

AND

FARAH MENDLESOHN
CONTENTS

List of contributors page viii
Foreword xv
Acknowledgements xix
Chronology xx

Introduction: reading science fiction
FARAH MENDLESOHN 1

Part 1. The history

1 Science fiction before the genre
   BRIAN STABLEFORD 15

2 The magazine era: 1926–1960
   BRIAN ATTEBERRY 32

3 New Wave and backwash: 1960–1980
   DAMIEN BRODERICK 48

4 Science fiction from 1980 to the present
   JOHN CLUTE 64

5 Film and television
   MARK BOULD 79

6 Science fiction and its editors
   GARY K. WOLFE 96

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List of contents

Part 2. Critical approaches

7 Marxist theory and science fiction
ISTVAN CSICSERY-RONAY, JR
113

8 Feminist theory and science fiction
VERONICA HOLLINGER
125

9 Postmodernism and science fiction
ANDREW M. BUTLER
137

10 Science fiction and queer theory
WENDY PEARSON
149

Part 3. Sub-genres and themes

11 The icons of science fiction
GYNETH JONES
163

12 Science fiction and the life sciences
JOAN SLONCZEWSKI AND MICHAEL LEVY
174

13 Hard science fiction
KATHRYN CRAMER
186

14 Space opera
GARY WESTFAHL
197

15 Alternate history
ANDY DUNCAN
209

16 Utopias and anti-utopias
EDWARD JAMES
219

17 Politics and science fiction
KEN MACLEOD
230

18 Gender in science fiction
HELEN MERRICK
241
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Race and ethnicity in science fiction</td>
<td>253</td>
</tr>
<tr>
<td></td>
<td>Elizabeth Anne Leonard</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Religion and science fiction</td>
<td>264</td>
</tr>
<tr>
<td></td>
<td>Farah Mendlesohn</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Further reading</td>
<td>276</td>
</tr>
<tr>
<td></td>
<td>Index</td>
<td>285</td>
</tr>
</tbody>
</table>
CONTRIBUTORS

BRIAN ATTEBERRY’s latest book is Decoding Gender in Science Fiction (2002). He has also published two studies of fantasy literature, and is co-editor with Ursula K. Le Guin of The Norton Book of Science Fiction (1993). He won the IAFA Distinguished Scholarship Award in 1991 and the Mythopoeic Scholarship Award in Myth and Fantasy Studies, 1992. He directs the graduate programme in English at Idaho State University.

MARK B OULD is a Senior Lecturer in Film Studies at the University of the West of England, Bristol. His reviews and articles have appeared in FEMSPEC, Foundation, Intensities, Public Understanding of Science and Science Fiction Studies. A major contributor to the Wallflower Critical Guides to Contemporary Directors, he is the author of Reading Science Fiction (http://www.bloomsburymagazine.com), A Lone Star: The Cinema of John Sayles (2003), and Film Noir: From Fritz Lang to Fight Club (2004).

DAMIEN BRODERICK is a Senior Fellow in the Department of English with Cultural Studies in the University of Melbourne, Australia, and holds a PhD from Deakin University. His publications include novels, popular science, radio drama and literary theory, including Reading by Starlight: Postmodern Science Fiction (1995) and Transrealist Fiction (2000); see bibliography at http://www.panterraweb.com/the_spke.htm.

ANDREW M. BUTLER is Field Chair in Film Studies at Buckinghamshire Chilterns University College, where he also teaches Media Studies and Creative Writing. Since 1995 he has been features editor of Vector: The Critical Journal of the British Science Fiction Association. He is the author of Pocket Essentials on Philip K. Dick (2000), Cyberpunk (2000), Terry Pratchett (2001) and Film Studies (2002), as well as being the co-editor, with Farah Mendlesohn and Edward James, of Terry Pratchett: Guilty of Literature (2001).
List of contributors

JOHN CLUTE was born in Toronto in 1940 and moved to London, England, in 1968. Novelist, writer, poet, editor and above all critic and reviewer, there is not much in science fiction that he has not been involved in. He has won three Hugo Awards for Best Related Work, for The Encyclopedia of Science Fiction (with co-editor Peter Nicholls) in 1994, Science Fiction: The Illustrated Encyclopedia in 1996 and The Encyclopedia of Fantasy (with co-editor John Grant) in 1998. He also won a World Fantasy Award in 1998 for The Encyclopedia of Fantasy, and has won the Eaton Award, the SFRA’s Pilgrim Award and the IAFAs Distinguished Scholar Award. Two volumes of his collected reviews have been published. His latest works are The Book of End Times, Tesseracts 8 (with co-editor Candas Jane Dorsey), and his first science fiction novel, Appleseed, published in 2001.

