

“Other Worlds, Other Ways -- or How Science Fiction Made Me a Better Historian”

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Bibliography List

Adams, Richard. *Watership Down*. New York: Avon Books, 1972.

Adams' book went to the top of various best-seller lists, surprising some that a story about rabbits should contain so much insight and wisdom about human beings. The book contains all the elements necessary for a good story -- heroes, villains, new frontiers, and efforts to create a more perfect society. It even has the rabbits' version of creation and an oral tradition of telling their mythology.

Anthony, Piers. *On a Pale Horse*. New York: Del Rey Books, 1983.

Prolific author Anthony started a new series with this book, which all considered specific aspects of immortality. Here, a young man becomes Death. Anthony also won the Nebula Award for his Xanth series.

Burroughs, Edgar Rice. *Escape on Venus*. New York: Ace Books, 1979 [1941].

The stories of Carson Napier, the unknown first astronaut, represent one of the other major characters Burroughs invented, the more famous being Tarzan of the Apes. Less racist than Burroughs Tarzan tales, the Venus series still embodies his common themes of genetics versus environment.

Dickson, Gordon R. *Way of the Pilgrim*. New York: Ace Books, 1987.

Dickson won the Hugo and Nebula Awards for his *The Childe Cycle*, followed up with this story of human beings resisting an alien conquest. The protagonist must first learn what it means to be human as he assumes an essential role in the human resistance.

Donaldson, Stephen R. *The Mirror of Her Dreams*. New York: Del Rey Books, 1986.

The first book in *Mordant's Need*, Donaldson creates a world accessible through mirrors, where a young woman survives attacks on her life and struggles to find the reason for her existence. The book more broadly examines child abuse, individual obligations, and the burden of leadership.

_____. *A Man Rides Through*. New York: Del Rey Books, 1987.

The conclusion of *Mordant's Need* tells how Terisa Morgan and Geraden survive supernatural creatures, malicious intent, and their own uncertain allies to defend the kingdom of Mordant.

Eddings, David and Leigh. *Belgareth the Sorcerer*. New York: Del Rey Books, 1995.

This books represents several significant things about my collection and science fiction. It is a concluding chapter in a very long, epic series. It was published by the famous Del Rey disivision of Ballantine Books, a major publisher of science fiction. And it also acknowledges (finally) two authors -- something not very common among writers or publishers for market reasons.

Emerson, Ru. *To the Haunted Mountains*. New York: Ace Fantasy Books, 1987.
Emerson writes about a exiled princess of a land under attack. This first of three books tells of her journey, and testing, to rejoin her people-in-hiding.

_____. *Into the Caves of Exile*. New York: Ace Books, 1988.
Emerson continues the story of Ylia, and shows the nitty-gritty details of government -- setting up a guard, picking advisors, allocating resources. She also shows the growth of a young ruler faced with internal and external threats.

_____. *On the Seas of Destiny*. New York: Ace Books, 1989.
The books concludes the *Tales of Nedao*, and tells how a people must fight to regain the land they love. It tells about battle, sacrifice, and ultimately, peace.

Garrett, Randall and Vicki Ann Heydron. *The Gandalara Cycle I*. New York: Bantam Books, 1986.
These three novels had four more sequels. Garrett and Heydron create a very different world, with a former academic protagonist -- guaranteed to interrogate the world around him. It also addresses issues of aging, generations, citizenship and ecological ethics.

Herbert, Frank. *Dune*. New York: Berkeley Books, 1977 [1965].
Dune represents a major work in science fiction, recently chosen by the Science Fiction Book Club as one of the ten most important science fiction works ever written. Herbert addresses issues of ecological balance, religious jihad, genetic engineering, and epic empires, all while telling about a young man accepting his adult responsibilities.

Kay, Guy Gavriel. *The Summer Tree: The Fionavar Tapestry*. New York: Arbor House, 1984.
Kay started out working on the posthumous publication of Tolkien's *The Silmarillion*, but went on to write his own epic fantasy, *The Fionavar Tapestry*, of which this is the first volume. Kay writes about the first world, and the defining struggle to keep it safe from a very great evil.

_____. *The Wandering Fire: The Fionavar Tapestry*. New York: Arbor House, 1986.
The second volume of *The Fionavar Tapestry* follows the story of five young people from Earth as they deal with events in the Afirst world@ of Fionavar and the looming threat of Maugrim, the Destroyer.

_____. *The Darkest Road: The Fionavar Tapestry*. New York: Arbor House, 1986.
The concluding volume of *The Fionavar Tapestry*, wherein victory in an epic final battle comes down to a simple choice made by a little boy, and his sacrifice. The trilogy echoes the grace and stateliness of *The Lord of the Rings*, but combines other classic elements to become a unique story of its own.

_____. *Tigana*. 10th Anniversary Edition. New York: Roc Books, 1999.
One of Kay's best examines the theme of memory, political repression, and how to plan a revolution. He sets the book in a world reminiscent of city-state Italy, with a distinctive religion (and cult) integral to the complicated politics of the world.

