

PUBLISHER'S NOTE

This new edition of the *Critical Survey of Science Fiction & Fantasy Literature* is a three-volume set offering plot summaries and analyses of 842 of the most popular and frequently taught science fiction and fantasy books and series. Articles are alphabetically arranged by titles and range from such childhood fantasy classics as Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and L. Frank Baum's *The Wonderful Wizard of Oz* (1900) to such pioneering science-fiction works as H. G. Wells's *The War of the Worlds* (1898) and modern science-fiction and fantasy classics as Robert Heinlein's *The Moon Is a Harsh Mistress* (1966) and J. R. R. Tolkien's *Lord of the Rings* trilogy (1954-1955). Among other prominent writers whose works are included are Isaac Asimov, Arthur C. Clarke, Frank Herbert, John Crowley, Ellen Kushner, and C. S. Lewis.

The front matter includes a broad survey of developments in the science fiction and fantasy fields by scholar T. A. Shippey, editor of the 2002 edition, and an introduction by Paul Di Filippo, editor of this revised edition.

The content in these volumes combines material updated from Salem Press's 1996 *Magill's Guide to Science Fiction and Fantasy Literature* with brand new, recently published works by writers such as China Miéville, Howard V. Hendrix, and David Brin.

Each article discusses an individual book or series and often comments on other works by the same author. Individual articles open with basic reference information in a ready-reference format: author's name, birth and death dates, identification of the work as either science fiction or fantasy, subgenre, type of work (such as drama, novel, novella, series, or story), time and location of plot, and date of first publication. The main body of each essay contains "The Story" which summarizes the work's plot and identifies major characters, and "Analysis" which offers a critical interpretation of the title and identifies literary devices and themes used in the work.

Readers will find several reference tools at the end of Volume 3:

- Annotated bibliography arranged by subject;
- Up-to-date lists of major science fiction and fantasy award winners;
- Timeline of works discussed;
- Annotated website list;
- Indexes: Author, Title, and Genre.

All essays are signed by their contributors. A list of these academicians, freelance writers, and independent scholars appear with their affiliations at the beginning of Volume 1. Salem Press thanks the set's contributors and especially, Editor Paul Di Filippo, whose biography appears at the end of Volume 3.

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VACUUM DIAGRAMS

This is a collection of twenty-two short stories that have been revised and arranged to make up a history of the future, in which humans expand into interstellar space and confront the Xeelee, an alien civilization far superior and occasionally inimical

Author: Stephen Baxter (1957–)
Genre: Science Fiction—future history
Type of Work: Short story collection
Time of Plot: Future
Location: Outer space
First Published: 1997

THE STORY

Although there are few common characters among the stories in this collection, the individual tales are arranged chronologically to present a comprehensive history of humanity into the far distant future. The narrative is broken up into seven different eras. In the first few, humanity has reversed the ecological damage to Earth and colonized the solar system thanks to a series of wormholes that make travel between the worlds a matter of hours instead of years. These five stories all set within the solar system, each involving the initial encounters with a new form of life, artificial or natural, on Pluto, a moon of Neptune, and elsewhere and the discovery that some unknown alien intelligence might be interfering with the sun.

The second era takes place while Earth is dominated by the Squeem, a hive-mind species that pretended friend-

ship before suddenly taking control militarily. Although all space travel is prohibited, a few humans escape the solar system and even the galaxy by downloading their personalities into digital form. Others work for the Squeem in various capacities. The Squeem steal Xeelee technology whenever they can, although they avoid direct confrontations with that race. Humans similarly begin learning from their conquerors and eventually regain their independence.

The third era encompasses the subjugation of most of humanity by the alien Qax. During this period, it is discovered that the Xeelee are building an ambitious construct that might ultimately allow them to leave this universe for another, possibly destroying ours in the process. The Qax have certain species-specific problems that allow humans to regain their independence and return to an interstellar culture. Contact is subsequently made with the Space Ghosts, a race that has radically reconstructed its own physical nature and is experimenting with alterations of the basic laws of physics.