KATHRYN CRAMER is a writer, critic and anthologist presently co-editing the Year’s Best Fantasy and Year’s Best SF series with her husband David G. Hartwell. She recently completed The Hard SF Renaissance (2002), an anthology co-edited also with Hartwell; their previous hard science fiction anthology was The Ascent of Wonder (1994). She won a World Fantasy Award for best anthology for The Architecture of Fear (1987), co-edited with Peter Pautz; and she was nominated for a World Fantasy Award for her anthology, Walls of Fear (1990). She is on the editorial board of The New York Review of Science Fiction, and lives in Pleasantville, New York.

ISTVAN CSICSERY-RONAY, JR is Professor of English and World Literature at DePauw University, and a co-editor of Science Fiction Studies. He has published widely on international science fiction, and his book, The Seven Beauties of Science Fiction, is forthcoming from Wesleyan University Press. He won the Science Fiction Research Association’s Pioneer Award for best critical article in 1992, for his essay ‘The SF of Theory: Baudrillard and Haraway’.

ANDY DUNCAN won a Sturgeon Award for the novella ‘The Chief Designer’ (2001), a World Fantasy Award for the story ‘The Pottawatome Giant’ (2000) and another World Fantasy Award for the collection Beluthabatchie and Other Stories (2000). His stories have appeared in Asimov’s, Realms of Fantasy, SciFiction, Starlight 1, Starlight 3, Weird Tales and various year’s-best anthologies, while his critical articles have appeared in Foundation, The New York Review of Science Fiction and the SFRA Review. With F. Brett Cox, he edited the anthology Crossroads: Southern Stories of the Fantastic. He lives in Northport, Alabama.

JAMES GUNN is Emeritus Professor of English at the University of Kansas and the author of a dozen novels, including The Listeners (1972), and The
List of contributors

**Immortals** (1962) (which was adapted into a TV movie and a series, ‘The Immortal’), and half a dozen collections of short stories. His most recent novel is *The Millennium Blues* (2000) and his most recent collection is *Human Voices* (2002). He also has written extensively about science fiction, including the Hugo-Award-winning *Isaac Asimov: The Foundations of Science Fiction* (1982); *Alternate Worlds: The Illustrated History of Science Fiction* (1975); and *The Science of Science-Fiction Writing* (2000). He is the editor of many books, including the six-volume anthology series *The Road to Science Fiction* (1977–88). He has been president of the Science Fiction Writers of America and the Science Fiction Research Association, and has won the Pilgrim Award and the Eaton Award.

**Veronica Hollinger** is Associate Professor of Cultural Studies at Trent University in Ontario, Canada. She co-edits the journal *Science Fiction Studies* and is co-editor, with Joan Gordon, of *Blood Read: The Vampire as Metaphor in Contemporary Culture* (1997) and *Edging into the Future: Science Fiction and Contemporary Cultural Transformation* (2002). She was the first winner (in 1990) of the annual SFRA Pioneer Award for best critical essay on science fiction.

**Edward James** is Professor of History at the University of Reading, although he spent the academic years 2001–3 in the Department of History at Rutgers University, New Jersey. He has published numerous studies on early medieval France and Britain, most recently *Britain in the First Millennium* (2001), as well as articles on the history of science fiction. He won the Eaton Award for best critical work on science fiction for *Science Fiction in the Twentieth Century* (1994), and has co-edited three books of essays on science fiction. Between 1986 and 2001 he was editor of *Foundation: The International Review of Science Fiction*; he continues as its production editor.

**Gwyneth Jones** writes science fiction and fantasy for both adults and young people. She has been nominated for the Arthur C. Clarke Award five times, the fourth time for her novel *North Wind* (1995), the second in the Aleutian series. The first novel in the same series, *White Queen* (1991), was co-winner of the James Tiptree Award, for science fiction exploring gender roles. In 2002 she won the Clarke Award for *Bold as Love* (2001). Her fairy-tale collection *Seven Tales and a Fable* (1995) won two World Fantasy Awards. She writes for teenagers under the name Ann Halam; *The Fear Man*, by Halam (1995), won the Dracula Society’s Children of the Night award. She lives in Brighton, UK.
List of contributors

ELISABETH ANNE LEONARD received her PhD from Kent State University, Ohio and her MFA from the University of Pittsburgh. She is the editor of Into Darkness Peering: Race and Color in the Fantastic (1997). She currently lives in northern California with her family.

MICHAEL LEVY is Professor of English at the University of Wisconsin-Stout. He has published two books, numerous scholarly articles and innumerable reference book entries and book reviews in the fields of science fiction and children’s literature. He is currently working on a critical edition of A. Merritt’s The Moon Pool. On 1 January 2002 he became Past President of the Science Fiction Research Association and Vice President of the International Association for the Fantastic in the Arts. He was recently named to the editorial board of the journal Extrapolation.