_____. *A Song for Arbonne*. New York: Crown Publishers, 1996.
A tale set in a land very similar to medieval France, with troubadours and conflicts with other European-inspired countries. Kay acknowledges the work of the French historians of Emmanuel Le Roy Ladurie and Phillippe Aries.

Kimbriel, Katharine Eliska. *Fire Sanctuary*. New York: Popular Books, 1986.
This world created in this books deals with very serious issues -- ecological balance, human rights, and the one planet's role in a broader interstellar conflict. Kimbriel also addresses issues of what defines humanity on a world permeated with radiation, and accidently settled by colonists.

_____. *Fires of Nuala*. New York: Popular Books, 1988.
Kimbriel explores the history of Nuala (which any good historian has to love!) and how the previous book's government, religion, and ethics were formed. Fires itself tells the story of familial intrigue and outside collusion in an attempt at a planetary coup. Note: Kimbriel names planets for her author friends -- Ru Emerson and Guy Gavriel Kay.

_____. *Hidden Fires*. New York: Warner Books, 1991.
The concluding volume of the Nuala series picks up where Fires ended, with a new government struggling to institute change and protect its people. I tracked this book down and bought it used because I wanted to know what happened!

_____. *Night Calls*. New York: Harper Prism Books, 1996.
More Kimbriel, but this time the story is set in a completely different world -- the colonial frontier -- with a twist -- the gifts of magic exist. Kimbriel tells a simple story of how a young girl comes into her gifts, incorporating traditional folklore and herbal receipes.

_____. *Kindred Rites*. New York: Harper Prism Books, 1997.
The follow-up story of Alfreda Sorrenson, a girl on the American frontier blessed with magic. Kimbriel addresses issues of power, ethics, and family, all while telling about Alfreda's encounter -- and apprenticeship -- with Death.

King, Stephen. *The Eyes of the Dragon*. New York: Viking Books: 1987.
Best-selling author Stephen King wrote a change-of-pace book with Eyes, creating his own fairy-tale world, but one equally grim as those told by the famous Grimm Brothers. King considers kingship, loyalty, generations, and dark advisors in his rich story of a young man's coming-of-age.

L'Engle, Madeleine. *A Wrinkle in Time*. New York: A Yealing Book, 1979 [1962].
This book won the Newberry Award for young adult fiction, and tells about the

adventures of Meg Murry, who simply wants to find her father. L'Engle incorporates physics, genetics, and adolescent angst in writing about families, love, and evil.

_____. *A Swiftly Tilting Planet*. New York: Laurel-Leaf Books, 1979 [1978].

The concluding volume in the *Wrinkle* trilogy focuses on Meg's younger brother, Charles Wallace. Charles Wallace experiences his own adventures as he discovers the interconnectedness of time, horrors of family abuse, and need for global awareness.

_____. *A Ring of Endless Light*. New York: Laurel-Leaf Books, 1981 [1980].

This book won a Newberry Honor Award. It represents L'Engle's other major fictional family, the Austins, and tells about Vicky Austin's difficult summer when she met dolphins and lost her grandfather.

Martin, George R.R. *A Game of Thrones*. New York: Bantam Books, 1997.

The first in an on-going series about a kingdom torn apart by internal strife and facing a multitude of external threats. Martin's not afraid to kill any of the major characters, making his epic saga all the more believable.

Martin, Graham Dunstan. *Catchfire*. Boston: Houghton Mifflin Company, 1981.

A children's fantasy novel, Martin still manages to interweave enough elements of classical fairytales in a fresh take on the classic quest story. I gave away the first book to which this is a sequel.

McCaffrey, Anne. *Pegasus in Flight*. New York: Del Rey Books, 1990.

One of the lesser known series written by Anne McCaffrey, Pegasus tells the continuing story of the "Talents," individuals with psychic gifts that have been validated by science and harnessed for the benefit of humanity.

McIntyre, Vonda N. *Dream Snake*. New York: Dell Books, 1978.

The novelette this book is based upon won the Nebula Award. It focuses on the story of a healer named Snake, who uses her namesake to dispense life-saving medicines. This book tells about an earth-that-might-have-been (or might-be).

_____. *Fireflood and Other Stories*. New York: Timescape Books, 1979.

This collection of short stories both disturbs and amazes, as McIntyre explores political exile, more-than-human lost loves, and lost planets.

McKinley, Robin. *Deerskin*. New York: Ace Books, 1994 [1993].

A book-length re-telling of the famous French fairy tale, *Donkeyskin*. McKinley understands fairytales almost better than any other modern author, respecting both the delight and dread that any good one must contain.

_____. *The Door in the Hedge*. New York: Ace Books, 1981.

A collection of fairytales, reframed and newly told by McKinley. She includes the frog prince, and the stolen princess, not to mention twelve dancing ones.

_____. *The Hero and the Crown*. New York: Berkley Books, 1986 [1984].

This book won a Newberry Medal for young adult fiction (as you can see, I fall into that category of never-too-old for a good book). It incorporates all the important elements of the fairy tale, but gets it right -- the heroine grows up outcast, a young girl saves her country, and a love is lost.