The fourth era deals with an aggressive human culture that is spreading through the galaxy, dominating cultures instead of being dominated by them. The Xeelee continue to remain aloof and are technologically far superior; they react with hostility at times when humans or other races try to examine their lost or abandoned artifacts. The fifth era involves war between the Xeelee and humans, who have grown to be the second most powerful civilization in the universe. The cohesiveness of humanity also begins to break down with the proliferation of the race throughout millions of worlds. In some cases, there are indications of physical divergence as well as cultural. The last two sections reveal that the Xeelee are no longer particularly concerned with humanity, whom they have conquered and largely banished from interstellar travel, while they themselves



migrate out of the universe through an enormous gateway they have created. Most surviving humans have reverted to a primitive style of life. The epilogue provides an explanation for the activity of the Space Ghosts: they are attempting to manipulate dark matter, so that a previously unsuspected form of life, which is draining the normal stars, will be drawn to new ones that are artificially constructed and not surrounded by inhabited planets.

ANALYSIS

Vacuum Diagrams won the Philip K. Dick Award when it was first published. Three more conventional novels are also included in this sequence, *Timelike Infinity*, *Flux*, and *Ring*, as well as the more recent *Destiny's Children* series. The Xeelee stories are both optimistic about the development of the human spirit and pessimistic about humanity's ultimate role in the universe. In the earlier stories, humans have become so conscious of the need to respect other forms of life that they are willing to leave people who have been stranded there to die on Pluto rather than send a rescue ship that might upset the ecological balance of a newly discovered form of life. Humanity appear to become less concerned with other species after being twice subjugated to alien rule and eventually become empire builders with power second only to that of the Xeelee.

The frame story opens the sequence with "Eve," which informs the reader that all of the episodes that follow are being conveyed to a single human by a quasi-omniscient alien, and there are brief interludes to reinforce this premise and

to smooth the transitions between stories. Only a few characters overlap from one episode to the next, and they are usually present only in a minor capacity, not surprising given the large gaps of time that are common between one story and the next. The stories were not written in the same order in which they are arrayed here, and some are only related to the Xeelee Sequence by implication.

Baxter is one of the genre's leading practitioners of "hard science fiction," so his stories are filled with scientific extrapolations involving both physics and biology. Although some of the wonders he describes are wildly speculative, they are all based on sound scientific principles and our present day understanding of the universe and how it works. In several cases, the speculation is, in fact, the primary focus of the stories, and the characters and their associated problems are intended to provide minimal narrative interest. Most of the stories are relatively short and they rarely involve more than two characters. We rarely learn anything about the background of these individuals, and human society as a whole is dealt with in the abstract rather than concretely. The Squeem invasion, for example, takes place on the final page of one story and is effectively dissipated by the first page of the next. Many of the stories lack a real climax, which is less important given their consolidation into a single, longer work. Baxter is at his best when he is inventing new types of life or speculating about the consequences of some physical principle. The Xeelee Sequence as a whole might best be compared to *The Star Maker* (1937) by Olaf Stapledon.

—Don D'Amassa

VACUUM FLOWERS

A woman with an implanted personality travels through a chaotic milieu of space colonies, then confronts an oppressive group intelligence on Earth

Author: Michael Swanwick (1950–)

Genre: Science fiction—cyberpunk

Type of work: Novel

Time of work: Several centuries in the future

Locale: Earth and several space habitats and colonies

First published: 1987

THE STORY

Eucrasia Walsh, an expert at "wetware"—altering people's personalities—tries out a new personality about to be marketed, Rebel Elizabeth Mudlark. She decides that she wants to keep it and

flees from the corporation holding her captive in the Eros Kluster. Carrying this valuable persona, Rebel must avoid both the corporation and an agent of the Comprise, the group intelligence that controls all people on Earth.

Rebel locates an old friend, Wyeth, a “tetrad” with four separate personalities that she crafted, and gets a job removing vacuum flowers, bioengineered organisms that grow on the surfaces of space habitats and asteroids. Wyeth is hired to transport a space structure to Mars, using the advanced technology and personnel of the Comprise, even though he has dedicated himself to opposing the Comprise. Rebel joins him. She realizes that she loves him but remains tormented by the need to suppress or integrate the buried personality of Eucrasia. Wyeth learns that a black-market shyapple with a psychoactive drug disables members of the Comprise, because it makes a person regain a separate identity.