KEN MACLEOD was born in Stornoway, Isle of Lewis in 1954. He studied zoology at Glasgow University and researched biomechanics at Brunel University, where he became involved in socialist politics. After working for ten years in the information technology industry he became a full-time writer in 1997. He has written eight novels, several short stories and some articles and reviews. He won the 1996 Prometheus Award for The Star Fraction (1995), the 1998 Prometheus Award for The Stone Canal (1996) and also won the British Science Fiction Association Award for The Sky Road (1999). He lives in West Lothian, Scotland.

FARAH MENDLESOHN is Senior Lecturer in American Studies at Middlesex University. Between 1997 and 2003 she was Chair of the Science Fiction Foundation, and in 2001 she became Editor of the SFF’s journal, Foundation: The International Review of Science Fiction. She has co-edited books of essays on Babylon 5 and on Terry Pratchett, and published articles and reviews of science fiction. Her book Quaker Relief Work in the Spanish Civil War was published in 2001.

HELEN MERRICK is co-editor with Tess Williams of Women of Other Worlds: Excursions through Science Fiction and Feminism (1999), which received the Australian ‘William Atheling Jr’ award for science fiction criticism. She is author of a number of articles on feminist science fiction and science fiction fandom, and is working on a book called Feminist/Science/Fictions. Currently, Dr Merrick lectures in Internet Studies at Curtin University of Technology in Western Australia, where her research interests include cyber-culture, virtual communities and comparative histories of the Internet and the science fiction community.
WENDY PEARSON is currently a PhD student in English Studies at the University of Wollongong in Australia. She has an MA in English from McGill University in Canada and taught for fifteen years in Cultural Studies and English at Trent University before returning to doctoral studies. She has published a number of articles, including ‘Alien Cryptographies: The View from Queer’, which won the Science Fiction Research Association’s Pioneer Award in 2000 for the best critical article of the year. She is also the recipient of the Science Fiction Foundation’s Graduate Student Essay Prize in 2001 for ‘Science Fiction as Pharmacy: Plato, Derrida, Ryman’ (published in Foundation 86, 2002).

JOAN SLONCZEWSKI teaches molecular biology at Kenyon College, Ohio, and studies Escherichia coli survival in extreme acid. Her science fiction explores future medicine, nanotechnology and alien sexualities. Brain Plague (2000), nominated for the Nebula Award, shows intelligent alien microbes that enhance human brainpower – at a price. Her Campbell-award winner A Door into Ocean (1986) creates a world covered entirely by ocean, inhabited by an all-female race of humans who use genetic engineering to defend their unique ecosystem. In Daughter of Elysium (1993) biologists engineer humans to live for thousands of years, then face a revolt by the machines that made it possible. She is currently authoring a major textbook, Microbiology: A Genomic Perspective which will include science fiction themes.

BRIAN STABLEFORD’s most recent science fiction project is a six-volume ‘Future History’ series published by Tor, starting with Inherit the Earth (1998). Other recent publications include the apocalyptic comedy Year Zero (2000) and a new translation of Lumen by Camille Flammarion (2002). He has a BA in Biology and a DPhil in Sociology from the University of York, and has taught at the Universities of Reading and the West of England, and at King Alfred’s Winchester. He has been active as a professional writer since 1965, publishing more than fifty novels and 200 short stories as well as several non-fiction books; he is a prolific writer of articles for reference books, mainly in the area of literary history.

GARY WESTFAHL, who teaches at the University of California, Riverside, writes a bi-monthly column for the British science fiction magazine Interzone and contributes occasional film reviews and commentaries to the Locus Online website. He is also the author, editor or co-editor of fourteen books about science fiction and fantasy; his authored books include Cosmic Engineers: A Study of Hard Science Fiction (1996); Islands in the Sky: The Space Station Theme in Science Fiction Literature (1996); and The Mechanics of Wonder: The Creation of the Idea of Science Fiction (1998).
List of contributors

GARY K. WOLFE, Professor of Humanities and English and former Dean of University College at Roosevelt University in Chicago, is the author of six books and hundreds of essays and reviews; his most recent book is Harlan Ellison: The Edge of Forever (with Ellen Weil) (2002). Currently he is a contributing editor and reviewer for Locus magazine. Wolfe has received the Distinguished Scholarship Award from the International Association for the Fantastic in the Arts (1998); the Pilgrim Award for criticism and scholarship from the Science Fiction Research Association (1987); and the Eaton Award for critical work on science fiction (1981). A native of Missouri, Wolfe received his doctorate in English from the University of Chicago.
FOREWORD

We met in a bedroom of the Royal York Hotel in Toronto in 1971, at the first meeting of the Science Fiction Research Association. There had been an earlier, organizing meeting in New York; it is remembered, in part, for the blackboard exhortation by Dena Brown (then married to Charles Brown, who not long before had started publishing Locus, still the main news and reviews magazine of the science fiction field): ‘Let’s take science fiction out of the classroom and put it back in the gutter where it belongs.’ In those days, some fans considered the embrace of academia next to the kiss of death.