_____. *The Blue Sword*. New York: Berley Books, 1986 [1982].

The first book, set far in the future of the world of *The Hero and the Crown*, tells the story of Harry, an unexpected half-breed who grows to wield a very important sword. She also unites two cultures and defeats a very great evil.

_____. *A Knot in the Grain*. New York: Greenwillow Books, 1994.

The most beautiful book, simply for a cover of gold buttercups and a girl in blue. This collection of short stories represents a common trend in science fiction -- a collection of short stories. McKinley includes almost all original tales here, along with the appearance of some old friends.

Miller, Steve and Sharon Lee. *Agent of Change*. New York: Del Rey Books, 1988.

Miller and Lee write an old-fashioned space opera. In the process, however, they create a society where "scouts" (anthropologists?) go and evaluate other planetary societies -- deciding if first contact should be made or not.

_____. *Conflict of Honors*. New York: Del Rey Books, 1988.

Miller and Lee focus on the price of religious orthodoxy, mental illness, and families -- buried within a story about revenge, honor, and interstellar trade.

_____. *Carpe Diem*. New York: Del Rey Books, 1989.

Miller and Lee strand their main characters on a technologically primitive planet, and examine what skills, talents, and resources they call upon to return to space.

_____. *Pilot's Choice: Liaden Universe Adventures*. Atlanta, GA: Meisha Publishing, 2000.

This book, containing two stories set within the Liaden universe, was found using Amazon. It also demonstrates another trend within science fiction publishing -- new firms responding to reader demand for new stories by old authors. Lee and Miller tell more about the Liaden universe, a cross between feudal Japan and city-state Italy.

Murphy, Shirley Rousseau. *The Cotswold Portal*. New York: Roc Books, 1992.

The book tells an original fairytale about shape-shifters, underground worlds, hidden identities, and battles for empires. It also is set in 1960s San Francisco, part of its off-beat charm.

Niven, Larry and Jerry Pournelle. *The Mote in God's Eye*. New York: Pocket Books, 1974.

This book considers what an alien race might be like, and the incredible difference an opposable thumb -- not to mention effective birth control -- might make in creating civilization. A classic science fiction story told by two prolific and well-respected authors.

Niven, Larry, Jerry Pournelle and Steven Barnes. *The Legacy of Heorot*. New York: Pocket Books, 1987.

Niven and Pournelle represent a legendary science fiction writing team, and the addition of Steven Barnes pushed them to a new level. Like their other books, *Heorot* (of *Beowulf* fame) combines hard science with a very plausible consideration of what would happen if . . .

Rauch, Earl Mac. *Buckaroo Banzai*. New York: Pocket Books, 1984.

Okay, I admit it. I bought the book after I saw the movie, but it turned out to be a good book. It combines all the silliness of the old radio shows, like *The Shadow*, and all the irreverent humor of the Talking Heads, with some fun science and good villains to boot.

Rawn, Melanie. *Stronghold*. New York: Daw Books, 1994.

The second trilogy set in Rawn's Middle-Eastern-like world examines the themes of power, rulership, the creation of a just society, and the personal foibles of leaders. High Prince Rohan passes on power to his son, Prince Pol, in the midst of a barbarian invasion.

_____. *The Dragon Token*. New York: Daw Books, 1994.

Token continues with the story started in *Stronghold*, where High Prince Pol and his allies struggle to respond to the invasion, and perhaps more importantly, understand their enemies. Rawn looks at resistance, friendship and allegiance, and cultural conflict.

_____. *Starbowl*. New York: Daw Books, 1994.

The concluding volume in the story of Rawn's Sunrunner series tells about High Prince Pol's successful campaign to gain control over his lands, along with the price he pays to attain that goal. Rawn creates a land suggestive of the Middle East, emerging with laws, democracy and traitors from within.

Routley, Jane. *Fire Angels*. New York: Avon Books, 1988.

This story about a very strong mage, and the forces aligned against her and her country. It tells about family, power, betrayal and strength of will. A very distinctive authorial voice permeates the book.

Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*. New York: Arthur A. Levine, 1999.

Okay, okay, you knew that at least one (my personal favorite so far) Harry Potter book would be here. Rowling's books have topped the best-seller lists for months (years?). This is the third book, and the last of the original Christmas gift my sister gave me. Harry finds family and begins to realize the vast nature of Voldemort's conspiracy.

Sturgeon, Theodore. *The Stars are the Styx*. New York: St. Martin's Press, 1984.
Some of Sturgeon's best short stories appear in this collection, including humanity's plan to conquer the stars. The cover includes a portrait of Sturgeon himself.

_____. *More Than Human*. New York: Vintage Books, 1999 [1953].
Sturgeon remains one of my first and most favorite writers of science fiction. He began writing in the heyday of science fiction, publishing in *Amazing Tales*. In *More Than Human*, he offers a very different understanding of human interdependence, evolution, power and morality.

Tolkien, J.R.R. *The Lord of the Rings*. Boston: Houghton Mifflin Company, 1991 [1954, 1955].

This work of epic fantasy tops the Science Fiction Book Club's list of the ten most influential science fiction and fantasy books ever written. I borrowed my first copies from the library and read them in three days. This is my current version of a well-read and much beloved book.