On Deimos, Wyeth and Rebel meet representatives of the Soviet-style Martian government. Individuals on Mars are programmed to serve the interests of the state. Rebel and Wyeth learn that they are about to be framed and arrested, and they escape with a man named Bors, who takes them toward Earth. During the long journey, Wyeth and Rebel are placed in cold storage. This makes Rebel unhappy, because implanted personalities usually dissolve during the process.

When she awakes near Earth to find that she is still Rebel, she realizes that she is a “wizard’s daughter,” the product of a master at wetware, who alone could mold a personality strong enough to endure cold storage. That also means that she is a messenger of some kind, presumably to the Comprise, though she cannot recall her message. Wyeth already had left by the time she awoke, and Rebel searches for him through a ragged space habitat orbiting Earth. Bors later tells her that Wyeth went to Earth to launch an operation against the Comprise. Rebel travels to Earth and joins a colony of rebels living in a barren region. After a long wait, Wyeth reappears, with a stolen vehicle, and the operation begins.

The group travels to an artificial island and attacks members of the Comprise with the shy-

apple chemical. After some successes, Rebel, Wyeth, and two other survivors are surrounded by Comprise robots, and a Comprise representative arrives to negotiate. After accidentally getting a dose of the mind-altering drug during the assault, Rebel remembers her message: Her wizard has discovered the secret of “integrity,” or creation of a personality that will endure under any conditions. The Comprise desperately needs this ability so that it can travel away from Earth while retaining its group identity. In exchange for the secret, the Comprise agrees to give the space habitats all of their advanced science, including the power to travel to the stars, so that both individual humans and the Comprise can expand throughout the cosmos. Rebel, now reconciled with the Eucrasia personality, travels back to her home habitat, which will soon become the first to leave the solar system. She takes a reluctant Wyeth with her in cold storage.

ANALYSIS

Michael Swanwick has said that he wants his writing to be “built to last.” Although his dense prose and kaleidoscopic imagination can make for a confusing first reading, his novels are richly enjoyable to reread. One appreciates how skillfully Swanwick integrates a fast-moving, involving narrative with evocative descriptions of imagined environments. Haunting images in *Vacuum Flowers* include the three-dimensional visualizations of human personalities that Rebel manipulates, the ramshackle homes of space residents living on the fringes of society, and the apelike humans experimentally produced by the Comprise. His worlds are both strangely exotic and jarringly realistic.

Interwoven with evocative details are explorations of a key issue: the desirability of individual identity. Members of the Comprise have sacrificed individuality to exist as one combined personality, Martians retain individual identity but are programmed to subordinate all personal interests to work for their society, and people in the space colonies individually seek to alter their identities by undergoing illegal surgery or purchasing a marketed persona. The common thread seems to be a desire to escape from personal identity, but one could also speak of a desire to choose one’s identity. That is Rebel’s situation. She seeks

to maintain the identity she chose and resist the identity she was born with.

A related issue is the balance between working for individual goals and working for collective goals. Wyeth says that he is working to preserve individual identity, yet in his determination to stay near Earth and keep fighting for humanity rather than seeking a happier future with Rebel, he reveals his own commitment to collective, not individual, ambitions. The Martians insist that their rigid programming represents the best way to realize personal aspirations.

Swanwick apparently sides with the individual, as represented by the fiercely independent Rebel and the image of vacuum flowers, beautiful, frag-

ile creatures that keep growing despite efforts to eradicate them. They are an obvious metaphor for his space colonists. Human individuals will always survive, Swanwick seems to say, no matter what possibilities are created by advanced science. Thus, despite nightmarish moments, Vacuum Flowers emerges as an optimistic vision of humanity's future.

Swanwick's career has shown admirable variety, including a post-holocaust novel, *In the Drift* (1984); an exercise in hard science world building, *Stations of the Tide* (1991); and a fantasy, *The Iron Dragon's Daughter* (1994). Few writers are so consistently challenging and consistently rewarding.