That was where we were, in Toronto, caught between our pulp traditions, our love for Edgar Rice Burroughs and A. Merritt and E. E. ‘Doc’ Smith, and the realization that science fiction was capable of greater sophistication and that it was worthy of study, of scholarship, even of being taught to students. We had already seen evidence that it could be literature in the pages of The Magazine of Fantasy and Science Fiction, of Galaxy, even of Astounding; Kurt Vonnegut Jr was showing that science fiction could break out of the backwaters of general expectations into the eddies of the mainstream, even into best-seller lists, and earn critical acclaim as well, even if it meant taking the label off the books.

The writer and editor Judith Merril was there in Toronto; and the critic Leslie Fiedler, a symbol of the new academic acceptance of science fiction; and Gerald Jonas, who was working on an article for New Yorker, had published a science-fiction story himself and later would become the science-fiction book-review editor of the New York Times. Robert Scholes showed up at a later meeting, I think. He was another academic convert who would present a series of insightful lectures three years later at Notre Dame (and get them published under the title of Structural Fabulation, just as Kingsley Amis had broken the critical ice in a series of lectures at Princeton a decade earlier, published as New Maps of Hell).

I do not remember who else was in the hotel room in Toronto, but Phil Klass was there. He had been one of those authors, writing as William Tenn,
Foreword

who had revealed science fiction’s potential; he had given up writing to teach English at Penn State University. I remember Phil’s presentation in Toronto when he compared his encounter with science fiction with his first glimpse of the model of the solar system at the Hayden Planetarium, the same experience of knee-trembling epiphany of scope. But most of all I remember standing with Phil in front of a window looking out upon the Royal York Hotel grounds and Phil saying, ‘We should come up with a canon before someone else does.’

That was where science fiction was back in 1971, filled with hope and anticipation but lacking almost all the tools of scholarship, the reference works, the indexes, the histories, the encyclopedias, the studies and the canon. The present volume, with its list of distinguished international scholars and published by a university press whose parent institution goes back to the Middle Ages, is a symbol of how far science-fiction scholarship has come in thirty years.

Where did it come from?

It all started in the pulp magazines invented in 1896 by Frank A. Munsey. Mostly filled with adventure stories in a variety of locales and periods, they became more specialized beginning in 1915 with the introduction of Detective Story Monthly and then Western Story Magazine in 1919 and Love Stories in 1921. Hugo Gernsback, an immigrant from Luxembourg, had been publishing popular-science magazines with science fiction stories in them. In 1926 he mustered his resources (and his courage) and founded Amazing Stories. Soon competitors began to appear, fans and new writers were attracted and a genre was born.

Science-fiction stories and science-fiction writers had been around before, but what they wrote was not quite science fiction and it was not even called science fiction (Gernsback gave it, in 1929, the name that would stick): Verne’s adventure novels were called ‘voyages extraordinaires’ and Wells’s stories and novels were ‘scientific romances’. Although some critics have claimed that the direction in which Gernsback moved the new category was a blind alley and that it would have been better existing as a kind of mainstream variant, it is difficult to imagine how science fiction would otherwise have developed its sense of identity, a body of informed readers, shared assumptions that sometimes rigidified into conventions and a dialogue among writers, editors and readers that carried science fiction onward and upward.

Of course that is what the critics have attacked: the sense of identity that led to inwardness, insularity, ghetto-ism, fandom, conventions, self-congratulatory awards and all the other paraphernalia. Better, they say, the freedom, the lack of cohesion, the individual artistry of the mainstream.
Rightly or wrongly, the Gernsback tradition, modified by a succession of influential magazine editors beginning with John W. Campbell at Astounding/Analog and passing through Tony Boucher and J. Francis McComas of Fantasy and Science Fiction, Horace Gold and later Frederik Pohl of Galaxy and Michael Moorcock of New Worlds, shaped the way science fiction developed. That is what we deal with today, even when the mainstream seems to have broadened to accept the fanciful, and writers who have emerged from the Gernsback tradition seem to be free to venture where they will.

What may be significant, but has been largely overlooked, is that virtually all of the pulp magazines have disappeared except the science-fiction magazines. My conclusion from this (influenced, no doubt, by my early recognition that the science-fiction magazines were different from the other pulps) is that science fiction only seemed to be a part of the pulp-magazine tradition. Rather than emerging from the adventure pulps, science fiction was an outgrowth of the popular-science movement. Even today, Analog carries the designation: ‘Science Fiction and Fact’. While the other category pulp magazines were supplanted by television, science fiction continues (diminished in circulation but surviving), even in the face of burgeoning science-fiction programming in film and on television.

The teaching of science fiction was started by fans. Sam Moskowitz taught evening classes at the City College of New York in 1953 and 1954. Mark Hillegas taught the first regularly scheduled course at Colgate University (New York State), in 1962, followed by Jack Williamson at Eastern New Mexico University and Tom Clareson at the College of Wooster (Ohio). From there courses proliferated, not only in English departments but in physics, chemistry, sociology, anthropology, history and others. Such courses are both less adventurous and better organized today.