— Gary Westfahl

VALIS

The fictional Horselover Fat and the author Philip K. Dick—who may or may not be the same person—suffer delusions and revelations in a bizarre look at 1970's California

Author: Philip K. Dick (1928–1982)

Genre: Science fiction—inner space

Type of work: Novel

Time of work: 1970's

Location: California

First published: 1980

THE STORY

VALIS begins with the attempted suicide of Horselover Fat's friend Gloria, offered in a standard third-person point of view. Almost immediately, however, a first-person narrator interrupts to declare, "I am Horselover Fat, and I am telling this in the third person to gain much-needed objectivity." This first-person narrator, named Philip K. Dick, is for all intents and purposes identical to the author of the book. As a result of a mystical experience involving the Christian fish symbol and a beam of pink light, Fat is convinced that the world as he sees it—that is, California in 1974—is in fact an illusion laid over Imperial Rome. This illusion is the product of an evil entity opposed by VALIS, the Vast Active Living Intelligence System, which—depending on Fat's mood and who

he is talking to—is either an alien intelligence, an immensely sophisticated mechanism, or an incarnation of pure living information.

Halfway through the book, the character Philip K. Dick has a dream that convinces him that much of what Fat says, if not strictly true, is at least not crazy. Even though Fat proposes that he is a sort of superimposition of a man who lived during the time of Jesus Christ and that through this man benevolent aliens have begun to communicate with him, Dick begins to take him seriously enough to argue that what Fat is seeing as a divine being is in fact himself in the distant future. Shortly after this, the three (four) of them go to a movie called *Valis*, which includes an experience much like Fat's pink-beam epiphany. Believing that the film has encoded a message to him, Fat goes looking for its maker, whose daughter is an incarnation of Sophia, or wisdom. In her presence Fat and Dick are healed and made whole. They become one again.

Sophia dies shortly after this, and Fat separates from Dick once again. Fat searches for a new savior he believes is about to be born into the world. He comes back with the words KING FELIX, which Dick then sees in a television commercial. This provokes Fat to go searching again, and Dick himself remains in front of the television, watching carefully for the next signal from VALIS.

ANALYSIS

A work utterly unlike any other in science fiction, *VALIS* is at once autobiography, cosmological speculation, post-1960's reminiscence, alieninvasion story, and far-ranging inquiry into the nature of God and the divinity of the individual. It can be read as a science-fiction novel or as a classic unreliable-narrator story, and part of the book's greatness lies in its ability to exist as both at once. Its unreliable narrator displaces his unreliability, and the book's other characters address Fat (whose name is the English "translation" of the Greek "Philip" and the German "dick") and Dick as two separate characters until they are reunited in the presence of Sophia. Dick the character presents himself as the rational voice, contrasted with Fat; however, it is Dick who proposes the time-travel solution to Fat's conundrum, and it is Dick who spends his time studying television commercials for messages from the divine. Finally, it is Dick who is telling a story in which an alienated part of his mind takes the form of a man named Horselover Fat. Horselover Fat's theorizing is taken directly from a series of experiences Dick himself had in February and March of 1974.

Other borrowings from Dick's novels include the character of Ferris F. Fremount in the *Valis* film, Fremount being Dick's name for the Richard Nixon figure who appears in some of Dick's work from the 1970's.

VALIS is in a sense a gloss on Dick's bleak 1970's novels *A Scanner Darkly* and *Flow My Tears, the Policeman Said*, in which Dick the character explains what Dick the author was doing—which makes the fictionalization of Dick the author's experiences a disorienting experience for the reader. Layered on top of this, the deranged cosmological speculations and the pulpy three-eyed aliens leave the reader in Fat's position, which is Dick's position. The novel continually turns in on itself in this way, rudely interrogating its own assumptions, and somehow in the end salvaging something from the emotional and spiritual wreckage of Horselover Fat. *VALIS* is an unflinching—and often surprisingly funny—look at Dick's own struggles with sanity, and it is a tribute to the writer that he created from his pain one of the great religious novels of the century.

—Alex Irvine

VAMPIRE CHRONICLES

The terrestrial and extraterrestrial adventures of the vampire Lestat and his companions

Author: Anne Rice (1941–)

Genre: Fantasy—mythological

Type of work: Novels

Time of work: The mid-eighteenth century to the present

Location: France, the United States, England, Barbados, Jerusalem, Hell, Heaven, Imperial Rome, and Renaissance Europe

First published: *Interview with the Vampire* (1976), *The Vampire Lestat* (1985), *The Queen of the Damned* (1988), *The Tale of the Body Thief* (1992), *Memnoch the Devil* (1995), *Pandora* (1998), *The Vampire Armand* (1998), *Vittorio the Vampire* (1999), *Merrick* (2000), *Blood and Gold* (2001), *Blackwood Farm* (2002), *Blood Canticle* (2003), and *Prince Lestat* (2014)

THE STORY

The Vampire Chronicles shift in time and place from Lestat's vampire life in nineteenth century New Orleans to his prevampire days in eighteenth century rural France to his escapades in twentieth century United States. Lestat wants to know how vampires were created, mourns the loss of his mortal life, deploras but also adores his killing and bloodsucking, and explores the existence of good and evil. Searching for soulmates, he creates new vampires, but their strong wills oppose his own. Following *Memnoch the Devil*, Rice explores the lives of vampires who have been affected by Lestat's story; as they recount their tales, they continue Lestat's philosophical speculations on the purpose and value of vampire existence.

The first novel in the series, *Interview with the Vampire* introduces Louis, a vampire Lestat has created, telling his life story to a journalist in late

twentieth century San Francisco. Louis grieves for his mortal life and describes the transformation of the child Claudia into Lestat and Louis's vampire progeny. Trapped forever in a child's body, Claudia attempts to destroy Lestat—an act that ultimately leads to her own destruction by Armand's vampire coven in Paris. By the end of Louis's tale, the young reporter Daniel begs to be made a vampire. Louis refuses, shocked that his story—meant to reveal the agony of his life—should seduce a mortal.

In *The Vampire Lestat*, Lestat describes his search for Marius, one of the oldest vampires, who may know the secret of the origins of vampirism. Like Louis's narrative, Lestat's story is published as a book—this time in an attempt to put right several of Louis's errors. Lestat, like Rice's vampire narrators to follow, is very much aware of the Vampire Chronicles. Ever the show-off, Lestat revels in publicity and uses his first book to launch a brief career as a rock star, which ends when his fellow vampires converge in an abortive attempt to destroy him for revealing their secrets.

In *The Queen of the Damned*, Lestat becomes the consort of Akasha, the Egyptian ruler who became the mother of all vampires when a demon invaded her body, giving her immortality at the price of drinking human blood. Marius has kept Akasha intact for more than two thousand years, but it is Lestat's energetic wooing that brings her out of her long stupor. She is determined to rid the world of men, whose violence has made them unfit to survive. Having drunk her blood and fallen madly in love with her, Lestat nevertheless struggles against her project and is saved from her wrath by Maharet and Mekare, twin witches who destroy Akasha.

When *The Tale of the Body Thief* opens, Lestat is suffering from the loss of Akasha, his estrangement from Louis, and his separation from his mother, the vampire Gabrielle. When the occult body-thief Raglan James offers Lestat a day of adventure in a mortal body in exchange for his vampire flesh, Lestat agrees. James absconds with Lestat's body, which Lestat is able to repossess only with the help of his friend David Talbot, head of the Talamasca, a society that observes and records the truth about the occult. In an act of love and violence, Lestat helps the aged David take over

the body of James, then forces David to become a vampire.

In *Memnoch the Devil*, a terrified Lestat discovers that he is being stalked by Memnoch (Satan), who invites Lestat to become his lieutenant—not to gather souls for Hell, but to redeem those awaiting enlightenment and salvation. Memnoch argues that he offers God a grander creation, a purer vision of humankind. Memnoch's power to defy time dazzles Lestat, but he repudiates Memnoch's proposition and manages to escape with a holy relic, the Veil of Veronica, said to possess the imprint of the face of Jesus Christ. Following his revelations, Lestat lies in a stupor contemplating the meaning of the universe while other vampires visit him with the devotion of pilgrims attending a shrine.