Scholarship was another extraordinary journey. A single academic study, by Philip Babcock Gove, was published in 1941, followed in the postwar period by J. O. Bailey’s Pilgrims Through Space and Time and Marjorie Hope Nicolson’s Voyages to the Moon. But most of the tools of scholarship, like the postwar publication of science fiction in books, was provided by amateurs, by dedicated fans, some of them ascending to scholarly objectivity, such as Donald H. Tuck, Donald B. Day, the New England Science Fiction Association, Everett F. Bleiler and Sam Moskowitz.

Academic journals were created, first by fans in academic positions, then by more traditional scholars; Tom Clareson created Extrapolation in 1959, and Foundation began in Britain in 1972 and Science-Fiction Studies in 1973. All have moved around and changed editors from time to time, but they manage to persist and serve slightly different communities. Academic conferences on science fiction, that began with a section at MLA in the late 1950s, grew
Foreword

into the Science Fiction Research Association’s annual meeting, the Eaton Conference at the University of California, Riverside and the International Conference on the Fantastic in the Arts, now in Fort Lauderdale; more specialized conferences now are held frequently throughout the year, and in recent years there have been important conferences in Britain, France, Greece and elsewhere.

Just as the mainstream publishers took over the task of publishing from the fans, academic scholars began to assume their traditional roles in the field, bringing to the study greater rigour, better focus and more resources. But even the scholarly field, inside and outside the academy, remains motivated more by a love for the field itself than occurs in other disciplines. Some science-fiction academic publishing houses have come and gone, including Advent (a fan publishing enterprise), Starmont House and Borgo Press. Greenwood Press and McFarland are still active in the field, and a number of university presses have been receptive to science-fiction texts, including Oxford University Press, one of the pioneers, beginning in the 1960s with Bruce Franklin’s Future Perfect, I. F. Clarke’s Voices Prophesying War and Mark Hillegas’s The Future as Nightmare, a series of single-author studies in the 1980s, and continuing with Edward James’s Science Fiction in the Twentieth Century in 1994. Today both Wesleyan and Liverpool University Presses maintain specialist science-fiction series, and Cambridge University Press has commissioned this book.

Now we enter a new period marked by general acceptance of science fiction as a respectable area of scholarship, widespread popularity of science fiction in film (the top ten best-grossing films of all time are mostly science fiction or fantasy) and the approximately two thousand books of science fiction and fantasy published each year (many of them, to be sure, and often the most popular, media tie-ins). But we now have most of the basic critical tools we need. John Clute and Peter Nicholls have produced substantial encyclopedias; Hal Hall, indexes to reviews; William Contento, indexes to collections and anthologies; and substantial contributions also from Marshall Tynan, and Mike Ashley in Great Britain. And the scholars are gathering.

James Gunn
ACKNOWLEDGEMENTS

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CHRONOLOGY

1516  Thomas More, *Utopia*
1627  Francis Bacon, *New Atlantis*
1634  Johannes Kepler, *A Dream*
1638  Francis Godwin, *The Man in the Moone*
1686  Bernard de Fontenelle, *Discussion of the Plurality of Worlds*
1741  Ludvig Holberg, *Nils Klim*
1752  Voltaire, *Micromégas*
1771  Louis-Sebastien Mercier, *The Year 2440*
1805  Cousin de Grainville, *The Last Man*
1818  Mary Shelley, *Frankenstein*
1826  Mary Shelley, *The Last Man*
1827  Jane Webb Loudon, *The Mummy! A Tale of the Twenty-Second Century*
1848  Edgar Allan Poe, *Eureka*
1865  Jules Verne, *From the Earth to the Moon*
1870  Jules Verne, *Twenty Thousand Leagues Under the Seas*
1871  George T. Chesney, ‘The Battle of Dorking’
     Edward Bulwer-Lytton, *The Coming Race*
1887  Camille Flammarion, *Lumen*
     W. H. Hudson, *A Crystal Age*
1888  Edward Bellamy, *Looking Backward, 2000–1887*
1889  Mark Twain, *A Connecticut Yankee at King Arthur’s Court*
1890  William Morris, *News from Nowhere*
1895  H. G. Wells, *The Time Machine*
1896  H. G. Wells, *The Island of Dr Moreau*
1897  Kurd Lasswitz, *On Two Planets*
1898  H. G. Wells, *The War of the Worlds*
1901  H. G. Wells, *The First Men in the Moon*
     M. P. Shiel, *The Purple Cloud*
Chronology