With *Pandora*, a new segment of the Chronicles begins. Lestat's fledgling David, true to his former scholarly calling, urges other vampires to record their lives. The daughter of a Roman senator in the days of Augustus and Tiberius, Pandora flees to Antioch when her younger brother betrays the family. Nightmares about a weeping queen and her burnt, blood-drinking offspring lead Pandora to the Temple of Isis, where Marius reveals the truth about Queen Akasha. Fighting a burnt vampire, Pandora lies near death until Marius transforms her. Though Pandora is radiant with her new existence and wishes to reinstate the worship of Isis/Akasha, Marius grieves that her mortal life has been thrown away for “a degraded mystery.”

In *The Vampire Armand*, Armand is rescued from slavery by Marius. Falling in love with his savior, Armand begs to share his life as a companion soul. Marius attempts to dissuade his protégé by shocking him with a murderous banquet, but when Armand is poisoned, Marius transforms him to save his life. Soon after, rogue vampires known as the Children of Darkness burn Marius's home. Believing his lover dead, the despairing Armand joins the coven, not to see Marius again until Lestat brings back the Veil. Overcome with emotion at the miracle, Armand casts himself into the sun, but the strength of centuries sustains him until he is rescued by two humans. When Marius makes vampires of the two as a gift, Armand realizes how far their values have diverged.

In *Vittorio the Vampire*, Vittorio witnesses the massacre of his family by vampires. His quest for vengeance takes him to Santa Maddalana, where the beautiful vampire Ursula seduces him, begging him to forget his quest and live. Instead, Vittorio is captured by the vampire Court of the Ruby Grail, and Ursula pleads for his life and ultimately effects his release. Vittorio enlists the aid of two guardian angels and returns to slay the vampires; but, faced with the prospect of murdering Ursula, Vittorio begs for her soul and the chance to redeem her. Weeping, the angels leave him, and Ursula tricks him into drinking her blood. Fallen for the sake of love, Vittorio's punishment is to see the beautiful light of each human soul flickering and dying as he kills.

In *Merrick*, chronicler David Talbot asks Merrick, a witch whom he had loved and guided in his former life, to contact the spirit of Claudia so that Louis may find peace. Merrick uses Louis's blood to call the vampire child's angry spirit. Claudia claims to hate Louis and to be whirling in the torment of nothingness. Though Merrick assures him that spirits often lie, the grief-stricken Louis determines to end his own life—but not before transforming Merrick, whom he loves. Lestat rouses from his slumber to restore Louis with his powerful blood. Though still grieving, Louis finally finds courage to embrace the beauty of his newly enhanced vampire senses.

ANALYSIS

The Vampire Chronicles rejuvenate the gothic romance. Like earlier heroes, Lestat is a nobleman of surpassing courage and physical attractiveness, an insatiably curious youth who follows his desires no matter the risk to himself and others. Indeed, all of Rice's vampires are young and beautiful, suffering from varying degrees of angst in rich settings that mirror the atmosphere of earlier works. In *Vittorio the Vampire*, Rice even returns to the classic location so popular in the early gothics—the wild mountain strongholds of Renaissance Italy.

Lestat's eroticism partakes of the gothic tradition. He finds himself attracted to both men and women. Deeply devoted to his mother, Gabrielle, he takes her as his vampire lover. Incestuous and homoerotic elements that are veiled in eighteenth and nineteenth century gothic fiction explode in Rice's Chronicles, as the characters liberally

exchange blood with one another. The sensuality of the vampires also takes the androgyny of the gothic one step further; for vampires, the "lower organs" no longer matter, and thus gender becomes unimportant. Indeed, Pandora asserts that "the greatest part of our gift" is "freedom from the confines of male, female!"

Rice's reliance on the convention of the handsome and noble young hero or heroine takes on an ironic cast, as many of her vampires comment on the importance of youth and good looks. Vampires are apparently suckers for a pretty face: Vittorio describes himself as "A beautiful boy for the time. I wouldn't be alive now if I hadn't been." Finding an alternate justification for the same prejudice, the Children of Darkness believe that the transformation of the beautiful into vampires is more pleasing to a just God. It is beauty that attracts notice; it is beauty that makes surviving the ages palatable.