1905  Rudyard Kipling, ‘With the Night Mail’
1907  Jack London, *The Iron Heel*
1911  Hugo Gernsback, *Ralph 124C 41+
1912  J. D. Beresford, *The Hampdenshire Wonder*
       Garrett P. Serviss, *The Second Deluge*
       Edgar Rice Burroughs, ‘Under the Moons of Mars’
1914  George Allan England, *Darkness and Dawn*
1915  Charlotte Perkins Gilman, *Herland*
       Jack London, *The Scarlet Plague*
1918  Abraham Merritt, ‘The Moon Pool’
       David Lindsay, *A Voyage to Arcturus*
1923  E. V. Odle, *The Clockwork Man*
1924  Yevgeny Zamiatin, *We*
1926  Hugo Gernsback starts *Amazing Stories*
       *Metropolis* (dir. Fritz Lang)
1928  E. E. Smith, *The Skylark of Space*
1930  Olaf Stapledon, *Last and First Men*
       John Taine, *The Iron Star*
       *Astounding Science-Fiction* launched
1932  Aldous Huxley, *Brave New World*
1934  Murray Leinster, ‘Sidewise in Time’
       Stanley G. Weinbaum, ‘A Martian Odyssey’
1935  Olaf Stapledon, *Odd John*
1936  *Things to Come* (dir. William Cameron Menzies)
1938  John W. Campbell, Jr. (as Don A. Stuart), ‘Who Goes There?’
       Lester del Rey, ‘Helen O’Loy’
1939  Stanley G. Weinbaum, *The New Adam*
1940  Robert A. Heinlein, ‘The Roads Must Roll’
       Robert A. Heinlein, ‘If This Goes On –’
1941  Isaac Asimov, ‘Nightfall’
       L. Sprague De Camp, *Lest Darkness Fall*
       Robert A. Heinlein, ‘Universe’
       Theodore Sturgeon, ‘Microcosmic God’
1942  Isaac Asimov, ‘Foundation’ (book 1951)
       Robert A. Heinlein, *Beyond This Horizon* (book 1948)
1944  C. L. Moore, ‘No Woman Born’
Chronology

1945  Murray Leinster, ‘First Contact’
1946  Groff Conklin, ed., The Best of Science Fiction (anthology)
      Raymond J. Healy and J. Francis McComas, eds., Adventures in
      Time and Space (anthology)
1947  Robert A. Heinlein, Rocket Ship Galileo
1948  Judith Merril, ‘That Only a Mother’
1949  Everett Bleiler and T. E. Dikty, eds., The Best Science Fiction
      Stories
      George Orwell, Nineteen Eighty-Four
      H. Beam Piper, ‘He Walked Around the Horses’
      George R. Stewart, Earth Abides
      Jack Vance, ‘The King of Thieves’
      Magazine of Fantasy and Science Fiction launched
1950  Isaac Asimov, I, Robot (linked collection)
      Ray Bradbury, The Martian Chronicles (linked collection)
      Judith Merril, Shadows on the Hearth
      Galaxy Science Fiction launched
      Destination Moon (dir. Irving Pichel)
1951  Ray Bradbury, The Illustrated Man (loosely linked collection)
      John Wyndham, The Day of the Triffids
1952  Philip José Farmer, ‘The Lovers’
      Clifford D. Simak, City (linked collection)
      Theodore Sturgeon, ‘The World Well Lost’
1953  Alfred Bester, The Demolished Man, winner of the first Hugo
      Award for Best Novel
Ray Bradbury, Fahrenheit 451
      Arthur C. Clarke, Childhood’s End
      Hal Clement, Mission of Gravity
      Ward Moore, Bring the Jubilee
      Frederik Pohl and C. M. Kornbluth, The Space Merchants
      Frederik Pohl, ed., Star Science Fiction Stories (anthology)
      Theodore Sturgeon, E Pluribus Unicorn (collection)
      Theodore Sturgeon, More than Human
1954  Poul Anderson, Brain Wave
      Isaac Asimov, The Caves of Steel
      Hal Clement, Mission of Gravity
      Tom Godwin, ‘The Cold Equations’
1955  James Blish, Earthmen, Come Home (fix-up)
      Leigh Brackett, The Long Tomorrow
      Arthur C. Clarke, ‘The Star’
      William Tenn, Of All Possible Worlds (collection)
Chronology

1956
Arthur C. Clarke, *The City and the Stars*
Robert A. Heinlein, *Double Star*
Judith Merril, ed., *The Year's Greatest Science-Fiction and Fantasy* (anthology)
*Invasion of the Body Snatchers* (dir. Don Siegel)
*Forbidden Planet* (dir. Fred M. Wilcox)

1958
Brian W. Aldiss, *Non-Stop* (US: *Starship*)
James Blish, *A Case of Conscience*
Ivan Antonovich Yefremov, *Andromeda*

1959
Philip K. Dick, *Time Out of Joint*
Robert A. Heinlein, *Starship Troopers*
Daniel Keyes, 'Flowers for Algernon' (book 1966)
Kurt Vonnegut, Jr, *The Sirens of Titan*

1960
Poul Anderson, *The High Crusade*
Philip José Farmer, *Strange Relations* (linked collection)
Walter M. Miller, Jr, *A Canticle for Leibowitz*
Theodore Sturgeon, *Venus Plus X*

1961
Gordon R. Dickson, *Naked to the Stars*
Harry Harrison, *The Stainless Steel Rat*
Robert A. Heinlein, *Stranger in a Strange Land*
Zenna Henderson, *Pilgrimage: The Book of the People* (linked collection)
Cordwainer Smith, 'Alpha Ralpha Boulevard'

1962
J. G. Ballard, *The Drowned World*
Philip K. Dick, *The Man in the High Castle*
Naomi Mitchison, *Memoirs of a Spacewoman*
Eric Frank Russell, *The Great Explosion*

1963
First broadcast of *Doctor Who*

1964
Philip K. Dick, *Martian Time-Slip*
Robert A. Heinlein, *Farnham's Freehold*

1965
Philip K. Dick, *Dr Bloodmoney*
Harry Harrison, 'The Streets of Ashkelon'
Frank Herbert, *Dune*, winner of the first Nebula Award for best novel
Jack Vance, *Space Opera*
Donald A. Wollheim and Terry Carr, eds., *The World's Best Science Fiction: 1965* (anthology)

1966
Samuel R. Delany, *Babel-17*
Harry Harrison, *Make Room! Make Room!*
Chronology

Robert A. Heinlein, *The Moon is a Harsh Mistress*
Damon Knight, ed., *Orbit 1* (annual original anthology)
Keith Roberts, ‘The Signaller’
*Star Trek* first broadcast in the USA
1967  
Samuel R. Delany, *The Einstein Intersection*  
Harlan Ellison, ed., *Dangerous Visions* (anthology)
Roger Zelazny, *Lord of Light*
1968  
John Brunner, *Stand on Zanzibar*  
Philip K. Dick, *Do Androids Dream of Electric Sheep?*  
Thomas M. Disch, *Camp Concentration*  
Stanislaw Lem, *Solaris*  
Anne McCaffrey, *Dragonflight*  
Judith Merril, ed., *England Swings SF* (anthology)  
Alexei Panshin, *Rite of Passage*  
Keith Roberts, *Pavane*  
Robert Silverberg, *Hawksbill Station*  
2001: *A Space Odyssey* (dir. Stanley Kubrick)
1969  
Michael Crichton, *The Andromeda Strain*  
Ursula K. Le Guin, *The Left Hand of Darkness*  
1970  
Larry Niven, *Ringworld*  
1971  
Terry Carr, ed., *Universe 1* (annual original anthology)  
Robert Silverberg, *The World Inside*  
1972  
Isaac Asimov, *The Gods Themselves*  
Harlan Ellison, ed., *Again, Dangerous Visions* (anthology)  
Barry Malzberg, *Beyond Apollo*  
Joanna Russ, ‘When It Changed’  
Arkadi and Boris Strugatsky, *Roadside Picnic*  
Gene Wolfe, *The Fifth Head of Cerberus*  
Science Fiction Foundation begins the journal *Foundation*  
1973  
Arthur C. Clarke, *Rendezvous with Rama*  
Thomas Pynchon, *Gravity's Rainbow*  
Mack Reynolds, *Looking Backward, from the Year 2000*  
James Tiptree, Jr, *Ten Thousand Light Years from Home* (collection)  
Ian Watson, *The Embedding*  
Science-Fiction Studies begins publication  
1974  
Suzy McKee Charnas, *Walk to the End of the World*  
Joe Haldeman, *The Forever War*  
Ursula K. Le Guin, *The Dispossessed*  
1975  
Samuel R. Delany, *Dhalgren*  
Joanna Russ, *The Female Man*
Chronology

Robert Shea and Robert Anton Wilson, *Illuminatus!*

1976
Samuel R. Delany, *Triton*
Marge Piercy, *Woman on the Edge of Time*
James Tiptree Jr, ‘Houston, Houston, Do you Read?’

1977
Mack Reynolds, *After Utopia*
*Close Encounters of the Third Kind* (dir. Steven Spielberg)
*Star Wars* (dir. George Lucas)

1979
Octavia E. Butler, *Kindred*
John Crowley, *Engine Summer*
Frederik Pohl, *Gateway*
Kurt Vonnegut Jr, *Slaughterhouse-Five*
*Alien* (dir. Ridley Scott)