Rice offers extraordinary details about the times and cultures of her vampires, making her work into historical fiction. When her vampires turn their eyes to the twentieth century, it is a world freshly conceived. Lestat marvels at how hygienically even the poor now live, in contrast to the incredible squalor of their own privileged lives in earlier centuries, and describes his fascination with computers and fax machines. His sociological commentary enhances the realism of his story, reinforcing the sense that he has indeed lived for more than two hundred years. Throughout the Chronicles, Rice's vampires are tormented by their need to understand their place in a moral and spiritual universe. Their philosophical battles concern such issues as whether vampires have souls, and if they do, whether those souls can be redeemed; how much humanity remains in a vampire, and whether vampires are primarily human or monstrous; what a vampire's place may be in the dichotomy between good and evil, and the importance of serving each respective side; and whether vampirism ought to be viewed as a curse or a blessing.

Contrary to many of the gothic stereotypes about vampires, Vittorio believes that Ursula has a human heart that can be taught to repent. Marius coaches Armand that he "will come to know that you are more human than monster" and that "all that is noble in you derives from

SELECTED SCIENCE-FICTION AND FANTASY AWARDS

This appendix lists recipients of science fiction and fantasy's most prestigious awards. Each section includes a description of the award and a chronological presentation of the winners in the best novel category for each accolade (except for awards specifically for shorter fiction or other types of work), giving the year in which the book qualified for the award (usually the year of first publication in book or serial form), the year the award was given (in parentheses), the name of the recipient, and the title of the work being honored. Winners of awards for short fiction generally are not included. Lifetime achievement awards mention only the year in which the presentation was made. The list is adapted from various editions of Robert Reginald's *Science Fiction and Fantasy Awards* (1981, 1991, 1993, 1996) and is used by permission of The Borgo Press.

—Robert Reginald

THE ARTHUR C. CLARKE AWARD

The Arthur C. Clarke Award honors the best science-fiction novel published in the United Kingdom during the previous year. Selections are made by a panel of judges, including elected representatives from the British Science Fiction Association, the International Science Policy Foundation, and the Science Fiction Foundation. The award is presented annually in April at a special ceremony held in London, England.

- 1986 (1987) Margaret Atwood *The Handmaid's Tale*
1987 (1988) George Turner *The Sea and Summer*
1988 (1989) Rachel Pollack *Unquenchable Fire*
1989 (1990) Geoff Ryman *The Child Garden*
1990 (1991) Colin Greenland *Take Back Plenty*
1991 (1992) Pat Cadigan *Synners*
1992 (1993) Marge Piercy *Body of Glass*
1993 (1994) Jeff Noon *Vurt*
1994 (1995) Pat Cadigan *Fools*

- 1995 (1996) Paul J. McAuley *Fairyland*
1996 (1997) Amitav Ghosh *The Calcutta Chromosome*
1997 (1998) Mary Doria Russell *The Sparrow*
1998 (1999) Tricia Sullivan *Dreaming in Smoke*
1999 (2000) Bruce Sterling *Distraction*
2000 (2001) China Miéville *Perdido Street Station*
2001 (2002) Gwyneth Jones *Bold as Love*
2002 (2003) Christopher Priest *The Separation*
2003 (2004) Neal Stephenson *Quicksilver*
2004 (2005) China Miéville *Iron Council*
2005 (2006) Geoff Ryman *Air*
2006 (2007) M. John Harrison *Nova Swing*
2007 (2008) Richard Morgan *Black Man*
2008 (2009) Ian R. MacLeod *Song of Time*
2009 (2010) China Miéville *The City & the City*
2010 (2011) Lauren Beukes *Zoo City*
2011 (2012) Jane Rogers *The Testament of Jessie Lamb*
2012 (2013) Chris Beckett *Dark Eden*
2013 (2014) Ann Leckie *Ancillary Justice*
2014 (2015) Emily St. John Mandel *Station Eleven*
2015 (2016) Adrian Tchaikovsky *Children of Time*

THE BRITISH FANTASY AWARD

This accolade, also called the August Derleth Award, honors the best fantasy novel published in Great Britain during the preceding year and is presented by the British Fantasy Society at its convention in September.