1980
Gregory Benford, *Timescape*
Gene Wolfe, *The Shadow of the Torturer* (The Book of the New Sun, 1)

1981
C. J. Cherryh, *Downbelow Station*
William Gibson, ‘The Gernsback Continuum’
Vernor Vinge, ‘True Names’

1982
Brian W. Aldiss, *Helliconia Spring* (Helliconia 1)
*Blade Runner* (dir. Ridley Scott)

1983
David Brin, *Startide Rising*

1984
Octavia E. Butler, ‘Blood Child’
Samuel R. Delany, *Stars in My Pocket Like Grains of Sand*
Gardner Dozois, ed., *The Year’s Best Science Fiction: First Annual Collection* (anthology)
Suzette Haden Elgin, *Native Tongue*
William Gibson, *Neuromancer*
Gwyneth Jones, *Divine Endurance*
Kim Stanley Robinson, ‘The Lucky Strike’ and *The Wild Shore*

1985
Margaret Atwood, *The Handmaid’s Tale*, winner in 1987 of the first Arthur C. Clarke Award for Best Novel published in the UK
Greg Bear, *Blood Music and Eon*
Orson Scott Card, *Ender’s Game*
Lewis Shiner and Bruce Sterling, ‘Mozart in Mirrorshades’
Bruce Sterling, *Schismatrix*
Kurt Vonnegut, *Galápagos*

1986
Lois McMaster Bujold, *Ethan of Athos*
Orson Scott Card, *Speaker for the Dead*
Chronology

1987
Ken Grimwood, *Replay*
Pamela Sargent, *The Shore of Women*
Joan Slonczewski, *A Door into Ocean*
Iain M. Banks, *Consider Phlebas*
Octavia E. Butler, *Dawn: Xenogenesis 1*
Pat Cadigan, *Mindplayers*
Judith Moffett, *Pennterra*
Lucius Shepard, *Life During Wartime*
Michael Swanwick, *Vacuum Flowers*

1988
John Barnes, *Sin of Origin*
Sheri S. Tepper, *The Gate to Woman’s Country*
Orson Scott Card, *The Folk of the Fringe*
Geoff Ryman, *The Child Garden*
Dan Simmons, *Hyperion*
Bruce Sterling, ‘Dori Bangs’
Sheri S. Tepper, *Grass*

1989
Colin Greenland, *Take Back Plenty*
Kim Stanley Robinson, *Pacific Edge*
Sheri S. Tepper, *Raising the Stones*

1990
Stephen Baxter, *Raft*
Emma Bull, *Bone Dance*
Pat Cadigan, ‘Dispatches from the Revolution’
Michael Crichton, *Jurassic Park*
Gwyneth Jones, *White Queen* (Aleutian Trilogy 1)

1991
Greg Egan, *Quarantine*
Nancy Kress, ‘Beggars in Spain’
Maureen McHugh, *China Mountain Zhang*
Kim Stanley Robinson, *Red Mars* (Mars 1)
Neal Stephenson, *Snow Crash*
Vernor Vinge, *A Fire Upon the Deep*
Connie Willis, *Doomsday Book*

1992
Eleanor Arnason, *Ring of Swords*
Nicola Griffith, *Ammonite*
Peter F. Hamilton, *Mindstar Rising*
Nancy Kress, *Beggars in Spain*
Paul J. McAuley, *Red Dust*
Paul Park, *Coelestis*

1993
Kathleen Ann Goonan, *Queen City Jazz*
Elizabeth Hand, *Waking the Moon*
Chronology

1995
Mike Resnick, *A Miracle of Rare Design*
Melissa Scott, *Trouble and Her Friends*
Ken MacLeod, *The Star Fraction* (Fall Revolution 1)
Melissa Scott, *Shadow Man*
Neal Stephenson, *The Diamond Age*

1996
Orson Scott Card, *Pastwatch: The Redemption of Christopher Columbus*
Kathleen Ann Goonan, *The Bones of Time*
Mary Doria Russell, *The Sparrow*

1997
Wil McCarthy, *Bloom*
Paul J. McAuley, *Child of the River*

1998
Graham Joyce and Peter Hamilton, ‘Eat Reecebread’
Keith Hartman, ‘Sex, Guns, and Baptists’
Nalo Hopkinson, *Brown Girl in the Ring*
Ian R. MacLeod, ‘The Summer Isles’
Brian Stableford, *Inherit the Earth*
Bruce Sterling, *Distraction*
Howard Waldrop, ‘US’

1999
Greg Bear, *Darwin’s Radio*
Neal Stephenson, *Cryptonomicon*
Vernor Vinge, *A Deepness in the Sky*

2000
Nalo Hopkinson, *Midnight Robber*
Ursula K. Le Guin, *The Telling*
Ken MacLeod, *Cosmonaut Keep* (Engines of Light 1)

2001
Terry Bisson, ‘The Old Rugged Cross’
Ted Chiang, ‘Hell is the Absence of God’
John Clute, *Appleseed*
Mary Gentle, *Ash*
Maureen McHugh, *Nekropolis*
China Miéville, *Perdido Street Station*
Joan Sloncowski, *Brain Plague*

2002
Greg Egan, *Schild’s Ladder*
Jon Courtenay Grimwood, *Effendi*
Kim Stanley Robinson, *The Years of Rice and Salt*