- 1971 (1972) Michael Moorcock *The Knight of the Swords*
1972 (1973) Michael Moorcock *The King of the Swords*
1973 (1974) Poul Anderson *Hrolf Kraki's Saga*
1974 (1975) Michael Moorcock *The Sword and the Stallion*
1975 (1976) Michael Moorcock *The Hollow Lands*
1976 (1977) Gordon R. Dickson *The Dragon and the George*

TIMELINE

- 1726 Gulliver's Travels (Swift)
1818 Frankenstein (Shelley)
1864 Journey to the Center of the Earth (Verne)
1865 Alice's Adventures in Wonderland (Carroll)
1870 Twenty Thousand Leagues Under the Sea (Verne)
1871 At the Back of the North Wind (MacDonald)
Through the Looking-Glass (Carroll)
1886 Strange Case of Dr. Jekyll and Mr. Hyde, The (Stevenson)
1889 Connecticut Yankee in King Arthur's Court, A (Twain)
1891 Picture of Dorian Gray, The (Wilde)
1895 Time Machine, The (Wells)
1897 Dracula (Stoker)
Invisible Man, The (Wells)
1898 War of the Worlds, The (Wells)
1900 Wonderful Wizard of Oz, The (Baum)
1905–1906 Psammead Trilogy (Nesbit)
1908 Wind in the Willows, The (Grahame)
1917–1964 Barsoom Series (Burroughs)
1922 Where the Blue Begins (Morley)
1922 Worm Ouroboros, The (Eddison)
1923 Black Oxen (Atherton)
1924 King of Elfland's Daughter, The (Dunsany)
We (Zamyatin)
1926 Lud-in-the-Mist (Mirrlees)
Ship of Ishtar, The (Merritt)
1928 Orlando (Woolf)
1930 Last and First Men (Stapledon)
1932 Brave New World (Huxley)
1933 The Man Who Awoke (Manning)
1936 War with the Newts (%apek)
1937 Hobbit, The (Tolkien)
Star Maker (Stapledon)
1938–1958 Space Trilogy (Lewis)
1938–1977 Once and Future King, The (White)
1939 The Black Flame (Weinbaum)
1941–1989 Incomplete Enchanter, The (de Camp and Pratt)
1943 Little Prince, The (Saint-Exupéry)
1945 Animal Farm (Orwell)
1946–1959 Titus Groan Trilogy (Peake)
1949 Nineteen Eighty-Four (Orwell)
1950 Martian Chronicles, The (Bradbury)
1950–1956 Chronicles of Narnia, The (Lewis)
1950–1984 Dying Earth Series (Vance)
1951 Illustrated Man, The (Bradbury)
1951–1993 Foundation series (Asimov)
1952 City (Simak)
Rashomon and Other Stories (Akutagawa)
1953 Bring the Jubilee (Moore)
Childhood's End (Clarke)
Demolished Man, The (Bester)
E Pluribus Unicorn (Sturgeon)
Fahrenheit 451 (Bradbury)
More than Human (Sturgeon)
Space Merchants, The (Pohl and Kornbluth)
1953–1955 Conan Series (Howard)
1954 Caves of Steel, The (Asimov)
I Am Legend (Matheson)
Mission of Gravity (Clement)
1954–1955 Lord of the Rings, The (Tolkien)
1957 Naked Sun, The (Asimov)
Stars My Destination, The (Bester)
1958 Case of Conscience, A (Blish)
Non-Stop (Aldiss)
1959 Inter Ice Age 4 (Abe)
Sirens of Titan, The (Vonnegut)
1960 Canticle for Leibowitz, A (Miller)
Rogue Moon (Budrys)
1960–1974 Fantasy Worlds of Peter Beagle, The (Beagle)
1960–1994 Childe Cycle (Dickson)
1961 Dark Universe (Galouye)
Solaris (Lem)
Stranger in a Strange Land (Heinlein)
1962 Man in the High Castle, The (Dick)
Wrinkle in Time, A (L'Engle)
1963 Planet of the Apes (Boulle)
Witch World (Norton)
1964 At the Mountains of Madness and Other Novels (Lovecraft)
Davy (Pangborn)
Martian Time-Slip (Dick)
1964–1973 Prydain Chronicles, The (Alexander)
1965 Cyberiad, The (Lem)
1965–1977 Dark Is Rising Sequence, The (Cooper)
1965–1985 Dune Series (Herbert)
1966 Flowers for Algernon (Keys)